

NAMBUCCA RIVER FORESHORE WALK PUBLIC ART PRECINCT PLAN & GUIDELINES



PREPARED BY FISHER DESIGN + ARCHITECTURE | SEPTEMBER 2022



Image: ST Images

CONTENTS



NAMBUCCA RIVER FORESHORE WALK
PUBLIC ART PRECINCT PLAN & GUIDELINES
PREPARED BY FISHER DESIGN + ARCHITECTURE
22.09.2022

Fisher Design + Architecture acknowledges the Gumbaynggirr People as traditional custodians of the lands on which our company is located and where we conduct our business. We pay our respects to ancestors and Elders, past and present. Fisher Design + Architecture is committed to honouring Australian Aboriginal and Torres Strait Islander peoples’ unique cultural and spiritual relationships to the land, waters and seas and their rich contribution to society.

INTRODUCTION	3
VISION	3
PROJECT BACKGROUND	3
SITE CONTEXT	4
OBJECTIVES	5
APPROACH	5
GUIDING PRINCIPLES	5
REVIEW OF EXISTING ART & INTERPRETATION	6
OPPORTUNITIES & RECOMMENDATIONS	9
THEMES	9
KEY ELEMENTS & PROPOSED PUBLIC ART TYPES	9
- Medium scale sculptures	10
- Small-scale sculpture / interpretive elements	11
- Murals & art walls	12
- Ground-plane artwork	12
- Augmented reality art trail	13
- Light art	13
PRECINCT PLANS	14
PROJECT DELIVERY	17
BEST PRACTICE	17
COMMISSIONING MODELS	17
ARTIST SELECTION & ASSESSMENT PROCESS	18
PUBLIC ART PROJECT SUPPLIERS	18
DRAFT ARTIST’S BRIEF	19
STAGING RECOMMENDATIONS	19

INTRODUCTION

VISION

To enrich the experience of the Nambucca River Foreshore Walk for community and visitors, by developing an engaging layer of art and interpretation that reflects and celebrates the cultural, historical and natural heritage of the Nyambaga Bindarray (Nambucca River), and encourages connection with the river and surrounding lands.

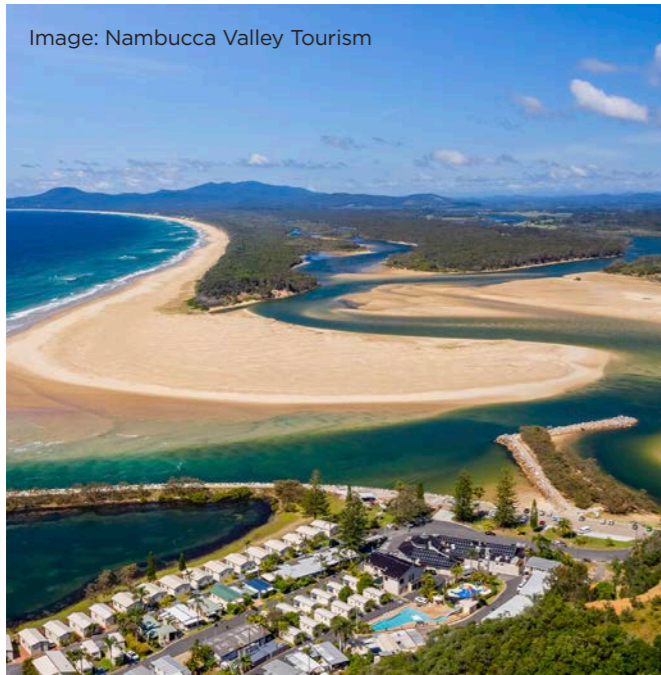


Image: Nambucca Valley Tourism

Public art is a creative expression of the community's values. It can reflect cultural significance, local history, or offer a unique view of the natural world around us. It contributes to a community's sense of place, and encourages pride and respect - for the river and for each other.

Public art is a reflection of how we see the world – the artist's response to our time and place combined with our own sense of who we are. Successful and meaningful public spaces communicate the social, cultural and environmental meanings of the site, and provide special places for learning, reflection and interpretation.

Public art should be accessible to everyone. It may appear in parks, road reserves, civic buildings and library foyers. Works of art in the public arena take many forms, including paintings, prints, murals, photography, sculpture, earthworks, details in streetscapes, performance, installation, sound works, text, audio and multimedia. They may be permanent, temporary or ephemeral.

Some examples of public art are:

- Decorative details or a work of art integrated into built surfaces
- Sculptural installations located in open space
- Text or words inscribed in a footpath or urban walls
- Sculptures commemorating an event
- Murals, a footpath design or a wall relief
- Interpretive signage reflecting the past or present
- Subtle visual interventions in an unexpected context
- A multimedia, digital or lighting presentation.

PROJECT BACKGROUND

The Public Art Precinct Plan & Guidelines has been initiated by Nambucca Shire Council, and developed to assist in the delivery of public artwork and interpretive elements along the Nambucca River Foreshore Walk.

Council has allocated \$220,000 under the Bushfire Local Economic Recovery Fund (BLERF-0285) for the provision of public art in foreshore parks or other locations on Council owned land along the foreshore walk between the Visitor Information Centre at the corner of Giinagay Way and Riverside Drive and the eastern end of the V- Wall at Wellington Drive, Nambucca Heads.

Feedback from the Nambucca Shire community and stakeholder engagement around tourism and economic development has revealed a strong desire to maintain and preserve the natural environment, whilst improving user experiences, and the quality of the cultural environment.

The Nambucca River Master Plan 2010 (NRMP) emphasises the need to 'strengthen and highlight both the use and aesthetics of the waterway for residents and visitors, with a restrained approach that ensures the unique existing natural environment is maintained and highlighted as an asset to the Nambucca Valley.'

The NRMP recognises the opportunities to develop cultural elements that will enrich the Nambucca community and enhance the river foreshore experience. At present there is a plethora of ways this has been done, with inconsistent styles of signage and artwork, and a general clutter of signage in some areas.

The Public Art Precinct Plan & Guidelines are designed to help guide and ensure an integrated and collaborative approach to creating a high quality, visually cohesive palette of art and interpretive

elements on the river foreshore walk that are sensitively interwoven with the natural setting, and reflect community values and aspirations.

The Public Art Precinct Plan & Guidelines have been informed and inspired by:

- Nambucca Shire Council requirements
- The Nambucca River Master Plan 2010 (NRMP)
- Feedback from Nambucca Heads Local Aboriginal Land Council, Elders and other Indigenous community members and stakeholders, and from other non-Indigenous community members and stakeholders
- Feedback from the Nambucca Shire community and stakeholder engagement around tourism and economic development
- Existing public artworks, monuments and memorials along the foreshore
- Existing local public space
- Local and national public artwork and interpretation precedents
- International Indigenous Design Charter
- NSW State Government Connecting with Country Draft Framework and the Designing with Country discussion paper
- Cultural tourism objectives and an identified need to visually link towns

The Public Art Precinct Plan & Guidelines is a broad framework or guide only.

The themes and artistic direction outlined in this plan should act as an important starting points rather than be prescriptive. The artistic community should be inspired and encouraged to propose their own creative concepts (in addition to reflecting the themes and direction within this plan) which can be considered under the guidelines of Councils existing public art policy.

INTRODUCTION

SITE CONTEXT

Location

The Nambucca Valley, on the mid north coast of NSW is renowned for its outstanding natural environment, that is for the large part undeveloped and unspoilt. Easy access to stunning coastal landscapes, river systems and the hinterland are a drawcard for residents and tourists.

The natural beauty of Nyambaga Bindarray (Nambucca River), the connecting waterways and surrounding lands are highly valued by the local community and visitors alike. From the ocean entrance at Nambucca Heads, and all the way to the Visitor Information Centre at the intersection of Riverside Drive and Giinagay Way, the Nambucca River Foreshore Walk is a popular destination for locals and visitors to enjoy the clear blue waters and unspoilt views across the water toward Girr-Girr Island

(Stuart Island) and Gaagal Wangaan (South Beach) National Park. It is an idyllic place for walking, recreational fishing, swimming and snorkelling.

