

NOTICE OF MEETING



PUBLIC ART PANEL MEETING

A Public Art Panel Meeting of Byron Shire Council will be held as follows:

Venue	Council Chambers, Station Street, Mullumbimby
Date	Thursday, 29 October 2020
Time	2.00pm

Vanessa Adams
Director Corporate and Community Services

*I2020/1655
Distributed 22/10/20*

CONFLICT OF INTERESTS

What is a “Conflict of Interests” - A conflict of interests can be of two types:

Pecuniary - an interest that a person has in a matter because of a reasonable likelihood or expectation of appreciable financial gain or loss to the person or another person with whom the person is associated.

Non-pecuniary – a private or personal interest that a Council official has that does not amount to a pecuniary interest as defined in the Code of Conduct for Councillors (eg. A friendship, membership of an association, society or trade union or involvement or interest in an activity and may include an interest of a financial nature).

Remoteness – a person does not have a pecuniary interest in a matter if the interest is so remote or insignificant that it could not reasonably be regarded as likely to influence any decision the person might make in relation to a matter or if the interest is of a kind specified in the Code of Conduct for Councillors.

Who has a Pecuniary Interest? - a person has a pecuniary interest in a matter if the pecuniary interest is the interest of the person, or another person with whom the person is associated (see below).

Relatives, Partners - a person is taken to have a pecuniary interest in a matter if:

- The person's spouse or de facto partner or a relative of the person has a pecuniary interest in the matter, or
- The person, or a nominee, partners or employer of the person, is a member of a company or other body that has a pecuniary interest in the matter.

N.B. “Relative”, in relation to a person means any of the following:

- (a) the parent, grandparent, brother, sister, uncle, aunt, nephew, niece, lineal descends or adopted child of the person or of the person's spouse;
- (b) the spouse or de facto partners of the person or of a person referred to in paragraph (a)

No Interest in the Matter - however, a person is not taken to have a pecuniary interest in a matter:

- If the person is unaware of the relevant pecuniary interest of the spouse, de facto partner, relative or company or other body, or
- Just because the person is a member of, or is employed by, the Council.
- Just because the person is a member of, or a delegate of the Council to, a company or other body that has a pecuniary interest in the matter provided that the person has no beneficial interest in any shares of the company or body.

Disclosure and participation in meetings

- A Councillor or a member of a Council Committee who has a pecuniary interest in any matter with which the Council is concerned and who is present at a meeting of the Council or Committee at which the matter is being considered must disclose the nature of the interest to the meeting as soon as practicable.
- The Councillor or member must not be present at, or in sight of, the meeting of the Council or Committee:
 - (a) at any time during which the matter is being considered or discussed by the Council or Committee, or
 - (b) at any time during which the Council or Committee is voting on any question in relation to the matter.

No Knowledge - a person does not breach this Clause if the person did not know and could not reasonably be expected to have known that the matter under consideration at the meeting was a matter in which he or she had a pecuniary interest.

Non-pecuniary Interests - Must be disclosed in meetings.

There are a broad range of options available for managing conflicts & the option chosen will depend on an assessment of the circumstances of the matter, the nature of the interest and the significance of the issue being dealt with. Non-pecuniary conflicts of interests must be dealt with in at least one of the following ways:

- It may be appropriate that no action be taken where the potential for conflict is minimal. However, Councillors should consider providing an explanation of why they consider a conflict does not exist.
- Limit involvement if practical (eg. Participate in discussion but not in decision making or vice-versa). Care needs to be taken when exercising this option.
- Remove the source of the conflict (eg. Relinquishing or divesting the personal interest that creates the conflict)
- Have no involvement by absenting yourself from and not taking part in any debate or voting on the issue as of the provisions in the Code of Conduct (particularly if you have a significant non-pecuniary interest)

RECORDING OF VOTING ON PLANNING MATTERS

Clause 375A of the Local Government Act 1993 – Recording of voting on planning matters

- (1) In this section, **planning decision** means a decision made in the exercise of a function of a council under the Environmental Planning and Assessment Act 1979:
 - (a) including a decision relating to a development application, an environmental planning instrument, a development control plan or a development contribution plan under that Act, but
 - (b) not including the making of an order under that Act.
- (2) The general manager is required to keep a register containing, for each planning decision made at a meeting of the council or a council committee, the names of the councillors who supported the decision and the names of any councillors who opposed (or are taken to have opposed) the decision.
- (3) For the purpose of maintaining the register, a division is required to be called whenever a motion for a planning decision is put at a meeting of the council or a council committee.
- (4) Each decision recorded in the register is to be described in the register or identified in a manner that enables the description to be obtained from another publicly available document, and is to include the information required by the regulations.
- (5) This section extends to a meeting that is closed to the public.

BYRON SHIRE COUNCIL

PUBLIC ART PANEL MEETING

BUSINESS OF MEETING

1. APOLOGIES

2. DECLARATIONS OF INTEREST – PECUNIARY AND NON-PECUNIARY

3. ADOPTION OF MINUTES FROM PREVIOUS MEETINGS

3.1	Adoption of Minutes from Previous Meeting	4
-----	---	---

4. STAFF REPORTS

Corporate and Community Services

4.1	Mullumbimby Talking Street Trial	10
4.2	Public Art Conservation and Maintenance.....	26

ADOPTION OF MINUTES FROM PREVIOUS MEETINGS

Report No. 3.1 **Adoption of Minutes from Previous Meeting**
Directorate: Corporate and Community Services
Report Author: Joanne McMurtry, Community Project Officer
File No: I2020/1626

RECOMMENDATION:

That the minutes of the Public Art Panel Extraordinary Meeting held on 20 August 2020 be confirmed.

Attachments:

1 Minutes 20/08/2020 Public Art Panel Extraordinary, I2020/1220 , page 6 [↓](#) 

Report

The attachment to this report provides the minutes of the Public Art Panel Extraordinary Meeting of 20 August 2020.

Report to Council

The minutes were reported to Council on

Comments

In accordance with the Committee Recommendations, Council resolved 20- 511 the following:

That Council supports the installation of *Memento Aestates* at the station building forecourt site within Railway Park, Byron Bay, pending final Heritage approval.

