

Wollongong City Council

Guardian of the Lake Public Artwork Project

Feasibility Study: Stage 1. Public Art Project Development Consultant

Consultant Brief

Introduction

The Guardian of the Lake Public Art Project has been conceived around the idea of creating an iconic public artwork which embodies and communicates the idea of environmental guardianship.

Wollongong City Council is seeking the services of a suitably qualified Public Art Consultant to undertake the first stage of the project.

Stage 1 involves the following:

1. Feasibility Study – that includes a comprehensive Art Plan, Artist Brief, Marketing Package and Grant applications.
2. Coordinate an Expression of Interest process following Council's procedures to commission a suitable artist.

Background

Wollongong City Council is also committed to creating a strong local community identity through the development of public art, placemaking projects and urban design that reflect both Aboriginal and European heritage and the cultural diversity and of the community.

This project was initiated from discussion between the Southern Suburbs Taskforce and Cultural Services, Wollongong City Council.

The Guardian of the Lake Project has been conceived around the idea of creating an iconic public artwork which embodies and communicates the idea of environmental guardianship. Lake Illawarra has been stigmatized in the past for many reasons, significantly for being an area of semi industrial and manufacturing activities. For many years the lake has been affected by the closure of the lake entrance which has caused it to at times become odorous because of putrefying algal blooms. The lake has suffered from a disconnection in the imagination of the community. It is at risk of becoming seen simply as a backdrop or a view rather than the complex, beautiful and most importantly fragile ecosystem that it is. In short it is in need of care and protection ie - "guardianship".

Our vision is to facilitate the making of a public artwork that will help to bring a sense of responsibility and care for the lake and also create a broader community awareness of global environmental issues. By connecting us with the environment and reminding us of our collective vulnerability this art work will have the potential to inspire people to become active guardians of the lake and of the wider environment.

About Lake Illawarra

Recent restoration work in and around Lake Illawarra has seen improvements in water quality and a return to fishing and prawning by locals. The lake forms an aquatic habitat where environmental conditions are extremely variable due to the mixing of fresh and sea water. The lake contains a diverse assemblage of habitats, is highly productive and

ecologically complex as well as being a significant recreational and tourist resource for the Illawarra Region.

While these unique and complex ecosystems exist there is evidence of a disconnection between people and the lake. This disconnection and lack of awareness leads to negative perceptions of the lake and therefore impacts in real ways on the lake. There is limited awareness of the highly biodiverse systems that are supported by the lake. For example, people use excessive amounts of fertiliser without realising that they can enter the lake via stormwater drains and contribute to algal blooms.

About the community

Paralleling the restoration of the lake, the communities around the lake struggle with the stigma of entrenched disadvantage and have been working together to build a strong sense of identity and a growing community pride in the place where they live. There has been a few successful community cultural development programs focused around the lake.

These include :

- The Lake Walk Festival - which celebrates the environment of the Lake and incorporates an outdoor art exhibition around a lake inspired theme.
- Hooka Park - Place of Healing and Wellbeing this community arts project included environmental restoration.

These provide a firm foundation on which the Guardian of the Lake Artwork project could rest.

The population of the Southern Suburbs of Wollongong is a diverse community that is ageing quite dramatically. During the 2006 Census, the southern suburbs area actually saw a -3.8% decline in population, going from 26772 in 2001 to 25764 in 2006, indicative of the ageing population of the area. There were increases in the older age groups between 2001 and 2006 (85 years and over increase from 281 to 370, and those aged 65 to 84 increase from 4545 to 4814), and decreases in the younger age groups (those aged 0-4 - 1585 in 2001, 1350 in 2006; those aged 5-17 – 4624 in 2001, 4204 in 2006). 714 persons (2.8%) were identified as being Indigenous. A significant 30.1% (7749) were born overseas, many of whom are over the ages of 55. A total of 5441 (21.1%) people speak a language other than English at home, however this has declined from 6379 in 2001, another indication the CALD population is ageing. The languages spoken most other than English are Macedonian, Italian, Greek and Portuguese.

The southern suburbs experiences significant levels of disadvantage. The ABS 2006 Socio-Economic Index of Disadvantage (SEIFA) identifies Warrawang, Cringila, Berkeley, Port Kembla, and Lake Heights are in the top 7 most disadvantaged areas in Wollongong LGA. Warrawang, with a SEIFA index of 760.0, is the lowest in the LGA, and is amongst one of the lowest scores in the state (the NSW average is 1000.0).

