

# ATTACHMENT BOOKLET 2

**ORDINARY COUNCIL MEETING**

**TUESDAY 28 MAY 2019**

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## Amendments to the draft Cultural Collections Management and Gifts Policy and Guidelines

KEY THEMES	COMMUNITY FEEDBACK	COUNCIL RESPONSE	Amendments to draft Cultural Collections Management and Gifts Policy and Guidelines
<b>Diversity and Access</b>			
Aboriginal and Torres Strait Islander	<p><i>Good to see! I know that Aboriginal heritage items may not appear in the collection, but think it would be good to specifically allude to the strong Aboriginal history of the area in some way, especially in the light of your policy statement items:</i></p> <ul style="list-style-type: none"> <li><i>Interpret the history, development and significance of the area and its communities</i></li> <li><i>Contribute to and foster historical and cultural debate</i></li> </ul>	Feedback noted about lack of acknowledgement of Aboriginal and Torres Strait Islander representation in the Policy. After consultation with the Aboriginal Heritage Office, who hold a collection of items of significance from across the northern suburbs of Sydney, an addition to the Policy is recommended that defines Council's relationship with items of Aboriginal cultural heritage for the benefit of the community.	<p>Recommended change to the Policy Principles:</p> <p><u>Additional Principle:</u> Aboriginal people are the cultural owners and managers of items or objects relating to their heritage on the Northern Beaches, and as such, any cultural material offered to Council will be referred to the appropriate custodians</p>
Children and Young People	<p><i>I am a strong supporter of the Arts and am pleased to see what seems to me to be a complete and coherent policy. As arts are sometimes undervalued in our society today, I would like to arts displays, acquisitions, etc. address the interests of Northern Beaches residents of all ages, to support the developing interest of children in the arts. Thank you.</i></p>	Feedback noted. The Policy defines Council's high-level aim to make the cultural collections more accessible to all members of the community, including young people, students and children. The Policy will guide collection programming and encourage exhibitions, festivals and events that utilise the community's cultural assets to speak to children and young people.	No change to the Policy
Seniors and the elderly	<p><i>Importance for the elderly to participate.</i></p>	Noted. The Policy defines Council's high-level aim to make the cultural collections more accessible to all members of the community, including the elderly.	No change to the Policy
<b>Funding</b>			
Fundraising	<p><i>Overall this document provides a framework for the NBC. I have a couple of comments that maybe useful re 3.1 Collection Development – Acquisitions.</i></p> <p><i>There is no reference to organisations such as the Manly Art Gallery &amp; Museum Society, Manly Art Gallery&amp; Museum Foundation, Private PAF's, Donations via other specific bodies as a way of raising funds. Funds raised would be tied to a specific Council body and need to be managed by that Body for acquisition purposes in conjunction with the funding body. Are such funds included or excluded within the policy?</i></p>	The raising of donations and funds are specific to each sub-collection and currently managed through operational policies and procedures. This policy has streamlined 12 former council cultural collections into the five sub-collections that now comprise the Northern Beaches Cultural Collection. As not every sub-collection has Deductible Gift Recipient (DGR) status this has been specifically omitted until Council has overarching gift recipient structures in place.	No change to the Policy
Budget allocation	<p><i>Conservation and storage needs annual funding</i></p>	Noted. The Policy defines the management standards and resourcing requirements (such as conservation and storage requirements) for the Northern Beaches Cultural Collection. This will be used for future funding allocations for this valuable Council asset.	No change to the Policy

KEY THEMES	COMMUNITY FEEDBACK	COUNCIL RESPONSE	Amendments to draft Cultural Collections Management and Gifts Policy and Guidelines
<b>Assessing Acquisitions</b>			
Community consultation	<i>Public consultation on acquisition.</i>	The acquisition of all material into the sub-collections of the Northern Beaches Cultural Collection is professionally managed by qualified curators, historians and Local Studies librarians who have operational policies and procedures in place to assess their specific acquisitions. Broader community engagement regarding the acquisition of cultural material can occur through project-based working groups, such as the Coast Walk Public Art project.	No change to the Policy
	<i>I think there should be proper Curatorial management of all collection and gifts.</i>	Noted and agreed. Professional expertise is required to manage the acquisition of all material into the Northern Beaches Cultural Collection. In-house professional expertise and operational procedures for acquisitions is in place for each sub-collection, with the exception of the Public Art Collection. A Public Art Selection Panel is recommended to be established to provide expert professional advice to Council as it develops its Public Art Collection.	No change to the Policy
	<i>Council has the opportunity to appoint a suitably qualified curator to manage gifts in conjunction with its Public Arts Guidelines, then make recommendations to Executive Managers and others. I would suggest that Council appoint a body that consists of Council officers, Councillors, Curators and representatives from the public.</i>	The recommended appointment of a Public Art Selection Panel for the commissioning and acquisition of all artworks for its Public Art Collection will comprise suitably qualified external professionals to support Council's professional staff in their decision-making processes associated with the Public Art Collection.	No change to the Policy. See comments regarding the draft Public Art Policy on acquisitions.
<b>Scope of Collections</b>			
	<i>In the section for Local Studies Collection it refers to 'items'. Would it be advisable to have definition off what 'items' covers. eg images, writing, recording, ephemera, realia, maps, etc. printed and electronic format? For example, items like art works are redirected to the Art Gallery. Is there a limit of size of objects donated to the Local Studies Collections? All three collections have written a development and acquisition policy so it should be easy to use the wording from these documents.</i>	Each sub-collection of the Northern Beaches Cultural Collection has existing operational policies and procedures that define the scope of what types of items/objects/artworks are acquired. It is not included in the policy document as the policy provides an overarching set of principles to guide the future development and current management of cultural material held in Council's care.	No change to the Policy
	<i>Manly gallery should be able to accept donations of any work of great artistic merit. Not just from local artists. If somebody gave us a blue period Picasso on condition that it remain and not be sold off we should accept it.</i>	Noted and agreed. The Essential Acquisition Criteria will be amended accordingly.	Recommended change to the Policy Principles:  <u>Remove Principle:</u> Distinctive and verifiable connection with the Northern Beaches
	<i>No mention is made of digital works.</i>	Noted. Manly Art Gallery & Museum has an existing operational procedure that defines the scope of what types of items/objects and artworks it acquires and so is not included in the policy document.	No change to the Policy
<b>Artists Moral Rights</b>			
	<i>No mention of Intellectual property and copyright in either document.</i>	Intellectual property and copyright are embedded in the principles of the	Recommended change to the

	<p><i>Consider including below info.</i></p> <p><i>Ownership of intellectual property rights (including copyright) in a commissioned public artwork generally remain vested in the artist. The artist is responsible for attributing all authors of any work that comprises part of the artwork, and for procuring the consent of said authors as appropriate. Any display of the artwork should clearly identify the artist. Publications, representations or descriptions of the artwork, including audio, video, film, electronic or photographic means, should identify the artist as the creator of the work. While intellectual property rights remain with the artist, a license may be negotiated as part of the commissioning contract to enable the commissioning party to reproduce, communicate, publish and broadcast images of the work. The commissioning party would not usually acquire the rights to reproduce an artwork in a three-dimensional form or to use the image as a logo or branding. If this kind of use is intended, it should be outlined in the Artist's Brief and negotiated with the artist. Such a requirement would impact on the artist fee and may involve royalties. More information about artist's moral and intellectual property rights protected under the Copyright Act 1968 (Commonwealth) is available on the Arts Law Centre of Australia website (<a href="http://www.artslaw.com.au/legal/information-sheets">www.artslaw.com.au/legal/information-sheets</a>).</i></p>	<p>policy and contracts ICOM code of Ethics for Museums, the NSW Heritage Office Movable Heritage Rules and the Australian Copyright Council Moral Rights referred to in the Principles of the Cultural Collections Management and Gifts Policy See below:</p> <p>"All collecting activity and collection management processes will be conducted in accordance with the ICOM Code of Ethics for Museums and within the framework of the NSW Heritage Office Movable Heritage Principles and Australian Copyright Council Moral Rights"</p> <p>Intellectual property and copyright are also referred to in the Cultural Collections Management and Gifts Guidelines <u>4.1.7 Artist's Moral Rights</u>. This clause can, however be made more robust and will be amended to provide further clarity for the community.</p>	<p>Guidelines:</p> <p>Cultural Collections Management and Gifts Guidelines <u>4.1.7 Artist's Moral Rights</u> (revised)</p> <p>Artist's moral rights will be observed when artworks from the Collection are exhibited, with the right of public acknowledgment as creator of a work and the right of integrity, that the work will not be materially altered or distorted, or treated in a way that is prejudicial to the artist's reputation. Artworks will be displayed in good repair and condition and if they are to be relocated or repaired the artist will be informed. When an item on display is a reproduction this will be acknowledged.</p>
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## Amendments to draft Public Art Policy and Guidelines

KEY THEMES	COMMUNITY FEEDBACK	COUNCIL RESPONSE	Amendments to draft Public Art Policy and Guidelines
Management of public art			
	I suggest that since the management of public art is complex and often contentious that every effort is made to ensure the program is managed within the relevant Department in Council's organisation structure. e.g. the nexus between the Council's skilled and experienced staff in the MAGM and the Creative Space should be facilitated and encouraged.	Public art projects are overseen by the Executive Manager, Community Arts & Culture who manages both Manly Art Gallery & Museum and the Arts and Cultural Development team. Public art commissions, offers of donation, art activations and community art projects are allocated by the Executive Manager and managed accordingly.	No change to the Policy or Guidelines
	There is an opportunity to ensure that art works are part of an integrated curated approach. There seems to be no oversight of what get done in this policy. Many major developments appoint a public art consultant to work on the delivery of high quality works. There is an opportunity for the Council to appoint a Curator on staff (or a guest Curator) to develop an overall integrated approach and plan.	The oversight of this Policy sits with the Executive Manager, Community Arts & Culture and includes the expertise of both Manly Art Gallery & Museum and the Arts and Cultural Development team. It is recommended that a Public Art Selection Panel with external curatorial expertise be established to assist Council's professional staff in their decision-making processes associated with the Public Art Collection.	Recommended change to the Policy:  <u>Additional section: Acquisitions</u> Acquisitions to the Public Art Collection will be considered with the support of a Public Art Selection Panel. The Public Art Selection Panel will comprise of up to two (2) suitably qualified Council staff and up to four (4) representatives with professional expertise and extensive experience in the selection and commissioning of public art, the visual arts, architecture, urban and landscape design or Aboriginal cultural heritage.
	Maintenance and repair of existing public art. For example how about restoring the fountain sculpture in front of the ferry wharf.	The draft Policy includes the principle 'Manage and maintain the Northern Beaches' collection of permanent artworks, monuments and memorials'. Council is updating operational procedures for annual asset management and appropriate allocation of funding. This is an operational matter and not included in the policy document.	No change to the Policy or Guidelines
	Transparency regarding policy and analysis of costs and benefits. As an example of public art debacles look at the Sydney City proposal for a steel ribbon over George Street.	Specific artwork budgets will be scoped and managed operationally and are overseen by the Chief Executive Officer. All allocations for public expenditure are published in Council's Annual Report and the Community Strategic Plan and therefore publically available.	No change to the Policy or Guidelines
	I have read the policy and guidelines re Public Art. They speak of high quality art - but there is no mention anywhere of who would make selection decisions - quality is important, but who decides what it is?	It is recommended that a Public Art Selection Panel with external curatorial expertise be established to assist Council's professional staff in their decision-making processes associated with the Public Art Collection.  Temporary art proposals, including festivals, events, installations and activations will be assessed by Council's professional curatorial and arts and cultural development staff.	Recommended change to the Policy:  <u>Additional section: Acquisitions</u> Acquisitions to the Public Art Collection will be considered with the support of a Public Art Selection Panel. The Public Art Selection Panel will comprise of up to two (2) suitably qualified Council staff and up to four (4) representatives with professional expertise and extensive experience in the selection and commissioning of public art, the visual arts,

			architecture, urban and landscape design or Aboriginal cultural heritage.
	2.1 Commissions and 5.1 Delivery Procedures BAAC supports the establishment of an independent expert Public Art Advisory or Review Panel. This will ensure that Council considers public art matters, and makes decisions in relation to complex public art matters, that are informed and in keeping with Council Policy. This reflects and acknowledges the high levels of expertise in public art and placemaking within the Northern Beaches community and also reflects the complexities of commissioning diverse public art projects across the LGA.	It is recommended that a Public Art Selection Panel with external curatorial expertise be established to assist Council's professional staff in their decision-making processes associated with the Public Art Collection.  Temporary art proposals, including festivals, events, installations and activations will be assessed by Council's professional curatorial and arts and cultural development staff.	Recommended change to the Policy:  <u>Additional section: Acquisitions</u> Acquisitions to the Public Art Collection will be considered with the support of a Public Art Selection Panel. The Public Art Selection Panel will comprise of up to two (2) suitably qualified Council staff and up to four (4) representatives with professional expertise and extensive experience in the selection and commissioning of public art, the visual arts, architecture, urban and landscape design or Aboriginal cultural heritage.
	Public Art Program Management The need for an integrated approach to the management and curating of Council's Public Art Program should be acknowledged within the Guidelines. This is a specialist and complex area of Council's business and the management role should be recognised in Council's structure. The nexus between the management and expertise of the Manly Art Gallery and Museum and Council's Public Art Policy and Guidelines should be documented.	Public art projects are overseen by the Executive Manager, Community Arts & Culture who manages both Manly Art Gallery & Museum and the Arts and Cultural Development team. Public art commissions, offers of donation, art activations and community art projects are allocated by the Executive Manager and managed accordingly.	No change to the Policy or Guidelines
<b>Public Art in large-scale public and private developments</b>			
	Great document, thanks. The biggest sculptures are buildings, and it would be good to think through the implications of that in the policy, rather than seeing 'Art' and 'Architecture' as 2 separate domains. I look forward to seeing how the ideas develop and are implemented.	Council's Strategic and Place Planning teams are currently developing Public Domain Design Guidelines and Place Plans for Avalon, Manly and Mona Vale that include community aspirations for high quality public art outcomes across the urban, suburban, foreshore, parkland and bushland environments of the Northern Beaches. Council's draft Arts and Creativity Strategy also recommends public art integration into Council-managed public spaces and important future capital developments.  A high priority for Council's planning and delivery teams is the review of internal planning processes to ensure public art is incorporated into all Council's future large-scale infrastructure projects such as new buildings, new amenities and existing building and infrastructure renewals.	No change to the Policy or Guidelines
	I applaud the initiative to develop this Public Art Policy and supporting guidelines. Best practice in contemporary public art however indicates that the commissioning of public art should extend beyond the public domain and be encouraged in private developments e.g. in multi-storey developments, in mixed use (commercial and residential) developments	Opportunities to integrate public art into large-scale private developments has been referred to Council's strategic planning and development assessment teams for further review. Mandatory public art plans aligned with the development application process for large private developments are being explored as a sustainable and ongoing funding model for public art across the Northern Beaches. The Public Art Policy will be updated to reflect the implementation of any new planning processes as they occur.	No change to the Policy or Guidelines

	and in developments with significant publicly accessible spaces e.g. shopping centres, hotels, clubs. Private developers should be required to prepare a Public Art Plan (prepared by a curator/ consultant) as part of the DA process and to ensure quality outcomes including detail of concept designs, location, budget, materials, maintenance etc.		
	There appears to be no clear definition of the contribution, quality or proportion that would be directed to public art in major developments. The Sydney City Council guidelines give a strategy that could be used. Note that art in developments over \$10m must be integrated and not PLONK art, ie properly reflected in the DA process. There is a opportunity to set a min proportion eg 1% or more for art works.	Opportunities to integrate public art into large-scale private developments has been referred to Council's strategic planning and development assessment teams for further review. Mandatory public art plans aligned with the development application process for large private developments are being explored as a sustainable and ongoing funding model for public art across the Northern Beaches. The Public Art Policy will be updated to reflect the implementation of any new planning processes as they occur.	No change to the Policy or Guidelines
	<p>Definitions The definition needs to reflect that public art should be integrated into any space that interfaces with the public and not just 'public domain' spaces that are situated within, vested in, or managed by Council. This would reflect the role that Council's Public Art Policy should have in ensuring public art is integrated into both public and private development. Private developments that are eligible for consideration for the incorporation of public art include:</p> <ul style="list-style-type: none"> <li>• Multiple storeys (five or more)</li> <li>• Mixed use (commercial and residential combined)</li> <li>• Have a significant amount of publicly accessible space (e.g. shopping centres, office buildings).</li> </ul>	Noted. It is recognised that public art is not just art in the public domain and on property owned or managed by Council and the definition has been amended to reflect this broader definition.	<p>Recommended change to the Policy:</p> <p><u>Amended definition:</u> Public art refers to a range of artwork and art-based activities that interface with the public, including property in private ownership that has publicly accessible space and the public domain. Public art can include sculpture, place-making elements, wall embellishments, art integrated into the design of buildings, artist designed seating and fencing, paving work, lighting elements and other creative possibilities. Public art can serve both an aesthetic and functional purpose.</p>
	Draft Public Art Guidelines Section 2.5. Art in Private Development. The Guidelines should reflect the Policy and specify a, say mandatory, % of capital expenditure for art in private development over a specified capital works dollar level e.g. \$2M. Council must do more than encourage public art in private developments and should require a public art plan as a condition of consent. Public Art Plans in private developments As part of the DA a public art plan should be required from developers to provide a framework for the type of artworks to be included in the development, location, budget, materials, maintenance and life span. The Plan should be prepared by a public arts consultant/ curator to assist with the commissioning process. This then informs the Artists Brief and subsequent concept, designs, fabrication, installation etc.	<p>Opportunities to integrate public art into large-scale private developments has been referred to Council's strategic planning and development assessment teams for further review. Mandatory public art plans aligned with the development application process for large private developments are being explored as a sustainable and ongoing funding model for public art across the Northern Beaches.</p> <p>The Public Art Policy will be updated to reflect the implementation of any new planning processes as they occur.</p>	No change to the Policy or Guidelines
<b>Local artists</b>			
	I would love to see Public Art on display by way of	Noted and agreed. Council is currently delivering the Coast Walk Public Art	No change to the Policy or Guidelines

	choosing local artist's pieces that suit our coastal environment and display similar to the Bondi to Tamarama walk.	project.  The Policy includes the following Principles that speak to this submission: <ul style="list-style-type: none"> <li>• Support public art opportunities for local artists</li> <li>• Ensure the creation of art that will contribute to the enhancement, enjoyment or understanding of its context and place</li> </ul>	
	<i>There is an opportunity to theme works with overall council projects such as the Coast Walk, and the Collections of the Manly Art Gallery and Museum .Is there a preference for local artists?</i>	The opportunity to connect public art projects with existing Council collections such as the Manly Art Gallery & Museum Collection is acknowledged. Specific projects will be seeking to engage with local artists. These are operational matters and not included in the policy document.	No change to the Policy or Guidelines
<b>Consultation</b>			
	<i>Public consultation regarding proposed works.</i>	Site-specific artwork proposals will be placed on public exhibition for the community to view prior to installation. This is an operational procedure and not included in the policy document.	No change to the Policy or Guidelines
<b>Policy Scope</b>			
	<i>BAAC applauds the Council's initiative to develop a Public Art Policy and Guidelines that reflect the role that quality art and design plays in creative placemaking and in cultural vitality. BAAC understands that Council has a critical role in ensuring that public art extends beyond the public domain to as many places as possible across the Local Government Area. This is in keeping with best practice across Australia and across the world where local government has a brokering role that fosters the active inclusion of public art in major private developments including private developments in the local area. This aspect of public art should be integrated into the scope of the Policy where Council's role should be more than to encourage'. It should also be reflected in the Guidelines which need to be strengthened to reflect the Council's commitment to ensuring public art is integrated into all types of development</i>	<p>Council has drafted this Policy as a first step in developing greater rigour around arts and cultural planning and implementation in both Council developments and future private developments within our community. Currently public domain guidelines and placemaking plans are being developed by Strategic and Place Planning teams, which include aspirations for public art outcomes. Best practice funding models such as percent for art Schemes and mandatory public art plans aligned with the development application process for large developments are being explored as a sustainable and ongoing funding model for integrating public art across the Northern Beaches.</p> <p>The Public Art Policy will be updated to reflect the implementation of any new planning processes as they occur.</p>	No change to the Policy or Guidelines

## Council Policy

### Northern Beaches Cultural Collection Management and Gifts Policy

#### Introduction

Northern Beaches Council is the custodian of a diverse cultural collection that includes artworks, public art, civic ephemera and local history items that directly relate to the Northern Beaches area and its communities.

The Cultural Collection encompasses a series of existing sub-collections including the Manly Art Gallery & Museum Collection, the Local Studies Collection, the Public Art Collection, the Community Art Collection and the Civic Collection. It consists of many items of local, state and national significance, which document the unique social, artistic, cultural and local governance history of the Northern Beaches. It includes many nationally significant artworks and an unparalleled assemblage of historic material relating to both local beach culture and the history of surfing.

#### Policy Statement

Northern Beaches Council will build and maintain a cultural collection that preserves and expresses local identity and creates community well-being and connection to place on the Northern Beaches. As a resource the Collection will be used to:

- Enrich knowledge, understanding and experience of the Northern Beaches area and its communities
- Create a sense of place
- Conserve significant heritage and artistic expression for the benefit of the community and future generations
- Contribute to the development of an outstanding art gallery and museum for the area
- Interpret the history, development and significance of the area and its communities
- Contribute to and foster historical and cultural debate
- Provide an educational, research and display facility for the community

#### Principles

- Council will undertake targeted and coordinated collecting of cultural material to enhance the depth and value of its collections
- Council will only acquire items, including accepting gifts and donations, that fulfil its acquisition criteria and the generic requirements of relevance and provenance
- Council welcomes financial gifts that support the overarching aims and objectives of the Northern Beaches Cultural Collection
- Artworks, objects or cultural material will only be acquired when Council can provide appropriate resources and storage to maintain and care for them

- No artworks, objects or cultural material will be acquired with conditions or restrictions on the way they may be used or displayed in the future
- No artworks, objects or cultural material will be acquired from significant heritage sites where removal will diminish the significance of the object or the place, except in circumstances where the object is at risk
- No artworks, objects or cultural material will be acquired that relate to Aboriginal heritage on the Northern Beaches. Aboriginal people are the cultural owners and managers of items or objects relating to their heritage, and as such, any cultural material offered to Council will be referred to the appropriate custodians
- Council will maximise the opportunity for access to, and use of, its cultural collections by the community
- Council will encourage interaction and connection with local communities, cultural organisations and the general public through its cultural collections
- Council will document its cultural collections to a standard that ensures it can consistently record the nature and location of its items
- Council will allow the temporary loan of items both into and from its collections, subject to the safety and security of the item being assured and appropriate documentation undertaken
- Council will seek to provide appropriate conditions at all times for the display and storage of its collections, including appropriate environments and housing materials
- De-accessioning of items from Council's collections is acceptable, subject to strict adherence to criteria and detailed documentation
- Disposal of an item in Council's collections will only be undertaken where it is de-accessioned, or has never been accessioned, and will follow strict disposal procedures
- All collecting activity and collection management processes will be conducted in accordance with the [ICOM Code of Ethics for Museums](#) and within the framework of the [NSW Heritage Office Movable Heritage Principles](#), [the Library Council of NSW Standards and Guidelines for NSW public libraries](#) and the [Australian Copyright Council Moral Rights](#).

### Collection Development – Acquisitions

Acquisitions into the Cultural Collection can be made by donation, bequest, or through purchase or commissioning. Civic or ceremonial gifts awarded to or received by Councillors and staff in the course of their duties, may be considered for inclusion in the Collection. Items can only be purchased if funds are available in Council's budget or funds are made available through a financial gift or bequest. If there are no funds available in the current budget, a Report will be submitted to Council seeking funding.

To be eligible for acquisition into the Collection, an item must meet the essential acquisition criteria, listed below as well as the specific acquisition criteria relevant to the sub-collection category to which it will belong. The Community Arts & Culture and Library Services Executive Managers will oversee all acquisitions that are considered significant to their sub-collections.

#### Essential Acquisition Criteria

In order to be considered for the Northern Beaches Cultural Collection all items must meet the following essential acquisition criteria:

1. Demonstrable significance for the Northern Beaches community
2. Comply with the stated purpose and key collecting areas of the Collection
3. Unconditional donation or purchase that has valid and clearly verifiable legal title
4. Established and verifiable provenance
5. Acceptable standard of physical condition, presentation and format
6. Resource implications such as staffing, storage or display requirements are satisfied
7. There are no unreasonable or inappropriate restrictions on display of the item
8. Council can loan the item
9. That copyright agreement is not unreasonable
10. That Council can de-accession the item

Specific Acquisition Criteria for each Sub-Collection

<b>Manly Art Gallery &amp; Museum Collection</b>	<ol style="list-style-type: none"> <li>1. Works of high quality by significant Australian artists, both historical and contemporary, in a range of mediums</li> <li>2. Significant artworks by artists associated with Manly and the Northern Beaches area that document the social, cultural and artistic history of the region</li> <li>3. Objects for the Museum that reflect and expand on the knowledge of Australian beach culture, with specific reference to the role that Manly and the Northern Beaches area has played in this history</li> </ol>
<b>Local Studies Collection</b>	<ol style="list-style-type: none"> <li>1. Items that have a distinct and verifiable connection to the Northern Beaches</li> <li>2. Items that contribute to an understanding of people, life or the environment of the Northern Beaches in the past or the present</li> <li>3. Items that improve the existing research and reference collections currently used by the community</li> <li>4. Items that demonstrate rarity or outstanding representativeness of a particular type of object</li> </ol>
<b>Community Art Collection</b>	<ol style="list-style-type: none"> <li>1. Works of high quality by local artists for display within Council-owned buildings across the Northern Beaches, including community, civic and administrative spaces</li> </ol>
<b>Public Art Collection</b>	Public Art is acquired and managed according to the Northern Beaches Council Public Art Policy 2019
<b>Civic Collection</b>	<ol style="list-style-type: none"> <li>1. An item of visual art, ephemera or memorabilia gifted to a Council representative in the course of official Council business (See also– Council's Code of Conduct)</li> <li>2. Framed photographs or ceremonial documents, such as scrolls and certificates, generated by the Northern Beaches Council, awarded to Northern Beaches Council or which represents a major Northern Beaches event, activity or initiative such as 'Sister Cities'.</li> </ol>

**Collection Management and Gifts Guidelines**

Guidelines to be used in conjunction with this Policy outline the decision making processes that shape the cultural collections of Northern Beaches Council. These Guidelines should be used as a reference document and can be amended through internal processes.

The Guidelines provides a set of principles to manage:

- **Collection development** – purpose and priorities of the Northern Beaches Collection and its various sub-collections
- **Acquisitions** – purchases, commissions, donations, long-term loans
- **Gifts** – acceptance of financial gifts, including donations of material associated with the Commonwealth Government's [Cultural Gifts Program](#) which provide tax incentives to encourage gifts of culturally significant items from private individuals to public collections
- **Preservation and care** – documentation, conservation, storage and security
- **Access** – digital and physical access through exhibitions, loan agreements, publications, public programs and research

### Scope and application

This policy applies to all employees, agents, officers, councillors and committee members of Northern Beaches Council and the general public.

### References and related documents

Northern Beaches Council (2018) Draft Public Art Policy

Northern Beaches Council (2018) Draft Movable Heritage Policy

Northern Beaches Council (2018) Draft Northern Beaches Coast Walk Strategic Plan

Northern Beaches Council (2018) Draft Arts and Creativity Strategy

Northern Beaches Council (2018), Community Strategic Plan SHAPE2028

### Definitions

- **Acquisition:** Acquiring or gaining possession of an item or collection
- **Burra Charter:** Charter developed and adopted by Australia ICOMOS (International Council on Monuments and Sites), which establishes nationally accepted principles for the conservation of places of cultural significance.
- **Collection:** A body of acquired items held by a collecting organisation, or the accumulated items held by a collector
- **Collection policy:** A publicly accessible document that guides the development and management of an organisation's cultural collection, specifying why, what, where, how and when it collects, and how and why items may be deaccessioned from the collection. The collection policy includes a range of clauses or policy statements that provide an ethical framework for making sound decisions about the development and use of the collection
- **Criteria (or assessment criteria):** A broad framework of cultural, aesthetic and natural values used in the significance assessment process to draw out or elucidate how and why the item or collection is significant
- **Deaccession:** To de-register an item from a collection. Deaccessioning is the process of de-registering an item from a collection for clearly stated reasons, and disposing of it in accordance with approved policies and procedures spelt out in the collection policy or in a separate deaccessioning policy
- **Documentation:** The process of record keeping for each item in a collection. Documentation includes registration, cataloguing and research notes

- **Interpretation:** All the ways of presenting the significance of an item or collection, from simple object labels to exhibitions, education programs and web-based resources
- **Moral rights:** Protecting the personal relationship between a creator and their work even if the creator no longer owns the work, or the copyright in the work. Moral rights concern the creator's right to be properly attributed or credited, and the protection of their work from derogatory treatment.
- **Movable heritage:** Any reasonably portable item or collection of historic, aesthetic, scientific or social significance.
- **Provenance:** The documented chain of ownership of an item or collection, or more broadly the life history of an item including previous owners, origin, and context of use
- **Significance:** The meaning and values of an item or collection, or what makes it important. Significance is the historic, aesthetic, scientific and social values that an item or collection has for past, present and future generations

### Responsible Officer

Kylie Walshe, Executive Manager Community, Arts and Culture

### Review Date

November 2022

### Revision History

Revision	Date	Status	TRIM Ref
1	5/11/2018	First draft Northern Beaches Cultural Collection Management and Gifts Policy	2018/700784
2	29/4/2019	Approved Northern Beaches Cultural Collection Management and Gifts Policy	2019/243423

northern  
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council

## Northern Beaches Cultural Collection Management and Gifts Guidelines

### 1.1 Introduction

The Northern Beaches Cultural Collection Management and Gifts Policy (the Policy) provides the principles and rationale for the development, management, access and care of the artworks, objects, archives and ephemera held in the Northern Beaches Cultural Collection.

The Northern Beaches Cultural Collection (the Collection) includes artwork, objects and historic and civic material acquired by and managed by the former Manly, Warringah and Pittwater Councils and all public artworks acquired by and managed by the three former councils and commissioned by Northern Beaches Council since 2016.

The Northern Beaches Cultural Collection Management and Gifts Guidelines (the Guidelines) have been developed alongside the Policy to manage these existing cultural collections to the highest standards, and to ensure that future collection development reflects and records the distinctive cultural identity and artistic expression of the Northern Beaches area. Both the Policy and Guidelines documents will be reviewed on a regular basis in order to remain relevant and reflect the changing needs and interests of both the Council and the community.

### 1.2 Aims of the Policy and Guidelines

The Northern Beaches Cultural Collection Management and Gifts Guidelines aim to address:

- The purpose of the Collection and what the Northern Beaches Council collects
- How, from whom, and under what circumstances Council acquires material for the Collection
- How Council cares for the Collection
- How Council deals with removing items from the Collection
- What kind of loans Council will enter into and what conditions will apply
- How the Collection and its records are made accessible to researchers and the community

### 1.3 Objectives of the Policy and Guidelines

The Policy guides the decision making processes that shape the cultural collections of Northern Beaches Council. The Guidelines provide a set of principles to manage:

- **Collection development** – purpose and priorities of the Collection
- **Acquisitions** – purchases, commissions, donations, long-term loans
- **Gifts** – acceptance of financial gifts, including donations of material associated with the Commonwealth Government's [Cultural Gifts Program](#) which provide tax incentives to encourage gifts of culturally significant items from private individuals to public collections
- **Preservation and care** – documentation, conservation, storage and security
- **Access** – digital and physical access through exhibitions, loan agreements, publications, public programs and research
- **De-accessioning** – disposal and removal of material from the Collection

## 2.1 Definition and Description of the Northern Beaches Cultural Collection

Northern Beaches Council is the custodian of a diverse cultural collection that includes artworks, public art, civic ephemera and local history items which directly relate to the Northern Beaches area and its communities.

The Collection encompasses a series of existing sub-collections established by the former Manly, Pittwater and Warringah Councils. These include the Manly Art Gallery & Museum Collection, Local Studies Collections (Manly, Warringah and Pittwater), Community Art Collections (Warringah, Pittwater), Public Art Collections and Civic Collections (Manly, Warringah, Pittwater).

The Northern Beaches Cultural Collection consists of many items of local, state and national significance, which document the unique social, artistic, cultural and local governance history of the Northern Beaches. It includes many nationally significant artworks and an unparalleled assemblage of historic material relating to both local beach culture and the history of surfing.

## 2.2 The Sub-Collections

### **The Manly Art Gallery & Museum Collection**

MAG&M's collection comprises over 7000 objects, including both contemporary and early Australian paintings, prints, drawings etchings, and ceramics. This eclectic regional art collection was created in the 1930s through the generosity of artists and donors. MAG&M also has an important museum collection including rare examples of swimwear, surf craft, beach memorabilia and over 3000 historic photographs associated with the Manly area.

### **The Local Studies Collection**

Extensive collection of historic material (photographs, archives, published and unpublished monographs, council reports and rate books, maps and plans, paintings and posters, objects ephemera and audio visual material) associated with the wider northern beaches areas (Manly, Warringah, Pittwater) and its communities. c.1870s to the present.

### **The Community Art Collection**

Approx. 250 artworks, craftworks and objets 'd'art produced by local Northern Beaches artists from the 1970s through to the 2010s. Acquired by Warringah Council as part the acquisitive Warringah Art Prize and Pittwater Council to decorate community and administrative spaces.

### **The Public Art Collection**

An unknown number of artworks and memorials (estimated at 100+) of varying quality located in public places and spaces across the Northern Beaches. A small number, located along West Esplanade, the Corso and Manly Beachfront, are by significant Australian artists' commissioned from the 1930s-2000s.

### **The Civic Collection**

Gifts, awards, memorabilia, heritage photographs, honour boards, furniture, Mayoral regalia and other objects associated with Manly, Warringah, Pittwater and Northern Beaches Councils c.1877 to the present.

### 2.3 Purpose of the Northern Beaches Cultural Collection

The Northern Beaches Cultural Collection documents, supports and expresses the role that cultural objects and artworks play in preserving and expressing local identity and creating community well-being and connection to place on the Northern Beaches. As a resource the Collection will be used to:

- Enrich knowledge, understanding and experience of the Northern Beaches area and its communities
- Create a sense of place
- Conserve significant heritage and artistic expression for the benefit of the community and future generations
- Contribute to the development of an outstanding art gallery and museum for the area
- Interpret the history, development and significance of the area and its communities
- Contribute to and foster historical and cultural debate
- Provide an educational, research and display facility for the community

### 2.4 Collecting Principles

- Council will undertake targeted and coordinated collecting of cultural material to enhance the depth and value of its collections
- Council will only acquire items, including accepting gifts and donations, that fulfil its acquisition criteria and the generic requirements of relevance and provenance
- Council welcomes financial gifts that support the overarching aims and objectives of the Northern Beaches Cultural Collection
- Artworks, objects or cultural material will only be acquired when Council can provide appropriate resources and storage to maintain and care for them
- No artworks, objects or cultural material will be acquired with conditions or restrictions on the way they may be used or displayed in the future
- No artworks, objects or cultural material will be acquired from significant heritage sites where removal will diminish the significance of the object or the place, except in circumstances where the object is at risk
- No artworks, objects or cultural material will be acquired that relate to Aboriginal heritage on the Northern Beaches. Aboriginal people are the cultural owners and managers of items or objects relating to their heritage, and as such, any cultural material offered to Council will be referred to the appropriate custodians
- Council will maximise the opportunity for access to, and use of, its cultural collections by the community
- Council will encourage interaction and connection with local communities, cultural organisations and the general public through its cultural collections
- Council will document its cultural collections to a standard that ensures it can consistently record the nature and location of its items
- Council will allow the temporary loan of items both into and from its collections, subject to the safety and security of the item being assured and appropriate documentation undertaken

- Council will seek to provide appropriate conditions at all times for the display and storage of its collections, including appropriate environments and housing materials
- De-accessioning of items from Council's collections is acceptable, subject to strict adherence to criteria and detailed documentation
- Disposal of an item in Council's collections will only be undertaken where it is de-accessioned, or has never been accessioned, and will follow strict disposal procedures
- All collecting activity and collection management processes will be conducted in accordance with the ICOM Code of Ethics for Museums and within the framework of the NSW Heritage Office Movable Heritage Principles, the Library Council of NSW Standards and Guidelines for NSW public libraries and the Australian Copyright Council Moral Rights.