M I N U T E S O F M E E T I N G



**EXTRAORDINARY PUBLIC ART PANEL
MEETING**

Venue	Council Chambers, Station Street, Mullumbimby
Date	Thursday, 20 August 2020
Time	12:30pm

BYRON SHIRE COUNCIL

ADOPTION OF MINUTES FROM PREVIOUS MEETINGS

3.1 - ATTACHMENT 1

BYRON SHIRE COUNCIL

ADOPTION OF MINUTES FROM PREVIOUS MEETINGS

3.1 - ATTACHMENT 1

BYRON SHIRE COUNCIL

EXTRAORDINARY PUBLIC ART PANEL MEETING MINUTES

20 AUGUST 2020

Minutes of the Extraordinary Public Art Panel Meeting held on Thursday, 20 August 2020

File No: I2020/1220

PRESENT: Cr J Hackett, Cr S Ndiaye, Cr S Richardson

Staff: Joanne McMurtry (Community Development Officer)
Deb Stafford (Social and Cultural Development Coordinator)
Claire McGarry (Place Manager – Byron Bay)

Invited Members: Peter Wood (Arts Northern Rivers), Sharon Sloane (Bundjalung of Byron Bay (Arakwal) Corporation)

Community Representatives: Rick Molloy, Julie Lipsett, Denise Napier, Lisa Hochhauser, Jack Dods

Cr Ndiaye (Chair) opened the meeting at 12.35pm and acknowledged that the meeting was being held on Bundjalung Country.

APOLOGIES:

There were no apologies.

DECLARATIONS OF INTEREST – PECUNIARY AND NON-PECUNIARY

There were no declarations of interest.

ADOPTION OF MINUTES FROM PREVIOUS MEETINGS

Committee Recommendation:

That the minutes of the Public Art Panel Meeting held on 11 June 2020 be confirmed.

(Ndiaye/Napier)

The recommendation was put to the vote and declared carried.

BUSINESS ARISING FROM PREVIOUS MINUTES

There was no business arising from previous minutes.

STAFF REPORTS - CORPORATE AND COMMUNITY SERVICES

Report No. 4.1 **Memento Aestates Location**
File No: I2020/1165

Committee Recommendation:

That the Public Art Panel supports the installation of Memento Aestates at the station building forecourt site within Railway Park, Byron Bay, pending final Heritage approval.

(Wood/Sloane)

The recommendation was put to the vote and declared carried. Rick Molloy voted against the recommendation. Denise Napier abstained from voting..

BYRON SHIRE COUNCIL

ADOPTION OF MINUTES FROM PREVIOUS MEETINGS

3.1 - ATTACHMENT 1

BYRON SHIRE COUNCIL

EXTRAORDINARY PUBLIC ART PANEL MEETING MINUTES

20 AUGUST 2020

Cr Hackett left the meeting at 1.00pm.

A complaint received from Mr J Lazarus was tabled and noted by Public Art Panel members.

There being no further business the meeting concluded at 1.45pm.

STAFF REPORTS - CORPORATE AND COMMUNITY SERVICES

Report No. 4.1 **Mullumbimby Talking Street Trial**
Directorate: Corporate and Community Services
Report Author: Joanne McMurtry, Community Project Officer
 Andrew FitzGibbon, Place Liaison Officer
File No: I2020/1606

Summary:

The number one priority in the *Our Mullumbimby Masterplan* is to create a 'Talking Street' – an activation of Mullumbimby's main street. Council was successful in receiving grant funding of \$250,000 through the NSW government 'Streets as Shared Spaces' and there are several opportunities to incorporate art components into the trial. This report presents an overview of this place-making project and its artistic components, seeks feedback from the Public Art Panel on a draft Art Coordinator and curatorial brief and requests that a member participates in the assessment process.

RECOMMENDATION:

That the Public Art Panel:

1. **Notes the project information provided;**
2. **Provides feedback on the project's art components and draft Art Coordinator brief at the Public Art Panel meeting;**
3. **Nominates one member and an alternate member to participate in the Expression of Interest assessment process;**
4. **Notes that existing Public Art Panel members also participate in the Place Planning Collective and could assist as a conduit between the two to support a more integrated approach to delivering shared public art and placemaking outcomes.**

Attachments:

- 1 Artist brief - Art components of Mullumbimby Talking Street Trial, E2020/82711 , page 14  

REPORT

The number one priority in the Mullumbimby masterplan is to create a 'Talking Street' – an activation of Mullumbimby's main street. The community sees this project as an opportunity to trial well established aspirations defined in the *Our Mullumbimby Masterplan*. The masterplan was developed in collaboration with the community and endorsed by Byron Shire Council (Council) in 2019.

The desired outcomes of the project include:

- Demonstrate how better use of public space can enhance broader social and commercial activity
- Support residents, visitors and businesses during the current pandemic
- Provide places that are safe and social
- Create a platform for community-led events
- Build resilience and protection against future health, economic or environmental shocks, and
- Provide the opportunity to gain strong community support for permanent changes to Burringbar Street and its conversion to a 'Talking Street'.

Council was successful in receiving grant funding of \$250,000 through the NSW government 'Streets as Shared Spaces' program to implement the trial project. The trial is expected to commence in November 2020 and be completed and acquitted by September 2021.

Project Outline

Mullumbimby is home to over 3,500 residents and provides a service centre for the wider area and receives a significant proportion of the more than 2 million annual visitors to the Byron Shire.

Burringbar Street, lined with shops, cafes, restaurants and footpaths largely covered by awnings, is overused by through traffic (cars and trucks) and speeds are too high to create a safe, shared, pedestrian friendly environment. The impacts of COVID-19 have also had a major impact on trade and the ability for community interaction.

The broader trial will test temporary activation measures including:

1. Reshaping the intersection of Burringbar and Stuart Streets to provide additional public space, pedestrian crossings across all streets and painted road surfaces.
2. Artistic entry treatments and traffic calming at both ends of Burringbar Street (the Council end and the Post Office end).
3. Creation of parklets (small parks) that transform some car parking spaces or unused road space into much needed additional space for people.
4. New traffic arrangements at the intersection of Burringbar and Station Streets to support through-traffic to go around the main street.
5. Slowing down traffic on Burringbar Street so that people can more easily and safely walk throughout the centre.

Art Components

There are several opportunities to incorporate art components into the trial. These could include:

- Temporary public art pieces
- Painted asphalt or road art stencils (pending RMS approval)
- Vertical banners or flag poles
- Horizontal bunting or similar over the street

Due to grant timelines, the opportunity for feedback will be at the Public Art Panel meeting itself on 29 October.

An Art Coordinator and curatorial brief for the art components is attached for review. Assessment of applicants is expected to be completed by an assessment panel including Council staff, members of the project Community Working Group and a Public Art Panel representative. The Public Art Panel is requested to nominate a member, and an alternate, to participate in the assessment process.

Risk Assessment

Grant funds and final grant documentation have not been received to date. The project timelines will be confirmed depending on when the grant funding is provided.

Based on the Risk Assessment for this project, the following actions will be undertaken.