The Public Art Process

Stage 1 - Development of an art plan, artist brief, EOI process, artist identified, site identification & options. Project specifications, scoping of potential sponsors, sponsorship package developed and other funding identified and confirmed. This part of the project will be funded jointly by Wollongong City Council and the Illawarra Lake Authority

Stage 2 – Artist contracted to:

- a) Develop detailed designs and project plan (project plan includes information re: installation, technical, materials information & methodology, maintenance, consultation, fabrication & installation, timetable & budget, OH&S & risk management).
- b) Fabricate, deliver and install the artwork.
- c) Launch , artistic report, evaluation & acquittal.

This part of the project will be funded jointly by: ArtsNSW, Wollongong City Council, Illawarra Lake Authority and a major sponsor (yet to be determined).

Demographics - Southern Suburbs of Wollongong

The population of the Southern Suburbs of Wollongong is a diverse community that is ageing quite dramatically. During the 2006 Census, the southern suburbs area actually saw a -3.8% decline in population, going from 26772 in 2001 to 25764 in 2006, indicative of the ageing population of the area. There were increases in the older age groups between 2001 and 2006 (85 years and over increase from 281 to 370, and those aged 65 to 84 increase from 4545 to 4814), and decreases in the younger age groups (those aged 0-4 - 1585 in 2001, 1350 in 2006; those aged 5-17 – 4624 in 2001, 4204 in 2006). 714 persons (2.8%) identified as being Indigenous. A significant 30.1% (7749) were born overseas, many of whom are over the ages of 55. A total of 5441 (21.1%) people speak a language other than English at home, however this has declined from 6379 in 2001, another indication the CALD population is ageing. The languages spoken most other than English include Macedonian, Italian, Greek and Portuguese.

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Policy Framework

City Vision:

An innovative prosperous and sustainable city offering its people, visitors and investors the highest standards of environment, community life, services and infrastructure.

Council's Mission:

To be a local government of excellence that enhances our city's quality of life and environment through effective leadership, community involvement and commitment to service.

The development of the Feasibility Study will provide a strategic framework and implementation strategy for the project and work within the parameters of Council's Strategic Plan, Social Plan, Cultural Plan and Draft Public Art Master Plan.

Wollongong City Council has a new Cultural Plan 2006 - 2011 that provides key strategic directions for Council for the development of cultural activities in Wollongong. The Public Art Policy of 2001 supports this plan and builds on previous planning documents such as the Cultural Plan – 'Point of Takeoff' 1998 – 2003 and the Cultural Industries Audit 2000.

Council's Cultural Objectives (*from Cultural Plan 2006 – 2011):

- To promote the cultural wellbeing of the area.
- To enable council to devise and implement cultural processes consistent with their broader objectives.
- To enable council to recognise interrelationships between their activities and policies and recognise cultural implications for a genuine whole of council approach to cultural planning.
- To emphasise community engagement and creative expression of values and aspirations.
- To allow this creative expression of values and aspirations to inform council policies and decisions, thereby bringing the culture of government closer to that of communities.
- Improve the links with other spheres of government in order to increase opportunities for partnerships and funding.

Policy Context

The Wollongong City Cultural Plan has Place Making and Public Art as one of its six themes, with its goal being “Enhancing the environment with vibrant and meaningful public places that engage residents and visitors”.

The Wollongong Public Art Policy, 2001 defines public art as: “It is art created by professional artists and located outside of a typical gallery context in indoor and outdoor environments. Such as streets, parks, forecourts of public buildings, shopping centres, airports, cinemas, beach fronts, city gateways or any space accessible to people.

The Public Art Master Plan 2007

In 2007 Council engaged Brecknock Consulting P/L to research, consult the community and prepare a Public Art Master Plan to inform the future commissioning of artworks across the municipality. The Public Art Master Plan was required to: identify and develop themes and opportunities for public art to be integrated into both public and private development proposals; and of relevance to urban, suburban and rural environments. The plan was also required to address: strategic funding models; and make recommendations on implementation processes.