### 3.1 Collection Development - Acquisitions

Acquisitions into the Collection can be made by donation, bequest, or through purchase or commissioning. Civic or ceremonial gifts awarded to or received by Councillors and staff in the course of their duties, may be considered for inclusion in the Collection. Items can only be purchased if funds are available in Council's budget or funds are made available through a financial gift or bequest. If there are no funds available in the current budget, a Report will be submitted to Council seeking funding.

To be eligible for acquisition into the Collection, an item must meet the essential acquisition criteria, as per the adopted Policy. The relevant Executive Managers will oversee all acquisitions that are considered significant to their sub-collections - with special reference to a Public Art Selection Panel of experts convened as required for public art projects. The Public Art Selection Panel will comprise of up to four qualified art professionals of high standing.

### 3.2 Donations, Gifts and Bequests

Northern Beaches Council welcomes donations, gifts and bequests to the Northern Beaches Cultural Collection from individuals, businesses, corporations, community groups etc. provided they meet its collection purpose and essential selection criteria as outlined in the Essential Acquisition Criteria. Council also welcomes financial gifts that support the overarching aims and objectives of the Collection, including donations of material associated with the Commonwealth Government's [Cultural Gifts Program](#) which provides tax incentives to encourage gifts of culturally significant items from private individuals to public collections.

There is no obligation for Council to accept items or monies offered by donation or bequest. Donations of more than one item or collections are accepted on the condition that Council reserves the right to decide if each item supports the purpose of the Collection. Gifts and donations must be approved by the CEO.

#### 3.2.1 Process for Accepting Gifts or Donations

The following steps must be followed for all Gifts or Donations:

1. Council is advised of the offer to donate item/s to the Northern Beaches Cultural Collection in writing
2. Council Officers acknowledge the offer and inform the Donor of the selection process and provide the appropriate forms
3. If the Donor believes the items meets the criteria, arrangements are made for a Council Officer to inspect the item/s

4. If the item/s are not suitable the Donor is thanked and referred to another collecting institution if relevant
5. If the material is suitable the Donor is to complete the appropriate documentation to transfer ownership to Northern Beaches Council
6. The Donor is given a Deed of Gift form, a copy is kept by Council. In certain circumstances, depending on the significance of the donation, a special function may be arranged to acknowledge the gift

### 3.3 De-accessioning

De-accessioning is an integral part of collection development and improvement. To ensure that the Collection remains relevant, in good condition and of high artistic quality, it is necessary to withdraw or de-accession items (including donations) from the Collection.

Items will be de-accessioned from the Northern Beaches Collection under the following conditions:

- Existing items that have little or no relevance to the Collection purpose or Acquisition Criteria
- Items that have been deemed to have little or no significance
- Items that have been accessioned in error
- Items in a poor condition that have deteriorated beyond repair
- Missing items or incomplete items
- Faulty or damaged items
- Superseded material where the earlier example has no particular value to The Collection
- Duplicates that are not required for preservation purposes
- Item/s that have insufficient documentation to support their authenticity
- Repatriation of cultural material to an indigenous community with proof of a valid claim

#### 3.3.1 Disposal Options

Items which have received approval to be de-accessioned can be disposed of in the following ways:

- Returned to the donor or the donor's family
- Exchange, gift or sale to another public institution, e.g. Museum, Library, Art Gallery
- Sale by public tender or auction
- Private sale having regard to relevant Local Government and ICAC guidelines
- Dismantle and/or destroy in the event of no other options being suitable. Destruction of a work of art will be considered only if the work is dangerous or has deteriorated beyond repair. Where appropriate, the artist will be informed beforehand of the intention to destroy the work

Where possible all monies received by Northern Beaches Council from the disposal of an item should be applied solely to the development of the Collection either by purchase of items or by the conservation of existing items. Northern Beaches Council Staff, Councillors, volunteers, committee members and their families can purchase items only through public tender or sale.

#### 3.3.2 De-accessioning Process

1. The relevant Collection Manager will be responsible for the de-accession process and report to their Executive Manager who will then report to the CEO
2. Only items to which the Council has clear legal title will be considered for de-accessioning. Consideration will be given to any special conditions which pertained to its acquisition prior to de-accessioning

3. The relevant Collection Manager will prepare a formal report to de-accession an item. This will include a description of the work, the reasons for its de-accessioning and the proposed method of disposal
4. The proposal will be approved by their Executive Manager who will then report to the CEO
5. Prior to de-accession, the item will be photographed and documented and this information will be maintained as the official record of the de-accessioning and disposal of the item from The Collection

#### **4.1 Collection Care and Access**

The Community, Arts and Culture and Library Services teams will co-ordinate the development, documentation, preservation and care of their elements of the Collection and provide access to their holdings. Tasks include:

- Collection documentation, cataloguing and maintaining a database
- Secure and monitored storage
- Maintain regular collection valuations and insurance as required
- Organisation of conservation work to be carried out on fragile or damaged objects
- Conducting research into the collection
- Preparing exhibitions and displays
- Administering loans to/from other institutions
- Processing donations and acquisitions into The Collection
- Increasing public knowledge of The Collection
- De-accessioning material from The Collection

##### **4.1.1 Display, Storage and Conservation**

Procedures will be put into place to ensure the conservation of items held in this Collection. This includes staff training in the correct handling for processing of items and the use of archival quality storage materials.

Displays and storage areas will be monitored on a regular basis, with maintenance of these areas, for example including light and climatic conditions, pest control and security as required.

##### **4.1.2 Collection Documentation**

Items will be officially receipted and registered (accessioned) upon acquisition into the Collection. Details of the item will then be entered into a collection database. Collection database documentation will:

- Electronically record essential information including but not limited to provenance, dimensions, photographic image, valuation, loan activity, condition, storage location and legal requirements
- Be maintained and kept secure

##### **4.1.3 Insurance and valuation**

The Collection will be valued to its replacement value in accordance with established Local Government Accounting procedures and insurance will be maintained at the current valuation following established Northern Beaches Council guidelines.

Collection valuations to be undertaken on a regular basis and records updated and maintained.

##### **4.1.4 Collection Access**

Allowing easy access to the Collection by members of the Northern Beaches community is an important part of the Northern Beaches Cultural Collection Management and Gifts Policy and is encouraged by enabling digital and physical access through exhibitions, loan agreements, publications, online registers, public programs and research as staff resources and budgets allow.

#### **4.1.5 Research Access**

The Northern Beaches Cultural Collection will be available as a physical research resource for members of Council, other Councils, individuals, students and researchers by arrangement. Council supports digitising the Collection to create an online research resource for the community into the future.

#### **4.1.6 Exhibitions and Interpretation**

The significance of the Collection and the items within it will be conveyed through object labels, exhibitions, education and public programs and web-based resources

- Exhibitions will be displayed in accessible, secure venues, appropriate to the collection material and the exhibition content
- Exhibitions of collection material will represent a diversity of themes and issues relevant to Northern Beaches Council and the broader community. Where appropriate, exhibitions and interpretive programs may involve community participation
- Exhibitions of collection material will be documented and may include a catalogue produced in association with the exhibition

#### **4.1.7 Artists' Moral Rights**

Artist's moral rights will be observed when artworks from the Collection are exhibited, with the right of public acknowledgment as creator of a work and the right of integrity, that the work will not be materially altered or distorted, or treated in a way that is prejudicial to the artist's reputation. Artworks will be displayed in good repair and condition and if they are to be relocated or repaired the artist will be informed. When an item on display is a reproduction this will be acknowledged.

#### **4.1.8 Publications and Reproductions**

Images of items in the Collection may be included in online and printed publications, including catalogues for specific exhibitions and made available for sale to the public. Copyright use of items acquired, donated or purchased will be according to the agreements signed upon acquisition.

#### **4.1.9 Loans**

Items from the Northern Beaches Cultural Collection may be lent to organisations outside the Council at the discretion of the relevant Executive Manager and in accordance with the relevant operational procedures. Outward loans are to be documented on appropriate forms that stipulate the loan agreement conditions.

## Council Policy

### Public Art Policy

#### Purpose

This Policy defines the objectives and principles that support Council's vision for delivering quality public art across the Northern Beaches.

#### Policy Statement

Council will deliver and encourage public art that responds to the unique natural, social and built environments of the Northern Beaches, encourages artistic excellence and community connection, supports innovation and diversity, and includes processes that are inclusive and transparent.

#### Objectives

The Policy will embrace a wide diversity of art while requiring a high standard of artistic quality and appropriate and meaningful connections between art and place in all instances.

The objectives of the Policy are:

- Ensure excellence in public art
- Encourage original, innovative art that reflects contemporary art practice
- Support the creation of art that will contribute to the enhancement, enjoyment or understanding of the community's experience of its context
- Ensure that art is appropriate to the significance and character of its location and that both art and site mutually benefit from their association and interaction
- Encourage and ensure a diverse range of art in keeping with the unique qualities of the Northern Beaches' distinct urban and natural environments

#### Principles

Public art plays a vital role in strategic and place planning, and in economic, cultural and community development. It improves the quality of our public spaces and places, and enhances the community's creativity, imagination and connection to place.

Council will:

- Support the development and commissioning of a diverse range of permanent, temporary and ephemeral artworks in public places
- Align public art projects with major urban, suburban and landscape design and infrastructure projects
- Recognise and celebrate the Northern Beaches' cultural identity through art in public places
- Recognise and celebrate Aboriginal stories and heritage through art in public spaces
- Support public art opportunities for local artists
- Activate local places through temporary, ephemeral and community art projects
- Encourage high quality public art in private development

- Support community, private and government partners to facilitate public art opportunities
- Manage and maintain the Northern Beaches' collection of permanent artworks, monuments and memorials
- Ensure the creation of art that will contribute to the enhancement, enjoyment or understanding of its context and place
- Enhance the design and functionality of the public domain through public art
- Deliver robust, durable public art that will retain its quality and integrity over time
- Ensure that all future public art projects are procured and managed in accordance with the Public Art Policy and Guidelines

### Acquisitions

Acquisitions to the Public Art Collection will be considered with the support of a Public Art Selection Group, comprising of up to four (4) representatives with professional expertise and extensive experience in the selection and commissioning of public art; the visual arts; architectural, urban and landscape design or Aboriginal cultural heritage.

### Public Art Policy Guidelines

Guidelines to be used in conjunction with this Policy outline specific criteria for the evaluation, formal acceptance and ongoing management of all types of public art commissioned by or proposed to Northern Beaches Council.

### Scope and application

This policy applies to all employees, agents, officers, councillors and committee members of Northern Beaches Council, and the general community.

### References and related documents

Northern Beaches Council Draft Northern Beaches Collection Management and Gifts Policy (2018)

Northern Beaches Council Draft Northern Beaches Coast Walk Strategic Plan (2018)

Northern Beaches Council Draft Arts and Creativity Strategy (2018)

Northern Beaches Council (2018), Community Strategic Plan SHAPE2028

NSW Government (2015), Create in NSW: Arts and Cultural Policy Framework

City of Sydney (2016), Public Art Policy

### Definitions

Public Art refers to a range of artwork and art-based activities that interface with the public, including property in private ownership that has publicly accessible space and the public domain. Public Art can include sculpture, place-making elements, wall embellishments, art integrated into the design of buildings, artist-designed seating and fencing, paving work, lighting elements and other creative possibilities. Public Art can serve both an aesthetic and functional purpose.

The Northern Beaches Council Public Art Policy recognises that public art consists of a highly diverse and constantly evolving range of activities and outcomes. For the purpose of this Policy, **public art** is defined in the broadest sense as the product of artists and community members who intend their work or activities to be seen and understood as art in the public realm. Embracing material and immaterial products, public art also includes concepts and activities, which emanate from the creative thinking of artists and the community.

For the purposes of this Policy, the **public domain** means public places and/or open spaces that are situated within, vested in or managed by Council, including parks, beaches, bushland, outdoor recreation facilities, streets, laneways, pathways and foreshore promenades and public buildings, facilities or enclosed structures, owned and managed by Council which are physically accessible to the general public.

### Responsible Officer

Kylie Walshe, Executive Manager Community, Arts and Culture

### Review Date

November 2022

### Revision History

Revision	Date	Status	TRIM Ref
1	5/11/2018	First draft Northern Beaches Council Public Art Policy	2018/703107
2	3/5/2019	Second draft Northern Beaches Council Public Art Policy	2019/246034



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## **1. Introduction**

The Northern Beaches Council Public Art Policy recognises that public art consists of a highly diverse and constantly evolving range of activities and outcomes.

The Public Art Guidelines support the objectives and principles of the adopted Public Art Policy, as well as providing prescriptive criteria and conditions for the evaluation, acceptance, procurement and ongoing management of public art across the Northern Beaches. This is a reference document that can be amended through internal processes.

### **1.1 Aims of the Guidelines**

To develop a framework for the management and promotion of public art as follows:

- Provide guidelines for permanent, temporary and community public art that enhances, animates and gives meaning to the unique natural, cultural and social environment of the Northern Beaches
- Provide guidelines for art that is appropriate to the character and significance of its location and determine the robustness required for day to day use in the public domain
- Provide a framework of objectives for the commissioning of art that will strengthen and support Council's values and vision and enhance the public domain
- Provide a clear, consistent and transparent system for the evaluation and formal acceptance of artworks acquired by Council
- Provide information on procedures for the acceptance and procurement of public art
- Provide a framework for sustainable, best practice management and care of Council's collection of public art

## **2. Guidelines for Artwork Proposals**

### **2.1 Commissions**

Council is committed to implementing a curated approach to commissioning large-scale and permanent public art projects across the LGA, creating an open and transparent commissioning and approval process responding to specific sites and opportunities; establishing a Public Art Selection Panel to provide expert advice, and instituting a robust project methodology framework to manage the final delivery of artwork. Artworks approved for commission will be evaluated in response to the objectives, principles and criteria of the Policy and other relevant plans and strategies.

### **2.2 Gifts/Bequests/Loans**

Offers of gifts, donations, bequests or loans of art are encouraged if they meet the objectives and principles of the Policy. Any proposed donation or loan will be required to comply with the principles and objectives of the Policy and Guidelines prior to acceptance.

### **2.3 Temporary Art Projects**

Council encourages the animation of public places with temporary, ephemeral or community art projects. Approved art projects, performances, festivals and events do not require separate development consent but will need to engage with Council's Event Booking Procedure. Organisers of temporary art projects (including internal teams) should also consult the Sustainable Events Policy for information on procedures and obtaining permits and permission.

### **2.4 Community Art Projects**

Council will facilitate and support a range of creative arts practices **that** involve community participation - from collaborative design through to the actual creation of **artworks** in public spaces - to enhance community engagement, raise community awareness and contribute to positive cultural development outcomes and **inclusive** opportunities for the communities of the Northern Beaches.

### **2.5 Art in Private Developments**

As part of Council's commitment to creating and managing high quality and significant places within the Northern Beaches, and recognising the special ability of artists to contribute to a sense of place, Council encourages the participation of artists in the design of the built environment. Council encourages the private sector to integrate art in the design and budgeting of all appropriate development projects, particularly in those areas physically accessible or visible to the public such as open spaces and building foyers and facades. The private sector may be required to provide public art through conditions of consent to a Development Application. The Public Art Policy and Guidelines will be used as a guide in the consideration of design objectives and procurement procedures, in conjunction with appropriate available professional expertise and resources within Council.

### 3 Criteria for Evaluation

All proposals for artworks submitted to Council will be evaluated according to the following criteria:

- Consistency with the objectives and principles of the Northern Beaches Council's Public Art Policy
- High standards of artistic quality
- Supports community connection through creative expression
- Originality and integrity of the artwork
- Technical feasibility and ability to successfully realise the proposal
- Contribution of the artwork to the animation, enhancement, enjoyment or understanding of its context
- Appropriateness of the artwork to the context of the site
- Impact on the public's day-to-day use of the public domain
- Durability of the artwork and its ability to withstand weathering and physical contact over time
- Safety of artwork including (but not limited to) the design, choice of materials and proposed location
- Life cycle costs
- Consistency with relevant planning, urban design, heritage and environmental legislation, policies and Plans of Management. Note that obscene, offensive, obnoxious, derogatory or defamatory material, as defined in NSW Legislation, will not be permitted.

### 4 Conditions

The following conditions are mandatory for all permanent public art proposals submitted to the Council. These conditions must be met or agreed to prior to formal acceptance of any public artwork and will be incorporated into all commissioning or procurement contracts.

#### 4.1 Contracts

Council will issue contracts or joint agreements for all public art whether commissioned by Council or proposed by third parties, including other government agencies. Issues to be addressed include ownership, insurances and other matters to be determined on a case by case basis.

#### 4.2 Funds

Proposals for public art must demonstrate sufficient funds to cover all aspects of the project costs including permits, procurement, installation and plaques. In addition, Council may require an upfront contribution for the ongoing maintenance of the artwork. The exact amount of the maintenance contribution is to be calculated upon completion of the maintenance schedule.

### 4.3 Life and Review of the Artwork

All permanent public art accepted by Council will generally be on the basis of an agreed timeframe or duration. This timeframe may be reviewed at any time during the originally agreed life cycle if Council has concerns regarding the condition of the artwork or safety aspects.

### 4.4 Relocation, Removal and Disposal

Council may at its absolute discretion and at any time relocate, remove or dispose of public art on land which it owns. Council will respect the provisions of the Copyright (Moral Rights Amendment) Act and give artists the opportunity to indicate preferred disposal options in commissioning contracts. Council will use its best endeavours to consult with the artist when it wishes to relocate or dispose of an artwork.

## 5. Proposals

For Council to give consideration to the installation of art objects within the public domain it will require well-developed proposals that address the Principles in the Public Art Policy and Criteria for Evaluation (Section 3) and include the following additional details:

- Artwork description and/or project rationale
- Artist/s or proposed method to select artist/s
- Preferred site description
- Budget estimate
- Program outline

### 5.1 Delivery Procedures

Procedures for the commissioning, public consultation, procurement and formal acceptance of public art may vary according to the type of project, the procurer and the preferred site. Specific details of delivery procedures will be agreed with Council on a case by case basis.

### 5.2 Development Approval

Permanent public art proposals may require development consent, and as such, advice will be sought from Council's planning teams prior to the commencement of all public art projects. Most temporary and all community public art proposals will be considered 'exempt development' under SEPP No. 60 Exempt and Complying Development if they comply with the provisions of Council's Sustainable Events Policy, however approval must be obtained from Council for the temporary occupation of the public domain.

### 5.3 Collection Management

The Public Art Collection will be managed in accordance with the Northern Beaches Cultural Collection Management and Gifts Policy and Guidelines. This includes the maintenance of a database of permanent public artworks that is regularly updated to include artworks that have been recently procured. The database records the details of each artwork, its provenance, location and an outline of routine maintenance requirements.

**Northern Beaches Council**

**Public Art**

**Working Group**

**Draft Terms of  
Reference**

**May 2019**

v)

**1. NAME**

- a) Public Art Working Group (**PAWG**)

**2. PURPOSE**

- b) Northern Beaches Council is in the process of enhancing its Public Art Collection and requires expert and community advice on matters relating to the proposed commissioning and acquisition of permanent public art for the Northern Beaches, as required by Council's Public Art Policy.
- c) The purpose of the Public Art Working Group is to assist Council in implementing the vision and goals of the Northern Beaches Arts and Creativity Strategy and public art objectives, which includes the delivery of the Coast Walk Public Art Strategic Plan and other public art projects initiated by Council.
- d) Northern Beaches Public Art Objectives:-
- To enliven the Northern Beaches with works of public art that will contribute and enhance the character and design of memorable public places
  - To celebrate and reflect the cultural, social and environmental significance of the Northern Beaches, exploring both the historic and contemporary cultural layers of the Northern Beaches through public art outcomes
  - To deliver a distinctive program of permanent and temporary art initiatives to create a cultural connection for the Northern Beaches community.

**3. WORKING GROUP CHARTER**

- e) The Public Art Working Group operates according to these Terms of Reference and to their relevant Charter. Terms of Reference and Charters are adopted by resolution of Council and may also be amended by Council from time to time. The scope of the Working Group is detailed in the respective Charter (refer Attachment 1)

**4. MEMBERSHIP**

- f) Membership of the Group comprises of up to ten (10) members including:
- up to three (3) Northern Beaches Councillors, and
  - up to seven (7) community members. Community membership of the Group will be by an open advertised invitation process and interested parties are able to self-nominate. The community members will be appointed by the Chief Executive Officer.
- g) All members of this Working Group have an obligation to:
- consider options and provide feedback to Council on matters relating to the development of public art for the Northern Beaches;
  - represent the views of the local arts community in relation to public art outcomes for the Northern Beaches and to support engagement between the arts community and other important stakeholders;
  - assist Council to develop, design and implement strategies for the public art;
  - review public art project ideas; and
  - to provide advice on public art commissions (temporary and permanent), including the development of artists' briefs for artworks in the Northern Beaches.

v)

The Working Group is advisory only and cannot commit Council to expenditure. As contributors to the development of strategies and artist briefs, the Working Group will not be involved in the assessment and selection of public art. A Public Art Selection Panel (PASP) will assess artist proposals in accordance with artist's briefs and recommend the selection of artworks. The final acceptance and procurement of artwork is a decision of Council.

## 5. ELIGIBILITY

- All Councillors are eligible to nominate for membership on the Working Group. Appointments will be determined and endorsed by Council.
- Community representatives must possess such skills, expertise and experience as detailed in the membership and Charter.
- Council will advertise nominations for community representation on the Working Group.
- The selection of members will be undertaken in accordance with Council's Policy for Appointment of Community and Stakeholder Representatives on Working Groups.
- Should a representative vacancy occur during the terms of appointment, a new representative will be selected from eligible applications received from the original call for Expressions of Interest.
- Membership to be reviewed every quarter and if necessary, will be adjusted in accordance with the recommendation from the Working Group.
- If no suitable alternative representatives can be found from the original Expressions of Interest, vacancies would be filled via a further call for Expressions of Interest.

## 6. TERM OF OFFICE

- h) To assist with maintaining effectiveness and the continuity of knowledge within the Working Group the terms of councillors and community members have been staggered. The aim is for established members to provide assistance to incoming Councillors after the council election and 12 months later, reciprocally from Councillors to incoming community members.
- a) The term for Councillors on the Working Group is two (2) years or 12 months following the election of new Council.
- b) The term for other members on the Working Group is three (3) years commencing within 12 months after the election of Council.
- c) All Councillor memberships will cease during the election care taker period. New Councillors should be appointed at the earliest opportunity following the election.
- d) The terms above are subject to the conclusion of the Working Group, when all memberships cease.

## 7. SUPPORT PROVIDED

- a) Council will provide necessary resources to the Working Group. This will include the venue and administrative support such as facilitating and running the meeting, preparation and distribution of the notice of meeting, agenda and the recording of the minutes.
- b) The Community, Arts & Culture Business Unit is responsible for managing the Working Group and will be the main point of contact for members on Working Group related matters. Specialist staff in the areas of public art, cultural development, parks and recreation and capital works will be

v)

available to provide expertise, when required. The role of these representatives is to provide advice on:

- Status of current issues and projects
- Broad policy objectives
- Local Government regulations and relevant legislation.

## **8. TIMETABLE FOR MEETINGS**

- a) The Working Group is to meet up to four (4) times throughout the year.
- b) A meeting will be limited to a maximum of two (2) hours duration unless the Group resolves to extend the meeting to a particular time or until the completion of business.
- c) The schedule of meeting dates and venues will be provided to the members in advance and an agenda will be provided at least 7 days prior to meeting.

## **9. ATTENDANCE AT MEETINGS**

- a) All members are expected to attend the meetings, or otherwise tender their apologies to either the Chair or Working Group liaison person.
- b) If members are unable to attend - members may delegate their position to another member of their organisation, with the approval of the Chairperson.
- c) No member should be absent for more than two (2) consecutive meetings without first seeking, and being granted leave by the Chair. Without being granted such leave in these circumstances, the person's membership will be re-evaluated.
- d) While other Councillors may attend Group meetings as observers, the meetings will not be open to other members of the public.

## **10. MEETING PRACTICES AND PROCEDURES**

- a) The Council will ensure that each meeting is properly recorded with the use of minutes, which will be reported to Council.
- b) The quorum for each meeting will be one half plus a Councillor. If a quorum is not present within 30 minutes within the commencement time of the meeting, it will become an informal meeting with no recommendations or decisions made.
- c) A nominated Councillor is the Chair of the Working Group.
- d) The Chair directs the progress of the Working Group meeting. Subject to any determination by the Chair, each item is to be dealt with in the order in which it appears on the agenda.
- e) The Chair role is to facilitate the conduct of the meetings and ensure the Working Group focuses on its primary goal and objectives.
- f) This Working Group is advisory in purpose and should have the intention of reaching consensus when endorsing items and recommendations. It has no authority to make decisions on behalf of Council.

v)

- g) It will be at the discretion of the Chair when a matter is to be put to the vote. In such circumstances voting is to be by way of a show of hands. For a vote to be carried the matter must be supported by a majority of members present, with the Chair having a casting vote in the event the vote is tied.

## 11. MODEL CODE OF CONDUCT

- a) All members of the Working Group are required to observe the adopted Model Code of Conduct and any other policy or requirement applicable to the proper functioning of the Working Group.
- b) Members shall act in a professional and responsible manner with the information they obtain.
- c) Members must respect each other (often despite differences) and work together to create an open and trusting atmosphere. The group requires openness and honesty in order to function well and members should feel free to express their opinions and views without fear of recrimination.
- d) A breach of the Terms of Reference may lead to the member being removed from the Working Group by the Chair.
- e) Members of the Working Group do not have the authority to make representations to the media on Council or the Working Groups behalf. In accordance with Council's Media Policy, the Mayor is the only person permitted to speak to the media on behalf of the Council and the Working Group.
- f) Conflicts of Interest: Council recognises that community representatives join such Groups and Committees because of special interests they may have, and Council welcomes their expertise. Nevertheless, it is important that Council understands the basis of advice it receives from the Groups, so members will be requested to declare any organisation they may represent. Disclosures of Conflicts of Interest, particularly pecuniary interests need to be made by members of the Group and recorded in the minutes in accordance with section 442 and 443 Local Government Act 1993.
- g) Confidentiality and Privacy: Members may have contact with confidential or personal information retained by Council. If so, members are required to maintain the security of any confidential or personal information and not access, unless the member is authorised to do so.

## 12. COUNCIL VALUES

- i) All members of the Working Group and all meeting attendees are expected to observe Northern Beaches Council Values outlined below:
  - **Trust:** Because being open brings out our best.
  - **Integrity:** Because we are proud to doing what we say.
  - **Teamwork:** Because working together delivers.
  - **Service:** Because we care as custodians for the community.
  - **Respect:** Because valuing everyone is how we make
  - **Leadership:** Everyone has a leading role

## 13. NEXT REVIEW DATE:

- This Terms of Reference will be reviewed prior to the establishment of a new Working Group.
- Amendments to this Terms of Reference may only be determined by Council.

## ATTACHMENT 1

### CHARTER: Northern Beaches Council Public Art Working Group

<b>Established: May 2019</b>	<b>Function:</b> To provide expert advice to Northern Beaches Council on matters relating to proposed projects for permanent public art for the Northern Beaches, as required by Council's Public Art Policy.
<b>Stakeholder Representatives:</b> <ul style="list-style-type: none"> <li>Membership of the Group is provisionally for three (3) years however at its discretion, Council may vary the Term for any reason.</li> <li>If there is a change to the Term, Northern Beaches Council commits to providing at least thirty days' notice to affected Working Group members.</li> </ul>	
<b>Quorum and Voting</b> <ul style="list-style-type: none"> <li>The quorum for each meeting will be one half plus a Councillor</li> <li>If a quorum is not present within 30 minutes within the commencement time of the meeting, the meeting shall become an informal meeting with no recommendations or decisions made.</li> <li>The Group should have the intention of reaching consensus when endorsing items and recommendations.</li> </ul>	<b>Composition/Membership</b> Membership of the Group comprises of up to ten (10) representatives including: <ul style="list-style-type: none"> <li>Up to three (3) Councillors</li> <li>Up to seven (7) community representatives with expertise in public art and cultural development and experience and knowledge of the social, environmental and heritage significance of the Northern Beaches.</li> </ul> Eligibility for members is outlined in item 5 – Eligibility of the Terms of Reference and must meet the requirements of clauses 3.5 and 3.6 of the Procedures for the Administration of the Model Code of Conduct for Local Councils in NSW.
<b>Reporting Procedures:</b> Notes of meetings will be reported to the Director Community & Belonging	
<b>Meetings:</b> <ul style="list-style-type: none"> <li>The Group will meet as a minimum, four (4) times per year.</li> <li>The schedule of meeting dates will be distributed at the formation of the Group.</li> <li>Agenda items, time and venue will be provided to the members in an agenda at least seven (7) days prior to the meeting.</li> </ul>	
<b>Ex Officio Advisors:</b> Officers of Government and Statutory Corporations or other advisors as required. <ul style="list-style-type: none"> <li>Executive Manager Community, Arts and Culture</li> <li>Business Unit: Community, Arts and Culture</li> </ul>	<b>Council Members Appointed:</b> <ul style="list-style-type: none"> <li>Executive Manager Community Arts &amp; Culture, or delegate</li> </ul>

# **Northern Beaches Council Public Art Selection Panel**

## **Draft Terms of Reference**

### **May 2019**

## 1 NAME

Public Art Selection Panel (PASP)

## 2 PURPOSE

The purpose of the Public Art Selection Panel (the Panel) is to provide independent expert advice to Northern Beaches Council on the procurement of permanent public art for the Northern Beaches, as required by Council's Public Art Policy.

**The principal objective of the Panel is to assist Council in implementing the vision and goals of the Arts and Creativity Strategy, which includes the delivery of the Coast Walk Public Art Strategic Plan and other public art projects initiated by Council.**

The Panel will provide advice on the decision-making process to:

- select artists for a short-list or commission for site-specific permanent public art projects, in accordance with the Coast Walk Public Art Strategic Plan and its curatorial framework
- select artists for a short-list or commission for significant permanent public artworks associated with major capital projects delivered by Northern Beaches Council.

## 3 PANEL CHARTER

The Public Art Selection Panel operates according to these Terms of Reference and to the relevant Charter. The scope of the Panel is detailed in the respective Charter (refer Attachment 1).

## 4 MEMBERSHIP

Collectively the Panel will have professional knowledge of Sydney's creative sector, an informed view of the Northern Beaches coastline and an understanding of the place-making potential of public art for the Northern Beaches.

Membership of the Panel comprises up to five members representing the following:

- Four representatives with professional expertise and extensive experience in the selection and commissioning of public art; the visual arts; architectural, urban and design or Aboriginal cultural heritage
- Executive Manager Community Arts & Culture, or delegate

The membership composition is detailed in the Charter (refer Attachment 1).

The Panel is to convene up to four times a year. The primary responsibility of the Panel is to provide independent, expert advice to Council. All members of this Panel have an obligation to:

- Review documents and consider matters at hand, including assessing specific artistic works
- Attend all meetings scheduled for the Panel
- Share knowledge, encourage discussion and actively participate in Panel deliberations
- Communicate and seek feedback from each other to achieve consensus on recommendations, and where consensus is not possible for any reason, respect the Panel's majority decision regarding advice provided to Council
- Respect the values of the communities that may be affected by Panel advice

- Treat fellow Panel members and Council staff professionally and act in good faith
- Maintain confidentiality as appropriate and as required
- Serve independently with the ability to give impartial advice without financial interest and without representing the specific interests of specific groups or individuals
- Demonstrate a robust approach to actual or perceived conflicts of interest and provide relevant updates as required.

## **5 ELIGIBILITY**

- Councillors are not eligible to nominate for membership on the Panel. Community appointments will be determined and endorsed by the CEO.
- Community representatives must possess such skills, expertise, as detailed in the Charter (Attachment 1)
- Should a representative vacancy occur during the terms of appointment, a new representative will be determined and endorsed by the CEO.

## **6 TERM OF OFFICE**

- a) Panel members are appointed for a limited term of three (3) years. In addition, Northern Beaches Council will from time to time recruit new members to replace members who resign during their three-year term.
- b) Northern Beaches Council retains the right to nominate or make ex officio appointments to ensure the requisite skills and expertise are present on the Panel.

## **7 SUPPORT PROVIDED**

- a) Council will provide necessary resources to the Panel. This will include the venue and administrative support such as facilitating and running the meeting, preparation and distribution of the notice of meeting, agenda and the recording of the minutes.
- b) The Community, Arts & Culture Business Unit is responsible for managing the Panel and will be the main point of contact for members on Panel related matters. Specialist staff will be available to provide expertise, if required.

## **8 TIMETABLE FOR MEETINGS**

- a) The Panel is to meet up to four (4) times throughout the year
- b) A meeting will be limited to a maximum of two (2) hours duration unless the Panel resolves to extend the meeting to a particular time or until the completion of business
- c) The schedule of meeting dates and venues will be provided to the members in advance and an agenda will be provided at least 7 days prior to meeting.

## **9 MEETING PRACTICES AND PROCEDURES**

- a) The meetings will be Chaired by the Executive Manager Community Arts & Culture, or delegate
- b) All members are expected to attend the meetings, or otherwise tender their apologies to either the Chair or Panel liaison officer
- c) No member should be absent for more than two (2) consecutive meetings without first seeking, and being granted leave by the Chair. Without being granted such leave in these circumstances, the person's membership will be re-evaluated.

## **10 MODEL CODE OF CONDUCT FOR GROUPS AND COMMITTEES**

- a) All members are required to observe the adopted Model Code of Conduct and any other policy or requirement applicable to the proper functioning of the Panel.

- b) Members shall act in a professional and responsible manner with the information they obtain.
- c) Members must respect each other (often despite differences) and work together to create an open and trusting atmosphere. The Panel requires openness and honesty in order to function well and members should feel free to express their opinions and views without fear of recrimination.
- d) A breach of the Terms of Reference may lead to the member being removed from the Panel by the Chair.
- e) Members of the Panel do not have the authority to make representations to the media on Council or the Committee's' behalf. In accordance with Council's Media Policy, the Mayor is the only person permitted to speak to the media on behalf of the Council and the Panel.
- f) Conflicts of Interest: Council recognises that community representatives join such Groups and Committees because of special interests they may have, and Council welcomes their expertise. Nevertheless, it is important that Council understands the basis of advice it receives from the Groups, so members will be requested to declare any organisation they may represent. Disclosures of Conflicts of Interest, particularly pecuniary interests need to be made by members of the Panel and recorded in the minutes in accordance with section 442 and 443 Local Government Act 1993.
- g) Confidentiality and Privacy: Members may have contact with confidential or personal information retained by Council. If so, members are required to maintain the security of any confidential or personal information and not access, use or remove any information, unless the member is authorised to do so.

## 11 COUNCIL VALUES

All members of the Panel and all meeting attendees are expected to observe Northern Beaches Council Values outlined below:

- **Trust:** Because being open brings out our best.
- **Integrity:** Because we are proud to doing what we say.
- **Teamwork:** Because working together delivers.
- **Service:** Because we care as custodians for the community.
- **Respect:** Because valuing everyone is how we make
- **Leadership:** Everyone has a leading role

## 12 NEXT REVIEW DATE:

This Terms of Reference will be reviewed prior to the establishment of a new Panel. Amendments to this Terms of Reference may only be determined by Council.

ATTACHMENT 1	
CHARTER: Northern Beaches Council Public Art Selection Panel	
<p><b>Established:</b> May 2019</p>	<p><b>Function:</b> To provide independent expert advice to Northern Beaches Council on the procurement of permanent public art for the Northern Beaches, as required by Council's Public Art Policy.</p>
<p><b>Stakeholder Representatives:</b></p> <ul style="list-style-type: none"> <li>• Membership of the Panel is provisionally for three (3) years however at its discretion, Council may vary the Term for any reason.</li> <li>• If there is a change to the Term, Northern Beaches Council commits to providing at least thirty days' notice to affected Committee members.</li> </ul>	
<p><b>Quorum and Voting</b></p> <ul style="list-style-type: none"> <li>• The quorum for each meeting will be three members</li> <li>• If a quorum is not present within 30 minutes within the commencement time of the meeting, the meeting shall become an informal meeting with no recommendations or decisions made.</li> <li>• The Panel should have the intention of reaching consensus when endorsing items and recommendations.</li> </ul>	<p><b>Composition/Membership</b></p> <p>Membership of the Panel comprises of up to five (5) members including:</p> <ul style="list-style-type: none"> <li>• Four (4) representatives with professional expertise and extensive experience in the selection and commissioning of public art; the visual arts or architectural, urban and landscape design</li> <li>• Executive Manager Community Arts and Culture, or delegate (Chair)</li> </ul> <p>Eligibility for members is outlined in item 5 – Eligibility of the Terms of Reference and must meet the requirements of clauses 3.5 and 3.6 of the Procedures for the Administration of the Model Code of Conduct for Local Councils in NSW.</p>
<p><b>Reporting Procedures:</b></p> <p>Minutes of meetings will be reported to the CEO.</p>	
<p><b>Meetings:</b></p> <ul style="list-style-type: none"> <li>• The Panel will meet up to four (4) times per year.</li> <li>• The schedule of meeting dates will be distributed at the formation of the Panel.</li> <li>• Agenda items, time and venue will be provided to the members in an agenda at least seven (7) days prior to the meeting.</li> </ul>	
<p><b>Ex Officio Advisors:</b> Officers of Government and Statutory Corporations or other advisors as required.</p> <ul style="list-style-type: none"> <li>• Executive Manager Community, Arts and Culture Business Unit: Community, Arts and Culture</li> </ul>	<p><b>Council Members Appointed:</b></p> <p>N/A</p>



# Northern Beaches Coast Walk Public Art Strategic Plan

May 2019



## GML Heritage

### Report Register



The following report register documents the development and issue of the report entitled Northern Beaches Coastal Walkway Public Art Trail—Strategic Plan, undertaken by GML Heritage Pty Ltd in accordance with its quality management system.