- Active contract management of the Arts Coordinator by Council staff, with additional contractual documentation in place (as per Council procurement processes)
- Risk assessment of individual art works (and associated installation) by Art Coordinator
- All aspects of art installation(s) will be incorporated into the broader project Risk Management Plan
- Community-based evaluation will be incorporated into the trial of art components – this will inform future place-making and public art opportunities

STRATEGIC CONSIDERATIONS

Community Strategic Plan and Operational Plan

CSP Objective	L2	CSP Strategy	L3	DP Action	L4	OP Activity
Community Objective 2: We cultivate and celebrate our diverse cultures, lifestyle and sense of community	2.1	Support and encourage our vibrant culture and creativity	2.1.3	Enhance opportunities for interaction with art in public spaces	2.1.3.1	Implement Public Art Strategy
Community Objective 4: We manage growth and change responsibly	4.1	Support the visions and aspirations of local communities through place-based planning and management	4.1.1	Develop, implement and update Place Plans that promote place-based forward planning strategies and actions	4.1.1.5	Implement Our Mullumbimby Masterplan, Bangalow Village Plan and Byron Arts and Industry Estate Plan

Legal/Statutory/Policy Considerations

Public Art Policy – provides policy context for public art.

Public Art Strategy – provides strategic context and information for public art.

Public Art Guidelines and Criteria – provides guidelines for commissioning and the management of public art projects.

The Mullumbimby Talking Street Trial Project is a place activation/ placemaking project. The art components of the project are temporary. As this is primarily a placemaking project, approval for the project has already been obtained from Council. The Public Art Guidelines have provided guidance around art activities.

Financial Considerations

Council was successful in receiving grant funding of \$250,000 through the NSW government 'Streets as Shared Spaces' program to implement the trial project. The budget for delivering the project's artistic components is \$20,000.

Consultation and Engagement

The Mullumbimby Talking Street Project is a result of comprehensive community consultation and there is a high level of collaboration between key community organisations and Council in delivering the trial.

The project was identified by the Mullumbimby Masterplan Guidance Group during the development of Our Mullumbimby Masterplan.

In addition, the following community groups worked with Council to submit the Streets as Shared Spaces grant application:

- Creative Mullumbimby
- Mullumbimby Chamber of Commerce
- Mullumbimby Residents Association
- The Place Planning Collective

To implement the project, a Community Working Group has been established including community members from Creative Mullumbimby, Mullumbimby Chamber of Commerce and Mullumbimby Residents Association.

The Public Art Panel includes 5 community representatives skilled in an area related to public art.



Byron Shire Council

Mullumbimby Talking Street Trial
Expression of Interest: Art
Coordinator and Curatorial Brief

Contents

Project Context	3
The Subject Area and Trial Overview	4
History	5
Proposed Locations for Art Opportunity	5
Curatorial Direction	6
Concept Design Considerations.....	7
Budget	8
Timelines	8
Submissions	8
Assessment Criteria	8
APPENDICES.....	9
Terms and Conditions.....	9
Copyright.....	9
Moral rights	9
Other Terms and Conditions.....	9
Mullumbimby Talking Street Project Objectives	10
Byron Shire Council Public Art Strategy (Extracts)	11
Site specificity	11
Meaning.....	11
Value	11
Sustainability.....	11
Guiding Principles	11

E2020/82711

2

Project Context

The Talking Street project is a priority initiative of the *Our Mullumbimby Masterplan*. The masterplan was developed in collaboration with the community and endorsed by Byron Shire Council (Council) in 2019. The number one priority in the masterplan is to create a 'Talking Street' – an activation of Mullumbimby's main street.

Byron Shire Council was one of 27 regional councils to receive a *Streets as Shared Spaces* grant of \$250,000 from the NSW Government - providing a rare opportunity to trial new ideas and ways to turn main streets into more attractive and people-friendly public spaces over a 12 month timeframe. The project aims to enhance the vitality of the centre of Mullumbimby economically, socially and culturally.

The results of this trial and the data collected throughout can assist Council in budgeting for and applying for grants to make successful changes a permanent feature in the future.

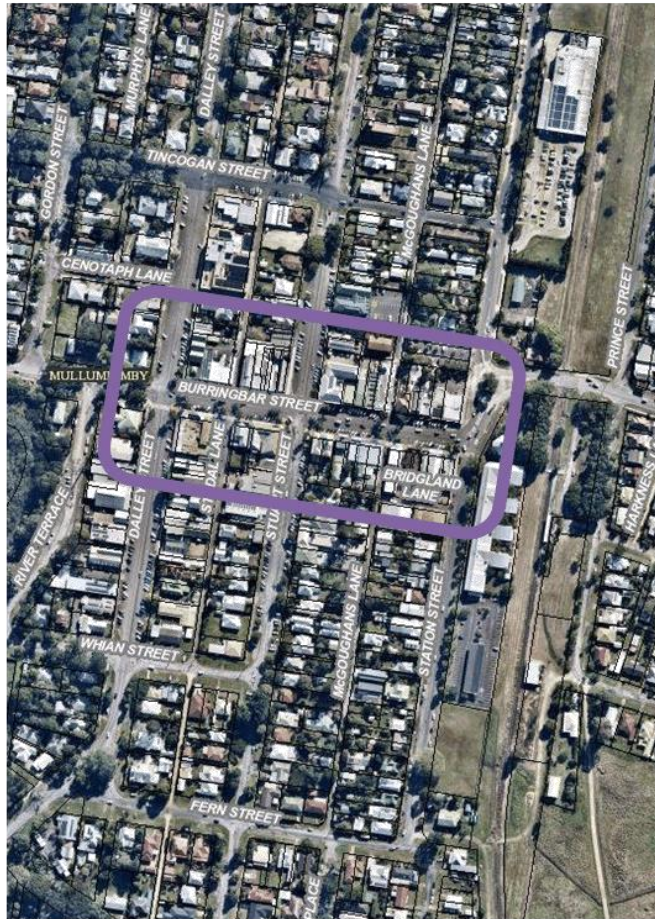
The desired outcomes of the place activation Talking Street project include:

- Demonstrate how better use of public space can enhance broader social and commercial activity
- Support residents, visitors and businesses during the current pandemic
- Provide places that are safe and social
- Create a platform for community-led events
- Build resilience and protection against future health, economic or environmental shocks, and
- Provide the opportunity to gain strong community support for permanent changes to Burringbar Street and its conversation to a 'Talking Street'.

The trial will include a number of opportunities for creative and artistic contributions which are the subject of this EOI.

The Subject Area and Trial Overview

The trial will apply to the following subject area, centered around Burringbar Street, Mullumbimby.



The broader trial will test temporary activation measures including:

1. Reshaping the intersection of Burringbar and Stuart Streets to provide additional public space, pedestrian crossings across all streets and painted road surfaces.
2. **Artistic entry treatments** and traffic calming at both ends of Burringbar Street (the Council end and the Post Office end).
3. Creation of parklets (small parks) that transform some car parking spaces or unused road space into much needed additional space for people.
4. New traffic arrangements at the intersection of Burringbar and Station Streets to support through-traffic to go around the main street.
5. Slowing down traffic on Burringbar Street so that people can more easily and safely walk throughout the centre.

The objectives of the Talking Street Trial are outlined in full in the appendices.

