



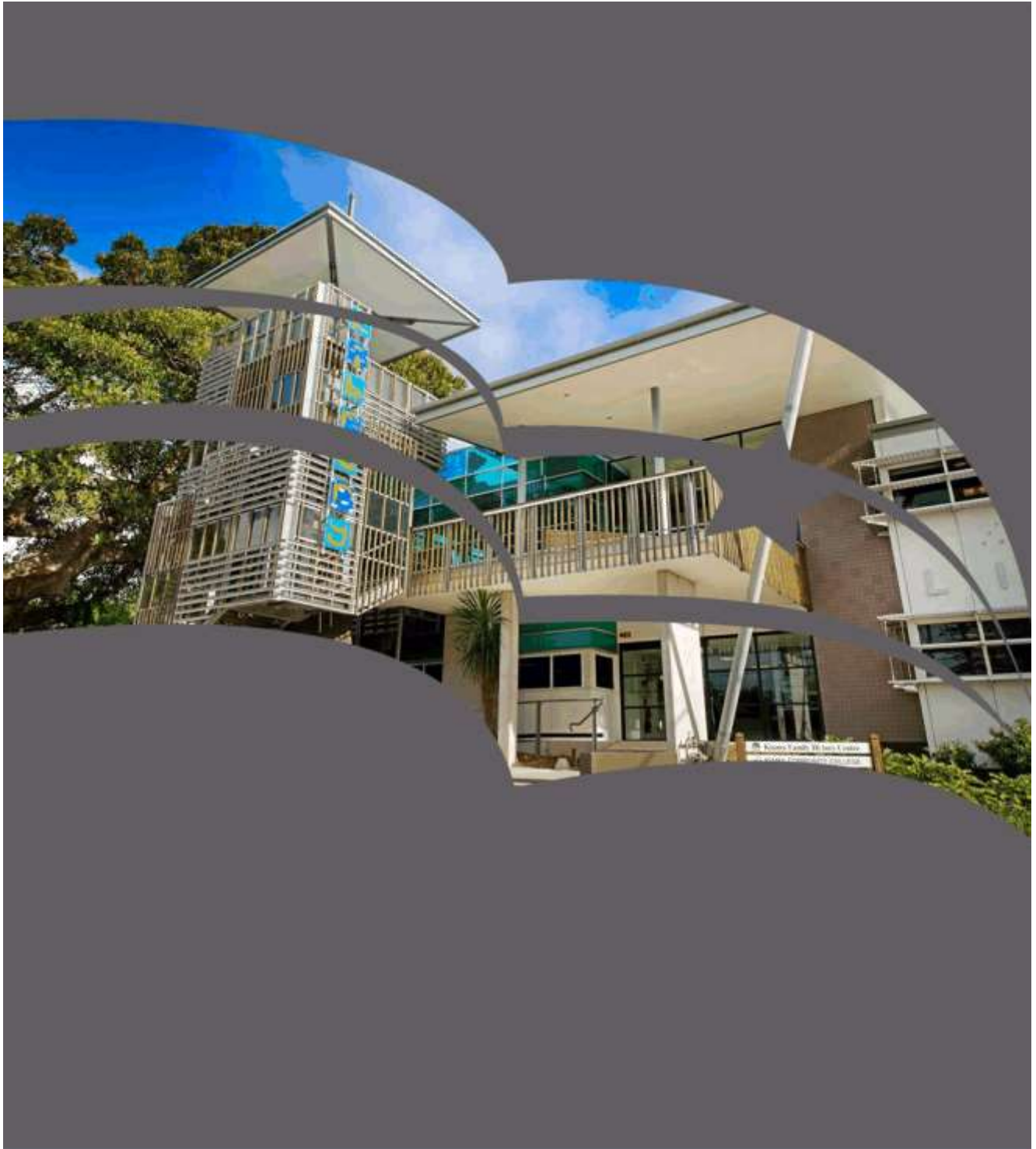
ORDINARY MEETING OF COUNCIL

ENCLOSURES

Tuesday 2 February 2016

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Item 14.1

Enclosure 1

Public Art
Adopted DD Month 2016
Community Services





Public Art

1.0 Purpose

The Kiama Public Art Policy and Implementation Guide provide a framework and principles for the formal process by which Council will commission, procure, approve, manage, coordinate and preserve Public Art resources in the municipality.

2.0 Objectives

The objectives of this policy are:

Public Art Development and Management

- support the ongoing development of engaging public spaces through high quality, innovative and diverse public art
- establish clear and effective processes for public art development and the sustainable management and maintenance of public art, memorials and gift proposals
- integrate public art development into Council's planning, development control and asset management processes
- ensure compliance with public and work-place safety requirements in the making, installation, on-going presence and maintenance of public art works.

Community and Cultural Development

- acknowledge and respect the traditional owners and custodians of the local area and seek to engage with them about relevant public art sites, projects and processes
- encourage through public art, the expression of distinctive themes and identities that reflect the character, history and future of communities and localities throughout the municipality
- recognise that participation in public art activities is a significant and effective process for the community to be engaged in, to enhance quality of life, develop a sense of belonging and enrich the environment
- stimulate public art enjoyment, appreciation and participation by our communities and visitors
- encourage private and commercial engagement and support for public art
- encourage community engagement, discussion and communication through public art

Urban Design Development

- consciously create a 'sense of place' through urban design and public art, in significant localities throughout the municipality
- integrate this sense of place into the structure of daily living space
- set out principles and issues for consideration in the provision of public art in municipal and commercial urban design projects for Kiama's communities.

Economic Development

- promote business development for local arts and employment opportunities for artists within the region.
- increase opportunities for economic and tourism development through public art initiatives.
- develop Kiama Municipality's profile as a location with significant decorative and iconic, integrated public art in regional NSW.



Health

- Recognise the health benefits of public art appreciation and participation as articulated in the National Arts and Health Framework and the NSW Arts and Cultural Policy Framework.

3.0 Scope

This policy applies to:

- Public art or memorial proposals located on high profile sites that have public access
- Public art or memorial proposals, whether publicly or privately funded, that are proposed for installation on Council owned or managed land
- Public art or memorial proposals that are initiated by individuals, groups, businesses or organisations for installation on publicly-accessible land owned by entities other than Kiama Municipal Council.

4.0 References

This document should be read in conjunction with:

- Kiama Community Strategic Plan
- Kiama Cultural Plan
- Development Control Plans for Town Centres

5.0 Definitions

For the purpose of this document the following definitions apply:

Public Art is; art and design practice that is in the public environment and that expresses the distinctiveness of the site in relation to local heritage, culture, lifestyle or goals. It may include functions of utility, decoration, exhibition or interpretation to its site and its community.

Public artwork can also be described as artwork in the public sphere that is located on public or private property and may be acquired through public or private funding. Public art can be a sculpture, mural, paving pattern, lighting, seating, building facade, kiosk, gate, fountain, play equipment, engraving, carving, fresco, mobile, collage, mosaic, bas-relief, tapestry, photography, drawing or earthwork, among others.

Permanent; something that is lasting or is intended to last indefinitely. In general, permanent public arts works, depending on the material used are expected to last for 15+ years.

Temporary; something that is meant to last for a specific time, usually but not limited to, less than a year. A temporary public art work is usually removed from the public realm after a certain time, i.e. season, month etc.