Job No.	Issue No.	Notes/Description	Issue Date
18-0210	5	Revised Draft Report	4 December 2018
18-0210	6	Revised Draft Report	8 February 2019
18-0210	7	Final Report	15 May 2019

### Quality Assurance

GML Heritage Pty Ltd operates under a quality management system which has been certified as complying with the Australian/New Zealand Standard for quality management systems AS/NZS ISO 9001:2008.

The report has been reviewed and approved for issue in accordance with the GML quality assurance policy and procedures.

<b>Project Manager:</b>	Emma McGirr	<b>Project Director &amp; Reviewer:</b>	Sharon Veale
<b>Issue No.</b>	7	<b>Issue No.</b>	7
<b>Signature</b>		<b>Signature</b>	
<b>Position:</b>	Heritage Consultant	<b>Position:</b>	Chief Executive Officer
<b>Date:</b>	15 May 2019	<b>Date:</b>	15 May 2019

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Northern Beaches Coast Walk Public Art Trail—Strategic Plan—Final Report, May 2019

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# Mayor's Message

## The Northern Beaches coast is one of the most beautiful coastlines you will find in the world.

Once complete, the Coast Walk will allow the community and visitors to experience 36km of breathtaking coastline with one continuous pathway.

The area is abundant with pristine beaches, stunning headlands, clifftop bushland and wildlife, and it's rich in stories of historical, environmental, Indigenous and heritage significance.

Public art will help people experience the walk that connects this extraordinary coastal landscape. Artworks will feature both permanent and temporary installations and will function alongside high-quality landscaping, good urban design and wayfinding signage; these will all play a role in complementing the wonderful natural environment and help people to explore the rich culture of the Northern Beaches.

This is why we have put so much energy into consulting with the community and preparing the Coast Walk Public Art Strategic Plan. The plan outlines our community's long-term vision and principles for acquiring and commissioning art along the Coast Walk. It prioritises where artworks can celebrate the people and places of the Northern Beaches and identifies where art can be integrated into both landscape and architecture. We want new works to look and feel like they were meant to be there.

Council and our future creative partners will refer to the strategy when planning and curating artworks so that the experience delivered is of high quality, promotes a sense of connection and is memorable.

Artists will be invited to respond to the unique character and history of our special places. Their works will help create inspiring public spaces that foster a sense of connection and belonging.

I thank the many people who have been involved in the preparation of this strategy including the community, staff and our consultants. The work here advances on all the wonderful public art initiatives that have over time enriched our community between Manly and Palm Beach.

I look forward to it coming to life.

**Michael Regan, Northern Beaches Mayor**  
May 2019



# Introduction

10

#### GML Heritage

The Coast Walk is a signature Northern Beaches' experience spanning 36 kilometres from Manly to Palm Beach. The walk provides access to a spectacular stretch of NSW coastline. It is defined by dramatic headlands, peninsulas, bushland, rock platforms, lagoons, beaches and ocean views. It reflects the area's unique identity, character, history and lively community.

This Strategic Plan (the Plan) provides the Northern Beaches Council and future creative collaborators with a guide to the planning and delivery of high-quality public artworks, integrated design projects, heritage interpretation and cultural programs along the Coast Walk.

The Plan contains the following:

- A vision for public art on the Coast Walk
- A set of principles to guide decision making and delivery of art projects
- A curatorial framework, to guide the direction of art projects
- A recommended artistic approach and criteria for selecting sites
- An Implementation Plan, with actions and recommendations for the delivery of art projects.

#### Aims

This Strategic Plan has three main aims:

- Activate the Coast Walk with works of art that will contribute to the character, design and quality of people's experiences
- Provide engaging interpretation of the coastline's history that reflects and celebrates the many stories of the area, including Aboriginal, environmental and cultural histories
- Deliver a distinctive program of art and cultural projects to promote the Northern Beaches as an exciting part of Sydney's cultural and creative landscape.



The Duke Paoa Kahalanamoku Statue at McKillop Park on Freshwater Head. (Source: <manlytravellersguide.com.au>)



Flora of coastal NSW. (Source: State Library of NSW)

### Benefits of Public Art

Public art can enliven and enrich places and our experience of them. Artists creatively express ideas in response to places and uncover new ways of telling stories, seeing the past and reflecting on contemporary issues. The Coast Walk's significant values can be reimagined through public artworks and this can generate lasting community benefits. Public art can foster community cohesion, civic pride, cultural awareness, enjoyment and appreciation. It can enhance the vitality and attractiveness of the public realm and support longer term investment in artistic and creative innovation, capacity and capability.

Public art can be created in many mediums and forms. It can be permanent, temporary or ephemeral, stand-alone and applied. It can be integrated into the design and function of places through the engagement of artists in design teams for public domain works. Traditional mediums for public art such as sculpture are well known. Interactive and alternative forms of contemporary work and installations in digital and other media create exciting new opportunities.

Whether high quality artworks by leading artists that attract business and tourism, or small-scale, community-based art projects, public art and cultural expression can enrich history and heritage as well as create truly memorable, meaningful visitor experiences and 'must-see' destinations.

### Artistic Approaches

The Strategic Plan recommends two artistic approaches for identified sites along the Coast Walk.

- **Integrated Artworks**—High quality, permanent art that integrates with and complements our coastline's urban and natural landscape. Artworks will demonstrate:
  - artistic excellence
  - empathy to specific sites
  - functionality such as seating
  - diversity in function and form.
- **Artistic Programming**—Cultural programs and art-based activities which may include activations and ephemeral art installations, talks, tours, festivals, events and temporary exhibitions.

#### GML Heritage

### Project Background

The Plan has been informed by a Scoping Study and a Community and Stakeholder Engagement Program.

The Scoping Study contains background information and research undertaken to inform the Plan. It broadly identifies cultural, historic, environmental, natural and social values along the Coast Walk and immediate environs. It identifies many of the important physical attributes and characteristics associated with key sites and places.

The Community and Stakeholder Engagement Program and Marketing Campaign ran from June to September 2018. Over the four-month period of engagement, over 856,539 people were made aware of the project. Of this number, 1,206 were formally engaged through face-to-face methods. At these events and activities, the community were invited to share their concerns, interests and artistic aspirations for the Coast Walk as part of the development of the Plan.

### Authorship and Acknowledgements

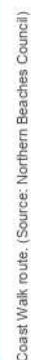
GML prepared this report in collaboration with Northern Beaches Council. It was authored by Sharon Veale (GML Principal) and Emma McGirr (GML Heritage Consultant) with the assistance and support of Grace Fryar and John O'Callaghan (JOC Consulting) and Ari Andersons (Insite). Annabelle Wijaya (GML Graduate Consultant) assisted with the design and layout of the report.

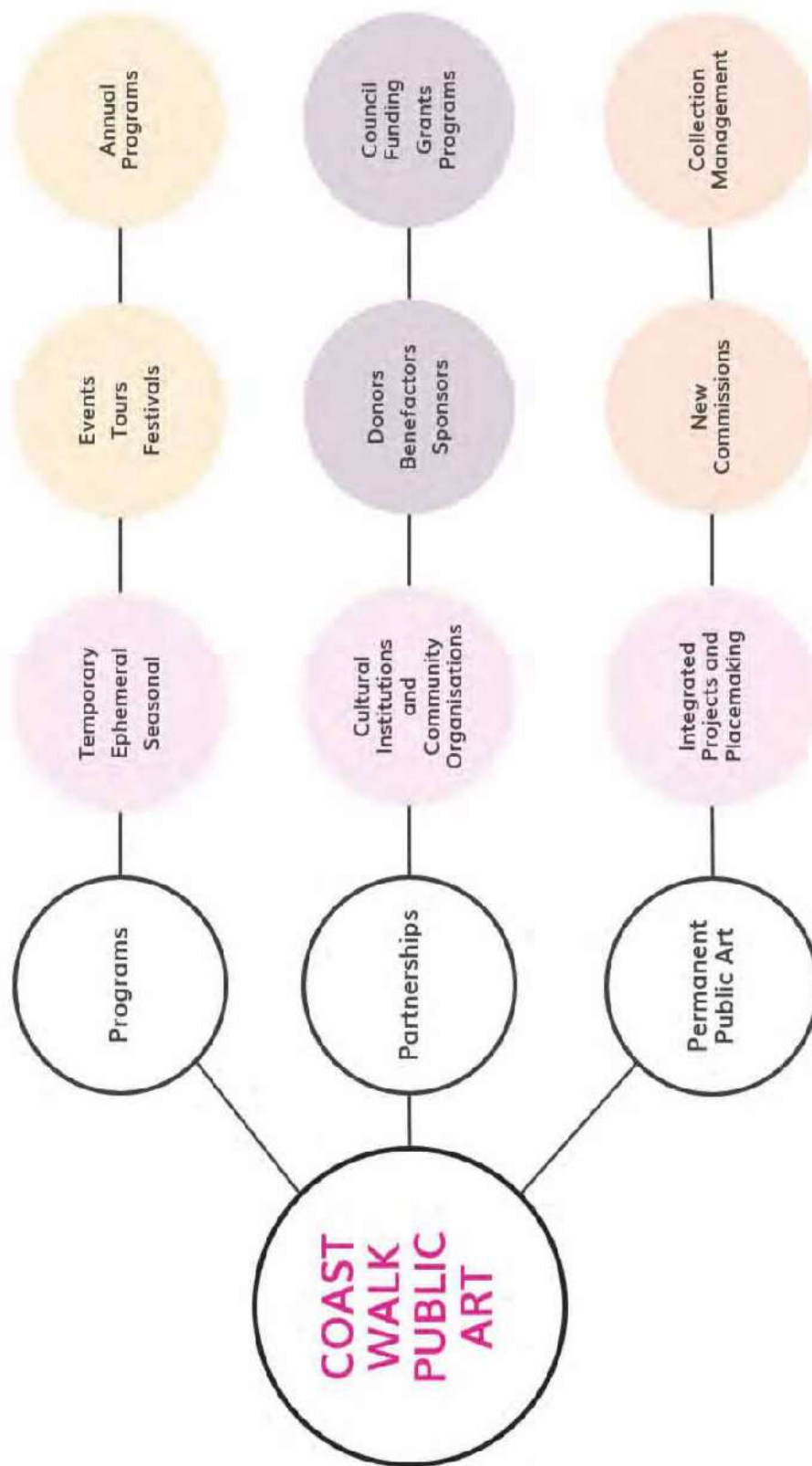
GML gratefully acknowledges the assistance of the Northern Beaches Council staff and Coast Walk Public Art Working Group, as well as the many community members and groups who gave generously of their time to provide input into the document. GML would like to especially acknowledge the Northern Beaches Project Team for their assistance, including:

- Kylie Walshe—Executive Management Community, Arts and Culture;
- Ellis O'Beirne—Major Projects, Business Executive;
- Megan Trehame—Project Coordinator; and
- Michael Hedger—Director Manly Art Gallery and Museum.



Fairy Bower Rock Pool at Manly, with Oceanides sculpture. (Source: Stitchu)





Interrelated initiatives for the Coast Walk Public Art project. (Source: GML)

Northern Beaches Coast Walk Public Art Trail—Strategic Plan—Final Report, May 2019

# Vision

# 02

### **The Vision**

The Northern Beaches Coast Walk will connect and showcase our extraordinary coastal environment and heritage through a celebration of art and culture.

### **The Mission**

To create vibrant, distinctive places that inspire artistic collaborations and connect communities from Manly to Palm Beach.

GML Heritage

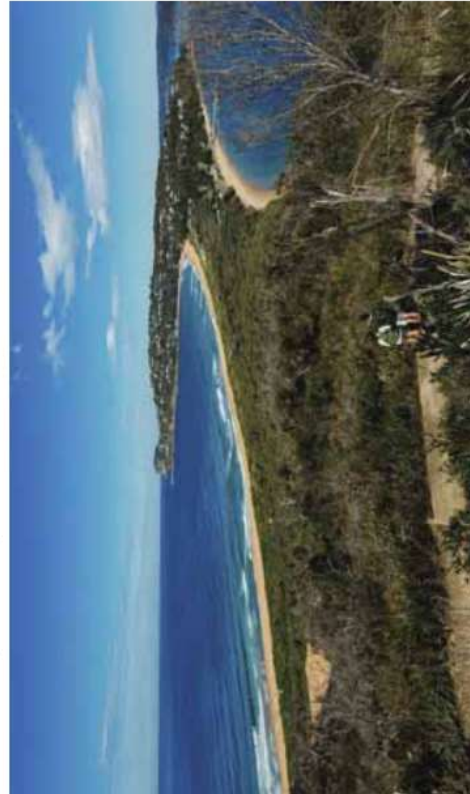
The history, attachments and stories at local places provide a rich source of inspiration for creativity and the development of a distinctive expression of the Coast Walk's character and identity.

The vision recognises that art connects communities and can enhance social, environmental and economic outcomes. Some of the potential benefits include:

- Linking and enhancing the headlands
- Creating vibrant and aesthetically pleasing public places through sensitive design
- Attracting and connecting people to well-designed destinations or landmarks
- Revealing and expressing deeper or hidden meanings at places through connections to local history, heritage, culture and story
- Generating new interpretations and different understandings of places
- Celebrating different forms of cultural expression and creativity
- Encouraging increased public engagement, appreciation and understanding of art, culture and design
- Growing the economy through destination and cultural tourism experiences
- Providing opportunities for employment and engagement for local creatives with benefits that also flow to suppliers and manufacturers.



Turmetta Headland. (Source: Visit NSW)



Barrenjoey Headland. (Source: Visit NSW)

# Principles

30

### 3.1 Principles

Eight guiding principles have been developed for creating public art along the Northern Beaches Coast Walk.

1. Respect and acknowledge Aboriginal cultural heritage
2. Celebrate and conserve significant natural and cultural values
3. Connect places and people along the coast
4. Foster artistic and cultural expression and encourage creative collaboration
5. Enrich places through high quality art and design
6. Interpret the history and significance of the coast
7. Value artistic and cultural diversity and be inclusive
8. Create a distinctive and recognisable Northern Beaches Coast Walk identity.

The principles provide guidance when selecting sites, developing projects, preparing artists' briefs, commissioning artists and acquiring, fabricating and installing artworks. They strive to balance the Coast Walk as a landscape corridor and experience (with its context and layers of significance), with the people that live, work and play in the area and the unique culture and values of the Northern Beaches. Each principle is discussed further below.



Detail of Jonathan Jones' *barrangal dyara* (skin and bones), Royal Botanic Gardens Sydney, Kaldor Public Art Projects 2016.  
(Source: Peter Greig)

## Principle 1: Respect and acknowledge Aboriginal cultural heritage

Northern Beaches Council is committed to recognising and respecting the area's continuing Aboriginal history and heritage in partnership with local Aboriginal people. Art projects for the Coast Walk focused on Aboriginal culture and heritage need to respond to the stories and places that Aboriginal people themselves wish to share.

Community engagement in the Northern Beaches for the Plan has demonstrated that there is a strong interest in understanding more about Aboriginal history, heritage, places and stories as part of local life and the future experience of the Coast Walk.

More broadly, Destination NSW reported that 394,000 tourists participated in Aboriginal tourism activities in NSW in the year ending in September 2016. Seeing Aboriginal art or displays, engaging with Aboriginal people and visiting special places all receive high participation rates from domestic and overseas visitors. Two in three Australians have a strong interest in learning more about and participating in Aboriginal arts and cultural activities.

The Northern Beaches Coast Walk provides many opportunities for public art, interpretation, activities, events and programming to recognise, acknowledge and celebrate Aboriginal history and heritage, while enriching the broader community's cultural awareness.

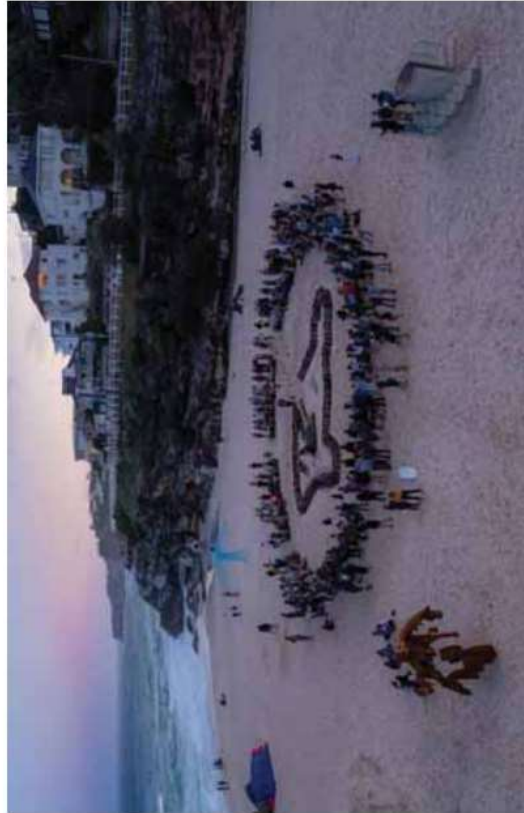
Opportunities for Aboriginal led public educational programs and place-based activities to activate the Coast Walk could also be explored.

### Key Success Factors

- Acknowledgement and respect for Aboriginal people's rights and interests within public art
- Opportunities and services nurture and support Aboriginal creative expression, education, employment and enterprise through public art and cultural programs
- Dedicated investment and funding to support the development of signature works and programs by Aboriginal artists and creatives

- Alignment with current Aboriginal events
- High-profile artworks and interpretation to build awareness and recognition of Aboriginal culture, history, heritage and stories.

Note: For further context and information refer to the Northern Beaches Coast Walk Public Art Scoping Study.



Gewura Gurruwin (whale shark), by Nicole Monks and 107 Projects, Tamarama Beach, 2018. (Source: ABC News)

## Principle 2: Celebrate and conserve significant natural and cultural values

There is increasing public awareness and recognition of the importance of protecting the natural environment. Cultural heritage is most commonly associated with the built environment, but there is growing recognition that the celebration and conservation of wider cultural values are key indices of social sustainability and community wellbeing.

The Northern Beaches Coast Walk traverses along and through many sensitive and special natural and cultural places. The coastline and bushland are living environments that include many native plant and animal species, some of which are threatened. Increasing development, population growth and environmental change challenge the ongoing protection of the natural and cultural environments.

The Coast Walk provides an opportunity to communicate a 'big story' about our continuing relationship to land and place. It can provide a forum for Northern Beaches Council and the community to collaborate, to promote, celebrate and actively manage and conserve significant values that we all recognise as important for future generations.

### Key Success Factors

- Significant natural and cultural heritage values are conserved
- Natural and cultural heritage values are creatively celebrated through site specific artworks
- Opportunities for community engagement and connection are fostered through programs to generate increased understanding of natural and cultural heritage values
- Monitoring and maintenance programs are supported
- Impacts on significant natural and cultural values are managed and mitigated.



Humpback whale. (Source: Manly Guide)

Note: For further context and information refer to the Northern Beaches Coast Walk Public Art Scoping Study.

### Principle 3: Connect places and people along the coast

The Northern Beaches Coast Walk provides a signature experience of the area from north to south, connecting the various villages and communities as well as visitors to special landscapes, places, Aboriginal culture, history, heritage and local stories.

The Northern Beaches lifestyle, where beautiful beaches, dramatic headlands and sweeping coastal vistas, combined with a rich natural and cultural history and heritage, creates a strong identity and spirit of place. The local community are proud of the area and value the quality of life that it offers. They value the scenic landscape and places where they can be in nature to reflect and recharge. The distinctive character and identity of each of the local villages is treasured.

As with many other areas in metropolitan Sydney, population growth, demographic change and capital investment, as well as climate change and shifting weather patterns, present some uncertainty alongside challenges and opportunities when planning. The population of the Northern Beaches is forecast to grow from 269,743 in 2018 to 309,333 by 2036. This increase will alter patterns of urban development. It will also change the use and demand for public open space and recreational activities. In this context, there will be a continuing desire to access the area's natural beauty and for connections to the history and heritage of the Northern Beaches to revitalise and shape vibrant and distinctive places that reflect local character, stories and culture.

#### Key Success Factors

- Communities from north to south feel a strong sense of belonging to the Coast Walk
- The Coast Walk is a vibrant cultural connector that provides a community forum for engagement in nature, artwork and creative programs
- Facilitating creative collaborations between people from across the Northern Beaches community
- Commissioning artworks that connect places along the Coast Walk.

Note: For further context and information refer to the Northern Beaches Coast Walk Public Art Scoping Study.



Narrabeen Lagoon trail. (Source: Stichtu)

#### Principle 4: Foster artistic and cultural expression and encourage creative collaboration and engagement with the community

Art has the capacity to challenge people's thinking and provoke new ways of seeing and understanding. Where artists have the freedom to create and express themselves they can confront conventional thinking, respond to sensitive issues and tackle difficult topics.

Public art through which artists creatively respond to place, history, stories, or contemporary issues can generate new meanings, inspire and empower people. Creative programming along the Coast Walk can uncover hidden histories, stories, memories and places to reveal fresh understandings. Such activities can be transformative and create lasting memories and experiences.

Public art project briefs should encourage and foster research and artistic inquiry into the past to uncover and promote different perspectives.

Creative collaboration, engagement and exchange between local knowledge holders and artists should be supported to deepen understanding. Cultural programs that integrate the understandings and meanings associated with places and promote public discussion and debate should be encouraged.

Creating public artworks and programs that engage and resonate with deeper values and meanings will support community wellbeing, cohesion, personal development and learning.

#### Key Success Factors

- Through artworks along the Coast Walk, new understandings of history and place are revealed
- Artists' work challenges and provokes heightened public awareness of issues and ideas
- Creative collaborations are innovative and engaging for the community and visitors alike
- Coast Walk artworks and programs are regularly featured in the media.

Note: For further context and information refer to the Northern Beaches Coast Walk Public Art Scoping Study.



Wrapped Coast by Christo and Jeanne-Claude, October–December 1989, Little Bay, Sydney. (Source: Kaldor Public Art Projects)

## Principle 5: Enrich places through high quality art and design

Providing the community with access to the best in contemporary art and design is an opportunity to increase understanding of the value of the arts and creativity as part of everyday life and experience.

The Coast Walk will support new and emerging approaches and ideas in contemporary art and design to the highest standards of creative excellence. Works will be unique and created with superior attention to detail and standards of excellence in design, materiality and fabrication.

Opportunities will be created for works by artists of the highest calibre including local and emerging artists to respond to the unique qualities of the Coast Walk. Exploring pathways for high-profile artists to work collaboratively with local and emerging artists and creatives to build capacity and experience is encouraged.

Artworks will be significant enough to become attractions and create vibrant hubs. They will act as cultural destinations for locals and tourists alike.

The design and visual language for the Coast Walk public domain will be of the highest quality. Materials, detailing, colour, form, siting, scale and character should be consistent along the Coast Walk and sympathetic to the natural and cultural contexts. Sustainability will be a key consideration.

Works will support and encourage public interaction, engagement and enjoyment. The best in contemporary art practice and design appropriate to each location will animate places and celebrate culture through creativity, excellence and innovation. People, including families and children, will be able to touch, play, delight in, or use the artwork or objects in the public realm. Movement and interactivity are encouraged.

### Key Success Factors

- Connections within the local and regional arts and creative community are supported by fostering artistic and design excellence along the Coast Walk
- Artistic excellence and quality design become synonymous with the Coast Walk
- Artworks and design recognise environmental sustainability and impact at all stages in the project life cycle.



*Third Breath, James Turrell, Center for International Light Art, Unna, 2005. (Source: Centre for International Light Art)*  
Note: For further context and information refer to the Northern Beaches Coast Walk Public Art Scoping Study.

## Principle 6: Interpret the history and significance of the coast

Different locations along and in proximity to the Coast Walk have a significant story to tell.

Opportunities to enrich the experience and understanding of places can be explored through artworks, integrated interpretation and programs. At each location creative and sympathetic responses to the place, its setting and wider context are encouraged. It is clear from the public engagement undertaken that the community do not want artworks diminishing or spoiling their appreciation of the natural values of the special places associated with the Coast Walk; they do however want to know more about the importance of places and their stories.

Artworks and programs need to respond to the audiences and predominant uses associated with places. Creative interpretation can be used in the public domain to enrich the understanding of natural and cultural values. This may be through landscape design, such as specifying plant species that interpret former vegetation communities, or place naming that uses Aboriginal language to increase public awareness of Aboriginal people's connection to Country.

At sensitive locations, setting, scale, form and materiality will be important considerations. The size of the proposed artwork should be consistent with the character and spirit of the place. Depending on the surrounding landscape, context and setting, a single signature work, a series of artworks, or small, subtle pieces that surprise and delight people may be appropriate. When commissioning pieces the distinctive character and feel of the location will be considered, as will the vision, curatorial themes and overarching narrative and experience of the Coast Walk.

### Key Success Factors

- Visitors and users leave the Coast Walk experience with an increased understanding of the history and significant natural and cultural values
- A wider range of people are invited to experience significant natural and cultural values through the 'pulling power' of high quality artworks
- Artworks respect and celebrate the history and significance of the coast.



M24 midjet submarine wreck site, off the coast. (Source: Rick Grundy)

Note: For further context and information refer to the Northern Beaches Coast Walk Public Art Scoping Study.

## Principle 7: Value artistic and cultural diversity and be inclusive

Australia is culturally diverse. Not only is Australia home to the world's oldest living culture but Australia is now home to people from many different countries across the globe. This cultural diversity makes us a vibrant and culturally rich nation.

Artwork should be accessible to all members of the community. Aboriginal people, children and young people, older people, people with disabilities and people of diverse cultural backgrounds should not experience barriers to engagement in public art and cultural programming.

The Northern Beaches Coast Walk should be a place where people from the community feel a strong sense of belonging regardless of age, ability, socioeconomic factors or social/cultural background. Opportunities to realise art projects or to participate in cultural programs that foster understanding and cultural consciousness to enhance belonging, identity and pride in the locality should be encouraged.

### Key Success Factors

- An increase in the diversity of people who access and participate in art and cultural programs
- Diversity goals and objectives keep pace with population growth and demographic change, so the Coast Walk remains inclusive and accessible.



Manly Jazz Festival 2018. (Source: @beachescouncil Instagram)

Note: For further context and information refer to the Northern Beaches Coast Walk Public Art Scoping Study.

## Principle 8: Create a distinctive and recognisable Northern Beaches Coast Walk identity

The places along the Coast Walk have the potential to create a distinctive and recognisable experience that encapsulates the identity, unique character and special qualities of the Northern Beaches.

Artworks should be responsive to and enhance their location, setting and context, enriching the public realm and contributing to the significance of natural and cultural places.

The curatorial framework and themes in this Plan should be considered during concept development for artworks along the Coast Walk. Place making, where extraordinary artworks create new understandings or meanings of spaces, is encouraged.

Commissioning artworks by acclaimed artists that capture the spirit of the Northern Beaches Coast Walk will create public interest in the Walk and attract people once realised. Likewise, artistic programs can be designed to capture and express the 'essence' of place.

A distinctive and recognisable artistic identity for the Coast Walk will attract both locals and visitors and deliver tangible benefits to the community.

### Key Success Factors

- Artworks and programs that promote the Coast Walk and support the distinctive places, identity and character of the Northern Beaches
- The Northern Beaches Coast Walk becomes recognised for significant, outstanding public art.



Queenscliff at dusk. (Source: @beachescouncil Instagram)

Note: For further context and information refer to the Northern Beaches Coast Walk Public Art Scoping Study.

# Curatorial Framework

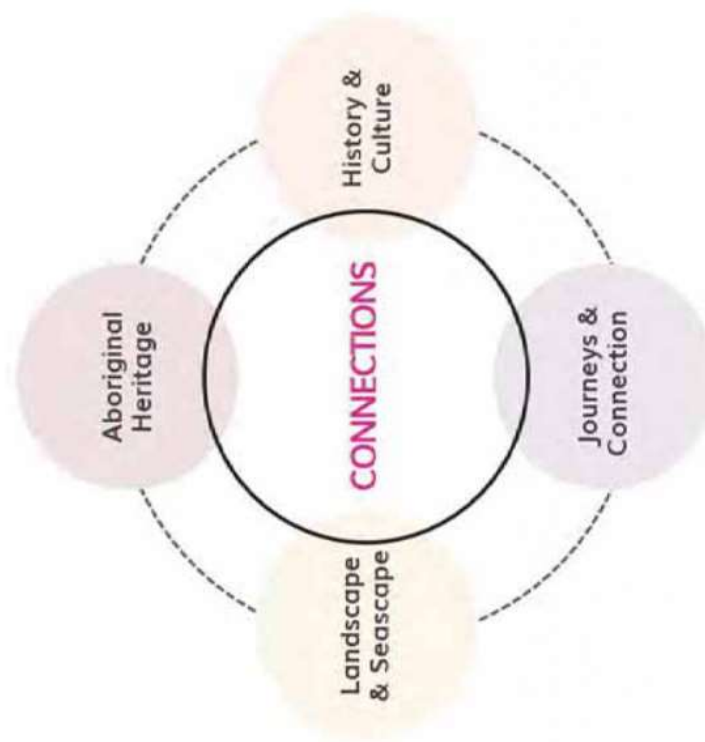
04

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### Journeys and Connections

Artists can draw from the many journeys and connections along and linked to the Coast Walk. There are visual and cultural connections from headland to headland. There are journeys that tell the story of life in the past and of shaping new suburbs and communities.

There are journeys of discovery that can be explored creatively through places of contemplation and rest. The Coast Walk provides an opportunity to foster and celebrate social diversity and inclusion through connections within the community from Manly to Palm Beach. Artworks and programs can be inspired by physical and spiritual journeys and connections under this area of the framework.



Curatorial Framework, Northern Beaches Coast Walk Public Art. (Source: GML and Northern Beaches Council)

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## 4.1 Curatorial Framework

A curatorial framework connects artworks and programs conceptually and creatively to the vision and principles for art along the Coast Walk. The framework is based on a high-level contextual analysis of the environment, landscape, history, heritage, themes, character and community of the Coast Walk. It provides a frame of reference to support the realisation of artworks and cultural programs and create connection between them. All works should engage with one or more of the key areas identified in the curatorial framework.

The higher level strategic curatorial vision for the Coast Walk is **Connection**. Connection to country, connection to story, connection to memory and connection to place.

The vision is supported by four curatorial themes which draw from the natural, Aboriginal, colonial and contemporary histories and significant places along the Coast Walk. These themes provide inspiration for artists in developing place-based artistic responses.

### Aboriginal Heritage

This theme aims to recognise, commemorate and celebrate Aboriginal history, heritage and stories as a significant part of the Coast Walk in partnership with Aboriginal people.

The wider community are keen to learn about local Aboriginal culture and Aboriginal people's lived experience. The Coast Walk provides an opportunity to enhance the appreciation and understanding of this aspect of the Northern Beaches through Aboriginal artworks, events and programs.

### Landscape and Seascape

This theme recognises that the landscape and seascape, combined with the rich diversity of flora and fauna, are the 'stars' of the Coast Walk. The natural scenery is spectacular and provides a dramatic setting for artworks, as well as an enduring source of artistic inspiration.

The natural environment along the coast is compelling but also challenging for artists. Conservation of the natural beauty associated with the headlands, rock pools, lagoons and other places is of high value for the community.

### History and Culture

This theme provides an opportunity for artists to draw inspiration from the many historical events, places, activities, people and cultures that have shaped the Northern Beaches. Narratives of abundance, settlement, maritime trade, defence, recreation including surf life saving, surfing, swimming, sport, as well as the creative arts, have shaped the cultural history of the area and can be explored by artists to generate new ways of interpreting and understanding the past in the present.

Northern Beaches Coast Walk Public Art Trail—Strategic Plan—Final Report, May 2019

## Curatorial Vision, Themes, Sub-themes and Stories

The table below shows the relationship between the curatorial framework and the themes and stories identified in the Scoping Study.

Connection			
Curatorial Vision	Themes	Sub-themes	Stories
	Aboriginal Heritage	<ul style="list-style-type: none"> <li>The First Australians</li> </ul>	<ul style="list-style-type: none"> <li>Saltwater stories</li> <li>Rock art</li> </ul>
	Landscape and Seascape	<ul style="list-style-type: none"> <li>Living off the Land</li> <li>A Changing Coastline: Intervention and Reaction</li> </ul>	<ul style="list-style-type: none"> <li>Whale migration</li> <li>Marine biodiversity</li> <li>European coastline—laying out a new landscape</li> <li>Conservation and destruction of the natural environment</li> <li>Geological and deep time</li> </ul>
	History and Culture	<ul style="list-style-type: none"> <li>Fortifying our Coastline: Defending and Protecting the Beach</li> </ul>	<ul style="list-style-type: none"> <li>Erosion and climate change</li> <li>Health and restoration</li> <li>Community and the common good</li> <li>Surf lifesaving</li> <li>Bushrangers and lawlessness</li> <li>Smugglers and customs</li> <li>Surfing and surf culture</li> </ul>
	Journeys and Connections	<ul style="list-style-type: none"> <li>On the Beach: Days of Leisure</li> <li>Imagination and Ingenuity</li> </ul>	<ul style="list-style-type: none"> <li>Holidays and tourism</li> <li>Ocean swimming and rockpools</li> <li>Exploratory journeys</li> <li>Artistic inspiration</li> <li>Transport and isolation</li> <li>Coastal shipping and trade</li> </ul>



Narrabeen, c1870, watercolour by William Andrews. (Source: State Library of NSW)



The Life Savers, Manly, photograph by William Hall, 1907/1908. (Source: Australian National Maritime Museum)

## 4.2 Recommended Artistic Approaches

Two artistic approaches are recommended for art projects along the Coast Walk:

- 1. Integrated Artworks: high quality, permanent art that integrates with and complements our coastline's urban and natural landscape. Artworks that demonstrate artistic excellence, empathy to specific sites, functionality such as seating and show diversity in function and form.**

Integrated artworks will demonstrate artistic excellence and diversity in function and form. They will cohere with the identity and experience of the Coast Walk through materiality and structure. Originality in concept and design (sculpture, installation and assemblage) and utility (seating, fencing, playspaces) will be demonstrated.

Artworks will respond to the specificity of place, in harmony with the landscape, public space, built form and other structures and features, as well as the significant values of places along the route.

Integrated artworks such as sculptures, plantings, murals, symbols, or roundels embedded in the walkway and associated design elements such as seating, fences, bollards and plantings, will enrich the quality of the Coast Walk experience.



Rachel Joynt, *Mothership*, 1999, Newtown, Dublin, Ireland. (Source: Rachel Joynt)



Esme Timbery and Jonathan Jones, *Shell Wall*, 2015, Barangaroo South, Sydney, Australia. (Source: Barangaroo)



Ashika Ostapowicz, *First Voyage*, 2017 Public Art Collection East Link Victoria. (Source: Embrace Art)



Henley Square, *Ripple Lounge*, 2015, Adelaide, South Australia. (Source: Outside Ideas)



Louise Bourgeois, *Eye Benches II*, Storm King, New York, USA. (Source: Storm King)



Henley Square, *Shade Structure, Lighting and Water Play Artwork*, 2015, Adelaide, South Australia. (Source: Outside Ideas)



Fiona Foley, *Bible and Bullets*, 2008, Redfern Park, Sydney Australia. (Source: UAP Art Projects)



Bumblebee Loves You, *Beach Boy*, 2015, Santa Monica, California, USA. (Source: Bumblebee Loves You)

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**2. Artistic Programming: cultural programs and art-based activities which may include activations and ephemeral art installations, talks, tours, festivals, events and temporary exhibitions.**

Temporary public art and cultural programs will be designed to engage with and reach, a range of audiences and involve both artists and the community, working in diverse art forms and disciplines.

Programs and events will respond to and activate places drawing people to the Coast Walk at different times of the year. Poetry, literature, music, performance, digital engagement and the visual arts will be linked to the vision and principles for public art along the Coast Walk.



