

CITY OF WEST TORRENS



Notice of Committee Meeting

NOTICE IS HEREBY GIVEN in accordance with Sections 87 and 88 of the Local Government Act 1999, that a meeting of the

CIVIC NON-PRESCRIBED GENERAL COMMITTEE

Members: Councillor S Tsiaparis (Presiding Member), Mayor J Trainer,
Councillors: G Nitschke, S Rypp, R Haese, T Polito, K McKay, J Woodward

of the

CITY OF WEST TORRENS

will be held in the Mayor's Reception Room, Civic Centre
165 Sir Donald Bradman Drive, Hilton

on

**TUESDAY, 27 FEBRUARY 2018
at 6.00pm**

**Terry Buss PSM
Chief Executive Officer**

City of West Torrens Disclaimer

Please note that the contents of this Committee Agenda have yet to be considered by Council and recommendations may be altered or changed by the Council in the process of making the formal Council decision.

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1 MEETING OPENED**1.1 Evacuation Procedures****2 PRESENT****3 APOLOGIES****Leave of Absence****Committee Members:**

Cr Steven Rypp

4 DISCLOSURE STATEMENTS

Committee Members are required to:

1. Consider Section 73 and 75 of the *Local Government Act 1999* and determine whether they have a conflict of interest in any matter to be considered in this Agenda; and
2. Disclose these interests in accordance with the requirements of Sections 74 and 75A of the *Local Government Act 1999*.

5 CONFIRMATION OF MINUTES**RECOMMENDATION**

That the Minutes of the meeting of the Civic Committee held on 24 October 2017 be confirmed as a true and correct record.

6 COMMUNICATION BY THE CHAIRPERSON

7 REPORTS OF THE CHIEF EXECUTIVE OFFICER

7.1 Amendment to City of West Torrens Grants and Sponsorship Guidelines

Brief

This report presents a proposal to add ineligibility criteria to the City of West Torrens Grants and Sponsorship Guidelines to ensure that funds are expended effectively for the City of West Torrens community.

RECOMMENDATION

The Committee recommends to Council that the amended *City of West Torrens Grants and Sponsorship Guidelines* (**Attachment 1** of the Agenda report) be approved and commence on 7 March 2018.

Introduction

At its 24 October 2017 meeting, the Civic Committee raised concerns in regards to grant applications that may be eligible for funding at other levels of government. It was determined at this meeting that the Administration review the *City of West Torrens Grants and Sponsorship Guidelines* to ensure that the eligibility criteria clearly precludes projects that can be funded by other levels of government and/or are not open to the wider City of West Torrens community.

Discussion

The Grants and Sponsorship Guidelines have been amended to include three additional criteria in the ineligibility section (**Attachment 1**) as follows:

Projects, initiatives, events or resources are considered ineligible if they:

- 5.5 Are considered the primary role or responsibility of another level of government, including the State Education Department and the Commonwealth Departments for Aged and Disability.
- 5.6 Are eligible for funding by other levels of government.
- 5.7 Are not open and/or accessible to the wider City of West Torrens community.

Conclusion

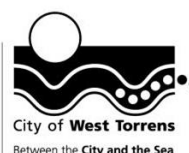
This report proposes that the City of West Torrens Grants and Sponsorship Guidelines be amended to include three additional ineligibility criteria to ensure that projects cannot be funded by other levels of government and that they are open to the wider City of West Torrens community.

Attachments

1. City of West Torrens Grants and Sponsorship Guidelines

Guidelines for City of West Torrens Grants & Sponsorships

Civic Centre
165 Sir Donald Bradman Drive
Hilton, SA 5033
Tel (08) 8416 6333
Fax (08) 8443 5709
Email csu@wtcc.sa.gov.au
Website westtorrens.sa.gov.au



1. Council's vision

Committed to being the best place to live, work and enjoy life.

2. Purpose of the grants

The Community Grants Program provides funding to eligible groups, organisations and individuals who present applications that demonstrate consistency with Council's *Towards 2025 Community Plan*. The types of Grants that are available are:

- **Community Grants** - *to support community projects and initiatives that help us achieve our Community Plan*
- **Community Equipment Grants** - *to assist community groups to purchase equipment*
- **Environment Grants** - *to support community projects and initiatives that help us achieve the environment strategies in the Community Plan*
- **Junior Development Grants** - *to assist young people who have been chosen to represent their institution, club, or organisation in a variety of areas such as sport, recreation, science, arts and culture.*
- **International Representation Grants** - *to assist people over the age of 18 who have been selected to represent their institution, club or organisation overseas in a variety of areas such as sports, recreation, science, arts and culture.*
- **Sponsorships** - *to support community groups with events*
- **Donations** - *to support community organisations and groups working with people in need, including in cases of urgent need or emergency situation not budgeted by the organisation.*

3. Eligibility criteria

Community Grants, Environment Grants, Community Equipment Grants, Sponsorships, Donations:

Individuals, incorporated not-for-profit organisations and groups are eligible to apply if they:

- Are located within the Council area and primarily serve West Torrens residents.
- Can demonstrate their capacity (if located outside of the City of West Torrens) to provide services and/or benefits to Council residents by forming partnerships with one or more local community groups.
- Have a current ABN or are auspiced/sponsored by an incorporated body with an ABN.
- Form a partnership (if an individual applicant) with one or more local community groups that have an ABN.
- Are a school and can demonstrate a partnership with one or more local community group(s) for the delivery of the funded activity.
- Can establish (if asked) the bona fides of their group by providing the following information: a copy of their constitution; a copy of the minutes from their most recent AGM; a membership application form and annual cost of membership (if any); total membership numbers and the percentage of members who are residents of West Torrens; and the name and contact details of group members who are authorised to speak on behalf of their group.

Junior Development Grants:

- An individual resident of the City of West Torrens.
- Participating in activities and events and/or representing their institution or the State with South Australia, Australia or internationally.
- The applicant must provide a letter of support and confirmation of selection to represent Australia support from either their club or relevant peak body.
- Aged 18 years or younger at the time of the sponsored event or activity.
- Applications must be received before the event/activity takes place.
- One or more application per person can be submitted providing the second application applies to activity/event at a higher level (eg. From a state competition to a national competition).

International Representation Grants:

- An individual resident of the City of West Torrens.
- Participating in activities and events representing their institution, South Australia or Australia internationally.
- The applicant must provide a letter of support and confirmation of selection to represent Australia support from either their club or relevant peak body.
- Aged 18 years or over at the time of the sponsored event or activity.
- Applications must be received before the event/activity takes place.
- One application per person can be submitted per financial year.

4. Funding Priorities

In line with the *Towards 2025 Community Plan* funding is available for community grants that encourage and foster:

- Local events, activities and programs that celebrate multicultural and indigenous heritage.
- Art in public spaces including community buildings, streetscapes and open spaces.
- Connections between neighbours, older and young people, and the capacity for ageing in place.
- Sporting, and recreational programs and facilities that provide a range of activities for all ages and capabilities.
- Awareness of local safety issues and promotion of social responsibility and enjoyment of the local area.
- Greater public awareness and appreciation of heritage sites, events and people of local significance.

Environment Grant applications must focus on significant environmental outcomes across one or more of the environmental strategy target areas as outlined by the Community Plan.

- Environmentally sustainable development.
- Reduction of ecological impact.
- Enhanced natural environment.

5. Ineligible applications

Projects, initiatives, events or resources are considered ineligible if they:

- 5.1 Clearly duplicate an existing service, program, project or event.

- 5.2 Have a political or religious purpose and objectives.
- 5.3 Are deemed to be inappropriate or offensive.
- 5.4 Seek to make financial profits or undertake commercial activities.
- 5.5 Are considered the primary role or responsibility of another level of government, including the State Education Department and the Commonwealth Departments for Aged and Disability.
- 5.6 Are eligible for funding by other levels of government.
- 5.7 Are not open and/or accessible to the wider City of West Torrens community.
- 5.8 Seek funding for recurrent operating, for the day-to-day operation of the organisation/group.
- 5.9 Seek funding for salaries, where the salary forms part of the organisation's/individuals usual responsibility (not including instructors or tuition fees).
- 5.10 Seek funding for the payment of travelling allowances or prize money.
- 5.11 Seek funding for projects or initiatives which have already commenced or been completed prior to the application being lodged.
- 5.12 Seek funding for large capital expenditure – i.e. purchase or lease of real estate, renovation, repair or maintenance of buildings or purchase of major equipment;

6. **Assessment of applications**

All applications will be assessed against these guidelines and applicants will be notified in writing of the outcome of their application within 12 weeks of their application.

Donation applications will be assessed against the following:

- The organisation is located in the City of West Torrens and/or is supporting residents in the City of West Torrens.
- The organisation has limited capacity to raise funds.
- The organisation is incorporated and not for profit.
- How the donation will target the most disadvantaged members of the West Torrens community (eg. Homeless, families in need, frail aged, vulnerable people).
- How/why the situation is urgent and/or immediate.

Assessment for **Community Grants**, **Community Equipment Grants** and **Sponsorships** will be scored in the following manner:

No.	Consideration	Weighting
1	The application identifies a clear outcome/s, which is aligned to the strategic priorities of Council as outlined by the Community Plan.	10%
2	The application responds to one or more of the program priority areas	10%
3	The application demonstrates innovation and evidence and/or clear reason for why it has been developed	20%
4	A plan for engaging the target group is outlined	10%
5	The application outlines a plan for delivery – including consideration of risk, integration with other partners and	15%

	innovation	
6	The application outlines what measures will be used to evaluate whether it has been successful in achieving the stated outcome/s – includes both qualitative and quantitative measures	10%
7	The application outlines matched funding, in kind support or partner contribution (financial and in kind)	10%
8	The application demonstrates consideration of: <ul style="list-style-type: none"> • environmental sustainability • Inclusivity of all members of our community and accessibility for all • low or no cost for disadvantaged groups • sustainability - not reliant on ongoing grant funding 	15%
Total		100%

Assessment for **Environment Grants** will be scored in the following manner:

No.	Consideration	Weighting
1	The application identifies significant environmental outcomes across one or more of the environmental strategy target areas as outlined by the Community Plan.	10%
2	The project demonstrates a long-term benefit to the City of West Torrens and its community.	10%
3	The application demonstrates innovation and evidence and/or clear reason for why it has been developed	20%
4	A plan for engaging the target group is outlined	10%
5	The application outlines a plan for delivery – including consideration of risk, integration with other partners and innovation	15%
6	The application outlines what measures will be used to evaluate whether it has been successful in achieving the stated outcome/s – includes both qualitative and quantitative measures	10%
7	The application outlines matched funding, in kind support or partner contribution (financial and in kind)	10%
8	The application demonstrates consideration of: <ul style="list-style-type: none"> • environmental sustainability • Inclusivity of all members of our community and accessibility for all • low or no cost for disadvantaged groups • sustainability - not reliant on ongoing grant funding 	15%
Total		100%

7. **Accountability**

All successful applicants (including multi-year funding commitments) will be required to provide a detailed written report on all outcomes of the project funded by Council in the form of an acquittal report document. Acquittal reports will be required within 6 weeks from the conclusion of each project or annually for multi-year funding commitments. The Acquittal Report must include any relevant receipts and a short report on the effectiveness of the program/event/equipment in achieving the stated outcomes in the application.

Expenditure statements must be signed by the appointed Treasurer of the organisation where applicable. Failure to fulfil this requirement will prejudice any future funding applications.

8. **GST requirements**

Grants are subject to GST legislation, so if your application is successful and your organisation is registered for GST, Council will require a valid Tax Invoice before the grant can be processed.

9. General requirements

- Grants funding is required to be returned to council in the event that a project/event does not occur or is relocated to a venue outside of the West Torrens Council area.
- Applications will not be accepted when the same applicant submits multiple applications with no indication of priority based on need.
- Applicants may only receive one type of grant funding per financial year. Multi-year grants may be considered for project/initiatives which may require sustained funding to become self-sufficient and put a maximum of three years subject to budget.
- Financial acquittal forms must be completed within six weeks of the activity being completed unless otherwise negotiated.
- Applicants must hold the appropriate insurances for the implementation of their grant funded program/activity.
- Applications must be completed in full or they will not be accepted.
- Applications can be made at any time in the year, applicants will be advised of the outcome of their application within 12 weeks.
- Council will not be responsible for any expenses incurred by an applicant in preparing their application or as a result of an applicant anticipating approval of their application.
- Approval of applications is subject to annual budgetary limitations.

10. Grant amounts

- Community Grants: maximum of \$5,000
- Environment Grants: maximum of \$5,000
- Community Equipment Grants: maximum of \$3,000
- Sponsorships: maximum of \$5,000
- Donations: maximum of \$1,000
- International Representation Grants: maximum of \$500
- Junior Development Grants:
 - Maximum of \$100 if activities/events are held in South Australia
 - Maximum of \$200 if activities/events are held interstate
 - Maximum of \$500 if activities/events are held overseas

If 3 members of the same club/institution, attending/competing at the same activity/event, then the maximum amount available to the club/institution (to be shared equally between applicants) is:

- Maximum of \$300 if activities/events are held in South Australia
- Maximum of \$600 if activities/events are held interstate
- Maximum of \$1500 if activities/events are held overseas

11. Further information

For further information or assistance, please contact:

Administration Officer, Community Services
Phone: 8416 6333

7.2 Partnership Agreement with JAFA for the Kodomo no Hi Japan Festival

Brief

This report presents a 'Partnership Agreement' with the Japan Australia Friendship Association (JAFA) to support its annual *Kodomo no Hi Japan Festival* held at Thebarton Community Centre.

RECOMMENDATION

The Committee recommends to Council that it approves the attached Partnership Agreement with the Japan Australia Friendship Association to support its annual *Kodomo no Hi Japan Festival* held at Thebarton Community Centre with the inclusion of an annual contribution of \$10,000 (inclusive of \$3,000 for the hire of the Thebarton Community Centre) and the Partnership Agreement.

Introduction

The Japan Australia Friendship Association (JAFA) holds its annual *Kodomo no Hi Japan Festival* (Festival) which is Adelaide's largest Japanese festival attracting in excess of 5,000 people each year. In Japan, *Kodomo no Hi* (Children's Day) takes place in May each year. The day is set aside to:

- respect children's personalities;
- celebrate children's happiness; and
- represent parents' hopes for their children to grow up strong and healthy.

The Festival, held to promote friendship between Australia and Japan through the exhibition of Japanese culture in Adelaide, is family-friendly, multicultural and inclusive of people from all cultural backgrounds and of all ages. It attracts attendees from all over Adelaide and not just from the City of West Torrens.

Council has recognised, and for many years supported, the Festival by way of a \$3,000 sponsorship as well as in kind assistance. However, at its 17 January 2017 meeting, following JAFA's decision to relocate the Festival to the Thebarton Community Centre and Kings Reserve in 2017, Council approved sponsorship of \$6,000 (inclusive of \$3,000 for the hire of Thebarton Community Centre) and for a future report to be presented regarding a partnership arrangement with JAFA for future *Kodomo no Hi Japan Festivals* as per the following resolution:

1. Council 'approves the sponsorship application from the Japan Australia Friendship Association (JAFA) for \$6,000 for its *Kodomo no Hi Japan Festival* to be held at the Thebarton Community Centre and Kings Reserve on 7 May 2017.
2. A report be presented to a future meeting of the Civic Committee detailing a proposed ongoing partnership arrangement with JAFA for future (post 2017) *Kodomo no Hi Japan Festivals* to be held at the Thebarton Community Centre and Kings Reserve.'

Discussion

JAFA held its annual *Kodomo no Hi Japan Festival* at the Thebarton Community Centre/Kings Reserve for the first time last year. The festival was relocated from Cowandilla Primary School due to construction works being undertaken at the School. However, due to its success at Thebarton Community Centre/Kings Reserve, with approximately 5,000 attendees, JAFA has now requested that the Festival be permanently relocated to Thebarton Community Centre/Kings Reserve.

In light of this request it was considered that a partnership agreement, rather than the uncertainty of annual sponsorship, would be the best option for Council to support the Festival for the following reasons:

- Jafa does not have to submit annual sponsorship applications for the Festival;
- Jafa has surety on the use of the Centre and Kings Reserve and is able to plan the Festival accordingly;
- Council can include any conditions of funding in the agreement i.e. better promotional opportunities during the Festival;
- Council can elect any amount it wishes to provide to the Festival on an on-going basis.

Following the 2017 Festival, a debrief session was held with Jafa at which work on a partnership arrangement commenced. The draft Partnership Agreement (**Attachment 1**) details its main principles as follows:

- a contribution of \$6,000 from Council to cover \$3,000 sponsorship and \$3,000 for hire of the Community Centre;
- an annual booking at Thebarton Community Centre and a staff member to be present at the event;
- assistance from CWT administration with parking controls, fencing, promotion, events support and coordination;
- access to the CWT Community Resource Collection; and
- the term of the Agreement being for 5 years.

However, in reviewing the Partnership Agreement, Jafa has since requested more funding support (**Attachment 2**) to enable it to hire a marquee, at a cost of approximately \$4,000 - \$5,000, for the event. This will enable Jafa to relocate some of the indoor activities outdoors to minimise the overcrowding issues faced by the event in 2017 (**Attachment 3**). Jafa also advised that due to this, as well as increasing expenses, the future of the Festival is at risk if Council is not able to provide the additional funding. This report recommends increasing the amount of funding to Jafa to approximately \$10,000. The extra funds will specifically pay towards two marquees (10 x 18) for outdoors (**Attachment 4**) and an extra generator to supply power to more food stalls.

The current budget provides only \$6,000 for the Festival and any increase in this amount for this year's event will need to be sourced from the community grants budget which is still quite healthy at a balance of \$240k after approval of the applications for funding as detailed in the Community Grants October 2017-January 2018 report contained in this agenda.

Conclusion

This report seeks approval of the Partnership Agreement with Jafa, requested by Council, to enable it to continue to hold its annual *Kodomo no Hi Japan Festival* at the Thebarton Community Centre/Kings Reserve. It also presents a request from Jafa to increase Council's annual contribution amount in the Agreement to \$11,000 (inclusive of \$3,000 to pay for hire of Thebarton Community Centre) to support the ongoing viability and sustainability of the Festival at Thebarton Community Centre given the impact of the centre's size restrictions on the Festival.