E2020/82711

4

History

There are three traditional custodian groups in the Byron Shire:

- the Arakwal people
- the Wadjabal people
- the Minjungbal people

All three groups are a part of the Bundjalung Nation. The Brunswick River in Mullumbimby is considered the place where all three custodian groups met, with Arakwal generally caring for country south of the river and Minjungbal caring for country north of the river. The Brunswick River (known as Durrumbil) and associated wetlands, saltmarsh and coastline near its mouth were considered a place of significance for indigenous people and the Bundjalung nation. It was a special meeting place for ceremonies and trade purposes.

The Village of Mullumbimby was proclaimed in January 1888. Located at the upper limit of navigation on the Brunswick River, it served the surrounding timber cutting and farming communities. Sugar cane, dairying and banana growing then ebbed and flowed as primary industries, but by the early 1960s, the town had major economic challenges. The 'hippie' pioneers of the 1970s innovated and revived the town. Most used Mullumbimby for building materials, social services and food they could not grow themselves. Their values and attitudes still permeate the region's culture and now, adding to an eclectic mix of residents, are tree and sea changers of all ages and backgrounds. This was not the first wave of innovation; Mullumbimby created the first community run and operated hydroelectric scheme in the world in the 1920s.

Mullumbimby is home to over 3,500 residents, provides a service centre for the wider area and receives a significant proportion of the more than 2 million annual visitors to the Byron Shire. It remains the working town of the Brunswick Valley with a distinct character and identity, a town where the creative voices of artists, musicians and writers mix with the long-established farming and service industry communities.

Nowhere is the mix more visible than in Mullumbimby's main street, Burringbar Street, and especially the intersection with Stuart Street which is at the heart of the centre.

Burringbar Street is lined with shops, cafes, restaurants and wide footpaths largely covered by awnings. The street has a cycleway and angled parking. However, there is an overuse of Burringbar by through traffic (cars and trucks) and speeds are too high to create a safe, shared, pedestrian friendly environment. The impacts of COVID-19 have also had a major impact on trade and the ability for community interaction to occur.

Proposed Locations for Art Opportunity

There are three main locations for artistic contributions within this placemaking project:

1. The central intersection of Burringbar and Stuart Street
2. The eastern entry of Burringbar and Station Street
3. The western entry of Burringbar and Dalley Street

At each location, the following art components are sought, pending appropriate approvals, to enhance other temporary infrastructure and activities:

- Temporary public art pieces
- Painted asphalt or road art stencils (pending RMS approval)

E2020/82711

5

- Vertical banners or flag poles
- Horizontal bunting or similar over the street

Notes on Location 1: Central Intersection

Planter boxes, painting, seating, tables, sun shades, and a platform for performance (southwest corner) are all possibilities being considered for this intersection.

Notes on Location 2 and 3: Entry Treatments

In addition to 'hard' elements such as pedestrian crossings, adjusted traffic islands and direction signage, the Burringbar/ Station and Burringbar/ Dalley Street intersections require celebratory elements that announce Burringbar Street as 'something special'. Both are entry points to the Talking Street but the Burringbar/ Station Street intersection offers the best opportunity for elements that can be visible from a distance.

Project Deliverables – Art Coordinator

Expressions of interest are called to fulfil the Art Coordinator role for the Mullumbimby Talking Street Trial Project (the project manager) and ensure the delivery of artistic components within the broader place-making project.

The Art Coordinator will be responsible for the following deliverables for the Mullumbimby Talking Street Trial:

- Assisting with project planning
- Managing the artwork acquisition/ commissioning process from end-to-end
- Liaising and attending meetings with Council, the Community Project Working Group, artists, fabricators, installation team, etc.
- Assisting with Community Engagement Plan and media in conjunction with Council
- Engaging artists to deliver aspects of the artistic components and managing all contracts, payments, etc.
- Providing timely (fortnightly) advice on issues and concerns relating to the project, including commissioning and installation processes
- Managing studio visits where appropriate to view work-in-progress
- Examining artwork items to determine condition and authenticity (quality assurance)
- Ensuring art components are completed/installed on time
- Keeping and maintain records about all items including images and data for the project.

Curatorial Direction

Mullumbimby is a cherished place, loved by locals and visitors alike. The art sites are selected to emphasise the pedestrianisation of the trial, making spaces more engaging for people and to enrich the character and attractiveness of the town centre. The artworks should communicate ideas of Mullumbimby - environment, culture, people - while acknowledging what has come before.

It would be desirable to capture the "spirit of Mullum" as a place where everyone belongs, with a strong sense of community while welcoming diversity and difference.

The components should be temporary in nature and have a consistent theme that celebrates Mullumbimby's:

- Indigenous and European history
- Rural activities (past and present)
- Cultural activities (past and present)

We invite creative thinking and art proposals that:

- Reflect the cultural life of Mullumbimby.
- Avoid slogans and cliché stereotypes.
- Think outside the box - create situations that will surprise, delight and engage.
- Are creative and innovative responses to the community and location, encouraging the use of sustainable and innovative art forms and materials.
- Create an experience not just decoration.
- Inspire curiosity, challenge our assumptions.
- Are cognisant of the existing site and the trial/ temporary nature of the project.
- Consider the heritage values of the town centre.

Artists and artist teams are encouraged to undertake their own research to develop their artwork proposals. Artists can propose alternative locations if it better suits their concept.

Further information about public art concepts, guiding principles and standards are provided in the Appendices.

Concept Design Considerations

The following concept and design considerations and constraints are important in developing the artwork proposal:

- **Appropriateness to site and community** - Artists should consider the history of the site, the locations and the value to the Mullumbimby community - site-specific proposals that reflect the region's values and identity as well as the wider concepts of the 'Talking Street'.
- **Artwork considerations** - Artworks should be of an appropriate scale to suit the context of the sites and surroundings. Artworks with the ability to engage a broad audience are sought.
- **Functionality** - Artworks should be cognisant of pedestrian movement around the Talking Street.
- **Lighting** - Artists may consider design elements such as lighting or ensuring sculptural works have a night-time presence.

- **Materials – sustainability, safety and resilience** – Due to the nature of the project as a Trial, temporary artworks are sought. However, there may be opportunity to leave some artworks in place following a review at the completion of the trial. Fabrication of the artwork should consider its impact on the environment and long-term resilience. The artworks must be as vandal-proof as possible and should pose no safety concerns to the community.

Budget

A budget of up to \$20,000 (excluding GST) is available.

The costing should include, but is not limited to artist fees, fabrication, transportation, installation, equipment, engineering and insurance costs, etc. The budget must cover all items and resources required to complete the project.