Gawura Guruwun (whale shark), by Nicole Monks and 107 Projects, Tamarama Beach, 2018. (Source: ABC News)



Anri Sala, *The Last Resort*, 2017. (Source: Kaldor Public Art Projects)



Wadandi custodian Josh Whitehead offers Aboriginal bush foods during Koorral Dreaming tours. (Source: SBS Food)



Ainslie Murray, *Humane Hostility*, 2017, Manly Beach, Sydney, Australia. (Source: Ainslie Murray)



Virginia King, *Pacific Radiolaria*, 2011, Sculpture on the Gulf, Waiheke Island, Auckland, New Zealand. (Source: Sculpture on the Gulf)



Angus Muir and Alexandra Heaney, *Field Apart*, 2015, Sculpture on the Gulf, Waiheke Island, Auckland, New Zealand. (Source: Sculpture on the Gulf)



Andres Amador, *Ephemeral Sand Art Installation*, California, USA. (Source: Andres Amador)



Jan Cleveringa's *Imagining the Past Before it Happens* at Sculpture at Scenic World, 2018. (Source: Keith Maxwell)

# Art Projects

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## 5.1 Art Projects

### Introduction

Each art project will be a site specific response to the extraordinary coastal landscape of the Northern Beaches.

A suite of site specific art projects and creative opportunities are identified along the Coast Walk after extensive research and community consultation with key stakeholders.

Art projects are located from Manly to Palm Beach and include sites for a wide range of art forms including sculptures, seating, events and installations, amongst many other original creative expressions.

Design and development of each art project will be aligned with existing and future planning and design for the many destinations, special places and new and old pathways that connect the Coast Walk and be guided by the curatorial framework of Connection.

Artistic programs will be delivered through new and existing creative collaborations and via community and commercial partnerships.

Integrated artworks will be delivered as capital projects in a two-stage process.

Art projects will provide the Coast Walk with a balance of artistic expression that reflects the four curatorial themes: Aboriginal Heritage; Landscape and Seascape; History and Culture; and Journeys and Connections.



Walkers at Curl Curl. (Source: Stitchu)

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Manly beachfront. (Source: Silchu)

### Site Selection

Art projects along the Coast Walk have been selected based on the following criteria:

- High community esteem, as evidenced by the community consultation process
- Experience high visitation
- Are natural gathering places
- Are natural resting places
- Are easily visible and accessible
- Serve to anchor and activate a special place
- Enhance the overall public environment and Coast Walk experience
- Help to create a place of congregation and activity
- Help to create a place of contemplation and pause
- Are markers for the Coast Walk.

A series of maps follow which identify the sites selected for art projects along the Coast Walk.

Art Projects





# Conclusion

06

## 6.0 Conclusion

This Strategic Plan provides a vision, principles and curatorial framework for new artworks, interpretive elements and artistic programming along the Northern Beaches Coast Walk. It will guide Council in the acquisition, development and delivery of key projects and significant artworks and has been informed by extensive community engagement.

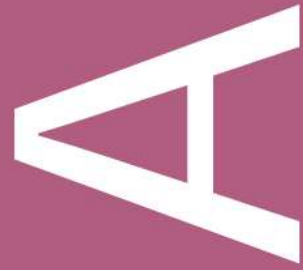
Over time, the Plan will enable Council to realise the vision for the Coast Walk as an extraordinary cultural experience that celebrates the spectacular coastal environment and the unique history and heritage of the Northern Beaches through art.

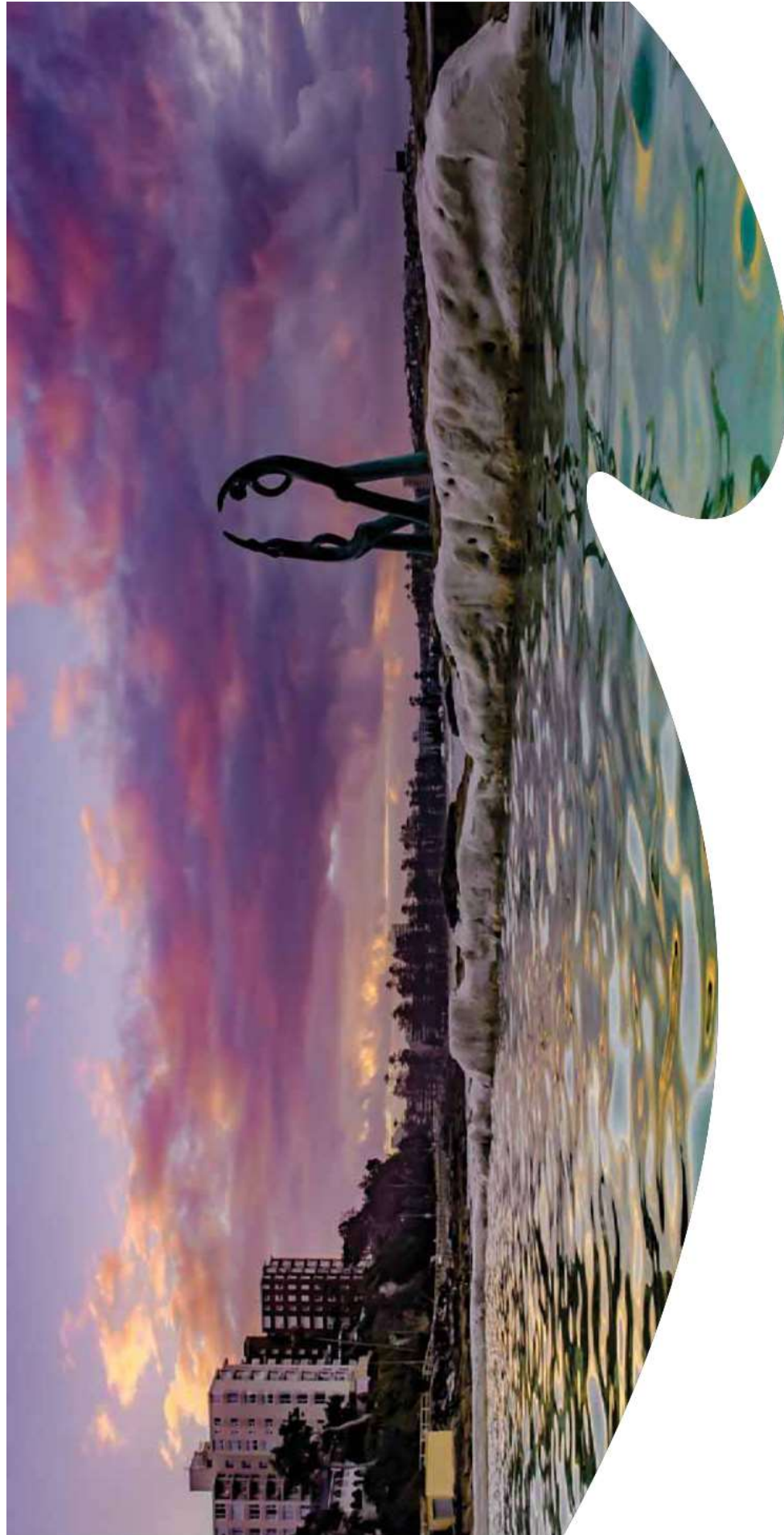


Sunrise at Newport, Max Dupain, 1974 (Source: Art Gallery of New South Wales)

# Appendices

# Implementation Plan





## Northern Beaches Coast Walk Public Art Implementation Plan

May 2019

## Report Register



The following report register documents the development and issue of the report entitled Northern Beaches Coast Walk Public Art—Implementation Plan, Final Report, undertaken by GML Heritage Pty Ltd in accordance with its quality management system.

Job No.	Issue No.	Notes/Description	Issue Date
18-0210	3	Revised Draft Report	4 December 2018
18-0210	4	Revised Draft Report	8 February 2019
18-0210	5	Final Report	15 May 2019

## Quality Assurance

GML Heritage Pty Ltd operates under a quality management system which has been certified as complying with the Australian/New Zealand Standard for quality management systems AS/NZS ISO 9001:2008.

The report has been reviewed and approved for issue in accordance with the GML quality assurance policy and procedures.

<b>Project Manager:</b>	Emma McGirr	<b>Project Director &amp; Reviewer:</b>	Sharon Veale
<b>Issue No.</b>	5	<b>Issue No.</b>	5
<b>Signature</b>		<b>Signature</b>	
<b>Position:</b>	Heritage Consultant	<b>Position:</b>	Chief Executive Officer
<b>Date:</b>	15 May 2019	<b>Date:</b>	15 May 2019

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# Project Delivery

# 01

## 1.1 Introduction

This Implementation Plan outlines the actions required to procure, develop and deliver the Coast Walk Public Art Strategic Plan. This document is in alignment with Council's draft Policy and Guidelines for Public Art and Cultural Collections Management in relation to acquisition, maintenance and deaccessioning of artworks.

It contains the following:

- An outline schedule for implementation, with key tasks scheduled for 2019
- A series of further actions for Council, aligned to the Strategic Plan aims
- A set of recommendations to address key challenges
- A staged process outline for procurement and delivery of artworks
- Potential partnership opportunities to support delivery of art projects.

## THE VISION

The Northern Beaches Coast Walk will connect and showcase our extraordinary coastal environment and heritage through a celebration of art and culture.

## THE MISSION

To create vibrant, distinctive places that inspire artistic collaborations and connect communities from Manly to Palm Beach.

Coast Walk Public Art Vision and Principles (Source: Coast Walk Public Art Draft Strategic Plan 2018)

## 1.2 Outline Schedule for Implementation

The following actions are scheduled by Northern Beaches Council for the Coast Walk from December to mid-2019.

Project	Timing	Objective
<b>Coast Walk Public Art Strategic Plan</b>	Draft Report on exhibition February 2019 to March 2019	<ul style="list-style-type: none"> <li>Provide the vision, overarching goals, principles, curatorial framework and actions for the public art component of the Coast Walk</li> </ul>
<b>Release RTI for Artists</b>	April 2019	<ul style="list-style-type: none"> <li>Establish calibre and diversity of artists</li> <li>Inform and support staged procurement process for priority sites</li> </ul>
<b>Develop Artist Briefs x 10 sites</b>	Early 2019	<ul style="list-style-type: none"> <li>Curate the specific requirements and content for each of the sites, including constraints</li> </ul>
<b>Establish Public Art Advisory Panel</b>	Early 2019	<ul style="list-style-type: none"> <li>Assist in providing independent assessment of artists</li> <li>Outline the panel's purpose, scope of work, membership, conduct, meeting procedures and appointment term</li> </ul>
<b>Coast Walk App</b>	Mid-2019	<ul style="list-style-type: none"> <li>Establish the parameters of app content and scope of future development</li> </ul>

#### Action Plan

The following actions are recommended to implement the Coast Walk public art:

Prepare artist briefs
Establish the Public Art Advisory Panel
Undertake EOI to shortlist artists
Review and select artists
Prepare detailed design documentation
Prepare and submit DA and Heritage Impact Assessment, as required, prior to the commencement of works
Fabricate and install artwork
Launch the artwork with a public event
Manage and maintain the artwork
Foster key partnerships for the promotion and delivery of cultural projects and programs related to the Coast Walk
Prepare a communications and marketing plan

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Project Challenges		
Challenge	Explanation	Mitigation Measure
<b>Funding</b>	<ul style="list-style-type: none"> <li>Ongoing secure funding sources must be identified to ensure the viability of cultural programs and commissions going forward</li> </ul>	<ul style="list-style-type: none"> <li>Identify a diverse range of funding sources to build the public art collection, including government, private, and philanthropic</li> <li>Consider establishing a position in Council that is responsible for the Northern Beaches Coast Walk public art, cultural programs and events</li> <li>Nurture private and public partners and sponsorship opportunities for specific projects</li> <li>Consider development of a grants program to support and foster local artists and creative entrepreneurs in creating temporary, ephemeral and programmatic responses to the Coast Walk and specific locations associated with it</li> </ul>
<b>Whole-of-walk planning</b>	<ul style="list-style-type: none"> <li>Public art is one facet of the whole-of-walk experience</li> <li>Success is reliant on prompt delivery of a number of baseline projects</li> <li>Walkers need to access the whole-of-walk experience with confidence and comfort</li> </ul>	<ul style="list-style-type: none"> <li>Align the Public Art Strategic Plan with all interrelated projects, including signage and wayfinding projects and public domain projects</li> <li>Continue to liaise with interrelated Council departments that are likely to be responsible for planning, procuring or implementing works in the public domain</li> <li>Promote collaborative thinking across departments to ensure high quality outcomes that integrate public art, design and placemaking as part of the works.</li> </ul>
<b>Coordination between projects</b>	<ul style="list-style-type: none"> <li>There are currently multiple interrelated projects in varying stages of completion</li> </ul>	<ul style="list-style-type: none"> <li>Explore the possibility of preparing an overarching Coast Walk programme to ensure consistency and cohesion in planning, design and implementation of works packages</li> <li>Identify character areas, gateways, destinations, transport and circulation routes and indicative locations for priority art projects.</li> </ul>
<b>Size and length of walk</b>	<ul style="list-style-type: none"> <li>Many users, including visitors, tourists and locals, will enjoy part or parts of the Coast Walk route at a time</li> </ul>	<ul style="list-style-type: none"> <li>Consider separate and unique character areas and destinations when planning</li> <li>Invest in experiences on the smaller scale and promote linkages and connectivity to the larger walk.</li> </ul>
<b>Outdated, inconsistent information</b>	<ul style="list-style-type: none"> <li>Currently information about the walk is inconsistent, outdated and inaccessible</li> </ul>	<ul style="list-style-type: none"> <li>Develop consistent, easily comprehensible and accessible journey information incorporating information about public artworks, programs and cultural events for both physical and digital access</li> <li>Supersede earlier signage and collateral relating to other phases/names of the walk to improve consistency and clarity.</li> </ul>

# Art Projects

02

## 2.1 Art Projects—Stage 1

This section outlines the integrated art projects identified through the Coast Walk Public Art Scoping Study and the extensive community consultation undertaken for the project.

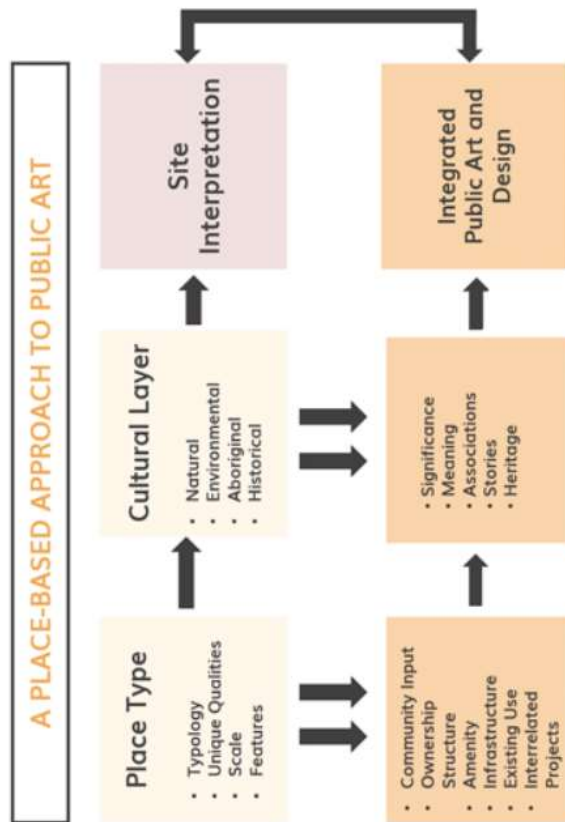
The artworks will be delivered in a two-stage process.

### Stage 1 Art Projects (south to north) are:

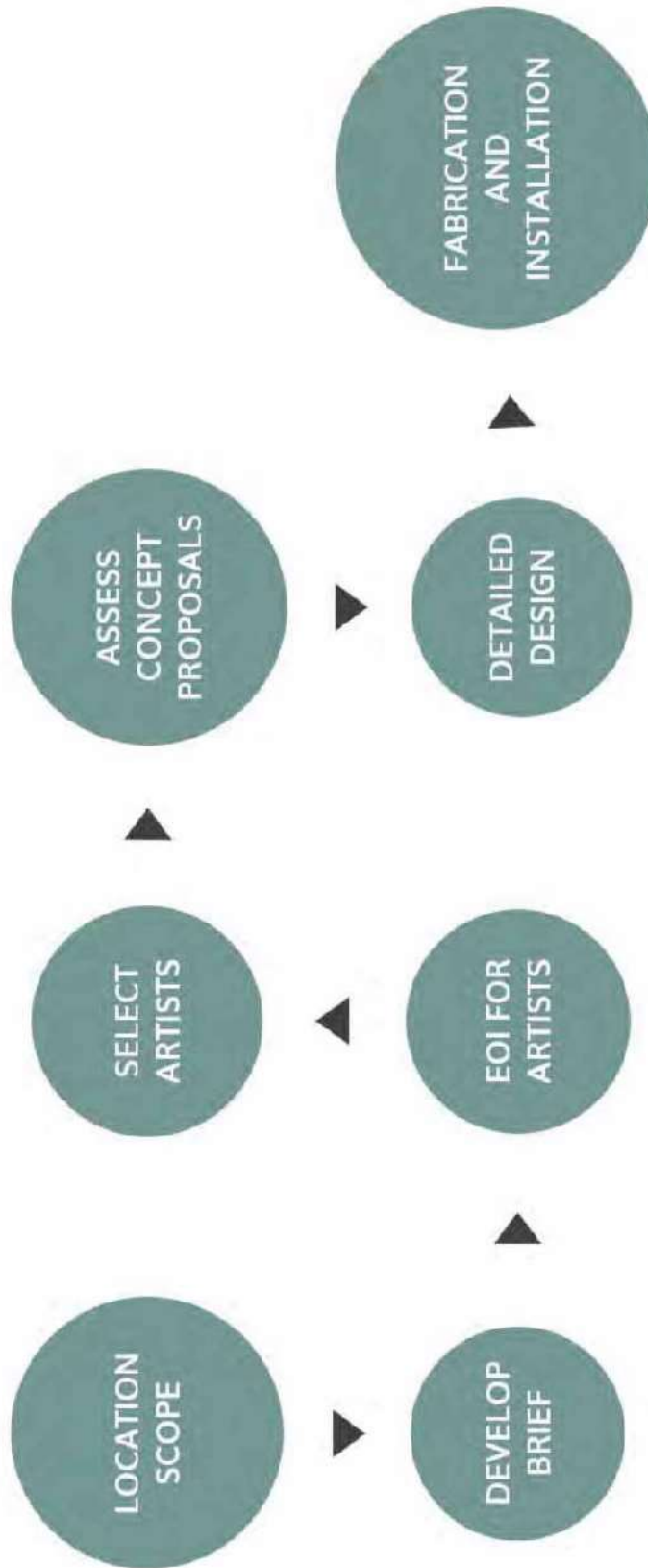
1. Manly Beachfront, east end of Corso
2. Dee Why Headland
3. Long Reef Headland
4. Collaroy Beach South
5. North Narrabeen Rock Pool and Surrounds
6. Turimetta Headland Reserve
7. Mona Vale South (Robert Dunn Reserve)
8. Mona Vale North (Headland)
9. Little Av (South Avalon Headland)
10. Bangalley Park.

### Stage 2 Art Projects (south to north) are:

1. Manly Surf Life Saving Club
2. Queenscliff Headland
3. Freshwater Beach Reserve
4. Dee Why Rockpool and Surrounds
5. Long Reef Surf Life Saving Club
6. Warriewood Surf Life Saving Club
7. Mona Vale Surf Life Saving Club
8. Bilgola Headland
9. Newport Beach Reserve
10. Avalon Beach Reserve
11. Observation Point, Palm Beach.



## PROJECT DELIVERY STEPS – PRIORITY SITES



# Partnerships

03

### 3.1 Partnerships

The following key partnerships hold the potential to assist Council delivering projects at priority sites and locations along the Coast Walk. Four high priority partnerships related to the recommendations of the Strategic Plan are identified within the table by a star (★).

These are:

- Aboriginal stakeholders
- Office of Environment and Heritage (OEH)
- Coast Walk Public Art Project Working Group
- Youth and schools

Partner	Sector	Relevant Site/s	Discussion	Recommendation
<b>Aboriginal Stakeholders</b> ★	Community/Local Government and State Government	Entire study area	Aboriginal stakeholders are valuable knowledge holders for a number of highly significant sites along the Coast Walk. Involving Aboriginal stakeholders in the development of briefs at priority sites can build capacity and connections within the community. A key stakeholder is the Aboriginal Heritage Office.	<ul style="list-style-type: none"> <li>Continue to sustain the involvement and assistance of Aboriginal stakeholders as the project proceeds.</li> </ul>
<b>Art Gallery of NSW (AGNSW)</b>	State Government Cultural Institution	Targeted sites throughout study area	One of the longest established art galleries in Australia and the first purpose-built public art gallery.	<ul style="list-style-type: none"> <li>Opportunity to coordinate programs, exhibitions and touring shows</li> <li>Connections within the community to AGNSW to be mapped and explored.</li> </ul>
<b>Arts and Culture Community Stakeholders</b>	Community	Targeted sites throughout study area		<ul style="list-style-type: none"> <li>The arts and culture community should continue to be engaged and consulted throughout the project.</li> </ul>
<b>Australia Council</b>	Federal Government Cultural Institution	Targeted sites throughout study area	The Australia Council is the Federal Government's peak body for the arts and the principal arts funding and advisory body in the country. Its aim is to enrich the life of the nation, by supporting and promoting the arts.	<ul style="list-style-type: none"> <li>Partnerships with the Australia Council will assist Northern Beaches Council to identify and leverage the diverse range of funding sources available for arts and culture projects at the federal level on the Northern Beaches</li> <li>The Australia Council can assist with capacity building, cultural development and policy frameworks.</li> </ul>

Partner	Sector	Relevant Site/s	Discussion	Recommendation
<b>Australian Museum</b>	State Government Cultural Institution	Targeted sites throughout study area	The Australian Museum is one of the oldest museums in Australia, with an international reputation in the fields of natural history and anthropology and invaluable collections of Aboriginal cultural objects.	<ul style="list-style-type: none"> <li>Many items within the museum collections hold strong ties to the natural and Aboriginal history of the Northern Beaches</li> <li>A relationship with the Australian Museum and museum professionals should be fostered.</li> </ul>
<b>Board-riders clubs</b>	Community	Relevant beaches	Board-riders and surf riders clubs represent the surfing communities on the Northern Beaches. Many of these clubs wish to have their history and strong connection to place recognised at the relevant beaches.	<ul style="list-style-type: none"> <li>Continue discussions with board-riders clubs about potential recognition of surfing clubs through the project.</li> </ul>
<b>Coast Walk Public Art Project Working Group</b> ★	Arts and Culture Sector Community	Entire study area	<ul style="list-style-type: none"> <li>Valuable knowledge groups</li> <li>Capacity building within the community</li> <li>Nuanced understanding of place and significance.</li> </ul>	<ul style="list-style-type: none"> <li>Continue to obtain the involvement and assistance of the Coast Walk Working Group as the project proceeds.</li> </ul>
<b>Create NSW</b>	State Government Department	Targeted sites throughout study area	Create NSW is the NSW Government's arts policy and funding body, which provides advice to the Minister for the Arts on how to sustain and develop arts, creativity and culture throughout the state.	<ul style="list-style-type: none"> <li>Partnerships with Create NSW will assist Northern Beaches Council to identify and leverage the diverse range of funding sources available at state level for arts and culture projects on the Northern Beaches.</li> </ul>
<b>Environmental and Local Heritage Groups</b>	Community Environmental Advocacy	Ecologically sensitive areas and wildlife/marine life zones including Dee Why Lagoon, Long Reef, Narrabeen, Palm Beach	Environmental and local heritage groups abound on the Northern Beaches. These volunteer-led groups have long and strong associations with protected natural and cultural sites along the Coast Walk.	<ul style="list-style-type: none"> <li>Continue to sustain the involvement and assistance of environmental and local heritage groups as the project proceeds</li> <li>Environment and local heritage groups will have valuable contributions for integrated landscaping projects and sensitive environmentally designed interventions.</li> </ul>
<b>Eramboo</b>	Arts and Culture Sector	Targeted sites throughout study area	Eramboo's mission is to deeply explore the nature of the Australian cultural voice. This mission is undertaken with visionary artistic direction and diverse, challenging programming.  Eramboo's programs engage professional and emerging artists and the broader community.	<ul style="list-style-type: none"> <li>Build on existing partnerships and precedents of festivals held at Avalon and Dee Why to encourage artistic expression and involvement of targeted communities.</li> </ul>

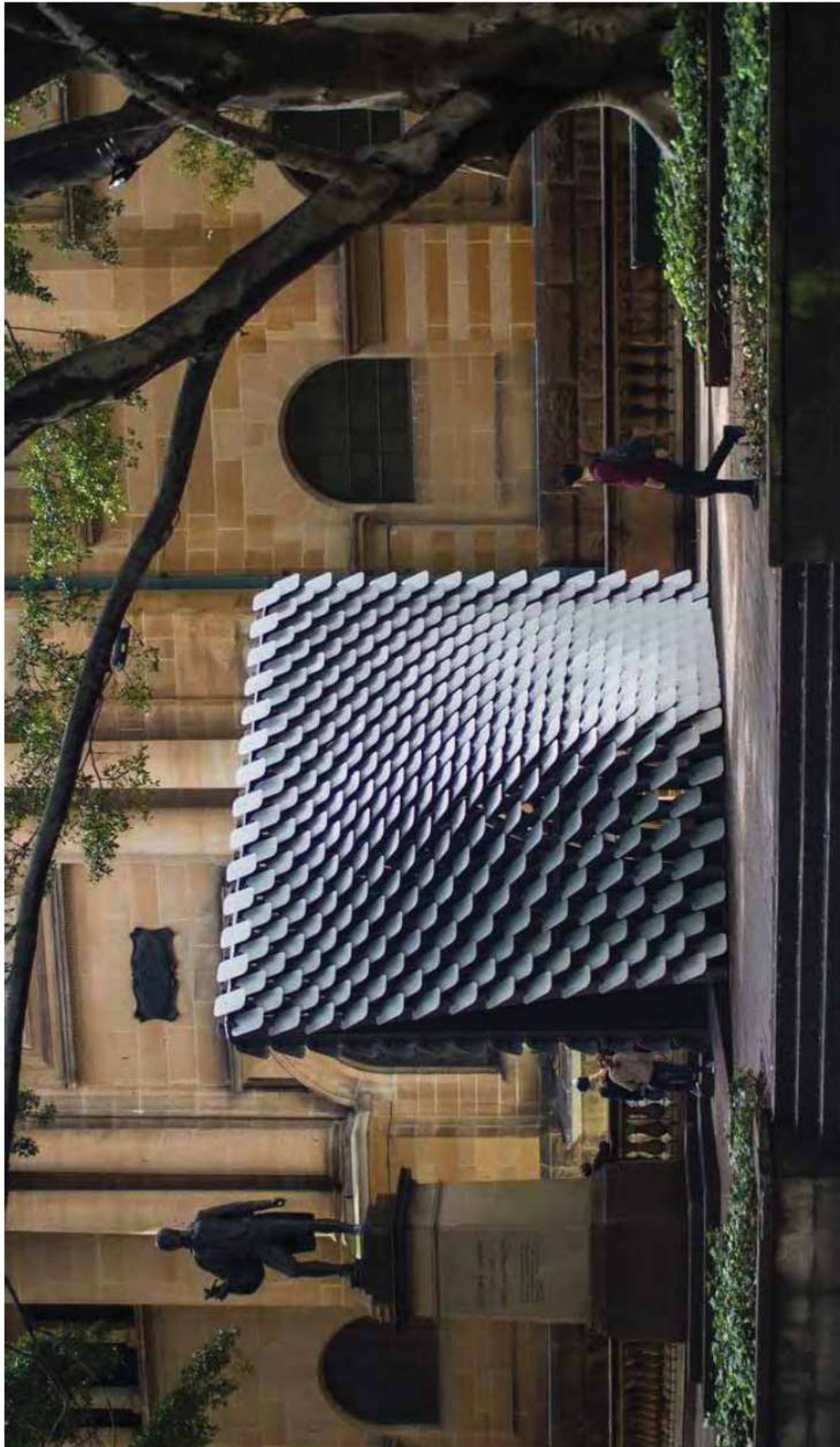
Partner	Sector	Relevant Site/s	Discussion	Recommendation
<b>Kaldor Public Art Projects</b>	Cultural Institution / Philanthropic Organisation	Targeted sites throughout study area	Kaldor Public Art Projects has grown from its philanthropic roots into a key player in the contemporary art scene in Sydney. Kaldor delivers high quality public art programs and memorable temporary installations, powered by contemporary art practice. Its annual program engages the community via a range of social, cultural and geopolitical issues. These projects have been recognised as some of the most iconic in Australian contemporary art history.	<ul style="list-style-type: none"> <li>• Opportunities to partner and foster an ongoing relationship with Kaldor Public Art Projects should be explored for specific or ongoing projects in priority sites along the Coast Walk</li> <li>• Cross-organisational learning should be encouraged in order to promote capacity building in the Northern Beaches arts and culture space.</li> </ul>
<b>Manly Art Gallery &amp; Museum</b>	Arts and Culture Sector Community	Targeted sites throughout study area	Cultural hub on the Northern Beaches, with changing art and museum exhibitions, and a program of art workshops for both kids and adults, artist talks, performances and special events.	<ul style="list-style-type: none"> <li>• Build on and extend existing partnership with MAG&amp;M</li> <li>• Seek curatorial advice, input and support from the MAG&amp;M team</li> <li>• Circulate information and awareness to MAG&amp;M networks to support the EOI process.</li> </ul>
<b>Mosman Art Gallery</b>	Arts and Culture Sector Community	Targeted sites throughout study area	Mosman Art Gallery is a leading cultural institution within Sydney that aims to be a place of connection with both the visual and performing arts, offering visitors valuable experiences which enrich and inspire, through exhibitions, art collection and programs.	<ul style="list-style-type: none"> <li>• Build on and extend existing partnership with Mosman Art Gallery.</li> </ul>
<b>Museum of Contemporary Art (MCA)</b>	State Government Cultural Institution	Targeted sites throughout study area	Sydney's home of contemporary art with historic links to the Power Institute and Sydney University Arts Faculty.	<ul style="list-style-type: none"> <li>• Skills, knowledge and capacity building</li> <li>• MCA Young Ambassadors program and other initiatives seek to involve young people in leadership roles within the arts and culture sector.</li> </ul>
<b>National Maritime Museum</b>	Federal Government Cultural Institution	Maritime sites off coast along study area	The Australian National Maritime Museum is a federally operated maritime museum in Darling Harbour, Sydney. The museum has collections and expertise centred around maritime history and Australian life on the water.	<ul style="list-style-type: none"> <li>• Partnerships with the Australian National Maritime Museum have potential to open up opportunities for a range of art projects or programs focusing on water, the coastline and maritime history</li> <li>• Skills, knowledge and capacity building</li> </ul>

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Partner	Sector	Relevant Site/s	Discussion	Recommendation
<b>NSW Health</b>	State Government	Mona Vale Hospital		<ul style="list-style-type: none"> <li>Explore an initiative related to health and aged care and community art projects.</li> </ul>
<b>NSW Parks and Wildlife</b>	State Government	Barrenjoey Headland North Head	NSW Parks and Wildlife Service (Parks) is the peak wilderness and wildlife conservation agency in NSW. Parks sits within OEH and holds valuable knowledge in the areas of wildlife conservation, protected species and the management of protected natural heritage sites.	<ul style="list-style-type: none"> <li>Parks manages two highly significant sites at the northern and southern gateways of the walk, Barrenjoey and North Head</li> <li>Consult Parks in relation to priority projects at Manly and explore opportunities to increase connectivity to North Head walking tracks</li> <li>Consult with Parks in relation to priority projects at Governor Phillip Park, Palm Beach.</li> </ul>
<b>Office of Environment and Heritage (OEH)</b> ★	State Government	Entire study area	OEH is responsible for the care and protection of the environment and heritage, which includes the natural environment, Aboriginal Country, culture and heritage, and built heritage in New South Wales. OEH is also responsible for an extensive community heritage grants program.	<ul style="list-style-type: none"> <li>Explore community heritage grants programs</li> <li>Raise awareness within the Northern Beaches artistic and creative community about the potential for grant funding at projects that activate and enhance heritage sites.</li> </ul>
<b>Pittwater Artists Trail</b>	Arts and Culture Sector Community	Palm Beach, Avalon, Clareville, Newport, Mona Vale	The Pittwater Artist Trail is an alliance of artists who collectively open their studios to the public in October and March each year, creating a trail for art lovers.	<ul style="list-style-type: none"> <li>Cross-promote and link art trails where appropriate</li> <li>Programming opportunities during the open studio times in October and March.</li> </ul>
<b>Surf Life Saving Clubs (SLSCs)</b>	Not for Profit Community Clubs	Relevant surf clubs	The Northern Beaches SLSCs hold long and strong associations with the ocean beaches and seascapes intersected by the Coast Walk route. SLSCs manage a large portfolio of community infrastructure and sizeable membership. Many clubs also hold movable heritage collections related to the history and development of surf life saving and surfing on the Northern Beaches.	<ul style="list-style-type: none"> <li>Engage with SLSCs and foster relationships</li> <li>Establish, through consultation, the realistic appetite for art and programs on or adjacent to SLSCs</li> <li>Explore possibilities for SLSCs' movable heritage collections.</li> </ul>
<b>Sydney Harbour Federation Trust (Harbour Trust)</b>	State Government	Former Defence Lands at North Head	The Sydney Harbour Federation Trust manages significant harbour sites.	<ul style="list-style-type: none"> <li>Foster partnerships and open communication lines with the Harbour Trust.</li> </ul>

Partner	Sector	Relevant Site/s	Discussion	Recommendation
<b>Sydney Living Museums</b>	State Government Cultural Institution	Targeted sites throughout study area	Sydney Living Museums (formerly Historic Houses Trust) is a statutory authority in the Government of New South Wales entrusted with the care and maintenance of historic sites throughout the state, including gardens, parklands and urban spaces in NSW.	<ul style="list-style-type: none"> <li>Partnership opportunities with Sydney Living Museums should be explored. This could open up opportunities for the significant 20th-century sites at the northern end of the peninsula and elsewhere throughout the LGA.</li> </ul>
<b>Transport for NSW</b>	State Government	B-Line Stops	Essential public transport connecting the Northern Beaches and the CBD.	<ul style="list-style-type: none"> <li>Opportunity to cross-promote B-Line and sites accessible on the bus route and seasonal programming/events.</li> </ul>
<b>Youth and Schools</b> ★	Community/State Government/Private Schools	Local sites Avalon South Youth Hub		<ul style="list-style-type: none"> <li>Foster partnerships with youth and schools on the Northern Beaches through youth representatives.</li> </ul>

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80hz: Sound Lab, a temporary interactive sound pavilion at the State Library of NSW on Macquarie Street, Sydney, activates the library's collection through sound, space and imagery. Through digital technology and innovative design, site specific collections can become mobile and accessible to regional communities and incidental visitors. (Source: Architecture AU)

Northern Beaches Coast Walk Public Art—Implementation Plan—Final Report, May 2019

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# Northern Beaches Coast Walk Public Art Scoping Study

Draft Report, February 2019



GML Heritage

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Appendix A—Glossary

## GML HERITAGE

### Report Register



The following report register documents the development and issue of the report entitled Northern Beaches Coastal Walkway Public Art Trail—Scoping Study, undertaken by GML Heritage Pty Ltd in accordance with its quality management system.

Job No.	Issue No.	Notes/Description	Issue Date
18-0210	3	Revised Draft Report	27 November 2018
18-0210	4	Revised Draft Report	30 November 2018
18-0210	5	Revised Draft Report	4 December 2018
18-0210	6	Revised Draft Report	8 February 2019

### Quality Assurance

GML Heritage Pty Ltd operates under a quality management system which has been certified as complying with the Australian/New Zealand Standard for quality management systems AS/NZS ISO 9001:2008.

The report has been reviewed and approved for issue in accordance with the GML quality assurance policy and procedures.

<b>Project Manager:</b>	Emma McGarr	<b>Project Director &amp; Reviewer:</b>	Sharon Veale
<b>Issue No.</b>	6	<b>Issue No.</b>	6
<b>Signature</b>		<b>Signature</b>	
<b>Position:</b>	Heritage Consultant	<b>Position:</b>	Chief Executive Officer
<b>Date:</b>	8 February 2019	<b>Date:</b>	8 February 2019

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# Executive Summary

*There it was, the whole Pacific, cobalt, glittering  
richly, tossing itself in foam-laced breakers...  
It was magnificent and lonely... the very  
essence of all blueness and sunshine.*

*Ruth Park, The Harp in the South*

# 01

## GML Heritage

The Northern Beaches Coast Walk is 36 kilometres long. It follows the coastline from Manly in the south to Palm Beach in the north. This area of the NSW coast provides spectacular landscape settings and views, together with a rich history and significant values. These values span deep time to the present day. They extend from the geomorphological and climatic events which shaped the physical form of the coast, a long and continuing Aboriginal history, to the patterns of exploration, settlement and suburban growth and development. Beach culture, including surfing, swimming, Surf Lifesaving Clubs, are synonymous with life on the Northern Beaches and Australian culture more broadly. The coastline, including Aboriginal and non-Aboriginal interactions with the landscape over time, has shaped the spirit and sense of place showcased along the route.