From Nambucca, the river connects to the north-west with Bowraville and beyond, south to Scotts Head and south-west to Macksville. The river is a navigable waterway for much of its length and is an important recreation, fishing and aquaculture area.

The waters that flow along Nyambaga Bindarray (Nambucca River) are fed from highly mineralised water that comes straight off the mountains, creating a thriving river system that has always provided an abundant food resource. The pristine waters and a lack of heavy industry along the river have allowed oyster farming to flourish. The critical importance of clean water has been highlighted in recent years with flood events and other environmental risks impacting the purity of the water.

Cultural Heritage

Since time immemorial, Gumbaynggirr People have been the traditional custodians of these lands and waters. They have lived along the Nyambaga Bindarray for thousands of years, using the waterways for sustenance and ritual practices. They continue to use it today, passing knowledge through generations of how to collect and gather valuable resources along the waters without harming or disturbing the natural environment of the sea coast, rivers and foreshores.

For Gumbaynggirr People of the Nambucca Valley, the significance of Nyambaga Bindarray and the surrounding lands cannot be understated. The area covered by this plan includes many places of great cultural importance along the river, particularly in and around Bellwood Park and Girr-Girr Island (Stuart Island). The foreshore walk looks south across the waterways toward Gaagal Wangaan National Park, a place of tremendous cultural significance for the Gumbaynggirr community, with sites that demonstrate continuous use of the area for thousands of years.

Local Indigenous Elders speak of the river banks of Nyambaga Bindarray being a peaceful place to dwell, to yarn with their ancestors and commune with the spirits; it is a deep spirituality that reflects their connection to Country. Through this unique and special relationship, they understand that they are part of the land and waters, and have an ongoing responsibility to care for the living world around them.

Post-colonial Settlement

The river foreshore area is a significant heritage link that connects with early European settlement of the Nambucca Valley. Post-colonial settlement of the river opposite Girr-Girr Island began around 1880, when settlers were attracted to the deep-water channel of the river and the abundant forest that cascaded all the way down to the riverbanks - an ideal place for timber mills and shipwrights. Whilst times have changed greatly since then, this recent history of sawmilling and ship-building is an important part of Nambucca Valley's heritage, and is a rich part of the Shire's identity.

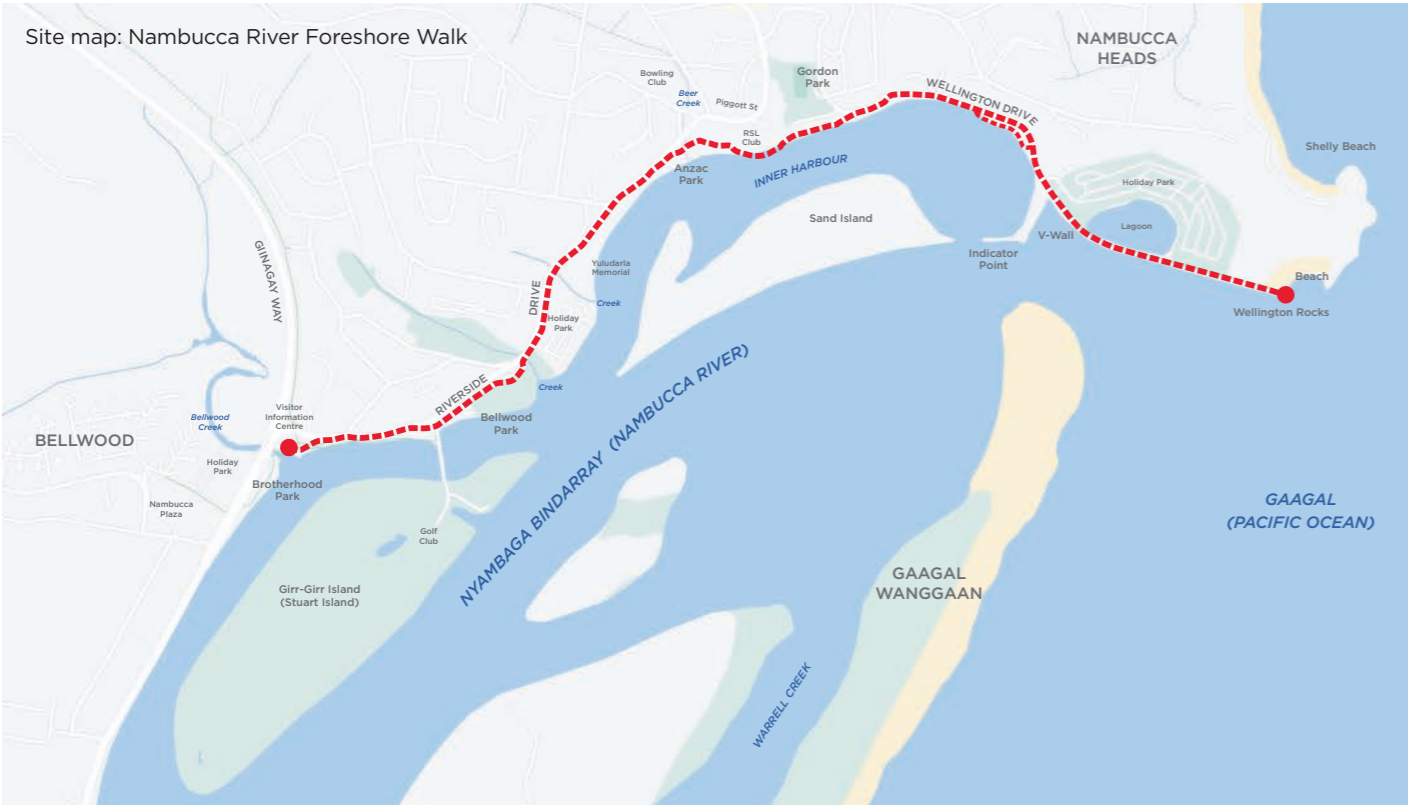


Image: Denise Buchanan 'The Baga-baga story'

OBJECTIVES, APPROACH & PRINCIPLES

OBJECTIVES

The Public Art Precinct Plan & Guidelines has been designed to assist with the development of a public art and interpretation journey along the estuary foreshore area that will:

- Improve sense of place and enhance the user experience for locals and visitors
- Offer an expression of the diverse and shared connections that people feel for this place
- Allow for a range of cultural, heritage and environmental stories that are an integral part of the river foreshore
- Foster the development of multi-layered, high quality, engaging and inspiring public art and interpretation

APPROACH

Development of public artwork along the Nambucca Riverfront Foreshore Walk should involve invitations to artists to respond to a brief that has been developed specifically for the location that thematically links sites along the foreshore. The approach takes account of local culture, community aspirations, character, themes and heritage, and identifies public art types and site opportunities for a range of art and interpretive commissions

Visual connections between key sites will result in a meaningful, extended public art experience along the foreshore walk enhancing amenity, wayfinding and sense of place.

The Public Art Precinct Plan & Guidelines provides a framework for the commissioning and implementation of high quality public art and interpretation installations that will:

- Encourage a considered approach which responds to, and reflects the unique natural and cultural environment

- Advocate for a strong First Nations perspective, led by the Gumbaynggirr community and stakeholders
- Provide opportunities for community engagement and harnessing creative community input
- Promote inclusivity and accessibility for all users
- Offer a mix of public artworks that will appeal to different audiences and provide a variety of art and cultural experiences along the Foreshore Walk
- Convey linked creative themes that aim to unify existing and future public art and interpretation along the river foreshore
- Create opportunities for sustainable tourism development that will offer economic benefits to the community
- Encompass an appropriate, consistent and cohesive palette of public art and interpretive elements, to be developed now and into the future.

Community Engagement

Every place has many stories, and these stories are important in revealing the diverse connections people have with a place. Stories can connect people with the unique local characters who have inhabited the area, revealing insights into the community and what is important to them. Community engagement is essential to learn stories, uncover and capture the special nature of the place, inspire confidence and cooperation, and bring people together.