Attachments

1. CWT Partnership Agreement with Jafa
2. Jafa Funding Request
3. 2017 Kodomo no Hi Japan Festival Report from Jafa
4. Jafa - Marquee Quote

**Partnership Agreement
Between
The City of West Torrens
And
The Japan Australia Friendship Association Inc.**

1. Context and Background

The Japan Australia Friendship Association (JAFA) annual Children's Festival (Kodomo no Hi Japan Festival) is the largest Japanese festival in South Australia, it is a celebration of the cultural and social links between people of Japan and Australia. This festival is held annually on the first Sunday in May annually in line with the Japanese national 'Children's Day' holiday traditionally held on 5 May each year.

This festival is in line with the City of West Torrens Community Plan aspiration of a community that embraces diversity. This partnership is an opportunity to celebrate the community's cultural diversity through supporting an event that celebrates multicultural heritage.

2. Parties

The parties to this Agreement are the City of West Torrens (CWT) and The Japan Australia Friendship Association Incorporated (JAFA).

3. Principles of Agreement

CWT funds and in-kind support represent a contribution towards meeting the operational costs for JAFA of the annual Kodomo no Hi Japan Festival held at the Thebarton Community Centre. This Agreement includes:

- 3.1 CWT will contribute \$6,000 towards the event each year.
- 3.2 CWT will use its best endeavours to provide JAFA with the Thebarton Community Centre and Kings Reserve for the first weekend (including Friday afternoon and all day Saturday and Sunday) in May subject to any lease agreement between CWT and any third party.
- 3.3 CWT will review parking controls for the event and assist with barrier fencing to protect the soccer pitch on Kings Reserve.
- 3.4 CWT will provide staff at Thebarton Community Centre to assist with troubleshooting on the day.
- 3.5 CWT will assist with promotion of the event through social media and its website events.
- 3.6 CWT's Events Coordinator will provide support and advice where necessary.
- 3.7 CWT will provide items from its Community Resource Collection available for the event subject to availability.

- 3.8 JAFa is responsible for applying for a Special Events Permit each year in regards to the use of King's Reserve.
- 3.9 JAFa will acknowledge CWT as a partner for the event in its advertising leading up the event and on the day.
- 3.10 JAFa will ensure that a risk assessment and an emergency evacuation plan are developed and submitted to the CWT Events Coordinator at least 2 weeks prior to the event.
- 3.11 JAFa is responsible for all aspects of the event, including (but not limited to): set-up, clean-up, waste management, crowd control, Work Health and Safety, staffing, parking control on the day, toilets, security, food safety.
- 3.12 JAFa agrees to abide by the terms and conditions of hire of the Thebarton Community Centre.

4. Terms of Agreement

- 4.1 This Agreement will be for a period of 5 years commencing 1 January 2017 and concluding 30 June 2022, unless terminated in accordance with the processes laid out in Clause 9 of this Agreement.
- 4.2 This Agreement, or any of its terms and conditions, may only be varied by mutual agreement of both parties, confirmed in writing, unless there is a breach in the agreement by one of the named parties.
- 4.3 Funds received under the terms of this Agreement should only be applied by JAFa to achieve the principles as outlined in clause 3.
- 4.4 Funds will be made available to JAFa within the specifications and timeframes as outlined in clause 6.
- 4.5 Unexpended funds from CWT contribution will be reimbursed to CWT within 30 days of the event.

5. Indemnity and Insurance

- 5.1 JAFa must indemnify the Council and its employees, officers and consultants against all claims, demands, expenses, loss or damage in respect of loss or damage to any property, or the death of or personal injury to any person, caused or contributed to by JAFa, a breach by JAFa of this agreement, a wilful unlawful or negligent act or omission of JAFa, and any claim action or proceeding by a third party against the Council or its employees officers and consultants caused or contributed to by JAFa.
- 5.2 This indemnity is reduced by the extent to which the Council contributes to the event giving rise to the claim for the indemnity.
- 5.3 JAFa must hold this event at its own risk in all things and releases the Council and its employees, officers, members and consultants from all claims, actions, proceedings, costs, expenses, losses, suffering, and liabilities incurred by JAFa or its employees, agents, subcontractors and third parties which arise from the performance of the Services.

6. Schedule of Payments

- 6.1 Jafa will invoice CWT for the sum of \$6,000 in January each year, WTCC will pay the invoice within 30 days.
- 6.2 CWT will book the Thebarton Community Centre and Kings Reserve each year for the first weekend of May, and invoice Jafa \$3,000 for the hire fee, for the life of this Agreement.

7. Service Outcomes

Jafa will provide CWT with a report on the Jafa Kodomo no HI Festival within 30 days of the completion of the event. The report will include but is not limited to:

- a financial statement for the event
- attendance figures and statistics
- any qualitative or quantitative data collected at the event
- a summary of the event including activities, successes and required improvements.

8. Dispute Resolution

8.1 General

- 8.1.1 A party must not commence arbitration or court proceedings (except for urgent equitable or injunctive relief) in respect of a dispute under this agreement, unless it first attempts to resolve the dispute by negotiation and mediation under this clause.
- 8.1.2 A party claiming that a dispute has arisen under this agreement must give written notice to the other party specifying the nature and details of the dispute.
- 8.1.3 On receipt of that notice by the other party, the parties must negotiate in good faith to resolve the dispute.
- 8.1.4 If the parties are unable to resolve the dispute within 10 business days, they must promptly refer the dispute:
- in the case of the Council to the Chief Executive Officer; or his representative and
 - in the case of the Consultant to the Consultant's Representative.
- 8.1.5 Those persons authorised to resolve the dispute must meet and attempt to resolve the dispute.

8.2 Mediation

- 8.2.1 If those persons are unable to resolve the dispute within 10 business days of referral, a party may refer the dispute for mediation under the mediation rules of the Law Society of South Australia Inc. to:
- a mediator agreed by the parties; or
 - if the parties are unable to agree a mediator within five business days, a mediator nominated by the President of the Law Society or the President's nominee.
- 8.2.2 The role of a mediator is to assist in negotiating a resolution of the dispute. A mediator may not make a decision that is binding on a party unless that party has agreed in writing.
- 8.2.3 Any information or documents disclosed by a party under this clause:
- must be kept confidential; and
 - may not be used except to attempt to resolve the dispute.
- 8.2.4 Each party must bear its own mediation costs. The parties must bear equally the costs of any mediator

8.3 Arbitration

- 8.3.1 If the dispute is not resolved within 10 business days of appointment of the mediator, a party may refer the dispute to:
- an arbitrator agreed by the parties; or
 - if the parties are unable to agree an arbitrator within five business days, an arbitrator nominated by the Chairperson of the South Australian Chapter of The Institute of Arbitrators and Mediators Australia or the Chairperson's nominee.
- 8.3.2 A referral to arbitration is a submission to arbitration within the meaning of the *Commercial Arbitration Act 2011* (SA).
- 8.3.4 The party serving the notice of arbitration must lodge with the arbitrator a security deposit for the cost of the arbitration proceedings.
- 8.3.5 The arbitrator may determine the amount of costs, how costs are to be apportioned and by whom they must be paid.

8.4 Performance

- 8.4.1 If possible, each party must perform its obligations under this agreement during negotiations, mediation and arbitration proceedings.

9. Confidential Information and Freedom of Information

8.21 Each party agrees that it will not use any confidential information of the other party or allow any confidential information of the other party to be used for any purpose, except for the purposes of and in the manner contemplated by this agreement, and agrees that it will:

- keep confidential except where required by law to disclose such information;
- take reasonable steps to ensure that each party's officers and employees do not disclose to a third party except where required by law;
- maintain proper and secure custody of; and
- not use or reproduce in any form;

any confidential information belonging to the other party. Any departure from a party's obligations pursuant to this clause may only be with the written consent of the other party or as required by law or the terms of this agreement.

8.22 JAFA consents to any disclosures made as a result of the Council complying with its obligations under the Freedom of Information Act, subject to any legally required consultation.

8.23 Unauthorised disclosure of any confidential sections constitutes a breach of a party's obligations under this agreement except where disclosure is required by law.

9. Termination

If one party resolves to terminate the Agreement before 30 June 2022, for any reason other than non-compliance with the terms of the Agreement, the other party should be notified in writing of this intention and the reasons for it.

The notification should be supplied to the other party as soon as is practical and should take into account the budgetary processes and commitments relating to this Agreement and the people affected by it.

11. Notices

A Notice as required by this agreement must be:

- in writing, in English and signed by a person authorised by the sender; and
- hand delivered or sent by prepaid post or facsimile or electronic communication to the recipient's address or facsimile number specified in the Schedule, as varied by any Notice given by the recipient to the sender.

A Notice is deemed to be received:

- if hand delivered, on delivery;
- if sent by prepaid post, two business days after posting (or seven business days after posting if posting to or from a place outside Australia);

- if sent by facsimile, at the time and on the day shown in the sender's transmission report, if it shows that the entire Notice was sent to the recipient's facsimile number last Notified by the recipient to the sender;
- if sent by electronic communication, at the time deemed to be the time of receipt under the *Electronic Transactions Act 1999* (if the notice was being given under a Law of the Commonwealth of Australia).

However if the Notice is deemed to be received on a day that is not a business day or after 5:00pm, the Notice is deemed to be received at 9:00am on the next business day.

10. Signatures

City of West Torrens

Japan Australia Friendship Association Inc

Chief Executive Officer

XXX

Signature

Signature

Date

Date

Witness

Witness

Name

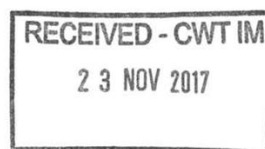
Name

Signature

Signature

Date

Date



JAFA
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Tel/Fax: (08) 8370 8771
kaicho@jafa.asn.au

Ms. Pauline Koritsa
General Manager Business & Community Services
City of West Torrens
165 Sir Donald Bradman Drive
Hilton

15th November, 2017

Dear Pauline,

The Japan Australia Friendship Association has received the draft Partnership Agreement from the City of West Torrens for the Kodomo no Hi Japan Festival and is in the process of reviewing the Agreement.

During the review it was noted that the amount of financial support offered by the City of West Torrens was set at \$6,000 per year. While the Association appreciates this support there are some points that need to be considered.

While this amount is an increase on the support previously provided half of this goes back to the City of West Torrens as rental fee for the use of the Thebarton Community Centre. So, in reality the amount going to the Association is actually \$3,000, which is the amount that has been provided for the more than fifteen years.

This year's festival attracted a substantial increase in attendance and as a result the Community Centre building became quite crowded. As this creates difficulties with crowd control and risk management it will be necessary to move some of the activities conducted in the centre to an outdoor location. This will require the hire of another large marquee at a cost of at \$4 – 5,000.

The financial support the Association receives from both the City of West Torrens and the State Government is not sufficient to cover all expenses incurred in staging such an event and the income from the event takings is used to make up the difference. This year's event produced an increased income but also resulted in significantly higher expenses. In an endeavour to create a family friendly event the Association has kept entry fees and prices relatively low but faced with a substantial increase in expenditure would have to consider increasing fees and prices. However, in the current economic climate this could result in a decrease in attendance and consequently no overall increase in income. In such an event the future viability of the festival would be in question.

The Association has recently established another event AnimeGO! Anime Film festival. The inaugural event was held at Prospect Town Hall last year and this year at Palace Nova Cinemas in Adelaide. This event was supported by both Councils with the City of Prospect providing \$10,000 and the City of Adelaide \$12,000. The attendance at this event is much lower than at the Kodomo no Hi Japan Festival but has the potential to grow in the future with continued support.

JAPAN AUSTRALIA FRIENDSHIP ASSOCIATION

www.jafa.asn.au



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SA 5063
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The Kodomo no Hi Japan Festival has been held in the City of West Torrens since its establishment and the Association would like to continue holding it there in partnership with the City. Therefore, we would like to ask if the amount of financial support offered in the Partnership Agreement could be increased to help meet the expected increase in expenditure required to maintain the festival at the standard that people have come to expect?

The Association is grateful for the support it has received from the City of West Torrens and appreciates the close working relationship that has developed with Council staff. We look forward to entering a partnership and hope that both parties can reach a suitable agreement.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'M. Dunphy', is positioned above the printed name.

Mike Dunphy
President
Japan Australia Friendship Association

JAPAN AUSTRALIA FRIENDSHIP ASSOCIATION

www.jafa.asn.au

KODOMO NO HI JAPAN FESTIVAL 2017

After fifteen years at Cowandilla Primary School this year the festival moved to a new venue – the Thebarton Community Centre.

During the time that the festival was held at Cowandilla it had grown to be the largest volunteer, community based Japan festival not only in South Australia but across the country. Its success had been recognised with both the City of West Torrens and the Australia Day Committee of South Australia awarding it the Community Event of the Year in 2014. Consequently, making a move to a new venue was not done without some trepidation.

As the Centre is a Council owned property the Association was required to fulfil certain requirements. These involved preparation of a Risk Assessment, Venue layout, Evacuation Plan and Work, Health and Safety guidelines for volunteers. Although the preparation of these documents took significant time they will now provide the basis of planning for future festivals at this venue.

In planning for the Festival it was hoped that attendance would not be impacted by the move to a new venue. On the day this concern was quickly allayed as large numbers of people queued to enter and the parking area quickly filled up. By early afternoon parking at the Brickworks shopping centre was full and reports were received that there was no parking available in surrounding streets.

As the attendance continued to grow it became apparent that the space available was not sufficient to allow the venue layout to work efficiently. The Community Centre building quickly filled as people crowded together to see the exhibitions and demonstrations and participate in activities on offer. The forecourt outside was also crowded as people entered and left the building and others patronised the craft and food stalls set up around the perimeter. And out on the oval long queues formed at the food stalls and a picnic atmosphere developed as people sat in groups on the ground.

The feedback that we received was overwhelmingly positive however, there were a number of comments about the cramped space, with the soccer pitch not being used, and the lack of direct access from the community centre building to the oval. The Association has held a debrief of the planning sub-committee and identified areas, such as the venue layout, that can be improved. If more space on the oval is available the main problem of overcrowding can be easily resolved.

Among the VIPs attending the Festival was the Minister for Multicultural Affairs Hon. Zoe Bettison MP. As the Association has a three-funding agreement with Multicultural SA we were very pleased to welcome the Minister so that she could see how the support provided was being well used. We were also pleased to welcome the Mayor Hon. John Trainer OAM and the Thebarton Ward Councillor Cr. Graham Nitschke.

In organising the Festival it was necessary to work closely with Council staff and I would like to express my appreciation for the advice and assistance that was offered by all the staff involved. Without their support the task would have been much more difficult.

The Association is very pleased with the outcome of moving the Festival to the new venue and looks forward to working together with the City of West Torrens to continue presenting a unique community event.

Atlas Event & Party Hire
156 Edward Street, Clarence Gardens SA 5039
Ph: (08) 82972366 Fax: (08) 82973858

Email: sales@atlasevents.com.au
 Website: www.atlasevents.com.au

Adelaide Consolidated Trading Pty Ltd
 ABN: 48 108 743 291 ACN: 108 743 291

Date: Tue 09/Jan/2018 10:32 AM Page 1 of 2

Last Updated: 9/01/2018 10:32:00 AM

Quote No: Q73667

Invoice No:

P/O No:

Bill To: JAPAN AUSTRALIAN FRIENDSHIP
 ASSOCIATION INC
 PO BOX 582
 FULLARTON SA 5063

Delivery To: THEBARTON COMMUNITY CENTRE
 ENTER OFF ASHWIN PD OFF STH RD
 *SEE MAP
 TORRENSVILLE SA 5031

Contact: HERBERT DORFMEISTER

Site Contact: HERBERT 0447000814 OR MIKE
 0412835651

BH Ph:

AH Ph: 82812606

Fax:

Mobile No: 0422188627

Consultant: JANE

Stand/Site No:

Operator: JANE

Delivery: Sat 05-May-2018
 On site at 10am

Use Date: Sun 06-May-2018
 11am until 4pm

Collect Sun 06-May-2018
 Collect at 4pm

Instructions: Call Mike 0412 835 651 to open gate on Ashwin Pd
 10 x 18, 3 sides, no wall at front, must be at least 3m
 from Soccer Field boundary & central between Goals.
 3 x 3 all sides (performers rooms) setup at side of
 Pavilion
 Grass can peg (will be marked out)

Event:

Payment Terms: nett 7 days

Qty	Description	Unit Price	Total Price
Pavilion 3m,			
2	Hoecker 3m x 3m	\$315.00	\$630.00
Pavilion 10m			
1	Hoecker 10m x 18m	\$2,655.00	\$2,655.00
2	Bracing Bar Horizontal P type	\$0.00	\$0.00
Staging - Global			
1	3.6m x 7.2m Stage (Glob)	\$810.00	\$810.00
1	Delivery/collection of Staging- METRO AREA (Glob)	\$165.00	\$165.00
Chairs			
60	WALNUT -Bentwood Chair	\$10.00	\$600.00
Tables			
15	90cm SQUARE Table (White)	\$13.00	\$195.00
Cloths Square/Trestle			
15	White Sq. cloth 1.8m x 1.8m (Alsco)	\$12.10	\$181.50

Notes

*Global Stage on site at Middyay

Quote

Atlas Event & Party Hire
156 Edward Street, Clarence Gardens SA 5039
Ph: (08) 82972366 Fax: (08) 82973858

Email: sales@atlasevents.com.au
 Website: www.atlasevents.com.au

Adelaide Consolidated Trading Pty Ltd
 ABN: 48 108 743 291 ACN: 108 743 291

Date: Tue 09/Jan/2018 10:32 AM

Page 2 of 2

Quote

Quote No: Q73667

Invoice No: Invoice

P/O No:

Bill To: JAPAN AUSTRALIAN FRIENDSHIP
 ASSOCIATION INC

Delivery To: THEBARTON COMMUNITY CENTRE

Salesperson: JANE

Operator: JANE

Qty	Description	Unit Price	Total Price
		Sub Total:	\$5,236.50
	EFT PAYMENT :	Damage Waiver:	\$366.55
	BSB: 035048 Account number: 187855	GST on Hire Surcharge & Damage:	\$33.32
	AFTER HOURS EMERGENCY - 0417 819 237	Labour:	\$480.00
		Delivery:	\$45.00
		Collection:	\$45.00
	PLEASE NOTE: Our tents are specified as	TOTAL AMOUNT:	\$6,173.05
	TEMPORARY STRUCTURES. For the safety of all	QUOTED AMOUNT:	\$6,173.05
	occupants, evacuation is recommended if threatening	GST Component:	\$561.19
	WEATHER occurs.		