This report has been prepared by GML Heritage Pty Ltd (GML) to inform the Strategic Plan for public art along the Northern Beaches Coast Walk. The Coast Walk is currently in the construction and implementation phase. The continuous walk is slated for completion around 2020. Details of the route and the study area are included in Section 2.0.

### How to Use this Document

This scoping study collates background information and research undertaken to inform the Strategic Plan for public art along the route. It identifies cultural, environmental, natural, historic and social values along the 36 kilometres. It identifies the important attributes and characteristics of key sites and places. It has been guided by community engagement across the Northern Beaches and by Northern Beaches Council (Council) staff and the Public Art Working Group. This background information will assist in identifying and understanding the unique attributes and qualities of the study area and will guide the selection of sites for art.

Section 2.0 introduces the project including the route and study area, as well as the approach and methodology used for the scoping study.

Section 3.0 outlines the project context including the applicable policy documents at state and local government level.

Section 4.0 outlines the following aspects of the cultural, environmental, social, historic and social values of the Coast Walk:

- Aboriginal sites and stories
- Early land grants and subdivisions
- Lost sites and former place names
- Surf Lifesaving Clubs (SLSCs) and rock pools
- The landscape in art
- Beaches and headlands
- Aquatic reserves
- Surfing reserves and locally famous breaks
- Parks and public reserves
- Lookouts and viewpoints
- Biodiversity
- Environmental conservation
- Cultural heritage (local built, landscape and archaeological items)
- State heritage items.

Section 5.0 provides an overview of current art and sculpture along the route that forms part of the Northern Beaches sub-collection of public art. Section 6.0 outlines interrelated projects currently underway throughout the coastal areas of the Northern Beaches Local Government Area (LGA), some of which represent partnership opportunities or realise further potential sites for artworks and creative activities.

Section 7.0 includes benchmark examples of public art installed within a landscape or significant cultural context.

Section 7.0 outlines the curatorial framework for the Coast Walk Public Art project. Within this framework sit a series of themes, sub-themes and stories developed through research, investigation and community consultation.

The curatorial themes that have been identified are:

- A Changing Coastline: Intervention and Reaction
- The First Australians: Proud Steps in Aboriginal Country
- On the Beach: Days of Leisure
- Fortifying our Coastline: Defending and Protecting the Beach
- Living off the Land
- Imagination and Ingenuity.

These themes can be further explored and diversified via the range of stories relevant to the overall curatorial framework and to the place.

Section 8.0 includes a conclusion and next steps.

### Authorship and Acknowledgements

GML prepared this report in collaboration with Northern Beaches Council. It was authored by Sharon Veale (GML Principal), Emma McGirr (GML Consultant) and Mimma Muhlen-Schulte (GML Senior Heritage Consultant). Assistance and input was provided by Ari Anderson (Insite), Grace Fryar (JOC) and John O'Callaghan (JOC). Annabelle Wijaya (GML Graduate Consultant) assisted with the design and layout of the report.

GML gratefully acknowledges the assistance of the Northern Beaches Council staff and project team, as well as the many community members and groups who gave generously of their time to provide input to the document.



Frank Hurley, Sea Baths Avalon, c1950s.  
(Source: National Library of Australia)

# Introduction

*A great tract of untouched and virile  
Australian coastline...*

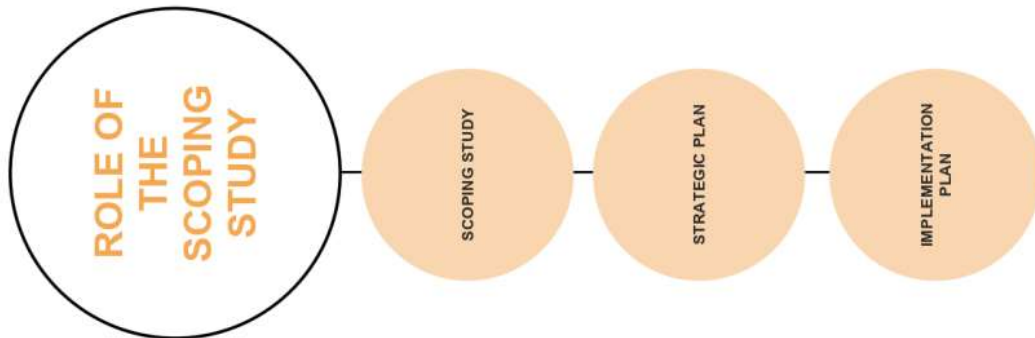
Department of Railways, Albums of travel and  
advertising brochures, 1938

# 02

GML Heritage



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The Northern Beaches Coast Walk (the Coast Walk) Public Art Scoping Study identifies areas and sites associated with the route from Manly to Palm Beach that have environmental, natural, cultural and social significance for the people of the Northern Beaches. The Scoping Study informs the Northern Beaches Coast Walk Public Art Strategic Plan, a document that provides Council with a vision and framework for the planning and delivery of high-quality public artworks, integrated design, heritage interpretation and cultural programs.

Through a process of information gathering, community consultation (including Aboriginal engagement), investigation and research, information previously managed across three separate local government areas has been mapped and collated. This has created a resource for ongoing development of place-based, site-specific artworks, integrated design elements, interpretation, activation and cultural events along the Coast Walk.

The information will inform the selection of sites for artworks.

The Coast Walk Public Art project consists of three key documents:

- Part 1—Scoping Study
- Part 2—Strategic Plan
- Part 3—Implementation Plan.

## GML Heritage

### 2.1 Approach

The approach adopted by this Scoping Study aligns with the principles of *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance*, 2013 (the Burra Charter) and with the *Australian Natural Heritage Charter: Standards and Principles for the Conservation of Places of Natural Heritage Significance* (second edition). These charters call for research into the physical, oral and documentary evidence on the cultural and natural values of a place to precede and guide decisions.

This Scoping Study identifies the environmental, natural, cultural and social values along the 36-kilometre walk. The physical attributes and important characteristics of key sites, places and areas are documented to provide a reference for the planning and the delivery of public art for the Coast Walk project.

Investigations have been shaped by community engagement, Council staff and specialist stakeholders, all of whom play an important role in using, caring for, protecting and promoting an understanding of the coastal environment of the Northern Beaches.

The community engagement program undertaken for the project is ongoing, with the full outcomes of the engagement report appended to this report. A high-level summary is provided below. Having regard to the size and complexity of the study area, summary accounts are provided, with references to further detailed information and studies.

### 2.2 Methodology

The methodology for this Scoping Study has included:

- A comprehensive community and stakeholder engagement program aimed at capturing specialist knowledge about place, significance and cultural layers
- Engagement with the Public Art Working Group comprising representatives from key arts and cultural representatives within the community
- Review of relevant statutory legislation and statutory registers, including local environmental plans (LEPs), the *Heritage Act 1977* (NSW) and the State Heritage Register,

- State Environmental Planning Policies, and the *Environment Protection and Biodiversity Conservation Act 1999* (Cwth)
  - Strategic analysis of community use patterns and amenity in assessing potential sites for public art
  - Review of allied documents, research, and databases containing information on key sites and within the study area, including:
    - Work with Council's Environmental and GIS team to develop mapping of the Coast Walk route including the location of key features and parcels of land
    - Review of the Plans of Management in place for 24 public reserves along the route which guide the management of specific areas of Crown Lands currently in the care and control of Northern Beaches Council
    - Review of Council's inventory of current Coast Walk public art, including existing Council-owned art, interpretation and installations
    - Work with Local Studies teams of Northern Beaches Council Libraries.
- Reference List**
- Manly, Pittwater and Warringah former local government heritage studies
  - GIS mapping of environment and heritage
  - GIS mapping of trail route and status of various linkages
  - Park masterplans
  - Audit of current artworks along the trail and key details
  - Popular wedding spots
  - Studies prepared by community and special interest groups and proposals—ie 'Triassic Trail', Avalon Beach Cultural Mapping Project and the Barrenjoey Alliance for Arts and Culture
  - The Communications Plan for the project
- Preliminary outcomes from the arts networking event at Glen Street Theatre
  - Stakeholder details
  - Local historical societies
  - Local Studies Collections.
- Additional Sources**
- Sydney's Green Grid suite of reports by Government Architect New South Wales
  - Coast, Ian Hoskins
  - *A Fascinating Heritage of Sydney's Northern Beaches*, Ian Jacobs
  - *Sydney Beaches: A History*, Caroline Ford
  - *Sydney's Aboriginal Past*, Val Attenbrow
  - *Hidden in Plain View*, Paul Irish
  - *Nat's Nat and That's That*, autobiography, Nat Young
  - Boomerang – History of Surfing in Australia
  - National Parks and Wildlife Service records
  - Australian Museum collection and records
  - Shipwrecks register
  - Surfing reserves register.



**SUMMARY COMMUNITY CONSULTATION OUTCOMES**

Participants discussed the need for art to be sympathetic to the natural setting and context

Art was not always seen as physical and permanent with participants wanting temporary and activation based experiences that enhanced the Coast Walk.

Participants identified a desire and opportunity for Aboriginal heritage to be better integrated along the Coast Walk.

Art should be high quality and include a diversity of art forms

Participants want the Coast Walk to be an educational experience.

Summary outcomes of engagement. (Source: JOC Consulting)

## 2.3 Community and Stakeholder Engagement

To inform the Northern Beaches Coast Walk Public Art Strategic Plan, a program of community and stakeholder engagement was run by JOC Consulting, with support from GML Heritage and the Northern Beaches Council, from June through to September 2018.

The program included:

- 3 x four-hour community pop-ups located in Manly, Newport and Dee Why
- 5 x two-hour stakeholder engagement meetings and workshops
- An online community survey accessed via Council's website
- Social Pinpoint to engage with Aboriginal people within the community.

The engagement process was designed to reach a diverse population sample from across the LGA. In total, 29,837 people were made aware of the project with 1,206 of those people formally engaged through face-to-face and online methods. Participants took part in the events and activities and were invited to share their concerns, interests and hopes for the Coast Walk as part of the development of the Strategic Plan.

People were asked about their favourite locations and to describe the place's special qualities. Participants were also asked how they thought the identity, character, history and heritage values of the Northern Beaches could best be promoted and celebrated as part of the Coast Walk.

The information gathered from the community engagement program has been analysed.

Key findings have been grouped under the following topics:

- Native flora and fauna, views and vistas
- Aboriginal history and heritage
- Education
- Local heritage and culture
- Environmental art, temporary events and activation.

Overall, the community clearly values the natural landscape, scenic qualities and relaxed lifestyle that the Northern Beaches offers. The findings of the community engagement program indicate that people are not generally supportive of artworks being positioned in locations of high natural or scenic value.

People strongly support protecting the natural and cultural environment and having places that provide contemplation and wonder in nature. Further, there is considerable interest in understanding more about Aboriginal history and culture as part of the experience of the Coast Walk. Another key finding is that people want the Coast Walk to support the distinctive character, culture and vitality of local places and communities within the Northern Beaches.

## GML Heritage

### 2.4 The Route

At a glance, the Coast Walk route:

- Extends 36 kilometres through 16 coastal suburbs including Palm Beach, Whale Beach, Avalon, Bigola, Newport, Mona Vale, Warriewood, North Narrabeen, Narrabeen, Collaroy, Dee Why, Curl Curl, Freshwater and Manly
- Passes through a landscape rich in pre and post contact Aboriginal cultural heritage and sites of significance, both recorded and unrecorded
- Passes along or is near 24 of the local government area's beaches, world famous for their scenic beauty, surf breaks and lifestyle offerings
- Provides access to 10 of the 15 headlands along the Northern Beaches ocean coastline
- Passes in the vicinity of all but three of the Northern Beaches LGA's 14 ocean rock pools
- Links 21 separate surf life saving clubs, which collectively tell the story of the history of surf lifesaving and beach culture in Australia
- In conjunction with allied pathways, enables close pedestrian access to all four of the LGA's aquatic reserves (Barrenjoey Head, Narrabeen Head, Long Reef and Cabbage Tree Bay)
- Immediately adjoins or passes through four built heritage conservation areas
- Passes through, immediately adjoins or is in the vicinity of 90 of the LGA's built and landscape heritage items
- Passes through, immediately adjoins or is in the vicinity of 18 streets catalogued in the 2012 Pittwater Council Scenic Streets Register
- Adjoins three locally listed archaeological sites
- Passes a broader network of natural environments listed and recorded by the State Government, National Parks and Wildlife Service, Northern Beaches Council or other government agencies for either biodiversity or natural heritage values.

In addition to this:

- The entire length of the cliffline and beaches between Manly and Barrenjoey are listed as 'supporting areas' (of habitat) in a mapping tool produced by the Greater Sydney Local Land Services for the Southern Sydney Regional Organisation of Councils' (SSROC) Connected Corridors for Biodiversity project
- Between Shelly Beach and Palm Beach, the Coast Walk passes through, immediately abuts or is in the vicinity of 26 zones listed as 'priority habitats', some of which are expansive continuous wildlife corridors extending around two or more headlands and beaches.



Northern Beaches Coast Walk Public Art Trail—Scoping Study—Draft Report, February 2019



## 2.5 The Study Area

The Coast Walk study area extends beyond the walk, which hugs the coast, to include neighbouring suburbs and areas.

The route traverses a landscape rich in natural and cultural history and heritage. The Coast Walk immediately adjoins or passes through four built heritage conservation areas and is located near 90 built and landscape heritage items. The route passes through, or is near, 18 streets catalogued in the 2012 Pittwater Council Scenic Streets Register. Several listed archaeological sites are also within the study area.

There is a network of important natural environments that are protected and managed by the Northern Beaches Council, NSW National Parks and Wildlife Service and other state government agencies for either biodiversity or natural heritage values. Several such places provide the setting and environs for the Coast Walk.

Many of the statutory listed natural and cultural heritage items in the Northern Beaches are near the Coast Walk. The items reflect the natural and historical shaping forces of the area and the people that have called the Northern Beaches home, as well as the unique qualities and character of the landscape and place.

Places such as the Barrenjoey Lighthouse, the series of coastal lagoons (Narrabeen, Curl Curl, Dee Why and Manly), Queenscliff tunnel, Bungan Castle, Loggan Rock, Walter Burley Griffin Lodge, the M24 Midget Submarine Wreck Site, the A. J. Small lookout, the Coastal Environmental Centre at the northern end of Collaroy Beach, the various beaches, rock pools, headlands, lookouts and surfing reserves provide opportunities for creative responses, including artwork, storytelling, interpretation, landscape improvement and public domain upgrades.

# Project Context

*The landscape is an anonymous sculptural form always already fashioned by human agency, never completed, and constantly being added to ... It is both medium for and outcomes of action and previous histories of action.*

C.Y. Tilley, 1994, *A phenomenology of landscape*, Oxford, Berg Publishers

# 03

### 3.1 Strategic Planning Context North District Plan

The North District Plan is part of the Greater Sydney Commission's vision for greater Sydney as a city of three cities where infrastructure, productivity, liveability, sustainability, and collaboration are coordinated and effectively implemented.

The North District Plan guides future growth and change over a 20-year period in concert with local strategic and environmental planning, and community plans and policies.

Liveability is a planning priority in the North District Plan, including creating and renewing great places, and respecting the District's heritage, combined with fostering healthy, creative and culturally rich and socially connected communities. Walking to promote healthy, active lifestyles and social engagement to support the arts, creativity, cultural expression and innovation is encouraged.

Under 'sustainability', protecting and enhancing the natural and cultural landscape and the associated values are supported through the planning priorities. The delivery of high-quality open space recognising the quality and character of the natural landscape is central.

#### Connecting the Northern Beaches

The Coast Walk is the centrepiece of the \$22.3 million Connecting the Northern Beaches program of works funded by the NSW Government and the Stronger Communities Program. It is designed to enhance connections and linkages across the Northern Beaches. This includes linking towns and villages with an improved network of cycleways, shared paths and walking paths to public transport nodes and services. Associated works also include investment in playground facilities and equipment, and upgrades to surf clubs and play areas.

#### Create in NSW: NSW Arts and Cultural Policy Framework 2015

The Northern Beaches Coast Walk aligns with the relevant NSW arts and cultural policy.

Create in NSW: NSW Arts and Cultural Policy Framework 2015 sets the future direction of arts and cultural initiatives across the state. The strategic ambition 'Strength' specifically identifies the critical role that local government plays in supporting the aspirations of the community to create and participate in arts and culture.

The policy framework describes the adoption of a whole-of-government approach wherein the NSW State Government is committed to partnering with local governments and supporting them with contributory funding for arts programs. Create NSW will partner with the NSW Office of the Environment and Heritage to identify opportunities for intersection with arts and culture to enhance the experience of tangible and intangible heritage. The Northern Beaches Coast Walk public art project aligns with these directives as an accessible local government initiative that will deliver a combined art and heritage cultural experience.

### 3.2 Northern Beaches Council Policy Context

#### Shape 2028—Northern Beaches Community Strategic Plan

Shape 2028: The Northern Beaches Community Strategic Plan (CSP) is a roadmap to guide Council's planning, actions and funding allocations over a 10-year period.

At the heart of the CSP is the vision for the Northern Beaches as a safe, inclusive and connected community living in balance with the natural and cultural environment. The CSP includes aspirations, outcomes, and a series of goals and strategies. The plan recognises many of the pressures and challenges associated with population growth, demographic shifts, technological innovation, increased development and climate change.

Sustainability is a focal area in the CSP and community inputs were further grouped according to eight outcome areas:

- Protection of the Environment
- Places for People
- Vibrant Local Economy

- Environmental Sustainability
- Community and Belonging
- Transport, Infrastructure and Connectivity
- Good Governance
- Participation and Partnerships.

A series of guiding principles in the Strategic Plan are relevant to the Northern Beaches Coast Walk:

- Equity and fairness in decision making and allocation of resources
- Intergenerational equity to ensure short-term solutions do not compromise long-term conditions and opportunities
- Precautionary principle so that the lack of scientific certainty is not used as a reason for avoiding measures to prevent risks or harm
- Access, including that everyone should have fair access to services, resources and opportunities
- Participation, so that everyone has the maximum opportunity to participate in decisions that affect their life
- Rights, to enable and promote inclusivity and diversity in the participation of community life.

The community goals in the plan can inform the Coast Walk Public Art Strategic Plan, in particular:

- Protection of the Environment
- Environmental Sustainability
- Places for People
- Community and Belonging
- Vibrant Local Community
- Partnership and Participation.

These align with best practice environmental management and community feedback received during the engagement program. They provide a framework for community centred planning for public arts and culture.



Shape 2028  
Northern Beaches  
Community Strategic Plan 2018 - 2028



### Draft Northern Beaches Council Public Art Policy and Guidelines

The *Draft Northern Beaches Council Public Art Policy and Guidelines* provide an LGA-wide policy framework for public art. These are key documents for the Coast Walk Public Art Strategic Plan and complement Council's existing policies, plans and strategies.

The Draft Policy and Guidelines are applicable to all current and proposed public art along the Coast Walk. When evaluating proposals and determining the future direction of key projects the policy and guidelines will guide decision making.

The Draft Policy includes:

- A policy statement and explanation of the purpose of the policy
- A set of policy objectives aimed at delivering high quality artistic outcomes that complement the Northern Beaches community and their environment
- Guiding principles aimed at ensuring that public artworks protect, support and promote the recognised social, cultural and environmental significance of the Northern Beaches localities

- Policy guidelines applicable to artwork proposals, covering commissions, gifts/bequests/loans, memorials, temporary and community art projects and art in private developments
- Criteria for the evaluation by Council of proposals for artwork, so as to ensure that consistency of decision making and high standards of quality, longevity and integrity are maintained
- Mandatory conditions for public art proposals submitted to Council, stipulating contractual, funding, inbuilt review and relocation/removal/disposal requirements.

The guiding principles outlined in the Draft Policy are:

- Support the development and commissioning of a diverse range of permanent, temporary and ephemeral artworks in public places
- Align public art projects with major urban, suburban and landscape design and infrastructure projects
- Recognise and celebrate the Northern Beaches' cultural identity through art in public places
- Recognise and celebrate Aboriginal stories and heritage through art in public spaces
- Support public art opportunities for local artists
- Activate local places through temporary, ephemeral and community art projects
- Encourage high quality public art in private development
- Support community, private and government partners to facilitate public art opportunities
- Manage and maintain the Northern Beaches' collection of permanent artworks, monuments and memorials
- Ensure the creation of art that will contribute to the enhancement, enjoyment or understanding of its context and place
- Enhance the design and functionality of the public domain through public art
- Deliver robust, durable public art that will retain its quality and integrity over time
- Ensure that all future public art projects are procured and managed in accordance with the Public Art Policy and Guidelines



Richard Stutchbury *Whale Spirit Summit*, Long Reef

### The Draft Northern Beaches Cultural Collection Management and Gifts Policy and Guidelines

*The Northern Beaches Collection consists of many items of local, state and national significance ... It includes many nationally significant artworks and an unparalleled assemblage of historic material relating to both local beach culture and the history of surfing.*

**—Draft Northern Beaches Cultural Collection Management and Gifts Guidelines, November 2018**

The Draft Northern Beaches Cultural Collection Management and Gifts Policy and Guidelines guide the development, management, access and care of the artworks, objects, archives and ephemera held in the Northern Beaches Collection. These are key documents for the Coast Walk Public Art Strategic Plan—both the Policy and interrelated Guidelines are applicable to the Coast Walk Public Art project.

The Northern Beaches Cultural Collection includes art, objects and historic materials acquired and managed by the former Manly, Warringah and Pittwater Councils and all public artworks acquired and managed by the three former councils and commissioned by Northern Beaches Council since 2016.

The Northern Beaches Cultural Collection is divided into the following sub-collections:

- The Manly Art Gallery & Museum Collection
- The Local Studies Collection
- The Community Art Collection
- The Public Art Collection
- The Civic Collection.

The Draft Policy provides a set of principles to manage collection development, acquisitions, gifts, preservation and care, access and de-accessioning.

Northern Beaches Coast Walk Public Art Trail—Scoping Study—Draft Report, February 2019

The Draft Policy also outlines the overarching purpose of the sub-collections, which are intended to be used to:

- Enrich knowledge, understanding and experience of the Northern Beaches area and its communities
- Create a sense of place
- Conserve significant heritage and artistic expression for the benefit of the community and future generations
- Contribute to the development of an outstanding art gallery and museum for the area
- Interpret the history, development and significance of the area and its communities
- Contribute to and foster historical and cultural debate
- Provide an educational, research and display facility for the community.

Many artworks that form part of the sub-collection referred to as the Northern Beaches Public Art sub-collection can be found along or near the Coast Walk. This is explored further in Section 5.0.



Isabel Latham, c1915, with her Hawaiian surfboard, made from a slab of American sugar pine. (Source: National Geographic)

# The Place

*Just as 'beach-going' as a pastime conveyed what it was 'to be Australian', the beach became a definitive landscape.*

Ian Hoskins, *Coast*, p 284

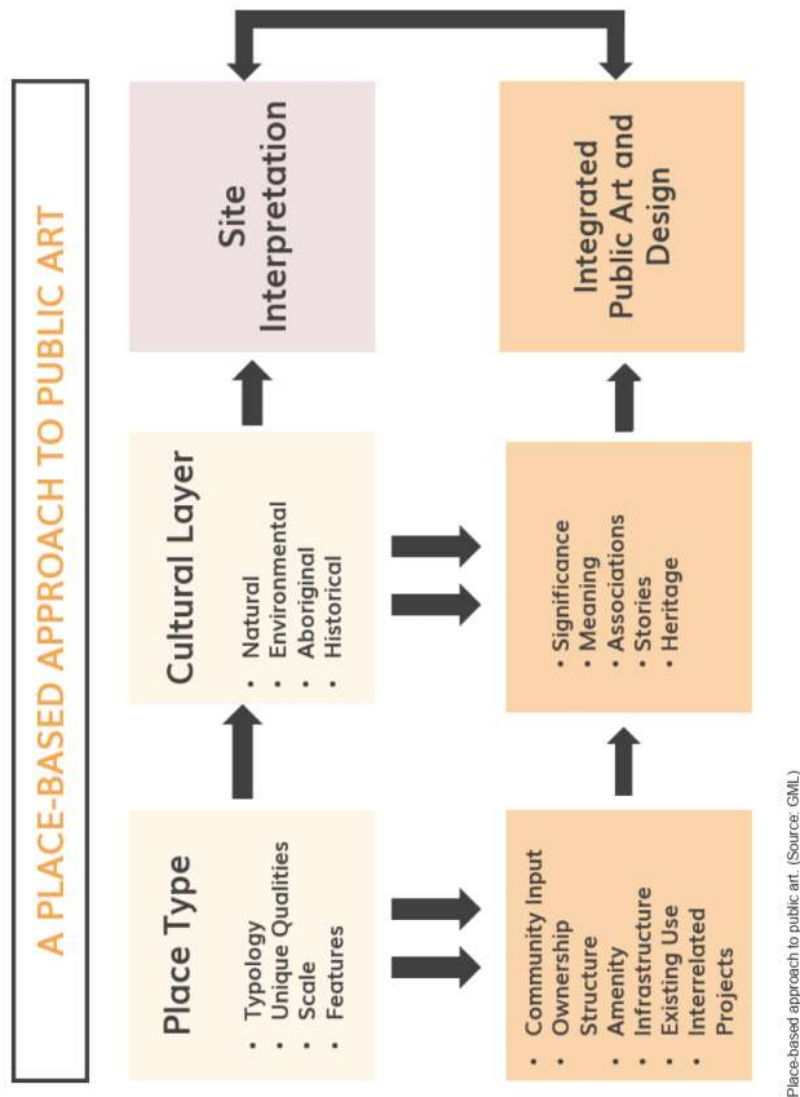
# 04

#### 4.1 Introduction

This section outlines the unique attributes of the Coast Walk and identifies the cultural, environmental, natural, historic and social importance associated with places along the route.

These attributes will inform a place based approach to public art as well as assist with the development of site-specific strategies for destinations along the route.

Opportunities and constraints have been identified to inform the recommended approach at priority sites for artwork, integrated art and design and programs.



#### GML Heritage

### 4.2 Aboriginal Sites and Stories

Across the Northern Beaches there are many places that evidence Aboriginal people's history and heritage. Along the coastline, Aboriginal walking routes, middens, grinding grooves, camp sites, rock shelters and art sites demonstrate something of the patterns of life and culture of Aboriginal people across the Northern Beaches. Many of the sites are testament to the abundance of natural marine and terrestrial resources in the area, such as fish, shellfish and game. Many of the rock art and engraving sites reflect the bounty and importance of these natural resources to Aboriginal people.

Through Social Pinpoint, Aboriginal stories associated with various places along and near the Coast Walk have been identified, including at Manly Beach, Church Point, Palm Beach Wharf, Careel Bay, Middle Harbour, Bushranger's Hill, Longreef, and Narrabeen Lagoon. There are opportunities to enhance the broader community's understanding, awareness and appreciation of these and other places through Aboriginal people's stories and perspectives, while respecting the rights and interests of local Aboriginal people.

Commissioned artworks, integrated interpretive works and/or events and programs could enrich the public experience of the Coast Walk and enhance the understanding of the significance of the Northern Beaches to Aboriginal people.

#### Opportunities

- Considerable opportunity represented by the special and unique Aboriginal history and heritage of the Northern Beaches area
- Community engagement has shown high levels of interest in Aboriginal history and storytelling
- The Aboriginal Social Pinpoint project shows a continuing cultural connection to coastal sites
- Several significant sites are near the walk and key places
- Opportunity to work closely with local Aboriginal people to develop stories, programs and activities including place-based arts practice, digital apps and public education programs.

#### Constraints

The rights and interests of Aboriginal people are fundamental. It is not appropriate for broad public access to significant Aboriginal sites. Many sites are very fragile and in a poor state of conservation. Due to the processes of colonisation and dispossession valuable documentation and knowledge relating to Aboriginal sites is fragmented and some stories are not known.



Gooseberry, Widow of King Bungaree, 1836, William Henry Farny. (Source: National Library of Australia, nla obj-140393477)



Stone carving at Freshwater of an Aboriginal face, Mick Leslie, c1970s. (Source: Dragonfly Environmental Bustcare Group)

### 4.3 Early Land Grants and Subdivisions

The landscape alterations and patterns of urban development on the Northern Beaches were shaped by early land grants and later subdivisions. The boundaries applied to 19th-century land grants in the area and the great swathe of estate subdivisions in the early 20th century were the precursors to the Northern Beaches suburbs, towns and public spaces of today.

A portion of the ownership boundaries, instated by the region's earliest land grants, were determined by natural features of the environment, including the location of lagoon mouths and the junctions of beaches and headlands, as well as the setting aside of lands for public recreation.

The largest 19<sup>th</sup>-century land holdings were:

- James Napper, 'Sarkfield' (Palm Beach Estate)
- John Joseph Therry, 'Mount Patrick' (Careel Head, Avalon)
- James Jenkins, 'Cabbage Tree Hill' (Bongin Bongin Beach)
- Elizabeth Jenkins (Narrabeen, Turimetta Head, Mona Vale)
- John Ramsay (Collaroy)
- William Cossar (Long Reef Head)
- James Jenkins, James Wheeler and John Harper (Dee Why)
- Thomas Bruin (Freshwater)
- Charles Andrews and Christopher Shelley (Queenscliff Beach)
- John Thompson (centre of Manly Beach)
- Gilbert Baker (Manly CBD).

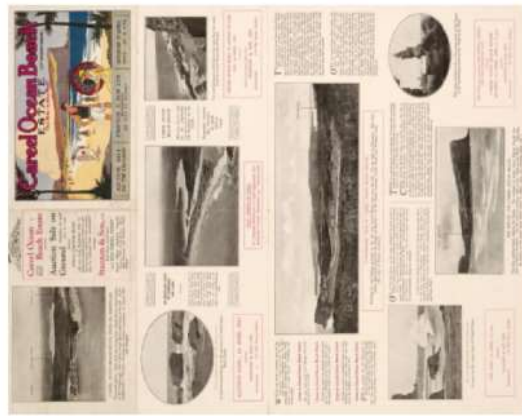
An initial phase of land subdivision and speculation began in the mid to late decades of the 19th century. This was followed, with increased popularity and improved transport access to the area, by an influx of estate subdivisions in the early part of the 20th century.

#### Opportunities

- Interpretation, artwork and integrated landscaping could touch upon early land alterations and associated intangible heritage
- Historic material on early land grants and subdivisions could be integrated into stories and programs developed by the local studies and cultural collections
- Inspiration for artwork concerned with human shaping of the ocean coast and natural environment could draw on the history of land grants and subdivisions on the peninsula.

#### Constraints

- Former landscape division units may not be formally mapped or recorded
- Much information may not currently be digitised or well known.



Careel Ocean Beach Estate advertising (near Avalon), 1922. (Source: Trove)



Parish map overlay (late 19th century). (Source: State Library of NSW with GML Heritage overlay)

**GML Heritage**

#### 4.4 Lost Sites and Former Place Names

The Coast Walk features a series of fascinating forgotten sites and removed fabric, places and objects. These provide a window into past land uses and enable understanding of the region's social histories.

Lost, removed or demolished historic sites show a landscape under the influence of both the physical environment and changes in social, economic and cultural momentum. Through tracing of past layers of development along the coast, historical landscape usage patterns can be recorded, researched and analysed.

Former (relict) place names of the Northern Beaches are indicators of the evolution of the built and natural environment in key areas. These names, now lost, are clues to intangible aspects of the past. They demonstrate the historic underlays of place and represent the changing social, symbolic and spiritual associations between people, place and landscape over time.

There are many examples of place names between Manly and Pittwater adopted by white settlers and land speculators, which are no longer in general use.



### Opportunities

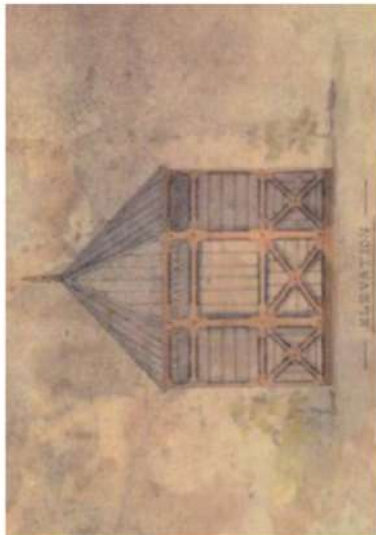
- Lost sites can be reimagined by artists and designers, as Jonathan Jones did with the Garden Palace site for *barrangal dyara* (skin and bones)
- The Northern Beaches Collections hold valuable material on lost sites and former places which could inform artists' and interpretive designers' briefs.

### Constraints

- Information and knowledge may be difficult to access regarding lost heritage.



Manly Shark Tower, c1930s. (Source: National Library of Australia)



Queenscliff pavilion, Pavilion Street, c1900. (Source: Pittwater Online News)



Manly Water Shute, c1930. (Source: National Library of Australia)



The original Queenscliff first surf life saving club, opened by Andrew 'Boy' Charlton c1904. (Source: Pittwater Online News)

Twight's Tea Rooms, Collaroy Beach, 1910. (Source: Pittwater Online News)

## 4.5 Surf Life Saving Clubs and Rock Pools



### Surf Life Saving Clubs (SLSCs)

*You could travel from club to club; state to state; take your swag ... when we got wheels and we started to move around with surfboards ... introduce yourself at a club – you would sleep either in the boatshed, or up on the floor in the hall, and it was really a fantastic opportunity for young people in the '50s to be able to do that.*

—John Brown, surf life saver, interviewed for the 'Between the Flags: 100 Years of Surf Life Saving in Australia' exhibition, National Museum of Australia

The Coast Walk links 21 separate surf life saving clubs, from Manly in the south to North Palm Beach. Together, these clubs make up Surf Life Saving Sydney Northern Beaches. The clubs, and the facilities which house them, collectively demonstrate the history of surf life saving and beach culture in Australia. Surf life saving played an integral role in the popularisation of surf bathing in New South Wales.

Housed in purpose-built buildings, the SLSCs address the surf beaches they patrol, occupying prominent, functional locations. Each club has a unique story, filled with local characters and founded on voluntary input. The clubs are inseparable from the beaches themselves and the coastal character of the villages attached to them. They form distinctive built elements and community hubs within the most popular swimming and surf spots of the Northern Beaches.

Their siting, era, architectural style and ongoing use by the community are evidence of the important role that surf life saving has held for the Northern Beaches community throughout the 20th and 21st centuries.