It is important for artists to engage comprehensively with the community in the development of the public art along the Nambucca River Foreshore Walk. This should be via the inclusion of stories or ideas that are important to the community, and potentially through actual collaboration in making the art. Artists should ensure that multiple community perspectives are taken into account - including most importantly the Gumbaynggirr cultural perspective, in addition to a

European heritage perspective, engagement with local school children, or a combination of these.

There may also be opportunities for artist mentoring, allowing emerging artists, trades and other interested people to absorb skills and learn through the process of contributing to a particular public art project.

Development of any interpretative information will require consultation with a range of stakeholders including the Nambucca Heads Local Aboriginal Land Council; the registered Gumbaynggirr Native Title claimants as well as the Nambucca Historical Society.

With a skilled artist guiding the process, it is possible to create artwork of high quality that is also very meaningful to the local community - art that tells meaningful, local stories, and provides the community with a personal investment in its implementation, a strong sense of connection to the art, and a feeling of stewardship toward the artwork.

GUIDING PRINCIPLES

Identity

Reinforce identity and local knowledge with public art that weaves together culture, people and ideas, and celebrates community spirit and values.

Connection

Highlight visual and cultural linkages between the past, present and future inhabitants of the Nambucca Valley, and between the diverse yet connected communities within the area. Encourage development of art that reflects the environmental connections of the river, waterways and land throughout the Valley.

Creativity

Create public art that values artistic excellence and contextual appropriateness, ensuring works are high quality, site specific and sensitively integrated into the environment.

Opportunity

Expand and enrich local skills and talent by engaging artists and/or artistic teams in collaborative relationships with designers, fabricators, arts industry, mentoring artists and the community so that an exchange of expertise might take place.

Respect

Recognise and acknowledge cultural principles and protocols. Where Indigenous representation is reflected in artwork, this must be Indigenous led, Gumbaynggirr community specific, and follow best-practice for Indigenous interpretation.

Engagement

Engage in meaningful consultation with the community to inform, influence and contribute to public art, providing the community with a strong sense of ownership and excitement around its implementation, and a tangible connection to the artworks created.

REVIEW OF EXISTING ART & INTERPRETATION

There is a wide array of existing art and interpretation along the foreshore walk. This ranges in style from traditional heritage themed memorials such as those found at Anzac Park, to the iconic and colourful contemporary canvas of the V-wall rock artwork.

Gumbaynggirr cultural interpretation along the foreshore walk is limited, with some older existing items and a few newer recent additions to interpretation. However, the cultural significance of the site is not adequately represented, and there are many opportunities where the Gumbaynggirr community could lead the development of additional cultural information, language and artwork along the foreshore to increase acknowledgment, understanding and respect for Country, culture and the location.

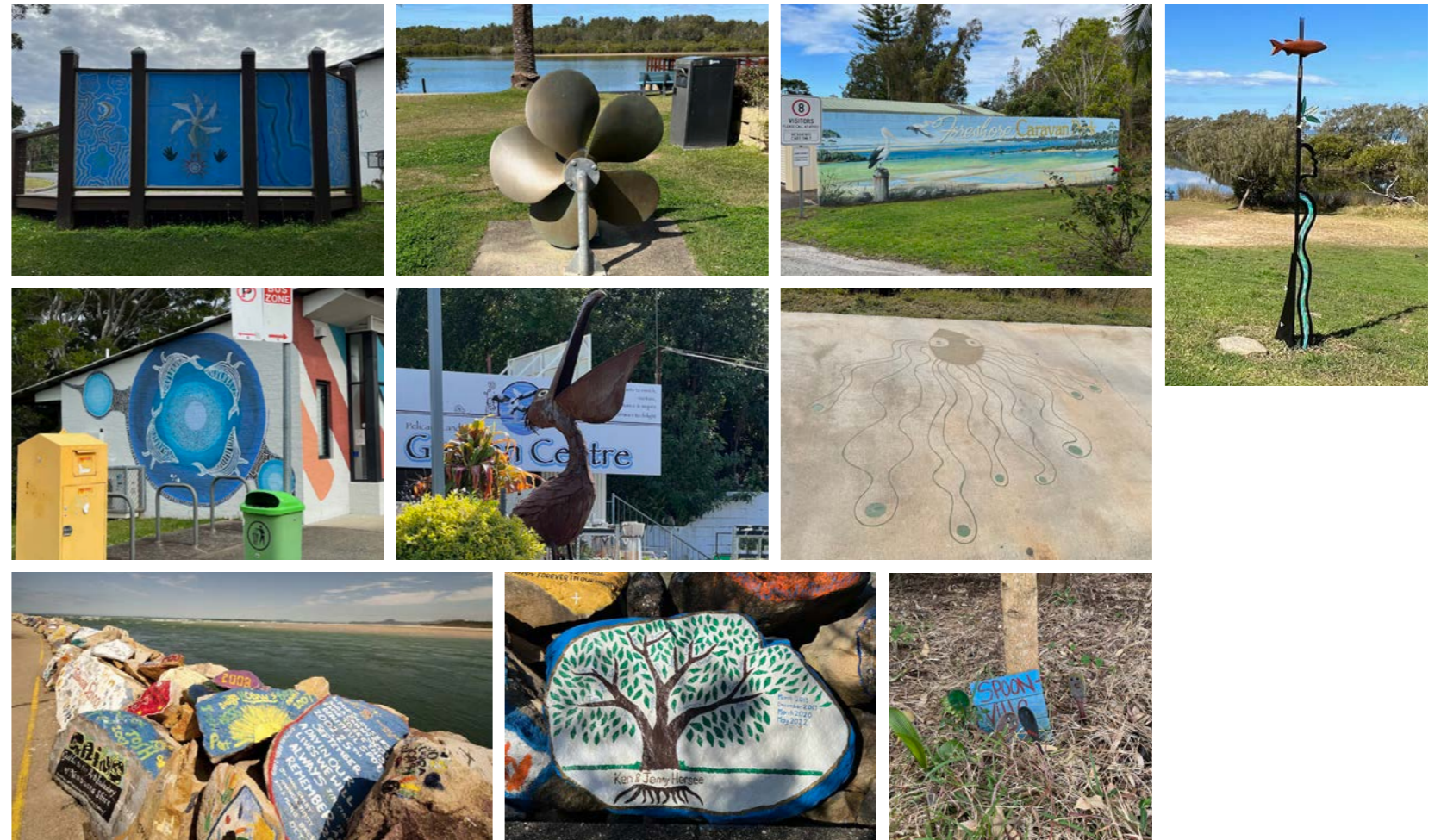
Interpretive signage is generally eclectic and inconsistent along the foreshore, with multiple installations of signs in an array of colours, styles and structures.

Wayfinding and information signage is generally outdated and overused, with a visually intrusive range of inconsistent types and styles.

To address the clutter of unnecessary signage, it is recommended that some of the older, dated or dilapidated signage should be removed. If required, some of these may be replaced with less obtrusive forms of interpretation, for example simple, low sculptural elements along handrails or boardwalks. Any future development of interpretive material should be implemented with a consistent design approach.

Recommendations – existing public artworks

- Ensure existing art in council parks, reserves and on infrastructure is well-maintained.
- Encourage business owners with art on commercial premises to regularly maintain artwork and refresh or refurbish as required.
- Ensure proposed new artwork is not located in areas where existing art or other interpretation (including memorials) predominates the location.
- Restore resin filled concrete sea creature interpretive pathway elements.
- Ensure that the ever-changing publicly created v-wall rock art is appropriate and suitable.