Timelines (example only – pending further negotiation)

EOI Opens	30 October 2020
EOI Closes	13 November 2020
Selected Art Coordinator notified	18 November 2020
Installation	To be determined
Trial completion	To be determined

Submissions

EOI Submission requirements

- Organisation/Art Coordinator contact details and CV
- Outline previous relevant work – up to 10 images of previously completed projects
- Artist team – examples of previous work and CVs
- For each proposed concept/art piece:
 - Artwork statement (500 words) and dimensioned visual representation of proposed artworks/ artistic treatments
 - Project Plan including materials, methodology and schedule for design, delivery and install of the artwork
 - Risk management and maintenance plans for all pieces for the duration of the project
- Referee contacts for 2 previously completed similar projects
- Budget break down including artist fees, delivery and install of all art pieces. The budget must cover all resources required to delivery your artworks.
- Insurance details for relevant insurances such as Public Liability (valued at \$20 million) and Workers Compensation.

Submissions in PDF format should be emailed to : talkingstreet@byron.nsw.gov.au

Due Date TBC

Assessment Criteria

Each art piece/ concept must:

1. Align with the principles, key ideas, thematic direction and purpose of the commission and meets the requirements outlined in the project brief;
2. The artworks demonstrate:
 - a. Artistic and aesthetic concept design / demonstrates artistic excellence;

- b. b. locally and culturally appropriate;
 - c. c. Require low level maintenance (based on maintenance requirements);
- 3. Consider public safety and relevant building and safety standards as outlined in a risk management plan (template available);
- 4. Outline maintenance requirements for anticipated life of the work.

Mandatory requirements include:

- The Art Coordinator must hold appropriate insurances, including public liability insurance to the value of \$20 million, and if relevant, workers compensation or any other relevant insurances.
- The total budget for the project must consider all costs including installation of the artwork to final completion as outlined under the heading 'budget' .
- The project can be completed within the timeframe specified

Any proposals that do not meet the mandatory requirements will not progress. Incomplete applications will not be considered.

APPENDICES

Terms and Conditions

The Terms and Conditions of the contract will address copyright and moral rights, including:

Copyright

- The successful artist/creative team will maintain copyright. However, Council's intention is that the selected artist will give Council an irrevocable license to use the artwork and reproduce images of the artwork as Council sees fit.
- Council will properly attribute the role of the contractor in all reproductions of the artwork.

Moral rights

- The contract will also state that any moral rights of the artist are limited so as not to restrain the Council from making appropriate decisions relating to the artwork in the future.

Other Terms and Conditions

Process

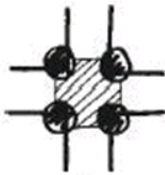
Council is not bound to accept the lowest offer or any offer and will not be responsible for the costs incurred in preparing or submitting an offer.

Submissions that do not meet all the requirements of this RFQ may be excluded from further consideration.

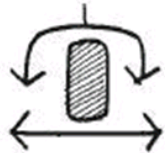
Expenses

No payment will be made for any expenses or losses that may be incurred by the responding party in connection with the preparation of the RFQ or in visiting the site. Council is not liable for any expense or loss which may be incurred by a party in preparation of the RFQ. Following assessment of all submissions received through the RFQ process, and prior to contracting, the selected artist may be required to further refine the proposal and present to the Selection Panel and Council Staff.

Mullumbimby Talking Street Project Objectives



To create additional and better quality public space at the heart of Mullumbimby – the intersection of Burringbar and Stuart Streets. This expands the space available for casual conversations, temporary art installations and outdoor food consumption.



To reduce the amount of vehicle traffic on Burringbar Street by trialling a new traffic network diverting through traffic onto alternative routes. This is a pragmatic measure that would have a profound impact on pedestrian safety and amenity on the whole main street.



To reduce speeds on Burringbar Street to under 20km/hr through traffic calming, carriageway narrowing and visual cues. This would support a safer main street that is easily traversed from side to side by all people.



To directly support the economic development opportunities of businesses, cafes and restaurants on Burringbar and Stuart Street by facilitating the creation of parklet spaces for people to sit and eat or socialise outdoors.



To enrich the character and attractiveness of Burringbar Street – reinforcing its role as the economic and cultural centre of Mullumbimby.



To support artists, musicians, charities and not-for-profit organisations that are struggling during this pandemic by providing dedicated temporary space, including them in the project implementation and also through community led events.



To provide temporary infrastructure that supports and/or complements a program of covid-safe community led events and activations.



To capitalise on the learning, engagement and education opportunity presented by this placemaking initiative. This could include for example an engagement program for the more detailed masterplanning of Burringbar and Stuart Street.

Byron Shire Council Public Art Strategy (Extracts)

Public art installations are considered an opportunity to showcase local artwork and also provide an opportunity to express the key ideas behind the commission (see below) to locals and visitors alike.

The Public Art Panel oversee the artistic process as governed by the Public Art Guidelines and Criteria, the Public Art Strategy and the Council's Public Art Policy.

Council is looking for artistic components that meet the public art objectives and consider the physical location in the artistic expression. The relevant guiding principles and policy statement are provided here for clarity.

Site specificity

All public art has to be relevant to its site, commissioned in response to values of identity and place, and of an appropriate scale to its context. A key strategy is to integrate art into the landscape and streetscape elements.

Meaning

Public art must reflect the cultural narratives of the Shire, calling on core themes that resonate with Byron Shire's identity, sense of place and its indigenous heritage.

Value

Public art provides value for money as well as adding value to the community quality of life. The Strategy outlines several value driven approaches, such as repetition of elements and creating the illusion of scale, which would be appropriate in this commission.

Sustainability

The longevity and robustness of artwork is vital not only to its artistic integrity but also as a means of minimizing maintenance requirements. In ephemeral public artworks this means ensuring work is of sustainable materiality.

Guiding Principles

1. Distinctive Spaces - Create and commission innovative public art that reflects the values of the Shire's communities.
2. Diverse Art Forms - encourage new, innovative art forms and styles.
3. Local Skilling and Employment - provide opportunities for local artists and community members to develop their professional skills.
4. Partnerships - develop and maintain collaborative partnerships with those involved in public art projects.
5. Local Culture- Public Art will reflect the local cultural diversity, identities, issues, values and sites of significant cultural and natural heritage.
6. Quality Facilities - create public art that contributes to the provision of quality amenities and facilities.
7. Sponsorship - encourage private and commercial sector contributions to public art and effective mechanisms for partnerships.

Council recognizes that high quality public art has the ability to enhance public places and spaces. It can also add immeasurably to a community's sense of place, contribute to civic identity, address community needs, and activate public spaces.

Public art acquisitions will be:

- a. Integral to social and cultural development as outlined in the Byron Shire Community Strategic Plan.
- b. Developed and managed by appropriate procedures and processes (refer to Public Art Guidelines and Criteria)
- c. Created considering standards of excellence, in a professional manner
- d. Adequately planned with relevant stakeholders throughout the project duration
- e. Meaningful, aesthetically stimulating and site specific
- f. Aimed to provide a cultural outcome
- g. Supportive of local creative industries.

