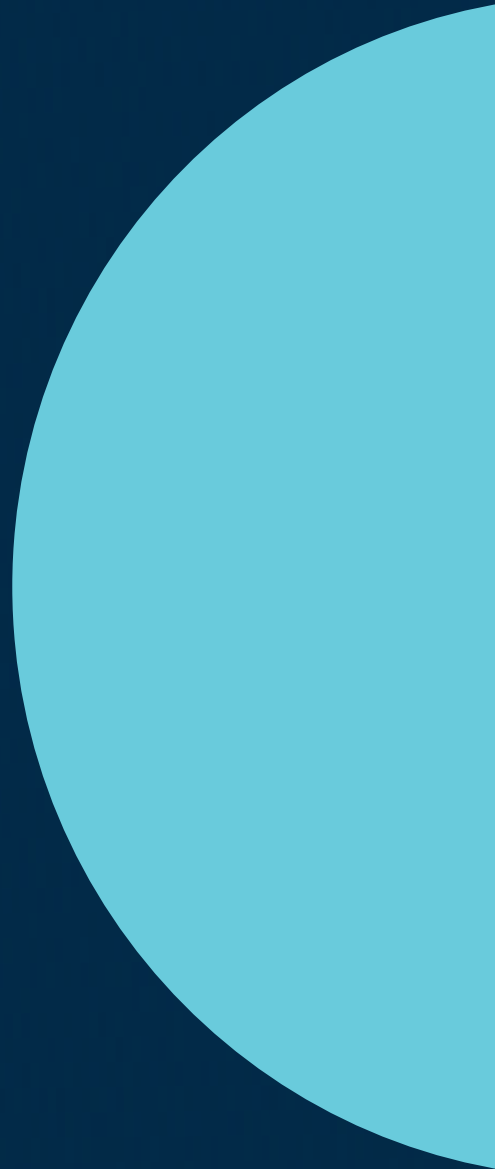




**CITY OF
PARRAMATTA**

NORTH GRANVILLE ART PLAN





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Welcome to Country

Bayadyingun budyari
We speak well (we respect)

Dharuggu yuragu
Of the Dharug people

Burramada Yurabirang Ngurragu
The Burramadagal who belong to this Country

Bayawu gulbanga ganunigang yura gurugal yagu barrabugu Dharug
yura.
I pay respect to Elders past, present and emerging of the Dharug people

Yenama Budyari Gumada
Walk with Good Spirit

IN DHARUG DHALANG

Bayadyingun budyari Dharuggu yuragu
Burramada Yurabirang Ngurragu
Bayawu gulbanga ganunigang yura gurugal yagu barrabugu Dharug
yura

Written in collaboration with Rhiannon Wright,
Jasmine Seymour and Leanne Tobin.



Introduction

Welcome to the North Granville Art Plan

What to expect from this document

This art plan, prepared in collaboration with the City of Parramatta, provides an overall vision and methodology for the implementation of public art in North Granville.

The plan considers North Granville holistically, and was put together with input from community consultation that was undertaken, including survey results and workshop responses. Along with community members' input, it considers the historical framework of the area as well as the City of Parramatta's current objectives. Additionally, the art plan has also been reviewed by local Dharug consultant, Auntie Julie Jones.

Based on extensive community consultation and site analysis, this North Granville art plan should serve as a guide for best practice procurement of public art in the area by providing clear outlines on:

- The history and current contextual overview of Granville.
- Key opportunities for artworks in the area.
- The community preferences for artwork typologies, types of artists and locations.
- Possible artwork options based on various budgets.
- Best practice in the procurement process of commissioning artists (including a protocols for working with First Nations artists).



Overview of planning context

Key considerations for public art procurement

This art plan considers the City of Parramatta's current place, culture and art strategies/ policies and their influence on public art procurement. Listed below is an overview of the council's current goals, strategies and plans that should be considered in the artistic and curatorial strategy.

City of Parramatta Cultural Plan

This art plan aligns with the the 4 overarching cultural strategy goals for the city outlined in the City of Parramatta Cultural Plan (2017 - 2022). These objectives helped inform the Granville Place Plan (2021) which guides all cultural initiatives to reflect these major pillars:

Always was, always will be a **gathering space**

Diversity is our strength and everyone is welcome

Ideas & imagination are the heartbeat of our city

By design, our city incubates **creativity, industry & new knowledge**

North Granville Planned Infrastructure Upgrades

This art plan is aligned with planned infrastructure development in North Granville according to the Granville Place Plan (2021) and sees these areas as key opportunities for public art locations. The Granville North Community Facilities Master Plan includes upgrades to:

- The Alfred street cycleway
- F.S Garside park
- Revitalisation of streetscape and public domain along Good and Bridge street
- Development of a Granville town square

PRUAIP Public Art Framework

Our strategy also considers the public art framework prepared by 'Parramatta Road Urban Amenity Improvement Program' (PRUAIP) (2020). We govern our suggestions using the guiding themes by PRUAIP including that public art be:

Artist led

Integration

Quality & originality

Place creation for a diverse community

Overview of planning context cont.

Key considerations for public art procurement

City of Parramatta's Public Art Policy

This art plan draws upon the City of Parramatta's Public Art Policy 2017 which outlines a list of criteria for public art.

The guidelines articulate the importance of creating **"public artworks that celebrate; honour; engage with our past, present and future; and share our history, our story, our culture, and our peoples."**

Also key to the guidelines is the theme of locality and art becoming a **"voice to local communities... bringing together diverse social threads and creating a sense of pride in place."** The councils policy also outlines that a public art jury will examine new public art projects in light of the selection criteria.

This policy suggests a methodology for engaging artists, preferring public art to engage **"local artists and locally produced artworks** through ...a number of formal programs and encourages participation of local artists in the competitive process".

The assessment of public art projects will also include the following technical considerations:

- Is the artwork **safe, durable, practical, robust and vandal resistant?**
- Is there a detailed plan for **maintenance including annualised costs?**

City of Parramatta selection criteria for public art: Art should...

Enhance the location in which the artwork is to be sited, adding interest and **enriching context**

Be specific to its site drawing from & adding to the history, heritage & environment of its location; **tells a local story**

Present **innovative**, fresh, creative & original ideas; that **inspire**, provoke reflection, arouse curiosity; enrich & stimulate

Be **appropriate and suitable** to its site in scale and impact on amenity and other uses. Using **high quality** in design, materials and finishes

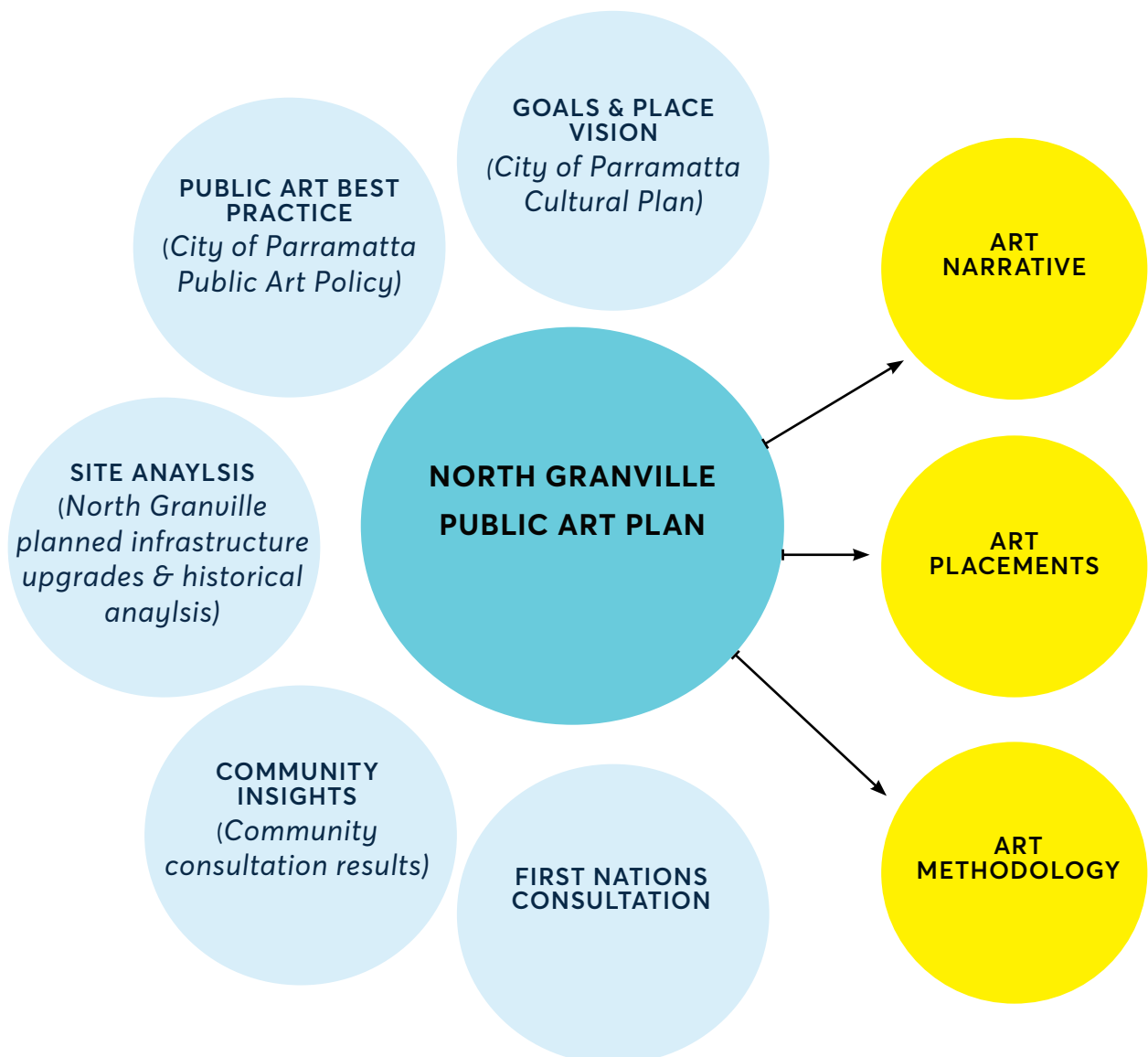
Engage, inform & be comprehensible and **encourage engagement**, provide interactivity

Overview of planning context cont.

Key considerations for public art procurement

City of Parramatta's Public Art Policy

With the City of Parramatta's Public Art Policy in mind, this art plan builds into its methodology the importance of acquiring local artists and listening to community insights. The plan also considers the connection to the context and history of the site, the manner in which to put together an art committee to assess the proposed public art, as well as the commissioning of high quality, durable artwork that is well maintained.



Site Analysis



**CITY OF
PARRAMATTA**

First Nations history

Before 1788 the Dharug of the Parramatta and Sydney/Blue Mountains region, lived in a family or clan groups, consisting of around 40 to 60 people. They lived in harmony with the land - with land and spirituality intertwined. This the continuum of past and present is what is now known as the 'Dreaming'.

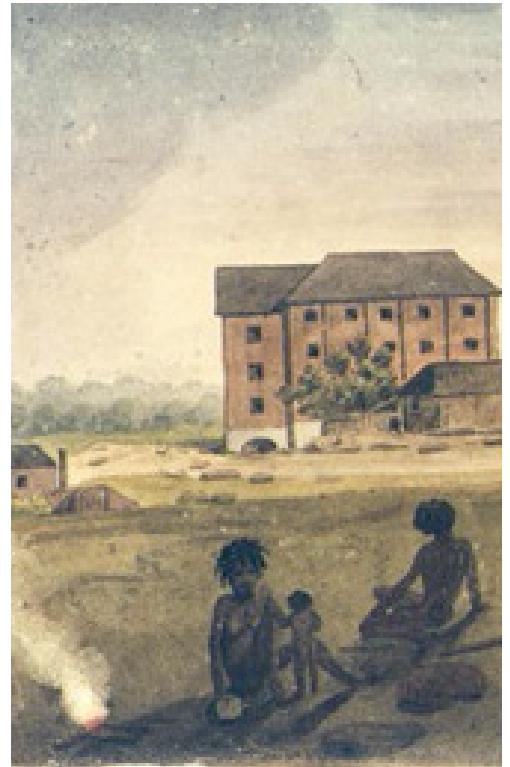
The old stories tell of Ancestor spirits whose actions during the 'Dreaming' shaped the land. One story tells of the 'Gurrangatch'. This Ancestral creator being was a reptilian/eel-like creature who carved out the rivers and creeks, creating the mountains and plains, as it moved throughout the land.

The Dharug have been ongoing custodians of the land and waterways here. Their lives, sacred rituals and customs evolved around a respect for Country and their place within it, until the disruption that came with the arrival of the British colonisers.

This place, Burrameda (Parramatta) is where the river meets the saltwater. A tidal place, where the adult eels following their age-old cycle, lie down in wait for the full moon and king tides; fat and ready for their epic journey up to the Coral Sea to spawn. Their young, transparent 'glass' eels, then return; back to the rivers of their forebears to continue the circle of life.

For the Burramadagal clan who lived around the banks of the river, it was a time of great feasting and other clans travelled from far away to share the eels and ceremony. One local place was at the Crescent on the Parramatta River, also known as Little Coogee.

Songs and stories from the visiting clans travelling up from the South Coast and down from the North and West, joined with the songs from Burrameda to be then woven into the stories of Country that the local people kept and the visitors then took back home to their countries.



Detail from
A View in Parramatta c1828
Augustus Earle
Mitchell Library, Sydney



First Nations history

Relationships between the local Burramadagal and the British colonisers initially, were friendly. Before the conflicts, there were many accounts of amicable interactions between the Dharug and the settlers at Parramatta.

In June 1791, Ballooderry a local man, bartered fish with the officers and settlers and was also a guide on an expedition with Governor Phillip, tracing the course of the Hawkesbury River.

Not long after, his canoe was destroyed by convicts and in retaliation he speared one of the culprits near Kissing Point. He then became a 'wanted man' on the run and died a few months later. He was buried in the grounds of Government House, Sydney.