Ephemeral; works that are transitory and exist only briefly. Can describe a wide range of things such as work made from natural materials, sound scapes, light works, chalk works and multi-media installations.

Memorial is an artwork that commemorates an individual, organisation, anniversary or event which may be commissioned from a professional artist.

Kiama Cultural Board a committee of Council made up of residents and Councillors that assist with Council's cultural planning and provides advisory recommendations to Council on arts and cultural matters.



Community Strategic Plan is a 10 year planning document within the State government legislated Integrated Planning processes. A strategic plan is developed by each local Council in consultation with its local community and outlines the long term service planning goals for its local government area.

BERT is the 2013-2016 version of Kiama's cultural planning document.

Development Control Plans provide Councils detailed planning and design guidelines to support the planning controls in the Local Environment Plan.

Commissioning an artwork is the process of contracting an artist or artists to create, make and guide installation of a piece of artwork consistent with a theme, style or purpose devised by the commissioning body.

6.0 Policy

Council will commission, procure, approve, manage, coordinate and preserve Public Art resources in the municipality to enhance the local built environment, express local identity, develop a sense of place and support the local arts communities and economies.

Funding

Council will investigate in consultation with the Kiama Cultural Board, a range of funding sources to develop and sustain public art. These may include:

- Private sector contributions
- Other government funding programs
- Philanthropic organisations' programs
 - Council annual budget commitments

Partnerships

In commercial developments of sufficient scale and public profile, Council encourages developers to integrate public art and design options that will enhance public spaces, create a cohesive sense of place and improve economic benefit for both the development and the local community.

Public Art Commissions

Should Council decide to commission a work of Public Art, this process will be undertaken as defined in Council's Public Art Implementation Guide.

Assessment of Public Art Commissions and Proposals

Council recognises that the involvement of professional expertise and local community arts knowledge is essential for the development of significant, relevant and meaningful public art works.

All public art proposals, including commissions, proposed gifted works, memorials, temporary works and integrated design projects will be assessed at the concept stage by relevant Council staff in conjunction with the Kiama Cultural Board using consistent, specified criteria provided within the Public Art Implementation Guide before recommendations are made to Council.

Relevant expertise will be sought as necessary, to advise on technical, artistic, or 'community of interest' components of specific concept proposals.



Proposal Requirements

The proposing individual, group or organisation will be responsible for the submission of project documentation to meet the requirements specified by Council's public art, regulatory and approvals processes. The documentation requirements for a public art proposal are included in the Public Art Implementation Guide.

Cultural Diversity and Heritage

Council encourages public art proposals that express the traditional heritage or present day cultural diversity of local communities and that authentically represents their values and identities.

Management of Kiama's Public Art Collection

Council recognises that public art is a valued community asset that will be enhanced by well-informed monitoring, maintenance and asset management that respects the integrity of the art form and the copyright and moral rights of the artist.

Marketing and Communication

Council recognises that a significant function of public art can be to challenge the observer. To establish a climate of understanding for new works, Council will conduct a marketing and communication strategy to educate and engage the community for each new public art installation.

7.0 Private review

Council reserves the right to review or vary this policy subject to legislative requirements in consultation with all relevant parties.

8.0 Attachments

- Public Art Implementation Guide

9.0 Document control

Directorate:	Community Services
Policy name:	Public Art
Date adopted by Council or N/A:	
Date endorsed by MANEX:	
Last revision date:	
Next review date:	
Trim doc number:	16/2023



Item 14.1

Enclosure 2

Public Art Implementation Guide
Adopted DD Month 2016
Community Services





Public Art Implementation

1.0 Introduction

Council recognises that the Kiama area is home to a significant community of highly skilled professional and amateur artists with a diverse range of talents and great potential to contribute significantly to the quality of life, the economy and the environment, through involvement in public art.

It is also recognised that public art is integral to the expression of local cultural identity and the qualities that make our communities distinctive. The growth of public art in our built environment can support the development of the local art sector and derive both immediate and long term social and economic benefit to the wider community.

The Kiama area continues to have a strong economic dependence on a high level of visitors and tourists. Increasingly, cultural resources and facilities, including public art, are significant in establishing the distinctive sense of place that attracts visitors and supports the local economy.

Kiama Council therefore supports the role of public art and urban design initiatives in enhancing public spaces for both the quality of life of residents and the ongoing development of the community's economic base. The objectives and principles through which Council will enact this support are defined through the Kiama Public Art Policy.

2.0 Purpose of this Guide

This guide is to assist the community, Council, Council Officers and the Kiama Cultural Board to implement the objectives of the Kiama Public Art Policy. It provides procedures to support the procurement, approval, management, coordination and preservation of Public Art resources in the Municipality.

3.0 Principles

The principles that underpin all actions proposed in this guide are:

- That the arts are a fundamental part of Kiama's communities, their many cultures and built environments, and are integral in expressing local identities that are meaningful to residents and engaging for visitors.
- That public consultation and opportunities for public involvement at various stages are important components of public art that will be differently undertaken and unique to each public art process.
- That partnerships between Council, local business operators and professional urban designers and artists are important to the integration of cohesive design and style in the commercial areas of our built environments.
- That professional artists and designers bring critical skills and knowledge to the processes of public art development that can,



in consultation with the community, interpret and express what is significant in community identity and sense of place.

- That collaboration across professional disciplines, private interests and public goals is a valued and effective process that is essential at the earliest stages of public art work planning and development.

4.0 Purpose, Qualities, Theme and Locality

To establish the initial Kiama Municipality Public Art Policy, community consultation was conducted to define important functions, roles, significant locations and unique qualities or aspects that may be reflected in public art throughout the Kiama municipality.

Purpose

The most important purposes suggested, in priority order, are that public art:

- is an engaging, playful & accessible addition to public space that attracts locals and visitors
- gives visitors insights into local identity, distinctiveness and traditions,
- is the decoration of our living and working public areas to create a pleasant environment
- celebrates and showcases local talents
- interprets or reflects on its immediate natural environment, enhancing the viewer's appreciation of the area
- reflects contemporary local life experience in challenging, edgy ways,
- is an important marketing strategy to support local economic growth, employment and business opportunity

Qualities

The four major qualities of the local area that were clearly identified by consultation respondents were:

- the connectedness of the ocean and coast with our unique history from first settlement through to present day
- villages and rural residential areas within farming land and with the natural beauty of forest and escarpment backgrounds
- the scale of communities that encourages recognition and respect of locals, friendly community spirit and diverse community activities
- The potential for a future vision that encourages more diversity, including innovative architecture, creative industries and cultural tourism



Themes and Localities

The significant themes and localities represent opportunities for the development of relevant art works and urban design that may integrate with local understandings, goals and sense of place.

- Land's Edge:
Beaches, seaside, ocean, headlands, river mouth, harbours, Werri Beach, lighthouse, Black Beach, rock pools, rock platforms, coastal walk, blowholes
- Heritage of Industries:
Cedar-getting, quarrying, farming, shipping, Jamberoo Butter Factory, fishing history
- Aboriginal Significance:
Meeting places, harvest sites, cultural places
- Heritage of settlement:
Iconic buildings, churches, cemeteries, post office, Saddleback Mountain, Hoddles Track
- Unspoilt nature:
Mangroves, waterbirds, casuarina trees, black cockatoos, basalt cliffs, fish, rainforest, Bonaira Reserve, Minnamurra Swamp, escarpment
- Today's meeting places:
Parks, train stations, playgrounds, business precincts, town centres, tourist sites, beaches.