Copies of Council's Public Art Policy, Public Art Strategy and Public Art Guidelines are available on Council's website <https://www.byron.nsw.gov.au/Community/Arts-and-culture/Public-Art>

Report No. 4.2 **Public Art Conservation and Maintenance**
Directorate: Corporate and Community Services
Report Author: Joanne McMurtry, Community Project Officer
File No: I2019/1228

5

Summary:



10 One of the key strategies outlined in the Public Art Strategy is to improve Council's conservation and maintenance practices for currently owned public artworks across the Shire. This report describes the progress of mapping and inspecting Council's public art assets and makes a recommendation for a budget line item to be created in the Open Spaces and Recreation budget.

15

RECOMMENDATION:**That the Public Art Panel:**

1. **Notes the current list of Public Artworks in Council's Asset Management System.**
2. **Notes that the recently adopted Open Spaces Asset Management Plan includes public art assets and identifies that current budget allocation for assets outlined in the plan is insufficient to sustain assets at the desired standard.**
3. **Recommends Council establishes a Public Art Maintenance Reserve in the Open Spaces and Recreation budget of \$10,000 per annum, commencing in the 2021/22 financial year, to cover the cost of annual inspections, conservation and maintenance.**

Attachments:

- 20 1 Public Art Assets – Condition and Maintenance Requirements (August 2019), E2019/59740 , page 30  

REPORT

The Public Art Strategy recognises the need to improve Council's conservation and maintenance practices for public artworks.

A report was provided to the 9th May Public Art Panel meeting along with a list of the public art assets that are now recorded in Council's Asset Management System. All known public artworks that are outdoors in public spaces have been mapped and added to Council's Asset Management database. Council's artworks are due to be valued in the next twelve months.

This list has been refined and updated and is provided as attachment 1, noting the following:

- The refined list includes 26 active or proposed public art pieces and 12 murals
- All known sculptures and public art pieces are now recorded and have been inspected for condition (except murals)
- The current condition of each public art asset is listed
- The maintenance requirements for each public art piece have been noted.

While murals have been included on the Asset Management Register, it should be noted that they do not constitute a standalone asset.

Council recently undertook a large piece of work in developing an Open Spaces Asset Management Plan (adopted June 2020).

Public art is included in the plan, along with recreation facilities, sports and park facilities, pools, irrigation, CCTV cameras, garden beds and beach accesses. The plan identifies that Council currently does not allocate enough funding to sustain these art assets at the desired standard.

The cost of maintaining current public art assets has been estimated at \$10,000 (\$5,200 for inspection and \$4,800 for maintenance). Allowing funding to accumulate annually in a budget reserve would make funds available for periodic maintenance and conservation over the life-cycle of the works, such as re-grouting mosaics.

The estimate was arrived at following an analysis of the maintenance requirements for each artwork as provided in the Maintenance Manuals, as well as the recent condition assessment of the 25 existing sculptures, seats and poles across the Shire.

For example, in the recent inspection exercise, the following pieces were identified as needing rectification. The result is also noted below. Note there was minimal cost to Council to maintain the existing public art assets following this first structured inspection.

Defects/Require attention

Name	Where	Defects/Require action	Failure Risk	Result
Gateway Sculpture	Mullumbimby	Needs soil dug out from bottom of poles to prevent wood rot	HIGH	Fixed by artist
Labyrinth – Jenny Cargill-Strong	Brunswick	Grass needs to be trimmed away from sculpture, and needs to be made more visible. E.g. Install sign.	HIGH	Removed as per Council resolution

Catch a falling fish – Suvira McDonald	Federal	Tension cables needs tightening	HIGH	Artist reviewed and asked Council to fix
Testimonial Pole	Byron Bay	Timber pole has major rot and should be removed.	HIGH	Strengthened as part of Railway Park project

Additionally, consideration should be given to the situation in which artwork is placed. If vandalism and graffiti are to be avoided, the general area and landscaping needs to be maintained well.

5 The Strategy states:

“Repairing, removing and sometimes relocating artworks is central in a public art program. Damaged or unmaintained artwork presents a neglectful public image of the Shire.

10 *There are clear cost benefits in a regular maintenance regime that may also include re-contextualising artworks to better locations.*

Where possible, artists should be approached to repair damaged artworks. Other artworks, which have deteriorated beyond repair, or that have been poorly located should be removed.

15 *(...) Once artwork is placed on the Public Art Register, council has an obligation to maintain the work properly. At the point at which the cost of doing so outweighs the benefit, the Public Art Panel is to be consulted, and a decision made on decommissioning.”*

20 The current Public Art Guidelines state:

- In commissioning public artworks and in accepting bequests and gifts, Council accepts the inherent responsibility to maintain the work of art and its surroundings in a manner which is consistent with the design intent of the work, does not significantly inhibit or alter the intended perception of the work and is in accord with the instructions contained in artist's *Maintenance Manual* for the work, whose annual requirements will have been assessed and approved prior to the work's fabrication as being appropriate and within Council's financial and human resources.
- Council accepts that making provision for proper upkeep, maintenance and minimisation of vandalism includes the requirement for forward identification and cost planning of the progressively increasing annual cost of public art maintenance as the number of commissioned works grows.
- Whilst artwork donated to or commissioned by Council is owned and managed by Council, in all cases, the artist should have the first option to carry out repairs or recommend an appropriate repairer.
- The Public Art Panel will be responsible for reviewing Council's public artworks collection and for implementing any decommissioning process;
- The Panel will be required to consult with individuals with the relevant qualifications and/or expertise prior to making a decision to decommission public artworks
- A process for decommissioning artworks is outlined in the Guidelines.

45

STRATEGIC CONSIDERATIONS

Community Strategic Plan and Operational Plan

CSP Objective	L2	CSP Strategy	L3	DP Action	L4	OP Activity
5 Community Objective 2: We cultivate and celebrate our diverse cultures, lifestyle and sense of community	2.1	Support and encourage our vibrant culture and creativity	2.1.3	Enhance opportunities for interaction with art in public spaces	2.1.3.1	Implement Public Art Strategy

Legal/Statutory/Policy Considerations

Public Art Policy – adopted August 2018.

Public Art Strategy – adopted August 2018.

Public Art Guidelines and Criteria – adopted December 2019.

Reviewed by Legal Counsel: ☐

Financial Considerations

There is currently no budget allocation for maintenance of public artworks across the Shire.

It is recommended that Council considers establishing a Public Art Maintenance Reserve of \$10,000 per annum, commencing in the 2021/22 financial year, to cover the cost of inspections, conservation and maintenance.

An estimated cost for an Asset Engineer to inspect the public art assets across the Shire and identify conservation and maintenance work is \$5,200. This would leave the remainder of an annual budget of \$4,800 available for undertaking any conservation and maintenance work.

As advised in the report, the maintenance, repair and decommissioning processes are all outlined in the Public Art Guidelines. In most cases, the artist will be contacted in the first instance. If the artist wishes to charge to maintain or repair an artwork, then their quote will be considered as part of the normal Council procurement process for works.

The public art budget allocation under Community Development is for 2020/21 is \$16,900.