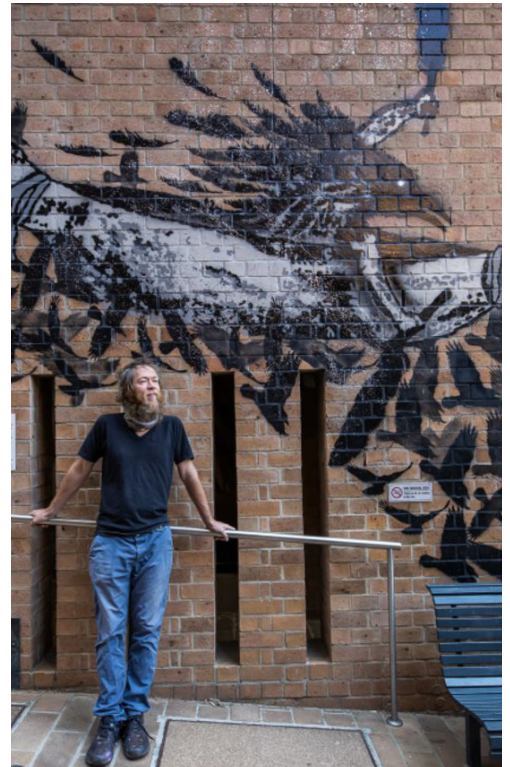
This was just one of many run-ins that started to occur that soon developed into more serious skirmishes and confrontations as local Dharug fought to remain on their land.

Pemulwuy, a Bediagal (Bidjigal) man from the headwaters of the George's River, also figured in Parramatta's history and led guerrilla style warfare with other clan groups on the settlements throughout the region. He was eventually decapitated at Prospect Hill (Marrong), with his head preserved in spirits and sent back to England, its location remains unknown to this day.

Parramatta has a wealth of Aboriginal stories, many still widely unknown by the general public.

Public artworks here help to highlight and promote the Indigenous presence of place and the local Burramadagal's connection to the river.

Compiled by Leanne Tobin, descendant from the Buruberong and Wumali clans of the Dharug, the traditional Aboriginal people of the Greater Sydney region.



Jason Wing, Pemulwuy mural, The Rocks NSW (2021)
Curated by Art Pharmacy.



Colonial to contemporary

Governor Arthur Philip was one of the first to explore the area of Parramatta travelling via boat through the Duck River.

Over time Granville became colonised by European elite families who were given grants to establish themselves in the area. This started the beginning of farming and wool industry in the area, which grew from the completion of the Parramatta railways and deforestation in the area.



Granville was named in 1880 after the Secretary for State, Earl Granville and originally spanned parts of Harris Park, Merryland and Rosehill.

After the war Granville experienced a huge rise in population and housing as a result of new State Planning Policies and immigration programs. Still home to many industry factories, Granville became a new home to many migrant families.



In 1977 Granville experienced the devastating railroad disaster that killed over 80 people and left many injured. This was a devastating event for the suburb, with many residents deeply affected by the tragedy. There is a memorial that now exists in the town to pay tribute to those who lost their lives during the disaster.



Images Top to Bottom: 1 & 2. Early images of Parramatta, sourced from the City of Parramatta Research and Collections 3. Granville train disaster (1977) sourced from BBC



Granville now

The suburb of Granville is divided into two local council areas, with North Granville lying within the City of Parramatta council.

The southern side of Granville falls under the Cumberland Council and is where the majority of the community infrastructure (library, town centre, schools, etc) is located.

The Greater Sydney Commission has identified Granville as a major priority suburb for future growth across Greater Metropolitan Sydney. This has begun to see a rise in the built environment, including higher density residential and mixed use developments around Granville, particularly north of the station (in the City of Parramatta LGA).

With the Parramatta Road Corridor Urban Transformation Strategy (2016) outlining Granville as a key location for growth, particularly due to its accessibility and amenities, a rise in urban development and dwellings are expected in the area.

North Granville is also soon to become the home of the Parramatta Artist Studios (PAS). As a cultural hub PAS has the potential to elevate the cultural capital of the area and create more opportunity for more public art.

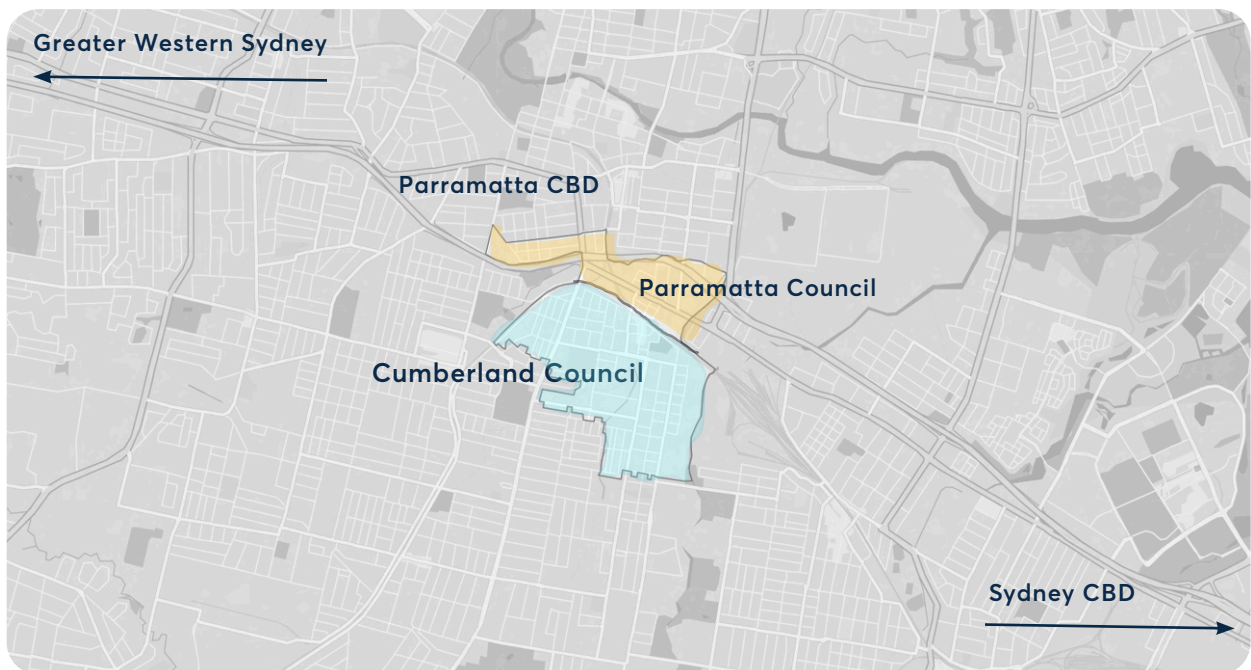


Image sourced from Google Maps



North Granville key locations

1. Alfred Cycle Way

Located on Alfred Street, the cycle path was recently created by the council and passes through Parramatta into the city via the M4 Path Links. Currently the concrete columns on the cycleway are painted with murals that also act as a wayfinding for cyclists.

2. Parramatta Road

Parramatta Road is highly trafficked by cars passing through Parramatta into the Sydney CBD. This area is filled with mostly industrial warehouses and workshop spaces.

3. F.S Garside Park/ Duck Creek

F.S Garside Park is one of the few parks on the City of Parramatta side of Granville and is currently being upgraded. It leads onto Duck Creek, which has an important Indigenous history as a gathering place. Both locations are currently fenced off.

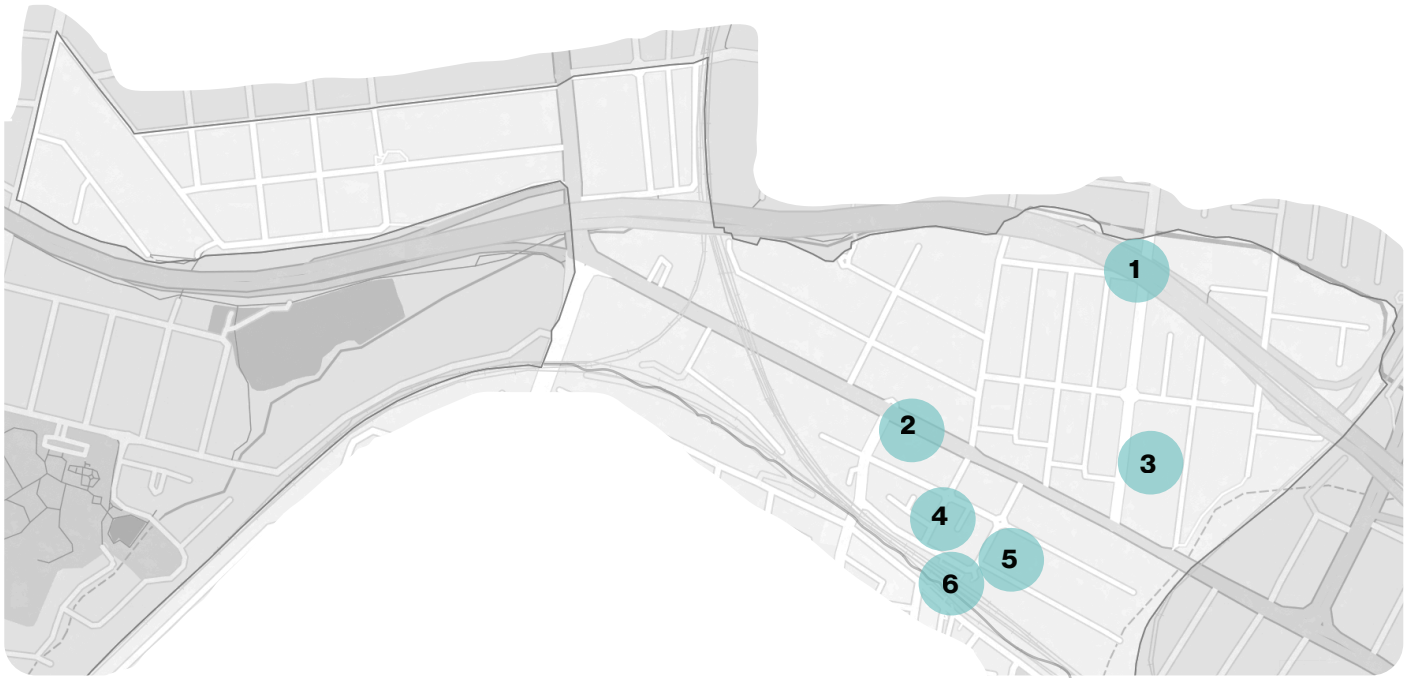


Image sourced from Google Maps

4. Good Street

Good Street is the main shopping strip in Granville North, with local grocers and eateries (as well as the iconic heritage style, Granville Hotel) along the street. There is a high vacancy among shops, and vandalism is high.

5. Granville Urban Development/ Granville Place

Along with other recent urban development, Granville Place (located along Cowper Street) is a recent development which has created more amenities and shopping alternatives in the area. The increased apartment and affordable living opportunities has seen a rise in Granville's population significantly over the past years.

6. Granville Station/ Bridge Street

Granville Station is located on Bridge Street, which runs along the most northern area of the City of Parramatta side of Granville. Bridge Road is highly trafficked by cars and walkers, but is presently mostly used for parking.



Granville is a multicultural suburb

Granville has a high cultural diversity profile. City of Parramatta conducted an Imagine Granville Campaign with the findings published in April 2021. Within it the top descriptions of Granville by participants included Granville as a multicultural and diverse place. The multicultural makeup of the community residing within Granville is evidenced in the demographic statistics below.

Ancestry:

13.8% Lebanese
10.5% Australian
9.3% English
8.4% Indian
7.5% Chinese

Median Age:
32 Years Old
(58% work full time)

Population:
91,053

Languages:

17.6% Speak Arabic
4.5% Speak Mandarin
1.9% Speak Cantonese



Parramatta

A thriving hub for arts & culture

Parramatta city has an active art and culture scene.

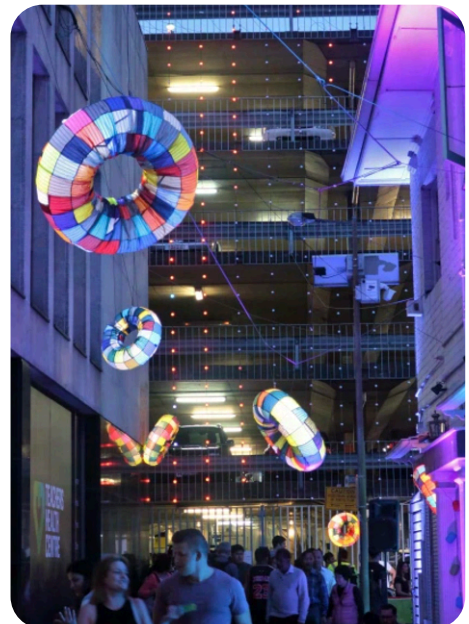
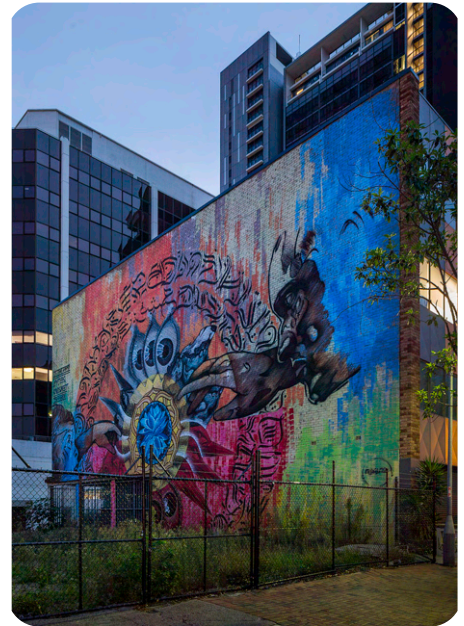
From beautiful public art and cultural collaboration hubs and galleries to art inspired events, there is plenty of art and culture for residents and visitors of Parramatta to enjoy.

Parramatta is the home of Parramatta Artists' Studios (PAS), a creative production centre for Western Sydney. PAS provides a supportive studio environment for artists to develop their practice, whilst also connecting them with community peers and arts professionals.