Recommendations – existing heritage & memorial interpretation

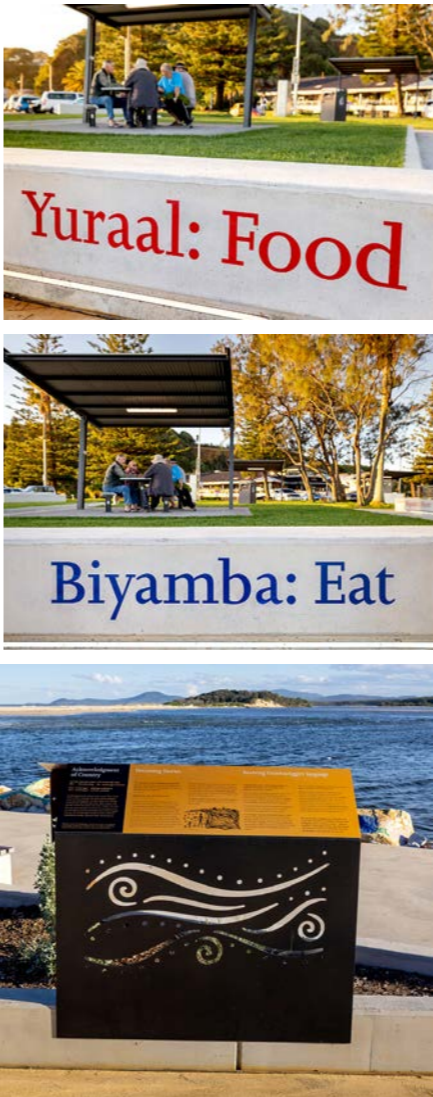
- Ensure existing memorials and plaques are well-maintained.
- Council to continue to work with community groups to regularly maintain memorials and associated landscaping.
- Ensure that any new plaques or heritage memorials that are proposed are considered in the context of the wider foreshore existing art and interpretation.
- Remove plaques or interpretation that has been superseded or are highly degraded.



REVIEW OF EXISTING ART & INTERPRETATION

Recommendations - existing interpretive signage

- Development of new interpretive and information signage structures should be compatible with the existing robust, square section, hardwood timber style.
- Ensure existing timber style signage is maintained to preserve timber.
- Consider application of a consistent timber finish across all structures to create a more cohesive look throughout the site.
- Remove dated and dilapidated brown interpretive signage. Replace with mangrove interpretive information on smaller sculptural or interpretive elements.
- Replace VIC/Gulmani Boardwalk sign with new identification sign once boardwalk has been rebuilt. Consult with relevant stakeholders to re-use or develop new sign artwork.
- Where possible interpretive signage should utilise timber posts - large signs on metal posts should be avoided.
- Development of new interpretive and information should be compatible with the bright colour palette of the rock wall art - for example refer to the new V-wall interpretive signage below.
- Replace vandalised and dilapidated Nyambaga Walking Trail interpretive and information sign panels. Consult with Nambucca Heads LALC & relevant stakeholders to update and/or develop new sign artwork.
- Restore painted timber poles.



REVIEW OF EXISTING ART & INTERPRETATION

Recommendations - existing wayfinding, identification & regulatory signage

- Retain newer style 'wave' shaped regulatory/identification signage
- Remove all other older style regulatory/identification signage
- Retain Brotherhood Park sign (heritage value)
- Remove old, outdated and dilapidated 'arch top' style visitor information signage at VIC.
- Replace old, outdated and dilapidated blue identification/wayfinding signs with new wayfinding signs where appropriate.
- Upgrade wayfinding posts with refreshed timber treatment and replace dated sign panels with new designs.



Recommendations - existing infrastructure

- Upgrade and restore dilapidated, vandalised and unsafe underpass area and reinvigorate space with mural and lighting.
- Rebuild VIC/Gulmani Boardwalk, incorporating small interpretive elements on handrails
- Remove old rock monument stones where plaques have deteriorated or disappeared altogether. Consult with original community stakeholder groups if known to ensure opportunity to restore is offered prior to removal.



OPPORTUNITIES & RECOMMENDATIONS

Overarching creative theme: CONNECTION

Nyambaga Bindarray (Nambucca River) is an important cultural, social and environmental connection that weaves through the Nambucca Valley. Proposed artwork should reflect a strong sense of connectivity with the river and this Country, expressed as an intangible (implied) or visual link to this place.

Creative themes establish a starting point for artist briefs and an overall curatorial approach for commissioning public artworks for the foreshore walk.

Artists may consider exploration of the following themes or topics that emanate from the central theme of **CONNECTION**.

The themes and artistic direction outlined here should act as a starting point for artists, rather than be restrictive. The artistic community should be inspired and encouraged to propose their own creative concepts in response to these themes.

THEMES OF CONNECTION

- Ancient cultural connections to the river and surrounding lands, and the deep spiritual connections that continue today.
- The river as a connecting social thread through the Nambucca Valley, linking towns and communities - from First Nation inhabitants, to European settlers, and now as a shared community looking into the future.
- Celebration and recognition of local identities from Nambucca’s history who have unique lived experiences and connections to the river.
- A connection to and acknowledgment of past injustices that occurred along the river, and a chance for healing through a deeper understanding of the resilience required by generations of First Nations people to survive.
- Human connection to the river as a sustainable source of food and water, e.g traditional food gathering, fishing and oyster farming.
- Environmental connection of the waterways, creeks, estuaries and the river to the ocean, and the critical importance of maintaining a healthy river.
- Environmental features of the river, coast and waterways: saltwater and freshwater, sand, beaches, seagrass, riverbanks, mangroves, swamps, forest.
- Marine and estuary life: fish, sea-birds, dolphins, sting-rays, whales and the plethora of creatures that inhabit the coastal waters and surrounding lands.
- Travel connections along the river over time: from traditional canoes, to timber sailing ships, European settler punts, present day tinnies and recreational boats.
- How the river shaped the maritime and timber-getting heritage of the Nambucca Valley.

KEY ELEMENTS AND PROPOSED PUBLIC ART TYPES

Public art is regarded as the artistic expression of an artist, presented within public spaces and accessible to a broad audience. Public art includes design elements that are designed by either an artist or a design team, which incorporates the creative input of an artist and may include community creative input.

Public art can take many forms, including paintings, murals, sculptures, details in streetscapes, light installations or even simple text. It may be permanent, temporary or evolving.

The environmental and recreational landscapes of the parks and reserves along the Nambucca River foreshore are highly valued by the residents and visitors, and any proposed work should enhance these open spaces and not impede its recreational use.

The Nambucca Riverfront Foreshore Walk Public Art Precinct Plan & Guidelines provides the opportunity to create iconic, well-designed artworks which offer long-term durability and add value to the Nambucca Valley community.

PUBLIC ART TYPES & EXAMPLES

This plan proposes inclusion of the following public art types:

Medium scale sculptures

5 – 8 medium-scale stand-alone sculptures are proposed. Locations are identified in the Proposed Public Art Precinct Plan on page 15.

Sculptures are to be positioned strategically along the foreshore walk to create a memorable journey of interpretation, adding interest to the experience, and engaging with the audience of regular users, visitors and cultural tourists.

Artists will be required to design a template sculpture style that allows for a series of community-inspired stories to be featured across each location.

Materials must be robust, durable and appropriate, and consider the harsh coastal conditions of the site.

Sculptures may be designed with specific lighting that creates an additional creative dimension to the artwork after dark.

Artists would be required to undertake community consultation and work with community stakeholders or representatives to ensure artworks incorporate input, ideas or designs that are contributed by the community, and allow for genuine community engagement in the art process.

Examples



Woman who made the sea - Balarinji/Nambucca women artists



Gumgali Track - John Van Der Kolk



Badgingarra Art Trail



Birrarung Wilam - Common Ground



Birrarung Wilam - Common Ground



Agora - Magdalena Abakanowicz



Gumgali Track Sculptures - John Van Der Kolk



Pod - John Van Der Kolk



Miriwoong Welcome - Waringarri Aboriginal Arts



Palm - Bronwyn Oliver



Geelong waterfront art



I AM - Geelong



Walcha Art Trail



Leaves of Kendall - Girikami Weissman



Ghost trees - Lizzie Buckmaster Dove and Robert Nancarrow



Pankhurst - Lawson Park



Light Trees - Bill Watson



Fire Air Earth Water - Amy Blackstone



Touchstones - Jane Cavanough, Artlandish

PUBLIC ART TYPES & EXAMPLES

Small-scale sculpture / interpretive elements

A suite of small-scale interpretive elements is proposed, to be installed along handrails and/or edges of boardwalks. Grouped in themes in specific locations, the small interpretive elements may take the form of flat panels and/or three dimensional sculptural elements, include plants and animals, local characters, or environmental features. The small elements will be positioned to create a series of moments of discovery and interest along the boardwalks or pathways.