In order to provide a framework for thinking about appropriate artwork concepts across the range of environments, which make up the local government area, the Public Art Master Plan includes a conceptual framework that proposes three core themes that recognises that Wollongong is framed and contained by a dramatic and unique natural setting. Lying on a narrow coastal plain, the city is flanked by the Pacific Ocean to the east and the Illawarra Escarpment on the west. Wollongong is thus contained within a fold of cliff edge and ocean swell, a zone where land and sea converge.

The three framework themes are:

- 1. Wollongong's Natural Environment – The Riparian Zone;**
Foreshore / Lakes & Rivers / Bushland
- 2. Wollongong's Social History – On the Edge;**
Identity / History / industry
- 3. Wollongong's Future – Cutting Edge.**
Quality of Life / Innovation / Sustainability

Conceptual Rationale

The master plan developed a conceptual framework related to these themes.

Wollongong's Natural Environment – *The Riparian Zone*

Wollongong is framed and contained by a dramatic and unique natural setting. This iconic setting together with its rich social history have emblematic, national significance. Lying on a narrow coastal plain, the city is flanked by the Pacific Ocean to the east and the Illawarra Escarpment on the west.

Wollongong is thus contained within a fold of cliff edge and ocean swell, a zone where land and sea converge. The areas where land and water meet are known as riparian zones. They are sites high in bio-diversity and fertility and are of crucial significance to the wider environmental health of the surrounding region – rainforests (river catchments), wetlands and mangroves (estuaries) of the world. Wollongong's area stretches across such riparian zones including littoral rainforests, swamp forests, catchment creeks, wetlands, mangroves and salt marshes. Through understanding the unique natural environments together with the social histories of place and the built environment, the cultural landscape of Wollongong emerges.

The Wollongong area was originally inhabited by the Dharwal (or Turuwal) Indigenous people and there are many burial sites and middens, particularly around Lake Illawarra. Lake Illawarra dominates the southern part of the city - a large coastal saltwater lagoon, separated from the ocean by a long sandy spit. The coastline consists of many beaches sometimes interrupted by prominent and rocky headlands.

To the North of Wollongong the coastal plain becomes so narrow that the coastal road incorporates the Sea Cliff Bridge (2005), extending out over the sea, fixed to the submerged rock shelf. The Illawarra Railway goes through several tunnels. Pass building was at first done by convicts and some old passes remain as tracks or management trails. The now main road down the Escarpment through Bulli Pass was built by convict labour in 1835-36 Belmore Basin. The man-made section of Wollongong harbour, was also built using convict labour.

The Escarpment is a fold of cliffs and plateau stretching from Stanwell Park to the Shoalhaven River and enclosing the region known as the Illawarra. Early settlers were timber cutters harvesting cedar from littoral rainforests on the Escarpment slopes. The Escarpment also contains strata of coal and the adit entrances to many coal mines have been established along the slopes and right throughout Wollongong.

Wollongong's Social History – *On the Edge*

Wollongong has a long and significant industrial history. Heavy Industry was attracted to the region by the ready availability of coal. The steelworks at Port Kembla has grown to become a world-class flat rolled steel producer. The Port Kembla Industrial complex is the largest single concentration of heavy industry in Australia, including shipping terminals, manufacturing plants, and an electrolytic copper smelter (featuring the tallest chimney in Australia). Thus Wollongong's social history is dominated by the labours of nation building and industrialisation. Its residents include a high proportion with southern European ancestry, attesting to the post World War II migrations. The unique and iconic features of the natural environment have been matched by the iconic-scaled built forms of industry and infrastructure and intensive human endeavour.

The poster-making collective Redback Graphics, founded by artist Michael Callaghan and based in Wollongong, generated a unique visual language for the 1980s covering social issues, political action, workplace reforms and consumer fashions in bold graphic style,

capturing national attention. Wollongong has experienced the decline of traditional manufacturing and blue-collar industries. At one time Wollongong experienced one of Australia's highest unemployment rates and rates of drug dependency. The city has also faced serious pollution issues including acid rain, heavy metals, and emissions. Recent years however has seen economic recovery. The city has begun to diversify its economic base through industries such as higher education, tourism, the fine arts, residential construction, and eco-friendly electricity generation.