7.3 Hamra Centre Hours of Operation 2018 - Easter Weekend

Brief

This report advises of the hours of operation for the Hamra Centre over the 2018 Easter period.

RECOMMENDATION

The Committee recommends to Council that the hours of operation of the Hamra Centre during Easter 2018 be noted.

Introduction

This report advises of the Hamra Centre's hours of operation over the 2018 Easter period.

Discussion

The Hamra Centre Library operating hours will be as follows over the Easter period:

Day	Date	Opening Times
Thursday	29 March 2018	10am - 8pm
Friday	30 March 2018	Closed
Saturday	31 March 2018	Closed
Sunday	1 April 2018	Closed
Monday	2 April 2018	Closed
Tuesday	3 April 2018	10am - 6pm

Online library services will continue to be available to access the catalogue or download free digital eBooks and magazines and the free Wi-Fi can be accessed from outside the Hamra Centre. The external returns chute and the automated sorter will continue to operate over the Easter break.

Conclusion

Notices advising the community of these hours of operation will be posted at the Civic Centre and Hamra Centre as well as on Council's website and social media pages.

Attachments

Nil

7.4 Mural Art Options in City of West Torrens

Brief

This report provides Elected Members with an update regarding increasing opportunities for public art within the City.

RECOMMENDATION

The Committee recommends to Council that the Public Art Strategy continues to be developed with the aim of addressing issues and concerns surrounding public art installations, as well as promoting the introduction and commissioning of both temporary and more permanent works within the City of West Torrens.

Introduction

At the Civic Non-Prescribed General Committee (the Committee) Meeting held on 28 February 2017, Cr Nitschke sought information on options for mural art in the City of West Torrens.

As a result and as part of the annual planning process for the 2017-2018 financial year, an action was included in the Strategy and Business Annual Service Plan to:

'Develop the City of West Torrens' Public Art Strategy and Trail'

Funding was also allocated to the action through the budget process.

The Administration has begun investigating the development of a Public Art Strategy, which includes options for mural art in the City, and subsequently now presents an update report to the Committee for consideration.

Background

Public Art offers an opportunity to create a greater sense of identity and understanding of the values and identity of a place, an artist and/or the community. Public art can express community values, enhance our environment, transform a landscape, heighten our awareness, or question our assumptions. This art is there for everyone - it is accessible and can be interacted with or viewed in a public place.

Public art can take a wide range of forms, sizes, and scales – and can be temporary or permanent. Public art can include murals, sculpture, memorials, integrated architectural or landscape architectural work, community art, digital new media, and even performances and festivals.

Green walls are another way to improve amenity of an area with the added benefits of reducing the impacts of the Urban Heat Island effect, improving air quality and improving building efficiency through heating, cooling and sound insulation.

Public art is often site-specific, meaning it is created in response to the place and community in which it resides. It often interprets the history of the place, its people, and perhaps addresses a social or environmental issue. The work may be created in collaboration with the community, reflecting the ideas and values of those for whom it's created.

The City of West Torrens has a number of public art pieces across the district which have been created in an ad hoc manner. Some pieces were initiated to reduce the incidence of graffiti, such as murals on the Magicians Clubrooms on South Road and the rear of the change room building at Camden Oval. Others were created to reflect on the area's past such as the sculpture in Mulga Reserve, or to activate a particular area such as the partnership between Council and Coca-Cola creating a mural on Coca-Cola's private wall at Thebarton. More recently public art has even been integrated into infrastructure such as fencing and paving in upgrades such as Holland Street, Thebarton.

Discussion

The Administration has undertaken a brief audit of potential locations where mural art could possibly be introduced across the City, in response to Cr Nitschke's request and as part of the development of the Public Art Strategy and Trail. The following sites were identified due to the high incidence of graffiti, their unsightly appearance or their premium (highly visible) location.

Public Sites include, but are not limited to:

- Plympton Community Centre Carpark;
- Civic Office Building (173 Sir Donald Bradman Drive) - western wall facing carpark;
- New Works Depot, Morphett Road, North Plympton;
- Penong Avenue, Camden Park;
- Magicians Clubrooms, South Road;
- Rainwater Tank, Thebarton Community Centre;
- Hamra Centre, external wall of Auditorium or Southern wall;
- Western Youth Centre;
- Hilton Memorial Gardens – fence near playground, eastern wall of drinking fountain.

In addition, a number of privately-owned sites have been identified, some of which face public spaces such as reserves:

- Clifford Street Reserve; rear wall
- Admella Street, Thebarton (Metro Holden shed);
- Kurralta Park Shopping Centre (on Mortimer Street);
- Westside Bikeway – a number of potential sites along the linear park, including the dog park located on Moss Avenue, Marleston;
- Holden Street (rear of Brewery);
- Foodland, Lockleys;
- Thebarton Aquatic Centre;
- Carpark walls of the old Squatters and Foresters pub corner George Street/James Congdon Drive;
- Dew Street side of the Foodland on George Street, Thebarton.

Additional approvals will be required when installing/commissioning public art within private spaces and further investigation is necessary to understand potential ownership and insurance concerns.

A number of public art sites already exist across West Torrens, however, no plan exists regarding the maintenance of the art or its replacement at the end of its life. This results in the diminished quality of the pieces, particularly the murals, and can potentially result in deterioration to a point where public safety is at risk. In addition, there is no up to date register of public art assets across the city, nor guidelines for the commissioning, implementation or maintenance of the work.

Public Art can be a valuable asset within a community by creating a sense of place and identity, and in today's electronic world, the reach of public art can extend beyond the actual site. Viewers may capture a photo of the public art on their smartphone and share the work and the experience with others.

As part of the audit of potential sites undertaken by the Administration, an investigation of neighbouring Councils' management of public art was also undertaken. Public Art Guidelines, Policies and Strategies have been developed by many Councils and the Local Government Association (LGA) in order to address certain concerns and questions surrounding the commissioning of public art such as:

- Property Owner Approval
- Development Approval (if required)
- Public Liability Insurance
- Commissioning/Application Process
- Removal and/or maintenance

- Community/Stakeholder Engagement
- Intellectual Property
- Disability Discrimination Act Compliance
- Risk management
- Engineering specifications
- Timelines

In order to move forward with increasing the number of murals (or more generally, public art) within the city, the Administration recommends the completion of the Public Art Strategy, and the potential engagement of a specialist to offer advice and direction in the progression of the Strategy.

The Public Art Strategy will aim to address the issues listed above, as well as promote the introduction and commissioning of both temporary and more permanent works within the city in a wide variety of artistic mediums (see **Attachments**), including but not limited to:

- Murals;
- Greenwalls;
- Art within infrastructure (such as road stencilling, patterned paving designs, artistic fencing);
- Art within architecture;
- Sculptures;
- Printed decals to be affixed to assets such as toilet facilities etc, and
- Stobie/power pole art (approval must be sought from SA Power Networks).

In addition, the Community Services Department is developing a Public Art Trail (within their current annual service plan) which aims to identify current locations of public art across the city.

It is not anticipated that Council will be responsible for initiating and commissioning all public art installations, however, Council will act as a regulator and offer approvals for local work. The Strategy will offer guidelines to individuals, community groups, businesses and developers wishing to design, support or integrate public art into the local area, within both public and private spaces.

Conclusion

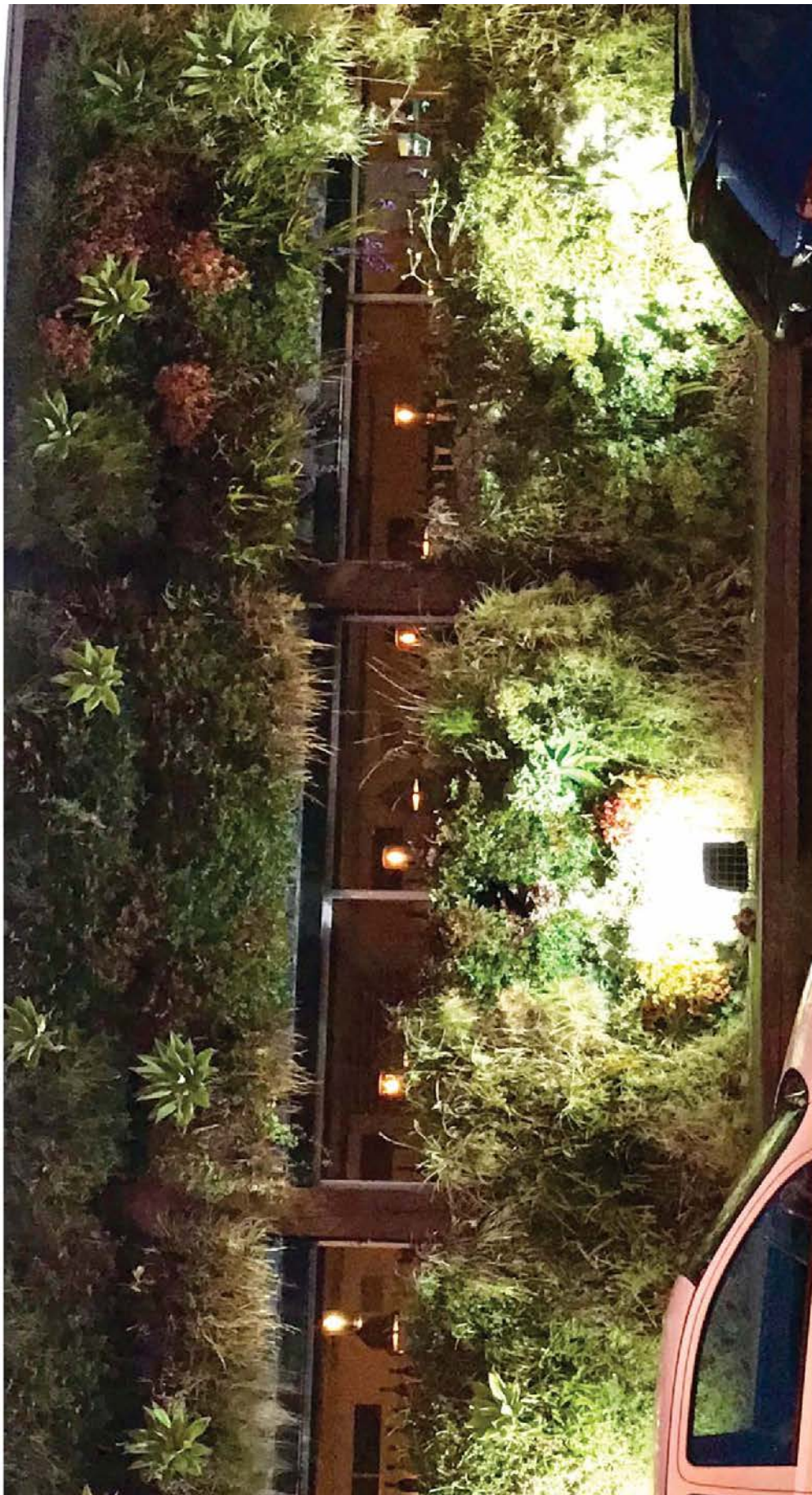
Information regarding options for mural art in the City of West Torrens was sought by Cr Nitschke and subsequently the Administration included an action within the Annual Service Plan for 2017-2018 to develop a Public Art Strategy and Trail. A brief audit of potential locations for public art within the city has been undertaken and neighbouring Councils' approach to public art management has also been researched.

The Administration recommends that the Public Art Strategy continues to be developed with the aim of addressing issues and concerns surrounding public art installations, as well as promoting the introduction and commissioning of both temporary and more permanent works within the city.

The introduction of a variety of public art mediums, across premium as well as unattractive sites, will contribute to the creative appearance of West Torrens and have a positive impact on community identity and sense of place within the city.

Attachments

1. **Greenwall - Republic Hotel, Norwood**
2. **Greenwall - City of Unley**
3. **Road Stencil/Stamping - Goodwood**
4. **Road Stencil/Stamping - Goodwood**
5. **Fence Design - Holland Street**
6. **Decal over Exeloo - Alexandra Dvornik, NSW**
7. **Stobie Pole Art - City of Charles Sturt**















7.5 Tidy Street Competition Judging Panel

Brief

This report presents an amendment to the 2018 Tidy Street Competition judging panel.

RECOMMENDATION

The Committee recommends to Council that, due to the Local Government Election Caretaker Period, the composition of the judging panel for the 2018 Tidy Street Competition be amended to comprise three external judges only.

Introduction

At its 22 August 2017 meeting, the Civic Committee reviewed and approved the Guidelines for the City of West Torrens Tidy Street Competition. Included in those guidelines was a timeline and a judging panel structure. The judging panel structure requires a change for this year due to the Caretaker Period leading up to Local Government elections.

Discussion

The City of West Torrens Tidy Streets Competition is an annual competition whereby groups of residents that live in the same street work together on initiatives that improve the appearance, sustainability and social connection of their street. The timeline for the Tidy Street competition is as follows:

- Launch on Neighbour Day - March 2018 (cost will be approximately \$600)
- Native Plant Giveaway event and Garden/Sustainability expo (coincides with World Environment Day) - June 2018
- Competition close - October 2018
- Judging - early November 2018
- Winner announcement - December 2018

The current judging panel structure is:

- 1 x External judge - garden focus
- 1 x External judge - environmental sustainability
- 1 x External judge - community inclusion focus
- 1 x Elected Member, selected by Council each year

The Caretaker Period for Elected Members in the lead up to the 2018 Local Government Elections will commence on 4 September 2018 and will finish at the conclusion of the elections as declared by the Returning Officer. Due to the Caretaker Period conflicting with the judging period of the competition, it is proposed that for the 2018 year the judging panel comprise only the 3 external judges and no Elected Members.

Conclusion

The 2018 Tidy Streets Competition judging period will conflict with the Caretaker Period for Elected Members in the lead up to the 2018 Local Government Elections. For this reason it is recommended that, for the 2018 year only, the judging panel comprises 3 external judges only.

Attachments

Nil

7.6 Chilli Festival - City of West Torrens

Brief

This report presents a proposal to stage a chilli festival within the City of West Torrens.

RECOMMENDATION

It is recommended to the Committee that it determines its interest in the holding of a chilli festival in West Torrens.

Introduction

Following his attendance at a chilli fest event at Tea Tree Gully in 2017, Councillor McKay formed a view that a similar event would be a good addition to Council's events program. Consequently, he proposed an investigation into the staging of a chilli festival style event in West Torrens.

Discussion

A web-based search for chilli festivals in Adelaide showed that in 2017 two chilli festivals were held in or near Adelaide as follows:

- A herb and chilli festival in McLaren Vale in February
- A 'Chilli-Fest' in Modbury in March.

The herb and chilli festival in McLaren Vale had previously been held for a number of years (2002 - 2012) and was only reinstated in 2017 after a five year hiatus. This is a two-day event staged by Hillside Herbs and focusses on stalls with chilli products, food, the sale of chilli plants and entertainment. It has a \$5 entry fee and is licensed. This event is planned to be held again on 24 and 25 February 2018.

The Chilli Fest 2017 at Modbury was first held last year and also focussed on stalls with chilli products, food and entertainment. It featured 25 stall holders and entry was free. This event was organised by a finance broker based in the Modbury area who had an interest in chillies. Online research shows that this event received mixed reviews from patrons and at this stage there is no indication that it will be occurring again in 2018.

Cr McKay has suggested that the City of West Torrens could deliver an improved version of the Chilli Fest at Modbury and, as such, has provided a list of suppliers who were involved with the 2017 event.

Further online research shows that there is a closed Facebook group called 'Chilli Growers of Adelaide' which currently has more than 1,300 members. This group is for people who grow chilli plants or enjoy eating chilli. This group could be a valuable resource in helping the City of West Torrens investigate the demand for a chilli-style festival, providing contact with potential suppliers as well as marketing the event.

There are hundreds of varieties of chillies based upon four species of capsicum and, as a result, these chillies are used by nearly all cultures in their food preparations including India, south-east Asia, Spain, Italy, Greece, Africa and China, all of which are represented in West Torrens. As such, staging a chilli-style festival would fit well with the demographics in West Torrens.

Council currently stages a multi-cultural festival as part of its Summer Festival series and expanding this to include chilli food, produce and entertainment with a 'spicy' theme could be undertaken with limited additional resources and budget (estimated cost \$6,000).

Alternatively, Council could also look at staging a stand-alone event at another time of year, however this would likely require a longer-term commitment of 3-5 years and strategy to ensure its success, as well as significant investment of funds and resources (estimated cost of \$16,000 excluding staff overtime etc.).

Conclusion

Cr McKay has proposed the holding of a chilli festival in West Torrens as part of Council's community events program. There is no doubt that, based on the demographics of West Torrens, a chilli-style festival could have broad appeal and staging an event as part of the Summer Festival series or as a stand-alone event fits well with Council's Community Plan aspiration of Community Life - a community that embraces diversity.

Staging a chilli event as part of the Summer Festival series is the lowest risk option for Council as it has an established community-base and minimal additional funding and resourcing would be required given resources will be available as part of the Festival.

Staging a stand-alone event could provide another large-style event for our city providing a longer-term commitment is made (similar to the Summer Festival / Fork on the Road series) however, significant additional funds and resources would need to be provided to ensure its success. If this option is chosen, Council should investigate partnering with the Chilli Growers of Adelaide to investigate timing, the style of event to be staged and marketing.

Attachments

Nil

7.7 Community Grants October 2017 - January 2018

Brief

This report presents those community grants applications received since the 24 October 2017 meeting of the Civic Committee.

RECOMMENDATION

The Committee recommends to Council that the distribution of community grants, as detailed in the report and attachment, be approved.

Introduction

Council's Community Grants Program provides funding to eligible groups, organisations and individuals to support community projects and initiatives that are in line with Council's Community Plan. Grant applications are now received all year round rather than in rounds as was the case previously. As such, this report presents the fourteen (14) community, equipment, sponsorship grant applications received since the last meeting of the Committee in October 2017 (**Attachments 1-5**) for the Committee's consideration and recommendation to Council.