5.0 Types of Public Art Proposals

Public art proposals may come from a variety of sources both internally and externally to Council, these include:

Commissions

The undertaking of a public commissioning process for the provision of public art by Council.

Council Capital Works Projects

The provision of public art as part of or in conjunction with Council capital work projects.

Council Program Initiatives

The provision of public art as part of funded projects and programs provided by Council.

Commercial Developments

The provision of public art in commercial developments that enhance publicly accessible but privately owned spaces creates a cohesive sense of place and improves economic benefit for both the development and the local community.

Community-Instigated Public Art Projects

Requests from the community for the provision of public artwork.

Donations of Art Works

Donations of public artworks to the Kiama Council by individuals, families, trusts, organisations, etc.



Memorials

Requests to provide structures commemorating individuals, events or entities.

6.0 Procedure | Public Artwork Proposals to Council

Where a request or proposal has been put forward for any of the types of public art mentioned in section 5, the following procedure will apply:

1. Preliminary discussion

Wherever possible, any early discussion of a public art project should refer the proposer to Council's Community and Cultural Development Office for advice and guidance.

2. Concept Proposal Development and Lodgement

The Concept Proposal should be completed by the project proposer [Attachment 1] with advice from relevant Community Service staff. A Concept Proposal is the basic information required for Council to determine whether or not it can support the public art work request. Once completed, this can be lodged with Council as set out in Attachment 1.

3. Concept Proposal Review

The proposal is reviewed by the Kiama Cultural Board and relevant Council staff using the Points for Consideration, [Attachment 2] with information provided from the Concept Proposal.

In addition to the Concept Proposal, the following information may be sought by staff and the Cultural Board:

- Expertise will be sought as necessary, to advise on technical, artistic, or 'community of interest' components of specific concept proposals.
- Council staff may request the following information to be provided where relevant:
 - Structural engineering requirements
 - Risk assessment review
 - Maintenance assessment
 - Cultural significance

4. Recommendation to Council

Formal advice is provided to the Director Community Services regarding the proposal, its compliance with the Public Art Policy and Implementation Guide, and appropriateness for the Kiama local government area.

A report to Council detailing the proposal, expert advice provided and recommendations in regard to the proposal will be submitted by the Director Community Services.

For those public art projects recommended by the Director Community Services for progress to Council for approval, development consent may be required. If so, a pre-lodgement consultation with a Planner and Council's Community and



Cultural Development Officer may be undertaken to facilitate the application process.

5. Council Approval

Council makes a determination on the proposal.

Note

Ephemeral and temporary public artworks undertaken within the context of an existing Council program, project or activity are not required to undertake the above procedure however liaison with Council's Community and Cultural Services Officer is encouraged.

7.0 Procedure | Public Art Commission Process

Where a public artwork piece is commissioned by Council the following procedure will apply.

1. Project Brief Development

A Commissioning Brief [Attachment 3] will be developed by the Council division commissioning the work with advice from:

- the Kiama Cultural Board
- Council staff with responsibilities relating to the approval, installation and management of the proposed art work and as required
- art or design professionals with knowledge relevant to the specific commission.

The brief will outline Council's requirements and expectations for the public art project.

2. Budget Development

The Council division commissioning the artwork will be responsible to ensure a budget is developed with financial sources identified and commitment confirmed.

3. Council Approval

Council's approval for the Commissioning Brief is sought.

4. Expression of Interest

If approved by Council, the project will be publicly advertised and Expressions of Interest sought from suitably skilled and experienced artists, craftspeople or designers.

Relevant Council staff will provide advice to potential applicants as required. This may also include an on-site briefing for interested artists and designers.

5. Marketing Strategy

A public information and marketing strategy will be developed and initial community consultation undertaken on the proposed public art commission. This strategy will operate throughout the life of the commissioning project, until completion.



6. Review of Expressions of Interest

Expressions of Interest will be received in confidence up to a specified deadline, usually 6-8 weeks from advertisement of commission project.

The review of responses to the commission will be undertaken by the Kiama Cultural Board and relevant Council staff with shortlisting and final recommendation of appointment of artists then recommended to Council.

7. Council Approval

Council's approval will be sought for the recommended artist/s.

8. Stage 1 Contract – Concept Presentation

If an expression of interest is accepted, a stage 1 Public Art contract for the development and presentation of detailed design plans, photos or models, materials specifications, fabrication methodologies, installation procedures and maintenance schedule will be provided by the selected applicant. A detailed budget breakdown will also be required to ensure that the work is able to be fabricated within the available budget.

A concept development fee will be provided, as specified in the Commissioning Brief to Council.

It should be noted that models, plans, photos and other representations of the Public Art concept presented at Stage 1 remain the property of the artist and will be returned at the completion of the project.

9. Stage 2 – Formal Commission

Following acceptance of the Stage 1 Concept design by Council, a program for fabrication and installation of the work will be negotiated with the successful applicant and a Stage 2 commission contract established.

10. Construction – Milestone or Percentage Payments

Once a Stage 2 Commission Contract has been exchanged and the artist has commenced fabrication, there are no further major contract sign off points until completion.

During the construction phase it is likely that the artist will require progress payments based either on a series of set milestones or on a percentage of work completed. Therefore the council officer managing the process will be required to review and certify that the milestone /percentage has been reached and payment can then be approved.

11. Installation & Assessment

The final sign off occurs when the work has been installed and an assessment can be made that the work meets the artistic, conceptual and technical standards agreed to in the Commission Agreement.



12. Final Sign Off

At that point the ownership and responsibility for the artwork is transferred from the artist to Council. A defects liability period of twelve months shall apply after installation.

8.0 Public Art Management

Public Art Asset Management

A Public Art program will create significant and valuable assets for Kiama Municipal Council and should be treated as such. Asset management will include:

- Inclusion of public artworks on Council's Asset Register with details of each artwork, artist, date of commission, description of materials, construction, valuation, history and any removal or relocation history.
- That records are kept of condition reports and any maintenance undertaken
- Qualified art conservators or the artist themselves, and not general tradespeople, should carry out all significant conservation work
- The monitoring and maintenance of Council's Public Art will be included in the scope of Council's Asset Management Policy.

Relocation, Removal or Disposal

Council will maintain a review program of all public art assets. The condition of the works and its environment will be assessed for public safety, structural integrity, damage history, artistic integrity and legal considerations. These assessments may, in some cases, indicate that it may be necessary to relocate, remove or dispose of specific works.

Under no conditions should removal or relocation occur due to the aesthetic preferences of Council officers.

Relocation

Will occur when the environment that a site specific work has been designed for has changed significantly

Removal from a public place

Will occur when damage or deterioration has made restoration work unviable or the artwork unsafe

Disposal of a public artwork will occur

In the event that the work is deemed to be beyond repair or of less value than the cost of repair or in the event that the work is no longer considered relevant and appropriate in a cultural context. Disposal will only occur following a Council recommendation.

The process under which artworks may be removed or relocated are as follows:

The relevant Council staff with advice from the Kiama Cultural Board will be responsible for providing recommendations to the Director Community Services on any relocation, removal or disposal of public art works.



Where damage is reported as being detrimental in relation to; public safety, structural integrity, damage history, artistic integrity or legal considerations, by a councilor, council staff member or member of the public, a report will go to Council with recommendation for action with advice from the Kiama Cultural Board and include assessment advice by relevant arts professionals and Council staff.