The University of Wollongong has received national recognition for quality and attracts many international students. Wollongong has become an attractive destination for new residents moving from Sydney seeking lower real estate prices, less traffic congestion and a less developed natural environment. The beaches, parklands and natural environments of the Escarpment and Lake Illawarra offer rich opportunities for leisure activities such as rock fishing, swimming, skim-boarding and surfing, biking, bushwalking, trail bike riding, boating and skydiving.

Wollongong's Future – *Cutting Edge*

Wollongong has reached a new stage of established maturity in its development. Where once the natural environment stood in contrast to the growth of industry, it is now apparent that their futures (and ours) are closely entwined. Development and growth of industry, the extraction and refining of natural resources, and the protection of natural environments, fisheries and other vital habitats, all need to be carefully managed in concert. The methods we employ to achieve a balance are key to a sustainable future. New levels of education, training and community awareness are enabling the development of specialist skills, knowledge-based economies, cultural and creative industries. Recently Wollongong adopted the mantle 'City of Innovation', acknowledging the challenges we face in the 21st century and the creative solutions which must certainly follow.

To return to the notion of the Riparian Zone, the area where land and water meet is a zone rich in bio-diversity, inhabited by creatures which are highly adaptive and flexible, often living stages of their life cycles in both land and water. Metaphorically applied, Wollongong as a Riparian Zone can also harbour adaptive and flexible practitioners, fostering creative solutions and cultures of innovation. Such a zone will not only be crucial to the health of wider regional areas but nationally and increasingly internationally. In order to act as a Riparian Zone, Wollongong will need to sponsor the symbolic convergence of land and water and foster unique habitats for incubation, creativity and resource capture. These are interdisciplinary and multimedia practices, based on partnerships, cooperative approaches, and contextual understandings. The University, Industry, Cultural Organisations, Council and many other key stakeholders can be encouraged to work together to forge a cultural layer of significance equal to the built and natural icons synonymous with Wollongong.

A collection of public artworks commissioned for Wollongong, for the city and for its various surrounding suburban communities, for sites of industry and for parklands and natural areas, will together forge a cultural layer of significance. As creative expressions, the works can forge new levels of synthesis and connection between these diverse environments, while also uniquely distinguishing them. Artworks, in the Riparian Zone, may operate as catalysts for change, symbolising innovation and transformation as key to a creative and sustainable future.

In contrast to conventional gallery-based art, public art involves the viewer within a social context, acting as a constant reminder that we are never neutral or impartial observers. In this way, the artworks themselves inhabit a Riparian Zone between ourselves and the environment, connecting us to the landscape, to built and natural forms, to community, historical legacy and the realm of ideas, filtering and feeding our perceptions.

Note: The development and commissioning of the Guardian Lake public art project emerged from this plan and it is an objective of the project that the work should be informed and linked to one or more of the themes from this framework.

Overall Objectives of the Project

To create a public artwork that:

- Is an iconic symbol of guardianship or custodian of the lake and its environs.
- Is a positive social and environmentally caring community.
- Is a visible reminder that generates the idea that the environment is everyone's responsibility.
- Is able to capture the public's imagination.
- Can become a major tourist attraction.
- Generates a conversation about citizenship and guardianship of the environment.

Objectives of the Feasibility Study

The feasibility study will assist Council in achieving strategic cultural goals through public art development. It will involve the production of an art plan, artist brief, marketing strategy and funding and sponsorship development.

1. To develop an Artplan

Art plan is an implementation strategy and research document that will provide a framework for progressing the project and will include the following:

- Identify a methodology for determining appropriate aesthetic and conceptual approaches and choices of media for artworks for the sites.
- Identify and prioritise a shortlist (2 to 3) locations and themes from research and consultation through site assessment, project specifications, limitations and restrictions, environmental, social, heritage and engineering assessments by consulting with major stakeholder and through community consultations.
- Identify and recommend appropriate themes, aesthetic and conceptual approaches for the artwork from research into various significant social, cultural, industrial and environmental heritage aspects and identify an appropriate public art commissioning model and identify the types of media for artworks that would be appropriate for the sites.
- Identify an implementation process and specifications for the project that includes methodologies, technical, engineering, environmental, social and risk management issues associated with the project
- Consider and relevant Government legislation and planning processes and will include Council's Development control Plan (DCP), Local Environment Plan (LEP), precinct masterplans, capital works and environmental assessments.