Discussion

The maximum funding amounts per grant are as follows:

Community Grant	\$5,000
Equipment Grant	\$3,000
Sponsorships	\$5,000

The table below details those fourteen (14) applications received since the last meeting of the Committee held on 24 October 2017, along with:

- the name of the group/organisation seeking a grant or sponsorship;
- the amount requested;
- whether the group has submitted applications previously; and
- the assessment recommendations of the Administration:

Organisation/Community Group	Grant Request	Requested Amount	Previous applications	Recommendation
EQUIPMENT GRANTS (Maximum \$3,000)				
SMAA Netball Club Inc. <i>Incorporated sporting club located in Marleston.</i>	Purchase of balls, bibs, training bags, first aid stock and other training equipment. The total cost of the uniforms is \$4000.	\$3,000	Nil	\$3,000 (maximum available) <i>Located within CWT and provides sporting opportunities to residents of CWT.</i>

Fulham Community Centre <i>Not-for-profit organisation. Based in Fulham.</i>	Purchase of vacuum cleaner and accessories for the Community Centre. Total cost is \$610	\$610	\$4,335 received in 2016 for event and equipment.	\$610 <i>Located within CWT and provides services to CWT residents (70% of participants are from CWT).</i>
Angels Winterball Club Inc. <i>Incorporated sporting club located in Plympton.</i>	Purchase of baseballs, bats and first aid stock. Total cost is \$3,552.50	\$3,000	\$1,000 was received in 2015 for purchase of equipment.	\$3,000 (maximum available) <i>Located within CWT and provides sporting opportunities to residents of CWT.</i>
COMMUNITY GRANTS (Maximum \$5,000)				
Thai - Australian Association of SA Inc. <i>Not-for-profit organisation. Based in Kurralta Park.</i>	Purchase of event hire items and venue and promotion for the Thai Festival 2018 being held on Kings Reserve on 24/3/2018. Total cost is \$5,000.	\$5,000	Nil	\$5,000 (maximum available) <i>Located within CWT and provides support to Thai people.</i>
Catholic Education SA <i>Incorporated educational institution. Based in Thebarton.</i>	Reconciliation Garden Project - materials. Total cost \$3680.90.	\$3,680.90	Nil	\$3,680.90 <i>Located within CWT and provides services to residents of CWT. Originally submitted as Environment Grant but fits criteria for Community Grant (funding priority 1)</i>
Fiji Seniors Club SA Inc. <i>Not-for-profit organisation. Based in Fulham (meets at Reedbeds Community Centre).</i>	Funding towards cost of equipment and Day Trips. Total cost is \$11,780.	\$4980	\$1,000 was received in 2016 for equipment.	\$4,980 <i>Located within CWT, membership is 43% CWT residents.</i>

Donovan Christie <i>Individual visual artist located at Camden Park.</i>	Purchase of materials to fund and promote Fringe Art Exhibition at Adelaide Airport. Total cost is \$10,501.40.	\$4645.40	Nil	Not recommended for funding <i>Individual artist exhibition and no Incorporated sponsor - does not meet criteria</i>
Richmond Baptist Church Inc. <i>Not-for-profit organisation. Based in Mile End South.</i>	Purchase of sports and outdoor equipment to create 3 Neighbourhood Connection & Engagement Kits for CWT community to borrow. Total cost is \$4,900.	\$4,900	Nil	\$4,900 <i>Located within CWT and providing services specifically to CWT community in partnership with Thriving Neighbourhoods project.</i>
Women's Safety Services SA Inc. <i>Not-for-profit organisation. Based in Mile End.</i>	Purchase of food, entertainment, support, facilitator and transport for a series of 5 multicultural events to be held at Women's' Shelter in mile End. Total cost is \$5,000.	\$5,000	Nil	\$5,000 (maximum available) <i>Located within CWT and providing services to women and children in domestic violence situations. 60% CWT residents.</i>
Lockleys Primary School <i>Educational Institution. Based in Lockleys.</i>	Purchase of film hire equipment, portable toilets, and promotional signage for outdoor cinema event open to the whole community. Total cost is \$5,100.	\$2,900	\$5,000 received in 2016 for centenary project and event.	\$2,900 <i>Located within CWT, students 90% CWT residents, event open to all CWT community</i>

SPONSORSHIPS (Maximum \$5,000)				
Adelaide Bangladeshi Cultural Club Inc. <i>Incorporated cultural club based in Plympton.</i>	Funds to go towards purchase of stage equipment hire, sound system hire, costumes for a Multicultural Festival Event to be held at Cowandilla Primary School on 21 April 2018.	\$5,000	\$1000 Equipment Grant and \$3000 Sponsorship Grant received in 2016/2017	\$5,000 (maximum available) <i>Located within CWT and attracts CWT residents.</i>
Athletics SA Inc. - Running SA <i>Incorporated sporting club located in Torrensville.</i>	Funds to offset costs of traffic management and marking for community fun run being held in CWT on 17/6/2018.	\$3,000	Nil	\$3,000 <i>Located within CWT and attracts CWT residents.</i>
Koori Kids - NAIDOC Week School Initiative <i>Incorporated non for profit organisation.</i>	Funds to be spent specifically on primary schools located in WTC to include them in NAIDOC Week school initiative.	\$450	\$450 received in 2016/2017 for the same initiative.	\$450 <i>Located within CWT and attracts CWT residents.</i>
OTHER				
Jim Taylor 21 year old athlete residing in Richmond selected for Special Olympics National Games	Funds to assist with costs of participating in Special Olympics National Games. Total cost is \$1,800.	\$500	Nil	\$500 Jim is a resident of CWT, Jim has been selected to represent SA in National Olympics, Jim has a disability and works at MINDA Inc. - cannot afford participation costs due to low income.

The 2017/18 budget for community grants is \$121,000. In addition, \$75k was carried forward from the 2016/17 budget to this budget. In addition, the \$200k which was placed in reserves at the March 2017 budget review was brought back into the budget resulting in an overall budget \$396k for community grants for the 2017/18 financial year.

A total of \$113,477 worth of grant funding has been approved since the commencement of the 2017/18 financial year. The recommended grant approvals in this report total \$42,020.90, if this amount is approved the total grant expenditure for 2017/18 so far will be \$155,497.90 leaving a balance of **\$240,502.10**.

Conclusion

This report presents those community grant, sponsorship and equipment applications received since 24 October 2017 for consideration by the Committee and subsequent recommendation to Council.

Attachments

- 1. Equipment Grant Applications Feb 2018**
- 2. Community Grant Applications Feb 2018**
- 3. Sponsorship Applications Feb 2018**
- 4. NAIDOC Week 2018 - School Initiative Proposal**
- 5. NAIDOC Week 2017 - Report**

Equipment Grants 17-18

Equipment Grants application

Application EQG000021718 From SMAA Netball Club

Eligibility and Contact Details

* indicates a required field

Applicants: please note

Please read the [Guidelines for City of West Torrens Grants and Sponsorships](#) before you click submit.

An online application to our grants program is an acceptance that the applicant agrees to the City of West Torrens conditions for any grant approval.

Incomplete applications and/or applications received after the activity/event date will not be considered.

Privacy Notice

City of West Torrens pledges to respect and uphold your rights to privacy protection under the Australian Privacy Principles (APPs) as established under the Privacy Act 1988 and amended by the Privacy Amendment (Enhancing Privacy Protection) Act 2012. To view our privacy statement, go to [City of West Torrens - Privacy](#)

Applicant Organisation Details

Applicant organisation name *

SMAA Netball Club

Please use your organisation's full name. Check your spelling and make sure you provide the same name that is listed in official documentation such as with the ABR, ACNC or ATO.

Primary (physical) address *

2 Retallack Ave, Marleston, SA, 5033, Australia

Marleston SA 5033

Must be an Australian postcode.

If your organisation operates in multiple locations or from multiple offices, please pick one as your primary address.

Postal address (if different to above)

PO Box 287

Henley

Henley Beach SA 5087

Applicant website

<http://www.smaanetballclub.com.au>

If available. Must be a URL

Primary contact person *

Miss Kerry Winkley

This is the person we will correspond with about this grant

Position held in organisation *

Secretary

e.g. Manager, Board Member, Fundraising Coordinator

Equipment Grants 17-18

Equipment Grants application

Application EQG000021718 From SMAA Netball Club

Primary phone number *

Back-up phone number

Fax number

If applicable

Primary contact person's email address *

This is the address we will use to correspond with you about this grant.

Organisation Details

* indicates a required field

Describe why your organisation exists, what does it aim to achieve and how? *

SMAA Netball Club is a netball club located in Marleston. We have over 250 kids playing Netball all year round. We are a community based netball club who is a part of the Uniting Church Competition. We have grown significantly over the years so were very excited when we moved our home base to Marleston. We aim for players to attain skills and sportsmanship qualities along with keeping children involved in team sport and physical exercise. We like to include parents in roles such as coaching, umpiring, roles on the committee and helping out around the club.

Must be no more than 100 words.

Does your organisation have an ABN? *

☒ Yes ☐ No

ABN *

17 994 722 184

Information from the Australian Business Register	
ABN	17 994 722 184
Entity name	St Michael And All Angels Netballclub Inc
ABN status	Active
Entity type	Other Incorporated Entity
Goods & Services Tax (GST)	No
DGR Endorsed	No
ATO Charity Type	Not endorsed More information
ACNC Registration	No
Tax Concessions	No tax concessions

Equipment Grants 17-18

Equipment Grants application

Application EQG000021718 From SMAA Netball Club

Main business location 5022 SA

Information current as at 12:00am today

Must be an ABN

What type of not-for-profit organisation are you?

- ☐ Educational institution (includes pre-schools, schools, universities & higher education providers)
- ☐ Religious or faith-based institution
- ☐ Philanthropic organisation
- ☐ Peak body
- ☐ Social enterprise
- ☐ International NGO
- ☐ Professional association
- ☐ Healthcare not-for-profit
- ☒ Community group
- ☐ Political party / lobby group
- ☐ Research body
- ☐ General not-for-profit (i.e. none of the sub-types listed above)

Please choose the option that best applies to your organisation.

What is your organisation's annual revenue?

- ☒ Less than \$50,000
- ☐ \$50,000 or more, but less than \$250,000
- ☐ \$250,000 or more, but less than \$1 million
- ☐ \$1 million or more, but less than \$10 million
- ☐ \$10 million or more, but less than \$100 million
- ☐ \$100 million or more

Your revenue includes grants, donations, and other fundraising activities, fees for services, sale of goods, interest, royalties and in-kind donations that have been included in your accounts as 'revenue'. The Australian Charities and Not-for-profits Commission (ACNC) has more detailed information here: www.acnc.gov.au/ACNC/Manage/Reporting/SizeRevenue/ACNC/Report/SizeRevenue.aspx

What is your organisation's legal structure?

- ☐ Unincorporated association
- ☒ Incorporated association
- ☐ Cooperative
- ☐ Company limited by guarantee
- ☐ Indigenous corporation, association or cooperative
- ☐ Organisation established through specific legislation
- ☐ Trust
- ☐ Unknown
- ☐ Other:

If your organisation is unincorporated it must have an auspice organisation

Equipment Details

* indicates a required field

How does the purchase of this equipment align to the strategic priorities of Council as outlined by the Community Plan? *

We can provide West Torrens members a healthy and safe environment to send their children where they will feel part of a community that embraces diversity. We bring together

Equipment Grants 17-18

Equipment Grants application

Application EQG000021718 From SMAA Netball Club

people to learn new skills, meet new people and keep active. We have teams available for people of all ages from to 100.

Must be no more than 150 words.

To refer to the City of West Torrens Community Plan go to <https://indd.adobe.com/view/cdf238c2-6408-493c-b378-4e81069d4783>

Does this application respond to one or more of the program priority areas? *

Community Life:

Within West Torrens Council we provide people of all ages, abilities and cultural backgrounds opportunities to pursue a sport which encourages connected lifestyles in a healthy and safe environment.

Must be no more than 150 words.

For Program Priority areas, refer to Page 2 of the Guidelines for City of West Torrens Grants and Sponsorships.

How does the purchase of this equipment demonstrate innovation? *

The purchase of this equipment will provide people with good training tools to help develop the players and participate. We need to keep our first aid kits stocked to provide a safe environment for players.

Must be no more than 150 words.

How do you plan to engage the target groups this equipment is for? *

We invite players to join our club through social media, newsletters. One of the most important training practices it to have good strong netballs and enough for everybody to participate.

Must be no more than 150 words.

Do you have a plan for how this equipment will be used? Does your plan consider risks involved, and how you will work with partner organisations (if applicable)? *

The first aids kit supplies will enable us to provide basic first aid to all the players as each team will be allocated a first aid kit. Each team is given 3 training balls to train with.

Must be no more than 150 words.

Reporting your success

How will you know if you have achieved your intended outcomes? *

Players having enough balls to practice with and each team has heir own first aid kit.

Must be no more than 150 words.

Will the project be carried out in partnership with other relevant organisations? *

☐ Yes

☒ No

What will the grant funds be spent on?

Equipment (specify)

New Netballs *
Bibs
Training Bags
New Stock for First Aid Kits

Equipment Grants 17-18

Equipment Grants application

Application EQG000021718 From SMAA Netball Club

Training equipment such as cones

What is the total cost of the proposed purchases? *

\$4,000.00

Must be a dollar amount.

What is the amount sought from Council? *

\$3,000.00

Must be a dollar amount.

What is the amount to be funded by your organisation? *

\$1,000.00

Must be a dollar amount.

Documentation checklist and further information

Attached is:

Supporting documents that may be appropriate (maximum of two pages)

No files have been uploaded

Maximum 25mb, recommended size no bigger than 5mb

Three quotes for purchases of any items more than \$1000

No files have been uploaded

Maximum 25mb, recommended size no bigger than 5mb

Previous Grants received from Council

If applicable, please list all grants received from the City of West Torrens in the past three years.

Amount	Date received	Project, initiative or resource

Certification and Feedback

* indicates a required field

Certification

Equipment Grants 17-18

Equipment Grants application

Application EQG000021718 From SMAA Netball Club

I certify that to the best of my knowledge the statements made within this application are true and correct.

I also confirm that I have read and understood the conditions for funding as outlined in the [Guidelines for City of West Torrens Grants and Sponsorships](#) and accept and agree to abide by the conditions therein.

I also accept and agree to abide by any additional conditions outlined in any approval letter.

I agree *

☒ Yes ☐ No

Name of authorised person *

Mrs Kerryyn Winkley
Must be a senior staff member, board member or appropriately authorised volunteer

Position *

Secretary
Position held in applicant organisation (e.g. CEO, Treasurer)

Contact phone number *

Must be an Australian phone number.

Mobile number

Contact Email *

Must be an email address.

Date *

23/01/2018
Must be a date

Applicant Feedback

You are nearing the end of the application process.

Before you review your application and click the **SUBMIT** button please take a few moments to provide some feedback.

This section is not mandatory

Please indicate how you found the online application process:

☒ Very easy ☐ Easy ☐ Neutral ☐ Difficult ☐ Very difficult

Please provide us with your suggestions about any improvements and/or additions to the application process/form that you think we need to consider.

**100% Netball**

19a Howie Ave,
Torrensville SA 5031

Phone: 08 8351 7333

Fax:

netball@100netball.com.au

www.100netball.com.au

Quote

Estimate No: 3822SM

Date: 30/01/2018

For: Bron
ST Michaels Netball Club "SMAA"

Code	Description	Quantity	Rate	Amount
NBGM500	Gilbert Eclipse/M500 Size 5	30	\$34.00	\$1,020.00
NBGSP5	Gilbert Spectra/T500 Size 5	50	\$23.00	\$1,150.00
T400	T400 Netballs size 4	20	\$21.00	\$420.00
NBGM400	Gilbert Eclipse/M500 Size 4	5	\$34.00	\$170.00
EQGOSBS	Gilbert Over Should Bibs Senior	2	\$70.00	\$140.00
EQGOSBJ	Gilbert Over Should Bibs Junior	4	\$70.00	\$280.00

Subtotal	\$3,180.00
GST	\$318.00
Total	\$3,498.00

This Quote last for 30 days and a 30% Deposit is Required to enable us to start work on your order.

If you have any questions in regards to your quote or need any further assistance please don't hesitate to contact me or any member of our team.

Thank you

Maddison

08 8347 1914

DG Sporting Australia / 100%netball
Head Office: 670 Port Road Beverley SA 5009
Ph: (08) 8347 1914 / Fax: (08) 8445 7817
A.B.N. 18 662 572 297

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equipment

COACHING AND RESOURCES



COACHING WHITEBOARD

FEATURES

- White board with full and half court markings

from \$25



COACHING MASTER FOLDER

FEATURES

- Large zip up coaching folder
- Magnetic whiteboard & paper magnets

from \$44



LCD TIMER

FEATURES

- Count up or count down timer
- Size: 8cm x 9cm, 1cm LCD digits
- Includes 1 x AA battery

from \$23



GILBERT TIMER

FEATURES

- Universal timer
- Easy to read and easy to set
- Features 24hr clock
- Count down and count up modes

from \$20

X5 = \$115



SUMO BAG

FEATURES

- 1680 denier nylon with reinforced base
- Internal retractable trolley system
- Asorted zippered base compartments
- Adjustable/detachable shoulder strap

from \$76

size: 82w x 37d x 33h



SWISS BAG

FEATURES

- Multiple carry hauls
- Deluxe padded shoulder strap
- Super light weight construction
- Inline skate wheels

from \$60

1800 100 NETBALL



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equipment

48cm WHEEL BAG

FEATURES

- Deluxe 600D material with PVC backing
- Heavy duty No.10 zippers on all main compartments
- Large pullers with string
- Strengthening rivets on all main stress points
- T0704TW Models with internal trolley system and roller blade wheels

from \$45



65cm WHEEL BAG

FEATURES

- Deluxe 600D material with PVC backing
- Heavy duty No.10 zippers on all main compartments
- Large pullers with string
- Strengthening rivets on all main stress points
- T0704TW Models with internal trolley system and roller blade wheels

from \$50



90cm WHEEL BAG

FEATURES

- Deluxe 600D material with PVC backing
- Heavy duty No.10 zippers on all main compartments
- Large pullers with string
- Strengthening Rivets on all main stress points
- T0704TW Models with internal trolley system and roller blade wheels

from \$88



CLUB KIT BAG

FEATURES

- Team kit bag with wheels for easy transportation
- Sizeable main compartment
- Large end pocket for additional storage
- Durable base and wheels
- 40cm H x 82cm W x 38cm D (125 litres)

from \$70



WATERPROOF TEAM BAG

FEATURES

- Zipper on top for ease of access
- Extra strong construction with superior leak resistance
- Made from heavy duty waterproof polyethylene
- Available with handles

from \$30



Colours Available

245cm x 90cm

Big enough to fit your whole squad's bags!