Some key facts and historic details about each of the clubhouses are listed below:

- **Manly Life Saving Club**—Formed in 1911, the club was housed in an impressive Modernist complex across from the beach at South Steyne (Manly Surf Life Saving Pavilion, designed by Eric W. Andrew, E.A. Winsome and Sydney Anchor) from 1939 up until the 1990s when the complex was demolished and replaced by the club's current home
- **North Steyne SLSC**—North Steyne, Queenscliff and Manly clubs share the patrol of Manly Beach. The club was established in 1907, making it the oldest active SLSC on the Northern Beaches. The club building was constructed in 1934 in the interwar Mediterranean style. The building is listed as a local heritage item on the Manly LEP 2013 (1173), one of only three heritage-listed SLSCs on the Northern Beaches
- **Queenscliff SLSC** (Queensie)—Established in 1924 at the northern end of Manly Beach. The clubhouse was designed by Ken Woolley and opened in 1983. It is also listed as a local heritage item on the Manly LEP 2013 (1171) for its social significance
- **Freshwater SLSC** (Freshie)—Established in 1908. The current clubhouse is the third on the site and was opened in 1934 in the centre of the beach, extended subsequently in the mid-1980s and then again in 2011. The club is listed on the Warringah LEP 2011 (166)

GML Heritage

<ul style="list-style-type: none"> <li>• <b>South Curl Curl SLSC</b>—Established in 1908 as Curl Curl Surf Brigade and housed in a simple, unassuming interwar building on the beach at South Curl Curl</li> <li>• <b>North Curl Curl SLSC</b>—Founded c1922, sharing the beach with South Curl Curl</li> <li>• <b>Dee Why SLSC</b>—Founded in 1912 and currently housed in a large modern building in the beachside reserve at Dee Why</li> <li>• <b>Long Reef SLSC</b> (Longy)—Founded in 1950 and currently subject to a planned renewal of clubhouse facilities at concept design and exhibition phase</li> <li>• <b>Collaroy SLSC</b>—Founded in 1911 and currently housed in a large modern clubhouse</li> <li>• <b>South Narrabeen SLSC</b>—Founded in 1922 and sharing the beach with the two other clubs that call Narrabeen home</li> <li>• <b>Narrabeen Beach SLSC</b>—Founded in 1964 and now housed in a large contemporary building in the Lions Park</li> <li>• <b>North Narrabeen SLSC</b>—Founded in 1910, North Narrabeen SLSC is located at the entrance to Narrabeen Lagoon at the northern end of the beach</li> <li>• <b>Warriewood SLSC</b>—Established in 1951</li> <li>• <b>Mona Vale SLSC</b>—Founded in 1922 and currently housed in a 1960s building which is subject to a planned renewal scheme at concept design and exhibition phase</li> <li>• <b>Bungan SLSC</b>—A small club operating since 1953</li> <li>• <b>Newport SLSC</b>—Newport was established in 1909 and is housed in a two-storey interwar Mediterranean style building on the beachfront at Newport. The building is listed as a local heritage item in the Pittwater LEP</li> <li>• <b>Biggola SLSC</b>—Biggola SLSC was founded in 1949 and is housed in a mid-century building of sandstone construction that has undergone modern extensions</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Avalon SLSC</b>—Founded in 1925 and housed in a large modern building on the beach at Avalon</li> <li>• <b>Whale Beach SLSC</b>—Founded in 1937 and housed in a member-owned clubhouse within the beachfront reserve and carpark</li> <li>• <b>Palm Beach SLSC</b>—Formed in 1921 and housed in an interwar Bungalow style house built in 1917 towards the southern end of Palm Beach. The site has historic, social and aesthetic significance for the Palm Beach community as a beachside facility. The house is listed as a heritage item on the Pittwater LEP 2014 (I2270072)</li> <li>• <b>North Palm Beach SLSC</b>—Shares the patrol of Palm Beach with Palm Beach SLSC to the south. The club was founded in 1946 and is housed in a building dating from the 1970s.</li> </ul> <p><b>Opportunities</b></p> <ul style="list-style-type: none"> <li>• SLSCs are community owned and managed infrastructure with strong connections to place</li> <li>• Substantial investment is being rolled out in surf club upgrade projects across the LGA. This presents opportunities for public art outcomes.</li> <li>• Purpose-built clubhouses are suitable to host cultural, creative and artistic events associated with the Coast Walk public art</li> <li>• Opportunities for permanent works activating surf club buildings include murals, sound installations, sculpture and light projections.</li> </ul> <p><b>Constraints</b></p> <ul style="list-style-type: none"> <li>• Existing recreational, community and sporting use should be enhanced and supported by proposals</li> <li>• Surf clubs are a diverse group of stakeholders whose individual needs and interests should be carefully considered.</li> </ul>	                
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## Rock Pools

*In the bush, the pool is a waterhole, a dam or a billabong; in the city, a backyard pool, sports facility or city baths; on the coast, a beach house, a concreted grotto in a rock shelf or ocean baths washed with surf. Mysterious and familiar, tame and wild, natural and man-made, pools are places where the communal and the personal could intersect.*

—Isabelle Toland, Amelia Holliday and Michelle Tabet in *The Pool: Architecture, Culture and Identity in Australia*, Australian Institute of Architects, Melbourne, 2016

Rock pools, also known as ocean baths or ocean pools, are open-air structures on the edge of the beach or surrounding rock platforms. They are filled with seawater and open to the movements of the tide. The Coast Walk links 14 popular rock pools, each of which represents a unique response to its picturesque coastal setting. These pools are part of a collection of approximately 100 tidal rock pools clustered along the NSW coast, most dating from either from the late 19th century or early 20th century. Carved out of natural rock platforms and hollows along the coast, these pools boast a long and continuous use as sites for recreational bathing, swimming, picnicking and water safety lessons for generations of people. Rock pool architecture is unmistakable—the strong, rectilinear forms of the pools contrast sharply with the natural topography and dynamic marine environment they are derived from. Their presence is a quintessential feature of Australian beaches. Pools contribute to the visitor experience and community life of their beach localities.

- **Fairy Bower**—Dating from 1929, Fairy Bower has a small, distinctive shape
- **Queenscliff Beach**—Built in 1937 in the interwar phase of pool building, a 50m lap pool
- **Freshwater Beach**—built c1925 in close proximity to the Manly—Freshwater world surfing reserve
- **South Curl Curl**—Built as a 1920s/1930s Unemployment Relief Fund project
- **North Curl Curl**—Built as a 1920s/1930s Unemployment Relief Fund project
- **Dee Why Beach**—Work began on the rock pool in 1915 and it was enlarged in 1919. It is home to one of the longest continuously running Ladies Amateur Swimming Clubs
- **Collaroy Beach**—Opened in 1926, likely a communal swimming spot much earlier
- **Narrabeen Beach**—50m laned pool flanked by wooden boardwalks, built in the 1930s

- **Mona Vale Beach**—Unusually located on a rock platform, constructed c1930s
- **Newport Beach**—Constructed by February 1926, 50m rock pool
- **Bilgola Beach**—Constructed in the mid-20th century
- **Avalon Beach**—Constructed c1940s, excellent example of pool architecture
- **Whale Beach**—Built in the interwar era as part of the Unemployment Relief Fund
- **Palm Beach**—Constructed c1946, 50m lap pool.

Rock pools are closely associated with the development and popularisation of recreational and competitive swimming in Australia in the early 20th century. They provide a sheltered swimming option away from the changeable tides of the open beach, and as such are favoured by the elderly, families with children, swimmers in training and beachgoers of all walks of life and ability. Many maintain strong links with swim clubs and local organisations and as such hold a high level of social value to the community. Some were built as part of the capital works supported by the Unemployment Relief Fund in the interwar years (c1930s).



Fairy Bower Rock Pool, c1929 (Source: Manly Library)

### Opportunities

- Rock pools are a source of inspiration for artists through their distinct geometric forms, colour palettes and dramatic siting within the liminal intertidal zone
- Rock pools have recognised significance and hold an integral role in Northern Beaches daily life for all ages
- Rock pools have a fascinating history, providing employment in the interwar years through their construction process and many maintain enduring connections to local swim clubs
- There are opportunities to create artwork that connects all 16 Rock Pools along the Coast Walk.

### Constraints

- Creative interventions should not impact on the recreational use of the rock pools and their settings
- Proposals around pools would need to consider landscape, scenic quality, exposure to the elements and coastal environment and aquatic life.

*The Pool is joyful, celebratory and accessible. It is also a setting for the sharing of stories, tales of personal and collective struggle, of community building and transformation and refusal of the status quo.*

—Isabelle Toland, Amelia Holliday and Michelle Tabet in *The Pool: Architecture, Culture and Identity in Australia*, Australian Institute of Architects, Melbourne, 2016



Mona Vale Rock Pool from the air. (Source: @beachescouncil Instagram)



North Narrabeen Rock Pool from the air. (Source: @beachescouncil Instagram)

## GML Heritage

### 4.6 The Landscape in Art

The landscape of the Northern Beaches has historically been a source of fascination and inspiration for generations of landscape artists. The peninsula landscape has featured in creative works from the early decades of European settlement up to the present. The ocean coastline has been depicted as a place of botanical wonder, as scenery, a landmark, a setting and a location for viewing the landscape. Many important works are held by Manly Art Gallery & Museum, which has curated numerous popular exhibitions exploring art and the Northern Beaches.

The peninsula coastline and adjoining lagoons and estuaries have been a great influence on the imagination and creativity of artists, photographers, writers and filmmakers who, amongst other depictions, have commonly tried to convey the coast's dramatic meandering cliffscape as viewed from the beaches and inland landscape.

Natural attributes of the coastal landscape between Manly and Pittwater resulted in the peninsula being a most popular destination for day-trippers from the late 19th century. Travelling-party photographs of landscape and beach outings from the first decades of the 20th century are commonly set against the backdrop of the locality's coastal geological attributes.

Many of the peninsula's natural and cultural heritage items are the subject of creative works. Together, creative works—including painting, poetry and photography—have reflected a broad range of aspects of the peninsula, including its beaches, landforms and cultural layers. Many writers have waxed lyrical about the natural qualities of the place.

*Pearling waves that cream milk-white,  
Sun-drenched sands and skies of blue  
Linger in my memory – Avalon, my  
heart's with you!*

—Dorothea Dowling, *Sydney Morning Herald*, 4  
May 1935, p 11



Avalon Beach, 1934, William Lister Lister. (Source: Pittwater Online News)



St. Michael's Arch, Avalon, W.H. Raworth, c1860s. (Source: Josef Lebovic Gallery)



Bigola, 1921, Sir Lionel Lindsay. (Source: National Library of Australia)

Artists who have produced works which focused on the scenic qualities of the Northern Beaches include:

- Arthur Streeton
- Edith Blackett
- Percy Spence
- Margaret Coen
- George Penkivil Slade
- Harold John Graham
- Robert H. Johnson
- John Cosh
- Frank Hurley
- Max Dupain
- Rah Fizelle
- Margaret Preston
- Adrian Feint
- Arthur Murch
- Sali Hermann
- Anne Zahalka
- Bruce Gould
- Ken Done
- Wendy Sharpe.

#### Opportunities

- The Northern Beaches Collections and sub-collections hold many significant artworks which can be used by artists, designers and creatives to enrich knowledge and understanding of the coastal landscape over time
- The history of work created on the Northern Beaches is an asset for commissioned artists along the Coast Walk who wish to understand the artistic and creative history of the region and how these places have been depicted over time
- Artworks would also be a valuable resource for interpretive designers.

#### Constraints

- Lack of awareness regarding the breadth and extent of artworks inspired by the Northern Beaches
- Most sub-collections are not digitised and information is not easily accessible, presenting challenges for artists and interpretive designers.

#### 4.7 Beaches and Headlands

*The beach was the centre of our world.  
Rain, snow, hail, a two-hour wait at the  
bus stop, or being grounded, nothing  
could keep us from the surf. Us little  
surfie chicks, chirping our way down on  
the train. Hundreds of us in little white  
shirts, short-sleeved jumpers, thongs  
and straight-legged Levis covering little  
black bikinis. We flocked to the beach.  
Cheep. Cheep.*

—Kathy Lette and Gabrielle Carey, *Puberty Blues*,  
Picador, Sydney, 1979/2002, pp 1–2



Detail of *Manly Beach – Summer is here*, Ethel Carnick Fox, 1913. (Source: Manly Art Gallery & Museum)



Headlands at North Curl Curl. (Source: @beachescouncil Instagram)

## GML Heritage

The Coast Walk route extends 36 kilometres through 16 coastal suburbs including Palm Beach, Whale Beach, Avalon, Bilgola, Newport, Mona Vale, Warriewood, North Narrabeen, Narrabeen, Collaroy, Dee Why, North Curl Curl, Freshwater and Manly. At the heart of these communities are the beaches, which function as a central element of civic life, identity, recreation and lifestyle on the Northern Beaches.

Each place combines unique landscape elements with integrated natural and cultural values and public facilities. Many of the beaches are world renowned for the role they have played in the history of surfing and surf life saving, and endure as definitive landscapes, with these associations and meanings. The headlands afford spectacular views of the coastline, and all hold cultural and environmental significance and local stories.

### Beaches

There are 24 beaches from north to south along the walk:

- **Shelly Beach** is the farthest south. It is a small beach which provides access to the Aquatic Reserve in Cabbage Tree Bay
- The iconic **Manly Beach** held the first world surfing contest in 1964. It was also the first beach to have paid lifeguards. The beach curves gently from South Steyne to North Steyne and is distinguished via its long public promenade and beautiful beachfront reserve shaded by tall Norfolk Island pines
- **Off Queenscliff Beach**, a submerged reef creates a bombora (wave which forms over a submerged offshore reef or rock)
- **Freshwater Beach** is the hallowed ground where Hawaiian surfer Duke Kahanamoku displayed the sport of board riding to locals in 1914–1915, considered by many to be the moment of inception for the sport in Australia

- At **Curl Curl** the beach features swells that average 1.6m it is known as one of the best surfing beaches in the area. The beach is 1.2km long and divided into **North Curl Curl** and **South Curl Curl**

- Farther north, **Dee Why Beach** is extremely popular with visitors, locals and families. The beach intersects with the estuarine barrier lagoon and wildlife sanctuary, Dee Why Lagoon. The lagoon is a significant and special coastal environment, a remnant of a network of saline marshlands which were formerly widespread throughout the Sydney region

**Long Reef** plays host to an important geological rock platform and habitat sanctuary, the oldest aquatic reserve on the NSW coast. Its prominent cliffs and headlands offer long sweeping vistas that stretch as far as the Central Coast on a clear day

**Collaroy** curves 3km north to **Narrabeen Beach**, where surfers in their droves enjoy the famous surf break and where the estuarine Narrabeen Lagoon remains the most intact coastal saltwater lagoon in the Sydney region

Farther north the beaches become less crowded but are still popular with locals and boardriders, including those at **Mona Vale, Warriewood, Newport, Bungan and Avalon**

From Bangalley Head the peninsula narrows and stretches north to become a sandy isthmus with **Whale Beach** and **Palm Beach** running along the east side and Pittwater (a tide dominated drowned valley estuary) along the west.

### Opportunities

- Beaches present numerous opportunities for temporary projects, ephemeral works and cultural festivals
- High, year-round visitation and popularity provide captive audiences for cultural events.

### Constraints

- Full capacity and strain on resources during beach season
- Restrictions and considerations on permanent as well as temporary structures on the sand.



GML Heritage

## Headlands

The 24 beaches which make up the Northern Beaches coastline are for the most part bounded by rocky headlands, rock platforms or reefs and in some cases are flanked by some sort of dune or lagoon system. The Coast Walk provides access to 10 of the 15 headlands which punctuate the Northern Beaches coastline, all of which have exceptional social and cultural significance as well as protected scenic value.

The characteristics of the heads and rock platforms vary according to the geology, or type and structure, of the rock which forms the shoreline. Dramatic formations, such as those at Bungan Head and Bilgola Plateau, have been shaped by atmospheric and marine processes working over thousands of years. Headlands also play host to marine organisms and other biological/ecological communities which occupy the area.

Headlands continually emphasised throughout community consultation include:

- Queenscliff Head
- Freshwater Head
- Dee Why Head and Dee Why Escarpment
- Long Reef Point
- Narrabeen Head
- Turimetta Head
- Mona Vale Head
- Bungan Head
- Bilgola South Head and Bilgola Head
- Bangalley Head.

## Opportunities

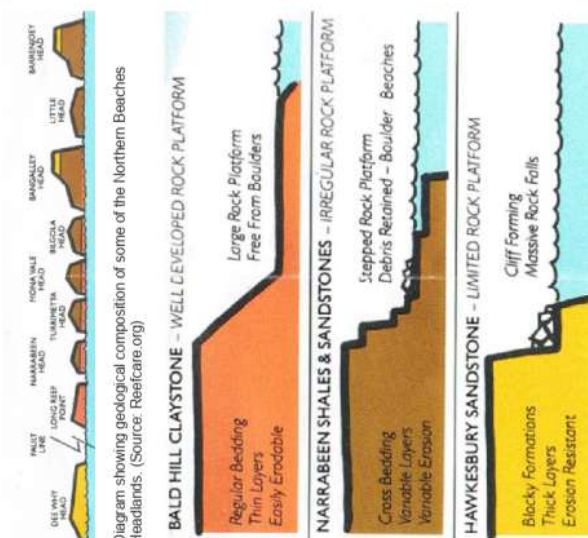
- Breathtaking natural beauty and sweeping vantage points
- Council ownership, fitted with existing infrastructure
- Ceremonial and photography hotspots
- Natural resting spots
- Opportunities for specially designed seating at headlands.

## Constraints

- Ecology and biodiversity
- Safety and access
- Inconsistency of signage from headland to headland
- Views and sightlines are highly significant. Physical interventions which interrupt views and distract from the natural beauty of the headlands are generally not supported by the community.



La Lune, Long Reef 2014, a night-time, outdoor, naturally powered sculpture exhibition focusing on lighting a significant landscape (Source: Northern Beaches Council)



Geological layers endemic to the Northern Beaches headlands and rock platforms. (Source: Reefcare.org)

#### GML Heritage

The Coast Walk passes along the coastline in proximity to four protected aquatic reserves. Sites along the walkway provide access, views and interface with these important marine sanctuaries. The four reserves form part of the NSW Marine Estate, which was established as a continuous marine system warranting protection by the Department of Primary Industries in 2012. The Marine Estate was formed out of an earlier network of marine parks, some of which had been in place for over 30 years. The first was established in 1980 at Long Reef.



NSW Marine Protected Areas, showing the 12 protected areas. (Source: Department of Primary Industries)



Aerial shot of Long Reef. (Source: @beachescouncil Instagram)

#### 4.8 Aquatic Reserves



#### Cabbage Tree Bay Aquatic Reserve

This reserve includes seven main types of habitat: sandy beaches, rocky shores, rocky reefs, kelp, seagrass beds, sandy seabed and open water. More than 160 species of fish have been recorded here. Various species use the reserve, including pelagic (open water) species with a wide range, such as dusky whaler sharks, and sedentary species that would rarely leave the reserve. Iconic species such as blue groper, cuttlefish and wobbegong sharks inhabit the reserve and protected species such as sea dragons, elegant wrasse and black rockcod also occur here. The rocky shore has a diversity of habitats and associated marine life, including examples of each of the five types of habitats described for NSW rocky shores (platform, crevice, rock pool, boulder and cobble habitats). Approximately 50 species of marine invertebrates have been recorded in the reserve.

#### Long Reef Aquatic Reserve

This is the oldest aquatic reserve in NSW, centred on the extensive intertidal rocky shores that fringe the prominent Long Reef headland. A diversity of marine life is associated with the range of rocky shore habitats and different degrees of wave exposure around the headland.

The aquatic reserve also includes Fishermans Beach at Collaroy, a sheltered sandy beach on the northern side of the headland, the very exposed and rip-dominated northern end of Long Reef Beach, and some very small areas of sandy beach in amongst the rocky shore on Long Reef headland itself. The reserve is also an important site for many species of migratory shorebirds.

#### Narrabeen Head Aquatic Reserve

The Narrabeen Head Aquatic Reserve was declared primarily to facilitate educational activities and public accessibility on the rocky shore at this site. It complements the nearby Long Reef Aquatic Reserve, which is also often visited by school groups. Also nearby, Narrabeen Lagoon provides opportunities to educate students about catchment conservation in this area. The Coastal Environment Centre at Narrabeen, a facility of Northern Beaches Council, conducts environmental education activities in the local area.

#### Barrenjoey Head Aquatic Reserve

The reserve is focused on conserving the marine biodiversity of the rocky shore fringing Barrenjoey Headland. The rocky shore has a diversity of habitats and associated marine life, including four of the five types of habitats described for NSW rocky shores (platform, crevice, rock pool and boulder habitats). A mosaic of other habitats occur in and around the reserve, including subtidal rock walls and boulders, seagrass beds, reef systems and sandy seabed. Rocky shore animals and seaweeds, long spined sea urchins and finfish species, such as hula fish and wrasses, are commonly seen in the reserve.

#### Opportunities

- Education
- Awareness raising
- Activities and programs linking land and sea.

#### Constraints

- Aquatic reserves are unique and fragile ecosystems
- The very elements that make these sites special are not wholly visible from land, which therefore poses challenges for interpretation and education
- Interventions must carefully consider conservation and biodiversity constraints.



Aerial of Narrabeen (Source: @BeachesCouncil Instagram)

**GML Heritage**

**4.9 Surfing Reserves and Locally Famous Breaks**



Surfing is synonymous with the Northern Beaches. The Australian surfing and board-riding community has a deep-seated connection with the Northern Beaches. The Coast Walk is populated with locally, nationally and world-renowned surfing beaches and surf breaks. Surfing reserves constitute protected areas which are held in high esteem by the global surfing community. They are administered by two organisations, World Surfing Reserves (international) and National Surfing Reserves (Australian). These organisations proactively advocate for the protection of significant coastal areas linked to surfing history, outstanding waves, surf zones and surrounding environments.

**Surfing Reserves**

**Manly/Freshwater**

Manly National Surfing Reserve extends south from Harbord Point to Fairy Bower and includes Freshwater Beach, Queenscliff–North Steyne–Manly beaches together with the smaller Shelly Beach around to the Bower. Freshwater Beach was the site of Duke Kahanamoku's famous surfing demonstration in 1915 which inspired many Australians to take up the sport, while the world's first surfing championships held at Manly attracted crowds of 40,000. Manly–Freshwater National Surfing Reserve also includes the famous Queenscliff Bombora, Frenchmans Reef and Fairy Bower, site of some of the largest waves ridden in Australia. Today Manly remains one of the most popular beaches in Australia, with surfers ever present amongst the many breaks.

**North Narrabeen**

North Narrabeen holds a special place in Australian surfing history for the role its surfers have played in the evolution of the sport. North Narrabeen Beach is both a national and international icon in world surfing, and the site of numerous local, state, national and international surfing events. Aboriginal middens were scattered in the lee of the headlands. The lake provided shellfish and easy fishing at its mouth; the marshes, birdlife and marsupial tucker.



Midgel Farrelly (centre) receiving the world champion trophy in 1964. (Source: Jack Eden)



Isabel Letham, one of the first women in Australia to surf, modelling a bathing suit in 1916 (Source: Northern Beaches Local Studies)



Layne Beachley, who grew up in Manly in the 1980s, won the World Surfing Championships seven times throughout her career as a professional surfer. (Source: Daily Mail)



Nat Young in 1968, portrait by Albert Falzon. Young grew up surfing in Collaroy. In 1964, he was runner-up in the Australian junior championship at Manly, and two years later was named world surfing champion in 1966. He won the title again in 1970. (Source: National Portrait Gallery)

### Surf Breaks

Offshore surf breaks are created by underwater factors such as a coral reef, rock, shoal, or headland that causes waves to break, forming a barreling or other wave that can be surfed continually. Breaks are either a left or a right, depending on which direction the wave breaks from the point of view of a surfer.

- **Winkl and Fairy Bower**—Consistent, quality righthand pointbreaks that handle big swells from most directions
- **Queenscliff Bombora (bombie)**—Famous large wave break at the north of Manly Beach
- **The point, the alley and the bomble** at Narrabeen are all distinctive breaks created by the rock platforms and sandbanks offshore at Narrabeen
- At Newport Beach, the **Peak** breaks at the north end and the **Reef** breaks off the sea pool at the southern end
- **Little Avalon**—Righthand break that peels off below the cliffs to the south of the main beach
- **Whale Beach Wedge**—An A-frame peak that is formed when the southeast swell hits the rock ledge and bounces back to create a solid, pitching wedge.



Statue of Duke, Freshwater. (Source: Freshwater SL SC website)

### Opportunities

- Partnerships with surfing and boardriders clubs would inform site specific opportunities for art and interpretation along the Coast Walk, including all abilities, young surfers, female surfers and surfers from diverse ethnicities and backgrounds
- Artworks could connect and link the surf breaks along the Coast Walk
- Boardrider clubs and surfing groups likely hold valuable movable heritage collections and archival material relating to surfing history and local history
- Links between surfing, ocean sports and ocean conservation and environmentalism continue to grow and can be explored by partnering to deliver cultural and environmental events.

### Constraints

- Surfing stories are well represented across existing art, sculpture and interpretation along the walk.



Ray Loughton, 'Surf sirens', Manly Beach, 1938-1946. (Source: Manly Art Gallery & Museum Collection)

#### 4.10 Parks and Public Reserves



The public parks and reserves of the Coast Walk occupy important areas of the foreshore, beachfronts, escarpment and parcels of remnant bushland along the route. These comprise council managed open spaces, highly valued for recreation and natural qualities and for the settings they provide for the beloved waterfront. Most public open spaces along the Coast Walk have adopted Plans of Management in place. These hold data on the geological and topographical nature of each site, vegetation and fauna communities present and the history of use and development of that place. They also identify heritage and biodiversity values and formulate management constraints and opportunities and permissible uses based on recreational use and other matters. Many of the Plans of Management are supported by Master Plans, some of which have been revisited since their original preparation.

As a collective, the Plans of Management identify that the high-quality, scenic values of the ocean, coast and allied landscapes should be preserved, with emphasis being placed on sympathetic use by the public, regeneration of endemic vegetation and conservation of natural and cultural value. They also conclude that future development in and adjoining the various reserves needs to be subservient to the natural environment, with areas to be modified kept to a minimum and disturbed areas restored. The use of the phrase 'low-key' and 'low intensity' occurs often in the Plans of Management, as a way of describing that development in reserves should be unobtrusive and that the focus should be on minimisation of impacts of built elements, access and recreation. Retention of the 'dominance' of the natural environment is stated often across the documents, with community feedback on the Plans showing broadly that visual amenity and the landscape character of the area are particularly significant for residents and visitors.

The Manly Ocean Beach Plan of Management, for example, states that limitations should be placed on the number of structures and buildings which are approved for the ocean beach. This finding is replicated in Plans for other beaches and headlands in the LGA, which similarly conclude that the relatively undeveloped nature of

this stretch of coastline is seen by many in the local community as integral to quality of life and community identity. Past consultations for these documents identified that the community strongly values simplicity in the landscape and uncluttered qualities.

Several Plans of Management describe a lack of unity or consistent theme in built and landscape elements in parks and reserves, where variable style and finishes of fabric is often at odds with preservation of natural attributes, scenic qualities and heritage values. None of the Plans of Management for sites along the ocean coast of the LGA appear to specifically address the topic of art installations in the landscape. However, all the documents do prescribe 'best practice' principles for subtle and understated signage and object design and placement, taking into account the conclusions made about environmental qualities, retention of open vistas and the coastline's sense of place.



Dee Why Beach. (Source: Northern Beaches Council)

### Opportunities

- Parks and reserves are Council owned and are accessible and available for multiple community purposes
- Art can be integrated with the delivery of other projects such as design of new infrastructure and upgrading existing facilities
- The requirements of each park and reserve vary, as outlined in individual Plans of Management
- Reserves are natural gathering places and can express connections along the Coast Walk through design elements and integrated artwork.

### Constraints

- Management policies relate to use, social significance, character, scenic quality, landscape attributes as well as biodiversity values
- Parks and reserves on the Northern Beaches experience high patronage and overflow capacity during high season
- Amenities and public domain elements, installed over time, can make these spaces appear visually cluttered and busy
- The community has emphasised the need to conserve public open space.



Upgraded walkway at Palm Beach. (Source: Northern Beaches Council)



The walking trail around Dee Why Lagoon. (Source: Stitchu)

#### 4.11 Lookouts and Viewpoints



The Coast Walk route is rich in popular viewpoints and well-utilised lookouts, as befitting the exceptional scenic value of its vistas and landscapes. These places often have rest areas and seating facilities and hence become favoured 'dwell spots' and gathering places. Almost the entirety of the coastal escarpment along the Northern Beaches provides access to vistas with high scenic qualities and can be understood as one continuous serial viewpoint. From these vantage points, the rugged beauty and unspoiled character of the coastline and cliffscape can be fully appreciated. This quality was one of the strongest themes arising from the community engagement. Lookouts are naturally exciting and magnetic places. They directly correspond with the series of headlands which bound the beaches and have strong and enduring linkages to Aboriginal history, maritime and military stories of discovery, defence and exploration. They connect people to the coastal processes, tides, migrations of species and swells, which hold their own beauty.

##### Opportunities

- Lookouts are sites to pause, rest and enjoy
- There is potential to enhance some lookouts through sensitive integration of landscape design and interpretation
- Cultural programming to activate and engage the public in the significance of these special places
- The distinct character and connections between each headland can be accentuated through design, detailing, materiality and form.

##### Challenges

- Preserving the uninterrupted beauty, openness and experience of the vistas is of critical importance and must be maintained
- A careful balance between the natural environment is required
- Carrying capacity and impacts if visitation increases.



Long Reef lookout. (Source: Visit NSW)



View from Barrenjoey Lighthouse. (Source: Visit NSW)

*Each of these places is distinct but connected via unique views to the ocean. They provide a natural environment for the appreciation of the landscape/seascape and places for contemplation and for sharing experiences.*  
—Respondent at the Coast Walk Engagement sessions

## 4.12 Biodiversity

Sites of high ecological and biodiversity value can be found all along the Coast Walk route. Many areas of high biodiversity are found in national parks, state parks and public reserves, as well as on private land. The protection of biodiversity and ecological values is of paramount importance to the Northern Beaches community. Detailed information on areas of high ecological and biodiversity value is held with Council, including the inhouse specialist environmental team, bushcare groups and local natural heritage experts. A wealth of information is also held with the NSW Office of Environment and Heritage.

Special species groups and threatened ecological communities are afforded statutory protection under federal and state government legislation.

Examples of protected communities include Pittwater Spotted Gum Forest, Coastal Upland Swamp, Swamp Oak Floodplain Forest, Riverflat Eucalypt Forest, Coastal Saltmarsh, Eastern Suburbs Banksia Scrub, Littoral Rainforest and Sydney Coastal Estuary Swamp Forest Complex. Grey-headed flying fox camps occur at Warriewood and Avalon and endangered populations of little penguin and long-nosed bandicoot occur within the Manly area of the district.

The Northern Beaches landscape, characterised by an extensive terrain of Hawkesbury sandstone plateaus, is deeply incised with heavily vegetated river valleys which form sanctuaries for wildlife and vegetation. Along the Coast Walk, the coastline is defined by a dramatic series of headlands, beaches, bays, estuaries, lagoons and the Barrenjoey Peninsula.



The migratory red-necked stint is one of multiple bird species which rely on Dee Why Lagoon as a transitory habitat. (Source: Birdlife.org)

### Waterways

Starting in the Hawkesbury Sandstone plateaus to the west in areas such as Manly Dam, Frenchs Forest and Terrey Hills, a series of smaller waterways fall towards the coast. These waterways establish a number of lagoons and estuaries with their own distinct character. Narrabeen Lakes is the largest of the Northern Beaches lagoons and is fed from the catchment of Deep Creek in the Garigal National Park. Recent projects at Narrabeen Lagoon have been undertaken to develop the place as an environmental destination and an important recreational opportunity for local residents.

The proximity of the Northern Beaches lagoon network to medium density development in key centres such as Brookvale, Dee Why and Manly means that it is highly vulnerable. Any future projects within these areas should continue to promote the valuable role these landscapes play in creating healthy, natural environments and contributing to the unique character of the district.

### Opportunities

- The unique biodiversity of the Northern Beaches coast can inspire artists to create works along the Coast Walk
- Volunteer and community nature care groups play a vital role in the protection, rehabilitation and improvement of the natural environment
- Nature care groups form key stakeholders and partners of the Coast Walk, and hold special knowledge about place
- Promotion, education and awareness raising of biodiversity.

### Constraints

- Environmental sensitivity including landscape features, native vegetation, rare or threatened biodiversity fauna habitats and wildlife corridors.



Littoral rainforest near Palm Beach. (Source: Pittwater Online News)

#### GML Heritage

### 4.13 Environmental Conservation

The Northern Beaches has a long history of community action focused on the conservation and preservation of natural heritage.

This history ranges from the early work of the Tree Lovers' Civic League in petitioning for the Government to purchase sites of arboricultural and scenic merit, to the restoration works undertaken by a raft of community bushcare organisations in more contemporary times, to the heritage listing of sites and landscapes with significant natural and cultural values. The region has a long history of environmental conservation thinking and action.

Conservation works on land have been matched by legislative protection for unique ocean environments along the Coast Walk, including the establishment of aquatic reserves along the peninsula.

Various contemporary citizen environmental science projects take place on the Northern Beaches, including for example 'CoastSnap', a community beach monitoring tool, and 'Dragons of Sydney', a seadragon data collection program.



Conservationist Annie Forsyth Wyatt, who was active in the Tree Lovers League. Photographic portrait by Harold Cazneaux, 1930. (Source: Pittwater Online News)

Community bushcare and preservation organisations on the Northern Beaches include:

- Friends of Bungan (formerly Bungan Beach Flora and Fauna Committee, 1969)
- Friends of Dee Why Lagoon
- Surfriders Clubs
- Newport Bushlink Group
- Angophora Reserve Bushcare Group
- Avalon Dunes Bushcare Group
- Avalon Golf Course Volunteer Bushcare Group
- Bangalleigh Headland Reserve Bushcare Group
- Careel Creek Bushcare Group
- Plateau Park Bushcare Group
- Toongari Reserve Bushcare Group
- Avalon Preservation Association.

#### Opportunities

- History of conservation and environmental advocacy can inform briefs for artists and designers at particular sites along the Coast Walk
- Support diverse community environmental education and engagement along the Coast Walk
- Recognition of the voluntary groups who have worked hard to advocate for and maintain natural heritage sites along the Coast Walk.

#### Constraints

- Environmental sensitivity and diverse range of stakeholders.



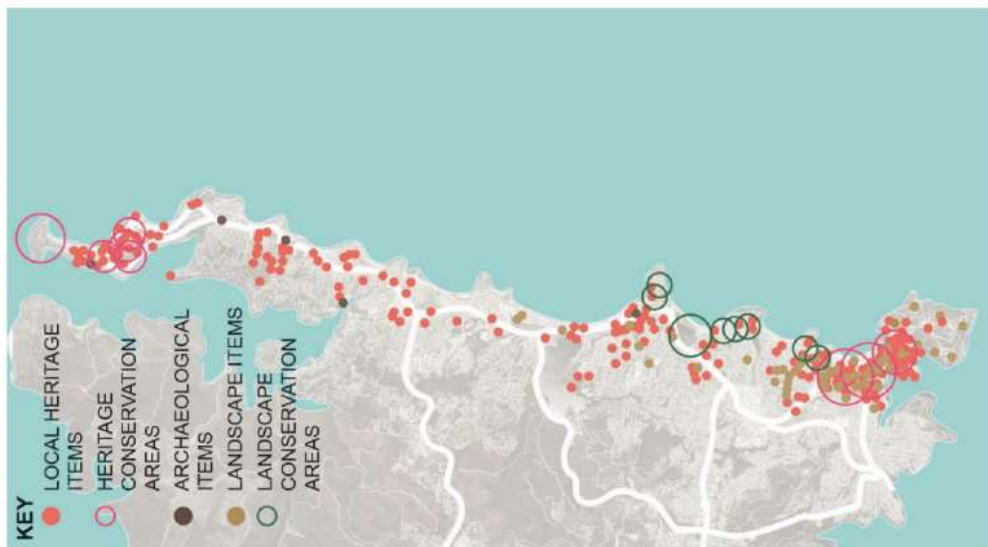
The Boomerang Club form themselves into a bodyguard to preserve an old growth red gum. (Source: Sydney Mail, National Library of Australia c1930)



The Ku-ring-gai Tree-Lovers Civic League were instrumental in protecting a viewpoint over Palm Beach as a public reserve. Today the site remains as Annie Wyatt Reserve. (Source: Sydney Morning Herald, National Library of Australia c1930)

## GML Heritage

### 4.14 Cultural Heritage (Local Built, Landscape and Archaeological Items)



The Coast Walk passes through, immediately adjoins or is in the vicinity of 90 of the LGA's built and landscape heritage items. These items are listed on the *Pittwater Local Environmental Plan 2014*, *Warringah Local Environmental Plan 2011* and *Manly Local Environmental Plan 2013* for their significance to the local community.

#### Opportunities

- Artworks that respond to cultural heritage items of the Northern Beaches and encourage communities to embrace and understand their local heritage
- Activation of local heritage through art, sculpture and creative responses
- Art can promote new and exciting uses for local heritage and invite the community to re-enter well-known places and spaces.

#### Challenges

- Access to some heritage sites is limited or presents challenges. Many sites are in private ownership and not generally accessible to the public
- Heritage sites can be fragile and sensitive to change. Carrying capacity will need to be monitored and managed to ensure continuous protective care
- There may not be broad awareness of the history and significance of listed heritage items within the community.

*My grandparents grew up in this area in the 1910–1920s and built their house in Palm Beach in the '30s. They experienced the early history, and helped shape it, when it was just a small country town. I never got the chance to record their stories, so the local environment is my way to connect with their history.*

—Respondent at a Coast Walk Art Strategy Community Engagement Event



Norfolk Island pines, planted in 1885, line the promenade at Manly Beach and are a landscape heritage item. (Source: Northern Beaches Council website)

#### 4.15 State Heritage Items



Barrenjoey Lighthouse (Source: Visit NSW)

The most important cultural and environmental heritage items and places in the state of NSW are listed on the State Heritage Register. Under the *Heritage Act 1977* (NSW), these places are considered of outstanding significance to the people of NSW.