2. To develop an Artist Brief

- The artist Brief is derived from the artplan to inform criteria and specifications for the project.

3. To develop a marketing strategy, sponsorship package and funding applications that includes

- Identify and develop funding opportunities in government, business and non-government areas and prepare appropriate grant applications.
- To prepare a marketing package for the project for presentation to government, business and non-government agencies.

4. To manage a national commissioning process that will

- Follow Wollongong City Council's policies and processes
- Select from EOI's a shortlist of artist to present to a project committee
- Recommend an artist to be contracted to deliver stage 2 of the project.

Deliverables

Consultants are to provide a program showing the duration required for individual tasks and dates anticipated for the delivery of the final documents.

Deliverables	
1	<p>Art plan is an implementation strategy and research document that will provide a framework for progressing the project and will include the following:</p> <ul style="list-style-type: none"> • Identify a methodology for determining appropriate aesthetic and conceptual approaches and choices of media for artworks for the sites. • Identify a short list of locations through site, environmental and social assessment. • Recommend key themes, aesthetic and conceptual approaches to the project and commissioning model. • Identify an implementation process and project specifications for the project that includes methodologies, technical, engineering, environmental, social and risk management issues associated with the project • Shortlist and identify a number of locations and themes for the artwork through undertaking site assessment, environmental and engineering assessments and major stakeholder and community consultations. • The Feasibility study will take into account Government legislation and planning processes and will include Council's Development control Plan (DCP), Local Environment Plan (LEP), precinct master plans and capital works
2	Artist Brief – Derived from the Artplan
3	Develop a marketing strategy & sponsorship presentation package that is suitable for government, business and non-government agencies Scope potential sponsors and submit proposals.
4.	Identify funding opportunities and submit funding applications to 3 – 4 government and non-government funding agencies
5.	A recommendation of a successful artist from a nationally advertised EOI process.

Timeframe & Budget

The timeframe for the development and completion of the Plan will be from February 2009 – May 2009. The consultants are invited to submit a quotation for the development and completion of the Feasibility Study. Consultant Fees and expenses should not exceed \$15,000.00.

Submission Requirements

Applicants should supply the following material to register an Expression of Interest:

1. A cover letter of no more than 1 page
2. A curriculum vitae
3. A supporting statement which will:
 - a) Outline how you would approach Stage 1 of this project (maximum of 2 pages Including)
 - full fee structure (all fees are to be GST inclusive)
 - project timeline
 - capacity to undertake project in the required timeframe
 - details of personnel to be engaged on the project (if appropriate)
 - b) Demonstrate how you meet the position criteria (maximum of 4 pages including)
 - references to similar works performed

Assessment of Submissions

Submissions will need to demonstrate:

- Previous experience and a successful track record in achieving quality outcomes in similar projects.
- A good knowledge of the development of public art projects in local government.
- Strong research skills and community consultation skills.
- An ability to interpret architectural drawings, site and survey plans and other relevant planning documents in local government.
- A good understanding of budgeting and financial management
- A high level of verbal, written and visual communication and interpersonal / conflict resolution skills

In consideration of the above the following criteria and weighing will apply:

- Relevant experience (previous work of this type)
- Track record (general reputation for work competence, capacity)
- Technical skills (people systems, specific abilities)
- Management (organisation, acceptance insurance, economic stability, quality systems)
- Methodology (how the project is going to be tackled, scope of work)
- Time performance (as proposed for the project – likelihood of meeting it)

Terms of Engagement

A copy of the terms of engagement which shall apply to this consultancy are attached to this Brief.

Copyright & Confidentiality

Wollongong City Council will retain ownership & publishing rights of all documentation and the right of inclusion in other works. All information pertaining to the project will remain confidential until Wollongong City council approves release.

Fee Structure and Payment Schedule

The fee structure for the consultancy is to be based on key staging, outputs and timeframes denoted. Payment will be made by staged payments upon the successful completion of tasks.

Council Contact

The contract will be managed by Lisa Nolan, Coordinator Cultural Services.

Deadline for submission of applications: 5pm, 9th February 2009.

For further enquiries contact:

Sue Bessell, CCD Worker, Cultural Services, Wollongong City Council.

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