There are multiple great art galleries in Parramatta such as, The Hunter Street Gallery of Fine Arts, Guerrilla Gallery and Garden and Pari, a new artist-run gallery and collaboration space, among others.

The NSW Government has also secured the site for the relocated Powerhouse Museum on Parramatta's riverfront and is partnering with the council to redevelop the Riverside Theatre.

This art plan considers Parramatta's growing art and culture scene by taking inspiration from existing public art and suggesting local collaborations with thriving art initiatives within the neighbouring suburb.



Images top to bottom:
1. 22 Hunter St, Parramatta, Welcome Wall. 2. Artwork by Georgina Humphries for Parramatta Lanes Festival. 3. Emily Floyd, Allegory of a Cave.



Granville

Arts and cultural snapshot

Granville has a number of public artworks throughout the suburb. These works help to better understand the cultural narrative of the community and give inspiration to possible curatorial directions.



Mural located along South street



Community designed hoarding at F.S Garside park



Mural artworks painted onto the concrete columns at the Alfred street cycleway



Spoonville outside Alfred Early Learning Centre

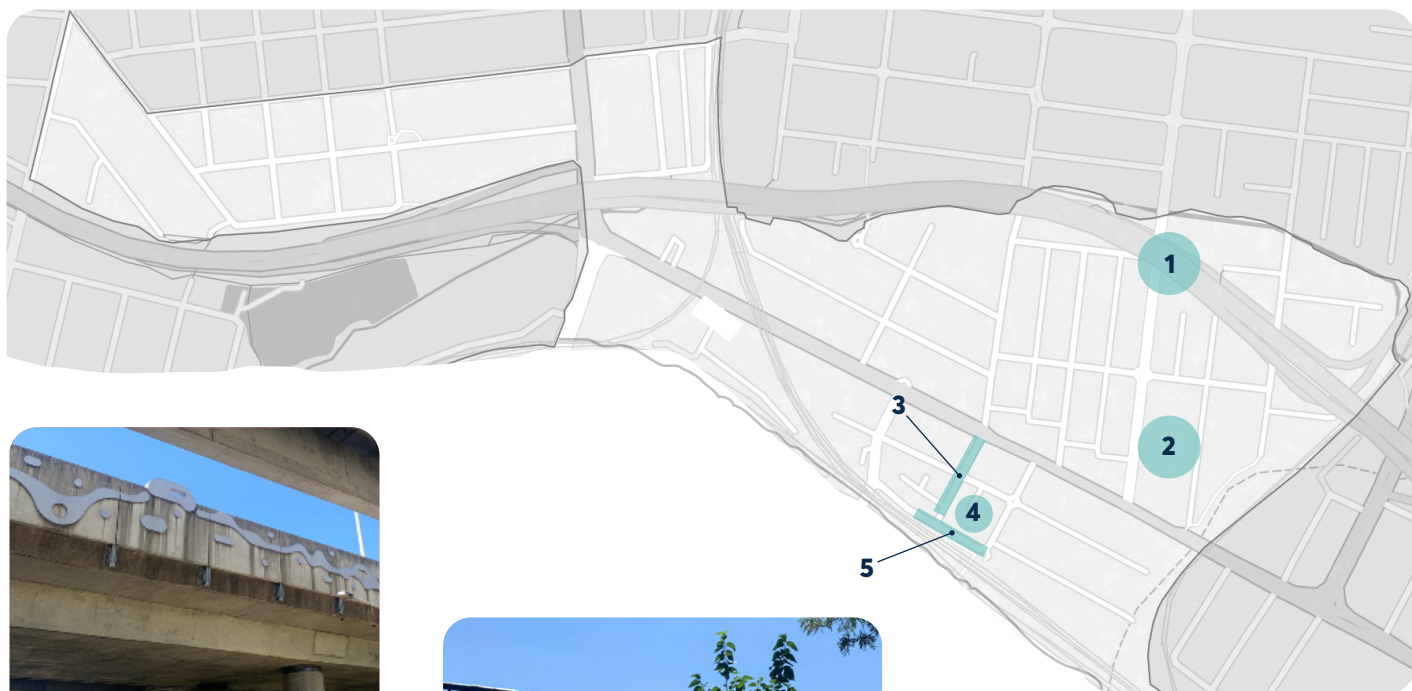


Granville public art sculpture on South street



Possible public art locations

Below is a series of possible artwork locations in Granville North. Please note more in depth artwork opportunities relating to various budgets can be found in the possible art sites section of this document found on page 41.



1. Alfred Street Cycleway



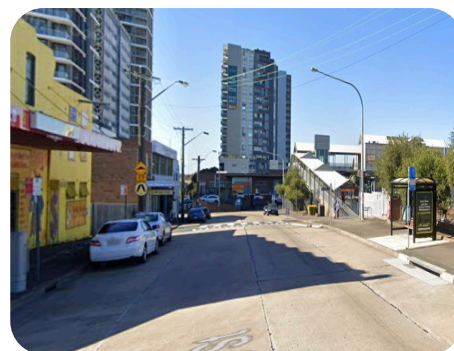
2. F.S Garside Park



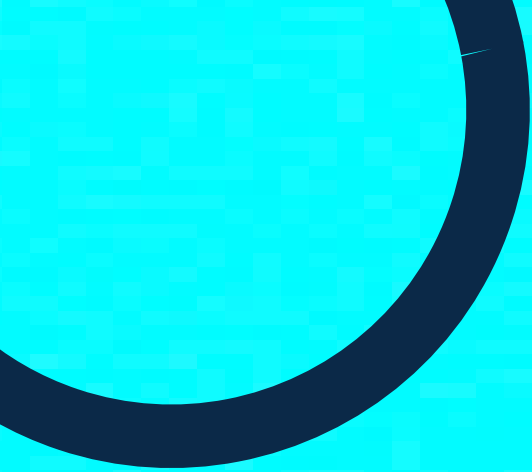
3. Good Street



4. Granville Public Square



5. Bridge Street



Typologies

Mural Art

Thomas Jackson Mural



A mural is any piece of artwork painted or applied directly on a wall, ceiling or other permanent or temporary substrate.

Sculptural Art

Luke David Sculpture



Utilizing multiple objects, often from various mediums. It can be generic or site specific and can address aesthetic and narrative ideas on a larger scale.

Functional Art

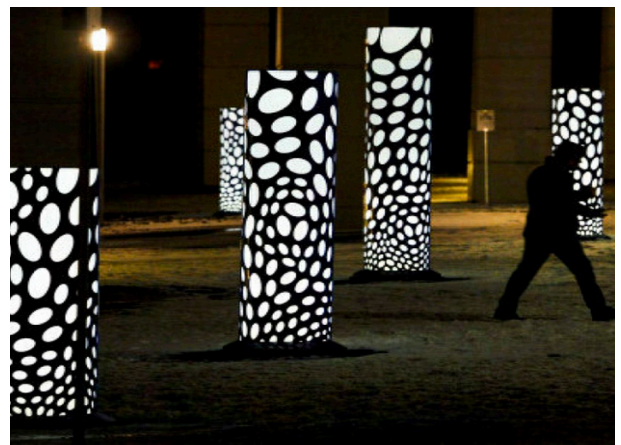
Paul Cocksedge seating sculpture



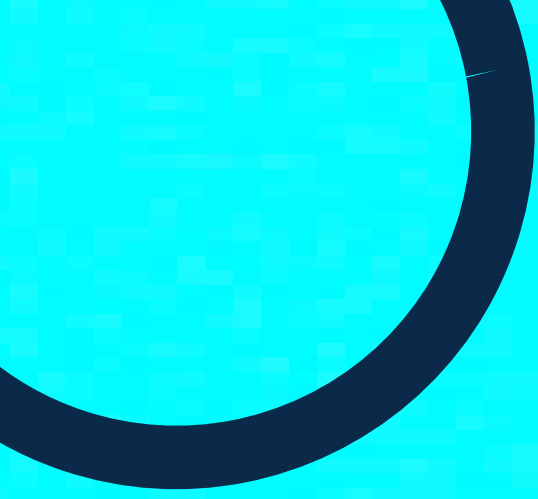
This could include playground integration, seating, timberbox, totem poles, cycling stands, water stations.

Lighting Art

Michael Awad and David Rokeby Installation



An art form in which either a sculpture produces light, or light is used to create a "sculpture" through the manipulation of light, colours, and shadows.



Community Engagement



**CITY OF
PARRAMATTA**

Community feedback

Between Monday 22 November and Monday 13th of December 2021 community consultation was undertaken to understand the communities experiences, interests and preferences to inform the suggested art narratives, possible locations and artwork typologies for proposed public art in North Granville. This included:

- A **survey** available online via the Participate Parramatta page on the City of Parramatta's website
- Two **virtual community workshops** facilitated on Monday 29th of November and Wednesday 8th of December

A flyer outlining the involvement opportunities was sent to 14 community groups in the local area including:

- Local educational institutions (TAFENSW, Granville East & South Public School, Granville Boys High School, Alfred Street Learning Centre)
- Artist studios (Parramatta Artist Studios, Pari Artist Group, Parramatta Arts Society, Granville Art Centre)
- Community groups (City of Parramatta Libraries Program, Granville Mens Shed, Granville Historical Society, Nabiakram Islam Centre)
- Local businesses (The Granville Hotel)

A total of 55 people completed the survey.

The main themes and preferences from the workshops, as well as the survey findings have been collated across the following pages.



North Granville Art Plan

What kind of art would you like to see in north Granville?

+ Follow



Home / Art Plan for North Granville

We are developing a community led art plan and would love your contribution!

City of Parramatta is working towards the creation of an Art Plan for North Granville which forms part of the Parramatta Road Urban Amenity Improvement Program funded by the NSW State Government.

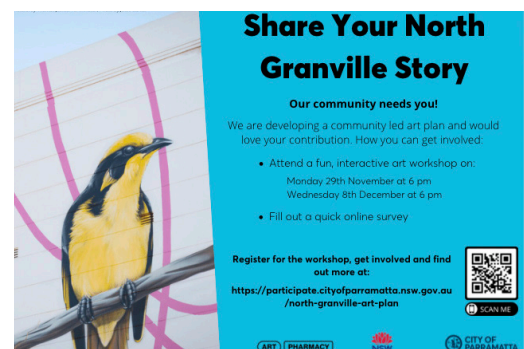
Project update:

Council recently invited the community to share ideas and suggestions for art in north Granville via an online survey and two interactive online workshops. **This consultation concluded at 9am on Monday 13 December 2021.**

If you have any questions, need assistance, or you would like information in another language or format, please contact the Project Team via 1300 617 058 or placeservices@cityofparramatta.nsw.gov.au.

Timeline

- November 2021**
Community consultation commences
- November 2021**
First online workshop - Monday 29 November 2021
- December 2021**
Second online workshop - Wednesday 8 December 2021
- Early 2022**



We want to hear your story! DRAW, WRITE or TELL us

What is your favourite memory of Granville North?

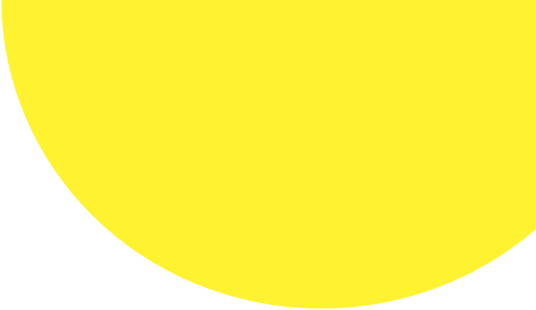
Where is your favourite place to go in Granville North?

What's most important to you in your community?

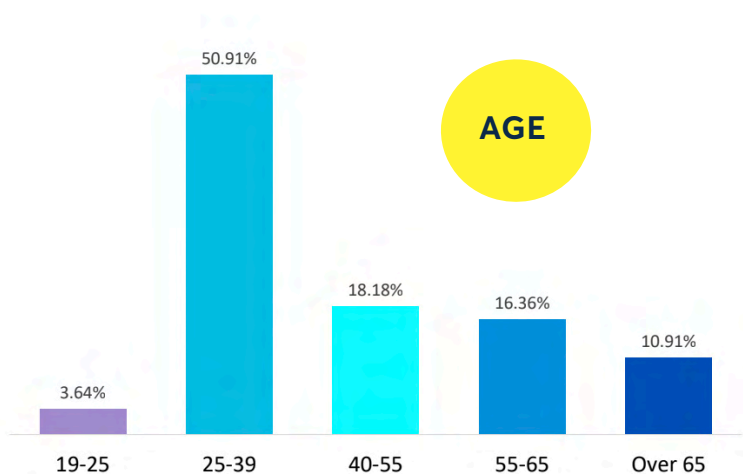


Participate Parramatta Page on City of Parramatta website

Consultation Flyer distributed to community groups



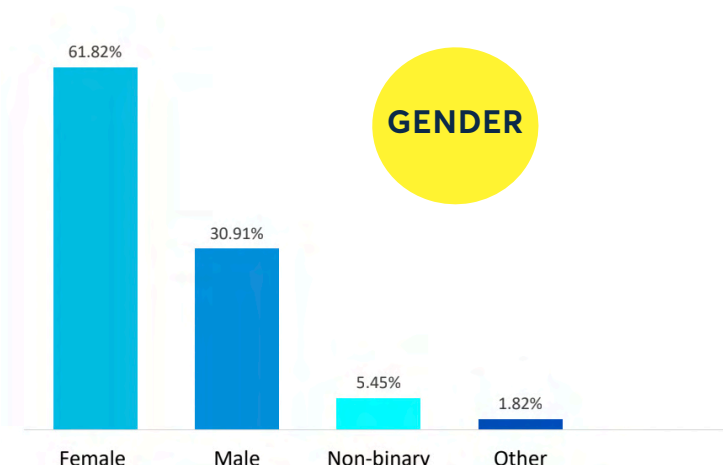
Who filled out the survey?



AGE

50.9% of the respondents were between 25 - 39 years old and resided either in Granville or within 10km of Parramatta

61% of people who took the survey were female, 31% male, while 5% identified as non binary.