All prices quoted are exclusive of GST and subject to change without prior notice.

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medical SPORTS TAPES



PREMIUM TRAINERS Selection Rigid Strapping Tape

RIGID TAPE
25mmRIGID TAPE
38mmRIGID TAPE
50mm

X 30 = \$150.00

FEATURES

- Features serrated edges for easy tearing
- For use on areas of stress during moderate to vigorous exercise
- Roll length 13.7m long

PREMIUM TRAINERS Selection EAB Stretch Tape

EAB TAPE
50mmEAB TAPE
75mm

FEATURES

- Provides strong elastic support to joints during high stress activity
- Features a central pink line for proper alignment to muscular & joint structure
- Roll length 4.5m long



SECOND SKIN BLISTER KIT

A compact 5 1/2" x 4 1/4" resealable pouch for convenient protection, prevention and relief from friction, pressure and blisters.



ICE BAG N STRAP

No-kill ice and compression treatment system that molds around injured joints and body parts. It combines an ice bag with a stretch holder for compression.



COLD/HOT PACK

Reusable gel pack can be frozen or heated for desired effect. Mainly used for the application of cold therapy. Helps in the reduction of swelling in soft tissue injuries.

X 10 = \$70.00

89

elite MARQUEE

CUSTOMISABLE SUBLIMATED MARQUEE



FEATURES

- Sublimated marquees can be printed on all sides to give your club maximum exposure at events
- Nylon material is flame, wind, UV and water resistant
- Steel joints are adjustable and interlocking, which allows maximum stability and customisation
- Water gutters are available to allow extra water tightness and easy drainage
- Huge range of sizing and styles available
- Tents include all required pegs and ropes, and a carry bag



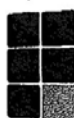
All prices quoted are exclusive of GST and subject to change without prior notice.

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equipment

COURT MARKERS

SPACE STATIONS SET



FEATURES

- Great way to start & finish activities
- Stations come as a set of 6
- Size: 310mm square

COURT MARKING SET



FEATURES

- Colour coded set of six PVC markers
- Numbered 1 - 6 in both numerals & words
- 25cm diameter



NUMBERED DISKS

FEATURES

- 25cm discs with non-slip surface
- Discs are numbered 1-20
- Great for circuits and warm ups



MARKING DISK

FEATURES

- Use ground markers for station games
- Made from a special rubber powder
- The markers are extremely durable and slip resistant
- 245mm diameter

MARKING DISK SET OF SIX



FEATURES

- Six different colours in the set
- Extremely durable and slip resistant
- 230mm diameter

MARKING ARROWS SET OF SIX



FEATURES

- Six different colours in the set
- Extremely durable and slip resistant
- 380mm x 90mm

MARKING STARS SET OF SIX



FEATURES

- Six different colours in the set
- Extremely durable and slip resistant
- 250mm tip to tip

MARKING FEET SET OF SIX



FEATURES

- Six different colours in the set
- Extremely durable and slip resistant
- 230mm heel - big toe

MARKING SHAPE PACK

FEATURES

- Five Sets with six different colours in each set
- Extremely durable and slip resistant
- Hands / Feet / Stars / Squares
- 42 pieces in total

from \$140

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equipment

COURT MARKERS

FLEXIBLE FIELD MARKERS 6cm



FEATURES

- Collapsible and light weight
- 19cm diameter x 6cm high
- 5 colours, sold separately

20 FLEXIBLE MARKERS



FEATURES

- Set of 20 flexible markers, 9cm high
- Including carry stand
- Colours of your choice from pictured

FLEXIBLE FIELD MARKERS 9cm



FEATURES

- Collapsible and light weight
- 19cm diameter x 9cm high
- 5 colours, sold separately

COLLAPSABLE DOME MARKER



FEATURES

- Durable plastic
- These terrific domes return to their original shape if crushed
- 20cm x 9cm

BOXED SET OF 30 MARKERS



FEATURES

- Boxed set of 30 markers, 5cm high
- Including carry stand
- 5 colours per set, colours may vary

BOXED SET OF 40 MARKERS



FEATURES

- Boxed set of 40 flexible markers
- 7cm high, including carry stand
- 4 colours per set, colours may vary

100% netball
supplying 80% of your netball gear
1800 100 NETBALL

HOLDER FOR FLEXIBLE MARKERS



FEATURES

- Carries up to 50 markers



REBOUND NET

FEATURES

- Handheld rebound net ideal for improving hand eye coordination and reaction times
- The rebound netting rockets the ball off the frame at any angle the coach requires
- Lightweight steel frame is 50cm x 50 cm and includes handles
- Rebound surface area is 45cm x 45cm

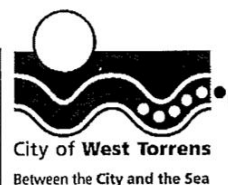
from \$65

All prices quoted are exclusive of GST and subject to change without prior notice.

Application Form Community and Environment Grant Program

RECEIVED - CWT IM
27 NOV 2017

Civic Centre
165 Sir Donald Bradman Drive
Hilton, SA 5033
Tel (08) 8416 6333
Fax (08) 8443 5709
Email csu@wtcc.sa.gov.au
Website westtorrens.sa.gov.au


Notes:

1. Please read the Community and Environment Grant Guidelines prior to completing this application.
2. Please attach any additional information and supporting statements.
3. Please type or print legibly.
4. **Please note that applications must be completed in full or they will not be accepted.**

1. Applicant / organisation details

Please indicate grant type: <input checked="" type="checkbox"/> Community <input type="checkbox"/> Environment			
Name of individual:		Name of organisation: FULHAM COMMUNITY CENTRE	
Address: 19 FITCH RD			
FULHAM SA		P/Code: 5024	
Location address of organisation/group (if different to postal address):			
Individual/organisation contact details:		FULHAM COMMUNITY CENTRE	
Telephone: 82351644	Mobile:	Fax: 82351644	Email address: admin@fulhamcc.com.au

2 About the applicant

If the applicant is an individual go to section 3, otherwise, is the applicant a:

<input checked="" type="checkbox"/> Community group/organisation	<input checked="" type="checkbox"/> Not for profit organisation											
<input type="checkbox"/> School or educational institution	<input type="checkbox"/> Other:											
Is the organisation incorporated?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No (if no, complete section 4)											
Does your organisation have an ABN?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No (if no, complete section 4)											
If yes, please provide the number:	<table border="1" style="display: inline-table; text-align: center; width: 150px;"> <tr> <td>2</td><td>8</td><td>2</td><td>0</td><td>2</td><td>2</td><td>9</td><td>2</td><td>7</td><td>9</td><td>5</td> </tr> </table>	2	8	2	0	2	2	9	2	7	9	5
2	8	2	0	2	2	9	2	7	9	5		
Is your organisation listed for GST?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No											

Note: If your organisation is not incorporated you will need a sponsor - an incorporated body to accept the legal and financial responsibility for the project. Please ensure that you attach a letter of agreement from the sponsor organisation, confirming its acceptance of responsibility for the project and complete the sponsor organisation information at section 4.

What are the aims and the objectives of your organisation or group?													
PLEASE SEE ATTACHED SHEET - MISSION STATEMENT + OBJECTIVES													
What number, or percentage, of your members reside within the City of West Torrens? <u>70%</u>													
What is the current total membership of your organisation/group? <u>500+ per week</u>													
How is your organisation/group managed (please tick ✓ appropriate box)													
<input type="checkbox"/> Advisory Board		<input type="checkbox"/> Board of Management											
<input type="checkbox"/> Other (please specify):		<input checked="" type="checkbox"/> Management Committee											
3. If the application is from an individual													
Do you have an ABN:		<input type="checkbox"/> Yes <input type="checkbox"/> No											
If yes, please provide the number:		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25px; height: 20px;"></td> <td style="width: 25px; height: 20px;"></td> <td style="width: 25px; height: 20px;"></td> <td style="width: 25px; height: 20px;"></td> <td style="width: 25px; height: 20px;"></td> <td style="width: 25px; height: 20px;"></td> <td style="width: 25px; height: 20px;"></td> <td style="width: 25px; height: 20px;"></td> <td style="width: 25px; height: 20px;"></td> <td style="width: 25px; height: 20px;"></td> </tr> </table>											
Are you registered for GST?		<input type="checkbox"/> Yes <input type="checkbox"/> No											
Name of sponsor organisation:													
Address:													
			Post code:										
Agrees to receive funds on behalf of:													
Name:		Position in organisation:											
Telephone:	Mobile:	Facsimile:	Email:										
Signature:			Date:										
4. Requirement for groups without an ABN to have a sponsor													
Name of sponsoring organisation:													
ABN:		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25px; height: 20px;"></td> <td style="width: 25px; height: 20px;"></td> <td style="width: 25px; height: 20px;"></td> <td style="width: 25px; height: 20px;"></td> <td style="width: 25px; height: 20px;"></td> <td style="width: 25px; height: 20px;"></td> <td style="width: 25px; height: 20px;"></td> <td style="width: 25px; height: 20px;"></td> <td style="width: 25px; height: 20px;"></td> <td style="width: 25px; height: 20px;"></td> </tr> </table>											
Are you registered for GST?		<input type="checkbox"/> Yes <input type="checkbox"/> No											
Address:													
			Post code:										
Agrees to receive funds on behalf of (<i>insert group's name</i>):													
Person authorised by sponsor to sign:		Position in organisation:											
Telephone:	Mobile:	Facsimile:	Email:										
Signature:			Date:										

5. About your group

Describe why your organisation exists, what does it aim to achieve and how?

SEE ATTACHED MISSION STATEMENT + OBJECTIVES
+ STRATEGIC PLAN

If successful, what do you intend doing with the grant funds?

PURCHASE VACUUM CLEANER + ACCESSORIES.

How does that line up with your organisation's purpose?

TO PROVIDE A VENUE THAT IS CLEAN, RESOURCED +
COMPLIANT TO ATTRACT COMMUNITY MEMBERS TO THE CENTRE

What do you expect to achieve by obtaining a grant? TO PURCHASE A VACUUM CLEANER
FOR THE USE OF CLEANER. THE CURRENT VACUUM IS OLD + SHARED
BY ALL USERS. GOOD CARPET CLEANING SHOULD STOP THE NEGATIVE
FEEDBACK REGARDING THE 'MUSTY' SMELL OF THE CENTRE.

Will the project be carried out in partnership with other relevant organisations? ☐ Yes ☒ No

If yes, who is involved and what will their role/contribution be?

Name of organisation	Contact person	Role/contribution

How will you maintain your project, initiative or resource in the longer term without ongoing funding?

PROJECT WILL REQUIRE MINIMAL ONGOING FUNDING.
REPLACEMENTS BAGS WILL BE INCLUDED IN BUDGETED CLEANING COSTS

6 What will the grant funds be spent on?☒ Equipment (specify)☐ Materials (specify)☐ Other (specify)

NILFISK GDS BACKPACK
VACUUM CLEANER \$449.00
FLOOR TOOL \$29.95
VACUUM BAGS
5 @ \$19.95 \$99.75
ROD (IF REQUIRED) \$30.00
\$608.70

What is the total cost of the proposed purchases? \$610

What is the amount sought from Council? \$610

What is the amount to be funded by your organisation/others? \$0

For Environment Grant applications only

How will your project demonstrate significant benefit for the environment?

7. Publicity and Promotion

How will you promote your project, initiative or resource (tick ✓ the relevant boxes)

☒ Signage☒ Newsletter☐ Official launch☐ Other (specify):**8. Reporting your success**

How will you know if you have achieved your intended outcomes?

VACUUM CLEANER PURCHASED + BEING USED

CARPETED FLOOR IS CLEANER, (VISIBLE EVIDENCE + SMOU)
CESSATION OF NEGATIVE FEEDBACK.**9. Previous Grants Received from Council**

Please list all grants received from the City of West Torrens in the past three years.

Amount	Date received	Project, initiative or resource
\$46 523	ANNUAL	PARTNERSHIP AGREEMENT
\$1391.50 (125235) TAXI	2016	BASIC CAR MAINTENANCE
\$2134.00 (1940.65)	2016	FAMILY FUN DAY
\$810.00	2016	TABLE CLOTHS / APRONS

How will your project proceed if the full grant amount is not available or your application is declined?

PROJECT WILL NOT PROCEED WITHOUT FUNDING

10. DeclarationI, ROSE DUNN hereby certify that I have been authorised to prepare and submit this application on behalf of the applicant and that the information contained in the application is true and correct to the best of my knowledge.

Title <u>MS</u>	Given name <u>ROSE</u>	Family name <u>DUNN</u>
Position held: <u>COORDINATOR - FULHAM COMMUNITY CENTRE</u>		
Address: <u>19 FITCH RD</u>		
<u>FULHAM SA</u>		Post code: <u>5024</u>
Signature: <u>[Signature]</u>		Date: <u>22/11/17</u>
Telephone (daytime) <u>8235 1644</u>	Mobile:	Email address: <u>admin@fulhamcc.com.au</u>

11. Documentation checklist and further information

Attached is:

- ☐ Supporting documentation that may be appropriate (maximum of two pages).
- ☐ Three quotes for purchases of any items more than \$1,000.

12. Where to send your completed application**Community Grants**

Administration Officer Community Services
City of West Torrens
165 Sir Donald Bradman Drive
Hilton SA 5033
Telephone: 8416 6333

Environment Grants

Environment Officer
City of West Torrens
165 Sir Donald Bradman Drive
Hilton SA 5033
Telephone: 8416 6333

Community grants**Applications open**

All year round

Environment grants**Applications open**

All year round

Please note: Community Grants are currently under review.

MISSION STATEMENT

To provide a centre which is accessible to all in our community, and acts as a catalyst to promote and meet the needs of the local community.

OBJECTIVES

1. To work with the local community to help identify needs.
2. To encourage community involvement in the organisation of the Centre's activities.
3. To introduce participants to outside resources and activities, creating an awareness of neighbourhood community facilities.
4. To facilitate interaction between local community residents via common interest groups, enabling greater sharing of experience and knowledge of members as well as developing a more empathic understanding of social problems facing members.
5. To liaise with, and lobby as necessary, the City of West Torrens for assistance to ensure that the Centre is able to achieve its goals in meeting the needs of the community.
6. To ensure that the community knows of the facility and all have access to it, regardless of race, age, status, creed, nationality or political beliefs.

Member of Community Centres SA

Strategic Plan 2016 - 2019

Goals

- Viability
- Marketing
- Engagement
- Volunteers
- Commitment to governance

Viability

- ~ To have a responsible and effective management structure, policies and procedures in place to ensure the continuing viability of the centre
- ~ Acquire sufficient funds/ resources and effectively manage these to meet the centres short and long term financial obligations
- ~ To change and stay current with the times

Marketing

- ~ Strategy and plans in place to ensure the RCC is marketed effectively to the local community
- ~ Create a brand that reflects the ethos of the community centre and utilises this throughout its marketing and branding campaign
- ~ Signage – Clear signage on the centre grounds and on Tapleys Hill Rd
- ~ Newsletter – Create a fun quarterly newsletter which is distributed throughout the local community
- ~ Points of contact also include: noticeboards, flyers and pamphlets (distributed, well stocked and up to date) Website/Facebook/Twitter, Messenger/WTCC Talking Points and Radio
- ~ Branding – logo on all correspondence, badges, uniforms, letterheads, business cards, pigeonholes and followed through on website and media points of contact
- ~ Records - up to date internet address book, distribution lists, centre groups, community groups and schools,
- ~ Annual Report available for the community to review
- ~ To have an ongoing, and diverse range of viable activities that appeal to the broad range of demographics
- ~ Continue to enhance the use of technology and social media tools to the centres advantage

Engagement

- ~ Remain relevant
- ~ Linking services, information, referral and social groups
- ~ Develop partnerships, increase involvement, review and feedback to create sense of ownership by local community,
- ~ Stay abreast with changing demographics and needs within the community,
- ~ Support and promote the provision of relevant, viable programs and activities to current and potential users,
- ~ Consultation process in place to ensure viability
- ~ Facilitate exchange of information, learning and intellectual development

Volunteers

- ~ Our goal is to make RCC a great place for all volunteers to participate in programs, assist with different activities and develop their personal interests.
- ~ We will incorporate a review and feedback system so volunteers are heard and ideas are tended to promptly.
- ~ Induction packages will be maintained, reviewed and relevant checks will be in place such as police checks, referee checks etc to adhere to the child safe environment and RCC Policy
- ~ There will also be a mentoring program introduced to ensure volunteers are made to feel welcome into the community centre
- ~ Volunteers will nominate their preferred activities and skill set they wish to bring to RCC
- ~ Volunteers will be given opportunity to increase their skill set and receive relevant training

Commitment to Governance

- ~ To have a responsible and effective management structure in place
- ~ All policies and procedures easy to read and accessible to ensure the continuing viability of the centre
- ~ Aim to achieve service excellence accreditation
- ~ All staff and volunteers trained and aware of the policies, procedures and systems in place
- ~ All policies, procedures and systems maintained, understood and reviewed in a timely fashion
- ~ Committee skills regularly updated and provision for training where needed

11/22/2017

Nilfisk GD5 Backpack Vacuum Cleaner

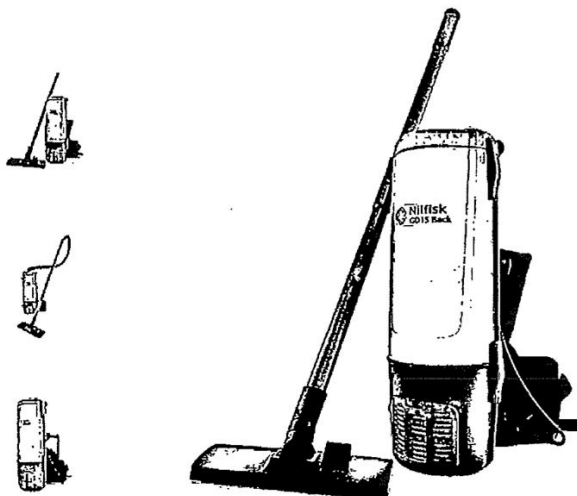
Home > Nilfisk GD5 Backpack Vacuum Cleaner

FIND YOUR PERFECT VACUUM
QUICKLY WITH OUR NEW VAGFINDER

GO >

SALES & PRODUCT ENQUIRIES
CALL 1800 815 270 7 DAYS A WEEK

GO >



Roll over image to zoom



Share

NILFISK GD5 BACKPACK VACUUM CLEANER

\$449.00

Availability: Instore only

or 4 payments of \$112.25
Interest & fee free with

INSTORE ONLY

ENQUIRE NOW

FIND YOUR PERFECT
VACUUM QUICKLY WITH
OUR NEW VAGFINDER!