Artists or designers would be required to undertake community consultation and work with relevant community stakeholders or representatives to ensure interpretive elements incorporate input, ideas or designs that are contributed by the community.

Materials must be robust, durable and appropriate, and consider the harsh coastal conditions of the site.

Examples



Fotheringham Reserve Dandenong



School of fish - Paris



David Doyle - Whos got the chippies?



Blue Tongue - Tim Johnman



Lyrebird Tracks - Tim Johnman



Cicada - Tim Johnman



Bearded Dragon - Tim Johnman

PUBLIC ART TYPES & EXAMPLES

Murals and Art Walls

Art walls, murals or graffiti walls offer an affordable and easily implemented public art solution which adds a decorative layer to a streetscape. An individual artist or an artistic team can be commissioned to transform a large unattractive wall or other urban elements. An art wall may be created by paint application, or by utilising applied two-dimensional relief-sculptural elements.

The creation of mural based works on blank concrete wall spaces of the foreshore walk provides an opportunity to transform bland, ugly or neglected spaces into exciting and attractive features.

Walls have long provided a canvas for aesthetic, political, and social ideas expressed with paint. Artists treating walls as a canvas should respond to local themes which will contribute to a sense of place and also establish a point of visual interest for passing traffic and pedestrians.

Artists or designers would be required to undertake some community consultation and work with relevant community stakeholders or representatives to ensure interpretive elements incorporate input, ideas or designs that are contributed by the community.

Materials must be robust, durable and appropriate, and consider the harsh coastal conditions of the site.

Examples



Brentyn Lugnan & Nambucca youth



Aretha Brown



Ash Johnson and Yowa, Coffs Harbour



Drawn Place, Drawn Space - Leslie Matthews



Harvest Lake Wetland - Tunya Versluis

Ground-plane artwork

Artwork integrated into existing or proposed new footpaths in selected locations along the river foreshore walk creates the opportunity to add a subtle layer of interpretation, enrich the pedestrian experience, and activate the ground plane surfaces along sections of the walk.

The option of sand-blasting implementation allows for artwork to be retrospectively implemented in areas of the river foreshore walk, without the need for additional infrastructural upgrades.

Designs should be consistently implemented with a linking theme, artist or subject matter. Opportunities for Gumbaynggirr language to be incorporated into the designs offers an additional layer level of cultural interest.

Artists or designers would be required to undertake some community consultation and work with relevant community stakeholders or representatives to ensure interpretive elements incorporate input, ideas or designs that are contributed by the community.

Materials must be robust, durable and appropriate, and consider the harsh coastal conditions of the site as well as the amenity of various users (e.g pedestrians, wheelchair or scooter users, bicyclists).

Examples



Stencil imprint



Mosaics



Inlays



Sandblasting

PUBLIC ART TYPES & EXAMPLES

Augmented Reality Art Trail

Augmented reality is the process of using technology to superimpose images, text, graphics or sounds on top of what a person can already see. It uses a smartphone or tablet to alter the existing image, via an app. The user stands in front of a scene and holds up their device, which shows them an altered version of reality.

People can experience places in a new, immersive way, with objects, signs, sculptures and natural views coming to life via augmented reality as part of the walking experience.

There are a number of augmented reality technology companies that specialise in creating AR Apps, with many providing off-the shelf templates for cost-effective customisation. A trail can set up with a limited number of locations, with the capacity to add additional sites over time as funds allow.

Augmented reality offers engaging opportunities around spoken language, and re-creation of past events through aural soundscapes. Geo-located stories, sounds or images can take people on a journey through time, with Elders guiding the way. Along the Nyambaga Bindarray foreshore walk this could include oral histories, soundscapes of ceremonies, traditional songs, or the sounds of life in the local shipyards in the late 1800s.

Re-imagining of past events through animated visuals connects people with culture and history in an immediate way. This could include Gumbaynggirr stories such as the Dreaming story 'Ngambaa baga-baga' (The Nambucca Story), or a conceptualisation of escaped convicts sailing into the Nambucca River in the early 1800s, and what they may have encountered.

Augmented reality can connect to past stories, heritage and culture in an exciting and innovative way, providing today's generation with insight and context of places, and adding a new layer to sense of place.

Consultation with community and stakeholders would be required to establish the range of aural and visual interpretive material to be incorporated.

Examples



Mornington Peninsula AR Trail:
<https://www.facebook.com/hashtag/mpartrail/>



AR.Trail - a collaboration between Fed Square, Koorie Heritage Trust, ACMI and NGV. Artists - KAWS, Patricia Piccinini, Reko Rennie and Ron Mueck and others:
<https://fedsquare.com/events/ar-trail>



Can you hear the land?
Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation and multiple project partners:
<https://www.yalinguth.com.au/>

Light Art

Light art installations have the power to instantly change the impression of public spaces and shift the way people feel - turning an average place into an exciting and desirable place to visit, and making spaces feel safe, welcoming, and interesting.

Light art and innovative lighting designs can reinvent otherwise ordinary public spaces, adding an element of delight and wonder, and providing a further dimension to the creative experience of a place after dark - in addition to improving the safety and amenity of public spaces. Light art can be experienced as part of the walking experience, as well as by vehicles passing by, and by boat users on the river.

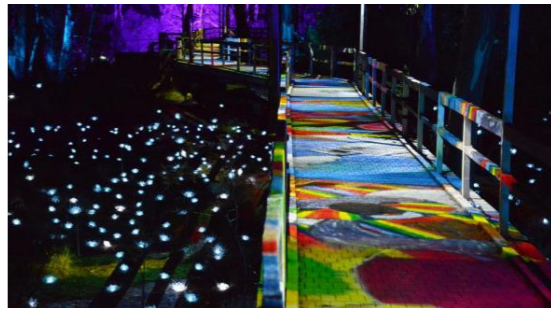
The popularity of digital projection-mapping light installations inhabiting public spaces is evident in the growth of light-based festivals throughout Australia and around the globe.

Light installations can be permanent, semi-permanent or event-specific. They can offer the possibility for artworks to change over time, or be tailored for specific occasions, offering adaptability, long-term impact and value.

Designers would be required to undertake community consultation and work with relevant community stakeholders to ensure lighting elements incorporate input, ideas or designs that are contributed by the community.

Materials must be robust, durable and appropriate, and consider the harsh coastal conditions of the site.