GENDER



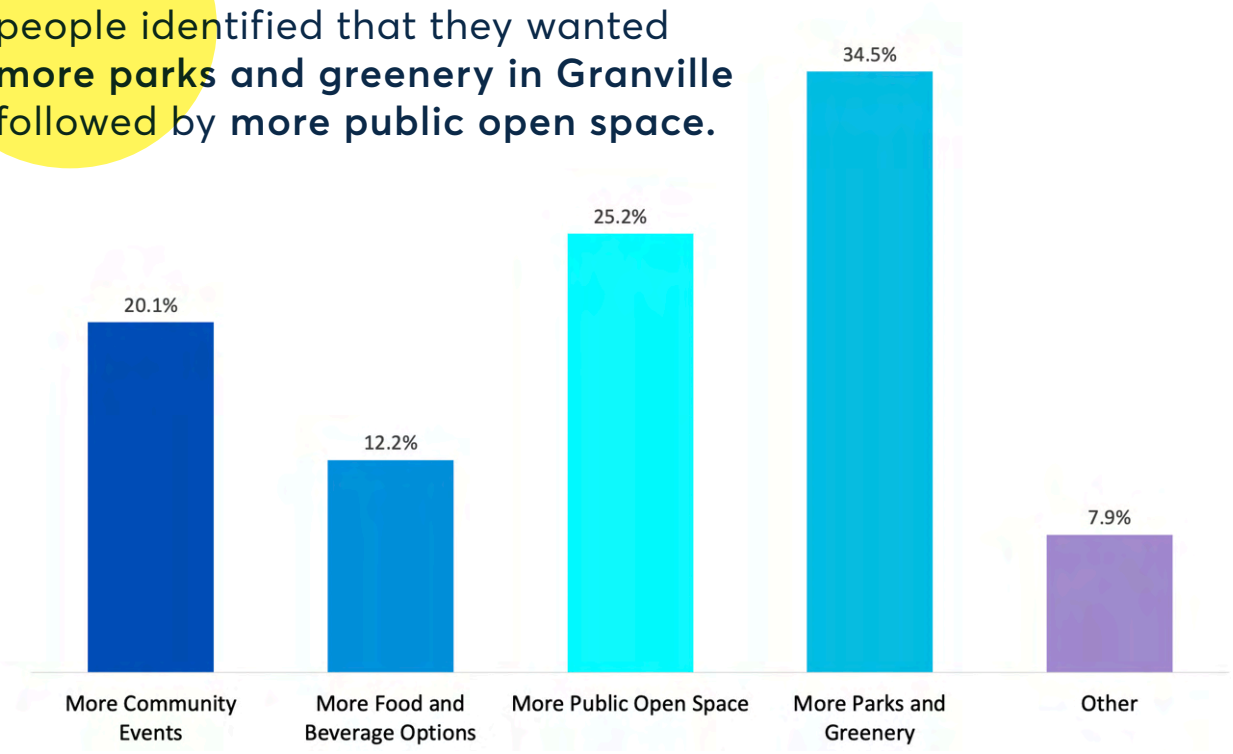
People from 12 different ethnic backgrounds filled out the survey

Out of 55 respondents, 40% speak a language other than English

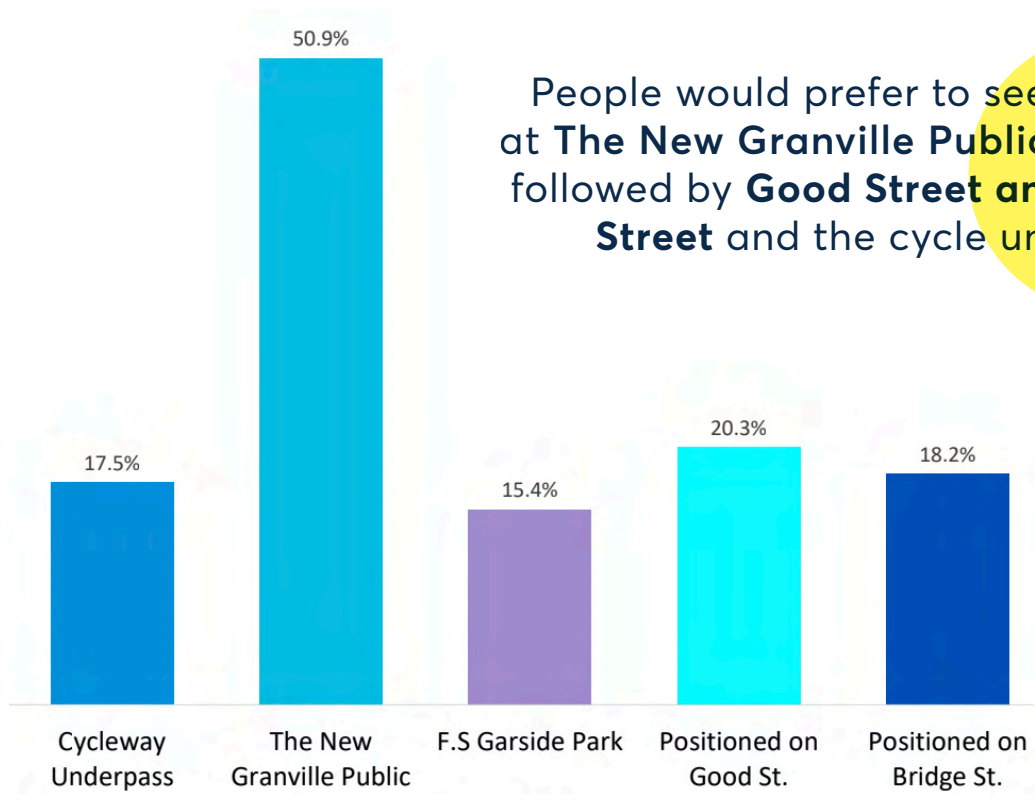
Ethnic backgrounds included: Australian, Lebanese, South East Asian, Eastern European, Irish descent, Fijian, Chinese, South African, Sri Lankan, Indian, and Scottish

Community survey results

When asked about what they wanted to see more of in Granville most people identified that they wanted more parks and greenery in Granville followed by more public open space.

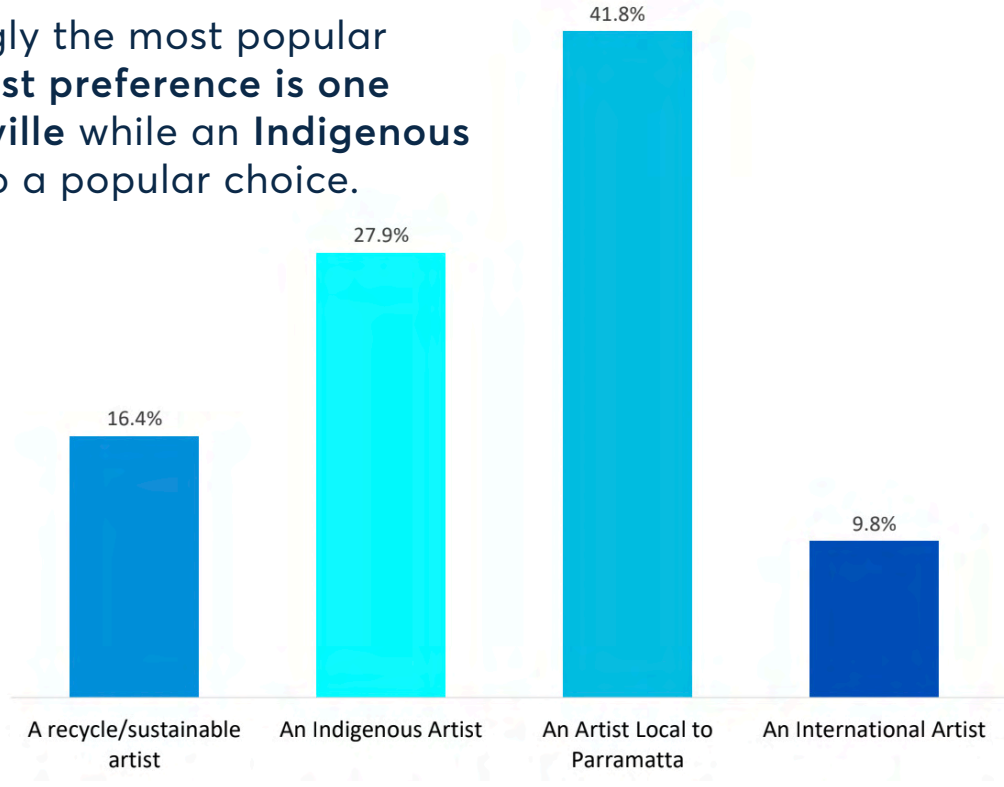


People would prefer to see artwork at The New Granville Public Square, followed by Good Street and Bridge Street and the cycle underpass.

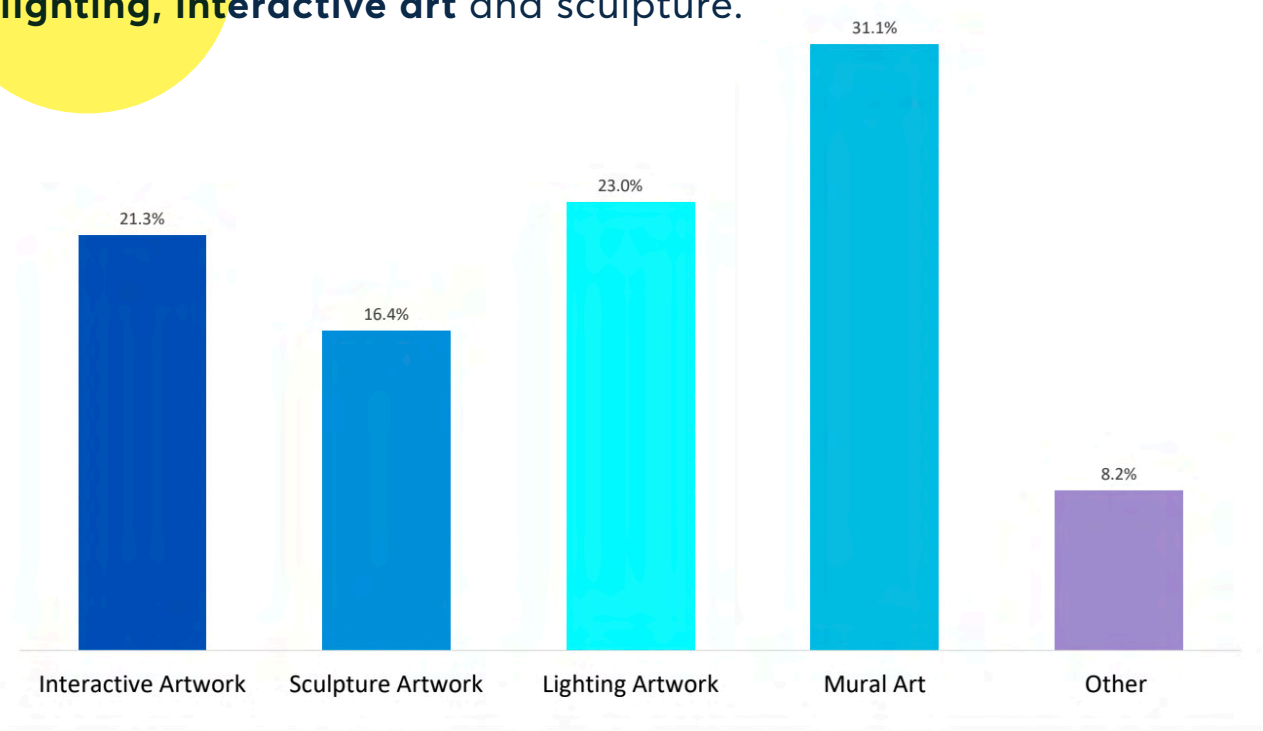


Community survey results

Overwhelmingly the most popular choice for **artist preference** is one **local to Granville** while an **Indigenous artist** was also a popular choice.



Respondents preferred type of artwork was **mural art** followed by **lighting, interactive art** and sculpture.



Granville stories

Below are responses that emerged from the extended response section of the survey, where respondents were able to add any additional comments or information they would like to include:



"Would like to see more work on Aboriginal history & of the Ironbarks"

"Have been going to eat chicken there for over 15 years. The north side of the station could be activated more"

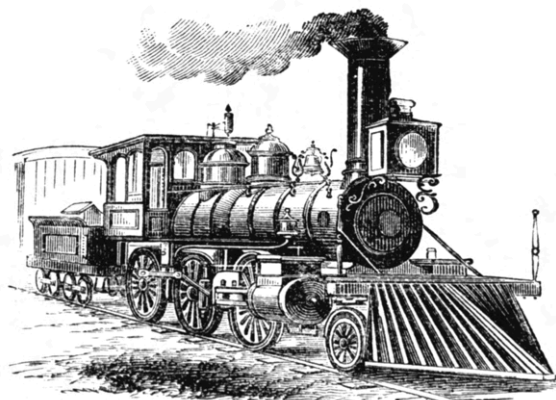
"Granville Boys High did a performance a couple of years ago in Riverside Theatres about how amazing the chicken shops are. As part of a school drama showcase. It was so hilarious. And they are still awesome!"

"I moved from North Sydney to Granville 11 years ago and I was struck by the genuine friendliness of people, their broad interests and backgrounds, their passion and most importantly the potential of the area and talent available to contribute."

"I think a lot about the people who were alive at the time of the Granville Train Disaster, Australia wide. It is kind of the thing that put this town on the map so to speak. Stories about where were when the disaster occurred and what it meant to your life or how it changed things."

