

CITY OF SOUTH PERTH

PUBLIC ART MASTERPLAN 2022-25



PARTS: TWO, THREE & FOUR

- PLAN FOR PUBLIC ART BY PRECINCT
- OPERATIONAL DIRECTION
- APPENDICES

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Acknowledgement of Country

Kaartdjinin Nidja Nyungar Whadjuk Boodjar Koora Nidja Djining Noonakoort kaartdijin wangkiny, maam, gnarnk and boordier Nidja Whadjul kura kura.

We acknowledge and pay our respects to the traditional custodians of this land, the Whadjuk people of the Noongar nation and the Elders past, present and future.

Part Two: Plan for Public Art by Precinct

Introduction

The purpose of this Masterplan is to provide direction to inform the development and delivery of public art projects across the City of South Perth area. Building on the City-wide initiatives for public art detailed in [part one](#) of this document, the Masterplan helps to contextualise and guide the distinctive opportunities and initiatives that exist for public art in each of the City's unique precincts.

Most public art projects in the City are derived through a range of site-specific circumstances relating to 'Developer Contributions to Public Art' policy requirements; community needs; and the diverse motivations that drive key stakeholders. Due to this many public art projects are realised in relative isolation and with a focus that is more-or-less exclusively on the immediate opportunities and requirements of the site at which they are occurring. This ad-hoc approach reduces the City's ability to achieve a coherent and effective distribution of public art works within the community; and make connections between public artworks within a neighbourhood and across the City as a whole.

Setting prescriptive requirements may ensure complementary public art outcomes with strong thematic and aesthetic links within a neighbourhood. However, it is likely to do so at the expense of the sense of ownership and creative autonomy that motivates artists and commissioners to deliver exceptional and innovative outcomes. A key part of the value that artists can deliver within community through public art is their ability to link and reveal ideas, forms, materials and sites in unanticipated ways - so it is not desirable for the City to over-determine what public art can and should be through this Masterplan.

For this reason, the City has developed the approach outlined below to work towards guiding public art outcomes that contribute towards the development of a curated public realm.

Curatorial Objectives

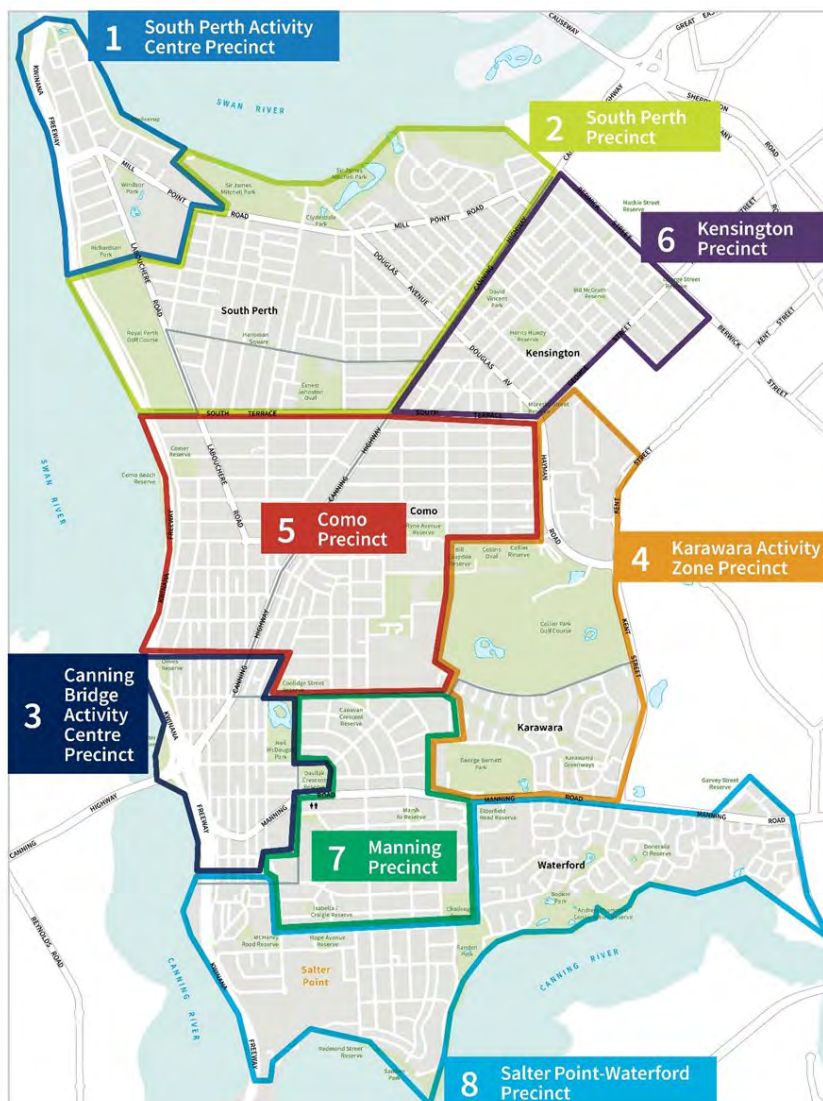
The Masterplan provides guidance for public art at a precinct level through alignment with five curatorial objectives, which are described below. Each of the curatorial objectives has been developed and refined from feedback captured during engagement with community and other stakeholders about the benefits delivered by public art and the positive things that it can achieve in the City's neighbourhoods.

Overall, the curatorial objectives and their descriptions are intended to provide a valuable high-level sense of direction for all kinds of public art projects, and an indication of the desirable outcomes in terms of scale, the profile of artists involved, and the sorts of connections they should be seeking to make with community.

Public Art Precincts

The Masterplan has been developed around eight precincts which align broadly with suburban boundaries within the City and complement other key strategic planning initiatives that the City is pursuing. These precincts are as follows:

- South Perth Activity Centre
- Canning Bridge Activity Centre
- South Perth
- Como
- Kensington
- Karawara Activity Zone
- Manning
- Salter Point-Waterford.



For each precinct the Masterplan identifies one primary curatorial objective, and two secondary curatorial objectives. This approach recognises the different opportunities, contexts and community aspirations that exist in each precinct, and is a way of helping direct public art outcomes accordingly.

This does not mean that public art in a precinct should not also deliver against other curatorial objectives not highlighted for that precinct. But the specified curatorial objectives for each precinct should provide a focus and direction that the City and its community is looking for in commissions in those precincts

The curatorial framework includes the following information about each precinct:

1. Precinct Overview
2. Existing Strategic Documents Relevant for the Precinct
3. Curatorial Objectives for the Precinct
4. Local Heritage and Key Sources
5. Opportunities/Initiatives corresponding to the Curatorial Objectives.

In addition to the curatorial framework provided for the eight precincts, curatorial guidance is also provided for City-wide opportunities and initiatives identified for five specific kinds of public art outcomes:

- First Nations Public Art
- Integrated Public Art for Transport and Infrastructure Assets
- Community Initiated Public Art
- Temporary & Ephemeral Public Art
- Memorials & Commemorative Works.

How to use this Plan

The Masterplan is intended to be used in the following way by the City, private developers, and any other organisations, businesses, community groups or residents who may be delivering public art outcomes within the City.

Step one - Review the information contained in the Masterplan, about the public art precinct (or city-wide category) within which any proposed public art outcome is to be developed, whether on private or public property.

Step two - Review the range of specific public art opportunities and initiatives identified for the precinct and consider the synergies and points of connection that exist between these and the project being pursued. If there are good connections between a private developer commission and/or a community-initiated project and the opportunities and initiatives identified for the precinct, these stakeholders are encouraged to consider exploring opportunities for partnering with the City, including the provision of cash-in-lieu to realise them.

Step three - Review the primary and two secondary curatorial objectives identified for the relevant precinct (or City-wide category) and select the objective/s that most strongly aligns with any other objectives that the commissioners/artists may have for the outcomes at the site.

Step four - Review the information about the precinct that is provided in Plan for Public Art by Precinct (this section) and in Appendix 2 of this Masterplan, to develop an understanding of the broader context of the proposed public art outcome including proximity and relationships to other works of public art and identify opportunities to create connections and dialogue between works.

Step five - Discuss the proposal with the City's Arts Officer, and others as appropriate, as soon as possible, to obtain advice about approvals processes that may be applicable, and to help facilitate the development of the project as appropriate. This will help prevent any potential compliance issues and provide the City with visibility of projects which it would like to help promote and share with the broader community.

Step six - Develop the project in alignment with the Public Art Masterplan and implement it following any relevant approvals processes and meeting relevant requirements as advised by the City.

City-wide Curatorial Objectives

All works of public art will achieve at least one of the following five curatorial objectives for public art and these objectives should inform the criteria by which they are evaluated.

1. **Interpretation**

Reveal and deepen understanding about the stories of this place and its people, through evocative individual and collective experiences in the public realm.

These commissions should aspire to connect with people on a human scale and use engaging forms and materials in meaningful ways to help to tell stories and create sensory encounters that can enhance audience's experience and understanding of the local environment and tangible and intangible heritage.

2. **Celebration**

Draw attention and give tangible form to the unique people, places and events that are, and can become, a source of pride and identity for our community.

These commissions should aspire to deliver engaging and quality outcomes from well-regarded Western Australian artists and should be of a scale, presence and distinctive form that has broad appeal for both locals and visitors.

3. **Inspiration**

Considered creative expression that prompts investigation, contemplation and conversation and suggests new directions and ideas for now and the future.

These commissions should aspire to realise concepts from artists with a growing or established national or international profile in contemporary art, and should be of a scale, presence and innovative approach that makes them stand out in greater Perth.

4. **Participation**

Creative projects that give diverse stakeholders opportunity to witness, collaborate and initiate creative processes, strengthen community connections and to experience new levels of ownership of artworks in their community.

These commissions should aspire to deliver quality outcomes at sites of local importance through collaborative processes led by artists experienced in involving and empowering community members to share stories, concepts and ideas, and in the realisation of works that are created for, with and/or by community

5. **Elevation**

Transformative interventions that improve the experience of, and restore pride in, the local environment and positively influence the way that people feel and behave in the public realm.

These commissions should aspire to deliver transformative artworks by local or Western Australian artists that add colour and interest to the built environment, establish connections with the local community and environment, and have broad appeal.

Other Important Curatorial Considerations

In addition to the above five curatorial objectives, there are two other key curatorial considerations that will closely inform the City's planning, review and approval of public art initiatives across the City.

Diversity

While artworks in the public realm should not clash or compete with their sites or with other features and artworks in the vicinity, diversity is desirable in a quality public art collection and in an engaging public realm and should always be a key consideration when selecting themes, artists and concepts. Those commissioning and creating public art are encouraged to pursue opportunity to work with a range of different artists, and to consider themes and subjects relevant to the site for public art that have not already been featured in other artworks in the vicinity.

Accessibility of Public Art

It is a key requirement of public art within the City that it is located in and/or clearly visible from the public realm. Every site and development is different and offers different opportunities and constraints for public art. But the following principles will be applied by the City to assess the relative accessibility of any public art concept:

1. The general public should not be prevented from approaching any ground-level artwork by security features and other obstructions on site (locked gates, secure foyers, landscaping etc).
2. An artwork that is not accessible at ground level should be positioned to facilitate unobstructed viewing from multiple vantage points and created at a scale to ensure it can be effectively experienced from a distance.
3. Artworks on private property are not considered genuine works of public art in any instance where the residents and tenants have a privileged level of access to and experience of the work that is not also available to the general public.

Only artworks that align with the above accessibility principles will be approved as eligible public art outcomes in fulfilment of planning conditions requiring a contribution to public art within the City.

Where a site or building project offers few opportunities within the boundaries of the development to deliver outcomes that align with these accessibility principles, a cash-in-lieu contribution is the best way for the developer to meet the planning condition. This will enable the City to deliver a genuinely accessible public art outcome on public land in the vicinity.

In addition to the above special considerations relating to the accessibility of public art, the City is also committed to the principles and practices that help build strong communities through access and inclusion. The City's existing commitments are detailed in the City's Disability Access and Inclusion Plan 2017-21 and a new Access and Inclusion Plan is under development at the time of writing. Wherever possible and practical, public art outcomes and the information made available about them should be delivered so as to be universally accessible and inclusive in alignment with these Plans.

P1. South Perth Activity Centre Precinct

Precinct Overview

The South Perth Activity Centre Plan identifies a cultural and commercial heart for the precinct centred around Mends Street, key attractions such as the Perth Zoo, Mindeerup and Windsor Park, and key existing transport linkages serviced by the Ferry and bus services on Labouchere and Mill Point Road.

In the south-western part of the precinct, there is a mix of residential and business land use and diverse building types and styles. The future establishment of a train station near Richardson Street is expected to establish this area as another key gateway into the Activity Centre and the City.

Other parts of the activity centre are predominantly residential, and fairly quiet areas with highly valued views to the river and the Perth CBD. Mill Point and the South Perth foreshore is also a location much used recreationally for cycling, walking and a range of watersports.

The forecast is for significant growth and development in this part of the City over the next two decades, with the number of dwellings, workers, retail floorspace and tourists in the area all being forecast to roughly double by 2041. Correspondingly, public art associated with private development and in public open spaces will be prominent features and important amenities for this precinct and represent a real opportunity for the future of the City and its community of residents, businesses and community.

Existing Strategic Documents Relevant to the Precinct

Public Art outcomes in this area should complement and align with the principles, objectives and actions identified in existing strategic documents for this area including:

- [South Perth Activity Centre Plan](#)
- [Connect South Masterplan](#)
- [South Perth Foreshore Strategy and Management Plan](#)
- [Marli River Park Interpretation Plan](#)

Curatorial Objectives for South Perth Activity Centre Precinct

The South Perth Activity Centre is an area in which there have been, and will continue to be large scale private developments, many of which will be eligible to provide public art under the City's Policy P316 Develop Contributions to Public Art & Public Art Spaces. There is a significant opportunity for the City to leverage this critical mass of public art to establish the South Perth Activity Centre as an important, year-round cultural destination in Perth. This will contribute to making the Activity Centre a vibrant and exciting place to live and work, drawing cultural tourists to spend more time and money in South Perth, and encouraging walkers and cyclists to venture beyond the foreshore and discover more of what is on offer in the area.

Primary Curatorial Objective - 1. Inspiration.

“Considered creative expression that prompts investigation, contemplation and conversation and suggests new directions and ideas for now and the future.”

Secondary Curatorial Objective - 2A. Celebration

“Draw attention and give tangible form to the unique people, places and events that are, and can become, a source of pride and identity for our community.”

Secondary Curatorial Objective - 2B. Interpretation

“Reveal and deepen understanding about the stories of this place and its people, through evocative individual and collective experiences in the public realm.”

Local Heritage

The First Nations people who used this area were known as Gareen, and their place was Gareenup. Between present day Richardson Park and Mill Point - now mostly beneath the Kwinana Freeway - was Booryulup which was an important camping and fishing area (Registered Aboriginal Site 4406). The site of the Old Mill was a significant birthing place for First Nations women, and Shenton’s Mill was also the site of an early conflict between traditional owners and early settlers that led to the Pinjarra Massacre.

South Perth was Perth’s first suburb, and the precinct contains some of the oldest remaining post-settlement, built heritage sites in the City, with the Old Mill, Perth Zoo and four heritage buildings at the intersection of Mill Point Road and Mends Street. The precinct is also particularly rich in culture and stories that are less tangible in the built-up public realm today. A key role for public art in this area is to help interpret and make more of this heritage accessible to the community and visitors, complementing its role as an attractor for cultural tourism.

Key Sources¹*City of South Perth Documents and Resources*

- [Historical Thematic Framework](#) (2002)
- [A Heritage in Names: The origin and meaning of street and place names in the City of South Perth](#) (2016)
- [Local Heritage Inventory and Heritage List](#) (2018)
- [Picture South Perth](#) [Website] & [South Perth Stories](#) [Website]

State Government Documents

- [Indigenous History of the Swan and Canning Rivers](#) (2010) (Department of Parks and Wildlife)
- [Landscape Description: Precinct 7](#) (Department of Parks and Wildlife)

¹ See Reference section (pp131-4) for full bibliographical details

Websites and Other Sources

- [History Mends Street Jetty](#) [Web Page] & [History South Perth](#) [Web Page] (WA Achievers)
- [Debauchery, illegal gambling and market gardens... the real history of South Perth](#) [Audio Podcast Episode] & [Suburban Focus - South Perth with Anthony Styan](#) [Audio Podcast Episode] & [Suburban Focus - South Perth and the Old Mill](#) [Audio Podcast Episode] (6PR882 News Talk)

“We live quite close to the Zoo so a lot of the works and designs in the areas celebrate that as a point of pride. I think the Mends cafe strip is a wonderful opportunity for more street art to make it a real destination and varied visitors, not just for the fancier restaurants and the Zoo. Opportunities to see the works of more local artists would be wonderful, and paying them to stay and invest in the neighbourhood would be a source of pride.”

Respondent, PAM Community Survey, July 2020

1 South Perth Activity Centre Precinct



P1. Curatorial Objective –1. Inspiration

1.1 Facilitate developer commissions and allocate cash-in-lieu to deliver quality public art for main streets, urban parks and key pedestrian routes in the Activity Centre.

1.2 Develop and leverage policy and other documents, and approval processes, to enhance the quality, diversity and accessibility of public and private commissions in the Activity Centre. (City planning and approvals processes)

P1 Curatorial Objective– 2A. Celebration

2A.1 Commission annual/seasonal temporary public art and/or other arts/cultural attractions within the Activity Centre and South Perth Foreshore.

2A.2 Develop and promote guided and self-guided public art walking tours and associated collateral for Mindeerup and the Activity Centre.

P1 Curatorial Objective - 2B. Interpretation

2B.1 Allocate cash-in-lieu, and City funds as required, to deliver public art commissions for the South Perth Foreshore in alignment with the South Perth Foreshore Strategy and Management Plan, including:

- Integrated interpretive artworks that also provide needed pedestrian amenity such as shade, shelter, seating and lighting
- Works of temporary and enduring art that add cultural dimensions to experiences already available
- Works that foreground First Nations culture and stories in ways that are appropriate to their sites
- Works that link public art and local history to highlight and interpret the rich heritage of the area.

P2. South Perth Precinct

Precinct Overview

South Perth is a precinct with diverse areas, land uses and property types. It includes large areas of green open space including Sir James Mitchell Park, extending along the eastern end of South Perth Foreshore on Perth Waters, and the Royal Perth Golf Course in its south-western corner. The foreshore open areas are key destinations in Perth for recreation and are utilised by locals and visitors for walking, cycling, tourism and periodically for small and large events delivered by the City and others.

The precinct's major retail and commercial centre is on Angelo Street, near Coode Street, with other businesses located along Mill Point Road (east of Douglas Avenue), Douglas Avenue and Canning Highway. The precinct is also the location of the City's Civic Centre, South Perth Library and Community Hall, and a range of sporting clubs and facilities, including Ernest Johnson Reserve, Hensman Park Tennis Club and Como Bowling Club.

Existing Strategic Documents Relevant to the Precinct

Public art outcomes in this area should complement and align with the principles, objectives and actions identified in existing strategic documents for this area including:

- [South Perth Foreshore Strategy and Management Plan](#)
- [Marli River Park Interpretation Plan](#)

Curatorial Objectives for South Perth Precinct

The South Perth Precinct is intimately connected to the South Perth Activity Centre, and strong linkages should be maintained between public art in the two precincts. The South Perth Foreshore and Sir James Mitchell Park to the East of Mindeerup are key environmental assets and attractions within the City. There is great potential to utilise these riverside public open spaces for temporary and event-based public art, creating dynamic, seasonal public art attractions that complement the year-round public art destination being created within the South Perth Activity Centre. There is also great potential for public art to contribute to strengthening linkages between the foreshore and commercial areas a short distance away, such as the Angelo Street retail centre.

There are fewer large private developments within the South Perth Precinct than in the South Perth Activity Centre, and so fewer public art outcomes are likely to be delivered by private developers. Given the close connection between the South Perth Foreshore and the South Perth Activity Centre, the City considers that cash-in-lieu and other developer contributions within the South Perth Activity Centre could be appropriately allocated to deliver public art outcomes on foreshore areas to the West of Coode Street.

Primary Curatorial Objective - 1. Celebration

“Draw attention and give tangible form to the unique people, places and events that are, and can become, a source of pride and identity for our community.”

Secondary Curatorial Objective - 2A. Inspiration

“Considered creative expression that prompts investigation, contemplation and conversation and suggests new directions and ideas for now and the future.”

Secondary Curatorial Objective - 2B. Interpretation

“Reveal and deepen understanding about the stories of this place and its people, through evocative individual and collective experiences in the public realm.”

Local Heritage

Daisy Bates records that Noongars camping in the South Perth area would extract nectar from flowering banksia (beere) blossoms, which were then fermented in a natural spring on the Melville Water side of South Perth to create a special drink. After about 1850, occasionally Noongar people would camp in an area near the Causeway and use the South Perth area. In the 1930s and 1940s some Noongar families lived here, and others visited to catch prawns, bees, fish and crabs.

The precinct has a rich cultural heritage and retains a number of architecturally interesting buildings, in art deco and other interwar styles, and some streets where there are still a high proportion of California bungalows and homes retaining their original period character. Sir James Mitchell Park was the former site of Chinese Market Gardens up until the 1950s, and further to the East is the now built up site of the former Kensington Race Course/Hurlingham Polo Grounds.

Key Sources²*City of South Perth Documents and Resources*

- [Historical Thematic Framework](#) (2002)
- [A Heritage in Names: The origin and meaning of street and place names in the City of South Perth](#) (2016)
- [Local Heritage Inventory and Heritage List](#) (2018)
- [Picture South Perth](#) [Website] & [South Perth Stories](#) [Website]

State Government Documents

- [Indigenous History of the Swan and Canning Rivers](#) (2010) (Department of Parks and Wildlife)
- [Landscape Description: Precinct 7](#) (Department of Parks and Wildlife)
- [A Thematic History of Government Housing in Western Australia](#) (2014)

² See Reference section (pp131-4) for full bibliographical details

Websites and Other Sources

- Hungerford, T.A.G (2015 [1983]) *Stories from Suburban Road*, Fremantle Press
- [History Mends Street Jetty](#) [Web Page] & [History South Perth](#) [Web Page] (WA Achievers)
- [Debauchery, illegal gambling and market gardens... the real history of South Perth](#) [Audio Podcast Episode] & [Suburban Focus - South Perth with Anthony Styan](#) [Audio Podcast Episode] & [Suburban Focus - South Perth and the Old Mill](#) [Audio Podcast Episode] (6PR882 News Talk)

“We have the opportunity to put our already beautiful suburb on the map for being the home of art. I strongly feel that we are so blessed with living in the most beautiful, accessible, open, green suburb in all of Perth. With also so much of its rich history entwined in our river and city. Lets match that natural beauty with beautiful stories and art.”