GO >

STORE STOCK LOOKUP

Find a store >

KEY FEATURES

- Lightweight and compact design
- Very quiet operation
- Ergonomically-designed harness to reduce stress on user
- Built from recycled components
- Extra-long 15m detachable power cable

Add to Compare

Email to a Friend

DESCRIPTION & SPECIFICATION

CUSTOMER REVIEWS

VIDEOS & MANUAL

DELIVERY & WARRANTY

KEY FEATURES

The Nilfisk GD5 backpack is a lightweight, hard-working vacuum cleaner that has been designed with everyday use in mind. The GD5 comes complete with a 15m detachable power cable for long-range cleaning, and the optional HEPA filtration means you can ensure an extremely healthy clean.

You may also wish to read our blog article [A Guide to Commercial Vacuum Cleaners](#).

ADDITIONAL INFORMATION

SKU	11500046
Brand	Nilfisk
Model	908 0605 010
Capacity (l)	5
Wattage (W)	1300
Warranty	1 year
Cord Length (m)	15
HEPA Filter	Yes
Lightweight	Yes
Compact	Yes
What's In The Box	Backpack Vacuum Combination Floor
	4.4 ★★★★★ Google Customer Reviews

<https://www.godfreys.com.au/nilfisk-gd5-backpack-vacuum-1>

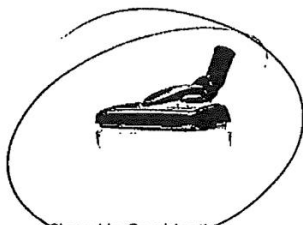
1/2

11/22/2017

Nilfisk GD5 Backpack Vacuum Cleaner

Flexible hose, Instruction
Manual

YOU MAY ALSO NEED

Clean Up Combination
Floor Tool - Steel**\$29.95**

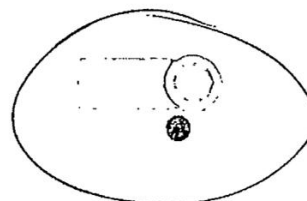
ADD TO CART

Telescopic 32mm Vacuum
Rod Chrome**\$29.95**

ADD TO CART

Clean Up Turbo Floor
Brush**\$49.95**

ADD TO CART

Uni905 Vacuum Bags For
Nilfisk GD5 Backpack**\$19.95**

ADD TO CART

Equipment Grants 17-18

Equipment Grants application

Application EQG000011718 From Angels Winterball Club Inc

Eligibility and Contact Details

* indicates a required field

Applicants: please note

Please read the [Guidelines for City of West Torrens Grants and Sponsorships](#) before you click submit.

An online application to our grants program is an acceptance that the applicant agrees to the City of West Torrens conditions for any grant approval.

Incomplete applications and/or applications received after the activity/event date will not be considered.

Privacy Notice

City of West Torrens pledges to respect and uphold your rights to privacy protection under the Australian Privacy Principles (APPs) as established under the Privacy Act 1988 and amended by the Privacy Amendment (Enhancing Privacy Protection) Act 2012. To view our privacy statement, go to [City of West Torrens - Privacy](#)

Applicant Organisation Details

Applicant organisation name *

Angels Winterball Club Inc

Please use your organisation's full name. Check your spelling and make sure you provide the same name that is listed in official documentation such as with the ABR, ACNC or ATO.

Primary (physical) address *

10 Manfred Street
Plympton SA 5038

Must be an Australian postcode.

If your organisation operates in multiple locations or from multiple offices, please pick one as your primary address.

Postal address (if different to above)

10 Manfred Street
Plympton SA 5038

Applicant website

If available. Must be a URL

Primary contact person *

Ms Lynette Tucker

This is the person we will correspond with about this grant

Position held in organisation *

Secretary

e.g. Manager, Board Member, Fundraising Coordinator

Primary phone number *

Equipment Grants 17-18

Equipment Grants application

Application EQG000011718 From Angels Winterball Club Inc

Back-up phone number

Fax number

If applicable

Primary contact person's email address *

lyn@solahartmarion.com.au

This is the address we will use to correspond with you about this grant.

Organisation Details

* indicates a required field

Describe why your organisation exists, what does it aim to achieve and how? *

To play and promote winter baseball, to make it fun and affordable for everyone, everyone can play it does not matter what age, race or sex there is a team for everyone.

Must be no more than 100 words.

Does your organisation have an ABN? *

☒ Yes ☐ No

ABN *

98 974 016 258

Information from the Australian Business Register

ABN	98 974 016 258
Entity name	Angels Winterball Club
ABN status	Active
Entity type	Other Unincorporated Entity
Goods & Services Tax (GST)	No
DGR Endorsed	No
ATO Charity Type	Not endorsed More information
ACNC Registration	No
Tax Concessions	No tax concessions
Main business location	5043 SA

Information current as at 12:00am on 12 Jan

Must be an ABN

What type of not-for-profit organisation are you?

Equipment Grants 17-18

Equipment Grants application

Application EQG000011718 From Angels Winterball Club Inc

- | | |
|--|---|
| <input type="radio"/> Educational institution (includes pre-schools, schools, universities & higher education providers) | <input type="radio"/> Professional association |
| <input type="radio"/> Religious or faith-based institution | <input type="radio"/> Healthcare not-for-profit |
| <input type="radio"/> Philanthropic organisation | <input type="radio"/> Community group |
| <input type="radio"/> Peak body | <input type="radio"/> Political party / lobby group |
| <input type="radio"/> Social enterprise | <input type="radio"/> Research body |
| <input type="radio"/> International NGO | <input checked="" type="radio"/> General not-for-profit (i.e. none of the sub-types listed above) |

Please choose the option that best applies to your organisation.

What is your organisation's annual revenue?

- | | |
|--|---|
| <input type="radio"/> Less than \$50,000 | <input type="radio"/> \$1 million or more, but less than \$10 million |
| <input type="radio"/> \$50,000 or more, but less than \$250,000 | <input type="radio"/> \$10 million or more, but less than \$100 million |
| <input type="radio"/> \$250,000 or more, but less than \$1 million | <input type="radio"/> \$100 million or more |

Your revenue includes grants, donations, and other fundraising activities, fees for services, sale of goods, interest, royalties and in-kind donations that have been included in your accounts as 'revenue'. The Australian Charities and Not-for-profits Commission (ACNC) has more detailed information here: www.acnc.gov.au/ACNC/Manage/Reporting/SizeRevenue/ACNC/Report/SizeRevenue.aspx

What is your organisation's legal structure?

- | | |
|--|---|
| <input type="radio"/> Unincorporated association | <input type="radio"/> Organisation established through specific legislation |
| <input checked="" type="radio"/> Incorporated association | <input type="radio"/> Trust |
| <input type="radio"/> Cooperative | <input type="radio"/> Unknown |
| <input type="radio"/> Company limited by guarantee | <input type="radio"/> Other: |
| <input type="radio"/> Indigenous corporation, association or cooperative | |

If your organisation is unincorporated it must have an auspice organisation

Equipment Details

* indicates a required field

How does the purchase of this equipment align to the strategic priorities of Council as outlined by the Community Plan? *

each year our amount of teams are expanding, we need equal equipment for all teams, also we need to make sure each team has first aid equipment.

Must be no more than 150 words.

To refer to the City of West Torrens Community Plan go to <https://indd.adobe.com/view/cdf238c2-6408-493c-b378-4e81069d4783>

Does this application respond to one or more of the program priority areas? *

we are able to help and support a vast range of activities for all people.

Must be no more than 150 words.

A20 94812

Equipment Grants 17-18

Equipment Grants application

Application EQG000011718 From Angels Winterball Club Inc

For Program Priority areas, refer to Page 2 of the Guidelines for City of West Torrens Grants and Sponsorships.

How does the purchase of this equipment demonstrate innovation? *

It allows the disadvantaged people in our community play sport at minimal cost
Must be no more than 150 words.

How do you plan to engage the target groups this equipment is for? *

we contact people on social media, and word of mouth.
Must be no more than 150 words.

Do you have a plan for how this equipment will be used? Does your plan consider risks involved, and how you will work with partner organisations (if applicable)? *

all risks have been looked at, the equipment will be used for training and playing, and making sure there is the correct first aid at all games and training.
Must be no more than 150 words.

Reporting your success

How will you know if you have achieved your intended outcomes? *

a successful and fun season with lots of new players.
Must be no more than 150 words.

Will the project be carried out in partnership with other relevant organisations? *

☐ Yes ☒ No

What will the grant funds be spent on?

Equipment (specify)

Baseball Balls *
Baseball Bats
First aid equipment

What is the total cost of the proposed purchases? *

\$3,552.50
Must be a dollar amount.

What is the amount sought from Council? *

\$3,000.00
Must be a dollar amount.

What is the amount to be funded by your organisation? *

\$552.50
Must be a dollar amount.

Equipment Grants 17-18

Equipment Grants application

Application EQG000011718 From Angels Winterball Club Inc

Documentation checklist and further information

Attached is:

Supporting documents that may be appropriate (maximum of two pages)

No files have been uploaded

Maximum 25mb, recommended size no bigger than 5mb

Three quotes for purchases of any items more than \$1000

No files have been uploaded

Maximum 25mb, recommended size no bigger than 5mb

Previous Grants received from Council

If applicable, please list all grants received from the City of West Torrens in the past three years.

Amount	Date received	Project, initiative or resource
\$1000	2015	equipment

Certification and Feedback

* indicates a required field

Certification

I certify that to the best of my knowledge the statements made within this application are true and correct.

I also confirm that I have read and understood the conditions for funding as outlined in the [Guidelines for City of West Torrens Grants and Sponsorships](#) and accept and agree to abide by the conditions therein.

I also accept and agree to abide by any additional conditions outlined in any approval letter.

I agree *

☒ Yes ☐ No

Name of authorised person *

Ms Lynette Tucker

Must be a senior staff member, board member or appropriately authorised volunteer

Position *

Secretary

Position held in applicant organisation (e.g. CEO, Treasurer)

Contact phone number *

Must be an Australian phone number.

Page 5 of 6

Equipment Grants 17-18
Equipment Grants application
Application EQG000011718 From Angels Winterball Club Inc

Mobile number

Contact Email *

Must be an email address.

Date *

12/01/2018

Must be a date

Applicant Feedback

You are nearing the end of the application process.

Before you review your application and click the **SUBMIT** button please take a few moments to provide some feedback.

This section is not mandatory

Please indicate how you found the online application process:

☐ Very easy ☐ Easy ☒ Neutral ☐ Difficult ☐ Very difficult

Please provide us with your suggestions about any improvements and/or additions to the application process/form that you think we need to consider.

The screenshot shows the HART SPORT website's shopping cart page. The header includes the HART SPORT logo, a product search bar, and navigation links for News, About Us, and Contact Us. Below the header, there are category tabs: Coaching, Sport, Fitness, Active Play, Specials, and Teamwear. The main heading is 'Shopping Cart' with a subtext 'Please review your cart before checkout.' and buttons for 'Update Order' and 'Remove All'.

Product	Qty	Price (inc GST)	Unit	Discount	Total (inc GST)
12-010 Code: 12-010 In Stock	2	\$145.00	each	0.00%	\$290.00
12-216 Code: 12-216 In Stock	1	\$27.50	carton	0.00%	\$27.50

The screenshot shows the Emmsee website's shopping cart page. The header includes the Emmsee logo, a navigation menu with links like HOME, SPORTS UNIFORMS, SPORTS MASSAGE, HOW TO ORDER, SHIPPING & DELIVERY, CONTACT US, LINKS, and ABOUT US. Below the header, there are category tabs: Bats, Gloves, Cleats, Bags, Balls, Training Gear, Protective Gear, Accessories, Headwear, and Promotional Products. The main heading is 'Enquiry Cart' with buttons for 'Continue Shopping', 'Update Order Cart', and 'Proceed to Checkout'.

Item/Product Description	Status	Remove	Quantity	Price (\$)	Total (\$)
Wilson A1010S Blem 9 inch Baseball-10 Doz ✓ chosen size Wilson A1010S (10 Dozen)	In-Stock	<input type="checkbox"/>	2	680.00	1,320.00
Baum AAA Pro Composite 34 inch ✓ chosen size 34 inches (31 oz Flared Knob)	In-Stock	<input type="checkbox"/>	4	379.00	1,516.00

Shipping & Delivery Options
 Emmsee charges customers cost price for freight. Any overpayment will be refunded within 1 Business day.

☐ Adelaide Metro Area
 ☒ Outside Adelaide Metro Area
 ☐ PO Box
 ☐ Collect from Store

Shipping 115.00

Total 2,951.00

1. This is an approximate shipping price.
 2. The total includes shipping, handling and GST charges.

Community Grants 17-18

Community Grants

Application CG000041718 From Thai - Australian Association Of South Australia Incorporated

Eligibility and Contact Details

* indicates a required field

Applicants: please note

Please read the [Guidelines for City of West Torrens Grants and Sponsorships](#) before you click submit.

An online application to our grants program is an acceptance that the applicant agrees to the City of West Torrens conditions for any grant approval.

Incomplete applications and/or applications received after the activity/event date will not be considered.

Privacy Notice

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Applicant Organisation Details

Applicant organisation name *

Thai - Australian Association Of South Australia Incorporated

Please use your organisation's full name. Check your spelling and make sure you provide the same name that is listed in official documentation such as with the ABR, ACNC or ATO.

Primary (physical) address *

29 Kimber Ter, Kurralta Park, SA, 5037, Australia

Kurralta Park SA 5037

Must be an Australian postcode.

If your organisation operates in multiple locations or from multiple offices, please pick one as your primary address.

Postal address (if different to above)

29 Kimber Ter, Kurralta Park, SA, 5037, Australia

Kurralta Park SA 5037

Applicant website

If available. Must be a URL

Primary contact person *

Dr Sujiphong Davis

This is the person we will correspond with about this grant

Position held in organisation *

Secretary

e.g. Manager, Board Member, Fundraising Coordinator

Primary phone number *

Community Grants 17-18

Community Grants

Application CG000041718 From Thai - Australian Association Of South Australia Incorporated

Back-up phone number

Fax number

If applicable

Primary contact person's email address *

This is the address we will use to correspond with you about this grant.

Organisation Details

* indicates a required field

Describe why your organisation exists, what does it aim to achieve and how? *

Our organisation was formed in March 2017 as a not-for-profit organisation, working closely with the Thai community to promote and advance the rights, interests and welfare of Thai residents in SA and promote Thai culture among Thai community and other communities in SA.

To do this, we are planning to organise annual Thai community event in West Torrens Council area. The event will provide a platform for Thais living in SA to share their ideas, raise issues within a community as well as celebrate multiculturalism in SA by building connectedness between Thai and other communities.

Must be no more than 100 words.

Does your organisation have an ABN? *

☒ Yes ☐ No

ABN *

76 136 055 990

Information from the Australian Business Register	
ABN	76 136 055 990
Entity name	Thai - Australian Association Of South Australia
ABN status	Incorporated Active
Entity type	Other Incorporated Entity
Goods & Services Tax (GST)	No
DGR Endorsed	No
ATO Charity Type	Not endorsed More information
ACNC Registration	No
Tax Concessions	No tax concessions

Community Grants 17-18

Community Grants

Application CG000041718 From Thai - Australian Association Of South Australia Incorporated

Main business location 5043 SA

Information current as at 12:00am on 22 Jan

Must be an ABN

What type of not-for-profit organisation are you?

- ☐ Educational institution (includes pre-schools, schools, universities & higher education providers)
- ☐ Religious or faith-based institution
- ☐ Philanthropic organisation
- ☐ Peak body
- ☐ Social enterprise
- ☐ International NGO
- ☐ Professional association
- ☐ Healthcare not-for-profit
- ☒ Community group
- ☐ Political party / lobby group
- ☐ Research body
- ☐ General not-for-profit (i.e. none of the sub-types listed above)

Please choose the option that best applies to your organisation.

What is your organisation's annual revenue?

- ☒ Less than \$50,000
- ☐ \$50,000 or more, but less than \$250,000
- ☐ \$250,000 or more, but less than \$1 million
- ☐ \$1 million or more, but less than \$10 million
- ☐ \$10 million or more, but less than \$100 million
- ☐ \$100 million or more

Your revenue includes grants, donations, and other fundraising activities, fees for services, sale of goods, interest, royalties and in-kind donations that have been included in your accounts as 'revenue'. The Australian Charities and Not-for-profits Commission (ACNC) has more detailed information here: www.acnc.gov.au/ACNC/Manage/Reporting/SizeRevenue/ACNC/Report/SizeRevenue.aspx

What is your organisation's legal structure?

- ☐ Unincorporated association
- ☒ Incorporated association
- ☐ Cooperative
- ☐ Company limited by guarantee
- ☐ Indigenous corporation, association or cooperative
- ☐ Organisation established through specific legislation
- ☐ Trust
- ☐ Unknown
- ☐ Other:

If your organisation is unincorporated it must have an auspice organisation

Project Details

* indicates a required field

Project title: *

Thai Festival 2018

Provide a name for your project/program/initiative. Your title should be short but descriptive

Community Grants 17-18

Community Grants

Application CG000041718 From Thai - Australian Association Of South Australia Incorporated

Anticipated start date *

24/03/2018

Anticipated end date

24/03/2018

If unknown, provide your best guess or leave blank If unknown, provide your best guess or leave blank

If successful, what do you intend doing with the grant funds? *

If successful, we will use the grant to help fund the first Thai Festival in SA in West Torrens Council area. Thai Festival will be a family-friendly event held on Saturday 24th March 2018 at Kings Reserve, Torrensville SA from 10.30 am -4 pm. The event aims to foster sense of unity within the Thai community living in SA; assist Australian-born Thais to learn more about their culture and heritage; assist newly migrated Thais to connect with existing community; provide essential information on governmental services and help available to migrants; promote Thai culture and what our community can offer to Australians living in SA.