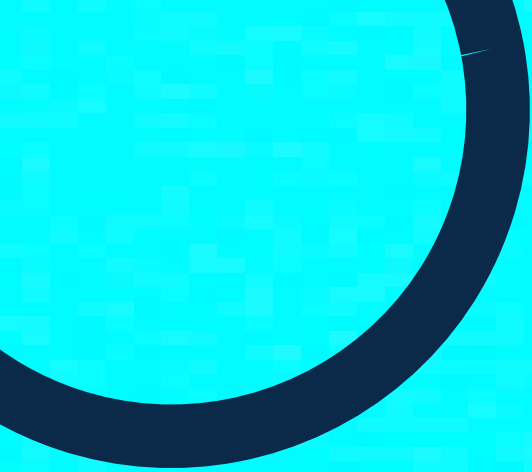


"The seagulls are quite serene"

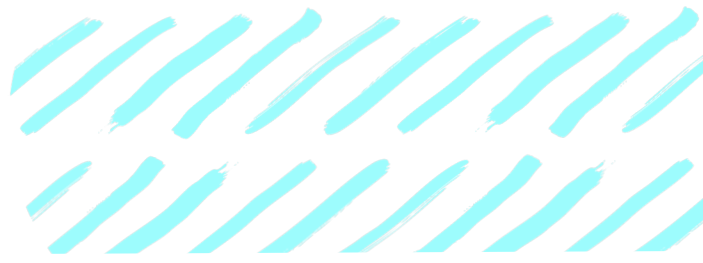


"I spent most of my youth at Granville pools walking up to the tech milk bar for hot chips for lunch then back to the pools. Shopping at Granville when we could buy clothes from the many stores at Granville P&S Michael's, Boulos brothers, Coco Pere's."

"Would like to see the 1901 First-Station (facade +3m depth) Protected / reconstructed 4m back from the existing site within 'new development' instead of demolition."



First Nations Consultation



First Nations consultation

This art plan has been developed in consultation with two First Nations advisors: Artist Adam Hill (Blak Douglas), and Parramatta based Dharug Consultant, Auntie Julie Jones.

Adam Hill:

Adam Hill is a practicing artist born in Blacktown to a Dhungatti Aboriginal Father/ Caucasian Mother. Adam is well versed in creating artworks for the Public Realm, producing complex art projects for architectural firms, local governments and statutory authorities. He also is an advocate public speaker and runs a school program that delivers an A – Z of modern Aboriginal art.

Recent commissions include Black Theatre Site Redfern (Tonkin Zulaikha Greer Architects), Hawthorne Reserve 'Cadi" sculpture installation, Australia Post Strawberry Hills, Hawthorne Reserve (Inner West Council) Redfern, West Ryde and Campbelltown Railway Stations and Russell Lea Public School (Conrad Gargett Architects). Adam has won the 2019 Kilgour Prize and has been a finalist in the Archibald Prize on four occasions, including 2020, the Wynne Prize, the Parliament of NSW Aboriginal Art Prize and Telstra Aboriginal Art Award.

Auntie Julie Jones:

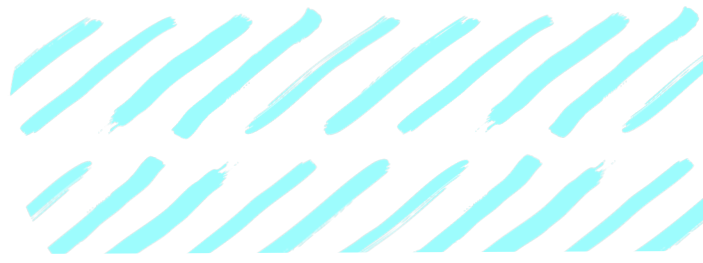
Auntie Julie Jones is a Dharug Custodian and Knowledge Holder which means her personal, professional and community life all co-exist, like a oneness. Auntie Julie explains that this is influenced by the needs of her mudyin (family), people and Communities, always under the eyes of her Ancestors and driven by the causes and issues important to First Nation survival and self-determination.

Auntie Julie Jones says " I'm honoured to continue a tradition of strong matriarchal Dharug women; using my voice to care for my nura/Country and progress the issues and acknowledgement of my people."





First Nations Protocols for Engagement



First Nations consultation

In order to ensure best practice is maintained when engaging First Nations consultants and artists these 'Protocols for Engagement' provide a checklist to guide all consultative and collaborative initiatives. These protocols are also in line with City of Parramatta Indigenous Guidelines, Safe Work NSW and Australia Council for the Arts First Nations Protocol.

In Aboriginal and Torres Strait Islander culture, Country is more than a place; it is the core of identity that guides the culture physically, emotionally, spiritually, and socially. Country is embedded in art. Public art projects are fortunate to be working with artists to help preserve Country, while also recognizing the role we all play in understanding, protecting, and maintaining all aspects of culture. All public art projects should consider:

RIGHTS TO INDIGENOUS CULTURAL AND INTELLECTUAL PROPERTY (ICIP)

Under Article 31 of the United Nations Declaration on the Rights of Indigenous People, which Australia has endorsed, affirms that:

"Indigenous peoples have the right to maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions, as well as the manifestations of their sciences, technologies and cultures, including human and genetic resources, seeds, medicines, knowledge of the properties of fauna and flora, oral traditions, literatures, designs, sports and traditional games and visual and performing arts. They also have the right to maintain, control, protect and develop their intellectual property over such cultural heritage, traditional knowledge, and traditional cultural expressions."

Indigenous Cultural and Intellectual Property (ICIP) rights refer to all aspects of Indigenous peoples' cultural heritage, including the tangible and intangible. This cultural heritage includes all traditional and cultural knowledge (sciences, plant and animal knowledge, stories, designs and symbols, ritual knowledge), cultural objects (arts, crafts, ceramics, jewellery, weapons, tools, visual arts, photographs, text) performances (ceremonies, dance and song), human remains, the secret and sacred (including sites) and documentation of Indigenous heritage.

RIGHTS TO BE CONSULTED ON AND APPROVE PROJECTS AFFECTING INDIGENOUS LANDS

Under Article 32 of the United Nations Declaration on the Rights of Indigenous People, which Australia has endorsed, affirms that:

"Indigenous peoples have the right to determine and develop priorities and strategies for the development or use of their lands or territories and other resources. States shall consult and cooperate in good faith with Indigenous peoples concerned through their own representative institutions in order to obtain their free and informed consent prior to the approval of any project affecting their lands or territories and other resources...States shall provide effective mechanisms for just and fair redress for any such activities, and appropriate measures shall be taken to mitigate adverse environmental, economic, social, cultural or spiritual impact."

Projects will respect the central role of Indigenous traditional custodianship and ownership of lands across Australia. For Indigenous Australians, land is the basis of all Indigenous relationships, families, economies, spirituality, history, identities and cultural practices. All project work will engage and relevant Indigenous communities and work under the guidance of Indigenous community elders, traditional owners and representatives in creating and developing projects on these lands to ensure that Indigenous communities where it works positively and meaningfully benefit.

First Nations engagement checklist:

This checklist is to be used as a guide if a First Nations artist is engaged on a public art project with the City of Parramatta. It is to be used to guide the process of public art commissioning to ensure proper protocols and consultation occurs.

STAGE 1: PLANNING THE PROJECT	YES	NO
RESPECT		
Have you considered why the project is being undertaken, why you are using Indigenous subject matter, the perspectives you bring to it, and how it affects Indigenous people and communities?		
Have you sought advice on the cultural issues that need to be addressed through consultation?		
INTERPRETATION, INTEGRITY AND AUTHENTICITY		
Have you conducted research on the project, including the Indigenous subject matter or material proposed to be used?		
Is the project appropriate for the location or site?		
Does your project reflect the cultural value of the subject matter?		
Does your project empower Indigenous people?		
INDIGENOUS CONSENT, COMMUNICATION AND CONSULTATION		
Does your project deal with communally owned material (eg ritual knowledge, creation stories, songs or traditional or tribal communal designs)?		
If so, how will you consult with and seek consent from the traditional owners or other relevant Indigenous people/groups?		
Have you identified the relevant Indigenous stakeholders?		
Did you make sure that consent comes from the right persons or faction(s) within a community (including from both genders)?		
Where more than one Indigenous group is involved, did you seek consent from every group?		
Did you ask the relevant Indigenous stakeholders whether he/she requires an interpreter? If so, did you ask them to identify a suitable person to translate?		
Did you engage the services of an interpreter? If so, did you pay them for their services?		
Are you prepared for the possibility that approval will be denied or conditional on substantial changes to your project?		
Have the suggestions of and feedback from relevant Indigenous stakeholders been considered and incorporated?		

First Nations engagement checklist:

STAGE 1: PLANNING THE PROJECT	YES	NO
SECURITY AND CONFIDENTIALITY		
Is the subject matter or material culturally sensitive? Is it sacred or secret?		
Have you discussed any restrictions on use of subject matter or material with the relevant Indigenous stakeholders who might be affected by the disclosure?		
Does your project contain any reference to personal or confidential information about individual Indigenous people? If so, did you seek consent from anyone who might be affected by the disclosure (the individual themselves, their community/relatives) before using the information?		
Does your project feature any deceased Indigenous person? If so, did you obtain clearance from their family/community prior to use?		
Is the project appropriate for the location or site?		
Does your project reflect the cultural value of the subject matter?		
Does your project empower Indigenous people?		
STAGE 2: THE PROJECT CONTRACT		
Is there a contract?		
Is the contract fair?		



Art Narratives



**CITY OF
PARRAMATTA**

Curatorial direction:

An art narrative forms the grounding of the curatorial direction or theme for the public artwork. It is site specific and is used to inform the decision making around art and aids a consistent place identity while addressing and incorporating the relevant community and context appropriately. When selecting and forming the art narrative it is important the narrative remains somewhat broad and not overly prescriptive as it is important for artists to interpret the narrative in their own way.

A narrative provides cues to the audience about their sense of belonging in the space, providing an overlay to a place that is rich in meaning and provides opportunities for community engagement and participation.

It is what the artist will use as the basis to develop their concepts and be a motif that flows through the procurement of the art, from the beginning phase, to fabrication and installation. It will be what is first discussed when the art committee meets and should be consistently referred to throughout the project.

Taking into account all the contextual factors of Granville North, including the council objectives, the findings from the site analysis and feedback from the community, three curatorial art themes are proposed. These themes have been reviewed by First Nations consultants (Auntie Julie Jones and Adam Hill) who gave feedback on each proposed art narrative. It is recommended to specify when a commission is expressly First Nations and when it is open to all artists.

These narratives have also considered some **key feedback** from the community workshop:

- *"Art that enhances a space for future generations"*
- *"Needs to have meaning and be relatable... adding pride to their community"*
- *"'Railway Town' - Idea and imagery of this type of area"*
- *"Would like to see art that reflects the flora and fauna of the area"*
- *"Theme for artworks do not need to be necessarily environmentally focused, but art should be sustainable and not environmentally damaging"*



Art narrative 1: Gathering and engagement

This narrative seeks to promote a vibrant and activated community culture through creative innovation. Artist/s will respond to the theme of gathering - collecting ideas, gathering thoughts and historical factors to create an artwork that engages community and culture.

This narrative encourages the creation of a multipurpose gathering space that can be incorporated within the business and community-led landscape, enriching both the community and visitor experience through space engagement.

The chosen artist/s will develop concepts that consider how their art will create a sense of gathering and belonging.

This narrative could see artists creating works that see art-integrated fixtures and seating where live-events can take place, or where art and play for families are welcomed with installation pieces in park-land open spaces promoting social integration.

Images top to bottom: Fiona Foley, Bibles and Bullets (Redfern, Sydney), Nuha Saad, FunField (Green Square, Sydney) Anjali Deshmukh, Vision of the Future Above





Art narrative 2: Surprise and delight

This narrative focuses on creating an element of surprise through art.

Residents are rewarded for investigating their environment through the delight of stumbling upon the unexpected, seeing something from a fresh point of view, a new edge, a sense of play. Familiarity and expectation is constantly challenged through renewal and unusual perspectives. Fresh emerging talent is sought, humour and subversion is celebrated.

Artworks could be hidden in laneways or emerge in surprising locations like parklands or street roundabouts. This narrative offers exciting exploration for artist/s to create interesting interpretations of Granville's history or community values in an innovative and contemporary way.

Images top to bottom: Planter and Seating by Kinska (Belgravia) Signal Box artwork vinyl commission by Art Pharmacy (Inner West Sydney CBD) Okuda San Miguel Sculpture (Boston), Graham Coreil-Allen, Pedestrian Safety Art (Baltimore)





Art narrative 3: Collectivity and community

This narrative aims to celebrate the diverse variety of cultures that the community has to offer. Focusing on intergenerational exchange, shared knowledge and experiences between community groups.

With place and storytelling at the heart of the community, key sites of Aboriginal historical importance and local heritage spaces filled with rich history; guided by this narrative the artist/s will develop works that offer a moment of reflection and celebration of diversity.

The chosen artist/s will emphasise a sense of togetherness and exchange drawing on the richness of the local sites and developing concepts that highlight place and identity being inherently ingrained within the community.

Artworks could be centred around the history or current cultural landscape of North Granville. This could be realised through facilitating community led activations and/ or other creative collaborations so a sense of unity is achieved in the artwork.

Images top to bottom: 1. Reko Rennie Installation at Latrobe University (Melbourne) 2. Interactive artwork at Marrickville Metro (Sydney) 3. Thomas Jackson mural (Windsor, NSW)





Budget Guideline

Public art budget guide:

The below details give an overview of what public art projects can be achieved within three different price points on a number of the identified art location opportunities. There is also an indicative cost breakdown for the public art project based on various fees including: artist payments, fabrication, engineering, administration, installation and marketing.

It is suggested to review and benchmark what is achievable based on this breakdown to ensure the project is achieved within the budget. Note this is a benchmark. Included are the draft artist fees for public art as per National Association for the Visual Arts (NAVA) guidelines.

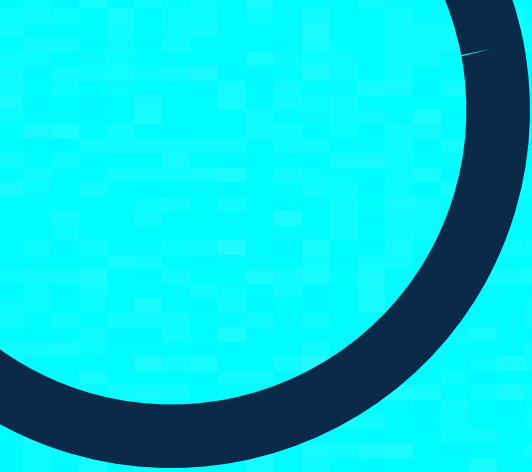
Initial design fee (shortlisting) 0.5% to 3% of project budget.