Respondent, PAM Community Survey July 2020

2 South Perth Precinct



P2. Curatorial Objective – 1. Celebration

1.1 Establish and develop a regular public art festival/event in partnership with others for the South Perth Foreshore/Sir James Mitchell Park to enhance the dynamism and seasonal offer of South Perth as a cultural destination with a developing local/national/international profile.

1.2 Investigate options and opportunities to provide adaptable and low-impact infrastructure along the South Perth Foreshore to support dynamic public art, community events and other activations, such as Christmas lights.

P2. Curatorial Objective – 2A. Inspiration

2A.1 Develop and support enduring and temporary public art initiatives in partnership with others that will enhance the vibrancy and creativity of Angelo Street between Strickland and Waverley Streets.

2A.2 Develop and support enduring and temporary public art initiatives in partnership with others to create a distinctive visual experience for community and for traffic passing through the City of South Perth along Canning Highway.

P1 Curatorial Objective - 2B. Interpretation

2B.1 Allocate cash-in-lieu, and City funds as required, to deliver public art commissions for the South Perth Foreshore in alignment with the South Perth Foreshore Strategy and Management Plan, including:

- Integrated interpretive artworks that also provide needed pedestrian amenity such as shade, shelter, seating and lighting
- Works of temporary and enduring art that add cultural dimensions to experiences already available
- Works that foreground First Nations culture and stories in ways that are appropriate to their sites
- Works that link public art and local history to highlight and interpret the rich heritage of the area.

2B.2 Encourage and support public art projects within built-up areas to explore opportunities to highlight and interpret diverse stories from the rich heritage of the area.

P3. Canning Bridge Activity Centre Precinct

Precinct Overview

The Canning Bridge Activity Centre Plan is a joint town planning initiative with the City of Melville and the State Government and identifies four areas in the City of South Perth with distinctive character and aspirations under the plan. With the exception of the small area abutting Canning Bridge Station and the Kwinana Freeway, all other quarters of the precinct within the City are predominantly residential areas, with mostly single dwellings south of Canning Highway, and a higher proportion of semi-detached and apartment style dwellings north of Canning Highway.

The area north of Canning Highway is characterised by its river frontage, though impacted significantly by the passage of the Kwinana Freeway, and access to walking and cycle-paths on the foreshore, and the public open space at Olives Reserve are key existing assets. McDougall Park is a focal point and key amenity within the area between Canning Highway and Manning Road. South of Manning Road the area is a key gateway to Curtin University and the City, enhanced by Main Roads WA's recent delivery of a Freeway on-ramp, but otherwise is mostly secluded and residential.

A Canning Bridge Station Interchange is to be developed on the City of South Perth's side of the river, on the foreshore between the river and Freeway, and is a key element in encouraging and supporting significant growth in the Activity Centre. By 2051 it is forecast that the number of dwellings in the Activity Centre (as a whole) will double, and also that the amount of floorspace dedicated to non-residential uses and employment in the area (as a whole) will quadruple. The increasing numbers of higher density developments being realised in this area, and the lower eligibility threshold for developers to contribute to public art in the precinct (compared to elsewhere in the City), combine to ensure that public art in private development will be increasingly prominent features of this precinct in the future. As a joint initiative with the City of Melville and the State Government, there is scope for partnership on public art outcomes with the City of Melville.

Existing Strategic Documents Relevant to the Precinct

Public Art outcomes in this area should complement and align with the principles, objectives and actions identified in existing strategic documents for this area including:

- [Canning Bridge Activity Centre Plan](#)
- [Marli River Park Interpretation Plan](#)

Curatorial Objectives for Canning Bridge Activity Centre Precinct

The Canning Bridge Activity Centre is a precinct that will significantly change in the coming years, as land-use diversifies and increases in density and the new Canning Bridge Interchange reinforces the Activity Centre as a key hub, and gateway into both the City of South Perth and the City of Melville. In recent years the CBACP has begun to have a significant impact on the number of public art commissions within the City of South Perth, with a growing number of commissions proceeding primarily in association with the development of apartment blocks in residential areas around the periphery of the Activity Centre. The City has yet to see the anticipated redevelopment of mixed-use properties along Canning Highway, and large-

scale mixed-use developments adjacent to Canning Bridge Station which will be key pedestrian areas and sites for works of public art in the future.

The CBACP envisages these parts of the Activity Centre being similar streetscapes to Forrest Chase, and parts of West Perth or East Perth, and looks to encourage the creation of spaces which blur the line between private and public to create a sense that the entirety of the centre is part of the public realm. Public art will have a key role to play in activating these spaces and making them distinctive.

Primary Curatorial Objective - 1. Elevation

“Transformative interventions that improve the experience of, and restore pride in, the local environment and positively influence the way that people feel and behave in the public realm.”

Secondary Curatorial Objective - 2A. Inspiration

“Considered creative expression that prompts investigation, contemplation and conversation and suggests new directions and ideas for now and the future.”

Secondary Curatorial Objective - 2B. Celebration

“Draw attention and give tangible form to the unique people, places and events that are, and can become, a source of pride and identity for our community.”

Local Heritage

To First Nations people, the Como foreshore was a place for digging holes - Beenabup. The area beneath the present-day freeway is a part of an extensive Registered Aboriginal Site (3705) where Noongar people camped.

The precinct has a significant post-settlement heritage including the history of the Canning Bridge itself, linkages to Como Beach as a key recreational destination, campsites for the dispossessed during the depression, and the rural past of the area exemplified by the McDougall dairy.

Key Sources³

City of South Perth Documents and Resources

- [Historical Thematic Framework](#) (2002)
- [A Heritage in Names: The origin and meaning of street and place names in the City of South Perth](#) (2016)
- [Local Heritage Inventory and Heritage List](#) (2018)
- [Picture South Perth](#) [Website] & [South Perth Stories](#) [Website]

State Government Documents

- [Indigenous History of the Swan and Canning Rivers](#) (2010) (Department of Parks and Wildlife)

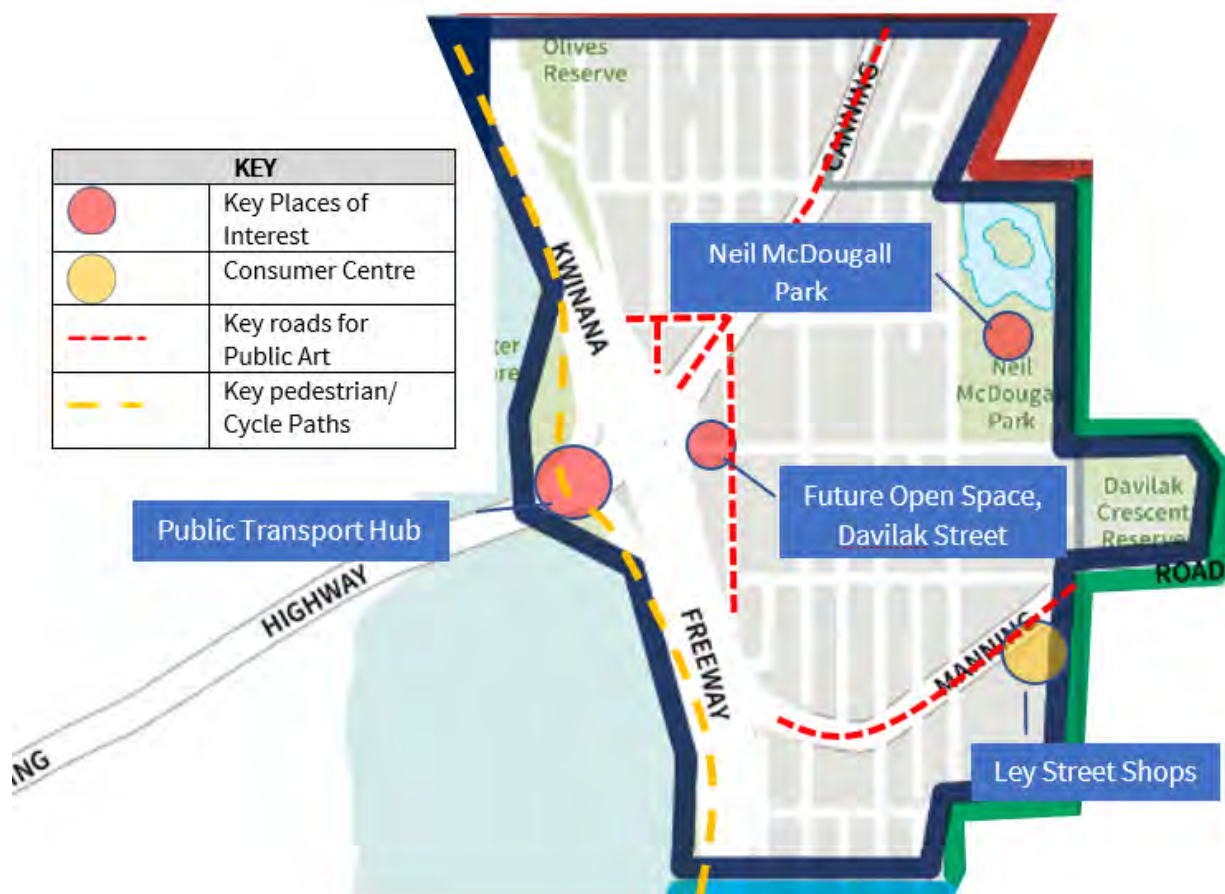
³ See Reference section (pp131-4) for full bibliographical details

- [Landscape Description: Precinct 7 & Precinct 15](#) (Department of Parks and Wildlife)
- [A Thematic History of Government Housing in Western Australia](#) (2014)

“Public art makes real the ambition we have for the making and being in a place, not just as individuals but as a group/community.”

Respondent, PAM Community Survey, July 2020

3 Canning Bridge Activity Centre Precinct



P3. Curatorial Objective – 1. Elevation

1.1 Facilitate developer commissions and allocate cash-in-lieu to deliver quality public art in residential areas to enhance the visual amenity and overall experience of streetscapes gradually transitioning from a suburban character to more urban character in the Activity Centre.

1.2 Encourage and facilitate the positioning of artworks where they will support current and future pedestrian crossings and connections between key places, including Canning Bridge Station/Interchange, McDougall Park, and Ley Street Shops.

Mount Henry Tavern and the Canning Bridge Interchange.

1.3 Develop and support enduring and temporary public art initiatives in partnership with others to create a distinctive visual experience for community and for traffic passing through the City of South Perth along Canning Highway.

P3. Curatorial Objective – 2A. Inspiration
2A.1 Facilitate State Government and developer commissions and allocate cash-in-lieu to deliver ambitious and quality public art in central mixed-use areas to support linkages to and from the Canning Bridge Interchange and the public transport services available there.
2A.2 Facilitate and ensure accessible, landmark public art outcomes by developers to complement the proposed landmark buildings in the vicinity of Cassey Street, Robert Street, Mount Henry Tavern and the Canning Bridge Interchange.
2A.3 Explore partnership with the City of Melville on a public art commission for Canning Bridge, identified in the City of Melville’s Public Art Strategy and Masterplan, and pursue if feasible.

P3. Curatorial Objective – 2B. Celebration
2B.1 Allocate cash-in-lieu, and City funds as required, to commission one or more artworks that will complement the built heritage, specialised community usage, and recreational green-space at Neil McDougal Park
2B.2 Plan to commission a major work of public art for the future public open space envisaged for near the intersection of Davilak and Robert Streets to contribute to making this new space and encouraging community usage and connections.
2B.3 Explore opportunities to link public art and local history initiatives to highlight and interpret the First Nations and Post-Settlement heritage of the area.
2B.4 Develop accessible information resources to leverage and promote public art assets in the Activity Centre as attractions for the community and visitors.

P4. Karawara Activity Zone Precinct

Precinct Overview

The precinct sits adjacent to Curtin University in the east, and includes Waterford Plaza shopping centre in its south-eastern corner. Waterford Plaza is the largest retail centre in the City of South Perth, with two supermarkets and range of specialty shops and dining offerings that services the community in a large area across the City of South Perth. Curtin University is the largest university in Western Australia, with the equivalent of 35000 full time student enrolments, and there is student housing located within the north-eastern corner of Karawara and in surrounding areas. These residential students and the on-campus population are an important, though transient, part of the community in this area.

The Karawara community benefits from unrivalled access to green-spaces internally - with both positive and negative implications - and surrounding reserves such as George Burnett Reserve to the West and the Collier Park Golf Course to the North. In contrast to all other precincts in the City, Karawara is an area of relative Socio-Economic Disadvantage, and has one of the most culturally diverse populations within the City.

As a whole, this precinct is anticipated to become one of the most dynamic in the City. A future Recreation and Aquatic Facility is being planned by the City with a range of partners for a site within the Collier Park Golf Course which will bring visitors from across and beyond the City. While little growth is anticipated in the resident population of Karawara there is planned growth and activity associated with the Bentley-Curtin Specialized Activity Centre, centred around development on the adjacent Curtin University campus and transport hub, and Technology Park.

Key opportunities for public art include exploring linkages with collaborators, audiences, and cultural assets in the area and in association with Waterford Plaza and the Recreation Aquatic Facility as places of mutual importance to deliver inspiration, attraction and activation. Equally important are public art initiatives that link to the Karawara Public Open Space Masterplan and Collaborative Action Plan, (2015), and more recent engagement with local community on a range of issues, to address specific neighbourhood-focused opportunities for residents of Karawara.

Existing Strategic Documents Relevant to the Precinct

Public Art outcomes in this area should complement and align with the principles, objectives and actions identified in existing strategic documents for this area including:

- [Karawara Public Open Space Masterplan and Collaborative Action Plan](#)
- [Recreation and Aquatic Facility Project Definition Plan](#)
- [Bentley-Curtin Specialised Activity Centre Plan](#)

Curatorial Objectives for Karawara Activity Zone Precinct

This precinct is an area of significant opportunity for public art within the City of South Perth. Key areas of this precinct sit within the boundaries of the Bentley-Curtin Specialised Activity Centre, including Waterford Plaza Shopping Centre, Curtin Student accommodation in Karawara, and the portion of Technology Park within the City of South Perth which has been identified as an area for future development. In addition, the proposed Recreation and Aquatic Facility on the site of the Collier Park Golf Course will be one of the largest projects ever delivered by the City, and will be a project where the City will allocate funds for public art outcomes. Finally, but perhaps most importantly, there are key opportunities for public art to contribute to the City's delivery of outcomes that support initiatives developed with community in the Karawara Public Open Space Masterplan and Collaborative Action Plan.

Primary Curatorial Objective - 1. Elevation

"Transformative interventions that improve the experience of, and restore pride in, the local environment and positively influence the way that people feel and behave in the public realm."

Secondary Curatorial Objective - 2A. Participation

"Creative projects that give diverse stakeholders opportunity to witness, collaborate and initiate creative processes, strengthen community connections and to experience new levels of ownership of artworks in their community."

Secondary Curatorial Objective - 2B. Inspiration

"Considered creative expression that prompts investigation, contemplation and conversation and suggests new directions and ideas for now and the future."

Local Heritage

Near Boongala Place in Karawara is Registered Aboriginal Site 3865 where First Nations artefacts and other archaeological evidence of the habitation of traditional owners have been found.

Karawara was initially developed in the 1950s, laid out using the unique principles of the Radburn planning design philosophy - emphasising corridors of open space, separation of vehicular and pedestrian transportation and encouraging interface between residences and open space. Historically, the precinct is located on land that was once part of the Collier Pine Plantation, planted around 1925 by the WA Forests Department.

Key Sources⁴

⁴ See Reference section (pp131-4) for full bibliographical details

City of South Perth Documents and Resources

- [Historical Thematic Framework](#) (2002)
- [A Heritage in Names: The origin and meaning of street and place names in the City of South Perth](#) (2016)
- [Local Heritage Inventory and Heritage List](#) (2018)
- [Picture South Perth](#) [Website] & [South Perth Stories](#) [Website]

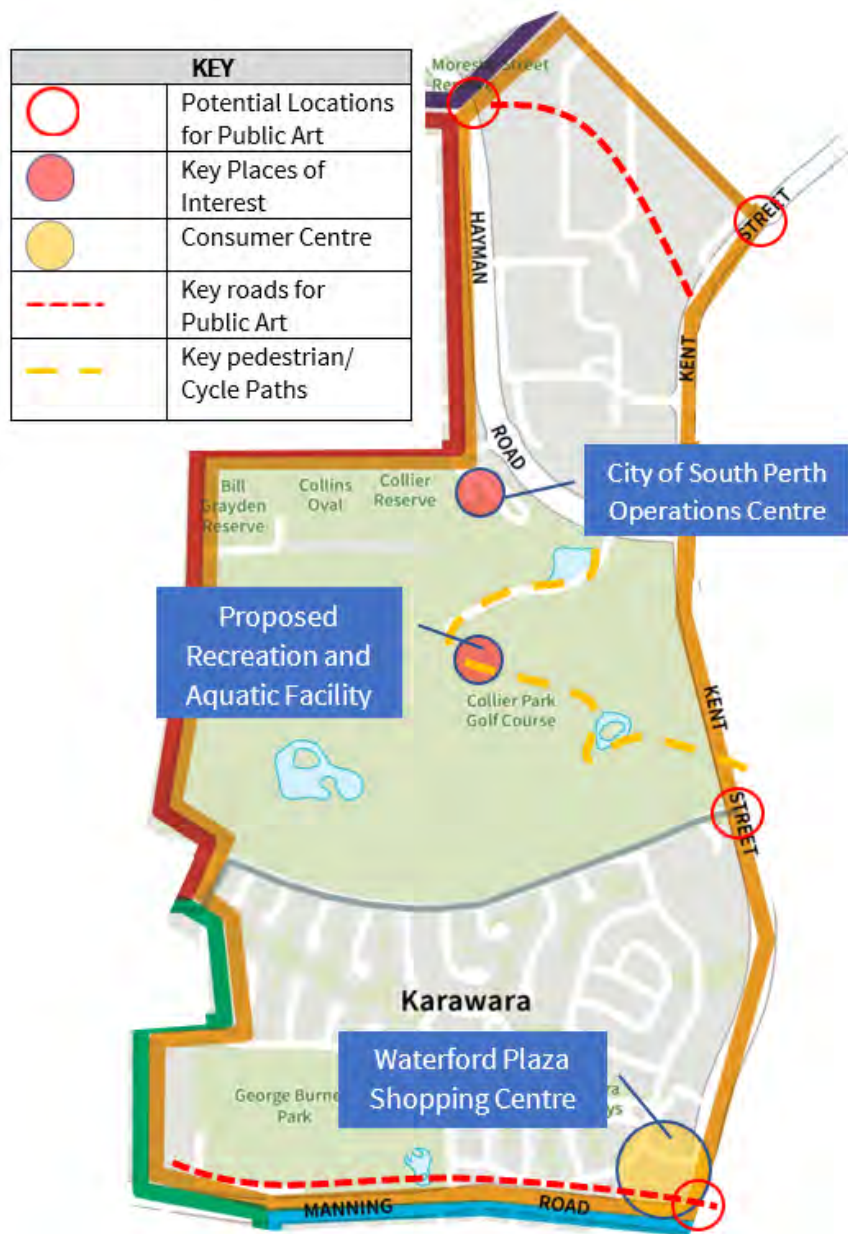
State Government Documents

- [A Thematic History of Government Housing in Western Australia](#) (2014)

“I’d like public art to enhance and create a vibrant and aesthetic pleasing community, to instil pride and to lift the morale of residents. Because there’s a lot of disparity in Karawara between wealthy and poor and a lot of criminal activity too in the Karawara Greenways. A lot of our community groups are working together to improve the situation and I think instilling pride in the community through beautiful artwork and making improvements to the place are just one way of lifting people’s spirits.”

Participant, PAM Community Workshop, September 2020

4 Karawara Activity Zone Precinct



P4. Curatorial Objective 1. Elevation

1.1 Commission murals or other appropriate public art outcomes in collaboration with community, to enhance the Karawara Greenways in alignment the Karawara Open Space Masterplan and Collaborative Action Plan.

1.2 Commission and facilitate murals and other public art outcomes to help to improve the experience and legibility of the walking network within the area, and connectivity to other key sites in the vicinity.

P4. Curatorial Objective 2A. Participation

2A.1 Pursue opportunities to directly involve the local community in the development and delivery of public art outcomes for residential areas.

2A.2 Pursue opportunities to establish and strengthen links with Staff and Students at local and neighbouring educational institutions through collaboration and enabling participation on suitable public art projects.

2A.3 Engage with First Nations artists and recognise the First Nations community and heritage through appropriate public art outcomes within Karawara.

P4. Curatorial Objective 2B. Inspiration

2B.1 Engage early with the design of the Recreation and Aquatic Facility to ensure that the City's Policy P101 allocation will deliver ambitious and high-quality works of public art that will be distinctive and identifiable features at the site.

2B.2 Partner with others to facilitate the delivery of ambitious and high-quality works of public art, including those identified in the Bentley-Curtin Specialised Activity Centre Plan

P5. Como Precinct

Precinct Overview

The Como precinct coincides with the boundaries of the suburb, excluding areas in the South West within the Canning Bridge Activity Centre Plan precinct, and the Collier Park Golf Course and green open spaces south of Thelma Street in the South East, which are included in the Karawara Activity Zone precinct.

Como is a large and predominantly residential precinct, fronting onto Melville Waters to the west, and divided by Canning Highway, running roughly north and south. It includes a key local retail, dining and commercial centre at the western end of Preston Street, and a range of other commercial properties along scattered along Canning Highway and in clusters, near Birdwood Avenue, Barker Avenue and Henley Street. Como is home to a number of aged-care facilities, and four schools. Key local parks are Ryrie Reserve and Comer Reserve, and green space along Melville parade and the foreshore, west of the Kwinana Freeway.