Additional professional advice on issues related to relocation, removal or the ultimate disposal of artworks may be sought from time to time to enable an informed decision. In all cases the artist will, wherever possible, be consulted on possible options for new sites or given first option on repair or removal, where feasible.

Initiatives to Support Public Artwork

The development and management of an engaging, high quality public art collection to enrich the lives of residents and attract visitors to the Kiama Municipality requires a partnership between Council, community, business and the arts sector. Through this Public Art Policy Council undertakes the following initiatives to support the development of public art:

Public Art in Council's Planning, Development Control and Asset Management Responsibilities

Council currently references the provision of public art in its Development Control Plan, Chapter 26, Section 14 - Public Art:

"New buildings and civic landscaped spaces often incorporate major art works in their design such as sculptures, mosaics, murals, water features, and lighting displays. Art is increasingly finding a significant place and function in civic and private development. This is complementary to its place and functions in public spaces and could be used to great advantage within the Kiama Town Centre."

Development Applications and Negotiated Outcomes

Some proposed developments for projects that include public spaces may have a potential function, location and dimension that could include public art or urban design elements that align with the provisions of the Public Art Policy.

The Community and Cultural Development Officer and Development Assessment Unit consult on these public art and design opportunities on a case-by-case basis to ensure the provisions of policy and legislation are met.

Risk Management

All public art, even if it is temporary, is located in public and has potential for public risk, either during fabrication, installation or for the duration of its life. It is therefore Council's responsibility to ensure that all concepts and final artworks are carefully assessed from a risk management perspective both at the concept stage and upon installation in line with AS/NZS4360.

All Public Art proposals must include a risk analysis and information on relevant materials and processes as necessary to ensure safety.
[\[Attachment 4\]](#)



Engagement of Local Indigenous Representatives

Representatives of the Kiama Aboriginal community will be invited to provide advice on local Indigenous interests on all occasions when the Kiama Cultural Board is considering a public art proposal that may impact on Aboriginal current or historical culture.

This may be through the presence of an appropriate Aboriginal representative at the relevant Kiama Cultural Board meeting or an alternative consultation process as agreed.

Marketing and Communication Strategies

The purposes of public art as identified in Section 4 include both that works be engaging and playful and that they be edgy and challenging. By its nature public art creates discussion as different interpretations of place, experience and identity are expressed visually. This is expected as a positive quality of public art.

To assist and inform public discussion and understanding, Council undertakes community communication and marketing for new public art works, as part of its community engagement strategy.

Commissioning Artwork with Donated Funds

In the case of public art proposals to be developed with funded donations from individuals or organisations, a public commissioning procedure may be required if the total project's value is above \$5000.

On a case by case basis, Council will reach an agreement with the donating individual or organisation on whether Council or the donor conducts the commissioning process. If conducted by the donor, the commissioning procedure should comply with Council's procedure for commissioning as at section 6.

Partnerships with Commercial Developers

In commercial developments of sufficient scale and public profile, Council encourages developers to integrate public art and design options that will enhance public spaces, create a cohesive sense of place, and improve economic benefit for both the development and the local community.

Requests for Public Art Projects by Community

It should be noted that Council may not have an internal budget allocation to invest in community-instigated public art proposals and may therefore be reliant on the identification of both internal and external funding resources to support such a proposal.

Donations of Art Works and Requests for Memorials

Donations of public artworks consistent with the Public Art Policy objectives and requests to provide structures commemorating individuals, events or entities may be considered by Council.

Consideration of the requirements for installation, maintenance and management must be included when Council is determining its capacity to accept and properly manage any art work donation.

It should be noted that Council may not have an internal budget allocation to invest in the installation, maintenance and management



of the proposed donated art work, and may therefore be reliant on the identification of funding sources to support the proposal.

9.0 Local Government Benchmarks

- City of Devonport Tas., Public Art Policy and Guidelines 2008
- Albury City NSW., Urban and Public Art Policy and Procedure 2009
- Holroyd City Council NSW., Public Art Policy 2003
- Banyule Council Vic., Public Art Strategy 2010 -2015
- Eurobodalla Shire Council NSW., Public Art Policy
- Newcastle City Council Public Art and Placemaking Policy, Guidelines for Implementation 2002
- City of Canada Bay Public Art Strategy 2008 – 2013
- City of Sydney Public Art Policy 2011
- North Sydney Council Development Control Plan – Public Art

10.0 References

- Public Art Commissioning Guidelines for Local Government
http://www.lga.sa.gov.au/webdata/resources/files/PublicArt_MakingItHappen.pdf
- Public Art commissioning resources
- <http://www.artplace.arts.qld.gov.au/resources>
- Intellectual Property information for artists and designers
- <http://www.ipaustralia.gov.au/>
- Moral Rights of Artists and Designers
- <http://www.artslaw.com.au/info-sheets/info-sheet/moral-rights/>



Attachment 1

Public Art Concept Proposal

Contact Person

Organisation (if applicable)

Contact Ph

Contact Email

Postal Address

Type of Public Artwork

- Kiama Council Capital Works Project
- Kiama Council Program Initiative
- Partnership with Commercial Developers of Public Spaces
- Community-Instigated Public Art Project
- Donation of Art Work
- Memorial

Purpose:

- is an engaging, playful & accessible addition to public space that attracts locals and visitors
- gives visitors insights into local identity, distinctiveness and traditions,
- is the decoration of our living and working public areas to create a pleasant environment
- celebrates and showcases local talents
- interprets or reflects on its immediate natural environment, enhancing the viewer's appreciation of the area
- reflects contemporary local life experience in challenging, edgy ways,
- is an important marketing strategy to support local economic growth, employment and business opportunity



Site

- Preferred location/s of the project
- Restrictions – specify any site-specific physical, environmental, risk, legal or other constraints that may need to be addressed as part of the proposed project.
- Alternatives – nominate alternate sites that may be suitable for the art work, should the defined site be unavailable or unsuitable.

Attach more pages if required

Professional and Experience Background

Outline credentials and relevant experience of key involved implementers including artist, designer, fabricator or manager, etc.

Attach more pages if required



Budget

If funding is not requested from Council, what is the estimated value of the project? \$_____.

If funding is requested from Council, please complete the below table.

Itemise proposed income and expenditure including:

Income	\$	Expenditure	\$
Sources		Design	
		Construction	
		Installation	
		Maintenance	
		Valuation	
		Consultation	
		Administration	
		Fees	
		Other	

Deadlines

Any known deadlines

_____ Attach more pages if required

Ownership

Who holds, or will hold copyright and moral rights to the proposed work or gifted artwork?