Artist fee as percentage of overall project budget:

35% of budget for \$5,000+
25% of budget for \$20,000+
20% of budget for \$100,000+
15% of budget for \$1,000,000+

Fees can also vary depending on whether the artist provides all of the following services or not, the more services provided the higher the rate.

- Design – for design only, rate may be lower than the above, 10-15% of project budget
- Manufacture
- Project management



Possible Art Sites

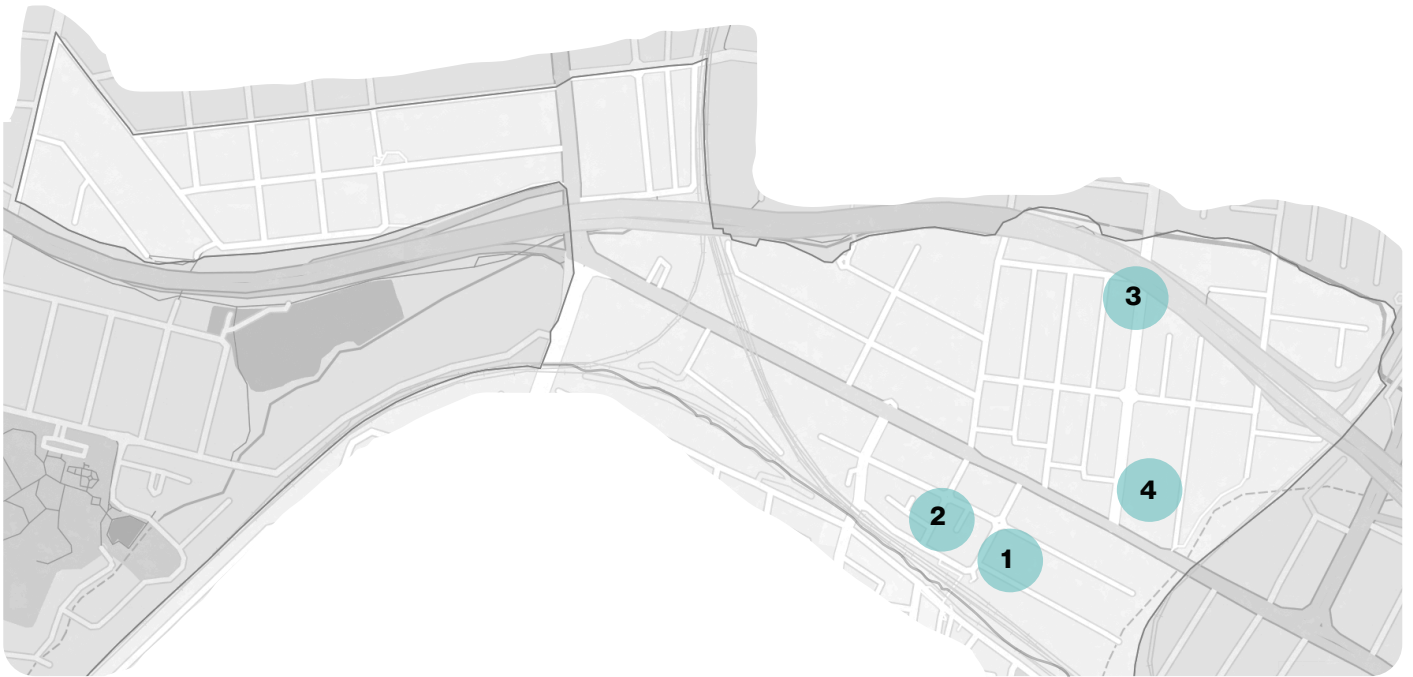
Key sites - Narrative map

Site 1: The new Granville public square

This site would be most suited to the narrative: *Gathering and Engagement*, as it has the potential to become a meeting place for residents and be a hub for community gatherings.

Site 2: Bridge and Good street

This site would be most suited to the narrative: *Collectivity and Community*, as the artworks could offer chance for collaboration with local businesses and community groups who are tenants or work on either streets.



Site 4: F.S Garside park

This site would be most suited to the narrative: *Collectivity and Community* as the artworks could speak to the history of the local area, particularly the First Nations heritage of Duck Creek.

Site 3: Cycleway underpass

This site would be most suited to the narrative: *Surprise and Delight*, as it offers an exciting chance for activation through community involvement.

Site 1: The new Granville public square

The new Granville public square was voted the most popular place for artworks by the community (22.5% said this was their preference). The Public square has the possibility to use art as a means of placemaking, to become a highly valued communal, community space for residents of North Granville. In this case using local artists or bringing in local groups to participate in the creative process would be beneficial to consider. More on procuring artists can be found in the following stages of the art plan.

In 2021 the City of Parramatta ran a campaign to facilitate ideation for a proposed town square with community and stakeholders to help inform the Granville Place Plan. The campaign called Imagine Granville was live from Wednesday 24 April - Wednesday 21 May 2021.

Noted in the recommendations at the close of the campaign the suggestions for Granville Square Master Plan were:

- Greenspace
- Ample seating and shade
- Facilities to host outdoor cinema events
- Light displays to create interest and discourage anti-social activity
- Toilet facilities
- Parking alternatives (free and long term) must be provided
- Accessibility is key
- Keep it simple

These findings were considered in the suggestions for artwork typologies identified in the following pages.

Site 1

Art Typographies & Opportunities

Under \$50,000



Maddie Gibbs, Spirits Make Noise, The Rocks.
Curated by Art Pharmacy (2021)

For \$50,000 or less, the recommended option for public artwork in the Granville square would be a large mural artwork or series of small mural artworks. Not only was mural artwork voted the top choice of public art in the consultation run during the development of this art plan, it is also often more affordable and can be easier to procure.

A number of walls could be identified as opportunities for art, including murals within laneways/ areas leading into the square. Following the best practice artist procurement process, chosen artists would centre their art around a brief that reflects the chosen art narrative, site analysis and descriptions. This could see the mural speaking to the First Nations history (such as important totem animals), the local identity/ character of the suburb (such as the Granville hotel or a community group) or the environmental terrain (such as local fauna and flora). The theme of the mural will ultimately be influenced by the chosen narrative.

There is also the possibility to collaborate with a community group and artist to work together to design the mural artwork.

To engage visitors a plaque next to the artwork, with information about the artist and artwork as well as a QR code that leads to a website with further details, is highly encouraged.



Site 1 Art Typographies & Opportunities

Under \$150,000

Jonathan Borofsky, Human Structures at Plaza 33.

For \$150,000 or less, the recommendation for a public artwork in the Granville public square would be a feature sculpture, functional or lighting artwork. This has the potential to become the centre and feature piece of the site, that could be used as a meeting point, place for community gatherings and centre for local events. It has the possibility to become a well known landmark in the suburb.

Art placements within the Granville public square could be considered based on traffic flow through the site. It is recommended to review the architectural designs and identify possible locations for public art, focusing on entry points or locations that are facing into open spaces or in the centre of open spaces. The chosen location should be based on what will create the most impact by being highly visible, accessible and suited to the architectural design.

Following the best practice artist procurement process, chosen artists would centre their art around a brief that reflects the chosen art narrative, site analysis and descriptions. It would be important to engage the community and receive their feedback on the proposed design in order to foster a strong sense of connection to the artwork among the community. It is recommended that a local artist or a collaboration with a local artist is used for this work so the community feels a sense of pride and ownership over the work. To engage visitors a plaque next to the artwork, with information about the artist and artwork as well as a QR code that leads to a website with further details, is highly encouraged.

Site 1

Art Typographies & Opportunities

Under \$300,000



Claudia Wieser, Rehearsal (New York)

For \$300,000 or less, the recommended option for public artwork in Granville's new public square would be a commissioned sculptural, functional or lighting artwork. Note that the number of public artworks possible in this budget will depend on the type and scale of the proposed artwork concepts.

This offers an exciting opportunity for the public square to be the arts and cultural hub of the suburb. Art in this space would help to foster the function of the space as a cultural hub. It's close proximity to Parramatta Artist Studio's and other key cultural groups means it could act as a place for events, cultural activities (e.g festivals, markets, etc) and school tours in the local area. The art in this space should be interactive, educational and have appropriate information and engagement activities available to the public, for example an artwork information/activity pack for kids.

The artworks could also consider objectives for the new square such as wayfinding or shading. For example public artworks could also correspond to signage or could provide coolness such as artistically designed shade cloths or an interactive water feature.

A strong curatorial narrative is important in this space in order to ensure that different artworks work together and are cohesive. Extended engagement activities (such as events, a launch, etc.) are highly encouraged in this location.



Site 2: Good street & Bridge street

Public art along main street scapes can transform a road and encourage more foot traffic, local business and pride in the community. Main shopping strip, Good street was voted in as the second most desired place for art (20.4%) by the community, while Bridge Street (that runs adjacent to the train station) came in 3rd, with 18.2% of votes.

Opportunities for art could be focused on each street independently or in tandem. As many businesses run along these streets, it would be a good first step to contact the local businesses and vendors to collaborate or seek approval on art locations, for example the Granville hotel is very open to discussions.

Site 2 Art Typographies & Opportunities

Under \$50,000

Key locations to consider for mural art

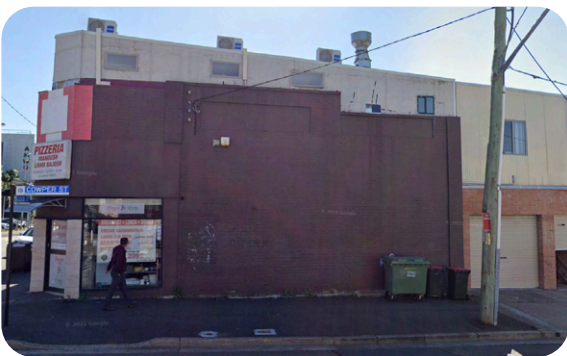
With a budget of \$50,000 or less it is suggested that mural artwork is the best option for activating Bridge street and/ or Good street. A number of walls can be identified as opportunities for art, including murals within laneways/ areas on, or leading into these streets. Following the best practice artist procurement process, chosen artists would centre their art around a brief that reflects the chosen art narrative, site analysis and descriptions.



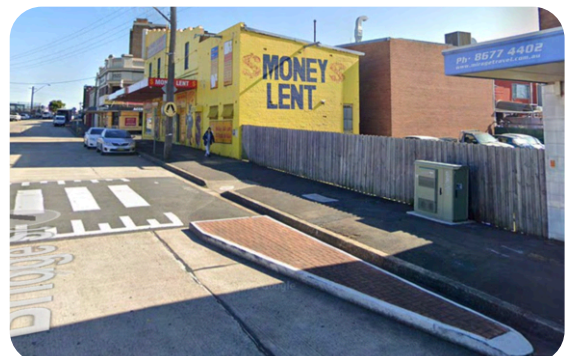
Granville Hotel wall Bridge street
This will be seen from the train passing through and for foot/ vehicle traffic passing down this street.



Laneway activation along Good street (Granville Hotel Corner)
The Granville Hotel wall on the left hand side of the laneway could be activated with a mural. This has high pedestrian and vehicle visibility.



Corner of Good street and Cowper street mural
The wall along Cowper street on the corner of two highly trafficked streets (Good street and Cowper street) is a key location for a mural work due to its high visibility.



Bridge street fence opposite train station
A new fence/ wall could be built in this location, designed for a mural. Across from the station and leading into Good street, this location offers an exciting opportunity to engage people walking to the station, driving to get to Granville square or shopping along Good street.

Site 2

Art Typographies & Opportunities

Under \$150,000



Graham Projects, Reverberations Crosswalks #2 , Rush (Baltimore)

With a budget of \$150,000 or less an achievable option for public artwork along Good or Bridge street would be a series of functional and interactive artwork that is integrated within the design of the street.

Functional art has the potential to have multiple uses, for example a sculpture that is also a sign, seat, water feature or wayfinding mechanism. It could also see pavement artworks such as vibrant pedestrian crossings.

In consultation with the shop tenants, functional artworks could be featured along the street scape. These works could offer an opportunity for people to sit, eat, read, be educated or for children to play. The works will all be linked by a narrative and achieve a sense of cohesion along the two streets and encourage community and local business collaboration. It also would offer a chance for the whole street to be transformed and become an interesting, exciting space for residents and visitors.

These works could support a longer term strategy such as a 'street art' festival or annual activation event that sees temporary installations alongside the permanent artworks.



Site 2 Art Typographies & Opportunities

Under \$300,000

Seven Magic Mountains, Ugo Rondinone (Nevada)

For \$300,000 or less it is recommended a major sculpture work could be commissioned in a central and impactful location along Bridge or Good street. A large sculpture work has the potential to be a striking, eye catching piece that will attract people into the street.

Potential locations for a major sculpture could be considered on the Good street/ Cowper street roundabout. This location is visible from Parramatta road and located centrally along Bridge street to achieve the most visibility for pedestrians and car traffic. The corner of Good street and Parramatta road is another location that would catch the attention of passing traffic.

Following the best practice artist procurement process, chosen artists would centre their art around a brief that reflects the chosen art narrative, site analysis and descriptions.

Locations for a featured sculpture work



The Good Street/ Cowper street roundabout



Corner of Good street and Parramatta road



Site 3: Cycle underpass

The cycle underpass at Alfred street is part of the M4 cycleway that links Wentworthville to Sydney Olympic Park and Wentworth Point via Auburn, Granville and Parramatta. The pathway is also used by local residents going on a walk or casual bike ride.

The cyclepass currently features a selection of painted poles along the cycleway, including in Granville Alfred street.

There is opportunity to revive what is already there and to activate the space in an entirely new way. It should also be noted that the State Government and Council are working on a trial underpass project and this location could align or consider this.



Prospect Village Community Mural

Site 3

Art Typographies & Opportunities

Under \$50,000

For \$50,000 or less you could ask an artist or group of artists from the area to paint and design a new mural for each pole based around the art narrative curatorial direction. Following the best practice artist procurement process, chosen artists would centre their art around a brief that reflects the chosen art narrative, site analysis and descriptions.