Existing Strategic Documents Relevant to the Precinct

Public Art outcomes in this area should complement and align with the principles, objectives and actions identified in existing strategic documents for this area including:

- [Marli River Park Interpretation Plan](#)

Curatorial Objectives for Como Precinct

The Como Precinct is a large and diverse precinct, and much of it is not the subject of any particular planning initiatives like the activity centre precincts. However, the recently approved (June 2021) Scheme Amendment 63 has opened the door for a substantial redevelopment of two major sites on Preston Street. The goal of this amendment is to revitalise Preston Street through enabling development to increase local population and economic activity, and to protect and restore the Cygnet Cinema as a functioning heritage building at the heart of this. Works to restore the Cygnet Cinema are already underway at the time of writing.

It is anticipated that the future development proposed for the Como Centre site and the Cygnet Cinema and surrounding sites on will be accompanied by some developer contributions to public art in and around Preston Street under the City's Policy P316, but in other parts of the precinct private public art commission are not likely to be as numerous or geographically concentrated as in the activity centres.

Some of the earliest public art commissions in the City are features in the vicinity of Preston Street, and Como Beach, and this small area also boasts three murals.. However, a number of these existing cultural attractions are on sites that are likely to be directly impacted by the new developments. So a key opportunity is to rebuild Preston Street as an important arts and cultural centre for the City, and to make the most of new developer public art contributions in supporting this. Key opportunities for public art in the broader Como precinct include initiatives that will enhance and activate the Canning Highway streetscape and key local parks.

Primary Curatorial Objective - 1. Interpretation

“Reveal and deepen understanding about the stories of this place and its people, through evocative individual and collective experiences in the public realm.”

Secondary Curatorial Objective - 2A. Elevation

“Transformative interventions that improve the experience of, and restore pride in, the local environment and positively influence the way that people feel and behave in the public realm.”

Secondary Curatorial Objective - 2B. Celebration

“Draw attention and give tangible form to the unique people, places and events that are, and can become, a source of pride and identity for our community.”

Local Heritage

Como Beach, prior to the construction of the Kwinana Freeway on the foreshore, was a major destination for holiday makers and day-trippers, and was serviced by ferries and trams in the past. The historic Pagoda on Melville Parade and the Art Deco Cygnet Cinema in Preston Street are lasting reminders of Como’s heritage as a major recreational destination, drawing in people from around Perth. This is in addition to significant First Nations heritage and cultural connections to the river - much of which has been physically impacted by the freeway.

Key Sources⁵*City of South Perth Documents and Resources*

- [Historical Thematic Framework](#) (2002)
- [A Heritage in Names: The origin and meaning of street and place names in the City of South Perth](#) (2016)
- [Local Heritage Inventory and Heritage List](#) (2018)
- [Picture South Perth](#) [Website] & [South Perth Stories](#) [Website]

State Government Documents

- [Indigenous History of the Swan and Canning Rivers](#) (2010) (Department of Parks and Wildlife)
- [Landscape Description: Precinct 7 & Precinct 15](#) (Department of Parks and Wildlife)
- [A Thematic History of Government Housing in Western Australia](#) (2014)

Websites and Other Sources

- Hungerford, T.A.G (2015 [1983]) *Stories from Suburban Road*, Fremantle Press
- [History Como Beach](#) [Web Page] (WA Achievers)

⁵ See Reference section (pp131-4) for full bibliographical details

“[Public art] makes people think, it makes them recognise things they might not notice, it shares ideas and imagination, it connects people, it tells of the past and present.”

Respondent, PAM Community Survey, July 2020

5 Como Precinct



P5. Curatorial Objective 1. Interpretation

P5 – 1.1 Commission and facilitate new commissions that interpret aspects of local history – including those not yet featured in the existing public art in this area, especially First Nations Heritage, where appropriate.

P5 – 1.2 Develop and implement a localised interpretation plan and curatorial framework for Preston Street to guide new developer public art commissions, and their coherent integration with wayfinding, interpretation and streetscape initiatives associated with the Preston Street Revival.

P5. Curatorial Objective 2A. Elevation

2A.1 Consult with community and evaluate the opportunities to retain and conserve existing public art in Preston Street and Como Beach in light of the current condition of these works and their future viability in light of future development. Consider refurbishment, relocation and decommissioning as appropriate.

2A.2 Develop and support enduring and temporary public art initiatives in partnership with others to create a distinctive visual experience for community and for traffic passing through the City of South Perth along Canning Highway

2A.3 Commission integrated artworks that would also provide key pedestrian amenity, such as shade, shelter, seating and lighting along the Como foreshore and Melville Parade, and help to re-connect people to the river in this place in spite of the Kwinana Freeway.

P5. Curatorial Objective 2B. Celebration

2B.1 Highlight existing and future public art and leverage arts and cultural attractions in Preston Street, through the development and promotion of information resources as an integral part of the revitalisation of this area.

2B.2 Facilitate developer commissions and allocate cash-in-lieu to deliver public art outcomes to enhance and activate local parks, such as Ryrie Reserve, Comer Reserve and Coolidge Reserve.

2B.3 Pursue opportunities to establish and strengthen links with Staff and Students at local educational institutions through collaboration and enabling participation on suitable public art projects.

P6. Kensington Precinct

Precinct Overview

The Kensington precinct includes those areas of the suburb that are within the boundaries of the City of South Perth, excluding the southern portion where Technology Park is located.

A key part of Kensington's character is the high proportion of the original housing in architectural styles and materials from the interwar period remaining in the area, complemented by leafy and spacious streetscapes in many areas. The majority of businesses in the area front on to Canning Highway, and most parts of Kensington within the City of South Perth are exclusively residential. There are several local parks in the precinct, and residents benefit from Kensington Bushland in the neighbouring Town of Victoria Park.

Because of its special character, development in Kensington is guided closely by the City. As a result, it is unlikely that private developments eligible to provide public art will be approved within the precinct.

Curatorial Objectives for Kensington Precinct

Kensington is the precinct within the City of South Perth where there is currently the least public art. This is partly due to the predominantly historic suburban and residential character of the suburb, and also because there have been, and are unlikely to be, private developments large enough to be eligible to make a public art contribution. The two murals commissioned by local businesses, and one temporary public art commission by the City have been well-received by community, and the City's community engagement has confirmed that there is an appetite for more public art in Kensington.

Primary Curatorial Objective - 1. Participation

"Creative projects that give diverse stakeholders opportunity to witness, collaborate and initiate creative processes, strengthen community connections and to experience new levels of ownership of artworks in their community.

Secondary Curatorial Objective - 2A. Interpretation

"Reveal and deepen understanding about the stories of this place and its people, through evocative individual and collective experiences in the public realm."

Secondary Curatorial Objective - 2B. Celebration

"Draw attention and give tangible form to the unique people, places and events that are, and can become, a source of pride and identity for our community."

Local Heritage

The suburb came into existence as a locality in the 1920s and takes its name from the former Kensington Park Race Course which was nearby. Growth in the area corresponded to the implementation of tramways along Canning Highway from 1922, servicing first the Zoo and Como and then Mends Street.

Key Sources⁶

City of South Perth Documents and Resources

- [Historical Thematic Framework](#) (2002)
- [A Heritage in Names: The origin and meaning of street and place names in the City of South Perth](#) (2016)
- [Local Heritage Inventory and Heritage List](#) (2018)
- [Picture South Perth](#) [Website] & [South Perth Stories](#) [Website]

State Government Documents

- [A Thematic History of Government Housing in Western Australia](#) (2014)

Websites and Other Sources

- [Debauchery, illegal gambling and market gardens... the real history of South Perth](#) [Audio Podcast Episode] (6PR882 News Talk)

“Public Art in Kensington should be a representation of a community that loves to live here.”

Participant, PAM Community Workshop, September 2020

6

Kensington Precinct

⁶ See Reference section (pp131-4) for full bibliographical details

**P6. Curatorial Objective 1. Participation**

1.1 Encourage and support public art commissions on private property initiated and provided by community and local businesses in Kensington.

1.2 Commission works of enduring public art for key open spaces, such as Moresby Hall and Reserve, and Morris Mundy Reserve, that invite community participation in their development, and create attractive experiences and deliver amenity conducive to gatherings and community connections.

P6. Curatorial Objective 2A. Interpretation

2A.1 Explore opportunities to link public art and local history initiatives to highlight and interpret the environmental, First Nations and Post-Settlement heritage of the area, which may include:

- Native flora especially in relation to the Kensington Bushland in neighbouring town of Victoria Park and the Western Australian Herbarium – located in the City of South Perth in Technology Park,
- Key aspects of built heritage still visible in local streetscapes and the history of Fremantle Road/Canning Highway and the Tram.

P6. Curatorial Objective 2B. Elevation

2B.1 Develop and support enduring and temporary public art initiatives in partnership with others to create a distinctive visual experience for community and for traffic passing through the City of South Perth along Canning Highway.

P7. Manning Precinct

Precinct Overview

The Manning precinct coincides more or less with the suburban boundaries of Manning, and straddles Manning Road.

The City's recent redevelopment of the Manning Community Hub between James Miller Oval and the established shops at Welwyn Avenue, now in its second phase, is intended to create a new 'heart' for Manning. Community facilities at this site include the Manning Library, Manning Community Hall, club-rooms for the Manning Rippers football club, and both dedicated and flexible spaces for community groups. Two major private developments within the hub have since progressed and have increased the range of services available to the community, and phase two of the City's development of the Hub aims to further strengthen linkages between the existing businesses in Welwyn Street and the newer facilities, enhancing the Hub as key place for the local community.

Manning is predominantly a residential area with a range of mostly low-density housing and small commercial areas around Ley Street and Welwyn Avenue. Aside from the James Miller Oval, Manning also includes other sporting facilities with a Bowling Club, Tennis Club and Soccer Club and several local parks.

Public Art has been commissioned in connection with the City's development at Manning Hub, and further commissions are being developed by private developers at the Hub (in alignment with the Manning Hub Public Art Plan) and at the site of the redevelopment of Southcare on Manning Road.

Strategic Documents Relevant to the Precinct

Public Art outcomes in this area should complement and align with the principles, objectives and actions identified in existing strategic documents for this area including:

- [Manning Hub Place Vision](#)
- [Manning Hub Public Art Plan](#)

Curatorial Objectives for Manning Precinct

The Manning Precinct is in a part of the City that was largely undeveloped bushland until after the Second World War. It has retained much of its suburban residential character and is not a part of the City where much large-scale private development is anticipated, and so there is limited scope for future private public art commissions. Major public art commissions have been and are being delivered at the Manning Hub, centred around the Manning Library and Community Centre, and the Welwyn Avenue Shops. But there are currently no works of public art elsewhere in the precinct. Manning features a number of local parks, including the Goss Avenue Reserve, enjoyed by community, and these may be places where public art could add a cultural dimension to the existing amenity.

Primary Curatorial Objective - 1. Elevation

“Transformative interventions that improve the experience of, and restore pride in, the local environment and positively influence the way that people feel and behave in the public realm.”

Secondary Curatorial Objective - 2A. Interpretation

“Reveal and deepen understanding about the stories of this place and its people, through evocative individual and collective experiences in the public realm.”

Secondary Curatorial Objective - 2B. Celebration

“Draw attention and give tangible form to the unique people, places and events that are, and can become, a source of pride and identity for our community.”

Local Heritage

The area takes its name from the Manning family who were major land owners in the Swan River Colony, and from 1840 owned large parcels of land in the vicinity of Mount Henry, in what is now Salter Point. The suburb has grown from its beginnings as Manning Park, established by the State Housing Commission in 1949, in order to provide housing in a model suburb catering for the “baby boom” in the years following the Second World War.

Key Sources⁷*City of South Perth Documents and Resources*

- [Historical Thematic Framework](#) (2002)
- [A Heritage in Names: The origin and meaning of street and place names in the City of South Perth](#) (2016)
- [Local Heritage Inventory and Heritage List](#) (2018)
- [Picture South Perth](#) [Website] & [South Perth Stories](#) [Website]

State Government Documents

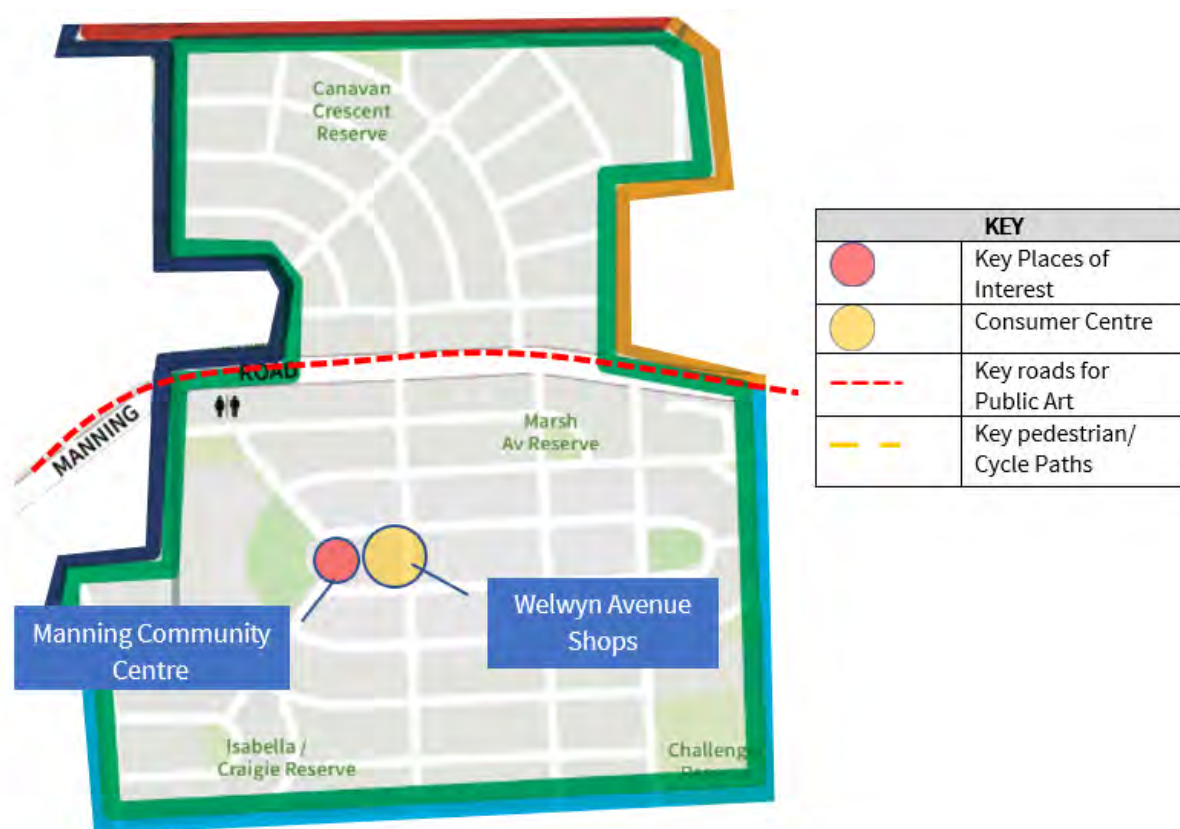
- [A Thematic History of Government Housing in Western Australia](#) (2014)

“The neighbourhood is more than 'businesses' and 'houses'... it has a history and a sense of place. Art can help us realise where we are and be connected to the neighbourhood.”

Respondent, PAM Community Survey, July 2020

⁷ See Reference section (pp131-4) for full bibliographical details

7 Manning Precinct



P7. Curatorial Objective 1. Elevation

1.1 Facilitate and support the commissioning of high quality public art outcomes at Manning Hub in alignment with the Manning Hub Public Art Plan, as appropriate.

1.2 Facilitate and support the commissioning of artworks where they will support pedestrian links between key places within Manning and adjacent precincts, including Manning Hub, Ley Street Shops, Davilak Reserve, Neil McDougall Park and Goss Avenue Reserve, and to the Canning River foreshore areas via Challenger Reserve.

1.3 Facilitate developer commissions and allocate cash-in-lieu to support the delivery of public art outcomes to enhance and activate local parks, including Bradshaw Conochie Reserve, Marsh Avenue Reserve, and Isabella/Craigie Reserve

1.4 Develop and support enduring and temporary public art initiatives in partnership with others to enhance the visual experience of community and for passing traffic along Manning Road.

P6. Curatorial Objective 2A. Interpretation

2A.1 Facilitate and support the commissioning of appropriate integrated and interpretive artworks for natural areas, such as Davilak Reserve and Goss Avenue Reserve that highlight and raise awareness about native flora and fauna and local ecology, as well as enhancing amenity as required.

2A.2 Pursue opportunities to engage with the local First Nations community and collaborate with relevant local First Nations cultural and community organisations on the development of public art projects within the precinct.

P7 Curatorial Objectives 2B. Celebration

2B.1 Engage with long standing community members and residents in the development of public art projects that feature and interpret stories from the first generation of Manning residents and the local community.

P8. Salter Point-Waterford Precinct

Precinct Overview

The Salter Point-Waterford precinct combines the suburb of Waterford, and those areas of Salter Point that fall outside of the Canning Bridge Activity Centre precinct. These two suburbs are intimately connected in a number of respects, including sharing a continuous stretch of Canning River foreshore that has environmental, aesthetic, heritage, social, and cultural significance to both First Nations and people of diverse cultural backgrounds. The precinct is primarily a residential area of suburban character on the Southern side of Manning Road, consisting mainly of single dwellings.

The precinct also contains some of the most beautiful and ecologically significant natural environmental areas within the City of South Perth. Waterford Foreshore Reserve contains vegetation no longer found elsewhere on the Swan and Canning Rivers, and these wetlands provide habitat for trans-migratory bird species, making these nationally and internationally significant conservation sites.

Existing Strategic Documents Relevant for the Precinct

Public Art outcomes in this area should complement and align with the principles, objectives and actions identified in existing strategic documents for this area including:

- [Clontarf Waterford Salter Point Masterplan](#)
- [Marli River Park Interpretation Plan](#)

Curatorial Objectives for Salter Point-Waterford Precinct

The Salter Point-Waterford Precinct has the distinction of being the home of the City's oldest work of public art, and the City's first work of First Nations public art - this being Toogarr Morrison and Julie Crockett's works in Jan-Doo Park, Salter Point, commissioned by Landcorp in 1999. Aside from this unique, and much-loved piece, there are relatively few works of public art in the precinct, with three related commissions and one independent piece being clustered at the eastern edge of Waterford, in the vicinity of the Cygnia Cove Estate. As for Kensington, and Manning, the Salter Point-Waterford Precinct is predominantly a residential precinct with a suburban character, and relatively few private developments are likely to be required to provide public art under the City's Policy P316.

This precinct is also home to some of the most precious natural wetlands and riverside conservation areas in the City and residents have expressed their concern that any man-made features, including works of art, should be placed in this area with great sensitivity.

Primary Curatorial Objective - 1. Interpretation

"Reveal and deepen understanding about the stories of this place and its people, through evocative individual and collective experiences in the public realm."

Secondary Curatorial Objective - 2A. Participation

“Creative projects that give diverse stakeholders opportunity to witness, collaborate and initiate creative processes, strengthen community connections and to experience new levels of ownership of artworks in their community.”

Secondary Curatorial Objective - 2B. Celebration

“Draw attention and give tangible form to the unique people, places and events that are, and can become, a source of pride and identity for our community.”

Local Heritage

Just to the South of the Manning Road Freeway entry/exit is the Registered Aboriginal Site (119) known as Winjan, which has mythological significance for First Nations people. The wetlands of the Canning Flats is a place called Wadjup by First Nations people (Site 24319)- which once stretched from Salter Point to Riverton Bridge. Wadjup is a men’s ceremonial site at the southern and eastern extent of the Beelo people’s territory and was also an important camping, hunting and foraging area. First Nations connections to the area are celebrated and interpreted in the City’s oldest work of public art, by Toogarr Morrison and Julie Crocket at Jan-Doo Park in Salter Point, which tells a dreaming story of the local totem, the Nynarrn (echidna), and Jan-Doo (the Whistling Eagle).

The precinct has a significant legacy of historical (and ongoing) land ownership by the Christian Brothers, who owned the land that is now Waterford until 1955, and established Clontarf Boy’s Home, now Clontarf Aboriginal College. The Christian Brothers were also key landowners in Salter Point, establishing Aquinas College there in 1938 to replace the previous Christian Brothers College campus (established in 1894) in Perth city. The area has a heritage relating to early industry and enterprise in the colony, with the ‘convict fence’ marking the site of early efforts to tame and navigate the Canning River for commerce, and Salter Point taking its name from the landing stage established by Samuel Salter around 1879-81 to assist in the transportation of logs by river from Kelmscott and Jarrahdale to Salter’s Landing and on from there for milling.