Examples



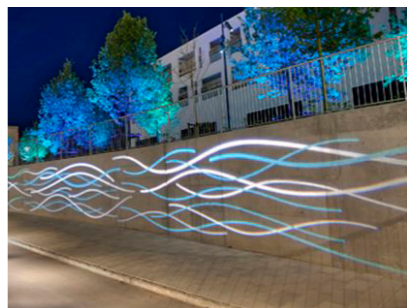
Moama Lights, Echuca



Lightscape - Royal Botanic Gardens Victoria



Vivid, Sydney

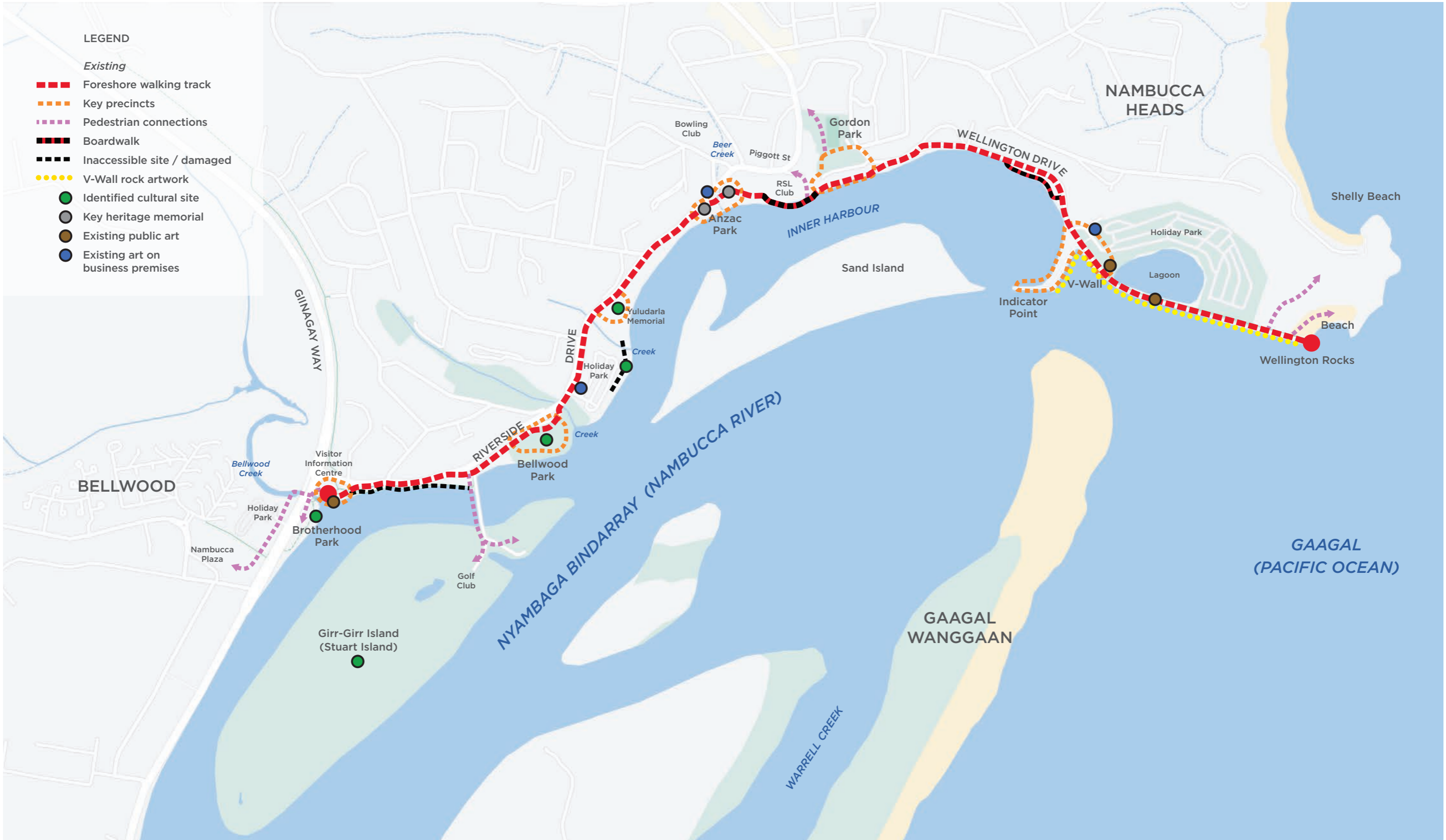


Unknown designer

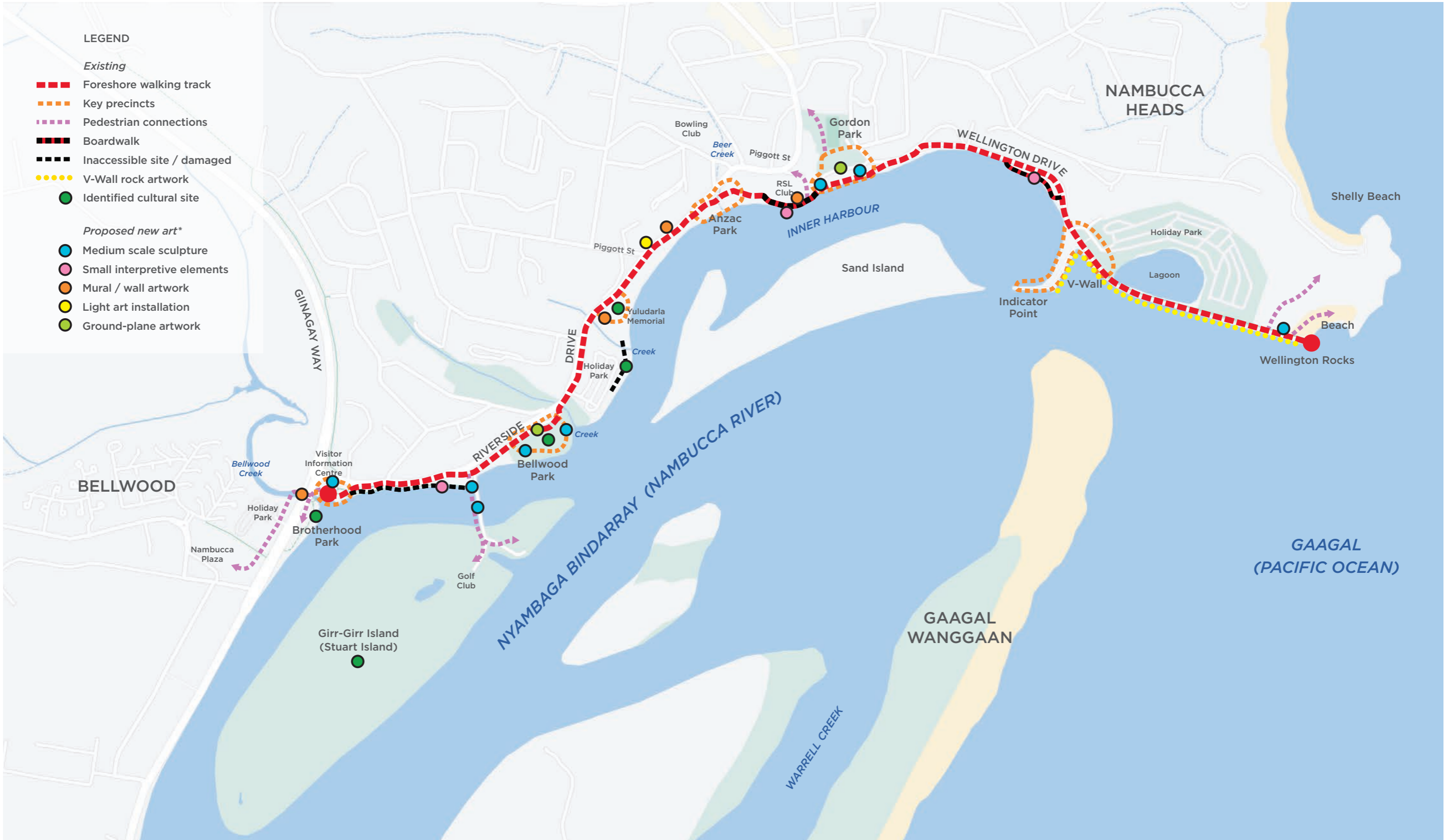


FRONT DESIGN - Kristinebergs Slottspark, Stockholm

PUBLIC ART & INTERPRETATION PRECINCT PLAN - EXISTING



PUBLIC ART & INTERPRETATION PRECINCT PLAN - PROPOSED NEW

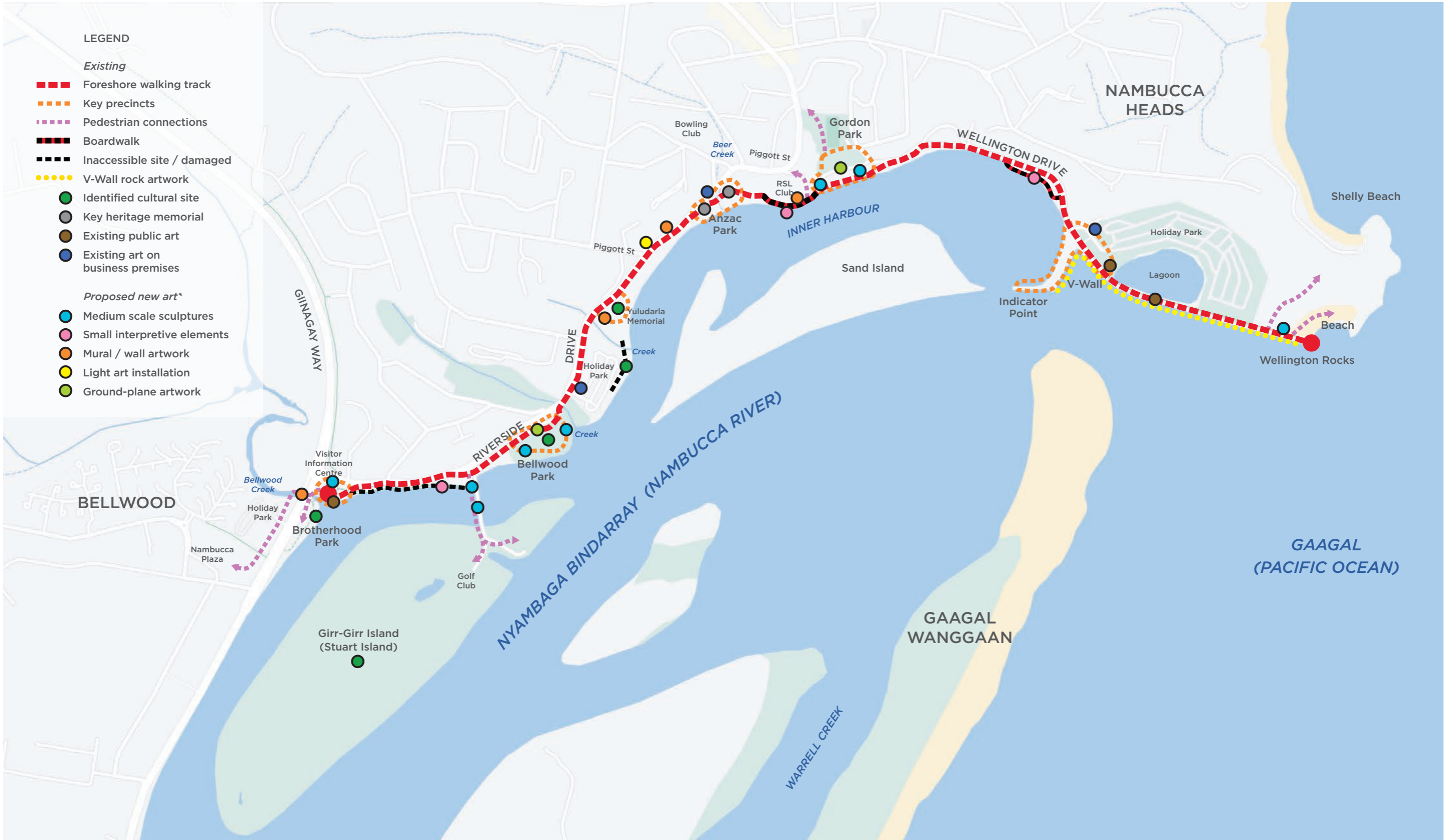


NOTES

* Potential locations and types for new artwork have been identified. Exact sites and number of pieces to be implemented to be confirmed at initial stage of the public art implementation program.

• An Augmented Reality Trail would potentially extend across the length of the foreshore walk.

PUBLIC ART & INTERPRETATION PRECINCT PLAN - EXISTING & PROPOSED



NOTES

- * Potential locations and types for new artwork have been identified. Exact sites and number of pieces to be implemented to be confirmed at initial stage of the public art implementation program.
- An Augmented Reality Trail would potentially extend across the length of the foreshore walk.

PROJECT DELIVERY

BEST PRACTICE

These guidelines encourage the commissioning of public artworks of a consistently high standard across the foreshore walk which:

- Present innovative and original ideas
- Have a significant presence at a range of scales and impact
- Demonstrate an outstanding artistic vision and design excellence
- Are generated from a high standard of contemporary public art practices
- Are created from robust, high quality materials which have a long life and require reasonable maintenance
- Are safe and vandal resistant.

Development of the public art for the location should be informed by and meet all relevant design and construction standards where required. These include:

- NCC and Australian Standards requirements
- Nambucca Valley Council and all other relevant statutory requirements
- Nambucca River Master Plan 2010 (NRMP)
- Other relevant Nambucca Valley Council plans, policies and strategies
- ICOMOS Burra Charter
- International Indigenous Design Charter
- NSW State Government Connecting with Country Draft Framework and the Designing with Country discussion paper
- Cultural tourism objectives and a need to visually link towns

COMMISSIONING MODELS

Public art commissions are generally implemented through a three stage process:

Concept design – when an artist (or a number of artists working in competition) is engaged to develop a concept in response to a brief, for which they are paid a fee.

Concept/design development – when the selected concept is further developed and resolved, to address issues such as budget, engineering and construction details, and issues raised by the advisory panel or by those involved in the approval or risk management process. A negotiated fee, generally a component of the total project budget, is paid for this stage.

Project commissioning and fabrication – when the artist who conceived and developed the concept is commissioned to undertake or oversee the fabrication and installation of the work.

Processes for selecting and commissioning artists need to be identified and assessed in relation to each public art element so that skills and abilities match the project requirements, enabling the desired outcomes to be achieved.

Open competition, direct competition and limited competition are three models for selecting and commissioning artists. Within these, approaches for identifying artists can vary. A multidisciplinary team, or a team of artists, may be most appropriate. Alternatively, a design consultancy team may be engaged, which in turn selects and engages an artist. The processes through which an artist is selected and the commissioning model followed can significantly influence the project outcome.