This could be a collaborative event which involves members of the local community by encouraging them to come down and paint on the day. By having local residents involved with the creation of the work, they will feel a sense of ownership over the mural and want to show it off. It is recommended to first speak to the artists about collaborating with the community (Please note a list of recommended community collaborations are suggested on page 63). This initiative could also involve speaking to local schools, learning centres, artist groups, disability services, etc.

To engage visitors a plaque next to the artwork, with information about the artist and artwork as well as a QR code that leads to a website with further details, is highly encouraged.



Meagan Streader, Echoes (Melbourne)

Site 3
Art Typographies & Opportunities

Under \$150,000

With a budget of \$150,000 or less there is the opportunity to create a lighting installation on the roof of the M4 freeway. Lighting artwork could also make the space safer and offer a functional purpose for people travelling along the cycle path. Lighting would also make the space more usable for the community to hold events or become a meeting spot.

The work would have a 'day to night' activation to look visually appealing during all times of the day. Extended engagement and activation outside of project scope (such as an outdoor cinema or bar at this site) in line with this installation would be highly encouraged.

Following the best practice artist procurement process, chosen artists would centre their art around a brief that reflects the chosen art narrative, site analysis and descriptions.

To engage visitors a plaque next to the artwork, with information about the artist and artwork as well as a QR code that leads to a website with further details, is recommended.

Site 3

Art Typographies & Opportunities

Under \$300,000



Warren Langley, Aspire (NSW)

With a budget of \$300,000 or less there is the opportunity to have a lighting installation alongside functional artworks to create an engaging and multipurpose space embedded with art. This area would inspire people passing through from other suburbs/ areas and encourage people to visit and spend time in Granville.

Artworks could look like interesting sculptural seating or interactive art pieces that encourage audience participation. In combination with a lighting activation (such as a series of lighting sculptures attached to the poles or roof of the underpass) the space would really encourage the community to interact with and utilise this location. Lighting artwork is particularly recommended in this location as it promotes useability and pedestrian safety.

It would also create a space for other cultural and place activations such as a food truck event in the evening, or a temporary series of art installations. Feedback from the community could drive the events and activations and could be led by local groups or artist initiatives.

Following the best practice artist procurement process, chosen artists would centre their art around a brief that reflects the chosen art narrative, site analysis and descriptions. To engage visitors a plaque next to the artwork, with information about the artist and artwork as well as a QR code that leads to a website with further details, is recommended.

Site 4: F.S Garside Park

F.S Garside Park is the largest public park in the north of Granville. While currently under repair, the surrounding parkland has the potential to become a meeting place for residents of Granville. Artwork can also be a way to make residents, who may be disgruntled by the fact the park is closed, feel like the park is still a place they can spend time and enjoy. Artwork in this location can activate the park both while it is closed and on reopening.

It is also of note that Create NSW has a project to revitalize FS Garside Park, with a public art commission to be delivered as part of the revitalisation of the park. This document should be considered and used to inspire this commissioned work.



Christy Caravaglio, fence artwork

Site 4
Art Typographies & Opportunities

Under \$50,000

For \$50,000 or less you could ask an artist or group of artists from the area to design artwork to cover the external fencing of the park. This could be a collaborative design by different community groups submitting ideas and designs and an extension on the current hoarding design along Alfred street (designed by the Alfred Street Early Learning Centre). Artworks could also appear along the permanent fencing that borders the oval at the park. This could be created using interesting tactile materials or sustainable objects.

It would also be of interest to speak to the artists about collaborating with the community and reach out to local community groups/ businesses to see if they would be interested in becoming involved (see suggestions on page 63). This could also involve speaking to local schools, learning centres, artist groups, disability services, etc.

The design could be colourful and eye-catching along the street and help mitigate the disruption for the community caused by the park's closure. Following the best practice artist procurement process, chosen artists would centre their art around a brief that reflects the chosen art narrative, site analysis and descriptions. To engage visitors a plaque next to the artwork, with information about the artist and artwork as well as a QR code that leads to a website with further details, is highly encouraged.

Site 4

Art Typographies & Opportunities

Under \$150,000



Sharon Engelstein, Dillididae, painted concrete, 2014

With a budget of \$150,000 or less there is the opportunity to commission an exciting sculpture or functional art play equipment in the playground along Gray street. The functional sculptural artwork(s) could include more seating opportunities for visitors of the park and create an eye-catching feature, attracting more residents to the playground.

It would be important to engage the community and receive their feedback on the proposed design in order to avoid vandalism. It is recommended that a local artist or a collaboration with a local artist is used for this work so the community feels a sense of pride and ownership over the piece.

Following the best practice artist procurement process, chosen artists would centre their art around a brief that reflects the chosen art narrative, site analysis and descriptions. To engage visitors a plaque next to the artwork, with information about the artist and artwork as well as a QR code that leads to a website with further details, is highly encouraged.

Site 4

Art Typographies & Opportunities

Under \$300,000



Jeppe Hein, Semicircular Mirror Labyrinth II

With a budget of \$300,000 or less there is the opportunity to integrate areas of the entire park with art (this could be through functional or interactive sculpture or creative fencing). This could look like an 'art park' activation where different areas of the park are activated with art.

This could see artist/s collaborating with a placemaker, playground designer and landscape architect to create an activated playground and intergrated parkland space.

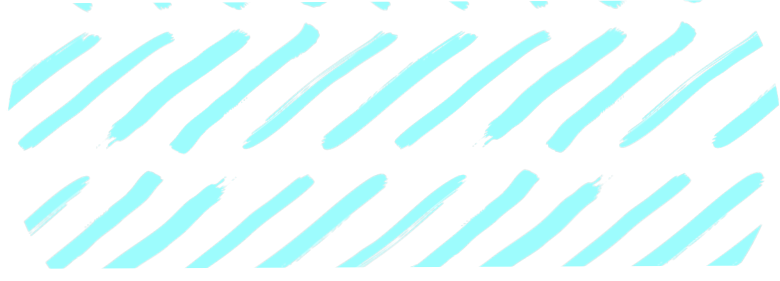
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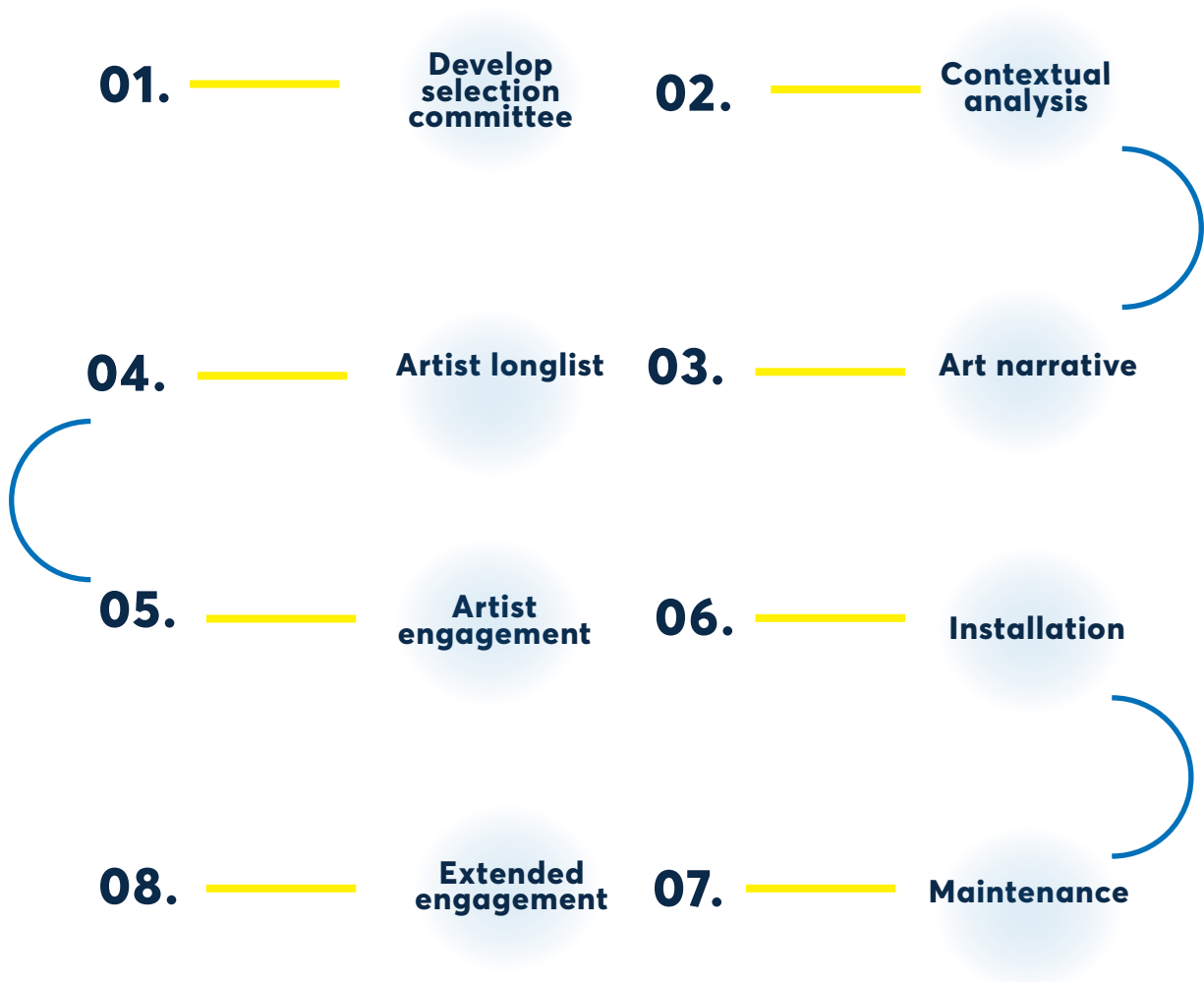
Methodology For Commissioning Public Art

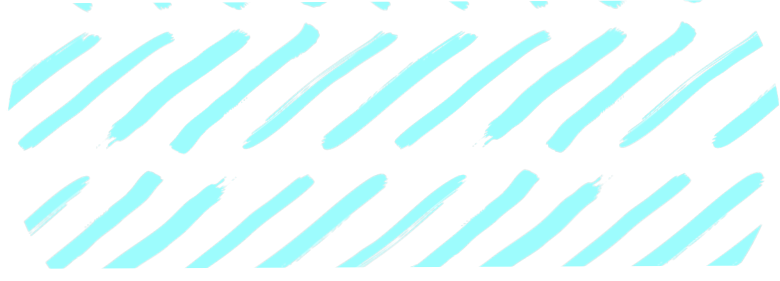




Procurement process overview

The procurement and engagement of artists needs to align with council's procurement guidelines, legislative requirements and best practice process, as well as involve key SME's and representatives from council on any panel. The procurement process for engaging artists is yet to be determined and is unique to the project parameters but must follow council's best practice guidelines, and is dependent on the value of the commissions and tender thresholds.





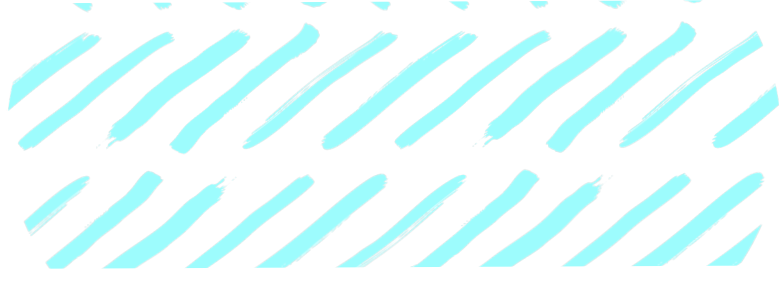
01.

Develop a selection committee

To begin the art project you will need to define the key decision-makers. In order to get the best outcome, it is recommended to form an art working group or selection committee of approx. 5 - 8 people.

The committee will include the person/team leading the procurement process, who will lead the steering committee meetings and be the one presenting back to the group. It is recommended that other members in the committee include:

- **Council representation**, as the asset owners, Council must be represented by more than one member dependent on their subject matter expertise. Suggested council roles for inclusion in the committee are Public Art Officer, Direct Paramatta Artist Studios (PAS) Representative, member of the PAS curatorial team and Cultural Services, and/or the Place Services Manager relevant to the artwork project.
- **Indigenous artist or Indigenous consultant**, this person may be in-house from the council or external but should be local to the area and have appropriate art and cultural experience.
- **Community representative**, it is recommended that there be someone from the community present. Perhaps a business owner or someone from a local artist group. It is suggested the community member be someone related to visual arts practice or management.
- **Project architect**, in larger projects, it is important to include the project architect as a contributing (non-voting member) to ensure a cohesive and holistic design approach.
- An **arts professional**, this person or SME will have appropriate experience in curatorial practice and public art delivery. They may be hired through an EOI process or via an RFQ. As experts in their field, the consultant will assist with the strategy for artwork, procurement process and delivery of the artwork.



02.

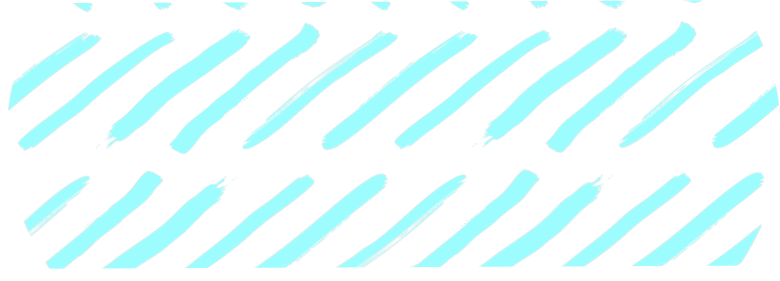
Contextual Analysis

Begin by outlining the goals of the project, the objectives and reviewing the First Nations Protocols for Engagement. It is important all members of the committee read this Granville art plan document to understand:

- The council's overall long term art objectives in Granville.
- The key findings from the community consultation and preferred art sites.
- Possible art placements and artwork options depending on budget.
- Curatorial themes for the site.



Nurses Walk by Rochelle Hayley, 2021
Located in The Rocks, NSW
Curated by Art Pharmacy



03.