Must be no more than 150 words.

How does your project align to the strategic priorities of Council as outlined by the Community Plan? *

According to the Council community aspiration, our cultural event will help improve community life.

Essentially, what we are hoping to achieve from this event is to help Thai migrants better assimilate into Australian society while still keeping our homeland identity and cultural richness as well as offering Thai culture to people of different cultural background and celebrates multiculturalism within SA. We are hoping that by bringing the community together we can build a safe space and social network for Thai migrants to talk about their problems/issues, connecting Thai migrants to the right governmental/not-for-profit services, connecting businesses with Thai job seekers, promoting Thai businesses around SA, and offer the richness of Thai culture and food to anyone living in SA.

Must be no more than 150 words.

To refer to the City of West Torrens Community Plan go to <https://indd.adobe.com/view/cdf238c2-6408-493c-b378-4e81069d4783>

Does this application respond to one or more of the program priority areas? *

Yes, we are holding a cultural event that celebrates multiculturalism. The event aims to foster sense of unity within the Thai community living in SA; assist Australian-born Thais to learn more about their culture and heritage; assist newly migrated Thais to connect with existing community; provide essential information on governmental services and help available to migrants; promote Thai culture and what our community can offer to Australians living in SA.

Must be no more than 150 words.

For Program Priority areas, refer to Page 2 of the Guidelines for City of West Torrens Grants and Sponsorships.

How does your project demonstrate innovation? Is there evidence and/or a clear reason for why it has been developed? *

According to the ABS census, there are 2,846 people living in South Australia who are born in Thailand. With quite significant number of Thais came the usual social issues (e.g. domestic violence, mental health, drug and alcohol addictions). Although there are governmental entities providing services on these issues, it is hard for migrants who have problems communicating in English to find the right service for their needs.

Community Grants 17-18

Community Grants

Application CG000041718 From Thai - Australian Association Of South Australia Incorporated

Unlike Australians, Thais can be very shy about asking for help. They would shy away from seminar or information session dedicated to one social issue. To overcome this, we will use community event to create a new platform for the Thai community to share their issues and exchange information which can result in improving network of support for vulnerable Thais. We know that community gathering can achieve these purposes as testified by our volunteers from previous event held by our organisation (letters attached).

Must be no more than 150 words.

How do you plan to engage the groups you are targeting for this project? *

Among the target group, we aimed to address the needs of

- 1) Vulnerable Thais: We will use this event to casually give out useful information (e.g. domestic violence help, legal aid, etc.). There will be a brief information session about the free services our organisation and Relationships Australia SA, a not-for-profit organisation that provides services for vulnerable and disadvantaged people, can provide to the Thai community.
- 2) Thai job seekers: We selected members who are good home cooks but are currently unemployed to set up stalls at our event. In preparing for the event, we will help these amateur cooks learn about food safety and food business industry so they can start small businesses to support themselves and their family.
- 3) Other communities: can also enjoy Thai food and performances. They will also get an opportunity to learn and participate in Thai cooking, carving demonstration and small family-friendly hand-craft projects.

Must be no more than 150 words.

Do you have a plan for how your project will be delivered? Does your plan consider risks involved, and how you will work with partner organisations (if applicable)? *

We budgeted our expenses and already submitted 2 minor grants to GrantsSA. We also have businesses that agreed to be our sponsor and provide us with free products. We have recruited volunteers that will spend their time helping us setting up, running and packing down on event day.

There is a list of activities on and off-stage. We have professional Thai dancers to perform at our event as well as the help of volunteers that will perform Thai boxing, dancing, and music on stage.

We will have 20 stalls, 12 of these are for food and beverages, 2 are for our organisation and Relationships Australia SA, and the rest will be Thai massage, crafts, and other activities.

Our association is covered by public liability insurance and we had carried out a risk assessment for the event which is also a requirement of hiring the venue.

Must be no more than 150 words.

Reporting your success

How will you know if you have achieved your intended outcomes? *

We consider the event as successful if it reaches our main target groups and improves community life of people in SA. We are hoping that the event provides a new platform for vulnerable Thais to raise their issues as well as improves perception of Australians towards Thai people.

We will be looking for responses from 1) stall-holders 2) volunteers 3) event-goers.

Community Grants 17-18

Community Grants

Application CG000041718 From Thai - Australian Association Of South Australia Incorporated

Stall-holders and volunteers are required to complete an event assessment form on how the event could be improved, if their expectations were met, and any safety incidents. To get feedback and track number of event-goers, we will encourage them to complete our assessment form for a chance to win gift vouchers. We will also be tracking the feedback via social media.

Our event will be considered successful if there are more than 1,000 event goers and that we meet at least 80% of stall holders, volunteers, and participants expectations.
Must be no more than 150 words.

Will the project be carried out in partnership with other relevant organisations? *

☐ Yes

☒ No

What will the grant funds be spent on?

Equipment (specify)	Materials (specify)	Other (specify)
Generator hire (60KVA and 20 KVA) \$765 *	2 Corflute promotional signs \$250 *	Facebook event promotion \$62 *
Stage and pavilion to cover the stage hire (6*4m) \$2203	3 Vinyl promotional signs \$375	Electrician (\$90/hour) \$270
	Petrol for the generators \$200	Thebarton community hall hire \$675
	Event promotional flyers and posters \$200	

What is the total cost of the proposed purchases? *

\$5,000.00

Must be a dollar amount.

What is the amount sought from Council? *

\$5,000.00

Must be a dollar amount.

What is the amount to be funded by your organisation? *

\$0.00

Must be a dollar amount.

Publicity and Promotion

How will you promote your project, initiative or resource? *

☒ Signage

☐ Email distribution

☐ Network Meetings

☐ Official Launch

☒ Flyers

☒ Social Media

☒ Newsletters

☒ Letterbox Drop

☐ Other:

Documentation checklist and further information

Community Grants 17-18

Community Grants

Application CG000041718 From Thai - Australian Association Of South Australia Incorporated

Attached is:

Supporting documents that may be appropriate (maximum of two pages)

Filename feedback letter_nok.pdf
File size 53.2 kB

Filename feedback_Sirikan Johnson.pdf
File size 17.8 kB

Filename feedback_tukta.pdf
File size 231.9 kB
Maximum 25mb, recommended size no bigger than 5mb

Three quotes for purchases of any items more than \$1000

Filename generators hire.pdf
File size 728.6 kB

Filename stage + pavilion quote02.pdf
File size 267.9 kB

Filename stage+ pavilion quote01.pdf
File size 343.7 kB

Filename stage+pavilion quote03.jpeg
File size 250.1 kB
Maximum 25mb, recommended size no bigger than 5mb

Previous Grants received from Council

If applicable, please list all grants received from the City of West Torrens in the past three years.

Amount	Date received	Project, initiative or resource

Certification and Feedback

* indicates a required field

Certification

I certify that to the best of my knowledge the statements made within this application are true and correct.

Community Grants 17-18

Community Grants

Application CG000041718 From Thai - Australian Association Of South Australia Incorporated

I also confirm that I have read and understood the conditions for funding as outlined in the [Guidelines for City of West Torrens Grants and Sponsorships](#) and accept and agree to abide by the conditions therein.

I also accept and agree to abide by any additional conditions outlined in any approval letter.

I agree *

☒ Yes ☐ No

Name of authorised person *

Dr Sujiphong Davis

Must be a senior staff member, board member or appropriately authorised volunteer

Position *

Secretary

Position held in applicant organisation (e.g. CEO, Treasurer)

Contact phone number *

Must be an Australian phone number.

Mobile number

Contact Email *

Must be an email address.

Date *

23/01/2018

Must be a date

Applicant Feedback

You are nearing the end of the application process.

Before you review your application and click the **SUBMIT** button please take a few moments to provide some feedback.

This section is not mandatory

Please indicate how you found the online application process:

☐ Very easy ☐ Easy ☒ Neutral ☐ Difficult ☐ Very difficult

Please provide us with your suggestions about any improvements and/or additions to the application process/form that you think we need to consider.

Sirikan Johnson
Grand Boulevard
Seaford, SA 5169

24 November 2017

Dear Thai-Australia Association of SA committee,

My name is Sirikan Johnson, I would like to express my gratitude for your commitment to our Thai community in South Australia. Although I have been here for longer than 15 years I hardly have met other Thai people living in Adelaide which I found a good place to live. It has been only a place to stay without having good connection to Thai people around here. My first experience with your activity was on Songkran Day this year as I got news from Face Book. At that time I was impressed how you had organized the event so simple but meaningful. Then in October I again got a chance to join in the Memorial Service for our late King organized by the committee. I had seen good spirit amongst your group which resulted in the beautiful gathering of Thai people for paying respect to our beloved King. That day I had found my home away from home. Thanks to you, the Thai-Australia Association.

I wish the committee the great success in doing all activities for the benefit of Thai people living in South Australia.

Best Regards,

Sirikan Johnson

Deepdene Avenue
Mitchell Park
SA 5043

26 November 2017

Dear Thai-Australia Association of SA committee,

My name is Piyamas Kanokwongnuwut. I am studying in Forensic Biology at Flinders University supported by a Royal Thai Government Scholarship. I have been living in Adelaide for nine months, so I know few Thai people. Until, I have an opportunity to be a volunteer at King Bhumibol's memorial service on 26 October 2017. I met a lot of Thai people from different areas who came to pay their last respect to our beloved king. I am glad to be a part of this event and impressed to see lots of Thai people gathering together.

Lastly, I hope I can be a part of future events from Thai-Australian Association of South Australia.

Best regards,

Piyamas Kanokwongnuwut.

Piyamas Kanokwongnuwut

Chelmsford Avenue,
Onkaparinga Hills SA 5163

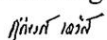
26 November 2017

To Whom It May Concern:

My name is Sujiphong Davis. I am a Thai national with Australian permanent residency who spent most of my time studying and working at the University of Adelaide. I have been living in Adelaide for 9 years and through out the years I met about 10-20 Thai people and made friends with only a few of them through social gathering of Thai students in SA. When I first arrived in Adelaide 9 years ago, I did not know any other Thai people and it was hard for me to go and find one. There is no formal network of support that I can find and being in a different country with different culture was quite a challenge. With the stress from workload as a PhD student as well as feeling homesick and no network of community support, I had a mental break down and ended up in a hospital with severe depression. If I have had a network of friends who are from similar background that I can talk to, it would have helped me then. I find that social gatherings and cultural community events are great ways to get to know people from my home country, lessen the feeling of homesick, and find new and useful information about government services from others.

I was at the King's memorial service on 26th October as a volunteer and though it was a sombre event, I have felt the warmth in my heart when I see nearly 1000 Thai people united to pay their last respect to our beloved King. I met a lot of new people from the event and we keep in touch. I can testify that having community gathering can definitely help, not only new migrants but also those who have been living in Adelaide for a long time to find a new network of support and make life long friends.

Kind Regards,


(Dr. Sujiphong Davis)

SELECT ASSOCIATED ITEMS



GENERATOR - 20 KVA

[Go Back to Product Detail](#)

Live Chat

Contact Us

Add to Quote

ITEM	CODE	QTY	UNIT PRICE Incl. GST	HIRE RATE Incl. GST
GENERATOR - 20 KVA	220051	1 <small>Required</small>		\$220.00 <small>Per Day</small>
TRAILER - GENERATOR SMALL	410006	1		\$30.00 <small>Per Day</small>

Required Transport and Safety Equipment Legends:

Will tow
behind your
car

Not sure if this is the item you are looking for? Ask an expert:

135 135

Talk on Live Chat

MAKE A RESERVATION

Start Date

24/03/2018



7:00 AM



End Date

25/03/2018



8:00 AM



ESTIMATED TOTAL

\$330.00 Incl. GST

Rate does not include associated items

OUR RATES INCLUDE

- ✓ Basic Damage Waiver
- ✓ GST

[OUR RATES EXPLAINED](#)

Freight Rate

from \$85.00

Or collect from branch.

Each way.

1

HIRE NOW



SELECT ASSOCIATED ITEMS



GENERATOR - 60 KVA

[Go Back to Product Detail](#)

Live Chat

Contact Us

Add to Quote

ITEM	CODE	QTY	UNIT PRICE Incl. GST	HIRE RATE Incl. GST
GENERATOR - 60 KVA	220062	1 <small>Required</small>		\$290.00 <small>Per Day</small>
TRAILER - GENERATOR MEDIUM	9003179	1		\$40.00 <small>Per Day</small>

Required Transport and Safety Equipment Legends:

A truck is
required

Not sure if this is the item you are looking for? Ask an expert:

135 135

Talk on Live Chat

MAKE A RESERVATION

Start Date

24/03/2018



7:00 AM



End Date

25/03/2018



8:00 AM



ESTIMATED TOTAL

\$435.00 Incl. GST

Rate does not include associated items

OUR RATES INCLUDE

- ✓ Basic Damage Waiver
- ✓ GST

[OUR RATES EXPLAINED](#)

Freight Rate

from \$85.00

Or collect from branch.

Each way.



45 Ledger Road, Beverley SA 5009
 PO Box 233, Kangarilla SA 5157
 Ph: 08 8244 9180 Fax: 08 8244 9181
 email: festival.hire@bigpond.com

QUOTE No.:

Rental Quotation

00016859

Bill To:

Thai Australian Assoc of SA

Ship To:

Deliver Saturday setup by 9am
 Event Saturday 1030am-4pm
 Collect Sunday AM

A.B.N. 15 119 449 366

Page 1 of 1

Delivery Date	Function Date	Return Date
24/03/2018	24/3/2018	25/03/2018

QTY	DESCRIPTION	PRICE	EXTENDED	CODE
1	Clear Span Pavilion 6x4m	\$728.00	\$728.00	GST
4	Concrete weights 200kg	\$20.00	\$80.00	GST
1	Strap for gable upright	\$20.00	\$20.00	GST
1	Stage 6.1x4.8x1m	\$1,045.00	\$1,045.00	GST
1	Thebarton- del/collect	\$330.00	\$330.00	GST

A 30% deposit is required to secure all bookings, payable with in 7 days of accepting quote. Cheque/ Cash/ Direct Deposit/ Credit Card

Final balance due day prior to delivery/ PLEASE NOTE A BOOKING IS NOT CONFIRMED UNTIL DEPOSIT IS CLEARED

BSB: 015716 ACC NO. 494228258 FESTIVAL HIRE / PLEASE QUOTE #NO

GST: \$200.27

Total: \$2,203.00

Balance Due: \$2,203.00

QUOTES ARE CARRIED OUT ON THE INFORMATION GIVEN, AND ARE SUBJECT TO A SITE INSPECTION. QUOTES GIVEN ARE INCLUDING MONDAY TO FRIDAY DELIVERY/ COLLECTION OF GOODS AND SERVICES UNLESS OTHERWISE SPECIFIED.

THIS QUOTE IS VALID FOR 30 DAYS AND SUBJECT TO AVAILABILITY ON CONFIRMATION.

FOR A COPY OF OUR TERMS AND CONDITIONS VISIT www.partyhireadelaide.com.au

TO ACCEPT QUOTE PLEASE SIGN AND EMAIL OR FAX TO OFFICE :

DATE:.....

ACCEPTED BY NAME: SIGNATURE:



AVL Hire Pty Ltd
ABN 42 332 431 557

PO Box 6094 West Lakes Shore SA 5020
E: adam@avlhire.com.au
W: www.avlhire.com.au
T: 0448 094 473

HIRE QUOTE

Quote Date: 18/12/17 0916
Provided By: Adam Radloff

Job Number: THAI000100001
Status: Quote
Customer: Thai-Australia Association of SA Inc
Job Name: Cultural Festival

Prepared For:		Job Site:
Thai-Australia Association of SA Inc	Payment Terms: EFT Days Using: 1 PO Number:	Venue: Kings Reserve Room: Address: South Rd (Behind Thebarton Torrensview SA
Contact: Sujiphong Davis Telephone: 0422 739 099		Contact: Telephone:
	Delivery Date: Saturday 24/03/18 1100 Return Date: Saturday 24/03/18 1600	Via: We Deliver Via: We Pickup

Item	Daily Unit Rate	Discount %	Total
Staging			
1 Stage - 6m W x 4.8m D x 600mm H	1,000.00	150.00	850.00
1 Pavilion Stage Cover - 9m W x 6m D x 2.4m H	1,395.00	0.00	1,395.00
Audio Equipment			
1 Concert PA System	750.00	0.00	750.00
1 Allen & Heath Qu-16 Digital Audio Mixer		0.00	N/A
1 iPad 4 Mini Tablet		0.00	N/A
1 Allen & Heath AR2412 Stage Rack		0.00	N/A
1 Denon DN-501C Professional CD/USB/MP3/WAV Player		0.00	N/A
2 EV ETX-18SP 1800watt 18" Active Subwoofer		0.00	N/A
2 EV ETX-35P 2000W 3-Way Active Speaker		0.00	N/A
2 Push-Up Aluminium Speaker Pole (Black)		0.00	N/A
8 EV 1000watt 12" Active Speaker		0.00	N/A
4 Shure Beta58a Vocal Microphone		0.00	N/A
8 Instrument Microphone		0.00	N/A
2 DI Box - Radial JDI (Passive)		0.00	N/A
10 Tama MS205 Black Boom Microphone Stand		0.00	N/A
3 Tama MS205ST Black Mini-Boom Microphone Stand		0.00	N/A
Technicians			
Saturday 24 March 2018			
2 0800 - 1000 Set-Up	- Delivery	75.00	300.00
2 1000 - 1100 Rehearsal	- Rehearsal	75.00	150.00
1 1100 - 1600 Operate	- Operate	75.00	375.00
1 1600 - 1800 Pack-Down	- Return	75.00	150.00

Quotation Summary

	Total:
Equipment	2,995.00
Transport	30.00
Labour	975.00
GST	400.00
	<hr/>
	AUD 4,400.00
	=====

Please note that this is a QUOTE ONLY and not a guarantee of supply. If you would like to confirm your booking can you please return a signed copy of this quotation to adam@avihire.com.au.