Attachment 2

Kiama Cultural Board Points for Consideration

The following points should guide the determinations for consideration of concept proposals and offers of gifted art work:

General

- Design excellence that demonstrates relevance to concept interpretation, empathy to site qualities, feasibility of implementation, community relevance and excellence in expression
- Consistency with Kiama Public Art purpose and themes as identified through community consultation and expressed in Council policy documentation.
- Construction sustainability to meet environmental protection standards, public safety and maintenance cost control

The project being proposed or the work being gifted

- Is the work compatible with the purpose, themes and localities established within the Public Art Policy?
- Is the work of high artistic quality? Is the quality similar to or higher than existing works?
- Does it add to the diversity and quality public art in the LGA?
- Is work by the same artist already represented in the LGA?
- How significant is the work – in relation to the calibre of the artist, its value and scale, its artistic merit?
- How old is it? What is its history?
- Is it a good example of the artist's work?
- Is it made from durable materials that will withstand the environmental conditions?
- Are the materials proposed, environmentally sustainable?
- Is it of appropriate construction and design to ensure that it will last its proposed lifetime?
- If the proposed project is ephemeral or temporary in nature, is the decommissioning and removal plan adequate to safely restore the site and affected environment?
- How is it proposed to manage potential graffiti or damage?
- Does the work meet relevant safety standards and risk assessment concerns?
- Does the work complement the environment and context of its proposed location?
- What value is placed on the work – is this realistic, can it be substantiated by an independent reliable source, such as an accredited valuer?



- Is the proposed budget realistic, available and adequate for the proposal?

The artist

- Is the artist known? Are they known for work similar to that being gifted or proposed?
- Are they represented in other collections?
- Does the background information on key people involved indicate an adequate depth of experience to implement the proposal as presented?
- Where does the copyright and moral rights in the work rest?

Condition of the work

- Is the work in good condition? Does it need any immediate or known repairs?
- Will it need regular, ongoing maintenance? Are maintenance instructions available?
- Is the budget available for this ongoing upkeep?
- Can staff do the maintenance or will a conservator be needed? Associated cost?
- Does the current condition of the work need to be professionally assessed before a decision to accept it can be made?
- Will the work need any modifications to enable it to be displayed? For example, mounting pins, plinth, anti-graffiti coatings? Associated cost?
- What would be the impact of accepting the work in relation to Council's asset management and maintenance requirements?

Conditional requirements

- Are there any conditions attached to the proposal or offer of the work as a gift, for example, in relation to where, how and for how long it will be displayed?
- What will be the obligations and liabilities of Council if the work of art is accepted?

Location

- Is the proposed site included in the preferred locations as defined in the Public Art Policy?
- Who owns the proposed site? Has the owner approved this placement? What responsibility have they committed to carry, in relation to the development, creation, installation and maintenance of the art work?
- Is the site of suitable scale, location and dimensions to accommodate the art work and safely allow public use of the space?



- Are there restrictions that will impact on installation in the proposed location – availability of power, location of underground services, environmental sensitivities, neighbour impacts?

Other considerations

- Who is the commissioning individual or organisation? What are their objectives in the proposal and do these align with Council's Public Art Policy priorities?
- Is the work appropriate for the proposed location – in scale, material, colour and form?
- Are the identified risks associated with the work adequately evaluated?
- Does an engineer need to be engaged to assess the installation requirements?
- Can Council cover all insurance requirements?
- Are Council's obligations in relation to the artist's moral rights clear?
- For those projects integrated with a commercial development, is Percent for Art or other negotiated agreement condition recommended?



Attachment 3

Commissioning Brief

Each Public Art Commission Brief will be specific to the project and may vary to a certain extent however will generally include:

Background

- Council's objective and role in commissioning the art work.
- Specification of other involved agencies, organisations, government authorities or individuals.
- Kiama Public Art Policy - significant qualities, themes and localities identified and relevant to this commission.
- The community context – its history, geography, environment, goals, etc., as relates to the purpose of the art work,
- Broader social or other information considered important and relevant to the project.

Site

- An explanation of the location, function, history, environment and community that relate to the site.
- Specification of why this site has been selected for this project.
- Any constraints or limitations that are presented by the site will be outlined.

Project Details

- Target audience – local community, children, workers, etc.
- Ambience – compatibility with surroundings
- Materials – constraints, durability, maintenance issues
- Constraints – legal, safety, physical or specific compliance requirements
- Certification – any engineering certifications required

Budget

- Total budget and what this is to include – including staged payments to commissioned artist
- Available budget for selected applicant, for the development of stage 1 detailed concept specification.
- Whether there is in-kind support, what this is for and to what degree this will be provided

Management

- Members of the project committee and their roles
- Project Manager to be identified as point of contact
- Anticipated commissioning process and timelines



Initial Expression of Interest requirements – see Public Art Concept Proposal Attachment 1

- Where and how Expression of Interest is to be submitted
- Selection criteria for short listing
- Next phase description

Insurance and Risk Management Issues

- These will be in line with Council's contract standards
- Completion of risk assessment

Deadlines

- Due date for expressions of interest – shortlisting requirements and timeframe
- Proposed dates for provision of completed work by successful applicant.

Consultation or Collaboration

- State who should be consulted or collaborated with.
- Indicate at what stage of the project and to what extent this should occur.
- What is the purpose of the consultation or collaboration.

Maintenance Manuals

- As part of every commission agreement, there should be the requirement for artists to provide Council with a Maintenance Manual that sets out:
 - Details of construction method and materials used
 - Details of surface finishes and their expected life span
 - Details of the cleaning and re-coating requirement and timelines
 - Photographs where possible of the internal construction

Public Art Contract Provisions

This section details information that should be included in artist's contracts for each stage of a public art project. It is best practice to use two contracts for most public art projects, they being one for the initial concept, and the second for the commissioning phase. All of these contracts should be in line with Council's contracting procedures and should take account of particular issues relevant to public art commissioning such as copyright and moral rights.

Concept Agreement

This agreement will deal with the first phase of a public art project up to the point where one or more shortlisted artists have presented their concepts to Council and should include:

- Timelines - for delivery of concept and time taken to provide acceptance
- Concept fee – amount and when it will be paid
- Deliverables – scale, drawings, models, photos, etc.
- Copyright - usually retained by artist



Commission Agreement

This contract is developed with the artist whose work is chosen for commissioning and is more comprehensive. This contract is closer to a standard contractor contract, with the differences being:

- Copyright - usually transferred to Council; moral rights retained by artist
- License to reproduce images - license to reproduce only for Council publicity and always with artist attribution.
- Attribution – plaque and reasonable attribution on photographic reproductions
- Non destruction or alteration – usually no destruction, relocation or alteration is permitted without consultation with the artist or representative. The artist has the legal right to no longer have the work attributed if altered
- Relocation – if for some reason in future the artwork has to be relocated the artist should be consulted as to an appropriate new site for the work
- Insurance requirements
- Taxation issues such as GST and ABN

Both Contract types need to include:

- Identification of all parties involved and their obligations
- A detailed description of the commissioned work
- Payment Schedule
- Employment status of the artist
- Period of the contract, delivery date and termination
- Approval stages
- Life expectancy of the work
- Title and attribution
- Copyright
- Dispute resolution mechanism
- Ownership and maintenance
- Maintenance plan
- Insurance/warranty
- Relocation
- Requirements for acceptance of the work

Notes on Copyright and Attribution

In addition to the standard clauses found in most local government contracts, an artist's contract will also deal with such issues as copyright, attribution, non destruction or alteration. These specific arts clauses will be of particular interest to artists as they relate to the integrity of the work and are now part of Moral Rights Legislation under the Copyright Act.



It is the convention in commissioning artwork that the artist retains copyright in recognition of the intellectual property involved in the conception and creation of the artwork. The commissioner may wish to include a clause in the contract that gives the commissioner license to use images of the artwork in any promotional material generated by Council provided the name of the artist is acknowledged. Likewise the artist would be required to agree not to reproduce the exact artwork for any other commissioner unless it is recognised that the artwork commissioned is one of an edition.