Art narrative

In this stage review the art narratives and art placements listed on page 34 of this Granville art plan.

These include:

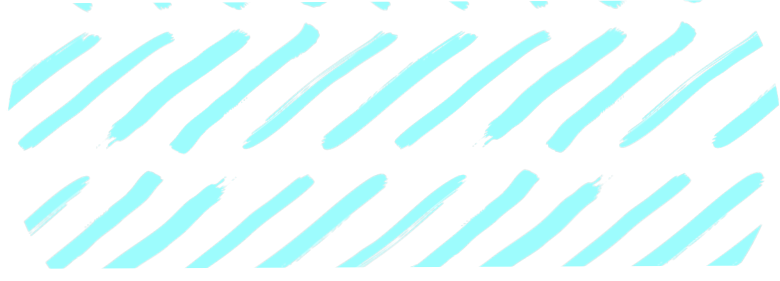
- Gathering and Engagement
- Collectivity and Community
- Diverse Perspectives and Storytelling

In line with the budget and available resources, discuss and choose as a committee which site/ sites you would like to procure art for, and which curatorial narrative is preferred or perform a narrative workshop to construct your own.

At this stage, it is also recommended that the type of art is decided on by the committee. Reviewing this document, suggested art placements, typology and budget will act as guides for these decisions.



Saltwater Country by Goldberg Aberline Studio and Graham Toomey, 2021
Located in The Rocks, NSW
Curated by Art Pharmacy



04.

Artist longlist

The next step is to put together a longlist of artists who are working in the chosen medium you have decided on for the site. Possible ways to find artists is through a public EOI artist call out through council platforms and/ or in collaboration with local community or artist groups. Alternatively, you can reach out to artists on your own using an arts professional as the curator.

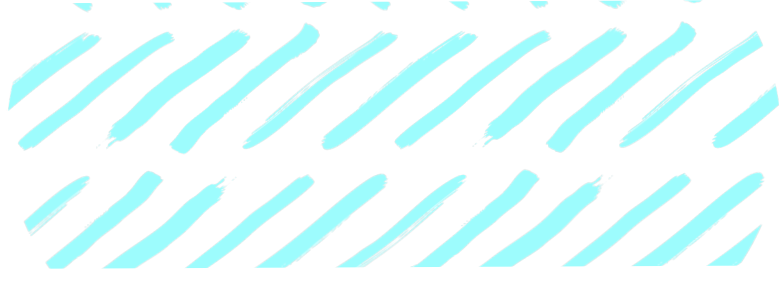
The longlist should include at least 6 artists. It should always include artists from different backgrounds (including at least one Indigenous Artist and one CALD artist). The committee will then consider the longlist and decide on a shortlist. It is important you contact each artist prior to pitching them to the committee to ensure they can work in the timelines and budget you have allocated.

When pitching each artist to the committee make sure you show any relevant past works and biographical details of interest. You may also consider collaborating with a local community group to create art in a collaborative manner. In this case, think about the technicalities required for a collaborative art piece and how you see their involvement.

We suggest putting together a long list of artists working in the desired medium for the art placements, in the area by contacting local artist groups, networks and galleries.

We suggest these stakeholders would be open to creative collaborations:

- Pari Artist Group
- Granville Art Centre
- Granville Historical Society
- Parramatta Arts Society
- Parramatta Artist Studio
- Little Orange
- Tafensw
- Prince Alfred Early Learning Centre
- Blak Douglas, school program
- City of Parramatta Libraries Program
- Granville Hotel
- Nabiakram Islam Centre
- Granville Boys High School
- Granville Mens Shed
- Granville East Public School



05.

Artist shortlist & concept development

The next stage of the procurement process is to commission high-level concepts for the site by providing selected artist/s with a brief that considers local culture and heritage, local identity, distinctive neighbourhood features, sense of place and the other objectives/ goals of the art.

Ask the committee to select an artist/s to design a series of concepts for the proposed site.

We always suggest commissioning concepts from at least 2 artist/s depending on the budget in order to allow for a choice in the concept stage and ensure there is a backup artist/ concept in the event of an artist having to leave the project. Write a brief for your preferred artist/s to produce at least 2 concept directions for the committee to review and provide feedback on.

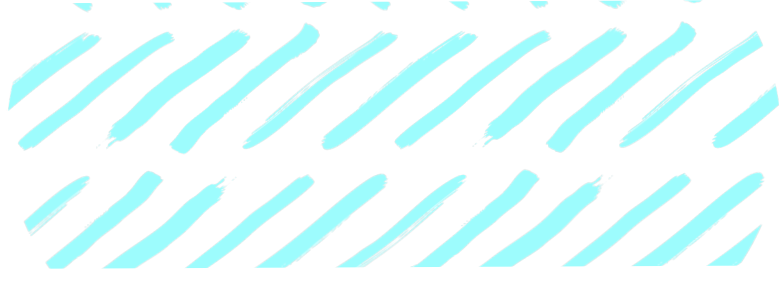
One revision/amendment round and reissue of concepts is always included in this stage to allow for feedback. Always pay artists a generous fee for their time and effort in submitting concepts. This should be communicated to artist/s in the brief and before you begin the commissioning process.

Present the concepts back to the committee ensuring to include details on what the concept will look like, the materials, and the artist's timeframe for completion as these are all factors that will impact the decision making. Have a clear and collaborative discussion with the selection committee and come to a consensus on which artist/s and which concept/s you would like to proceed with for the site.

Once the final artwork is chosen, issue the artist with a contract that outlines the details of the concept.

The brief should include:

- The curatorial direction or narrative.
- Some images of the site, a map and any key information about the site (i.e foot traffic, main roads).
- Project program and the timeline for the artwork delivery.
- Ask the artist to provide 2 high-level concepts that include the following details: the size of the artwork, an artist statement that explains the inspiration of the work and response to narrative, materials used, maintenance considerations (Ensure you mention the budget of the work so the artwork is feasible). It is often useful to ask them to mock up how the artwork would look in space. Provide site measurements and photos to overlay the artwork in the location.



06.

Artist engagement

Once the artist and concept is selected it is time to deliver the chosen artist/s a comprehensive contract. In order to ensure best practice use the council's legally endorsed public art contract template. This contract must include annexures which reference location, access, endorsed concept design, the scope of works, budget, program and payment plan (as per Council's payment terms) and coordinates with on-site facilities management.

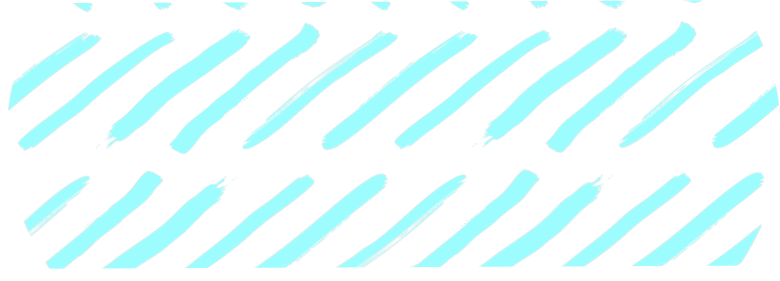
The artist contract sets out all stages of conceiving, designing, fabricating, installing and approving artworks. It is redrafted by commissioning entities to fit each new project detail. It is important to protect artists from issues related to licensing, copyright and moral rights disputes that might arise from the removal, relocation or repurposing of artwork through a clear artist contract.

The artist contract usually includes a requirement on the part of the artist to provide a maintenance manual.

A maintenance and handover package is always provided with handover to best protect the work for future reference and uses. Maintenance is best undertaken by suitable personnel who have been briefed on the artwork and its requirements, materials and details. This for example is trained specialists accustomed to handling, caring for and working with artworks.

You will then issue a contract to the artist that outlines:

- The project name, details, key personnel
- The delivery date
- The payment terms
- The deliverables (i.e the details of the artwork concept they are producing), consider who is paying for fabrication and installation.
- Artist warranties, moral rights and copyright
- Decommissioning clause (maintenance manual)
- Cultural appropriation clause



07.

Installation

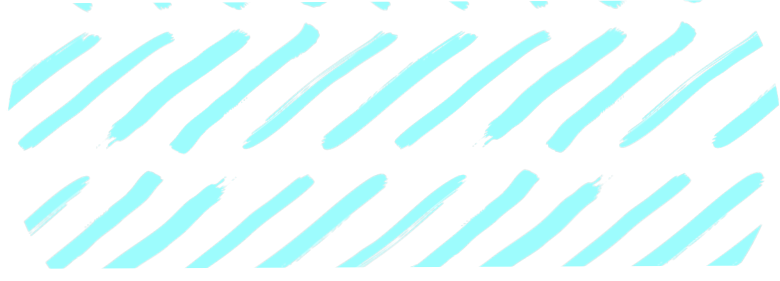
Depending on the artwork, installation may involve a number of people. Prior to the day ensure you have considered:

- Statutory approvals and Insurances from stakeholders
- Production requirements (such as hiring installers or a van to transport art)
- Engineering certificates (if required)
- SWMS compliances
- Photographers and videographers to capture the installation
- Traffic management
- Preparation of walls/ areas to be ready for art

It is also beneficial to write a production schedule for installation including times, people involved and what equipment is required.



Installation photo of *Enlightened Reflections* by Vincent Buret, The Rocks, NSW (2021)
Curated by Art Pharmacy.



08.

Maintenance

Putting together a maintenance manual:

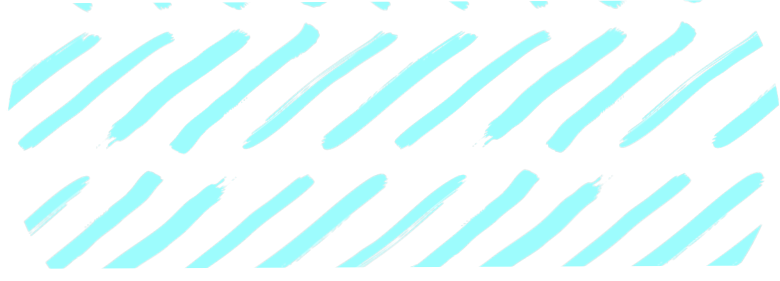
It is important that the artwork has longevity and is not vandalised. It is recommended to prepare a maintenance manual that outlines a plan for condition reports and key suppliers to contact in case of damage. The maintenance manual must coordinate and consider the council and site's existing operations and cleaning teams, it must also provide notice and adequate lead time to cleaning teams and council to establish forward multi-year budgets and resourcing.

Preventative maintenance:

For murals and sculptural works it is suggested that two coats of anti-graffiti coating be applied via spray method post installation of the artwork. Test an area before beginning any cleaning project.

Some things to consider for the maintenance manual include:

- Allocating someone responsible for checking the artwork regularly. This should be well documented in a maintenance report with pictures and any changes to the artwork noted and then signed off.
- Including the contact details of the artist in case of the need for repair (this is best done by the artist).
- Storing the manual provided by the artist somewhere accessible.
- Maintenance activities may include removing or trimming vegetation, removing surface dirt (especially along the base of the artwork), and reapplying coating. Test an area of the artwork before beginning any cleaning project.



09.

Extended engagement

Now you have commissioned and installed a public artwork there is opportunity to plan and deliver a community engagement strategy. Best practice public art is art that is supported and activated beyond its installation date. At its most basic, it is professional photography and a launch event or an artist talk. At its most involved, it might be a series of tours, integration with local events or festivals, a catalogue, a Wikipedia page and overall the art becoming a part of the cultural makeup of that place.

Possible extended engagement activities may include:

Documentation of the artwork

Ensure the project is well documented through photography, videography, and essays, online presence, plaques or QR codes. This helps to facilitate artistic contextualisation, generate interest and an emotional connection to the artwork, increase audience participation and create an ongoing legacy for the project.

PR and marketing strategy beyond installation

Increasing the longevity and reach of a project, PR and marketing ensures that the art and the project is being seen by the highest amount of people possible and develops new audiences.

Artist programming and activation

For example artist talks, workshops, tours etc. This creates community engagement and art-inspired activation that is, making the connection with the artwork a memorable experience for the consumer, customers or public.

Possible activation activities could involve:

- A kick off event, featuring a talk by the artist, food truck and music
- A festival featuring live events, workshops and further arts and cultural activities.
- Live music and concerts
- Creative art workshops for school children or other key groups
- Open air theatre

Reference List:

Culture and our city - A Cultural Plan for Paramatta's CBD 2017-2022

Developed by Alicia Talbot for the City of Parramatta, 2017

<https://www.cityofparramatta.nsw.gov.au/sites/council/files/2017-06/Parramatta%20Cultural%20Plan_3b.pdf>

Granville Place

City of Parramatta, 2020

<https://granvilleplace.com.au/?gclid=CjwKCAjwoduRBhA4EiwACL5RP22nT39ALVR-j78f1xmOFw56Klu6rupnub7xUT7INgc8tLyIPAKLfZBoCsXwQAvD_BwE&gclsrc=aw.ds>

Imagine Granville,

City of Parramatta, 2021

<https://hdp-au-prod-app-pcc-participate-files.s3.ap-southeast-2.amazonaws.com/5616/2157/4079/Imagine_Granville_Evaluation_PP_Public_FINAL.pdf>

Public Art Framework

PRUAIP

<<https://creativeroad.com.au/project/parramatta-rd-urban-amenity-improvement-project/>>

Public Art Policy

City of Parramatta, 2017

<<https://www.cityofparramatta.nsw.gov.au/sites/council/files/inline-files/Public%20Art%20Policy.PDF>>

Parramatta History and Heritage, Granville - A Brief History

Caroline Finlay, Regional Studies Facilitator, City of Parramatta, Parramatta Heritage Centre, 2020

<<https://historyandheritage.cityofparramatta.nsw.gov.au/research-topics/suburbs/granville-brief-history>>

The Dictionary of Sydney, Granville

By the dictionary of Sydney staff writer, 2008

<<https://dictionaryofsydney.org/entry/granville>>

Parramatta, History and Heritage

City of Parramatta Research and Collections <<http://historyandheritage.cityofparramatta.nsw.gov.au/>>