Key Sources⁸

City of South Perth Documents and Resources

- [Historical Thematic Framework](#) (2002)
- [A Heritage in Names: The origin and meaning of street and place names in the City of South Perth](#) (2016)
- [Local Heritage Inventory and Heritage List](#) (2018)
- [Picture South Perth](#) [Website] & [South Perth Stories](#) [Website]

State Government Documents

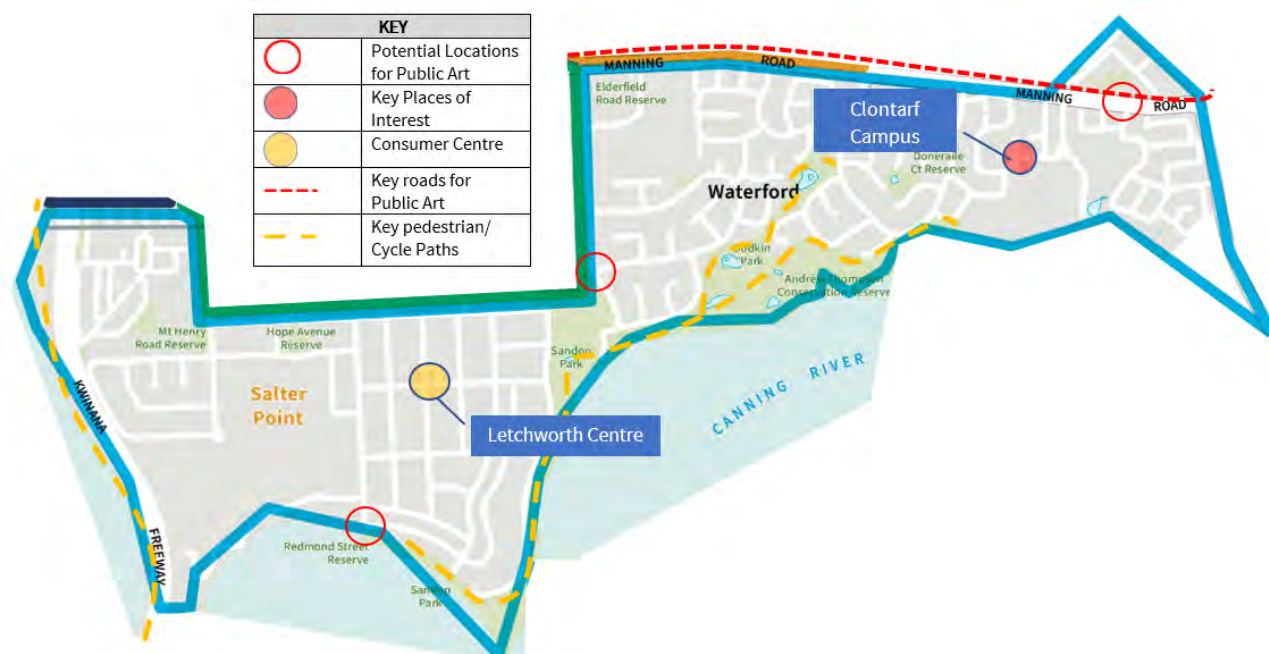
- [Indigenous History of the Swan and Canning Rivers](#) (2010) (Department of Parks and Wildlife)
- [Landscape Description: Precinct 15](#) & [Precinct 16](#) (Department of Parks and Wildlife)

⁸ See Reference section (pp131-4) for full bibliographical details

“Salter Point and the surrounding areas are physically attractive but lack some of the vibrancy that other areas of CoSP possess. It would be great to add to this. I think good, meaningful public art would benefit the residents and visitors alike.”

Respondent, PAM Community Survey, July 2020

8 Salter Point – Waterford Precinct



P8. Curatorial Objective 1. Interpretation

1.1 Commission one or more artists to assist with the creative design of wayfinding, interpretive signage and other integrated features providing amenity and enhancing accessibility and visitor experiences, whilst preserving the environment.

1.2 Commission First Nations artists to deliver artworks that interpret the First Nations cultural significance and stories about this area as appropriate.

1.3 Commission artworks in appropriate locations to interpret the post-settlement heritage of the precinct, including early colonial industrial heritage.

P8 Curatorial Objective 2A. Participation

2A.1 Investigate partnering with Main Roads WA and the City of Canning and the viability of displaying temporary artworks or longer-lasting murals to enhance the pedestrian route under the Mount Henry Bridge.

2A.2 Pursue opportunities to establish and strengthen links with Staff and Students at local educational institutions through collaboration and enabling participation on suitable public art projects.

2A.3 Pursue opportunities to engage with the local First Nations community and collaborate with relevant local First Nations community organisations on the development of public art projects within the precinct.

P8 Curatorial Objective 2B. Celebration

2B.1 Commission high quality works of public art to serve as “visual cues” marking key points of access for pedestrian routes as identified in the Clontarf Waterford Salter Point Masterplan.

2B.2 Collaborate with local community, property owners and local businesses to commission one or more murals at the Letchworth Shops.

2B.3 Allocate cash-in-lieu and City funds as required, to commission a new artwork to replace the existing, and deteriorating Entry Statement Artwork by Tony Pankiw on Manning Road.

City-Wide Opportunities and Initiatives

In addition to the opportunities and initiatives that the City has identified for public art in each of the precincts, the City has also identified a number of others that will be pursued and implemented across the City. The five City wide curatorial initiatives cover:

- First Nations Public Art
- Integrated Public Art for Transport and Infrastructure Assets
- Community Initiated Public Art
- Temporary & Ephemeral Public Art
- Memorials & Commemorative Works

CW1. First Nations Public Art

At the time of colonisation, the country that now sits within the City of South Perth was occupied by the Whadjuk Noongar people. This was the western-most part of the territory of the Beelo people, who were led by Munday⁹ at that time.

The present-day City of South Perth is bordered on three sides by the Swan (Derbarri Yerrigan) and the Canning (Djalgarro Beeliar) Rivers, and all suburbs in the City except Kensington, Manning and Karawara have a direct connection with the river. The rivers are registered Aboriginal sites (Site 3526) of significance, and many Noongar people consider this riverscape sacred due to its importance within dreaming stories connected to the Waakal (or Rainbow Serpent) and belief in its on-going presence¹⁰.

Fittingly, the oldest work of Public Art in the City of South Perth is a First Nations artwork by Toogarr Morrison and Julie Crockett at Jan-Doo Park in Salter Point and was commissioned by Landcorp in 1999. However, it took until 2016 before another artist, Kylie Graham, was commissioned by the City to contribute designs for integrated artworks at Miller's Pool and Manning Community Centre, and in 2019/20 two works by Yondée Shane Hansen with Art+ (Art Coordination) were installed as key features and attractions at Mindeerup. At the present time there are only five works of First Nations public art accessible on site in the City of South Perth, out of more than 60 works of enduring public art.

Our engagement with community has clearly shown that works of First Nations public art is the kind of public art that respondents to our survey most want to see more of in their neighbourhoods. Further, national research has shown that opportunities to engage with first nations arts are particularly sought after by international tourists visiting Australia, and the demand in this sector has grown significantly in recent years.

Most importantly, the City's Draft Innovate Reconciliation Action Plan, developed with the City's First Nations community, identifies a key action (RAP 2.6 Visibly promote Aboriginal and Torres Strait Islander cultures within our local area), with deliverables relating to providing opportunity for First Nations artists, and featuring First Nations culture (including public art) in high profile locations around the City.

The City has established that there is a clear demand and drive to commission more works of First Nations public art within the City of South Perth. However, in developing this Masterplan, the City has heard from only a very small number of First Nations people and recognises the need for more time and resources and thorough consultation and collaboration with Traditional Owners, local community and First Nations artists to develop an appropriate City-wide curatorial framework for First Nations public art in the City. This approach has been discussed and agreed upon with the City's Aboriginal Reference Group.

In the interim, the City should continue to pursue opportunities to initiate and deliver appropriate works of First Nations public art on a case-by-case basis. In every case the City will employ appropriate cultural

⁹ Hughes-Hallet, Debra (2010) *Indigenous History of the Swan and Canning Rivers*, Swan River Trust.

¹⁰ Graham-Taylor, Susan, S. Campbell, C. Czerw, N. Green, A. Stumpf, A. Brake, G. Pickering, L. Collard, C. Bracknell, T. Orr, T. Olowoyo (2014) *Marli Riverpark: An interpretation plan for the Swan and Canning Riverpark*, Swan River Trust.

protocols in line with current industry standards¹¹, seek to consult with and take advice from the City's Reconciliation Action Plan Working Group (RAPWG), and all proposals will be subject to review and endorsement by the (RAPWG), and any other relevant cultural authorities on the advice of the (RAPWG).

Primary Curatorial Objective - 1. Celebration

"Draw attention and give tangible form to the unique people, places and events that are, and can become, a source of pride and identity for our community."

CW1 Curatorial Objective 1. Celebration

1.1 Engage a suitably experienced consultant to:

- Work with Traditional Owners, local First Nations community, and First Nations artists to develop a curatorial framework for First Nations Public Art in the City of South Perth to become an integral part of the Public Art Masterplan.
- Adapt or develop an appropriate local cultural protocol and approvals guidelines to assist the City of South Perth and the Reconciliation Action Plan Working Group in reviewing and assessing proposals relating to First Nations arts outcomes in the City.

1.2 Partner with others to provide opportunity and strengthen connections with established and emerging First Nations artists, particularly Whadjuk Noongar artists, through programs and projects that will help to grow and develop the pool of First Nations artists who are empowered to compete for and deliver public art projects.

"[A unique thing about our neighbourhood is] the past 60,000 years of human occupation, ancient stories of place. The future of this place, the layers between then and now - the archaeology of place and people. The river, the river banks, the natural habitats of wildlife."

Respondent, PAM Community Survey, July 2020

¹¹ see for example Australia Council for the Arts (2019) *Protocols for using First Nations Cultural and Intellectual Property in the Arts*, Australia Council for the Arts.

CW2. Integrated Public Art for Transport and Infrastructure Assets

The City of South Perth looks after a wide range of roads, streetscapes, buildings, facilities and other assets in the public realm, as well as planning for future needs in a changing public realm. In recent years the City has identified that there are opportunities for works of public art to contribute to projects where the aim is to enhance and renew existing facilities and assets, or to enhance streetscapes where new functional assets have an impact on visual amenity. The murals commissioned for the Collins Street Centre (Simon Degroot, 2017) and Comer Reserve Pavilion (Nick Zafir 2021) are examples of public art implemented in connection with City renovation projects. And Rick Vermey's *A Quiet Walk* (2020), was commissioned to reduce the visual impact of an electrical substation needed for Mindeerup.

In addition, the City has identified that public art may have valuable contributions to make in relation the City's Integrated Transport Plan, where artworks may have a role in enhancing basic transport infrastructure such as bus stops and also help to make places distinct and contribute to orienting community and visitors as part of City wayfinding initiatives.

Primary Curatorial Objective - 1. Elevation

"Transformative interventions that improve the experience of, and restore pride in, the local environment and positively influence the way that people feel and behave in the public realm."

CW2 Curatorial Objective 1. Elevation
1.1 Continue to pursue opportunities to collaborate across Directorates and Business Units to implement public art projects in association with projects where the City's goal is to renovate or visually enhance.
1.2 Pursue opportunities to work with State Government Agencies and Utilities to implement projects that might improve the appearance of assets in the public realm, and provide opportunities for artists.
1.3 Identify suitable opportunities to engage artists to deliver creative works that complement place-based and city-wide way finding initiatives.
<p>1.4 Commission works to enhance public transport infrastructure at identified priority nodes, to create distinctive landmarks, and visually engaging places for people to connect with the public transport network in the City of South Perth. Artists may be commissioned to provide the following:</p> <ul style="list-style-type: none"> ▪ Two-dimensional artworks that can be inserted into advertising space on suitably equipped bus shelters. ▪ Painted treatments on older bus shelters or surrounding property and assets, including the ground plane by agreement; and, ▪ Other approved interventions that highlight and/or interpret sites, and enhance the experience of people using public transport.

“[Public art] is different to the humdrum nature of suburbia without natural environmental aspects. It can be used to make ordinary things look better or make required infrastructure a bit more presentable than it would otherwise be. It can reflect an attitude towards some things or promote the things we all love.”

Respondent, PAM Community survey, July 2020

CW3. Community Initiated Public Art

Across the City, there are a number of examples of public art projects initiated by community and local businesses. Most numerous are privately commissioned mural projects, which have been independently commissioned by businesses/property owners, at the Cygnet Cinema (Preston Street), Nasi Lemak Korner (Preston Street), The Topsy Monk (formerly Hopscotch) (Angelo Street), Little Banksia Café (Kensington), First Avenue Café (Kensington) and the Como Hotel (South Perth). More recently, an independently commissioned public sculpture by Jordan Sprigg has been installed by Rambla On Swan (South Perth).

In addition, there have been other projects that have been initiated by community groups, and the City has provided various forms of in-kind and funding support to assist with their realisation. Examples include, Hazel (Como), the Mends Street Murals (South Perth), The Joy Stop (Como), and the Comer Reserve Pavilion/Toy Library Mural (Como).

The City of South Perth encourages and supports these initiatives as valuable contributions to the cultural life and vibrancy of the City of South Perth. However, it is important that the City has visibility of all such projects where the outcome will be visible or accessible from the public realm - whether or not the outcome will be delivered on private land and using private funds.

Primary Curatorial Objective - 1. Participation

“Creative projects that give diverse stakeholders opportunity to witness, collaborate and initiate creative processes, strengthen community connections and to experience new levels of ownership of artworks in their community.”

CW3 Curatorial Objective 1. Participation

1. 1 Encourage and support Community Initiated Public Art by providing:

- Advice on applicable approvals processes and compliance requirements to facilitate quality and compliant outcomes.
- Advice and guidance for community and business about managing public art projects, as required.
- In-kind, or other support, from the City for projects where resources allow and there is good alignment with the City’s Public Art Masterplan and other initiatives.
- Promotional support for outcomes, to share information with the broader community about positive and creative things happening in the City of South Perth.

“Good public art should be about art practice. It should bring urgency and sense-making. Practice is active, in the perpetual present moment, making sense of the future. [...] Include new locations, street venues, pop up shops, global online collaborative projects accessible and interactive, and installation and performance art. Havens, places of safety, places to think and feel. To participate in art is to make sense of the world.”

Respondent, PAM Artist Survey, September 2020

CW4. Temporary & Ephemeral Public Art

The City has been commissioning works of Temporary & Ephemeral Public Art since 2014, and has commissioned a total of 27 artists for temporary and ephemeral works since then. Until 2017, all Temporary & Ephemeral Public Art projects were commissioned in connection with City of South Perth summer events programming and were installed on the South Perth Foreshore or for the Angelo Street Marketplace. In 2018/19 the City implemented the “A Reserve” program with the aim of providing unique and accessible public art experiences for residents in all suburbs. Temporary & Ephemeral art commissions were put on hold in 2020, due to the pandemic, but will form an ongoing part of the City’s public art programming in the future.

In addition to activating public open spaces, delivering engaging attractions association with events, and providing cultural experiences where enduring public art outcomes are not viable, temporary & ephemeral public art projects provide good professional development opportunities and experiences that can assist artists to compete in future for enduring public art commissions.

Primary Curatorial Objective - 1. Inspiration

“Considered creative expression that prompts investigation, contemplation and conversation and suggests new directions and ideas for now and the future”.

In other precincts where “Inspiration” is the desired curatorial objective, it has been stated that commissioned artists should have a “growing or established national or international profile” - this is not a requirement for temporary & ephemeral commissions.

CW4 Curatorial Objective 1. Inspiration

1.1 Continue to develop Temporary & Ephemeral Public Art projects and programs that deliver commissions that:

- Deliver appropriate public art outcomes and cultural experiences that enhance and activate public places and events for community and visitors across the City, in alignment with the precinct-focused curatorial guidelines in this Masterplan.
- Support the professional and creative development of artists building their skills and experience of public art practise to increase the pool of practitioners and so contribute to enhancing the diversity of future public art outcomes in the City.
- Provide opportunities for partnerships and collaborations with community, local businesses, organisations and institutions on Temporary & Ephemeral projects, that will build relationships and deliver good outcomes for participants and community.
- Pilot ideas and innovative interventions in the public realm that may highlight new possibilities for the City’s future design and provision of amenity of public open spaces.

“[Roaming Lion by Vincent Elliott], was a great installation and we took many visitors to see this work. Our young grandchild loved to play in and out of the poles and having it so close to the playground gave us a lot of opportunity to enjoy the park.”

Respondent, PAM Community Survey, July 2020

CW5. Memorials and Commemorative Works

Within the City of South Perth there are two historic memorials, erected to honour and remember those local people who fought and fell in the world wars. While these structures are not works of public art by the City's definitions - as they are not the work of artists - memorials and other commemorative works can incorporate works of art and share many of the characteristics of public art. They are cultural features of the built environment that require management with sensitivity to their significance and meaning, they need to be specially maintained to conserve their authenticity and original fabric, and they have a role in the community as long-standing landmarks and important sites for collective memory and observance. For all of these reasons, the City takes an approach to managing memorials and commemorative works (such as commemorative plaques) that is generally consistent with its management of items in its public art collection.

The City of South Perth also recognises that people's desire to mark and remember special people, places and events by creating new commemorative works in the public realm is not only historical, but ongoing. The City has an existing Management Practice M111 for considering the placement of plaques and personal memorials. From time to time the City may receive proposals for the creation of new, larger commemorative works, and must give due consideration to the merits of such proposals.

There are many aspects of historical commemorative works that have been under question in recent times. Some of the people and events that were held in high esteem at the time that many of these monuments were created have since been re-evaluated and found to be associated with acts that are now no longer a source of pride for the community. This means it is vitally important that the cultural significance of the proposed subject of any new commemorative work is considered deeply and from a range of perspectives. New commemorative works should have lasting meaning for the community as a whole and significance for their site, and the stories that are commemorated should not be remembered through the erasure of different perspectives and voices. Wherever possible and appropriate, contemporary commemorative works in the City of South Perth should be developed as new public art commissions that perform a commemorative function, as well as providing other benefits for the community that works of public art bring to their site.

Primary Curatorial Objective - 1. Celebration

"Draw attention and give tangible form to the unique people, places and events that are, and can become, a source of pride and identity for our community"

CW5 Curatorial Objective 1. Celebration

1.1 Manage and support the important role played by existing commemorative works within the City of South Perth by:

- Conserving the heritage fabric of existing, historic commemorative works in alignment with relevant advice and applicable requirements through engaging suitably qualified, experienced and skilled personnel.

- Facilitating initiatives that tell the stories of commemorative works and make them accessible, and managing their use as a site of ceremony and collective observance on special days, such as ANZAC Day and Remembrance Day.
- Critically assessing any proposed works or actions that would change or alter the significance, meaning or function of existing commemorative works in the City, recognising that there may be instances where it is appropriate to encourage re-interpretation in alignment with contemporary values.

1.2 Facilitate and support appropriate proposals for new works of public art in the City of South Perth that perform a commemorative function by:

- Using the national approach set out in Cultural Significance 2.0¹² to evaluate the cultural significance of the subject, design and site of the proposed commemorative work to determine whether approval and the allocation of a lasting place in the public realm for the proposal with is warranted.
- Supporting the development of the new commemorative work as a work of public art that meets all the relevant requirements for public art set out in the City's strategic and policy documents for public art.
- Where a commemorative work is determined to have cultural significance for the State and/or the Nation, the City will seek to engage with and seek support for any such project from the State and Federal Governments.

1.3 Pursue external funding to support the development and delivery of a major memorial project for a new site in the City that will acknowledge the City's service men and women not included on existing memorials, and provide a better site for the ceremonial occasions such as ANZAC day.

"[Works of public Art] enliven communal spaces and remind us who we are. The St Martins Church that has been here [in Kensington] for years is closing down. It should be remembered - it was an important place for lots of people - life events were celebrated/commemorated there."

Respondent, PAM Community Survey July 2020

Part Three: Operational Context

Background

The State Government of Western Australia was the first in Australia to develop and implement a percent-for-art scheme in 1989 with the aim of providing public art outcomes in connection with public works. Similar policies and strategic documents for public art have been developed and implemented in many cities worldwide since the first part of the twentieth century, as a means of providing employment and

¹² Russell, Roslyn & Kylie Winkworth (2009) *Significance 2.0: A Guide to Assessing the Significance of Collections*, Collections Council of Australia Ltd.

opportunity for artists, and in recognition that artworks can improve the experience and sense of connection and wellbeing for people in urban environments that are often alienating. In adopting and implementing percent for art policies and the implementation of public art projects, the City of South Perth is following state government's guidance.

Public art is widely considered to contribute directly to the delivery of a range of benefits within cities and communities that align closely with local government service provision including:

- Supporting community health and well-being¹³
- Placemaking and heritage interpretation¹⁴
- Place-activation and economic development¹⁵
- Cultural tourism¹⁶
- Combatting criminal and antisocial behaviours such as graffiti¹⁷

Types of Public Art

Public art is art created by a professional practising artist that is intended to be located in and/or clearly seen from the public realm. Contemporary works of public art take a variety of forms including long lasting sculptures and monuments as well as works that have a temporary or ephemeral presence.

Enduring

Most works of contemporary public art have a limited lifespan due to a range of factors including the diversity of innovative and experimental materials artists use, harsh environmental conditions, and also the continual development of urban spaces transforming sites where public art is located. For this reason most new enduring works of public art are commissioned on the understanding that they will have a useful life of 15 to 25 years.

¹³The Meeting of Cultural Ministers & the Standing Council on Health (2014) *National Arts and Health Framework*, Australian Government: Department of Communications and the Arts.

¹⁴ Fleming, Ronald Lee, 2007, *The Art of Placemaking: Interpreting Community Through Public Art and Urban Design*, Merrell

¹⁵ Landry, Charles, L. Greene, F. Matarasso, F. Bianchini (1996) *The Art of Regeneration: Urban Renewal Through Cultural Activity*, Comedia

¹⁶ Australia Council for the Arts (2018) *International Arts Tourism: Connecting Culture*, Australia Council for the Arts.

¹⁷ State Graffiti Taskforce (n.d.) *Urban Art* [Web Page], Western Australian Police.

Integrated

Works of integrated public art are integral to the function and fabric of a building or urban environment, incorporated in such a way that the artwork is not a stand-alone element. Examples include artworks that also perform practical functions such as seating, screening, shelter and artworks that are physically incorporated into structural elements of a project such as brickwork and concrete formwork.

Temporary & Ephemeral

Works of temporary public art are intended to occupy a place and/or have a presence in the public realm for a finite period of time, usually between one week and three months.

Works of ephemeral public art are distinctive due to their fleeting and immaterial presence on site, perhaps only for a single day or a matter of hours - for example, a light projection or a performance. Other ephemeral works may have a more substantial material presence on site but may incorporate their own changing state as part of the artwork - for example, a sand drawing on the beach or an ice sculpture.

Murals

Though they can last a number of years on site, most murals are considered to be temporary artworks by the City because they are often commissioned by agreement on privately owned walls and are not City assets.

A mural is a work of art that is applied, usually painted, directly onto a wall. Street art or urban art is a type of artwork, often a painted mural that has been applied directly onto a surface such as walls, vehicles, signs and other property in the public realm and is in some way connected with street/urban subculture.

Graffiti is a term usually reserved for illegal and criminal acts of vandalism as distinct from those works that are recognised as legitimate street art.

Memorials and Commemorative Works

Memorials and monuments are some of the very oldest forms of public art, and are distinctive in that their purpose is specifically to create a place in the landscape for the purpose of remembering a person, place or event.