Information on art law can be found at artslaw.com.au

Artist Plaques

It is recommended that a standard plaque be developed and the details of the plaque wording be established at the time of the commission contract. A standard plaque for a public artwork includes:

- The name of the artwork [most prominent text]
- The artist's name
- The date of the artwork
- The name of the commissioner
- Details of any partner organisation [external funding bodies]

On some plaques an artist's statement is included to allow interpretation by the viewer. This should be kept to a minimum number of words so that the plaque doesn't become too large and unable to be located near the work.

Community Participation

It is important to consider the public liability issues related to community art projects especially in situations where community members are involved in art making, issues such as:

- Who is responsible for community members attending consultation sessions
- Who is responsible for OH&S during community participation in art making
- Who is responsible for community art installed in a public space

Maintenance Issues

Maintenance is an important issue to consider at the beginning of a public art project. Artworks can become liabilities rather than assets if they are poorly maintained. It is important to consider the following issues prior to the commencement of a project:

- What is the intended life of the artwork, permanent or temporary
- What materials are to be used and what is their durability
- An assessment of the environment in which the artwork is to be located and how this will effect the work
- Who is responsible for repairing the work if damaged and who pays for this



- When is the work damaged beyond repair
- What happens if the site is redeveloped in the future

Maintenance can include regular checking of the work for damage and washing to remove pollution and grime that may have built up. Some maintenance can be carried out by maintenance staff, cleaners or others responsible for a site. This may need to be negotiated and some training provided, if necessary, when maintenance beyond this is required and to whom this should be reported to for further action.

Normal cleaning materials and procedures can be harmful so a clear understanding of these issues is essential.

There should also be a process for dealing with urgent maintenance such as vandalism and graffiti removal. Some anti-graffiti treatments are available but these can often affect the surface of the artwork treated and therefore the artist should be consulted and an agreement reached regarding the application of these.



Attachment 4

Risk Assessment Template and Procedure

The risk assessment is a way of identifying potential problems in advance and considering how likely it is that any of these problems may happen; what the impact might be and what you can do to reduce the risk.

It's actually a very useful way of looking at things objectively and finding out how to make the project happen - and happen safely. In practical terms the risk assessment will determine levels of risk of four types:

- Public Liability - the risk to public health from the activity
- Professional Indemnity – the risk of financial loss on poor advice
- Product Liability – the risk of the product failing or breaking down
- Employers Liability – the risk to employed sub-contractors by the artist

Completing a risk analysis is a three-step process:

First: Identify all significant hazards in the production, placement and existence of the art work. Some possible headings have been included to assist your thinking. Your art project may have different or additional risk areas. Please add them.

Second: For each hazard write down who might be affected, how they might be affected and what controls exist or are needed to reduce or remove the risk.

Third: Write down for each injury or accident risk, how likely it is to happen and then how severe the consequences would be if it did happen. Enter the score in the relevant column.

Use these scores:

<u>Likelihood of risk causing injury</u>	Rare R	Unlikely U	Possible P	Likely L	Almost Certain A
<u>Consequence if an accident happened</u>	Insignificant I	Minor MI	Moderate MO	Major MA	Catastrophic C

Public Art Risk Assessment Template

Public Art Project Name: _____

Risk Analysis carried out by: _____ Date: _____

List significant hazards	What injury or accident may be caused?	Likelihood	Consequences	Identify those at risk	List existing controls	List additional actions required
Equipment and tools						
Materials and substances						
Fabrication process						
Installation process						
Work spaces						
Installation site						
Public spaces						
Other						





Requestion for Quote

For

Kiama Art Centre

Closing | 5.00pm Friday 25 March 2016

www.kiama.nsw.gov.au

Item 14.2

Enclosure 1

Introduction

Kiama Municipal Council is inviting architects to submit quotes to develop DA Concept Plans for an Arts Centre for the Kiama Municipality utilising two existing buildings; the Joyce Wheatley Community Centre and the Old Fire Station Community Arts Centre.

Context

The Kiama Municipality is located on the South Coast of NSW approx. 40mins south of Wollongong. The Municipality is made up of a number of smaller townships; Kiama, Kiama Downs/Minnamurra, Gerringong, Gerroa and Jamberoo, set between the escarpment and the sea. A vibrant tourist destination in the summer, Kiama is known for its geography; surf beaches, beautiful farming land and the Blowhole. It is now also becoming increasingly known for its diverse cultural arts industry.

Kiama Council has been working since 2007 towards the development of an Arts Centre for the Kiama community. Throughout this time Council has:

- undertaken numerous discussions with the NSW Ambulance Service regarding the moving of their station from its current location for the purpose of utilising the site for an arts centre
- employed a Cultural Development Officer to support and grow the arts industry in the Kiama Municipality, and
- in 2014/15 conducted a site assessment which identified two sites to develop as possible art centres.

Project Objectives

The project aims to:

- Develop DA approvable Concept Plans for both the Community Centre and Old Fire Station sites
- Provide a staged development for the Old Fire Station based on the proposed future move of the existing ambulance station and cottage situated next to and behind the current Old Fire Station site.
- Provide a flexible and responsive development of the Community Centre to work in conjunction with the development of the Old Fire Station site.
- Undertake the project within an anticipated value of \$3 – 3.5M.

The Sites

Community Centre

The Joyce Wheatley Community Centre is located in the western end of Hindmarsh Park. The connection of the Community Centre to Hindmarsh Park is one of the site's main attractions. The building can connect to a variety of art and cultural activities held within and around the park including; Art in the Park, Music in the Park and monthly markets.

The Community Centre site is well known within the community of Kiama, and its siting within Hindmarsh Park gives the centre a sense of ownership for the community with a slightly more secluded entrance and a more residential scale, often associated with community buildings.

The Community Centre site is also located adjacent to the Masonic Centre, Girl Guide Hall and Youth Centre, making its location central to the community run facilities within Kiama.

Development of the Community Centre site will be:

- Within the internal fabric of the existing building.
- Minimalist
- Affordable
- Retain flexible use as it will be linked to Old Fire Station's stages of development and will continue to be used as an arts and community space after the main Old Fire Station site is completed.
- Interactive with the Old Fire Station development and Hindmarsh Park

Old Fire Station

The Old Fire Station Gallery is an established gallery within the Kiama CBD and greater South Coast region. The site itself, and 'Daisy the Cow', are well known and already have established connections within the arts and cultural community.

The potential design would include the retention of the heritage listed Old Fire Station, with new additions to the west and north of the site. This would further establish the building as an existing destination and create a highly visible gallery and community centre for locals and tourists.

The site currently houses public toilets in a temporary building; these toilets would need to be incorporated into the new building design. The new centre also relies on the incorporation of the ambulance site to create a connection towards Hindmarsh Park.

The Old Fire Station sits on a prominent site on Terralong Street that has a strong community history. The gallery has been functioning in this building for 18 years and has a number of community based artworks and murals on its exterior. The site is easy for both tourists and the local community to access and find, and is only a short distance away from other community facilities. Pedestrian access from the Old Fire Station to the community centre, youth centre and masonic centre is via Hindmarsh Park.