Reviewed by Manager Finance: ☐

Consultation and Engagement

Council's Asset Management Team
Open Spaces Manager and Team Leader

Public Art Assets – Condition and Maintenance Requirements (October 2020)

OBJECTID *	STATUS	DETAILS	SUBTYPE_	MATERIAL	LOCALITY	CONST_DATE	CONDITION	CONDITION_DATE	INSPECTION_NOTES	COMMENTS	LIFE	ARTISTS_VALUE	MAINTENANCE MANUAL
8	Active	Artefact of things Past - Allen Horstmanhof	Sculpture	Concrete / Steel	BRUNSWICK HEADS	1/08/2018	2	24-Apr-19		Steel frame covered with pulp paper and cement and sealed with chopped strand mat fibreglass, with final gel colour coat of resin.	30 years	\$21,000	Nil maintenance
19	Active	Pandanus Seed People - Antone Buinsma	Sculpture	Stone	BRUNSWICK HEADS	1/11/2018	2	23-Apr-19	Minor crack in sth sculpture, has been repaired.	Carved sandstone. Each seed weighs 200kg, 60cm high, 60cm wide, 1.2m long.	100 years	\$5,000	General check for any chips of tagging, please contact artist for repair.
20	Active	Oh My Cod - David Walsh	Sculpture	Steel	BRUNSWICK HEADS	2016	2	23-Apr-19	Welded connections are good. Minor rust on steel.	16mm rod backbone armature, fins and lips from 316 stainless steel with the 'skin' made from low grade stainless steel punching's.	30 years	\$6,600	Penetrol should be recoated after 6 months. Washing with fresh water monthly will also maintain the material for much longer. If graffitied or vandalised, the surface can be re-sanded or wiped down with solvent and recoated with Penetrol.
21	Active	Simpsons Sofa - Jo Mott	Sculpture	Rock	BRUNSWICK HEADS	1/11/2018	2	24-Apr-19	Grass	Earth mound approx 30m long and 60cm high, running roughly north-south in the shape of Simpson's Creek. Shaped for sitting on along the creek side as a long low 'turf couch'.	100 years	\$7,000	12 cubic metres of soil, 20 sqm turf, 180 indigenous plants, 1 cubic metre mulch, 35m chicken wire, 400 turf pins.
22	Active	Memorial Mosaic Seat	Seat	Concrete / Mosaic	BRUNSWICK HEADS	2015	2	24-Apr-19	Minor cracks in small sections of tiles.	Brick formwork rendered base with tile mosaic on the top and plain tiles around the base to discourage graffiti. Height 45cm, width 300cm, depth 180cm, seat depth 54-95cm.	Not provided	Not provided	Regular cleaning with mild soap and warm water. Grout cleaned at least annually. May need re-grouting from time to time - recommend a thorough deep clean and re-grout every 10 years.
23	Active	Flora And Fauna Seat - Pauline Ross	Seat	Concrete / Mosaic	BRUNSWICK HEADS	2014	2	24-Apr-19	Minor cracking in top surface.	A sculptor prepared the seat and community workshops were held to mosaic the seat, mostly attended by children. Base is better bricks rendered. Tiles and china - smoothed off by professional mosaic artist. A You Tube video was created by Sharon Shoestak and is available for viewing via QR code on sign.	Not provided	Not provided	Regular cleaning with mild soap and warm water. Grout cleaned at least annually. May need re-grouting from time to time - recommend a thorough deep clean and re-grout every 10 years.
24	Active	Frank Mills Historical Seat - Suvira McDonald	Seat	Steel / Timber	BRUNSWICK HEADS	2014	2	24-Apr-19	Timber due for paint in the near future.	Artefacts from Frank Mill's work life including his farm machinery, saw, fire hydrant and old sleepers were used to crate the platform and seat. Approx weight of the seat is 250kg. A You Tube video was created by Sharon Shoestak and is available for viewing by swiping QR code on sign.	Not provided	not provided	Not provided

E2019/59740

BYRON SHIRE COUNCIL

OBJECTID *	STATUS	DETAILS	SUBTYPE_	MATERIAL	LOCALITY	CONST_DATE	CONDITION	CONDITION_DATE	INSPECTION_NOTES	COMMENTS	LIFE	ARTISTS_VALUE	MAINTENANCE MANUAL
25	Active	Youth Seat	Seat	Concrete / Steel	BRUNSWICK HEADS	2015	3	24-Apr-19	Several tiles broken. Minor cracking throughout concrete.	Sand, cement, barbed wire, oxides, bitumen and rheo. Constructed using earth bag building (also know as super adobe) with the surface of hardened clay decorated with hand painted ceramic tiles. Created through workshops with the community. You tube video created and accessed via a QR code on the adjacent sign.	15 years	\$5,000	A final coating to the hardened clay will be provided for weather and graffiti protection. Regular 6 monthly checks for any damage to the hardened clay or decorative elements and repair if necessary.
39	Active	Unity Pole	Pole	Timber	BRUNSWICK HEADS	2013/14	<Null>	<Null>	<Null>	2.5 tonne Tallowood, carved in 2013/14 and painted and placed in this location 2019	20 years	\$25,000	Installed as part of grant funded Mullumbimby Gateway project at Gulgan Rd intersection.
26	Active	Testimonial Pole	Pole	Timber	BYRON BAY	2014	<Null>	26-Apr-19	Timber pole had major rot. Renovated as part of Railway Park project.	A testimonial to Micky Kay whose totem is Miwing the Sea Eagle. Carved, inlaid with abalone shell, coastal ironbark (one piece) artwork.	20 years	Unknown	Regular inspection and contact Arakwal Corporation to discuss repairs to shell inlay work by Nio, the artist. DO NOT use high pressure cleaning methods.
27	Active	Elysium	Sculpture	Steel	BYRON BAY	2017	1	26-Apr-19		No information			
455	Active	Mosaic around Roundabout	Art	Concrete / Mosaic	BYRON BAY		3	26-Apr-19	Minor cracking in sections of mosaic.	No information			Regular cleaning with mild soap and warm water. Grout cleaned at least annually. May need re-grouting from time to time - recommend a thorough deep clean and re-grout every 10 years.
456	Active	Mosaic around Roundabout	Art	Concrete / Mosaic	BYRON BAY		3	30-Apr-19	Several sections of mosaic are falling off roundabout.	No information			Regular cleaning with mild soap and warm water. Grout cleaned at least annually. May need re-grouting from time to time - recommend a thorough deep clean and re-grout every 10 years.
16	Proposed	Sculpture Memento Aestates - Giovanni Veronesi	Sculpture	<Null>	BYRON BAY	<Null>	<Null>	<Null>	<Null>	<Null>			
1	Active	Flight - Jim Bowler	Sculpture	Steel	FEDERAL	2013	2	24-Apr-19			Infinite	\$2,000	Wrought iron - Nil
2	Active	Fallen Giant - Denis Hopking	Sculpture	Rock	FEDERAL	2013	2	24-Apr-19			Infinite	\$1,000	Sandstone block quarried by the convicts in Sydney - nil.
3	Active	Sheepish - Peter Neilson	Sculpture	Steel / Stone	FEDERAL		2	24-Apr-19	Rock and some sort of metal	No information			
5	Active	Winds of Resistance - Brett Harrison	Sculpture	Steel	FEDERAL		2	24-Apr-19		No information			