Recommendations for commissioning models for the Nambucca River Foreshore Public Art Project are listed in the table on page 19.

Open competition

For publicly funded projects, especially those with a significant budget and at high profile locations, an open competition model is commonly utilised. The stages are:

- Establishing the brief and the selection criteria.
- Advertising openly for suitably qualified artists to submit expressions of interest
- Shortlisting of the expressions of interest against the predetermined criteria. This may result in a large number of artists being interviewed or a number of artists being may be selected to participate in the concept stage directly therefore bypassing the interview stage.
- Site briefing with all relevant parties and the successful artists on site, to enable them to undertake the design stage. The artist's brief will be provided with a design proposal agreement for consideration and subsequent signing.
- Concept development - selected artists are given an appropriate timeframe within which to respond to the brief.
- Concept presentation and assessment - developed concepts are presented by artists to the advisory panel and assessed against the criteria and brief.
- Concept development – the selected artist is engaged to develop their concept, resolve engineering, budget, risk assessment and other issues raised by council.
- Concept approval by the advisory panel
- Commissioning - resolve the commission details with the artist and commission the work.

Direct commission

In some circumstances, a direct invitation to a particular artist to undertake a commission may be appropriate. Project budgets may be small, or Council may have a firm idea of the type of artwork it wants to commission, hence limiting and prescribing the project outcomes. Where limited timeframes for delivery of artwork is a factor, direct commissioning may be advantageous. Such a project may best be achieved by extending a direct invitation to one artist or designer, whose work is highly regarded and would meet the objectives. Council's tendering policy will also influence the decision.

The process for direct commission is similar to the open competition model:

- Establishing the brief and the selection criteria
- Shortlisting from known artists or artists registered on a database
- Selection of one artist, which may involve an interview
- Brief the artist and engage them to develop a concept
- Concept presentation, analysis, risk assessment
- Design development and resolution
- Concept endorsement and approval
- Signing of commissioning agreement.

Limited competition

Where project budgets are small or where a selection criterion, such as the requirement that the participating artist lives in a particular area, a limited competition model may be appropriate, whereby a select number of artists are invited to participate in the shortlisting, or take part directly in the concept development stage.

Artists may be sourced from existing databases, galleries or listings of previous project applicants. Shortlisting is undertaken against established criteria before a select group is invited to respond with an expression of interest or attend an interview.

PROJECT DELIVERY

Alternately, shortlisting may select three artists directly and commission them to develop concept proposals.

Other stages are similar to those outlined above:

- Establishing the brief and the criteria
- Shortlisting artists without advertising
- Inviting a select number to either express interest, be interviewed or develop concepts
- Brief artists on site and commission concepts
- Concept development
- Concept presentation, assessment, selection, analysis, risk assessment
- Design development and resolution
- Concept endorsement and approval
- Signing of commissioning agreement.