The Northern Beaches includes several items that are listed under the Heritage Act. In Manly, the **Manly Cove Pavilion and Wharf** are listed, as are many other items. **Manly Dam, Bantry Bay Explosives Depot and Waratah Park**, located within the former LGA of Warringah, are listed on the State Heritage Register. In the former LGA of Pittwater, **Barrenjoey Head Lightstation** and several historic homes (**Hy Brasil, Loggan Rock and Walter Burley Griffin Lodge**) reflect the history of significant architectural responses to managing and living with the unique natural environment of the Northern Beaches. Many of these places are readily accessible from the Coast Walk and provide opportunities for community and broader public engagement to enrich the understanding of the area's history and heritage.

#### Opportunities

- 20th-century architecture attracts an increasing market of visitors interested in sites associated with Modernism
- Manly Cove, including the Wharf and Corso, form a state heritage destination area and a historic gateway experience for the walk.

#### Constraints

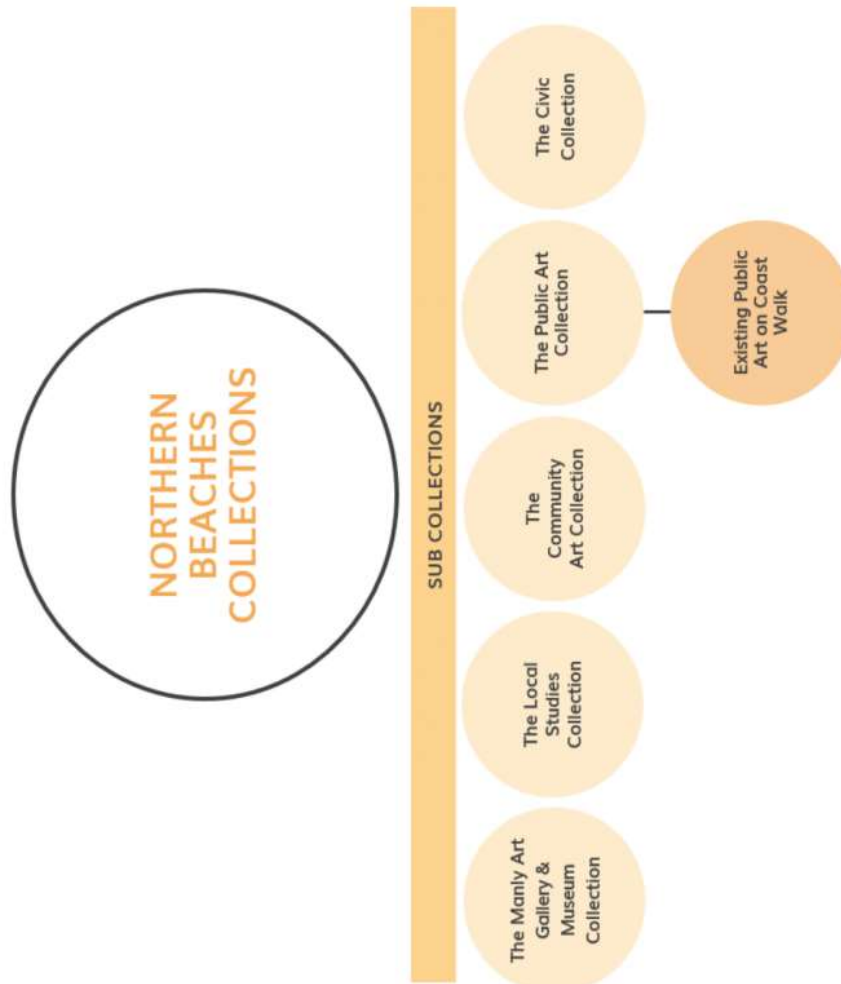
- Sites within private ownership are not accessible to the general public
- The M24 wreck site (a seascape item) is both a memorial and a site of former conflict and requires sensitive interpretation
- At the north and south ends of the walk, several SHR listed items are located a considerable distance from the Coast Walk.



# Current Artworks and Sculpture

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### Public Art—The Community's Collection



The Northern Beaches Council boasts a long history of commissioning and conserving artworks in the public domain. Consequently, Council manages a significant and diverse collection of public art.

Many scenic locations along the coast include creative works. This outdoor collection of public art reflects the Council's support and encouragement of local arts practice and a commitment to improving design outcomes in the urban realm. The collection also evidences a long and important history of its citizens endowing the environment with artworks.

The area hosts an impressive gallery of Aboriginal rock engravings, historic monuments, plaques and memorials, as well as many contemporary artworks and installations. Individually and collectively these artworks communicate local stories, reflect the character of the place and contribute to civic pride and identity. For instance, in Manly works include water features, obelisks, sculptures, murals, and creative functional pieces such as seats, bollards and tree guards. Further north, sculptures, painted bollards, murals and temporary installations embellish the public domain and showcase the creative life of the community.

The ongoing care, management and curation of this public art collection is an important continuing responsibility for the Northern Beaches Council.



## Audience

Largely the works have been created for a local audience, inspired by local history, places, people and stories. They reflect the differences in community life and culture from beach to beach and suburb to suburb. There is no uniformity of medium or materials; however, several themes are repeated along the route. These include the nineteenth century, the environmental context, coastal processes and marine life, Aboriginal history, surfing and the development of beachgoing and swimming, and local heroes/historic figures.



*The Knitting Girl* by Richard Stutchbury, at Collaroy. (Source: Red Dust Designs)



Sculptural elements at Long Reef Headland, by Richard Stutchbury. (Source: Northern Beaches Council)

## Current Art and Sculpture

Current public art and sculpture along the Coast Walk trail spans many periods, styles, typologies and materials. Most items are in the care and ownership of Northern Beaches Council and form part of the wider Northern Beaches Collection covered by the Northern Beaches Collections Management and Gifts Policy and Guidelines.

There is a concentration of art and sculpture clustered around The Corso and civic heart of Manly at the southern end of the walk. This area has benefited from mapping and commissioning activities undertaken by Manly Art Gallery & Museum (MAGM). There are also many smaller artworks, sculptures, memorials and urban interventions which have not been mapped.

Existing public art and sculpture along the Coast Walk falls into the following artforms:

- Statuary and local civic monuments (such as the Barton and Parkes monument at Manly)
- Memorials (such as the one to young surfer Liam Fitzgerald at Turrimetta)
- Commissioned public sculptures by known artists (such as *Oceanides* and the *Knitting Girl* and *Whale Spirit Summit*)
- Murals and community arts and crafts
- Interpretation including signage, ground inlays and plaques
- Functional public domain elements (such as the carved sandstone seating at Newport Beachfront reserve playground)
- Miscellaneous uncommissioned artwork, such as Mick Leslie's carvings, which have local interest.

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#### Opportunities

- Connect the collection through public promotion, interpretation and engagement programs
- Celebrate the diversity and creativity evidenced by the collection
- Involve the community in the care, maintenance and research and/or identification of existing art along the route
- Artists can respond to existing pieces of art and sculpture creatively, inviting new narratives to be overlaid on historic fabric
- Public domain and integrated landscape works combined with conservation can reinvigorate or renew works, through a new setting, improved lighting, updated interpretation or different landscape treatment.
- Where change is proposed, Council could engage with the original artist to discuss approaches and design principles.
- Monitoring of existing public art can indicate how different materials and mediums fare in various environments

#### Constraints

- Quantity of existing art and sculpture in some areas of the walk has diminished
- Some works are out of date and/or in a poor state of conservation
- Community attachment to some works is strong and will need to be managed with sensitivity.



Memorial to a young local surfer at Turrimetta Head (Source: Northern Beaches Council)



Table tennis tables at Dee Why Beachfront Reserve. (Source: Northern Beaches Council)



Totem poles at the Narrabeen Coastal Environment Centre. (Source: Northern Beaches Council)



Mosaics at McKillop Park, Freshwater (Source: Northern Beaches Council)



Shell and Wave by Cliff Axelsson at Marine Parade, Shelly Beach. (Source: Northern Beaches Council)

# Interrelated Projects

06

## GML Heritage

### 6.1 Interrelated Projects

There are several ongoing interrelated projects which intersect with the Northern Beaches Coast Walk. These include staged civil construction works to connect the various sections of the walk itself.

The baseline infrastructure (walking paths, ramps, stairs and connections) is being delivered by Northern Beaches Council in partnership with the NSW State Government under the umbrella project known as 'Connected Communities'.

There are several Council, community and private sector led projects within or adjacent to the study area. These projects provide opportunities for partnerships and collaboration between the Northern Beaches Council and other stakeholders. In some cases, interest has been shown by various local stakeholders that wish to contribute to the artworks and cultural programming along the walk.

Current major projects from south to north of the Coast Walk include:

- The Freshwater Beach Masterplan
- Mona Vale Beach Upgrades, including Surf Club upgrade (at concept design stage)
- Harbord Diggers Club (major redevelopment, first stage now complete and second stage in progress)
- Collaroy Beach pathway and upgrade works
- Mona Vale Headland pathway works
- Bilgola Landscape Upgrade
- Avalon Place Plan and Avalon Town Centre Plan
- Long Reef Surf Life Saving Club
- Palm Beach South Masterplan and Palm Beach North Walkway (complete).

Smaller community led projects include:

- Bilgola Headland—Sally Porter roundel concept (an artist donation)
- *Our Stories: Yesterday | Today | Tomorrow*, a special program of events exploring the fascinating heritage of two locations developed by Council's Arts and Culture team
- Sargoods at Collaroy and the *Knitting Girl and Care Package*.



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Connecting Communities. (Source: Northern Beaches Council)



Long Reef Surf Life Saving Club artist's impression of upgrade. (Source: Northern Beaches Council)



The 10-year Freshwater Masterplan has now been adopted. (Source: Northern Beaches Council)



Fishermans Beach—site of art project *Our Stories: Yesterday | Today | Tomorrow*. (Source: Northern Beaches Council)



Collaroy Beach has undergone pathway upgrades and storm event protection works. Local organisations such as Sargoods have sponsored sculptural works such as the Knitting Girl. (Source: Sargoods website)

**GML Heritage**



Long Reef Headland sculptures and landscape elements by Richard Stutchbury.  
(Source: Northern Beaches Council)



The newly built Harbord Diggers. (Source: Harbord Diggers Instagram)



Bungan Headland, a site of much community interest and intrigue. (Source: Google Images)



At Mona Vale pathway upgrade works are ongoing. (Source: Northern Beaches Council)



Palm Beach North Boardwalk is now complete. (Source: Northern Beaches Council)



Palm Beach South Masterplan. (Source: Northern Beaches Council)



Mona Vale Beach Surf Club upgrade is still in the planning process, with concept designs prepared by Warren and Mahoney released to the community for exhibition. (Source: Warren and Mahoney Architects)

# Public Art Case Studies and Curatorial Themes

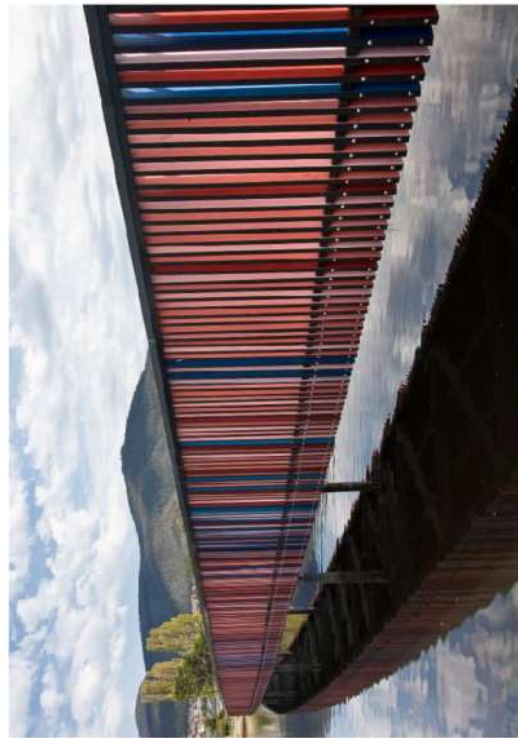
07

**7.1 Public Art Case Studies**

This section includes a series of public art case studies in a landscape context. They have been selected as benchmark examples as they demonstrate an innovative and creative place-based approach to art relevant to the Northern Beaches Coast Walk.

Notable aspects of these benchmark public art case studies include:

- ❑ Significant tourism and other social, economic and educational benefits
- ❑ Delivery of artistic excellence via inventive, state-of-the-art projects in sensitive landscape contexts
- ❑ Direct engagement and collaboration with Aboriginal communities
- ❑ Critical acclaim, high participation and high attendance figures
- ❑ Enhanced reputation of their localities as cultural destinations.

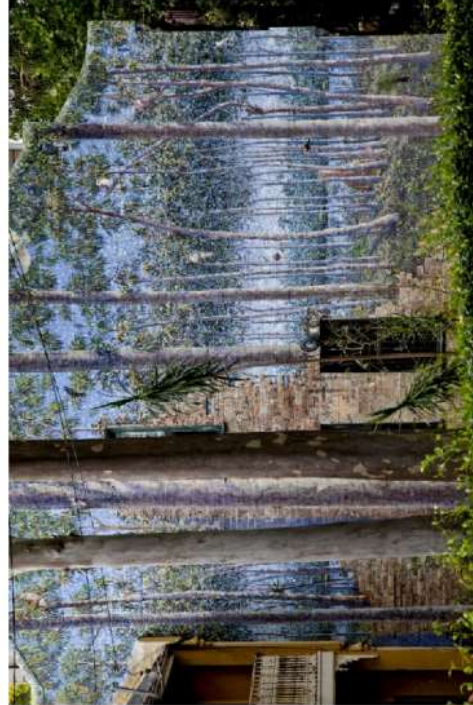


GASPI Glenorchy Arts and Sculpture Park, Tasmania. (Source: Tasmanian Arts Guide)

Northern Beaches Coast Walk Public Art Trail—Scoping Study—Draft Report, February 2019



Shirazeh Houshiary, Angel with ten thousand wings, 1988, copper and brass with induced patina, Otterlo, Netherlands (Source: Kroller-Muller Museum)



Peter Day, What bird is that?, 1981 and 2012, mural, Surry Hills, Sydney, Australia (Source: City of Sydney)

### Echigo-Tsumari Art Triennale



Akiko Utsumi, *For Lots of Lost Windows* (2006-ongoing). (Source: Biennial Foundation)

**Location:** Niigata prefecture, Japan  
**Type:** Event—exhibition  
**Key dates:** First event held in 2000; ongoing every three years  
**Target audiences:** Art, local communities, tourists  
**Funding:** Regional Government  
**Initiator/producer:** Fram Kitagawa and Regional Government  
**Owner/s:** TBC

#### Project Description

The Echigo-Tsumari Art Field is a regional arts and cultural development event initiated by the Regional Government that focuses on human interaction with the environment, specifically in the setting of Echigo-Tsumari. The Triennale presents projects produced by emerging and established artists, curators and arts organisations from Japan and around the world. The Triennale aims to promote the region and contribute to cultural development, community building and economic regeneration in the region.

Over the course of two months, approximately 160 artworks by artists are installed across the 760km<sup>2</sup> area of the Echigo-Tsumari Art Field and its 200 villages. Artworks appear in unexpected and diverse places, including fields, unoccupied houses and closed schools, and are dispersed across the region, encouraging visitors to make explorations and discoveries.

The Triennale stages performances and events over this period celebrating the cultural practices and histories in the area. Traditional cultural festivals occurring within the duration of the triennial are celebrated as part of the event. In the interim years between triennials, Art Field and the Triennale organisation support artist residences, research and other place-based activities in the region.

#### Operations and Delivery

Fram Kitagawa envisioned the event, which was realised with the support of the Regional Government. Echigo-Tsumari Art Triennale is funded by the Regional Government with significant private sponsorship, contributions from participating artists/organisations and a robust volunteer network. The works are exhibited on the private land of local community members. This encourages a high level of community engagement and participation in the event.

#### Outcomes

The program is a highly regarded model of both international contemporary art and cultural exchange that produces significant tourism and other social, economic and educational benefits. It has inspired other Regional Governments in Japan to replicate this model; most notably, the Setouchi Triennale in the Seto Inland Sea takes precedence from Echigo-Tsumari Art Triennale.

In recent years, the event has attracted critical acclaim and submissions from leading international artists such as Marina Abramović (2012) and has attracted up to half a million visitors. Although the festival has been successful in attracting the attention of international artists, it does not attract a significant audience outside of Japan.

Tracey Emin, *The Distance of Your Heart*



Tracey Emin, 2018. (Source: City of Sydney)

**Location:** Sydney CBD  
**Type:** Public art  
**Key dates:** March 2018  
**Target audiences:** CBD communities of residents and workers, art audiences and tourists  
**Funding:** City of Sydney  
**Initiator/producer:** City of Sydney  
**Owner/s:** Tracey Emin, City of Sydney

#### Project Description

*The Distance of Your Heart* features more than 60 delicate handmade bronze bird sculptures installed above doorways, awnings and poles, leading walkers to follow the trail at the city's northern end at Bridge and Grosvenor Streets and along the Kent Street underpass. The handmade scale is the opposite of a monument and seeks to evoke feelings of thoughtfulness and the thrill of discovery.

#### Operations and Delivery

The City Centre Public Art Plan, launched in June 2013, is part of the City of Sydney's \$220 million contribution to the NSW Government's light rail project. From nearly 700 expressions of interest from artists representing 25 countries, the first three artworks under the City Centre Public Art Plan have been unanimously selected by an independent panel, including Tracey Emin's *The Distance of Your Heart*, Junya Ishigami's *Cloud Arch* and Hany Armanious' *Pavilion*.

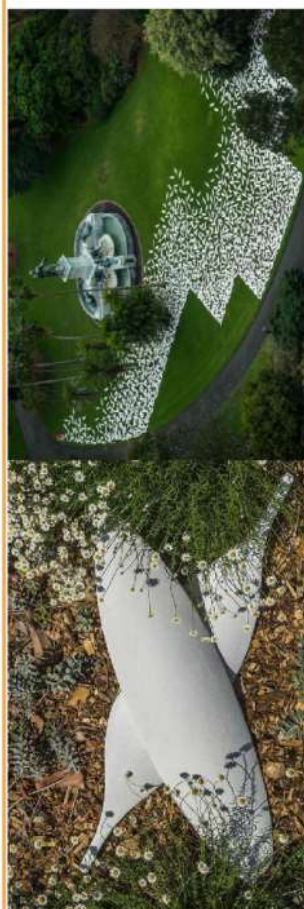
The plan led by Barbara Flynn, Curatorial Advisor, aims to build the City of Sydney's legacy of permanent public artworks. Using the artworks to build conversations, the City links the art with a series of events and other temporary installations to highlight Sydney's civic spaces.

#### Outcomes

The City Centre Public Art Plan has been staged over 10 years and aims to include a mix of Indigenous artists, Australian and non-Australian artists to represent the diversity of Sydney's population.

The long-term plan allows the careful curation of qualified artists with an allowance of briefs broad enough to allow the artist to respond to the specific site. The briefs also seek inventive, state-of-the-art projects that have an element of surprise.

Jonathan Jones, *barrangal dyara* (skin and bones)



*barrangal dyara* (skin and bones) (Source: Kaldor Public Art Projects)

**Location:** Royal Botanic Gardens, Sydney  
**Type:** Sculptural installation  
**Key dates:** 17 September–3 October 2016  
**Target audiences:** Art audiences, regional and urban Aboriginal communities, students  
**Funding:** Private  
State and Federal Government support  
**Initiator/producer:** Kaldor Public Art Projects  
**Owner/s:** Jonathan Jones

**Project Description**

Jonathan Jones, Wiradjuri/Kamilaroi artist, presented *barrangal dyara* (skin and bones) for the 32nd Kaldor Public Art Project. This sculptural installation covered 20,000m<sup>2</sup> of the Royal Botanic Garden during spring 2016. Thousands of white ceramic shields were laid out in the footprint of the 19th-century Garden Palace that burnt to the ground in 1882 along with a collection of rare Aboriginal objects. Jones' work was a response to the loss felt throughout Australia due to the destruction of this significant collection of cultural material.

**Operations and Delivery**

Ambitious in size and scale, the programming associated with the project was supported by cultural institutions historically linked with the Garden Palace, including State Library of New South Wales, Museum of Arts and Applied Sciences, Art Gallery of NSW, the Australian Museum and Sydney Living Museums.

Kaldor Public Art Projects, originally the vision of philanthropist John Kaldor, is governed by an independent board of directors and a curatorial advisory committee with a small core operational team. Projects such as *barrangal dyara* are supported by all three levels of government as well as philanthropic and corporate sponsorship.

**Outcomes**

*barrangal dyara* was a landmark project that changed the perspective of a colonial landscape by placing living Aboriginal culture in the heart of the Sydney CBD. The public program included presentations of Aboriginal languages, performances, talks, special events and workshops each day. The project directly engaged with Aboriginal communities throughout southeastern Australia through language workshops and involvement in the production of the sculptures.

The work stimulated discussion and partnerships between cultural institutions to rethink how Aboriginal history is interpreted in the city and through collections. Education programs and publications were also produced for primary and secondary school students.

### Wrapped Coast, Kaldor Public Art Projects



Wrapped Coast – One Million Square Feet, Little Bay, Sydney, Australia (1968–1969). (Source: Harry Shunk, Kaldor Public Art Projects)

<b>Location:</b>	Little Bay, NSW
<b>Type:</b>	Commissioned works
<b>Key dates:</b>	First project 1969–ongoing
<b>Target audiences:</b>	Art and architectural audiences, tourists, local communities
<b>Funding:</b>	Private Government support Corporate support
<b>Initiator/producer:</b>	Kaldor Public Art Projects
<b>Owner/s:</b>	Kaldor Public Art Projects

#### Project Description

*Wrapped Coast* was a pioneering public artwork developed in collaboration between Kaldor Public Art Projects and international artists Christo and Jeanne-Claude. The project involved 56.3km of cliff-lined shore along Little Bay being wrapped with 92,900m<sup>2</sup> of erosion control fabric for a period of 10 weeks. The artists sought to engage and educate young and old and bring communities together in celebration of how art enriches our society. Following the dismantling of the installation, the fabric was recycled, and the shoreline returned to its original condition.

#### Operations and Delivery

Kaldor Public Art Projects is a New South Wales based arts organisation that creates large-scale contemporary artworks in public places. Conceived by John Kaldor in the 1960s, *Wrapped Coast* was the first project realised by the organisation and the first large-scale art project commissioned anywhere in the world. It was also the first contemporary public artwork to be commissioned in Australia. Since then, Kaldor Public Art Projects has continued to transform landscapes with inspiring and innovative public artworks that often involve community participation and performance.

The operational structure of the organisation comprises a board of independent directors, an international curatorial advisory committee, and a team of core staff. In 2004 Kaldor Public Art Projects was listed on the ACNC Charity Register and it is recognised as a charitable organisation, making all donations to the organisation tax-deductible, thereby incentivising financial contributions. Kaldor generally funds its projects with government, corporate and philanthropic support. *Wrapped Coast* was funded entirely by Christo and Jeanne-Claude through sales of preparatory sketches, models and collages of the work. The artists did not accept sponsorship. All participants who worked on *Wrapped Coast* were paid, except for 11 architecture students who refused to be paid. At the time of the project, Prince Henry Hospital owned the stretch of land along Little Bay where the artwork was installed.

#### Outcomes

Kaldor Public Art Projects retains a high level of artistic agency and control in its projects, contributing to the high calibre of its work. Its projects often receive critical acclaim, while high participation and attendance figures affirm their enduring popular appeal.

One of the issues that Kaldor Public Art Projects faces is the extent of resources and labour required to produce its large-scale works. *Wrapped Coast* used 17,000 manpower hours and over 125 temporary workers, all of whom were paid.

**GASPI Glenorchy Art and Sculpture Park**



Glenorchy Art and Sculpture Park. (Source: Landscape Australia)

<b>Location:</b>	Elwick Bay
<b>Type:</b>	Art Gallery and Sculpture Park
<b>Key dates:</b>	Idea conceived in 2005; Stage 1 completed in 2011; Stage 2 completed in 2016
<b>Target audiences:</b>	Art and architectural audiences, local communities, tourists
<b>Funding:</b>	Local government Private sponsorship
<b>Initiator/producer:</b>	Local community group
<b>Owner/s:</b>	Glenorchy City Council

**Project Description**

GASPI is a contemporary art venue and sculptural park situated on Elwick Bay, Tasmania. Initiated by a small community group, the park and venue were designed to reclaim the foreshore for local community activity while paying homage to the area's industrial heritage and creating a place for communities to connect with contemporary art and their environment.

The site comprises nine hectares of public space with impressive landscape features and birdlife. A boardwalk along the bay, punctuated by sculptural pavilions, creates a route connecting the open parkland, wetlands and foreshore. Although a separate organisation, the Museum of Old and New Art (MONA), located only 1km away on the opposite side of the bay, extends the cultural experience. The collaborative and complementary relationship between the two destinations is reflected by MONA's status as a supporting partner for GASPI. GASPI commissions temporary and permanent public artworks which respond directly to the site, its environment and local communities. A strong focus is given to the area's indigenous history and multicultural community. The site has contrasting open and sheltered spaces which are used for community and performance events.

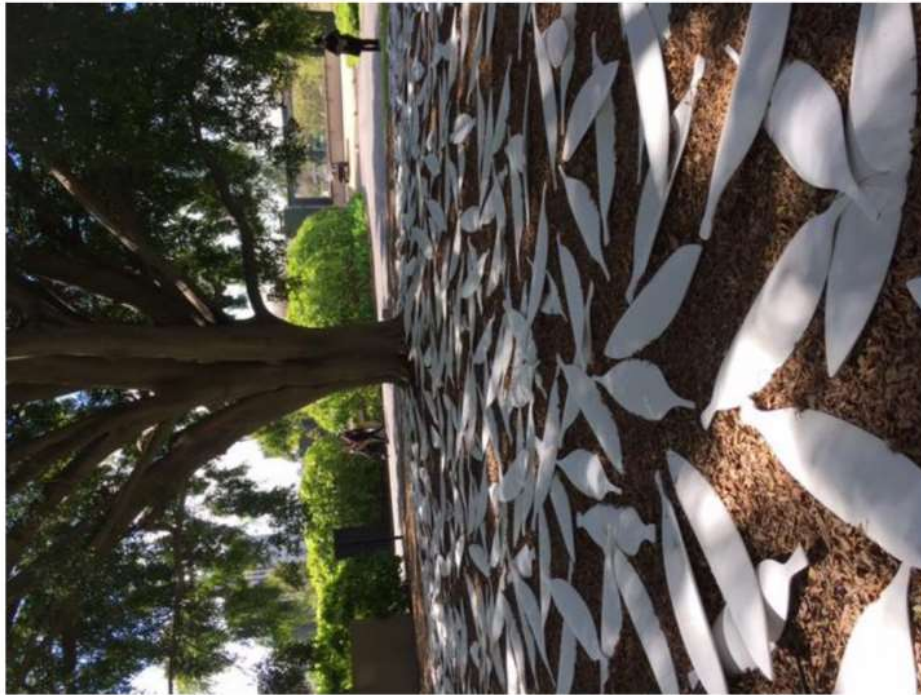
**Operations and Delivery**

The gallery and sculpture park are a community-led initiative. In 2005, a group of civic and business leaders came up with the idea to reclaim the area as a community space. Glenorchy City Council developed a business plan and conducted community consultation.

Since 2016, GASPI has operated as a Not-for-Profit Australian Public Company Limited by Guarantee. The site is managed by a small board of directors and company secretary whose office headquarters are located at Glenorchy City Council. GASPI was supported by funding from the Australian Government, the Tasmanian Government and the Glenorchy City Council. In 2016, GASPI was registered as a charitable organisation (public art gallery). It has since gained corporate and philanthropic sponsorship and continues to receive support from state and federal governments.

**Outcomes**

GASPI has contributed to the improved reputation of Glenorchy as a cultural destination and enhanced its liveability. It has rejuvenated the formerly neglected facilities there, established a key attraction and offering of a program of events. The Sculpture Park was recognised in the Tourism Tasmania Arts Tourism Strategy 2012–2015 as a major project that would attract visitors to the area. Following completion of Stage 1 in 2011, GASPI was awarded the National AIA Architecture Award for urban design (2013). In 2015 GASPI was awarded the AILA Award for excellence; the 2014 AIA Tasmanian Architecture Award – Dirk Bolt Award for Urban Design.

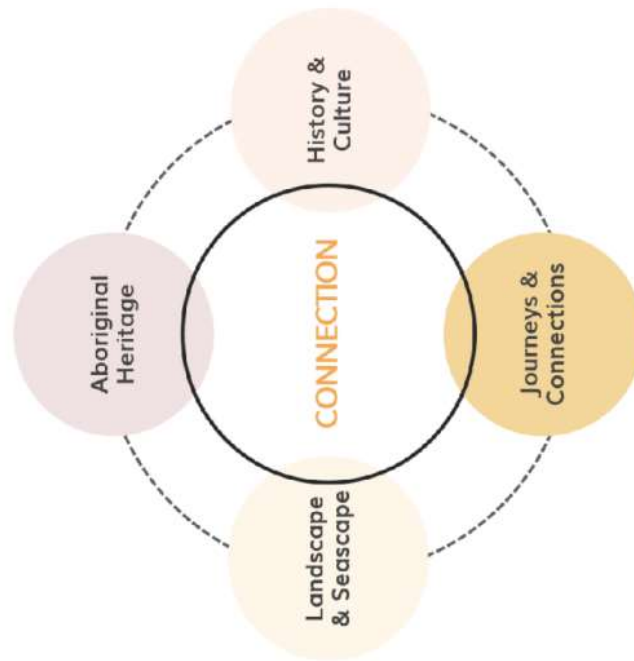


Jonathan Jones, *barrangal dyara (skin and bones)* 2016. (Source: Peta Williams)

## 7.2 Curatorial Framework and Themes

The Curatorial Framework for the Coast Walk Public Art project lies underneath an overarching vision of **Connection**, organised around the following four themes:

- Aboriginal Heritage
- Landscape and Seascape
- History and Culture
- Journeys and Connections.



A series of curatorial sub-themes sit within this overarching framework. They have been developed based on cultural mapping of the Northern Beaches Coast Walk and can be used to inspire and stimulate responses to the Coast Walk through creative expression.

### 7.3 Curatorial Narratives

#### A Changing Coastline: Intervention and Reaction

In the Triassic age some 230 million years ago, a churn of shale, claystone and ironstone forged the Long Reef Headland. Sand cast from a huge river system shaped the Hawkesbury sandstone that is up to 50 metres thick along parts of the peninsula. Salt laden winds fostered a rich green tangle of vines, figs and cabbage palms in littoral rainforests at Palm Beach and Bilgola. The waters teem with whales, dolphins and bluebottles floating on the surface.

Journeys and connections on land and sea have changed through time. Maritime industries, shipping lines and trade routes have largely given way to recreational boating. Routes through the landscape have also evolved from Aboriginal pathways to wider tracks moving goods and people, to a network of highways, roads and local streets that connect the community and places from north to south.

Yet human impact on this unique coastline has been dramatic. Extensive land clearing and homes built too close to the shoreline have eroded the dune system. In the 1960s water and air pollution destroyed iconic pines along the Manly foreshore and today rising sea levels remind us just how fragile the balance between humans and nature is.

This narrative provides the opportunity to reflect on the geological deep time that shaped this coast, its unique ecosystems and the human induced impacts, but also the community's efforts to regenerate landscapes and protect rare flora and fauna. It also provides an opportunity to convey the changing journeys and connections across the land and water.



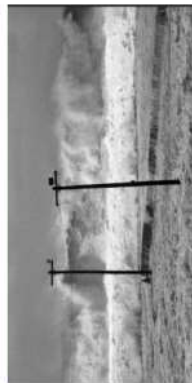
St Michael's Cave, Avalon Beach, 'Members of The Royal Australian Historical Society inspecting the cave on Saturday', 1926 (Source: *Sydney Morning Herald* <<http://nla.gov.au/nla.news-article16328630>>, p 14)



A woman standing on shore looking to sea past Barrenjoey Headland, New South Wales, 1909, by Gerald Fitzgerald (Source: National Library of Australia, nla obj:153500624)



The row of waterfront homes at Collaroy badly affected by the 2016 storm. (Source: Fairfax Media)



'Huge Storm Waves Loom Over Mona Vale Tidal Pool', 1974 (Source: Peter Bliss, Flickr)



McKay Reserve, Palm Beach (Source: @Beaches Council Instagram)



Manly Beach, 2017 (Source: @Beaches Council Instagram)



Bilgola, New South Wales, 1921, Lionel Lindsay (Source: National Library of Australia, nla obj:15250350)

## The First Australians—Proud Steps in Aboriginal Country

From rock art to burial sites to place names (think Barrenjoey and Bilgola) to the first encounters, Aboriginal people have left a fascinating, indelible mark on Sydney's Northern Beaches.

Aboriginal people navigated and maintained a complex network of pathways and seasonal journeys through their Country. Today, over the major roads of the Northern Beaches, we literally walk in the footsteps of the First Australians who made these paths thousands of years ago.

Long before the Corso, ferries and towering pine trees, Manly Cove was a fateful meeting place between Aboriginal people and some of the first European colonists. Gifts were shared, feasts enjoyed and violence and justice were meted out. It was the scene of a spearing that made history—a warrior's punishment of Governor Arthur Phillip for the kidnapping of Bennelong and Colebee.

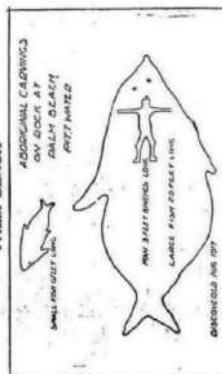
Bungaree, considered by colonists as 'Chief of the Broken Bay Tribe', sailed with Matthew Flinders, becoming the first Aboriginal man to circumnavigate Australia in 1801–1802.

This narrative acknowledges Aboriginal people's resilience and continuing spiritual and physical connection to the area. Contemporary creative expressions by Aboriginal people in response to history and place can convey their stories from their perspective.



Nouvelle-Hollande. Cout-ou-bar-gal (portrait of a Borogegal man), 1807. Berthelemy Roger and Nicholas-Martin Petit. (Source: National Library of Australia, nla.obj:150876774)

### ABORIGINAL CARVINGS DISCOVERED AT PALM BEACH



Aboriginal carvings at Palm Beach, 1 January 1918. (Source: Sydney Morning Herald)



Gooseberry, widow of King Bungaree, 1836, William Henry Farny. (Source: National Library of Australia, nla.obj:140393477)



Taking of Colbee (Colebee) and Benahon (Bennelong), Manly Cove, 25 November 1789. (Source: Mitchell Library, State Library of NSW, a3461020)



Bungaree, chief of the Broken Bay tribe, NSW, undated, Charles Rodius. (Source: National Library of Australia, nla.obj:135901658)



Cora, inscribed 'Cora Gooseberry, Freeman Bungaree, Queen of Sydney and Botany' (Source: Mitchell Library, ZR 251(b))



Moon Rock carvings at Pittwater. (Source: <<http://sydneyrockart.info/moon-rock/>>)

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On the Beach—Days of Leisure

Sydney's beach boom took off at the end of the First World War. Public transport opened access to the beaches, bathing laws were liberalised and surfboard riding began. Summer would never be the same.

The Northern Beaches came to embody all the sunsoaked glamour and hedonism associated with the Australian beach lifestyle. Bronzed surf lifesavers, often drawn from the ranks of returned servicemen, were idealised as the epitome of Australian manhood and bravery. Some people could afford to purchase weekenders, while many Sydney workers had camping holidays at Griffith Park at Long Reef. The site became a hub of soldiers' families, fishermen and sun seekers and set a precedent for camps at North Curl Curl, North Narrabeen, Avalon and Palm Beach during the 1950s.

This narrative acknowledges the iconic role of the Northern Beaches in the popular Australian imagination. It reflects our social history where changes in work, play and gender relations often played out on the beach.



Afternoon Collaroy, Adrian Fent, 1940 (Source: New England Regional Museum)



Palm Beach camping in the 1950s (Source: Daily Telegraph)



Surf riders, Dee Why, New South Wales, David Beal, 1962 (Source: National Gallery of Victoria)



John Jack O'Brien and Patti Morgan, Queenscliff, 1940s (Source: Australian National Maritime Museum)



Surf boat racing at Collaroy, 2004 (Source: National Library of Australia)



Women in bathing suits on Collaroy Beach, 1908 (Source: State Library of NSW)



Manly, Australia's Premier Seaside Resort, c1945 (Source: National Library of Australia)



Steyne Court Water Chute & Toboggan, Manly, c1905 (Source: Australian National Maritime Museum)

## Fortifying our Coastline—Defending and Protecting the Beach

While the Northern Beaches conjures idyllic scenes of play, at times this coastline has been fortified for fear of what the sea might bring to shore.