The development of the Old Fire Station site will be:

- The main focus of development
- Incorporate the ambulance station and cottage situated beside and behind the Old Fire Station site in a staged approach. Each stage independent of the other in terms of development but integrated as one whole on completion.
- Interactive with the Community Centre development and Hindmarsh Park

Site Map



The Vision

Merging world-class urban design with historic preservation and environmental sustainability in the heart of Kiama's central business district.

Creating an iconic public building that celebrates Kiama's creative heart, culture and environment.

A multi-discipline arts centre that will generate income revenues that will strengthen the local economy.

Landmark architecture, with exhibition and performance space and adaptive reuse of public space to activate the pedestrian driven character of Kiama's main street, linking downtown activity to the new Kiama East Precinct.

Inclusive artist driven environment, challenging participants through artistic expression and social commentary. Engaging audiences across all abilities, backgrounds and life circumstances.

How does it look?

The **Old Fire Station** site will be an iconic building incorporating innovative and multifunctional design both externally and internally. The site will incorporate its heritage values (this site is heritage listed) and make best use of natural light, while complementing its existing environment.

The **Community Centre** site will incorporate innovative and multifunctional design internally, maximising the use of the existing internal structure. While some external landscaping may be required to maximise and emphasise its connection with Hindmarsh Park and its changed use as an arts space, redesign will focus within the internal envelope of the building.

Values underlying the project

Eco friendly, Sustainable, Carbon neutral

- Solar
- Water tanks
- Passive heating/cooling

Accessibility

- Fully Access Compliant
- Dementia-friendly
- Consideration of work health and safety issues

Participation

- Age, ability, life circumstance friendly
- Open
- Welcoming

The Spaces

Introduction

These spaces are envisioned as multifunctional and cross purpose spaces. One space may be used for a variety of functions, however each space is listed here individually to ensure the full range of use for each space is identified.

Priority spaces for each site have been noted along with priority v's desired capacities within each space.

Workshop Space - Community Centre priority space

Priority

- More than one room
- Cleaning sink
- Multi use
 - Maker space
 - Craft/visual arts
 - Performance
 - Technologies
- Natural light

Desired

- Wet room
- Kitchenette
- Technology enabled
 - Wifi
 - Electricity
 - Recharge points
 - Hot desks
- Band rehearsal – sound proofing
- Ventilation system
- Lounge/break out space

Exhibition space - Old Fire Station priority space

Priority

- A number of difference spaces for different purposes
 - Permanent space for Council art collection – doesn't need to display whole collection at once
 - space for local artists – amateur, semi-professional and professional – as per current use of OFS
- contemporary space
- tracked hanging system
- tracked lighting system

Desired

- moveable walls to sub divide space – with tracked hanging
- self-guided tours technology
- space to exhibit touring exhibitions to museum standard

Performance space

Priority

- Theatre seating for 100
- Good theatre acoustics
- Access compliant including a hearing loop
- No permanent raised stage
- accessible to loading area
- Lighting rig - multipurpose
- Backstage – not a dressing room
 - Waiting area
 - Scenery
 - props
- Stage curtains – tracked
 - Incl side of stage/wings
- dressing room – can be separate but must be close
 - shower
 - toilets
 - lights and mirrors

Desired

- Internal and external space – incorporation of Hindmarsh Park within the staged development
- Theatre seating for 200-250
- Movie screen and projector
- Portable stage
- High ceiling
 - minimum 6m – preference 7-8m
 - 1 tonne dynamic load point
- Seating
 - Theatre - Raked moveable system
 - Table – boxed raked system
- 3 phase power access to stage area
- Live streaming technology
- Sound – throughout the building
 - Integrated cabling
 - Bio box
 - Capacity for hanging or integrated speakers

Toilets

Priority

- Public accessible
- Baby change tables
- Access compliant
- Parent/family friendly
- Adult change facility
- Two way toilet, accessible to public as well as from within the art centre. Able to be locked internally so that the public can still use the toilets outside of business hours.

Parking

Priority

- Accessible parking (exhibitors or staff)
- Off street for
 - Staff (3 spaces)
 - Exhibitors (2-3 spaces)
- Patron parking as per requirements for the Statement of Environmental Effects

Multi Media Space

Desired

- Wifi
- Soundproofing
- Experiential arts
- Film production
- Green screen
- Data projector
- Lighting
- Work space and exhibition space
- Black walls
- Sound/audio

Artist in Residence

Desired

- Dedicated studio works space, similar to workshop spaces
- Multi-disciplinary – visual and performing arts

Storage Space

Priority

- Visual arts storage system – must house up to 50 paintings
- Storage for:
 - Chairs and tables
 - Portable Staging
 - Office supplies
 - Workshop supplies
 - Cleaning supplies
 - Kitchen/social area supplies – fridge cold storage
- Accessible to key spaces ie performing, exhibition and kitchen

Desired

- Climate controlled

Kitchen

Priority

- Domestic kitchen

Desired

- Industrial
- Preparation and serving for up to 250people

Office Space

Priority

- Separate or shared office space for 4-5 people

Desired

- Small meeting room

Foyer Space

Priority

- Interesting
- Light and open
- Place for arts honour roll
- Information promotion point

Desired

- Launch/opening/interval space
- Tracked lighting
- Tracked hanging system

Retail Space

Desired

- Can link to foyer/social space or one in the same
- Sales/information point
- Display space
 - Sculpture
 - Crafts and jewellery
 - Postcards/cards
 - Print
- Eftpos
- Chatting/waiting area

Social Space

Desired

- Can link to foyer/retail space or one in the same
- Wine bar
- Coffee/drinks
- Lounge's/seating
- Capacity for 250 people standing
- Decking integration to outdoors and park

Loading space - Internal connection - Accessibility

Priority

- Access for car/truck - internal loading and unloading to performance and exhibition spaces.
- Accessibility
 - Physical
 - Hearing
 - Vision
- Dementia-friendly

Desired

- Security
- Loading lift
- Trolleys

Lodgement of quote

Quote must be in electronic form and emailed to louisec@kiama.nsw.gov.au

By 5.00 pm, Friday 25 March.

Enquiries

All enquiries should be directed to Louise Croker, Community and Cultural Development Officer on ph 4232 0549 or louisec@kiama.nsw.gov.au

Quote Requirements

In addition to you quote please submit:

- A short curriculum vitae/resume, including personnel and their qualifications and previous experience relevant to the project
- A brief written outline describing initial ideas/concepts for the developments
- A completed contact details form (on the following page).

Council is not bound to accept the lowest priced quotation and reserves the right to select the successful quote as it sees fit.

We thank you in anticipation of your written submission.

You will be advised if you have been selected as the successful party in due course.

**MINUTES OF THE KIAMA ACCESS COMMITTEE HELD IN COMMITTEE ROOM 1
ON 4 DECEMBER 2015**

PRESENT: Graham F, Freda Simpson, Andy Farrell, Beryl Batten,
Darren Brady, Nick Guggisberg, Janelle Burns, Chris
Fuller, John Moulang.

1. APOLOGIES: Clr. Gavin McClure.

2. Presentation by John Moulang, Access Consultant.

Below is a brief summary of Mr Moulang's main points.

May 2011, the Access to Premises Code enacted – John sited a local building that was renovated after this date but still had 85 non-compliance issues.

Mr Moulang is interested to help educate the committee to be more aware of access standards and how they apply.

Nation Disability Strategy

Mr Moulang believes the committee should utilise this document to underpin the work of the committee.