In contemporary communities, commemorative works are increasingly being created to remember different kinds of subjects - such as the loss of ordinary and innocent lives through tragic circumstances (AIDS, terrorist attacks, plane crashes). This reflects a profound change in values and the re-evaluation of historical events from different viewpoints that can make more traditional subjects (like military heroes and victories) less universally positive objects of contemplation and veneration than in previous times.

While commemorative works can be works of art, sometimes they are architectural works, or simple markers at a site such as a large stone or a plaque, or combinations of all of these. What commemorative works have in common with works of public art is their cultural significance, including their meaning and their symbolic importance for community, and it is for this reason they are considered in this Public Art Masterplan.

City Policies and Strategic Documents

The City of South Perth has two public art policies in place.

P101 - Public Art & Art Collections

This policy was developed and implemented by the City of South Perth initially in 2005. In 2012 it was reviewed and a percent for art commitment was included. Through this policy the City of South Perth commits to allocating a percentage of the construction cost of any City development that meets eligibility requirements under the City's policies to the delivery of public art in association with the development.

P316 - Developer Contributions to Public Art & Public Art Spaces

This policy was first implemented by the City of South Perth in 2014, and a revised version implemented in 2017. Under this Town Planning policy, any private developer is required to make a contribution to deliver public art equal in value to a percentage of the construction cost of any City development that meets eligibility requirements under the City's policies to the delivery of public art in association with the development. Private developers may choose to fulfil the planning condition by commissioning one or more artworks on the site of the development, by providing cash-in-lieu to the City, or by commissioning a work on City land by agreement with the City.

P316 applies in most parts of the City, except in the area under the jurisdiction of the Canning Bridge Activity Centre Plan, where eligibility thresholds and some requirements for public art in private development differ.

Public Art Strategy

The City of South Perth developed its first Public Art Strategy 2013-2015 and implemented it in 2013. The City's Public Art Strategy is superseded by this Public Art Masterplan, which is the City's operational planning document for public art as of 2022.

Resourcing

Public art projects and programs in the City are resourced in a number of different ways.

Percent-for-art Policies

Most works of enduring public art in the City of South Perth are commissioned using resources allocated as a result of the City's two percent-for-art policies, P101 and P316. City commissions have been delivered via this mechanism in association with City development projects such as the River Wall (2016), Millers Pool (2016), Manning Hub (2017), Ernest Johnson Reserve (2018), and Mindeerup (2019/20).

The majority of developer commissions in the City have resulted from the City's policy P316, with just two exceptions that pre-date the City's policy P316. Where a developer seeks to commission a work on City land, rather than within their development site, and the City agrees, these works are handed over to the City upon completion and become assets managed as items in the City's public art collection.

In a few cases, works of public art in the City are the result of the State Government's percent for art policies, and have been commissioned by State Government agencies such as Landcorp or Main Roads WA.

Public Art Fund (Reserve Account)

The City of South Perth established the Public Art Fund in 2013 to provide a reserve account in which the City could deposit cash-in-lieu contributions made by private developers, and into which the City might also make budget allocations. The Public Art Fund facilitates accumulation of funds over financial years, making it possible deliver more ambitious projects at the appropriate time.

This Masterplan guides the City's allocation of cash-in-lieu from the Public Art Fund to realise public art outcomes of benefit to those developers and their clients, and the City's broader community.

Partnerships and Gifts/Donations

The City of South Perth is interested in working with a range of partners on public art projects. Every such partnership is unique and, in each case, mutually beneficial arrangements are agreed upon with partners to determine the nature and extent of contributions from each party. Partnerships projects may involve the co-funding of public art outcomes, or cooperative agreements (such as permissions to access or use property) and in-kind contributions (such as advice/expertise, administrative support, skilled labour or materials) that support project outcomes.

From time to time the City also receives offers from parties interested in gifting or donating works of public art to the City. The merit of each proposal is considered by the City's Arts Advisory Group and recommendations made regarding the suitability of the work in question as an acquisition into the City's collection. Key considerations to ensure that a work would add value to the City's collection include:

- the work's alignment with the City's Public Art Masterplan
- the identification of an appropriate site and the costs of installation
- the age, condition and conservation needs of the work
- the quality and cultural significance of the work.

Community Initiated Projects and Commissions

Across the City of South Perth there are a number of examples of artworks that have been independently commissioned by local businesses to enhance their properties. The City of South Perth is supportive of such initiatives, and encourages local businesses to liaise with the City regarding these projects. The City is able to offer advice on approval requirements for works that will be visible and accessible in the public realm, and provide promotional support by alerting our community to new artworks, and including them in information about works of public art around the City.

The City is also supportive of projects initiated by community groups, and is willing to provide a range of in-kind support and facilitate approvals processes as required and where feasible. With early discussion and adequate notice, community initiated projects may also be considered for funding support from the City where there is good alignment with the City's planning and strategic objectives.

Operational Budget and Staffing

The City allocates funds from its annual operational budget to resource temporary & ephemeral public art projects and programmes, support public art maintenance, and for other arts projects.

The City employs staff within the City's Cultural Development Team in the Community, Culture & Recreation Business Unit to administer the City's Public Art business in consultation and collaboration with a number of other teams across the Organisation.

The City develops and manages public art projects in-house where City officers have the skills and capacity, and also engages qualified public art consultants to develop and deliver public art projects, as appropriate to the project and the resources available.

Public Art Collection and Maintenance

As the City's collection grows, as works in the collection age, and as a wider range of materials are used by artists to create public artworks, the City needs to plan and provide resources for public art maintenance, and to consider decommissions and refurbishment or replacement of some works that can no longer be maintained in good condition.

Artists' Moral Rights and Maintenance

Both the City and private developers or property owners who commission and own works of public art are obliged to maintain them in good condition in alignment with the requirements of the Copyright Amendment (Moral Rights) Act 2000. Public artworks in poor condition reflect poorly on the owners of the artwork, and mean that artworks are not able to be experienced as the artist intended them to be experienced, and so can detract from the artist's reputation also.

Procurement, Selection and Approvals

The selection and approval of public art projects within the City of South Perth is facilitated by processes and mechanisms designed to provide quality outcomes, aspire to industry best practice and comply with the Local Government Act 1995

The City acknowledges that individuals respond in different ways to encounters with artworks, and that these unique personal experiences are a vital aspect of how people derive benefit from public art. It is for this reason that the City puts mechanisms in place that reduce the likelihood that public art is selected or approved exclusively on the basis of the personal taste of City officers, elected members or influential members of the community. This helps to ensure that diverse public art experiences are on offer for our community and visitors with diverse personal interests and tastes.

Arts Advisory Group

The City of South Perth regularly consults independent technical specialists, such as architects or engineers, as part of their due diligence in ensuring that they deliver services and facilities that are efficient and effective. Similarly, Local Governments must rely on independent specialists in the field of art to provide confirmation that the public art experiences and assets being provided are making efficient and effective use of resources to deliver quality outcomes for its community and visitors.

The City's Arts Advisory Group (AAG) (formerly the Public Art Advisory Group) was established in 2015 as one of the key initiatives set out in the City's Public Art Strategy. This group has been established in accordance with the City's Policy P112 Community Advisory Groups. Its function is to provide independent and expert advice regarding the City's overarching approach to public art, on City commissions and acquisitions, and to review and make recommendations to the City on developer public art proposals.

The AAG's voting membership consists of some elected members (nominated by Council) and arts industry professionals (recruited through an expressions of interest process).

First Nations Cultural Approvals

The City strongly encourages proposals from First Nations artists that interpret relevant briefs through referencing First Nations stories and/or using cultural imagery and artistic techniques owned by the First Nations community. Where this is the case it is expected that artists are able to demonstrate that they have the relevant cultural authority, and are willing to follow cultural protocols to consult and obtain permissions where required. The City has established a Reconciliation Action Plan Working Group, and a draft Cultural Protocol, to facilitate cultural consultation.

Procurement Methods

The selection of artists and concepts for City commissions always occurs in accordance with the City's procurement Policies - Policy P605 Purchasing and Policy P607 Tenders and Expressions of Interest - in alignment with the Local Government Act 1995, and is usually via a competitive application process.

Depending on the nature and scale of the project, artists and concepts are evaluated against qualitative selection criteria set out in an artist brief and selected by a selection panel, consisting of relevant City Officers and project stakeholders. All selected artists and concepts for enduring public art commissions and acquisitions into the City's collection are also subject to the review and recommendations of the City's Arts Advisory Group.

Private developers, local business and community groups commissioning works of public art are not bound by Local Government Legislation, and may or may not use a competitive process to select artists/concepts for their projects. However, where these commissions are in fulfilment of a public art planning condition, the approval of these selections/concepts is subject to the review and recommendations of the City's Arts Advisory Group.

Within the Industry a number of common procurement process are employed and can be adapted as appropriate to local government policy. These include:

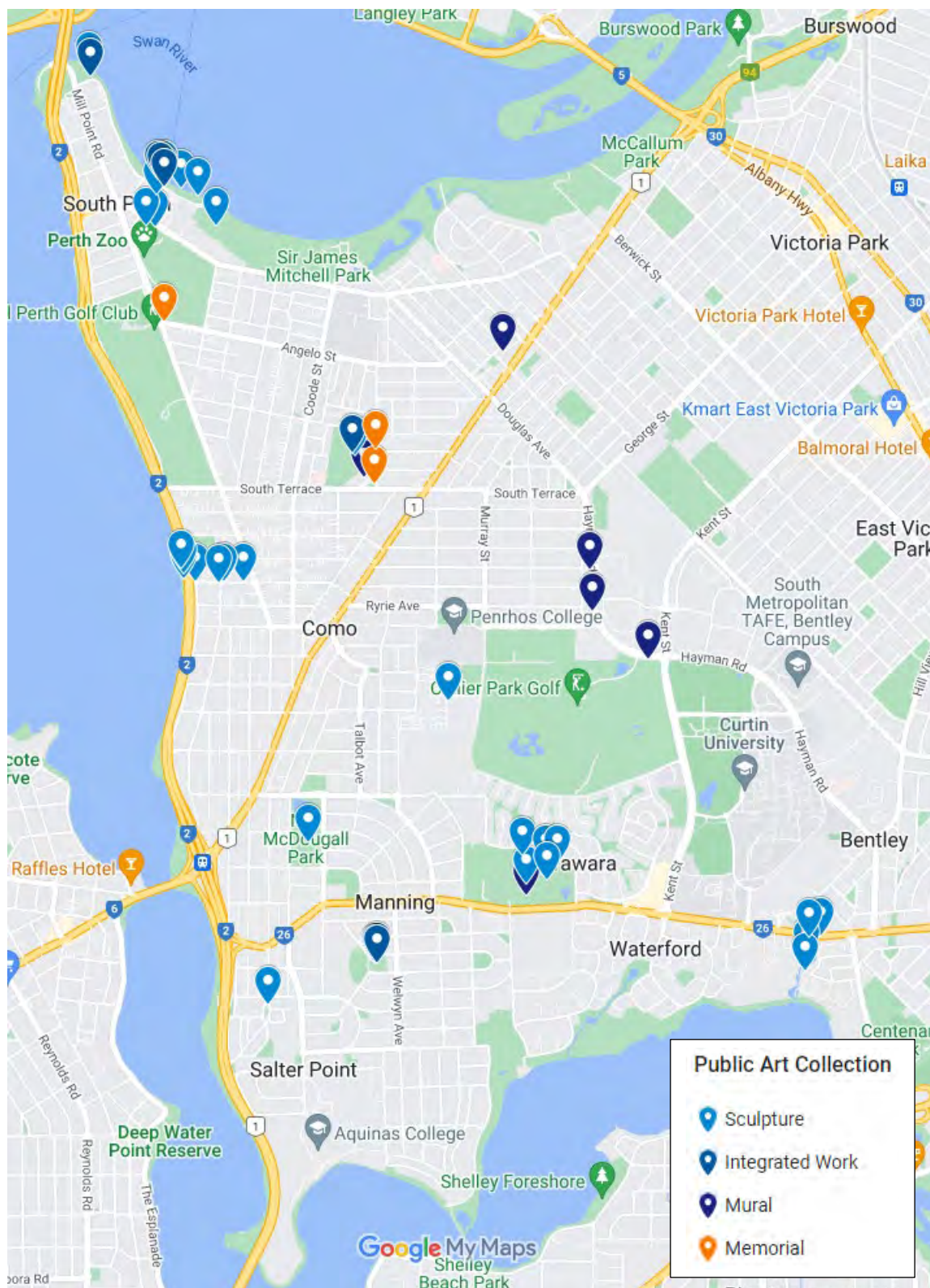
- *Curated Long List* - a list of pre-selected artists who have been identified as appropriate providers for a public art commission are nominated by the project manager. From this list, the selection panel will select a shortlist, who will be invited develop a concept and fee proposal for a concept development fee. The selection panel then evaluates and recommends a preferred artist/concept for commissioning.
- *Expressions of Interest/RFQ Process* - an open call out is advertised for the opportunity, and the selection panel will select a shortlist from the artists who have expressed their interest. The shortlisted artists are then invited, to develop and submit a concept and fee proposal via Request For Quote process, for a concept development fee. The selection panel then evaluates and recommends a preferred artist/concept for commissioning.
- *Direct Commission/Direct Purchase* - In exceptional circumstances, the City may consider the purchase of an existing artwork for its collection, or directly approach a single artist for a public art commission, where this can be justified in alignment with the City's procurement policies. The artwork to be purchased, or the concept to be commissioned, must be reviewed by the Arts Advisory Group and a recommendation for the City to proceed obtained.

"I think each offers something different and appealing. Even if I don't particularly like a piece of public art, I still enjoy the challenge of understanding it. I always enjoy the art that comes with new developments as it makes the new development look more 'settled' within the environment."

Respondent, PAM Community Survey, July 2020

Geographical Distribution

City of South Perth Collection

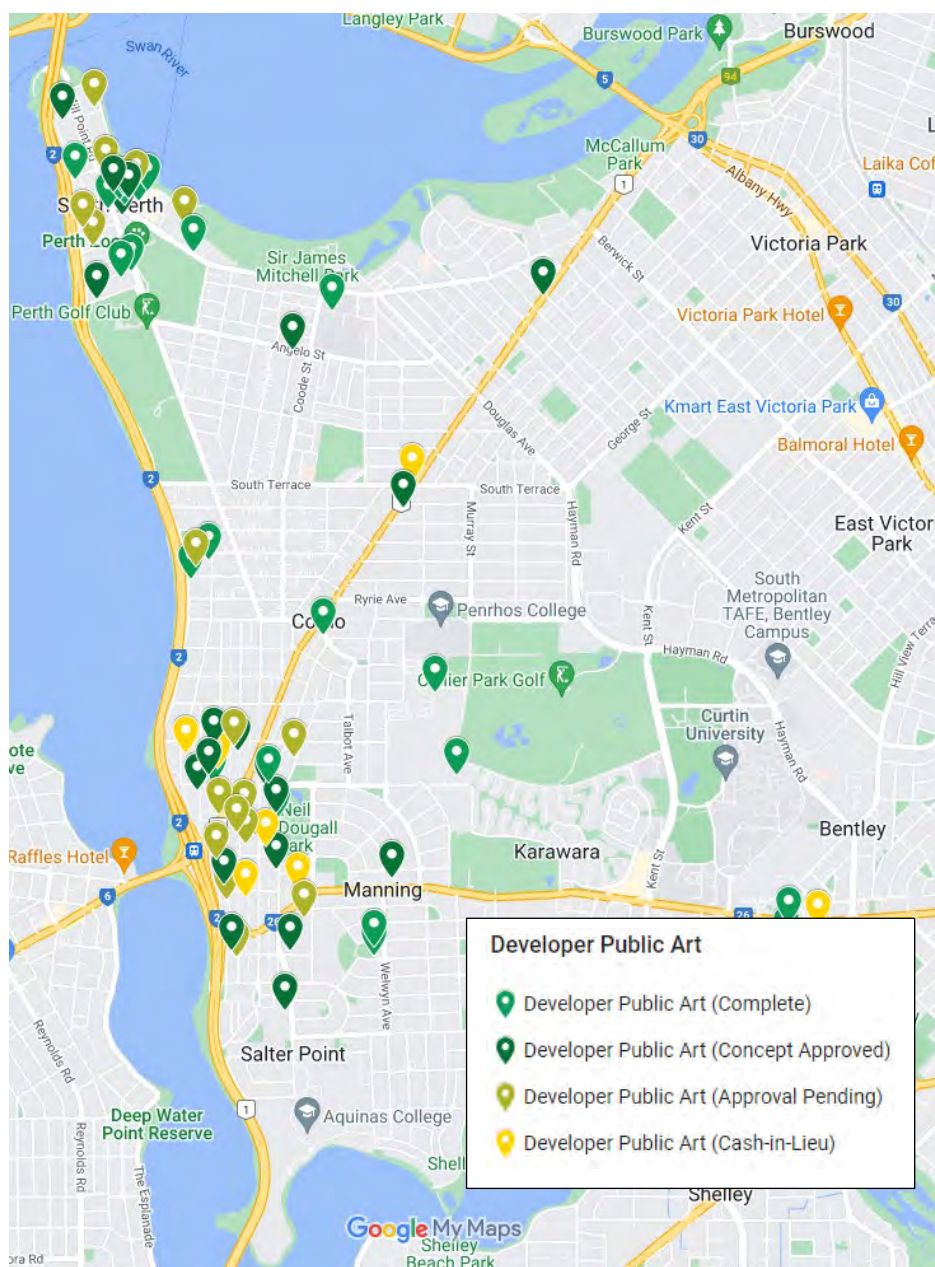


The map (above) shows the geographical distribution of the City's Public Art Collection across the City.

Since 2016 City commissions have been more numerous than previously, due to a larger number of ambitious development projects being undertaken by the City where the public art policy commitment was applicable - including Manning Hub, Ernest Johnson Reserve and Mindeerup.

Because most collection items have been acquired as a direct result of the City's percent for art policy, P101, the locations of most recent commissions have been determined by the City developments with which they are associated.

Developer Public Art



The map (left) shows the geographical distribution of developer commissions (complete, approved and planned) across the City.

Because commissions result directly from the City's percent for art policies for private development, the geographical distribution of developer public art commissions has been determined by the scale and distribution of private development across the City of South Perth.

Developer public art in the two major activity centres accounts for 70% of all private developer commissions (completed, approved or planned) across the whole of the City of South Perth. This is both a challenge and an opportunity for the City to work with private developers, and through the planning approvals

process, to use public art in these areas to deliver an engaging and coherent public realm, and to create a compelling walkable public art destination that will become a key attraction for cultural tourists.

In line with State Government population forecasts¹⁸ and the increasing proportion of high-density apartment development projects, it is anticipated¹⁹ that the number of public art commissions from percent for art in private development will continue to grow across greater Perth, and within the City of South Perth.

Many areas of the City are unlikely to see public art outcomes in their neighbourhoods that result from the private developer or City percent for art policies, as there are few large-scale private developments in those areas. As a result, the City must consider the demand and role/s for public art outcomes in these parts of the City and where appropriate may need to allocate capital or operational funds to realise them.

¹⁸ Western Australian Planning Commission (2018) *Perth and Peel@3.5million*, State Government of Western Australia: Department of Planning, Lands and Heritage.

¹⁹ Roberts Day (2020) *Percent for Art 2.0: A discussion paper*, Roberts Day

Part Four: Appendices

Appendix 1: Summary of the City's Development of the Masterplan

The City's need for a Public Art Masterplan was identified as an Action (6.1) in the City of South Perth Cultural Plan 2019-2023.

The City has undertaken to establish a sound evidence base through gathering and evaluating as much relevant information as possible to inform the development of this Masterplan.

Desk-top research, and a comprehensive engagement with the City's current collection items and past, present and anticipated public art projects and programs and has provided key learnings and helped to establish relevant benchmarks and identify key opportunities for public art that align with the City of South Perth's Strategic Community Plan and Cultural Plan. Some of this research is referenced in Parts 1-3 of this document, and also yielded the data collated and presented in Appendix 2.

In addition, the City engaged with its community, with key stakeholders in the industry, and has drawn upon the technical expertise and local knowledge of officers and advisory groups across the organisation to identify still further public art opportunities and challenges to be considered by the City and addressed by the initiatives included in the Public Art Masterplan. This engagement has been described in detail in the *Public Art Masterplan: Stakeholder engagement overview report*, but a brief outline is provided below.

Stakeholder Engagement for the Public Art Masterplan was undertaken in six stages.

Stage	Activity	Stakeholders	Dates
1	Community Survey, hosted on Your Say South Perth	Community members (completed surveys received from 73 residents and 12 non-residents)	9 March - 8 April 2020 22 June - 27 July 2020 (survey was reopened due to COVID lockdown in March 2020)
2	Stakeholder and community bus tour and workshop, facilitated by Peter Ciemitis of Hatch/Roberts Day	Community members (17 residents and 2 non-residents)	19 September 2020
3	Two targeted surveys: <ul style="list-style-type: none"> For Arts Professionals For Design/ Development/ Planning Professionals 	Completed surveys received from: <ul style="list-style-type: none"> Surveys received from 22 Arts Industry Professionals Surveys received from 6 Design/ Development/ Planning Professionals 	11 - 25 September 2020

4	Lunch-time workshop with Industry professionals, facilitated by Peter Ciemitis of Hatch/Roberts Day	17 Industry professionals attended, participated and contributed to the workshop discussion.	2 December 2020
5	Engagement with City Advisory Groups and relevant internal interdepartmental stakeholders.	Advisory Groups included: <ul style="list-style-type: none"> • Public Art Advisory Group • Inclusive Communities Action Group • Aboriginal Reference Group • South Perth Youth Network • Design Review Panel 	February 2020 - January 2021
6	Two Community surveys, hosted on Your Say South Perth to capture feedback on draft Public Art Masterplan	13 responses were received to the community survey 0 responses were received to the industry professionals survey	23 March – 11 April 2022

A thorough and detailed analysis of the collected data was undertaken City and successive drafts of the Masterplan were developed in-house by February 2021, June 2021 and November 2021.

The Council was provided with a briefing on the Masterplan on 8 March 2021.