A disadvantage of the model is that some artists are not prepared to participate in a competitive situation, resulting in a limited pool from which to select.

Buying an existing work

Buying an existing sculptural work to be placed in the public realm may sometimes need to be an option, but such a decision needs careful consideration. The work of art would not be site specific, nor would it respond to the range of criteria and issues that a specifically commissioned artwork would. Further, it may not have been engineered or fabricated to withstand the conditions to which it would be subsequently permanently exposed. An additional factor is that there would be no opportunity to develop the design, when issues regarding the preliminary concept could be assessed and addressed.

However, if the option is being considered criteria should be established much the same as for commissioning a work.

ARTIST SELECTION & ASSESSMENT PROCESS

A successful selection process, which results in an artist who best satisfies the selection criteria, should be structured to most appropriately address the needs of the project. The artwork commission process must ensure the protection of the artist rights.

If an open or limited competition model is to be undertaken, advertising and calling for expressions of interest from suitably qualified and eligible artists should aim to reach large numbers of potential participants. Communication via traditional print media advertisements and flyers should be utilised, in addition to social media and local and regional community networks such as arts sector organisations and groups, educational and cultural institutions, Aboriginal Land Councils, chambers of commerce, Rotary and other community groups.

Artist proposals should be reviewed and assessed by Council's selected Public Art Advisory Panel comprising members representing a range of stakeholders and those with creative industry experience – including Elders, councillors and local creative practitioners.

Assessing design proposals can be complex. It is important that members of the Public Art Advisory Panel have relevant expertise to assess the proposals. A curator or arts specialist may provide expert advice on issues relating to artistic merit, or an engineer or fabricator may provide essential information regarding structural issues. Risk assessment may need consideration by those with specialist knowledge within Council.

Council will want to ensure that the work is of an appropriate artistic quality, that it does not pose onerous maintenance or risk management issues, that it best meets the requirements of the brief and budget, and Council's broader objectives, and that

due process is adhered to.

The artist's brief should set out relevant criteria and the approval process, including an indication of the timeline and the course of action to obtain the necessary consents.

The concept assessment criteria should be outlined at the design proposal presentation meeting, so that all advisory panel participants are aware of them. A score sheet should be prepared for each panel member for recording comments and allocating a ranking against the criteria.

Some assessment criteria will be ranked more highly than others – the artistic merit of a proposal, for example, may be ranked out of 10 points and other criteria out of five.

Potential assessment criteria are:

Artistic criteria

- Is the work of a high artistic standard?
- Does the work respond well to the site context
- Does the concept meet the creative brief?
- Does the proposal recognise the constraints of the location?
- Will the work appeal to a broad public audience in a positive way?
- Does the work have strong aesthetic appeal?
- Is the work innovative and creative?

Practical considerations

- Does the design proposal address the criteria and issues outlined in the brief?
- Will the work meet relevant safety standards?
- Does the work pose any long-term conservation issues?
- Is the proposal well considered in terms of structural and assembly techniques, engineering and installation issues?
- Does the work pose an unacceptable level of ongoing maintenance?

- Does the work meet the requirements of the budget?
- Is the artist able to deliver the project within the specified timeline?
- Is additional specialist advice or information required in order to assess the issues?
- Are the proposed materials, scale and form of the concept appropriate?
- Does the work meet relevant risk assessment and risk management issues?

PUBLIC ART PROJECT SUPPLIERS

To ensure this plan is implemented to the highest standard is it recommended that experienced professionals are engaged to deliver the public art project. Investment in experienced professionals from the outset will help reduce risk and provide high quality outcomes.

These guidelines recommend that if a dedicated project coordinator with public art implementation experience is not available within Council's staff, that a professional art consultant be engaged to guide the project process, including the following stages:

- Formalisation of the artist's briefs and preparation of EOI material
- Procurement and contract considerations
- Coordination of the Public Art Advisory Panel
- Managing design proposals and final concept delivery
- Assistance with assessing and approving designs
- Outlining a maintenance schedule
- Coordinating project installation, completion and handover
- Project publicity and launch

PROJECT DELIVERY & STAGING RECOMMENDATIONS

Artists

It is important to engage artists with a level of experience that will enable them to execute their vision. The majority of gallery based artists do not have the skill set required to successfully produce public artworks. It is important to recognise when a project cannot be successfully delivered using only local resources and may require professional expertise from outside the Shire to facilitate delivery of public art.

A recommendation of this plan is to encourage collaboration between local and external artists, or between professional and emerging artists in the community, as well as with local trades, industrial fabricators or other suppliers.

Council can support emerging local artists during the project program to gain professional development opportunities and public art experience by providing collaborative partnerships with the chosen artist, including mentorships or other educational activities such as workshops that will aid local professional creative development and capacity building.

Art Consultants / Project Managers

The successful implementation of this plan relies on the engagement of an experienced public art consultant and/or project manager within Council to oversee the art commissioning process - from artist selection through to artwork installation.

Art consultants specialise in the development and management of public art projects. Qualified and experienced artists who work on public realm projects could also assist in project initiation discussions.

A specialised and important role, the public art project manager ensures artworks meet their aesthetic and functional objectives, are culturally and historically accurate and appropriate, properly resourced and have all the necessary approvals. They work closely with artists and Council to ensure projects are delivered on schedule and to budget.

DRAFT ARTIST’S BRIEF

The Artist's Briefs will be formalised with Council's public art project manager or the engaged art consultant, at commencement of the Public Art Implementation Project.

Artist's briefs should include relevant criteria and approval process, an indication of the timeline and necessary consent approvals, in addition to the information provided in this precinct plan and guidelines document, including:

- Vision
- Project Background
- Site Context
- Objectives
- Approach
- Guiding Principles
- Creative Themes
- Proposed Public Art Types & Example
- Key Elements / Locations (Public Art Precinct Plan Maps)
- Best Practice Standards

PUBLIC ART IMPLEMENTATION PROJECT - STAGING RECOMMENDATIONS

Public Art Type	Location (refer precinct plans)	Commission Model	Staging / Priority	Funding Source	Estimated Cost
Medium Scale Sculptures	5 – 8 sculptures located across length of foreshore walk. Proposed locations (TBC): <ul style="list-style-type: none">- Visitor information centre (1)- Girr Girr Island causeway (1-2)- Bellwood Park (1-2)- Gordon Park (1-2)- V-wall near eastern end (1)	Direct commission / Limited competition	Stage 1	BLERF* - Art & Placemaking allocation	\$180,000 - \$200,000
Small Scale Interpretive Elements	6 - 8 elements located at each of the three boardwalks (18 - 24 total elements). Proposed locations (TBC): <ul style="list-style-type: none">- Visitor Information Centre boardwalk (to be rebuilt)- RSL boardwalk- Wellington Dr boardwalk	Direct commission / Limited competition	Stage 1	BLERF - Interpretive Signage allocation	\$30,000 - \$40,000
Murals / Art Walls	4 proposed locations:				
	- Giinagay Way underpass (Brotherhood Park)	Direct commission / Limited competition	Stage 1	BLERF - Art & Placemaking allocation	\$20,000 - \$30,000
	- Yuludarla Memorial Garden (fence)	Schools-based community project	Current project	N/A	N/A
	- RSL Club retaining wall on boardwalk (to be rebuilt)	Direct commission / Limited competition	Future stages	TBD	TBD
	- Roadside retaining wall (between Piggott St & Anzac Park)	TBD	Future stages	TBD	TBD
Ground-Plane Art	Proposed locations include Bellwood Park, Gordon Park, other locations TBD	TBD	Future stages	TBD	TBD
Augmented Reality Art Trail App	Length of foreshore walk. Initial scope only, future additions to App as funding becomes available.	TBD	Future stages	TBD	TBD
	Other locations TBD	TBD	Future stages	TBD	TBD
Light Art Installations	Gabion wall adjacent to Piggott St	TBD	Future stages	TBD	TBD
	Other locations TBD	TBD	Future stages	TBD	TBD

* BLERF - Bushfire Local Economic Recovery Fund (BLERF-0285)