1. Action planning
2. Implementing the Action
3. Review and updating

Ryde – Development Central Plan Council Part 9.2 – acknowledges their responsibility to assess compliance at DA stage.

Mr Moulang's advocacy is for council to insist that all relevant DA applications should include Access Compliant Report.

Mr Moulang believes that this would be protective for council.

Action: Chris Fuller to explore the above.

Chris pointed out that: - Access to Premises code is only triggered by the issuing of a construction certificate.

3. Minutes of previous meeting

Motion: that the minutes of the meeting held Friday 9 October be accepted as an accurate record of the meeting.

Moved - Graham Seconded – Darren Brady – Carried

4. Business arising from the minutes

**MINUTES OF THE KIAMA ACCESS COMMITTEE HELD IN COMMITTEE ROOM 1
ON 4 DECEMBER 2015**

4.1 Letter from Gareth Ward MP in regards to correspondence he's had with a resident from Nowra in regards to accessibility issues in Kiama.

Nick Guggisberg reported he is still to complete this task.

Action: Nick to complete by next meeting.

4.2 Path opposite the Commonwealth Bank from Terralong St down to Black Beach has just been resurfaced but the handrail has not been replaced as yet.

Darren Brady reported – yes there is to be a handrail but hasn't been replaced because it has been assessed the pathway isn't steep enough.

5. Correspondence

- a) "The sound I don't miss, but need to hear: Deaf Society Animation and Infographic re: smoke alarms".

Action: Nick Guggisberg to email out to committee members.

- b) "On the road, 65 plus workshops".
Janelle Burns spoke to her correspondence.

Action: Janelle Burns to email to Nick Guggisberg to distribute.

6. Relevant DA applications

Non to table this meeting

7. General Business

7.1 Bus Shelter at Hutchinson St Kiama

Janelle Burns reported that this bus shelter has now been completed.

7.2 Concept plan for an Amenities building for Kevin Walsh Oval.

Darren Brady tabled the concept plan for the committee's consideration.

Motion: (a) that an Adult Change Facility be considered for inclusion in the planned accessible toilet, and

(b) that all future redevelopment of accessible toilets in the LGA to consider the incorporation of adult change facilities.

Moved: Freda Simpson

Seconded: Chris Fuller

CARRIED

**MINUTES OF THE KIAMA ACCESS COMMITTEE HELD IN COMMITTEE ROOM 1
ON 4 DECEMBER 2015**

7.3 Accessible Cabin Werri Beach Holiday Park

Andy Farrell raised an issue with a cabin at Werri Beach – the only cabin with a ramp has been redeveloped with stairs now replacing the ramp. It is no longer accessible. It is at the northern end of the park.

Action: Chris Fuller to follow up with Manager of Human Resources.

7.2 NDIS information forum

Held on 3 December 2015 at Kiama Pavilion.

Andy Farrell stated he was approached by 2 people at the forum regarding no accessible bus service from Kiama to Albion Park at 7am in the morning.

8. Next meeting

The next meeting will be held on Friday 4 March 2016.

There being no further business the meeting closed at 11.45am

Jamberoo Valley Ratepayers and Residents Association Inc.

President: Geoff Boxsell
Secretary: Narelle Day
Treasurer: Vivienne Marris
Contact: jvrrasecretary@gmail.com

Date: 8th December 2015

President G.Boxsell occupied the chair and opened the meeting at 7.35pm welcoming all present.

Attendance: Narelle Day, Susie Nash, Geoff Boxsell, Vic East, Geoff Reid, Brian Dixon, Roger Lyle, Mary Lou Reid, Lyn Walker, Max Brennan, Rob McKinnon, Paul Morris, Andrew Waugh, Ray Nolan, Phil Lewis, Vivienne Marris, Ian Harrison, Paul Rogers, Stuart Richards, Lesley & John Friedman, Gloria Jeffrey, Ken Jeffrey, Penny Morris, Reg Curnow, Bruce Burge.

Apologies: L. East, Sally Rogers, Julie McDonald, Gwen Brennan, Eve Richards, Tony Day, Jim & Sandra Dingle, H. Lewis, Shirly Dixon

Minutes: The minutes of the meeting 3rd November 2015 as circulated by email were adopted on the motion of V. Marris & S. Richards.

Matters Arising: Drualla Road update: Burnetts submitted a quote of \$28,600.00 for clearing & removal. Suggested to get another quote then investigate grants available.

Australia Day Awards: Vivienne attended the morning tea with Brian Petschler in regards to nominations for these awards. A form is available at Elders if anyone is interested to nominate someone.

Markets: There were 11 stalls on 29th November. Maybe have a twilight market in Feb 2016. Next market day is 31st Jan 2016. Ken Jeffrey to organise a band for that day at a cost of \$200 moved John Friedman seconded Vic East

Correspondence: IN: letters from Kiama Council:

Bike Rack: bubbler appears to be positioned incorrectly restricting the usage. Council will contact A. Waugh to discuss the position of another rack. Geoff liase with council for an inspection of the area.

Picnic Shed: Damaged timbers will be replaced when resources allow and it will be cleaned at the time.

Jamberoo Pool: Information council has does not warrant the pool to open longer. Vivienne has done a survey to gather our own data on usage & the members all agreed to pursue.

Drualla Road: Quote from Burnett Trees

Development application for before and after school child care in the Uniting Church Hall. No objections

Jerrara Dam: letter re council's master plan

OUT: letter 8th Nov to council re: to Bryan Whittaker on his retirement
Letter 8th Nov to council re: Position of bike rack
Letter 8th Nov to council re: Picnic Shed
Letter 8th Nov to council re: Line marking of East Allowrie St
Letter 8th Nov to council re: Jamberoo pool
Moved Susie Nash & V. Marris that the inward correspondence be accepted & the outward ratified – carried.

Treasurer's Report:

Report showed a balance of \$2,764.90
Moved by S. Nash Seconded J. Friedman - carried.

General Business: Interim report on review of JVRRA Objectives & Rules given by Roger Lyle - a timetable has been put in place. 8th Feb draft revised constitution sent to members for comment – 7th March comments close – 4th April comments reviewed & new constitution ready for special general meeting – 11th April notice for special meeting – 3rd May special general meeting to approve constitution – 2nd Aug AGM conducted under new constitution.

Moved acceptance of time line J. Friedman seconded R. McKinnon
Thanks to Roger Lyle & John Jennings for work done.

Some web sites of interest

Illawarra/Shoalhaven Regional Growth Plan - <http://www.planning.nsw.gov.au/en/Plans-for-Your-Area/Regional-Growth-Plans/Illawarra>

Kiama Council's new DA tracking system which now allows online viewing of DA plans - <https://da.kiama.nsw.gov.au/Home/Disclaimer>

Update on Kiama LEP from John Friedman.

Some points of interest:

appears to be Kiama & Gerringong centric
main issues use of land & building heights
pressure from Govt for more housing Kiama to have 1200
maybe more pressure on greenfields in the Jamberoo area
a working committee is established to identify problems then push through council to legislate

Congratulations to Narelle Day for medals won in adult swimming competition

Stuart Richards reported on sports council that no objections for renovations of sport amenities, tennis players has issues with campers parking close to the courts & access to croquet court after rain is awkward.

No meeting in January 2016

Meeting closed at 8.45pm and the Chairman thanked members for attendance and input.

Next meeting: Tuesday 2nd February 2016 at 7.30pm.