A resolved draft of the Masterplan was endorsed by the City's Executive Management Team and released for a final period of community consultation in March 2022.

A small number of minor changes were made in response to feedback on the draft received from the community, and the document was designed and ready for publication in October 2022.

Appendix 2: The City's Public Art at Glance, by Precinct, November 2021

Introduction

The information presented in this Appendix is provided to expand upon the contextual information provided in Part Two of this document. It gives additional detail about the enduring public art that is on site in the City of South Perth at the time of writing.

The information has been organised by precinct to provide a ready reference for those developing new public art projects within the City, and to help in the following ways:

- Maps assist with the identification of existing artworks in different parts of the precinct, facilitating the consideration of existing works in the vicinity of new commissions, and highlighting where few existing artworks are currently available to the community.
- A list of both existing and approved public art concepts gives an overview of the artists and works in any neighbourhood.
- A dashboard of other information about the existing and approved public art in each precinct also provides a snapshot view of the precinct that includes:
 - A timeline of commissions, showing relative activity and inactivity over time in public art terms.
 - Information that gives a general sense of the types, style and themes/subject matter that is represented in the precinct's public art.

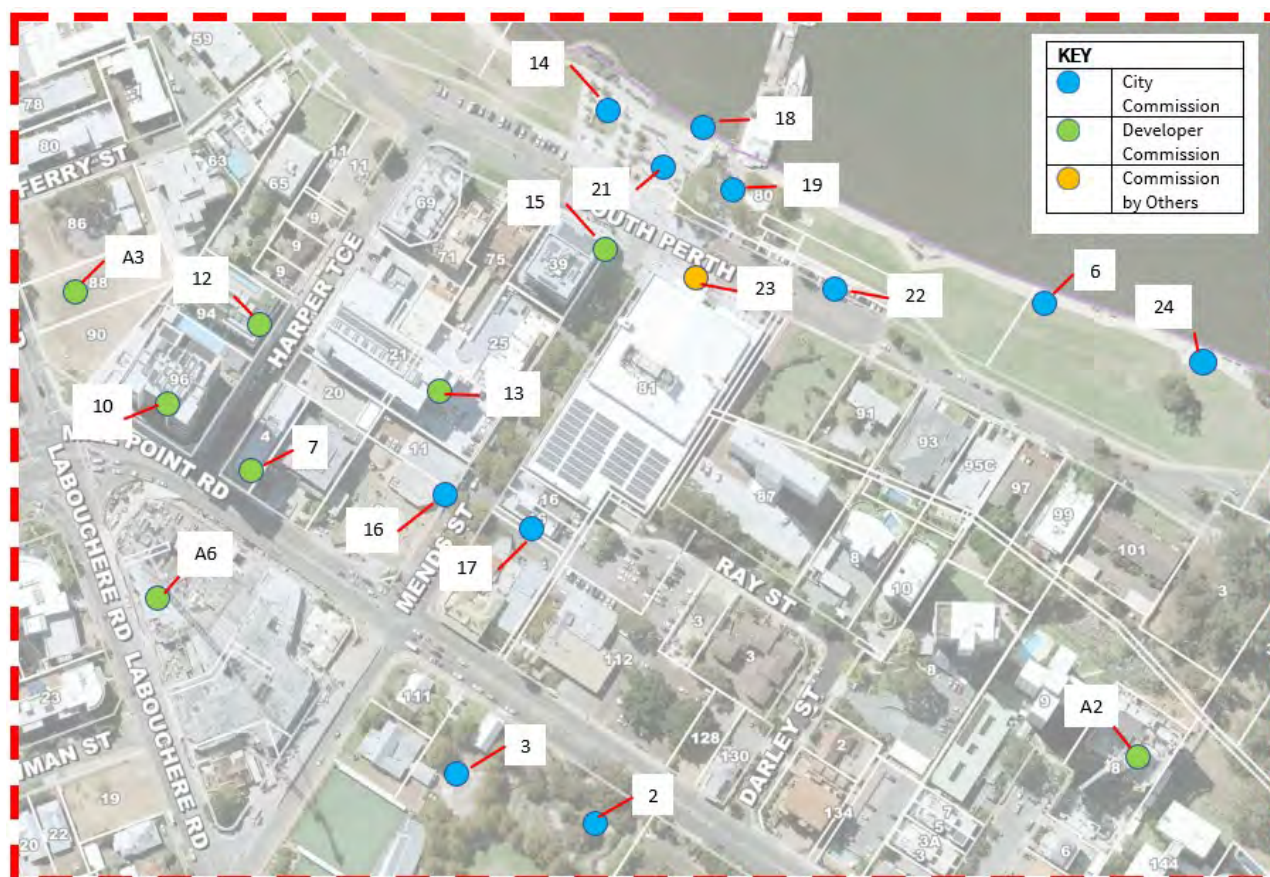
Additional and updated information about the public art in the City of South Perth can be accessed from the City of South Perth's webpage, and the City's Public Art Map that is available there.

The information provided is intended to help those developing new public art projects to quickly identify and locate existing artworks and to help direct new projects towards outcomes that will enhance the diversity of public art in the City's precincts, and strengthen the linkages and dialogue between works across the City. The information is presented in a highly simplified form and readers should also visit and experience these artworks in person as they consider how to approach their own projects.

P1. South Perth Activity Centre Precinct

Existing and Approved Public Art in the South Perth Activity Centre Precinct





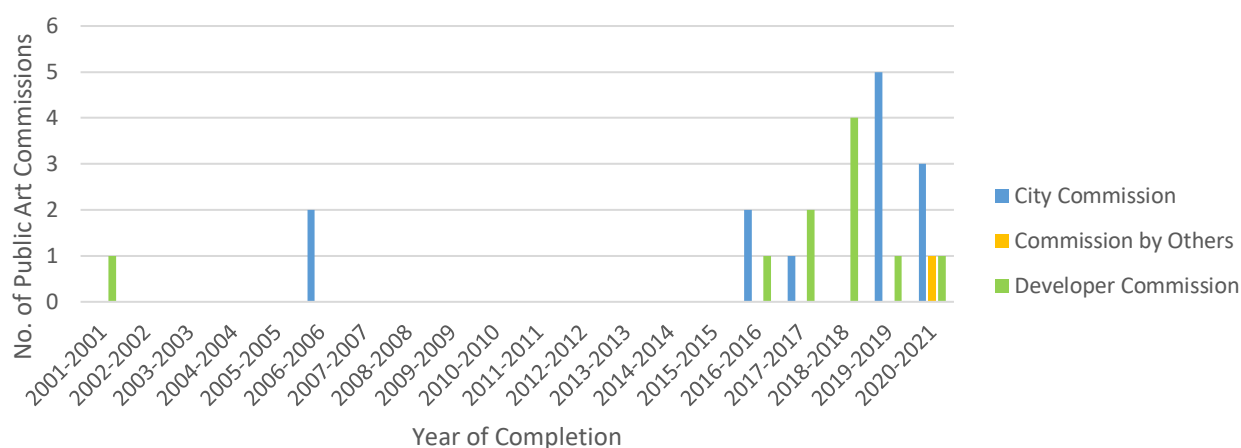
No.	Category	Title	Artist	Year	Site Address
1	Developer Commission	Breeze	Stuart Green	2001	Judd Street Reserve, Cnr Mill Point Road & Labouchere Road
2	City Commission	May Gibbs Inspiration	Charles and Joan Smith	2006	Windsor Park
3	City Commission	The Magic Tree	Coral Lowry	2006	Windsor Park
4	Developer Commission	Gatehouse	Alex Fossilo	2016	152B Mill Point Road
5	City Commission	Reflections	Jana Wallace-Braddock	2016	Miller's Pool

No.	Category	Title	Artist	Year	Site Address
6	City Commission	Resonance	Amanda Shelsher	2016	South Perth Foreshore
7	Developer Commission	Pinwheels, Windmills and Weathervanes	Jennie Nayton	2017	98 Mill Point Road
8	City Commission	Aboriginal Food Source Drawings	Kylie Graham	2017	Miller's Pool
9	Developer Commission	Dappled Light	Anne Neil	2017	30 Charles Street
10	Developer Commission	Aurelian Modulations	Jon Tarry	2018	96 Mill Point Road
11	Developer Commission	Untitled	Eveline Kotai	2018	1 Stone Street
12	Developer Commission	Cohesion	Stuart Green	12	5-7 Harper Terrace
13	Developer Commission	100 Years, Even - L'art pour l'art	Paul Caporn & Ahmad Abas	2018	21 Mends Street
14	City Commission	Yedi-Waanki-ny (Songlines)	Yondee Shane Hansen with Art+ (Art Coordination)	2019	Mindeerup
15	Developer Commission	Shoreline	Stuart Green	2019	79 South Perth Esplanade
16	City Commission	Mends Street Mural (BP Site)	Joanna Brown	2019	9 Mends Street
No.	Category	Title	Artist	Year	Site Address

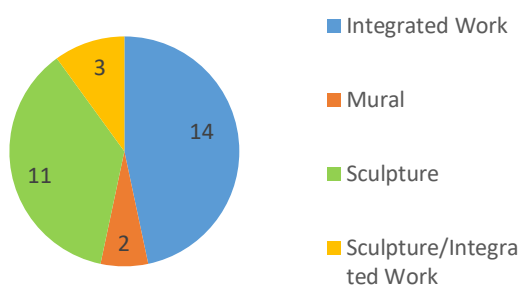
17	City Commission	Mends Street Mural (16 Mends Street)	Joanna Brown	2019	16 Mends Street
18	City Commission	Mends Street Mob	Mikaela Casteldine	2019	Mindeerup
19	City Commission	Promenading Emus	Russell Sheridan	2019	Mindeerup
20	Developer Commission	Untitled	Kyle Hughes-Odgers	2020	26-28a Charles Street
21	City Commission	Karl Kep Ngoornd-iny (Fire and Water Dreaming)	Yondee Shane Hansen with Art+ (Art Coordination)	2020	Mindeerup
22	City Commission	A Quiet Walk	Rick Vermey	2020	Mindeerup
23	Commission by Others	Sudan	Jordan Sprigg	2021	Cnr Mends Street and South Perth Esplanade
24	City Commission	R/evolve	Ben Jones, Angela McHarrie and Tony Jones	2021	South Perth Foreshore
A1	Developer Commission	74 Mill Point Road	Jon Tarry, Chris Fox & Sean van der Poel	TBA	74 Mill Point Road
A2	Developer Commission	8 Parker Street	Johannes Pannekoek	TBA	8 Parker Street
A3	Developer Commission	88 Mill Point Road	Bruce Munro (and Others TBA)	TBA	88 Mill Point Road
No.	Category	Title	Artist	Year	Site Address
A4	Developer Commission	11 Melville Parade	Elly Joel	TBA	11 Melville Parade

A5	Developer Commission	1-3 Richardson Street	Leanne Bray	TBA	1-3 Richardson Street
A6	Developer Commission	Civic Heart	Stuart Green	TBA	Civic Heart

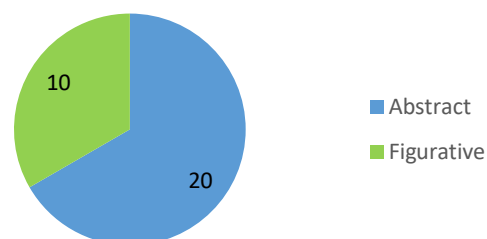
Completed Public Art Commissions per Year: South Perth Activity Centre Precinct



Number of Completed & Approved Public Artworks by Type: South Perth Activity Centre Precinct



Stylistic Overview of Completed & Approved Public Art, South Perth Activity Centre Precinct



Overview of Completed & Approved Public Art Themes and Subjects: South Perth Activity Centre Precinct



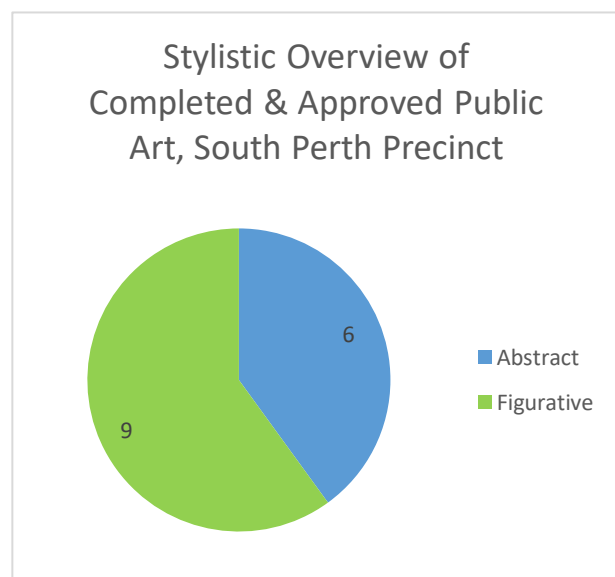
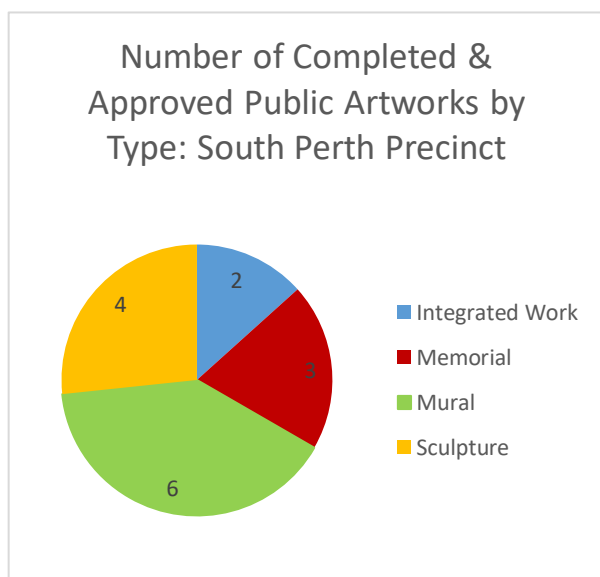
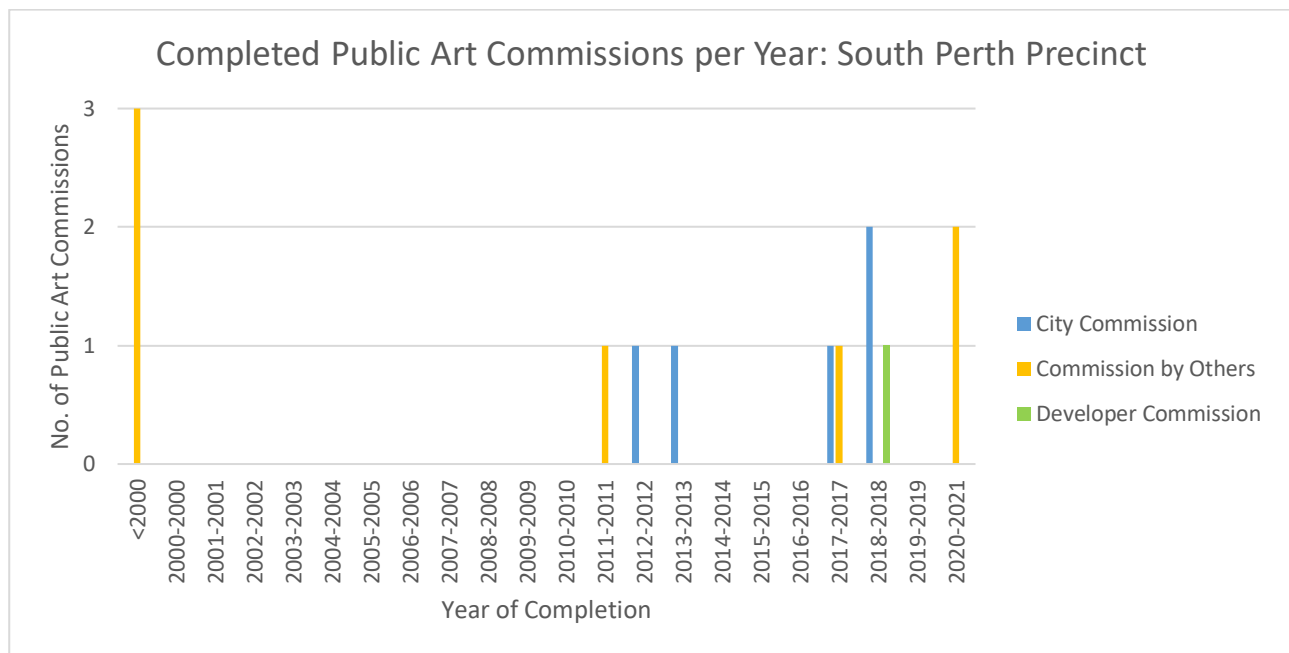
P2. South Perth Precinct

Existing and Approved Public Art in the South Perth Precinct

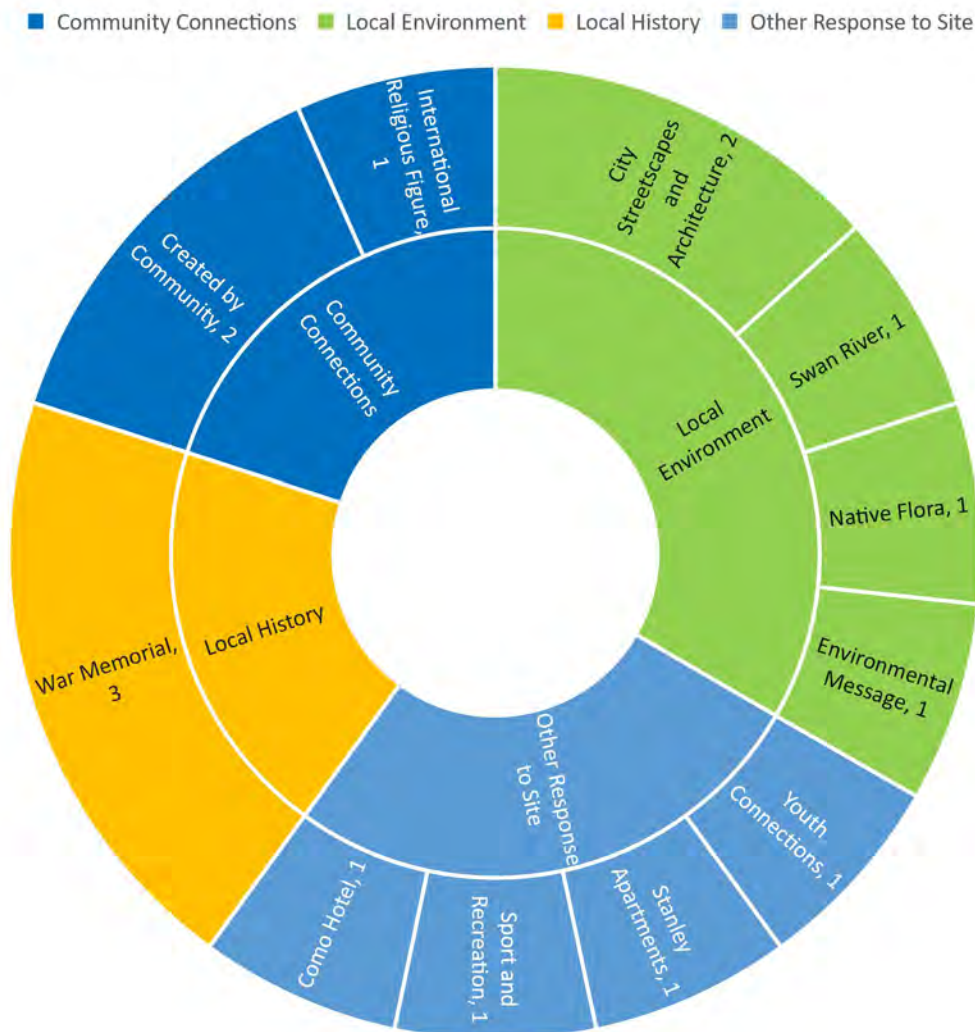


No.	Category	Title	Artist	Year	Site Address
25	Commission by Others	World Peace Dreamer	Kaivalya Torpy	2011	Scented Gardens
26	City Commission	The New Zoo	Chris Nixon	2012	South Perth Library
27	City Commission	People's Choice Awards Paste Ups	Various	2013	Coles Angelo Street
28	City Commission	Rediscover, Remember, Connect	Simon Degroot	2017	Collins Street Centre
29	Commission by Others	Pelican	South Metro TAFE	2017	SW Corner of Royal Perth Golf Course

No.	Category	Title	Artist	Year	Site Address
30	Developer Commission	Once Was a Tree	Robin Yakinthou	2018	Wesley College (Science Building)
31	City Commission	A New Take	Leanne Bray	2018	John McGrath Pavilion and Hall
32	City Commission	The Goal Keeper	Lorenn Grant	2018	Ernest Johnson Reserve
33	Commission by Others	Como Hotel Mural	Sioux Tempestt	2020	Como Hotel
34	Commission by Others	Stanley	Cale Hummerston	2021	364 Mill Point Road
35	Commission by Others	Angelo Street Memorial	Angelo Street Memorial		
36	Commission by Others	Civic Centre Memorial			Civic Centre Memorial
37	Commission by Others	RSL Field Gun			RSL Field Gun
A7	Developer Commission		Robert Hitchcock	TBA	(Lot 2) 59 Canning Highway
A8	Developer Commission		Voxlab	TBA	55 Angelo Street



Overview of Completed & Approved Public Art Themes and Subjects: South Perth Precinct