From 1832 to 1984, North Head Quarantine Station was Sydney's first line of defence against shipborne diseases. In 1934, after three shark attacks on the Northern Beaches in four months, debate raged about the introduction of a shark net and paid entry pool. The public defended their free access to the beach but the Shark Tower at Manly was installed, remaining a prominent part of the landscape for decades.

With the outbreak of the Second World War, instead of surfers, bathers and sunbakers, the beaches were dotted with barbed wire, gunners and infantry to prevent enemy beach landings. Narrabeen Lake, Collaroy, Mona Vale, Long Reef and Avalon Beach were also transformed into military training camps. Fears were realised with the 1942 Japanese midget submarine attack on Sydney Harbour, the wreck of which still lies underwater off Bungan Head.

This narrative explores the way in which the coast has embodied our vulnerability in war and our anxiety about the unknown depths of the sea—and what it may bring to shore.



Shark Tower, Manly, c1930s. (Source: Pinterest)



Barbed wire and anti-tank traps at Collaroy. (Source: Warrigah Library Service)



'Compulsory mask' brought in to combat the epidemic of flu in 1919, photographed by Sam Hood. (Source: State Library of NSW)



Freshwater lark obstacles by Max Dupain, c1940s (Source: Freshwater Surf Life Saving Club)



Wreck of the Japanese midget submarine off Bungan Head. (Source: Fairfax Media)

## SHARK TRAGEDY

### Boy Taken

David Paton (14) disappeared while surfing near the rocks at South Steyne, Manly, on Tuesday afternoon, and is believed to have been taken by a shark. So far no portions of the body have been recovered, but a bloodstained patch of water bore evidence of the tragedy.

Paton, who lived at Manly, went to the beach with Benjamin Redfern (14), and another lad immediately school was dismissed. They were surfing between 160 and 200 yards from the beach when Redfern heard a swish in the water, and heard Paton cry, "Oh, my God." He looked round and saw the tail of a shark, while the water was stained a deep red, but there was no sign of Paton. Redfern said that he swam to the spot where he had last seen Paton, and searched for a minute or two, and then returned to the beach for assistance.

'SHARK TRAGEDY'. *Wellington Times*, 6 February 1936. (Source: National Library of Australia)



Anti-aircraft guns at North Head during World War II. (Source: Australian War Memorial)

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## Living off the Land

A myriad of charcoal, soot, fish bones, seal bones and shells from oysters, cockles, mussels, periwinkles and abalone tell the story of a once thriving Aboriginal fishing economy along the Northern Beaches. Harvesting and cooking shellfish to feed large groups was labour intensive but middens dating back 20,000 years—with layers of use over centuries—attest to the sustainability of this food source. Many others would follow.

During the 19th and early 20th centuries, sparse farming communities across the peninsula produced grain, fruit and dairy. The famed Narrabeen plums grown in local orchards were described as 'luscious giants' in *The Newcastle Sun*, in 31 May 1941.

In the postwar period, an agricultural landscape known as 'Crystal Valley' used to define Warriewood when 3,500 glasshouses filled its fields. Worked by Italian and Yugoslav market gardeners, each glasshouse produced 45 kilos of tomatoes at its peak as well as field crops. Migrants like the Aloisi family remember agricultural ventures as well as delicatessans at Dee Why as an important headstart to their lives in Australia.

Today these agricultural landscapes are not always legible but tell an important story of life on the land and how the Northern Beaches has seen industries flourish, vanish and evolve.



Mr Larkin in his orchard, Narrabeen, 1912 (Source: Pittwater Online News)



Scenes, views and interiors of 'La Comiche', Mona Vale, NSW, 1927 (Source: State Library NSW, PXA 635/673-588)



Aloisi family digging stumps to prepare the farm at Dee Why (Source: Northern Beaches Council)



Shell midden (Source: Reef Long Care <reefcarelongreef.org>)



Celery pickers, Warriewood, c1930 (Source: Warriewood Image Library)



Old orchard, Rock Lily Hotel, Mona Vale, 1925, by Sir Lionel Lindsay (Source: National Library of Australia nla.08.152524628-1)



Germana, Massimiliano and staff at Continental Delicatessen, 547 Pittwater Road, Dee Why, c1950. (Source: Massimiliano Aloisi)



Mona Vale, Pittwater, NSW, c1900-1927 (Source: State Library NSW, PXA 635/747-748)

## Imagination and Ingenuity

The Northern Beaches region has always generated ideas, ingenuity and imagination.

Taking to the skies, builder, publisher and cartoonist George Taylor and his wife architect, Florence, made the first heavier-than-air flight in Australia over the sand dunes at Narrabeen in 1909.

During the interwar period, eminent architects such as Walter Burley Griffin and Alexander Stewart Jolly created dwellings shaped by the landscape and in harmony with its scale—many still adorn the streets and cliffs of Avalon and Whale Beach today. Col Madigan's iconic brutalist Dee Why Library in 1966 was a modern response to the light, sandstone outcrops and gum trees of its surrounds.

Growing up on the Northern Beaches, photographers Olive Cotton and Max Dupain were inspired to capture the atmosphere of this coastline, creating emblematic images of the Australian summer. Frank Hurley documented his life at Collaroy Plateau from 1948 to 1962.

In the 1970s–1980s, the Royal Antler pub in Narrabeen was packed every weekend with a sweaty crowd of fans jostling to see some of Australia's best bands, from Cold Chisel to emerging local acts like Midnight Oil and INXS. And along the coast, surfers began to experiment and refine the technology of their boards, fins and surfwear, innovating designs that later spread across the world.

The Northern Beaches has formed a backdrop and muse for artists, aviators, architects and rockstars alike. This narrative explores the fruits of the region's innovation and ingenuity—from the skies to the stage. Integrated interpretation and programs associated with the Coast Walk can continue this vibrant history of creativity.



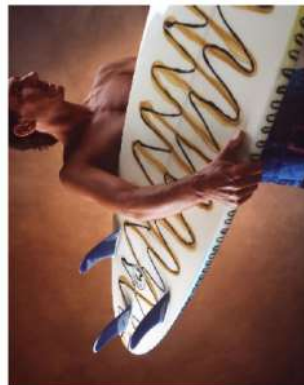
'Only to taste the warmth, the light, the wind', by Olive Cotton, c1939. (Source: Art Gallery of NSW)



George Taylor Flying at Narrabeen, 1909. (Source: National Library of Australia)



Angophora House, Avalon, by Richard Leplastrier. (Source: Modern House)



Fin Thruster surfboards by Energy Surfboards, designed by Mark Richards, 1987–1988. (Source: Museum of Applied Arts and Sciences)



Sunrise at Newport by Max Dupain, 1974. (Source: Art Gallery of NSW)



Walter Burley Griffin's Stella James House, Avalon. (Source: Robertson & Hindmarsh Architects)



Dee Why Library, 1966 Edwards Madigan Torzillo and Partners and completed in 1966. (Source: David Moore)



INXS performing at the Royal Antler, Narrabeen, 1988. (Source: Daily Telegraph)

# Conclusion



## 8.1 Conclusion

The research and assessment of the physical landscape and setting of the Coast Walk, combined with the research associated with the place's environmental, social, Aboriginal and cultural history and heritage, suggests that there are many opportunities to create a vibrant and unique high-quality art experience that is grounded by permanent artworks and activated through seasonal programs and activities to engage and enthrall locals and tourists alike.

The community engagement conducted for this project has told us that there are many significant places associated with the Coast Walk. The community reinforced that the environment, especially the headlands, the beaches and the views and vistas are unique and contribute to the special spirit and sense of the place. The esteemed qualities of the natural environment and lifestyle associated with the Northern Beaches is something that the community want to sustain and protect. Strategic planning that both respects and conserves these values is essential.

Place-based briefs for selected sites will be developed in alignment with the Strategic Plan for public art along the Northern Beaches Coast Walk. The Strategic Plan will provide a blueprint for the delivery of cultural infrastructure that will be cherished by generations to come.

Based on the outcomes of this Scoping Study, eight key principles have been developed. These guiding principles are further explored in the Coast Walk Public Art Strategic Plan. They are as follows:

- Respect and acknowledge Aboriginal cultural heritage
- Celebrate and conserve significant natural and cultural values
- Connect places and people along the coast
- Foster artistic and cultural expression and encourage creative collaboration
- Enrich places through high quality art and design
- Interpret the history and significance of the coast
- Value artistic and cultural diversity and be inclusive
- Create a distinctive and recognisable Northern Beaches Coast Walk identity.



Midget Farrelly surfing at Palm Beach, 1964, photograph by John Witzig (Source: National Portrait Gallery)

# Appendices

GML Heritage

may have a range of values for different individual components, fixtures, contents and objects.		
A code of practice established to assist individuals and organisations to exercise due diligence when carrying out activities that may harm Aboriginal objects. It sets out reasonable and practicable steps to determine whether Aboriginal objects are likely to be present in the area, whether the proposed activities would harm them and whether an AHIP application is required.	DD	
All of the ways of presenting the cultural significance of a place. Interpretation is about the ways in which places can be presented to entertain and excite the interest of users and visitors.	IS	
A high level document which seeks to identify the different opportunities to present the values and meaning of a place to the public. An IS is developed to respond to identified audiences and endeavours to set out a framework for coordinated heritage interpretation that connects with people in ways that are engaging, memorable and enriching.		
Coast Walk is the 36km of coastal walkway that is currently under planning and construction along the coastline of the Northern Beaches LGA. Once complete, the walkway will run from Manly to Palm Beach enabling locals and visitors to enjoy the beautiful coastline via one continuous route that links the picturesque lookouts, beaches, ocean pools, parks and villages.	NBCW	
The importance of ecosystems, biodiversity and geodiversity for their existence value or for present or future generations, in terms of their scientific, social, aesthetic and life-support value.		
The natural range (diversity) of geological (bedrock), geomorphological (landform) and soil features, assemblages, systems and processes. Geodiversity includes evidence of the past life, ecosystems and environments in the history of the earth as well as a range of atmospheric, hydrological and biological processes currently acting on rocks, landforms and soils.		

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## Appendix A—Glossary

The following key terms are commonly used throughout the NBCW Public Art Scoping Study, Strategic Plan and Delivery Plan. They have been defined here to allow for consistency in communication and concepts across the three reports and across the NBCW project more broadly. Applicable abbreviations have been included. Usage of these terms is in accordance with the following guideline documents:

- City of Sydney Public Art Policy published by City of Sydney 2016;
- Better Placed—An integrated design policy for the built environment of New South Wales, published by NSW Government Architects Office 2017;
- NBC Draft Comms Plan for the Coast Walk project, provided to the consultant team on 6 July 2018; and
- the *Australia ICOMOS Charter for Places of Cultural Significance, 2013* (the Burra Charter).

### Key Terms

Term	Abbreviation	Definition
Aboriginal Heritage Information Management System	AHIMS	A database maintained by the Office of Environment and Heritage (OEH) that includes information about Aboriginal objects, Aboriginal places and Aboriginal heritage reports registered in NSW.
Art		The product of practitioners who intend their work and activities to be seen and read as art. It embraces material and immaterial products and concepts emanating from the imaginative and creative thinking of artists, both temporary and permanent.
Arts and Cultural Activity		Work and activities undertaken by individuals, communities and organisations that are intended to be seen, experienced and read as arts and cultural endeavours.
Conservation		All the processes of looking after a place so as to retain all its cultural or natural significance. Conservation includes maintenance and may according to circumstance include preservation, restoration and adaptation and will more commonly be a combination of these.
Cultural Significance		Aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places

## GML Heritage

<b>Biodiversity</b>	The variability among living organisms from all sources (including terrestrial, marine and other aquatic ecosystems and the ecological complexes of which they are part) and includes diversity within and between species and the diversity of ecosystems.	<b>Reconstruction</b>	Returning a place to a known earlier state and is distinguished by the introduction of new material into the fabric.
<b>Public Art</b>	Public art—artistic works or activities accessible to the public. The work may be of a temporary or permanent nature and may be located in or part of a public space or facility provided by both the public and private sector. Public art can also include the conceptual contribution of an artist to the design of public spaces and facilities.	<b>Relic</b>	As defined under the <i>NSW Heritage Act 1977</i> any deposit, artefact, object or material that: (a) relates to the settlement of the area that comprises New South Wales, not being Aboriginal settlement, and (b) is of state or local heritage significance.
<b>Public Realm</b>	The collective, communal part of cities and towns, with shared access for all. It is the space of movement, recreation, gathering, events, contemplation, and relaxation. The public realm also includes streets, pathways, rights of way, parks, accessible open spaces, plazas and waterways that are physically and visually accessible regardless of ownership. All the visible features of an area of land.	<b>Restoration</b>	Returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.
<b>Landscape</b>	Landscapes are also understood as complex systems where cultural relationships are developed within an ecological context, recognising the mutual and reciprocal influence of nature and culture. The term 'cultural landscape' refers to those areas of the landscape which have been significantly modified by human activity. Cultural landscape also sometimes refers to a living process, combining nature and human interactions ie farming, villages, mining, country towns, formal gardens, and mourning landscapes.	<b>State Heritage Register</b>	The State Heritage Register is a list of places and objects of particular importance to the people of NSW. The register lists a diverse range of over 1,650 items, in both private and public ownership. To be listed, an item must be significant for the whole of NSW.
		<b>Site Specific Exemptions</b>	Site specific exemptions are developed in accordance with the requirements of a particular State Heritage Item and can be approved by the Minister on the recommendation of the Heritage Council.
		<b>Standard Exemptions</b>	Standard exemptions apply to all items listed on the State Heritage Register. They relate to a broad range of minor development ie actions of minor nature which have little or no impact on heritage significance.
<b>Office of Environment and Heritage</b>	The Office of Environment and Heritage is an office within the NSW Department of Premier and Cabinet. OEH's primary purpose is to work with the community to care for and protect NSW's environment and heritage, which includes the natural environment, Aboriginal Country, culture and heritage, and built heritage.	<b>Tree Management Strategy</b>	A document which establishes a commitment and a future strategic direction for tree planting, protection management and maintenance.
<b>Plan of Management</b>	The overarching management document for a site. A PoM is a legal document which explains how a site is to be managed and by whom, as well as setting out the strategic vision for the place.	<b>Values</b>	The various values embodied in cultural heritage that are considered to assess significance. Values may change over time, and different people may have different values. The various values together evidence cultural heritage significance.
		<b>Vegetation Conservation Area</b>	A zone containing protected plant species including remnant native vegetation, regrowth and protected regrowth.

## Abbreviations

Abbreviations	Definitions		SHB	
AHC	Australian Heritage Council			Sydney Harbour Bridge
AHDB	Australian Heritage Database		SHI	NSW State Heritage Inventory
AHIMS	Aboriginal Heritage Information Management System		SHR	NSW State Heritage Register
AHIP	Aboriginal Heritage Impact Permits			
Burra Charter	<i>Australia ICOMOS Charter for Places of Cultural Significance, 2013 (The Burra Charter)</i>			
CHL	Commonwealth Heritage List			
CMDR	Commander			
CMP	Conservation Management Plan			
CMS	Conservation Management Strategy			
EPA Act	<i>Environmental Planning and Assessment Act 1979 (NSW)</i>			
EPBC Act	<i>Environment Protection and Biodiversity Conservation Act 1999 (Cwlth)</i>			
HC	NSW Heritage Council			
Heritage Act	<i>Heritage Act 1977 (NSW)</i>			
HIS	Heritage Impact Statement			
ICOMOS	International Council on Monuments and Sites			
LALC	Local Aboriginal Land Council			
LEP	Local Environmental Plan			
NAA	National Archives of Australia			
NES	National Environmental Significance			
NHL	National Heritage List			
NPW Act	<i>National Parks and Wildlife Act 1974 (NSW)</i>			
OEH	NSW Office of Environment and Heritage			
RAP	Registered Aboriginal Party/ies			
RNE	Register of the National Estate			

## STAGE TWO PUBLIC EXHIBITION COMMUNITY SUBMISSIONS – MAY 2019

### Draft COAST WALK PUBLIC ART STRATEGIC PLAN

Submission	Response
Why over 20 months after \$2 Million in funding was approved by Council for this Public Art Project - has Council NOT even started it delivering the long ago promised items?	The time taken with this project has been required to develop the detailed Coast Walk Public Art Strategic Plan to ensure that the Northern Beaches Coast Walk has strategic vision to continue the artistic development, care and maintenance of these assets now and into the future.
Why does everything have to be "connected", commercialised (next) processed. What is wrong with intimacy and discovery? Who wants bulk walkers? Its fine to visit and partake but shame to lose the magic intimacy of choosing a lovely bay for a swim or picnic etc. I loathe the whole idea! WHY DOES EVERYTHING HAVE TO BE DEVELOPED? Nature here is extraordinary on its own. Someone's idea... then people justifying their jobs I'd say.	Noted.  Please note that the project team have put strategies in place to minimise the impact on the natural environment in the principles of the Strategic Plan in response to wide community consultation and feedback.
The natural environment (the coastline, sand, bush and wildlife) is art in itself. The coastal walk does not need any man-made structures. Art is so subjective - whatever is chosen will divide the community. Best to leave it as is. Please do not waste our money on this. There are a lot more important issues Council should address.	Noted.  Please note that the project team have put strategies in place to minimise the impact on the natural environment in the principles of the Strategic Plan in response to wide community consultation and feedback.
I agree with the recommendation that there be 'high quality', 'iconic' and 'world class' sculpture and 'less is more' – a call for fewer, high quality artworks as opposed to lots of less ambitious or uninspiring pieces and that community interaction remains a priority.	This comment is noted and reinforces that the artworks should be of high quality and world class.
I totally disagree with the whole concept. It seems to be the result of the recent amalgamation. You have lost sight of the fact that this is local govt. It is not your role to turn our area into a showpiece for the world. These projects need to be downsized. The council's role is to fix the many potholes in the roads and this it is manifestly failing to do despite some recent work after a decade of neglect. These projects are not what I pay my rates for.	Noted.

Submission	Response
<p>I read both the scoping report and strategic plan with interest. I found them both to be very well researched, presented and informative; answering the majority of my queries and providing guidelines to the types of works expected, selection criteria/curation and potential locations. As a sculptor, art installer and local resident I am very interested to see the project come to life, it is a huge opportunity to be able to respond to the Northern Beaches coastline and I believe it will connect local and broader communities through art, culture and activations.</p> <ul style="list-style-type: none"> <li>Embracing our local Aboriginal community was a key feature of the reports for me and I would get involved with future Aboriginal art education activations. Being sympathetic to the coastline, while highlighting special local places is an important balance that I was glad to see outlined in the documents. Personally I find the opportunity to 'connect' through this project very exciting; connecting through elders to discover special places and history along the walk, connecting with other local artists and fabricators through collaborations and connecting to local residents and visitors through activations. I think there is a real opportunity for artists to connect with construction developments along the walk, while briefly addressed in the documents, I feel like this could be a major opportunity - incorporating art into infrastructure and building developments.</li> <li>I would also like to see a catalogue/website/app to accompany the art works, summarising locations, artists, title and information on the work.</li> <li>I realise the plan is in draft stage but I would also be interested on how the artists would be commissioned or artists selected. Would this be done through a 'call for artists', curator selection, etc.?</li> <li>Overall it is great to see the Northern Beaches Council embracing the local artistic community through a major project, that will activate and promote the coastline with art that engages, connects and engages.</li> </ul>	<p>Noted.</p> <p>Please find responses below against each comment.</p> <p>Noted.</p> <p>The Scoping Study and Strategic Plan recognise the importance of Aboriginal cultural heritage along the Coast Walk, with this a major curatorial theme for artworks along the coastline.</p> <p>A curated App is being developed to provide user and walker directions and features of the natural and built environment. This project is a way to connect people and celebrate our unique Northern Beaches creative culture.</p> <p>A call for artists has commenced, with registration for artists open on Councils Your Say webpage. This will assist artists remain informed of future projects.</p> <p>Through the draft Public Art Policy, it is recommended that a Public Art Selection Panel be established to provide expert curatorial advice on the procurement of artworks for the Coast Walk.</p> <p>Noted</p>
Local Sandstone Sculptor for the last 25	Noted.

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Submission	Response
<ul style="list-style-type: none"> <li>• Ensure that the Curatorial Framework and Art Selection process is well understood by all stakeholders via an effective and well-resourced communications plan that highlights timeframes and process steps. Bring people along, limit surprises.</li> <li>• Ensure that the Public Art Advisory Panel is made up of respected members of the curatorial profession and artists in NSW and Nationally. This team needs to have rigor and support from the Council and the community (and the broader artistic/creative Community).</li> <li>• Provide clarity on submission and selection processes.</li> <li>• Provide and fund concept development for short listed artists.</li> <li>• Utilise the Manly Art Gallery and Museum curators' expertise. They have been engaged in the selection of many art exhibitions and events on the Northern Beaches. Use them to provide a broader oversight of all public art (not just the Coast Walk).</li> </ul>	<p>This is noted and is included in the overall project management plan and schedule.</p> <p>Through the amended draft Public Art Policy, it is recommended that all significant public art be procured through a new approach. This includes the establishment of a Public Art Working Group to consider opportunities, sites and artist's briefs, and a Public Art Selection Panel to provide expert curatorial advice on the procurement of artworks for the Coast Walk and other locations.</p> <p>The Public Art Selection Panel will comprise of representatives with professional expertise and extensive experience in the selection and commissioning of public art, the visual arts, architectural, urban and landscape design or Aboriginal cultural heritage.</p> <p>See comments above. In addition, as significant artworks will go through an open Tender process, the content of the submission, selection process, selection criteria, and transparency and probity policies will all be adhered to.</p> <p>This will be considered on a case-by-case basis.</p> <p>The curatorial staff from the Manly Art Gallery and Museum are integral to the processes of the short and long-term development of the Northern Beaches Coast Walk. The curators contribute to working groups and committees and have been integral in the development of new policies such as the Cultural Collection Policy and the Public Art Policy.</p>
<ul style="list-style-type: none"> <li>• Provide clarity on the overall public art process across the Northern Beaches Council area and how this links to the Coast Walk selections.</li> </ul>	<p>Through the amended draft Public Art Policy, it is recommended that all significant public art be procured through a new approach. This includes the establishment of a Public Art Working Group to consider opportunities, sites and artist's briefs, and a Public Art Selection Panel to provide expert curatorial advice on the procurement of artworks for the Coast Walk and other locations.</p>

Submission	Response
<ul style="list-style-type: none"> <li>Position the opportunity for artists both local and national to participate in the broader exhibition processes. (i.e., the Coast Walk is one of many opportunities)</li> <li>Review the opportunity to have specific selections of artworks by Indigenous and emerging artists (who could be mentored by more senior artists or curators).</li> <li>Ensure works selected are of national or international significance and quality.</li> <li>Appoint a experienced person to the role of Coast Walk Art Manager/Coordinator. Use experience and best practice to get the best result.</li> <li>Ensure that there is ongoing annual funding for maintenance and repair for the longer term.</li> <li>We support the concept of 1. Integrated Artworks 2. Artistic Programming. Overall BAAC, believes there is a strong and robust framework shown the documents, the Council staff and the consultants (GML) are to be congratulated. We have indicated our desire to continue to play a part in the success of the Coast Walk and welcome the opportunity to participate in an ongoing and supportive way</li> </ul>	<p>A call for artists has commenced on Council's Your Say webpage. This is a key way for artists to remain abreast of all opportunities on the Northern Beaches.</p> <p>The project will provide opportunities for both Indigenous and emerging artists to be involved.</p> <p>It is recommended that the project be supported by a Public Art Selection Panel to provide expert curatorial advice on the procurement of artworks for the Coast Walk, as per the amended draft Public Art Policy.</p> <p>Council will be appointing a project manager with the required expertise to implement the Coast Walk Public Art Strategic Plan.</p> <p>Noted, and will be included in operational budgets.</p> <p>Noted</p>
<p>As an addition to the work undertaken in the Strategic Plan and the Scoping Study, I would like Council to consider introducing a localised Art/Sculpture installation week/month to encourage the participation of Australian (and perhaps overseas) sculptors/artists. PRIZE MONEY and the option to purchase could encourage artists to participate and may help in the cost of production or the cost of transporting works.</p> <p>The legitimacy and prestige of a PRIZE backed by our large and united Council area could be an incentive to SUBMIT works or CREATE works specific to our environment or to the requirements of the PRIZE. (Specific environmental, historical, cultural and quality requirements have already been alluded to in your earlier group consultations and are ready to be adopted).</p> <p>By 'localised area', I mean an area where the</p>	<p>Temporary art projects will be a part of future programming of the Coast Walk.</p> <p>The Strategic Plan outlines two approaches:</p> <ol style="list-style-type: none"> <li>1. Integrated Artwork</li> <li>2. Artistic Programming.</li> </ol> <p>The projects that you have suggested in the submission will be considered in future programs of Council. This project is a way to connect people and celebrate our unique Northern Beaches creative culture.</p> <p>A call for artists has commenced, with registration for artists open on Council's Your Say webpage. This will assist artists remain informed of future projects.</p>

Submission	Response
<p>terrain is not too demanding or the distance between exhibits is not too great.</p> <p>The establishment of a Sculpture/Art Prize, would engender community participation, enthusiasm and ownership of the resulting works, rendering them more likely to visitation and civic pride and less likely to mischief. The quality, creativity and legitimacy of the Prize could be safeguarded by its frequency, a 'BI' annual event rather than an annual event.</p>	



# MINUTES

## COMMUNITY SAFETY COMMITTEE

held in the Guringai Room, Civic Centre, Dee Why on

**THURSDAY 11 APRIL 2019**

**Minutes of the Community Safety Committee**  
**held on Thursday 11 April 2019**  
**in the Guringai Room, Civic Centre, Dee Why**  
**Commencing at 8:00 - 10:00 AM**

**ATTENDANCE:**

**Committee Members**

Cr Michael Regan	Mayor – Chairperson
Cr Sue Heins	Deputy Mayor
Cr Candy Bingham	
Cr Kylie Ferguson	
Cr Stuart Sprott	
James Griffin MP	Member for Manly
Supt David Darcy	Northern Beaches Police Area Command
Karrah McCann	Catholic Care
John Kelly	Community Northern Beaches
Harry Coates	Community Representative
Roberta Conroy	Community Representative
Ryan Turner	Community Representative
Christina Franze	Manly Chamber of Commerce
Trish Bramble	Manly Warringah Women's Resource Centre
Paul Klarenaar	NASLHD Health Promotion
Doug Brooker	Northern Beaches Liquor Accord
Belinda Volkov	Sydney Drug Education & Counselling Centre (SDECC)
Kara Hillier	State Transit Authority Brookvale bus depot

**Council Officer Contacts**

Ray Brownlee	CEO
David Kerr	Director Community and Belonging
Neil Williamson	Executive Manager Environmental Compliance
Rob van den Blink	Community Development Manager
Will Wrathall	Team Leader, Community Development
Leanne Martin	Community Safety Coordinator
Helen Askew	Program Support Officer, Community Development

**Visitors**

Patrick Shepherdson	Community Safety Plan consultant
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## 1.0 APOLOGIES

Apologies were received from:

Drew Johnson	Manly Chamber of Commerce
Michelle Erofeyeff	Family & Community Services (FACS)
Michelle Povah	Community Representative
Ray Mathieson	Community Representative
Steve McInnes	Surf Lifesaving Sydney Northern Beaches
Wayne Potter	State Transit Authority Brookvale bus depot
Kylie Walshe	Executive Manager Community, Arts and Culture

## 2.0 DECLARATIONS OF PECUNIARY AND CONFLICTS OF INTEREST

There were no declarations of pecuniary or non-pecuniary conflicts of interest. OR insert declarations.

## 3.0 CONFIRMATION OF MINUTES OF PREVIOUS MEETINGS

### 3.1 MINUTES OF COMMUNITY SAFETY COMMITTEE MEETING HELD 14 FEBRUARY 2019

#### COMMITTEE RECOMMENDATION

That the Minutes of the Community Safety Committee meeting held 14 February 2019, copies of which were previously circulated to all Members, are hereby confirmed as a true and correct record of the proceedings of that meeting.

Accepted

## 4.0 AGENDA ITEMS

### 4.1 ACTIONS UPDATE

#### DISCUSSION

Council staff provided an update on Agenda item 4.1 - actions 1 to 5.

In addition, action 6 below was reported.

#### 6. Manly Vale B-Line carpark CCTV

This is an Additional Update from a Question on Notice that was raised in the February meeting minutes:

How is the Manly Vale B-Line carpark CCTV being utilised?

The following is a response from the Manager Communications and Stakeholder Engagement, Northern Beaches B-Line program dated 8 April:

*In terms of the Manly Vale car park, we installed a number of CCTV surveillance signs recently and have had no further complaints regarding anti-social behaviours etc in the car park now that it is open and highly utilised. The complaints we get now are related to capacity and people saying they can't get a car space, so really can't win there. The boom gates are scheduled to be installed late April/operational mid to late May which will ensure the car park is only used by commuters as I suspect at the moment a lot of residents have found they can currently park there for free/unrestricted time.*

*We've had no recent complaints either from Warriewood car park.*

*In terms of CCTV footage, we only retrieve footage as a result of the formal iask Police request system when there has been a reported incident/alleged crime that has taken place in or around the car park or bus stops. We do not have live monitoring/24 hour staff watching the CCTV feed at any of our car parks and this will not be something that can be done in the future, as you know it is a huge cost to set up a monitoring system/room to manage live CCTV footage.*

The State Member from Manly's office also advised no additional recent representations from Manly Vale community members have been received.

#### COMMITTEE RECOMMENDATION

That the information be received and noted.

## 4.2 POLICE REPORT

### DISCUSSION

Superintendent Darcy welcomed any topic you would like raised at future meetings, to be identified at the end of the meeting within General Business.

He further re-iterated that this agenda highlights the role this Committee can play in lobbying, advocating for funding and potentially refocussing Council priorities. This is exemplified by the items just discussed. In particular:

2. *April 2018 follow up: Letter sent to Member for Warringah advocating for improved telecommunications/location data on North Head for the purpose of detecting and preventing*

Referencing Minister for Communications and the Arts, Mitch Fifield's letter, Superintendent Darcy agreed that mobile phone tracking is technically a much more accurate technology. A recent meeting coordinated by the Member for Mackellar Jason Falinski with the Senator and Superintendent Darcy emphasised the progress and importance of this issue.

4. *NSW Government Community Safety Grant application for CCTV and other improvements at East Esplanade Reserve*

Request for CCTV to be on future Committee Agendas.

Suggest implementation of mobile/portable CCTV systems for specific events for safety purposes. Also, to get as much out of existing fixed cameras, ensure they are cleaned to get clearer images.

Council staff are currently developing the CCTV policy and procedures, including cost benefit analysis. Already a couple of cameras have been identified as being redundant and investigations are being considered on their repositioning. Technical staff also investigating relocating monitoring locations and their mode of operation.

5. *Federal Government Safer Communities Fund – Vehicle Mitigation Grant*

In conjunction with Police and Council staff, the bollard locations have been coordinated along with what future works need to be done, with services already working together. Council proposing to match the \$400,000 grant funding to assist the program.

Additionally, the Suicide Response Steering Group intends to work closely with the Manly Daily to positively promote mental health with an ongoing series of articles and actively engage community participation in community health meetings.

Suggestion – That the Steering Group ensure, when appropriate, they include the role of drugs and alcohol in suicide prevention and people's mental health in their promotional strategies to the broader community.

### COMMITTEE RECOMMENDATION

That the information be received and noted

#### 4.3 COMPLIANCE REPORT

##### DISCUSSION

Council staff provided a Compliance statistics presentation highlighting monthly reactive customer requests, ranger requests, building control request and general fines, including parking, school zones and abandoned vehicles.

The Committee recognised the benefit of an education campaign for school zones, addressing general road rules, parking and stopping and school specific zones. Council's Road Safety Officer is currently undertaking an audit of school zone traffic safety. Police are happy to assist and participate in a coordinated approach by Compliance Officers, Road Safety Officer and Community Safety Coordinator.

Community Safety Co-ordinator will follow up the status of this audit and report accordingly.

The recent Brookvale fire necessitated Compliance to reallocate staff resources to this emergency.

East Esplanade activities and responses working well.

##### COMMITTEE RECOMMENDATION

That the information is received and noted.

#### 4.4 COMMUNITY SAFETY PLANNING UPDATE

##### DISCUSSION

Patrick Shepherdson, Community Safety and Crime Prevention planning consultant provided a career background and shared his broader vision of what 'safety' includes.

In conjunction with the Community Safety Coordinator, Patrick has undertaken early research, progressing to stakeholder interviews and community engagement in the near future. Projected presentation of a draft is expected within the next six months.

The focus will be to build on the strengths of a safer community, identify gaps and opportunities to reduce and prevent crime and improve perceptions of crime/safety.

##### COMMITTEE RECOMMENDATION

That the information be received and noted.

#### 4.5 PRESENTATION BY MANLY WARRINGAH WOMEN'S RESOURCE CENTRE

##### DISCUSSION

General Manager of the Manly Warringah Women's Resource Centre (MWWRC), Trish Bramble, described the top challenges for all agencies:

- An increase in domestic violence
- Lack of direct service accommodation services
- Follow up affordable housing
- Impact domestic violence has on children.

The NSW State Government goal to remove rough sleeping in the City of Sydney will impact surrounding local government areas, including the Northern Beaches. Turn away of clients is unacceptable and MWWRC experienced higher rates during the summer period.

The vulnerability and safety of workers and clients, particularly during the planning for leaving and immediately afterward, is paramount. It is high risk and the pressure of this does impact the service.

Ideas to address the service concerns include:

- Finding staff and having funding to pay for them is critical to address women in crisis
- Shared services and collaborative service provision by varying agencies that don't have to compete for similar funding
- Provision of more affordable housing to assist clients to move on would go some way to address the turn away rates
- These housing options need to be in the local area so women and children are not moved from all their supports and everything familiar to them.
- Community housing providers redeveloping existing housing into multiple dwellings
  - Council already investigating avenues to support alternative housing models through Department of Housing and navigating legislation

It was agreed that this issue does need to be re energised and an update on how it may be supported or advocated further.

The Committee expressed its thanks to Trish and the MWWRC team for the work they do.

##### COMMITTEE RECOMMENDATION

That the information be received and noted.

#### 4.6 SUICIDE PREVENTION WORKING GROUP

##### DISCUSSION

The extensive work already being undertaken in this area was highlighted. Council has reallocated staff resources to focus on this area. It is on track with community capacity building to respond to this issue.

Through the Local Drug Action Team (LDAT) a grant of \$10,000 has been received to further develop a program to address the link between drugs/alcohol and youth suicide. If approved we will then be eligible for further grant funding (up to \$30,000pa) to implement the action plan. Sydney Drug Education and Counselling Centre (SDECC) and Lifeline are partners in this project and will be working closely with Council on the Community Action Plan, providing;

- Capacity building for front line industry staff to support parents and youth to provide steady environments.
- Addressing follow up care by health services
- Identifying coordinated funding avenues to provide a shared vision between services.

Future Suicide Working Group actions:

- Regional Action Plan (PHN)
- Framework to ensure a coordinated approach
- Reference Group to guide coordination
- Community engagement and media strategy
- Critical incident response / communication protocol
- Community response plan
- Coordinated ongoing schedule of training
- Second Roundtable to review progress in June 2019.

##### COMMITTEE RECOMMENDATION

That the information be received and noted.

#### **4.7 SPECIAL COMMISSION OF INQUIRY INTO THE DRUG 'ICE' - ISSUES PAPERS AND SUBMISSIONS**

##### **DISCUSSION**

Superintendent Darcy reported the Northern Beaches community seems to have stabilised in this area and somewhat improved than a couple of years ago.

SDECC report an increase on the Northern Beaches of:

- amphetamine type substances and a higher level of 'caps' use which often includes methamphetamines – sometime unknown to the user.
- Cocaine use – health services report a surge in heart attack and stroke incidents related to cocaine use.

##### **COMMITTEE RECOMMENDATION**

That the Committee support a small working group to co-ordinate an appropriate response to the Special Commission of Inquiry into the drug 'ice' on behalf of the Committee.

#### **5.0 GENERAL BUSINESS**

##### **Youth Crime in Pittwater Ward**

Cr Kylie Ferguson raised the increasing issue of vandalism, graffiti and assault where the Police were called with lots of wilful damage in Avalon recently.

#### **6.0 ITEMS FOR NEXT MEETING**

**Online supply of alcohol** - Paul Klarenaar (NASLHD Heath Promotion)

**Youth violence towards parents** – statistics from Police

*The meeting concluded at 9.15am*

This is the final page of the Minutes comprising 10 pages  
numbered 1 to 10 of the Community Safety Committee meeting  
held on Thursday 11 April 2019 and confirmed on Thursday 13 June 2019