E2019/59740

BYRON SHIRE COUNCIL

OBJECTID *	STATUS	DETAILS	SUBTYPE_	MATERIAL	LOCALITY	CONST_DATE	CONDITION	CONDITION_DATE	INSPECTION_NOTES	COMMENTS	LIFE	ARTISTS_VALUE	MAINTENANCE MANUAL
6	Active	Catch a Falling Fish - Suvira McDonald	Sculpture	Steel	FEDERAL		3	24-Apr-19	Tension cables are loose and should be tightened. Referred to artist but artist asked Council to tighten the stays	No information			
33	Active	Kami - Spirit of Nature - Wi Hihanni Takahashi	Sculpture	Steel	FEDERAL		2	24-Apr-19		No information			
34	Active	Park Welcome Mosaic - Federal Arts Community	Art	Concrete / Mosaic	FEDERAL		2	24-Apr-19		No information			Regular cleaning with mild soap and warm water. Grout cleaned at least annually. May need re-grouting from time to time - recommend a thorough deep clean and re-grout every 10 years.
37	Active	Un Ring	Sculpture	Steel	MULLUMBIMBY	1/01/2019	2	24-Apr-19		Laser cut mild steel, sheet steel is welded in place for form a solid shape. Circle external dimension 2300mm x 166mm. Subterranean base 600mm x 1730mm. Weight 170kg.	20 years	\$8,500	Allowed to naturally rust, then will be locked in with a clear coating. Everbrite ProtectaClear coating. Wash with mild soap and water and dry, then apply a maintenance layer every three years.
457	Active	Revive Sculpture	Sculpture		MULLUMBIMBY	2017	2	24-Apr-19	Old BBQ	Incorporates existing water outlet (tap) and reuse of brick BBQ structure			Water the plant
458	Proposed	Echoes of Chincogan (Elevate), Ellen Ferrier	Sculpture	Corten	MULLUMBIMBY	<Null>	<Null>	<Null>	<Null>	Corten steel structure with concrete footings and reclaimed hardwood timber bench-top. Five elements over an area 20m by 12m depicting the elevation profiles of Mt Chincogan.	20-50 years	\$30,000	No painting or sealing required and timber hardwood bench tops should be very durable and resistant to insects, fungi and weather. If graffitied, Dry Ice Blasting, is preferred as the non-abrasive and non-grinding effect of the cryogenic, thermal explosion, means that the paint can be removed without destroying the patina, thus maintaining the uniform appearance throughout the structure. It has the additional benefits of having no odour, harmful solvents or hazmat concerns.
459	Active	Germination	Sculpture	Timber	MULLUMBIMBY	1/11/2018				Loaned, Mullum Sculpture Walk Res 19-528			
	Active	Immaculate Concept of the Mind	Sculpture	Stone – carved sandstone	MULLUMBIMBY	1/11/19				Loaned, Ingenuity Acquisition Prize 2019 (res 19-258). Res 20-295	50 years		General check for any chips of tagging, please contact artist for repair.

E2019/59740

BYRON SHIRE COUNCIL

OBJECTID *	STATUS	DETAILS	SUBTYPE_	MATERIAL	LOCALITY	CONST_DATE	CONDITION	CONDITION_DATE	INSPECTION_NOTES	COMMENTS	LIFE	ARTISTS_VALUE	MAINTENANCE MANUAL
MURALS													
		Mural on public toilets	Mural	PAINT	BANGALOW	2016				Mural grant funded but never formally approved by Public Art Panel or Council. It is believed the artist is 'breakawayart'			
845	Active	Mural on sewer pump station at Marine Parade	Mural	PAINT	BYRON BAY	2016				Sewer infrastructure Public Art project where several artists were commissioned for several sewer mural projects, including Living Walls which were removed 2019. E2016/102565. This one at Wategoes.			
847	Active	Mural on Substation	Mural	PAINT	BYRON BAY	2015				Project part funded by Essential Energy to paint murals on two padmounts (Mullumbimby and Byron Bay). Byron Bay mural painted by Nitsua and Stay Gold partnership. E2015/21298			
846	Active	Mural on Water Pump Station	Mural	PAINT	BYRON BAY	2016				Sewer infrastructure Public Art project where several artists were commissioned for several sewer mural projects, including Living Walls which were removed 2019. E2016/102565. This one water pump station located outside Byron Bay Council Depot.			
1245	Active	Mural on Rugby Storage Shed	Mural	PAINT	BYRON BAY	2016				Sewer infrastructure Public Art project where several artists were commissioned for several sewer mural projects, including Living Walls which were removed 2019. E2016/102565 This one on Tennyson St.			
849	Active	Mural on amenities block	Mural	PAINT	BYRON BAY	2014				Proposed E2014/10212; approval E2014/27635			
848	Active	Mural on amenities block	Mural	PAINT	BYRON BAY	2014				Proposed E2014/10212; approval E2014/27635			
852	Active	Mural on Substation Burringbar/Stuart St	Mural	PAINT	BYRON BAY	2015				Project part funded by Essential Energy to paint murals on two padmounts (Mullumbimby and Byron Bay). Mullumbimby mural painted by Inscribe Youth Street Art project (Karma Barnes). E2015/21298			

E2019/59740

BYRON SHIRE COUNCIL

OBJECTID *	STATUS	DETAILS	SUBTYPE_	MATERIAL	LOCALITY	CONST_DATE	CONDITION	CONDITION_DATE	INSPECTION_NOTES	COMMENTS	LIFE	ARTISTS_VALUE	MAINTENANCE MANUAL
851	Active	Mural on kick wall	Mural	PAINT	BYRON BAY	2013				Kick wall at The Cavanbah Centre - street artist commissioned. Note that original artwork approved by Council has been painted over since this date by the artist himself and others. S2013/10015; E2014/6161; E2014/8227			
		Mural on bus shelter	Mural	PAINT	BYRON BAY	2015				Mural funded by private philanthropist on bus shelter corner Jonson & Carlyle Sts, Byron Bay. Mural painted by Stay Gold. E2015/44096			
		Elysium murals	Mural	PAINT	BYRON BAY	2017				Several artists involved in this Placemaking Seed Funded project, managed by Sarah Workman. Murals are on private walls and roadway. Funded from Council and private philanthropists.			
853	Active	Mural on amenities block Pine Ave Sportsfields	Mural	PAINT	MULLUMBIMBY	2014				E2014/20862; E2014/8312			

E2019/59740