P3. Canning Bridge Activity Centre Precinct

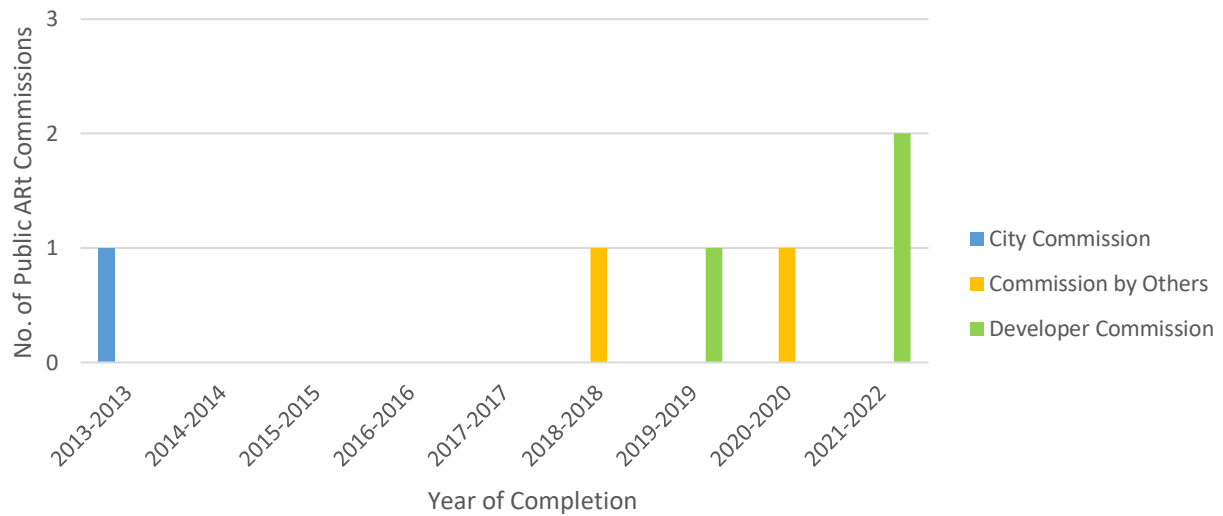
Existing and Approved Public Art in the Canning Bridge Activity Centre



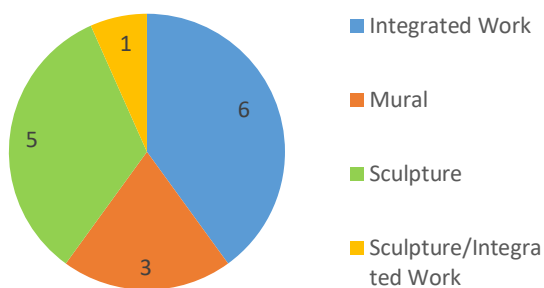
No.	Category	Title	Artist	Year	Site Address
38	City Commission	Fiesta Totem Poles	Mosaics @ the Cowshed	2013	Neil McDougall Park
39	Commission by Others	Hazel	Mosaics@the CowShed	2018	Hazel McDougal House
40	Developer Commission	Deco Totem	Mark Datodi	2019	73 Park Steet
No.	Category	Title	Artist	Year	Site Address

41	Commission by Others	I Like Birds	Steve Tepper	2020	Manning Road Fwy On-Ramp
42	Developer Commission	'One pearl and One plain' (a knitted affair)	Leanne Bray	2021	8 Henley St
43	Developer Commission	The Dairy	Peter Zappa	2022	19 Clydesdale Street
A9	Developer Commission	47 Clydesdale St	Paul Caporn	TBA	47 Clydesdale St
A10	Developer Commission	2 Edgecumbe Street	Stormie Mills	TBA	2 Edgecumbe Street
A11	Developer Commission	49-51 Leonora Street	Adam Cruickshank and Motus Artworks	TBA	49-51 Leonora Street
A12	Developer Commission	9 Cale Street	Sam Hopkins	TBA	9 Cale Street
A13	Developer Commission	4 Paterson Street	Peter McMeiken	TBA	4 Paterson Street
A14	Developer Commission	42-46 Leonora Street	Stuart Green	TBA	42-46 Leonora Street
A15	Developer Commission	73 Lockhart Street	Col Jordan	TBA	73 Lockhart Street
A16	Developer Commission	150 Robert Street	Alister Yiap	TBA	150 Robert Street
A17	Developer Commission	86 Clydesdale Street	Joanna Brown	TBA	86 Clydesdale Street

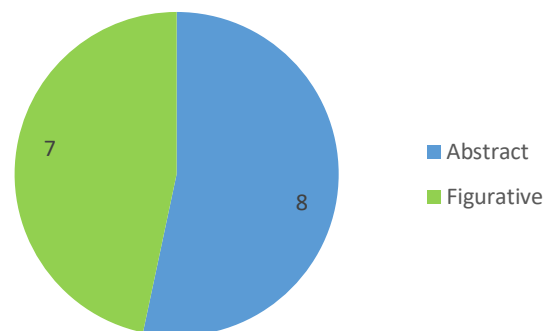
Completed Public Art Commissions per Year: Canning Bridge Activity Centre Precinct



Number of Completed & Approved Public Artworks by Type: Canning Bridge Activity Centre Precinct



Stylistic Overview of Completed & Approved Public Art, Canning Bridge Activity Centre Precinct



Overview of Completed & Approved Public Art Themes and Subjects: Canning Bridge Activity Centre Precinct



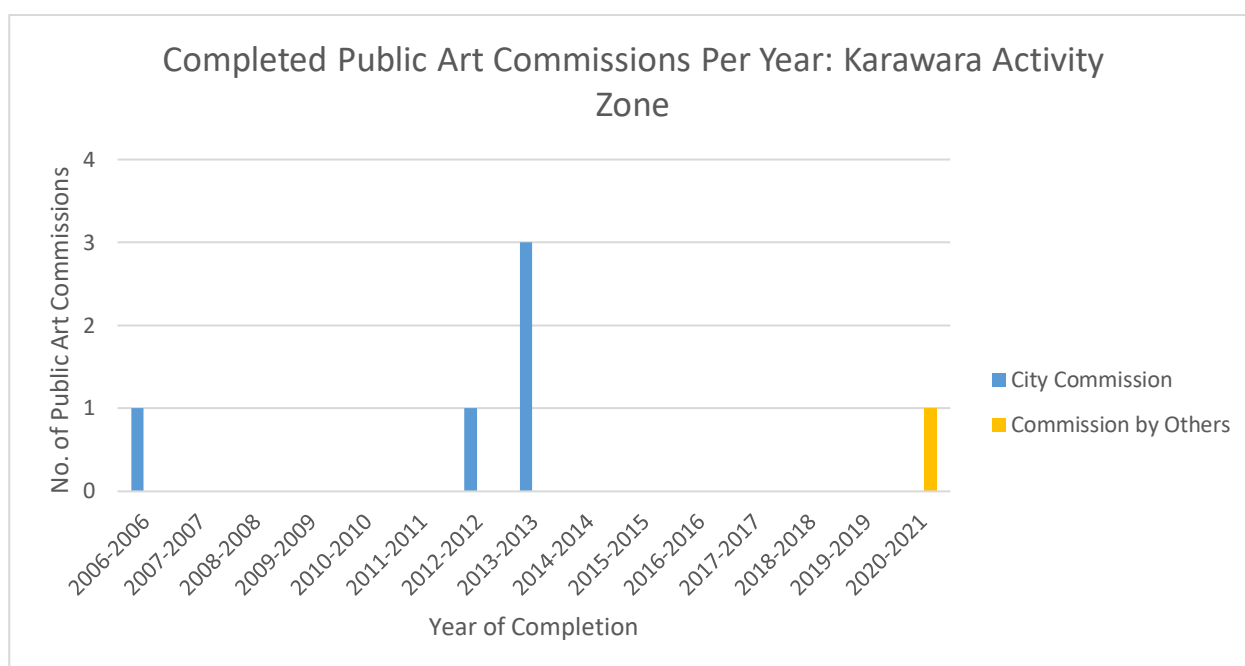
P4. Karawara Activity Zone Precinct

Existing and Approved Public Art

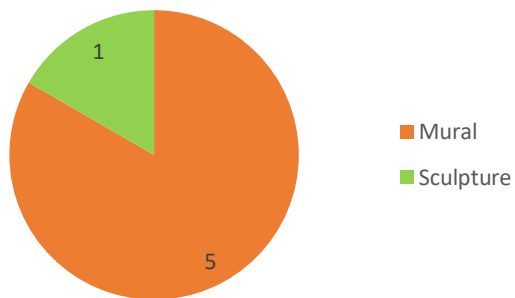


No.	Category	Title	Artist	Year	Site Address
44	City Commission	Art Markers	Anne Neil	2006	George Burnett Park

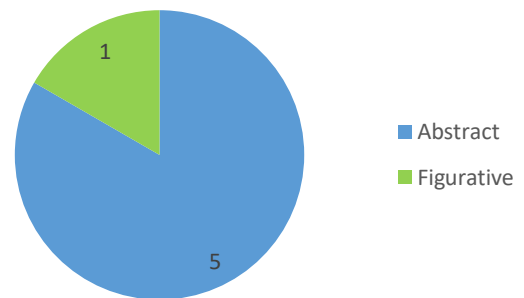
No.	Category	Title	Artist	Year	Site Address
45	City Commission	Balance	Dan Duggan	2012	George Burnett Leisure Centre
46	City Commission	Hayman Hot Spots #1: South	Dan Duggan	2013	Hayman Road
47	City Commission	Hayman Hot Spots #2: Middle	Dan Duggan	2013	Hayman Road
48	City Commission	Hayman Hot Spots #3: North	Dan Duggan	2013	Hayman Road
49	Commission by Others	The Six Seasons	Kevin Bynder and Clontarf Aboriginal College	2021	Waterford Plaza



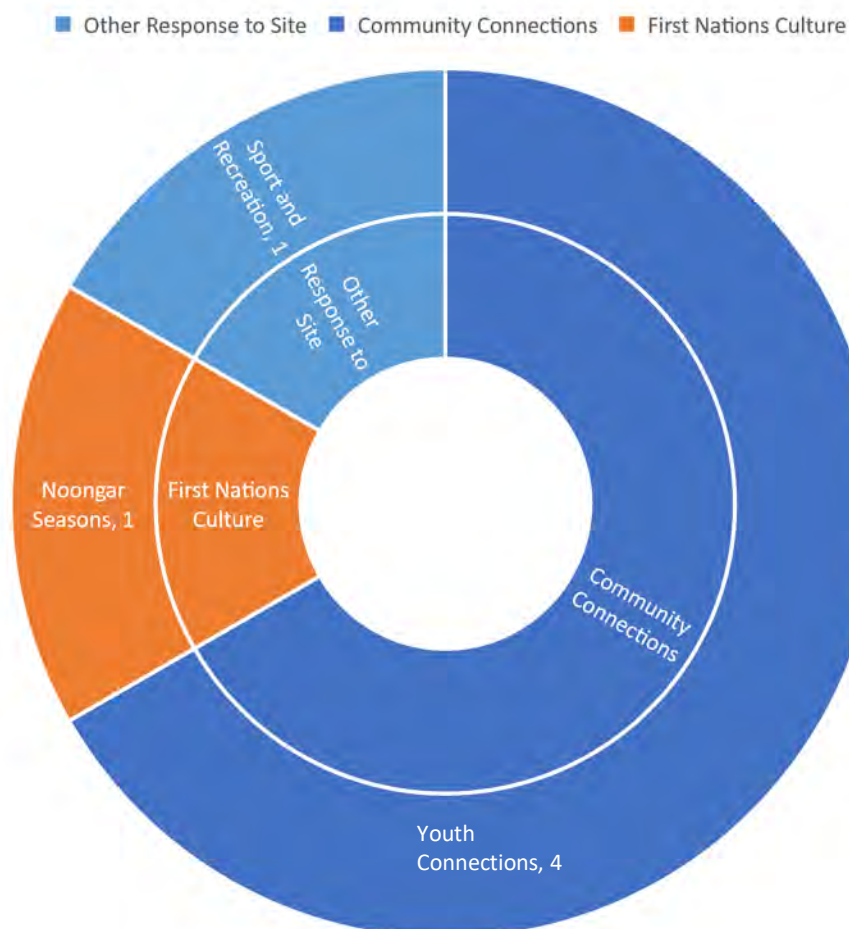
Number of Completed & Approved Public Artworks by Type: Karawara Activity Zone Precinct



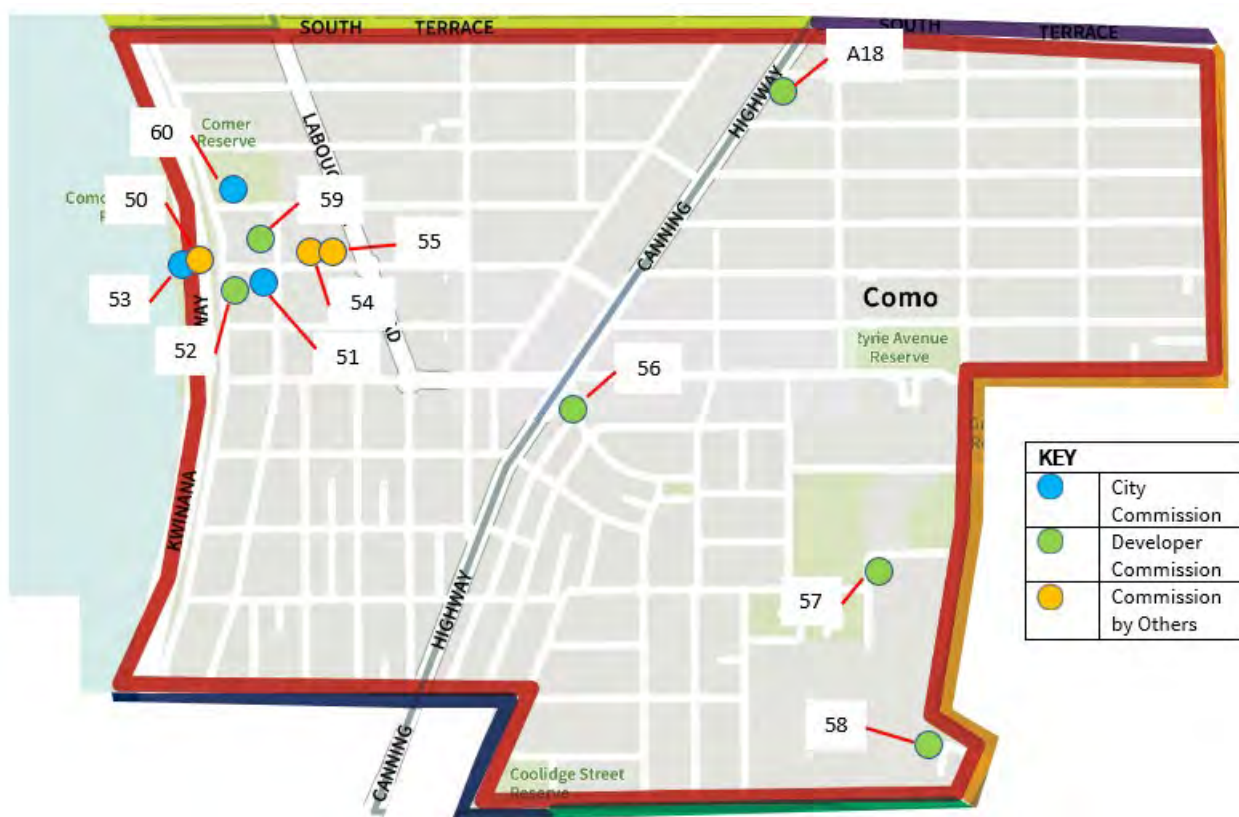
Stylistic Overview of Completed & Approved Public Art, Karawara Activity Zone Precinct



Overview of Completed & Approved Public Art Themes and Subjects: Karawara Activity Zone Precinct



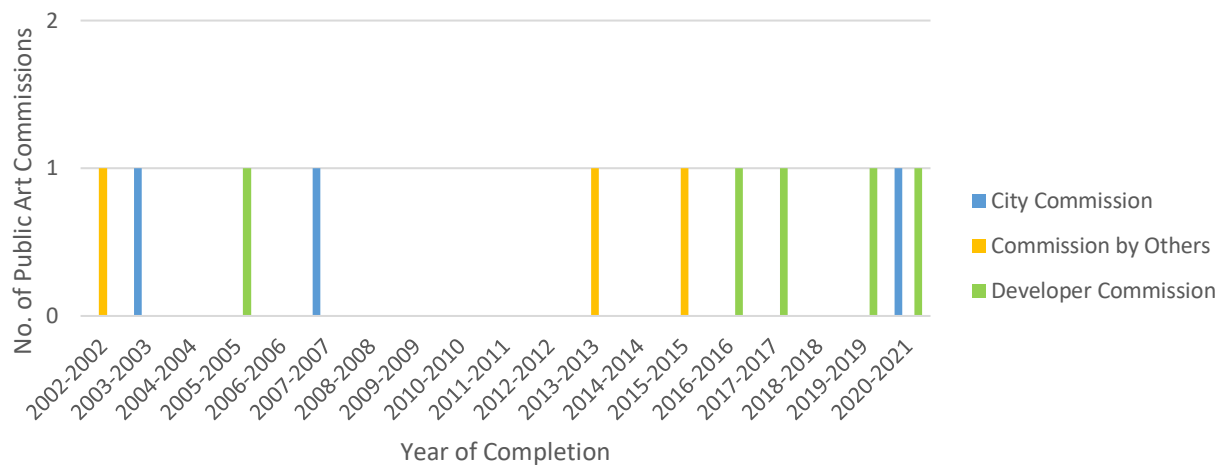
P5. Como Precinct

Existing and Planned Public Art

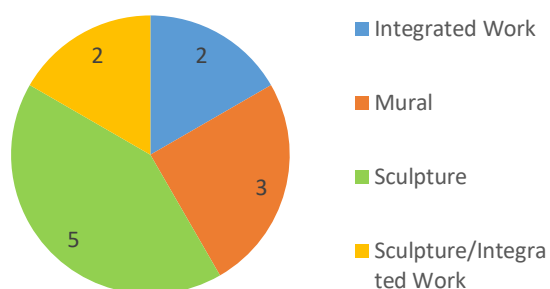
No.	Category	Title	Artist	Year	Site Address
50	Commission by Others	Como Jetty and Tram Artwork	Malcolm McGregor	2002	Melville Parade
51	City Commission	Art Deco Cinema Artworks	Peter Dailey	2003	Preston Street
52	Developer Commission	Cone Shell	Anne Neil & Steve Tepper	2005	1 Preston Street
53	City Commission	Como Beach Artworks	Danka Schulz von Lorenz & Jason Hirst	2007	Como Beach

No.	Category	Title	Artist	Year	Site Address
54	Commission by Others	Alfred Hitchcock	Nils Westergard	2013	Cygnnet Cinema
55	Commission by Others	Mural, Nasi Lemak Korner	Nasi Lemak Korner Mural	2015	18 Preston Street
56	Developer Commission	Ivy	Leanne Bray	2016	3-5 Barker Avenue
57	Developer Commission	Remnants	Mark Datodi & Steve Tepper	2017	Murray Street & McNabb Loop (Berrington Como)
58	Developer Commission	Anatomy of a Banksia	Mark Datodi & Steve Tepper	2019	80 Henley Street (Meath Retirement Village)
59	Developer Commission	You Are My Soul (Anta Ruwhi)	Ayad Alqaragholli	2020	7 Mary Street
60	City Commission	Toy Library Mural	Nick Zafir	2021	Comer Reserve Pavilion
A18	Developer Commission	264-270 Canning Highway	Joanna Brown	TBA	264-270 Canning Highway

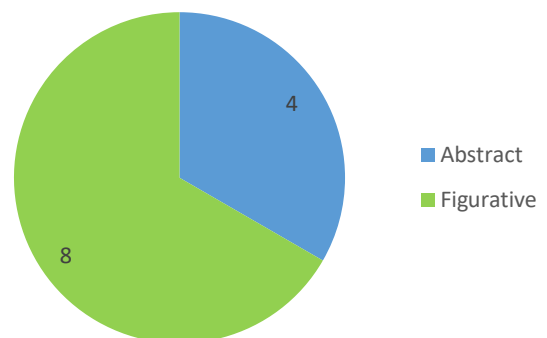
Completed Public Art Commissions per Year: Como Precinct



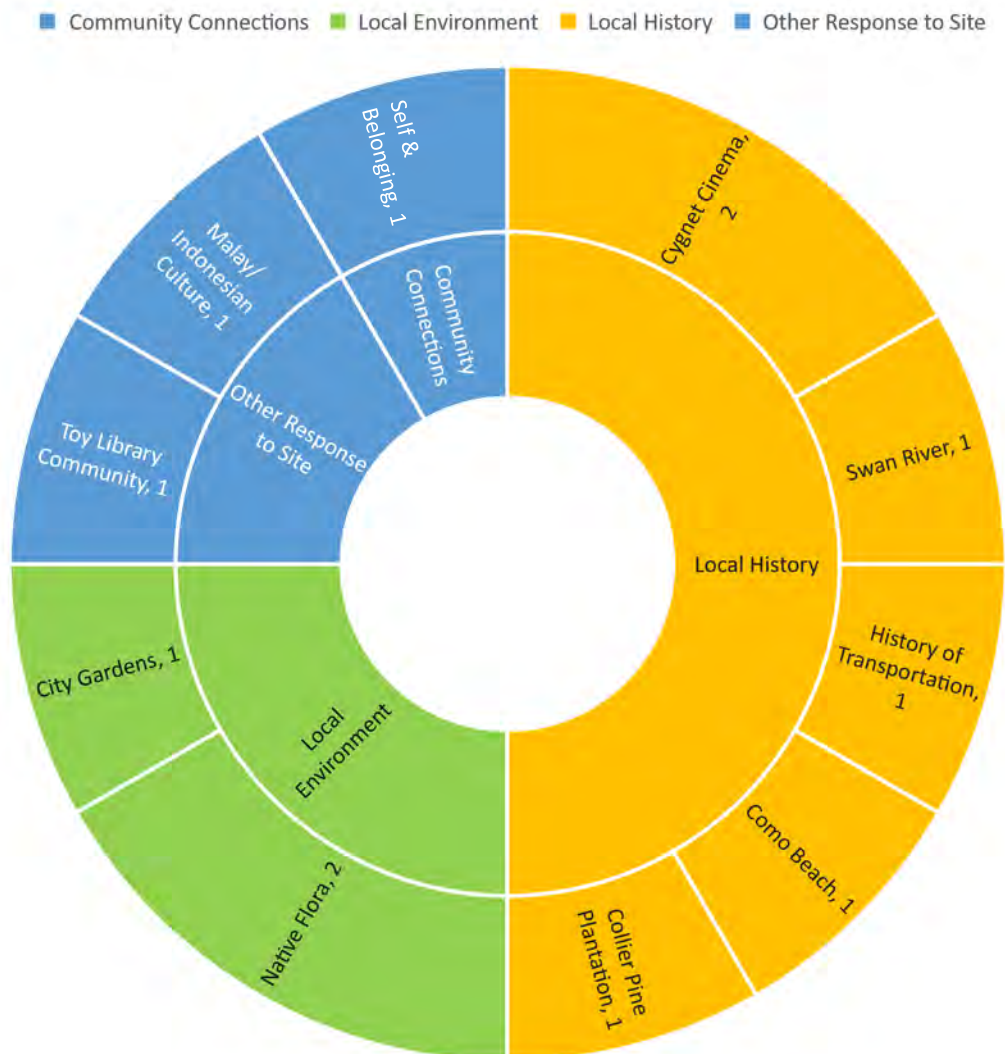
Number of Completed & Approved Public Artworks by Type: Como Precinct



Stylistic Overview of Completed & Approved Public Art, Como Precinct

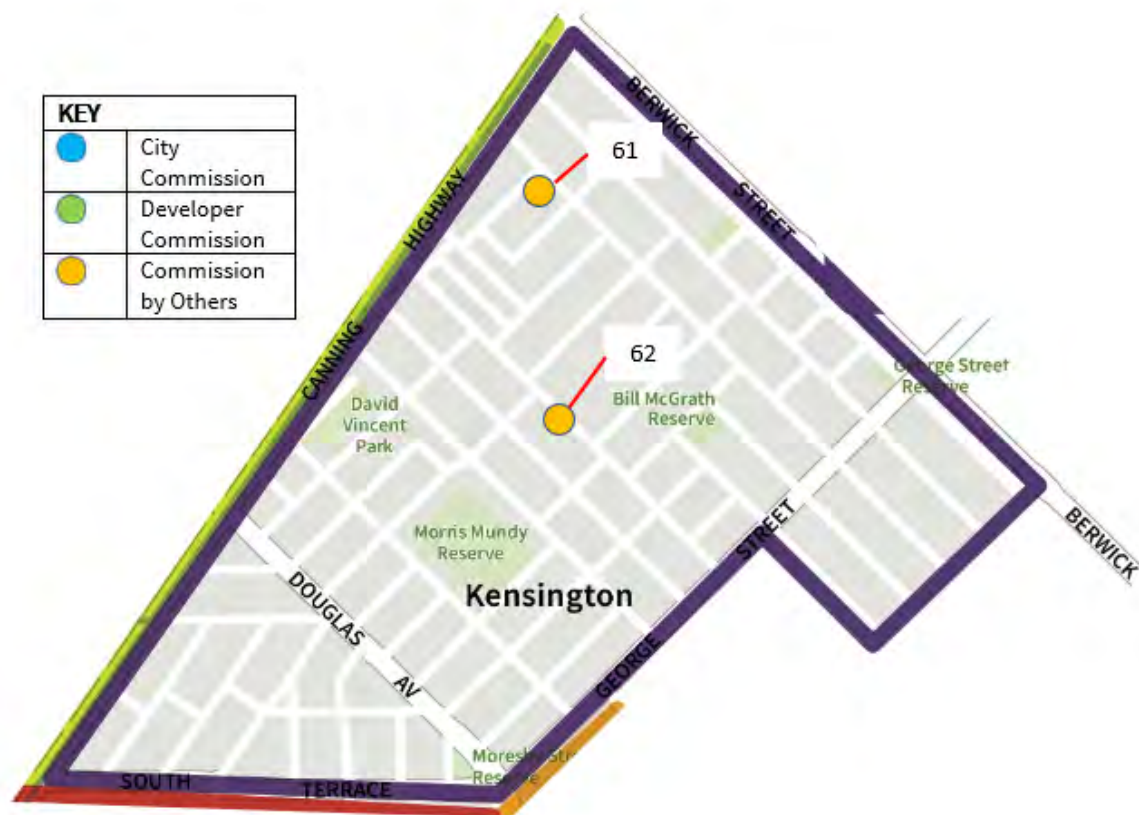


Overview of Completed & Approved Public Art Themes and Subjects: Como Precinct



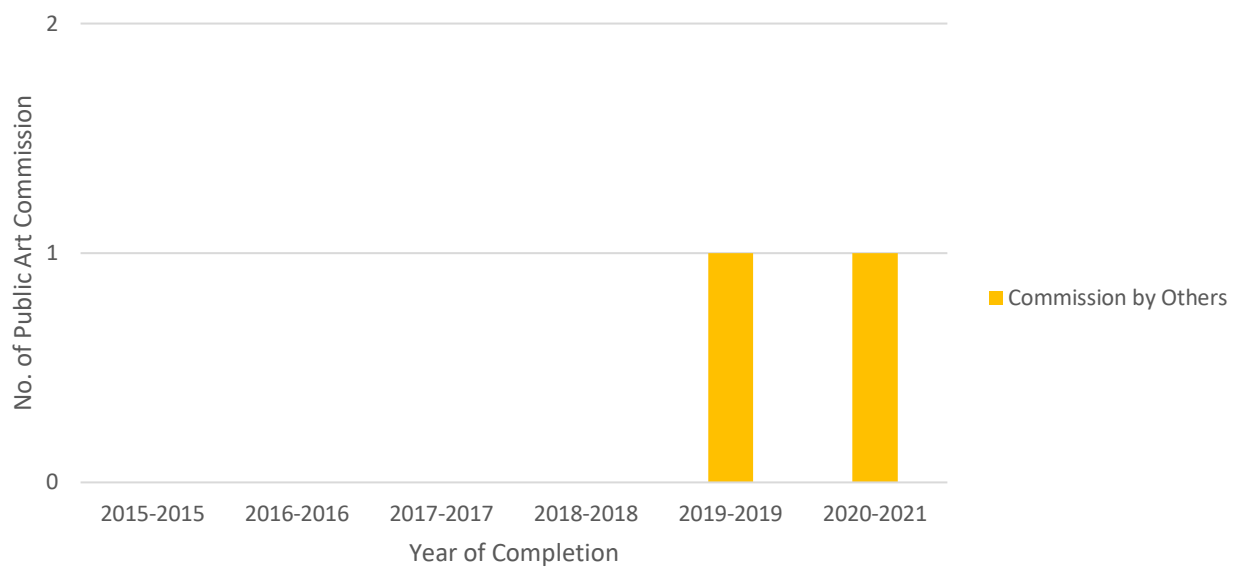
P6. Kensington Precinct

Existing and Approved Public Art

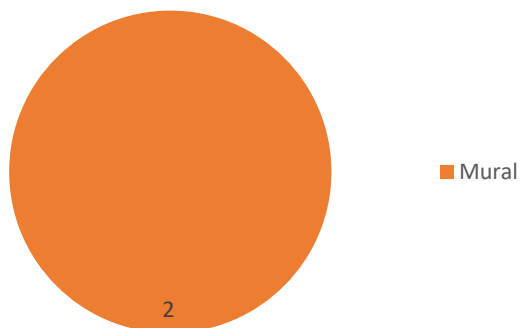


No.	Category	Title	Artist	Year	Site Address
61	Commission by Others	Mural, Wattle Bird	James Giddy	2019	First Avenue Cafe
62	Commission by Others	Banksia	Anya Brock	2020	Little Banksia Cafe

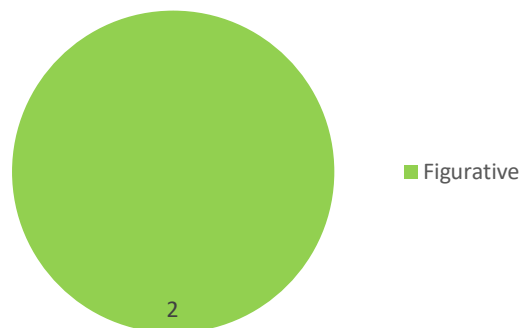
Completed Public Art Commissions per Year: Kensington Precinct



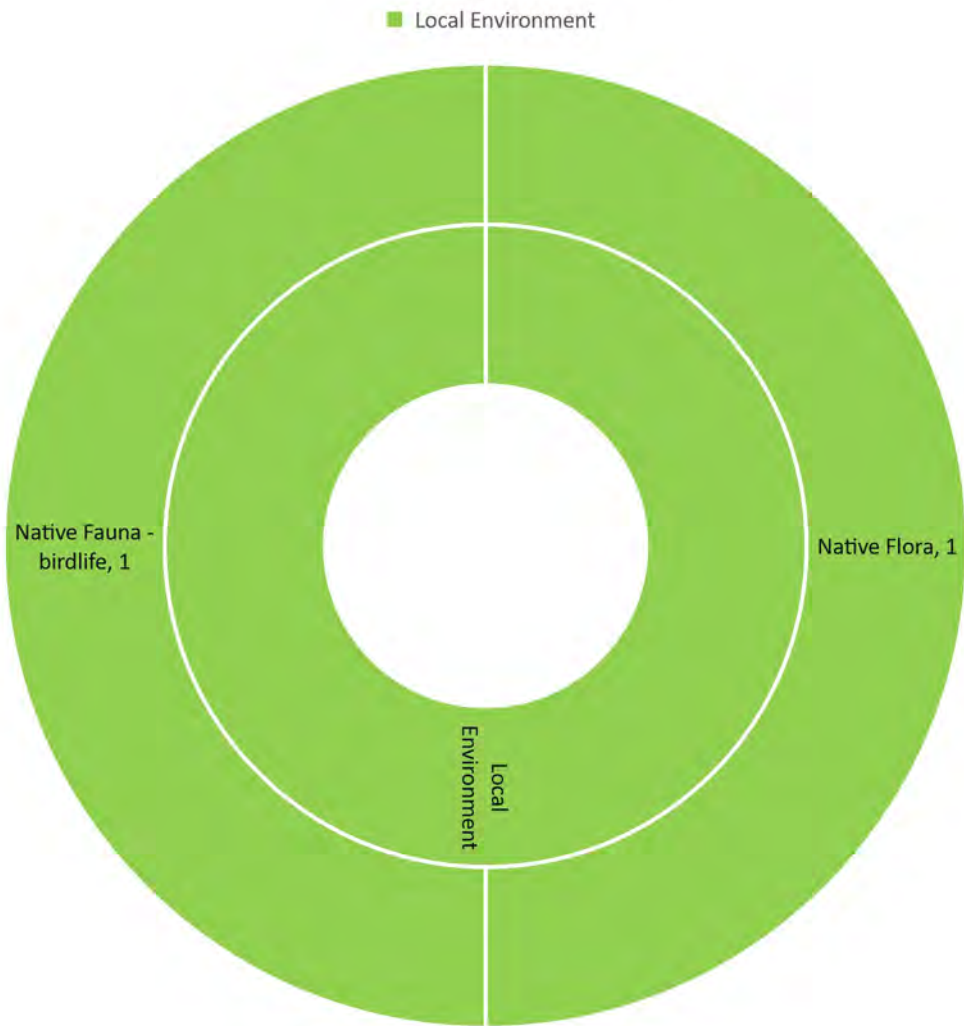
Number of Completed & Approved Public Artworks by Type: Kensington Precinct



Stylistic Overview of Completed & Approved Public Art, Kensington Precinct

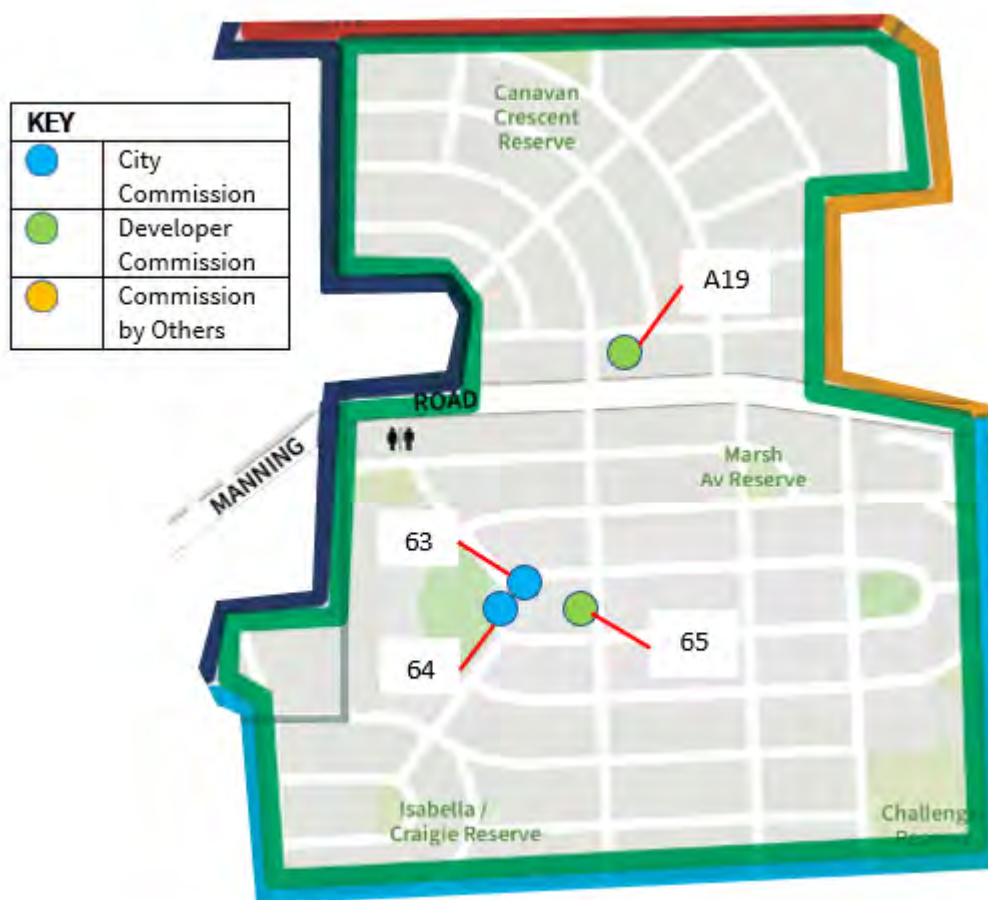


Overview of Completed & Approved Public Art Themes and Subjects:
Kensington Precinct



P7. Manning Precinct

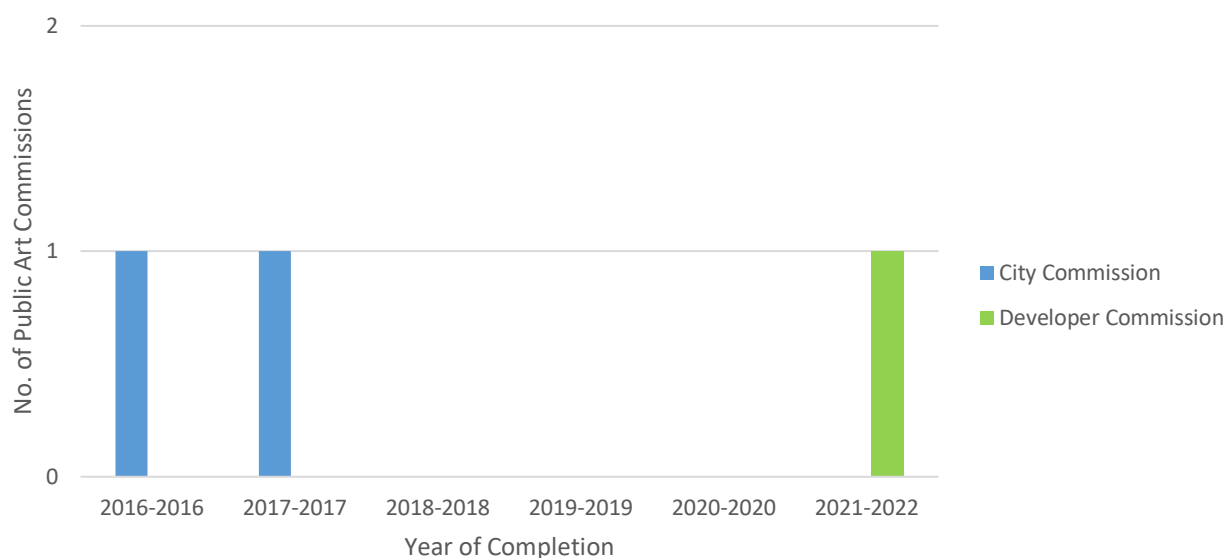
Existing and Approved Public Art



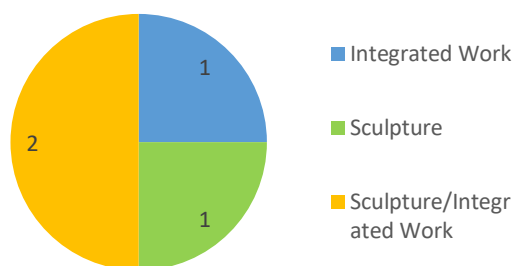
No.	Category	Title	Artist	Year	Site Address
63	City Commission	Aboriginal Food Source Drawings	Kylie Graham	2016	Manning Community Centre
64	City Commission	Imprint	Greg Milne & Susan Stonehouse	2017	Manning Community Centre
65	Developer Commission	The Reach of Our Growth	Lorena Grant	2022	Manning Community Centre

No.	Category	Title	Artist	Year	Site Address
A19	Developer Commission	19 Pether Rd, 11 Bickley Cresc. & Various Others	Anne Neil	TBA	19 Pether Rd, 11 Bickley Cresc. & Various Others

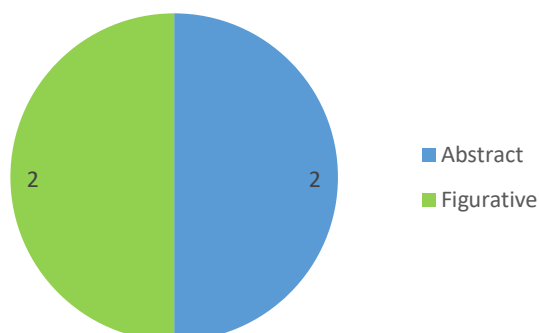
Completed Public Art Commissions per Year: Manning Precinct



Number of Completed & Approved Public Artworks by Type: Manning Precinct



Stylistic Overview of Completed & Approved Public Art, Manning Precinct



Overview of Completed & Approved Public Art Themes and Subjects: Manning Precinct



P8. Salter Point-Waterford Precinct

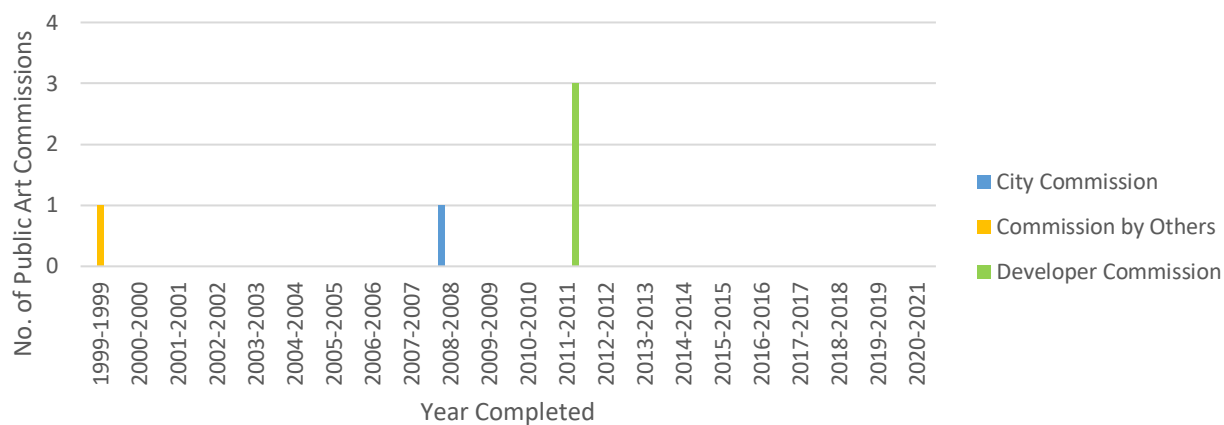
Existing and Approved Public Art



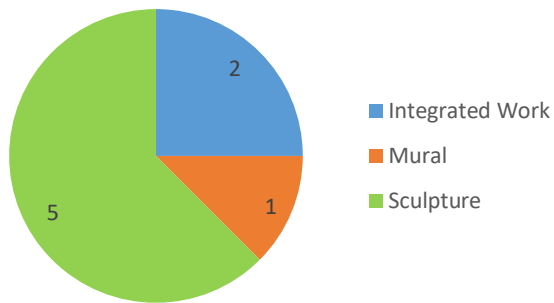
No.	Category	Title	Artist	Year	Site Address
66	Commission by Others	The Whistling Eagle	Toogarr Morrison & Julie Crockett	1999	Jan-doo Park
67	City Commission	Entry Statement Sculptures	Tony Pankiw	2008	Manning Road
68	Developer Commission	Wetland Sculpture	Steve Tepper	2011	Wetland
69	Developer Commission	Group of Three Sculptures	Steve Tepper	2011	Wetland
70	Developer Commission	Entry Sculpture	Steve Tepper	2011	Cnr Manning Road and Cygnus Parade
No.	Category	Title	Artist	Year	Site Address

A20	Developer Commission	38 Cygnus Parade	J.D. Penangke (Jade Dolman)	TBA	38 Cygnus Parade
A21	Developer Commission	Lot 287 Cygnus Parade	Rick Vermey and Daniel Giuffre	TBA	Lot 287 Cygnus Parade
A22	Developer Commission	25 Mount Henry Road	Mark Datodi	TBA	25 Mount Henry Road

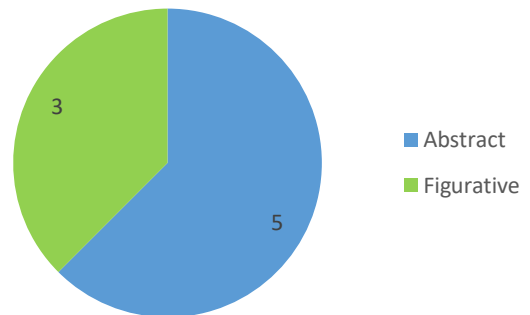
Completed Public Art Commissions per Year: Salter Point - Waterford Precinct



Number of Completed & Approved Public Artworks by Type: Salter Point - Waterford Precinct



Stylistic Overview of Completed & Approved Public Art, Salter Point - Waterford Precinct



Overview of Completed & Approved Public Art Themes and Subjects: Salter Point - Waterford Precinct



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