Payment is required in full prior to delivery unless otherwise approved in writing by AVL Hire Pty Ltd.

All payments can be made via EFT to:

AVL Hire Pty Ltd
BSB 085-397
ACC 24-273-6985

For all EFT payments please quote **THAI000100001** as your payment description.

We accept the following credit cards with their surcharges for payment – Mastercard, Visa & Amex 1.8%.

Quote Accepted By:
Thai-Australia Association of SA Inc

Signature: _____

Name: _____

PO #: _____

Date: _____

Quote Amount: _____ \$ 4,400.00 inc GST

This quote is valid for 30 days

Application Form Community and Environment Grant Program City of West Torrens			
1. Applicant / organisation details			
Please indicate type of grant – Community Grant			
Name of individual: Matthew Jolly, Inclusion & Learning Consultant, Aboriginal and Torres Strait Islander Education			
Name of organisation: Catholic Education South Australia			
Address: PO Box 179, TORRENSVILLE PLAZA, SA, 5031			
Location address of organisation: 116 George Street, THEBARTON, SA, 5031			
Individual/organisation contact details: Matthew Jolly			
Telephone:	Mobile:	Fax:	Email address;
2. About the applicant			
School or educational institution: Yes – educational institution			
Is the organisation incorporated? Yes			
ABN: 91893631195			
Is your organisation listed for GST? Yes			
What are the aims and the objectives of your organisation?			
<p>Founded in rich tradition and strengthened by their ethos, Catholic Education South Australia (CESA) is committed to providing excellent education for students from a broad cross-section of communities.</p> <p>The Catholic Education Office (George Street, Thebarton) supports the work of Catholic Schools in South Australia and their communities. We are comprised of a number of teams each committed to providing a cross-section of services ranging from professional services to strategic and practical advice. We support our schools in their growth and always towards continuous improvement.</p> <p>In relation to the proposed project the Catholic Education Office is committed to acknowledging the continuing relationship and spiritual connection to the land and waters in respect to the original custodians, the Kaurna People of the Adelaide Plains.</p>			
What number or percentage, of your members resides within the City of West Torrens?			
Not available			
What is your current total membership of your organisation?			
Over 6,000 staff across South Australia			
Over 46,000 students across South Australia			
How is your organisation managed?			
South Australian Commission of Catholic Schools			
3. If the application is from an individual			
No, not applicable			
4. Requirement for groups without an ABN to have a sponsor - Not applicable			

5. About your group

Describe why your organisation exists, what does it aim to achieve and how?

Catholic Education SA is an educational sector that is committed to providing excellence for every child whose learning and education is entrusted to its care. Catholic Education SA's aim is for every student enrolled in a South Australian Catholic school to experience success according to their unique characteristics and talent.

Catholic Education SA's approach is to work in partnership with families and communities to create opportunities for students to encounter life to the full – which includes personal, intellectual, social and cultural areas.

Catholic Education South Australia has more than 6,000 staff that are caring for more than 48,000 students in 103 Catholic schools state wide.

Catholic Education SA's vision is to create an educational environment which matters to students and their families and which resonates culturally and deeply for them.

Values of Catholic Education SA:

- respect for the dignity of each person
- commitment to processes of learning that are formative, challenging, engaging, life-long and life-wide
- inclusivity of those on the fringes of society
- sensitivity, justice and compassion

Catholic Education SA aims to educate, support and resource school staff with comprehensive, up-to-date guidance and approaches related to the many and varied aspects of educating children and responsibilities of living within a community.

If successful, what do you intend doing with the grant funds?

Stage 2 of Reconciliation Garden project

- Installation of wetlands water feature and native plants
- Creation of circular reconciliation reflection area including seating and Yankamite ground cover
- Installation of plaques and signage explaining the significance of native plants – use by First Australians as food, weaving, tool making, clothing and art

Location of project –116 George Street, THEBARTON, SA 5031

Garden area - Approximately 200 square metres

Catholic Education SA (CESA) engages in actions that recognise and respect Australia's First peoples and promote reconciliation between Aboriginal and Torres Strait Islanders and non-Aboriginal and Torres Strait Islanders. CESA aspires to influence and support communities within our sector and the broader community to fully embrace reconciliation.

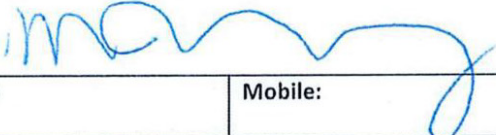
How does that line up with your organisation's purpose?

The garden supports the goals of Catholic Education SA

1. **Ecological conversion.** The aim of the project is to establish a healthy sustainable landscape, with plants that require minimal water and maintenance and that form an attractive garden space.
2. **Communities engaged and active.** A focus of the project is to showcase a garden space to communities that lives within resource limits as well as educating communities about actively protecting and restoring an area to pre-1836 condition.
3. **Amenity, culture and environment valued.** The re-use of natural resources is a target of the project. Existing plants to be removed will be mulched and returned to the site. Seating will use recycled timber. The pathway through the garden will be of rammed earth. The aim of the project is to create an iconic site.
4. **Knowledge decisions and action partners.** With the proposed contractual employment of an Aboriginal artist and an Environmentalist, action partnerships have been formed with Catholic Education SA in planning the project. Catholic Education SA also has strong links with various local Kaurna Elders and Aboriginal organisations.

What do you expect to achieve by obtaining a grant?		
<ul style="list-style-type: none"> Restore and reinstate an ecosystem to pre-1836 condition. <ul style="list-style-type: none"> Conservation of SA's biodiversity – nurturing of threatened species (flora and fauna) Ownership and stewardship of SA's biodiversity Demonstrating sustainable responses to impacts of climate change Build capacity of communities (Aboriginal and non-Aboriginal) to understand and engage with Aboriginal histories and culture Foster collaboration and partnering with school communities and the broader community to learn, understand and support sustainability resource use, and to provide schools and organisations with the confidence to take action in their communities. Acknowledge and understand the perspective of Traditional Owners – that land, waters and all living things are connected. 		
Will the project be carried out in partnership with other relevant organisations?		
Name of organisation	Contact person	Role/contribution
N/A	Delores Amos	Environmental Adviser
How will you maintain your project, initiative or resource in the longer term without ongoing funding?		
<ul style="list-style-type: none"> The aim of the project has been to establish a sustainable landscape, with plants that require minimal water and maintenance. On completion of Stage 1 of the project the Catholic Education Office contract gardeners have maintained the garden, Stage 2 will see a continuation of this arrangement. Signage and online resources will be produced and made available to the wider community by the Aboriginal and Torres Strait Islander Education Team based at the Catholic Education Office. Learning resources developed as part of this project will be embedded into the work of consultants from the Aboriginal and Torres Strait Islander Education Team. 		
6. What will the grant funds be spent on?		
Equipment: Solar Powered Water Pump Materials: Fibreglass reservoir (pond) Hose pipes Granite Rock Wire Mesh River Pebbles Yankamite Logs for seating Signage Native Plants Other Installation of Yankamite (including labour and equipment hire) Installation of Water feature Installation of log seating		
Project task description	Costs	
Reconciliation Garden Project, Catholic Education Office, Thebarton SA		
Solar Powered Water Pump Aquapro AP1360SP Solar pump Bunnings, Mile End	\$300.00	
Hose pipes 13 mm x 20 m Bunnings, Mile End	\$21.10	
Plastic reservoir (pond) Aquapro 1100 Round Feature Poly Pond Bunnings, Mile End	\$185.00	

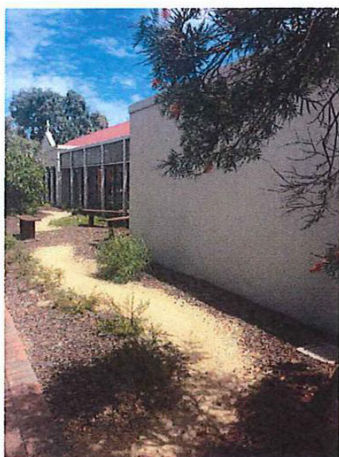
Wire mesh Whites 90cm x 5m x 25mm x 25mm Cage Mesh Bunnings, Mile End	\$26.30
River Pebbles 500 kg C.S. Tuff & Son, Richmond	\$85.00
Site prep & installation of water feature Undertaken by ATSI Education Team & volunteers	NA
Granite Rock, 60 mm, 700 kg Just Rocks & Limestone SA, Cavan	\$210.00
Delivery & Installation of water feature Including drill 15mm hole Just Rocks & Limestone SA, Cavan	\$150.00
Yankamite 1 tonne (+ delivery) Get-Eco (sustainable landscape & design), Adelaide	\$200.00
Site prep & installation of Yankamite <ul style="list-style-type: none"> Excavation & packing of ground Distribution & packing of Yankamite 	\$500.00
Logs for seating	\$200.00
Delivery & Installation of logs	\$150.00
Signage <ul style="list-style-type: none"> 600 x 400 mm Acknowledgement of Country (Vinyl print on metal) 200 x 200 mm Information Panels x 10 State Signs PTY Ltd., Thebarton	\$65.00 \$320.00
10 Posts 100 x 100mm x 2.4m H4 Treated Radiata Pine Post x 5 (to be cut in half) Bastion 20kg Quick Set Concrete x 10 Bunnings, Mile End	\$98.80 \$69.70
Native Plants	\$500.00
Site prep & planting Undertaken by ATSI Education Team & volunteers	NA
Delivery of mulch C.S. Tuff & Son, Richmond	\$300
Skip hire (waste removal) Simply skips - Thebarton	\$300
What is the total cost of the proposed purchases?	\$3680.90
What is the amount sought from Council?	\$3680.90
For Environmental Grant applications only	
<i>How will your project demonstrate significant benefit for the environment?</i> <ul style="list-style-type: none"> The successful re-establishment of a pre-1836 land area within the City of West Torrens. Documentation of the diversity of plants, their relation to fauna (ecology) and utilisation by Kurna People. Feedback will be sought from participants who attend professional learning programs and or meetings at the Catholic Education Office Conference Centre as to knowledge gained from the Reconciliation Garden and its transferability to their communities. Feedback from Catholic Education Office staff through a survey on how the project has influenced their knowledge and thinking about natural resource management. 	
7. Publicity and Promotion	
<i>How will you promote your project, initiative or resource?</i> <ul style="list-style-type: none"> Signage in garden area Catholic Education website Official opening Professional learning resource for Catholic school communities, inclusion of this resource in the future and on-going work of Catholic Education SA's Aboriginal and Torres Strait Islander Education Team Local press and Southern Cross (South Australian Catholic Newspaper) 	

8. Reporting your success		
How will you know if you have achieved your intended outcomes?		
<ul style="list-style-type: none"> The garden has become a focal point for people working or visiting the Catholic Education Office Signage of the garden produced to showcase the area, is read School sites and community groups use this information in their learning programs and in developing/initiating similar projects in their communities Aboriginal and Torres Strait Islander Education Team include this project work in future professional development programs which is open to all Catholic SA schools. Garden is used as a living learning resource within Catholic Education SA and the broader South Australian community. 		
9. Previous Grants Received from Council		
Please list all grants received from the City of West Torrens in the past three years.		
Amount	Date received	Project, initiative or resource
NA	NA	NA
How will your project proceed if the full grant amount is not available or your application is declined?		
<ul style="list-style-type: none"> The project will have to be re-assessed Funds will be sought from alternative sources – other grants, fund-raising & donations 		
10. Declaration		
I Matthew Jolly hereby certify that I have been authorised to prepare and submit this application on behalf of the applicant and that the information contained in the application is true and correct to the best of my knowledge.		
Title Mr	Given name Matthew	Family name Jolly
Position held: Inclusion & Learning Consultant, Aboriginal and Torres Strait Islander Education		
Address: 116 George Street, Thebarton, SA 5031		
Signature: 		Date: 8 th December, 2017
Telephone:	Mobile:	Email address:
11. Documentation checklist and further information		
Attach supporting documentation that may be appropriate (maximum of two pages)		
NA		
Three quotes for purchases of any items over \$1,000.00		
NA		
12. For further information and where to send your completed application		
Community grants Manager Community Services City of West Torrens 165 Sir Donald Bradman Drive HILTON SA 5033 Telephone: 8416 6333	Environment Grants Environmental Officer City of West Torrens 165 Sir Donald Bradman Drive HILTON SA 5033 Telephone: 8416 6333	

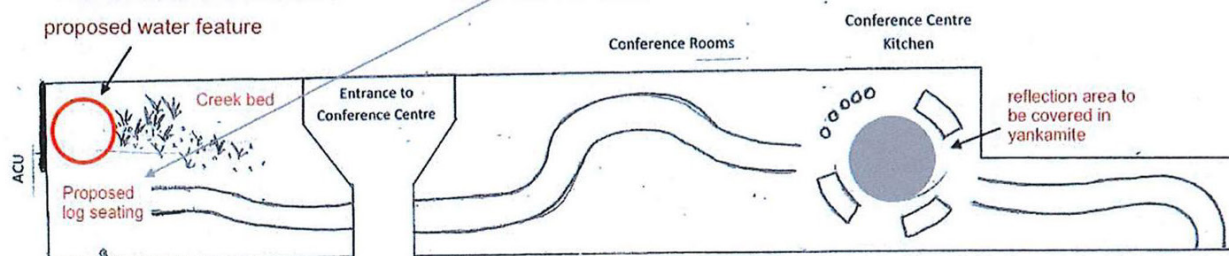
Appendix 1

CESA application for City of West Torrens Community and Environmental Grant
12 December 2107

Existing Garden – Stage 1



Proposed changes – Stage 2



Application Form Community and Environment Grant Program



Notes:

1. Please read the Community and Environment Grant Guidelines prior to completing this application.
2. Please attach any additional information and supporting statements.
3. Please type or print legibly.
4. Please note that applications must be completed in full or they will not be accepted.

1. Applicant / organisation details

Please indicate grant type: <input checked="" type="checkbox"/> Community <input type="checkbox"/> Environment			
Name of individual: <u>KISHOR CHAND</u>		Name of organisation: <u>FITI SENIORS CLUB OF SOUTH AUST. INC.</u>	
Address: <u>FIRBANK AVENUE</u>			
<u>FULHAM GARDENS.</u>		P/Code: <u>5024</u>	
Location address of organisation/group (if different to postal address):			
<u>REED BEDS COMMUNITY CENTRE</u>			
<u>now (FULHAM COMMUNITY CENTRE)</u>			
<u>19 FITCH ROAD, FULHAM</u>		P/Code: <u>5024</u>	
Individual/organisation contact details:			
Telephone:	Mobile:	Fax:	Email address:

2 About the applicant

If the applicant is an individual go to section 3, otherwise, is the applicant a:

<input checked="" type="checkbox"/> Community group/organisation	<input checked="" type="checkbox"/> Not for profit organisation											
<input type="checkbox"/> School or educational institution	<input type="checkbox"/> Other:											
Is the organisation incorporated?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No (if no, complete section 4)											
Does your organisation have an ABN?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No (if no, complete section 4)											
If yes, please provide the number:	<table border="1" style="display: inline-table; text-align: center; width: 200px;"> <tr> <td>3</td><td>7</td><td>1</td><td>0</td><td>4</td><td>0</td><td>4</td><td>4</td><td>6</td><td>4</td><td>7</td> </tr> </table>	3	7	1	0	4	0	4	4	6	4	7
3	7	1	0	4	0	4	4	6	4	7		
Is your organisation listed for GST?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No											

Note: If your organisation is not incorporated you will need a sponsor - an incorporated body to accept the legal and financial responsibility for the project. Please ensure that you attach a letter of agreement from the sponsor organisation, confirming its acceptance of responsibility for the project and complete the sponsor organisation information at section 4.

What are the aims and the objectives of your organisation or group?																					
TO FOSTER COMMUNITY INTERGRATION AND ASSIMILATE WITH BROADER COMMUNITIES OF MULTICULTURAL AUSTRALIA. TO REMOVE ISOLATION & HOMEBOUND, EDUCATE, TRAIN, SOCIALISE, ENTERTAIN ELDERLY, FRAGILE, HANDICAPPED, GRIEVED MIGRANTS & AUSTRALIANS																					
What number, or percentage, of your members reside within the City of West Torrens?			43%																		
What is the current total membership of your organisation/group?			46																		
How is your organisation/group managed (please tick ✓ appropriate box)																					
<input type="checkbox"/> Advisory Board		<input type="checkbox"/> Board of Management																			
<input type="checkbox"/> Other (please specify):		<input checked="" type="checkbox"/> Management Committee																			
3. If the application is from an individual																					
Do you have an ABN:		<input type="checkbox"/> Yes <input type="checkbox"/> No																			
If yes, please provide the number:		<table border="1"> <tr> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> </table>																			
Are you registered for GST?		<input type="checkbox"/> Yes <input type="checkbox"/> No																			
Name of sponsor organisation:																					
Address:			Post code:																		
Agrees to receive funds on behalf of:																					
Name:		Position in organisation:																			
Telephone:	Mobile:	Facsimile:	Email:																		
Signature:			Date:																		
4. Requirement for groups without an ABN to have a sponsor																					
Name of sponsoring organisation:		N/A																			
ABN:		<table border="1"> <tr> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> </table>																			
Are you registered for GST?		<input type="checkbox"/> Yes <input type="checkbox"/> No																			
Address:			Post code:																		
Agrees to receive funds on behalf of (insert group's name):																					
Person authorised by sponsor to sign:		Position in organisation:																			
Telephone:	Mobile:	Facsimile:	Email:																		
Signature:			Date:																		

5. About your group

Describe why your organisation exists, what does it aim to achieve and how?

TO CATER FOR THE NEEDS OF OLDER RETIRED CALD "GROUP OF FIJIAN MIGRANTS & AUSTRALIANS".
ITS AIM IS TO EDUCATE, TRAIN, CELEBRATE RELIGIOUS FESTIVALS, PLAY MUSIC, COOK THEIR NATIVE
DISHES, SPEAK THEIR NATIVE LANGUAGE, MINGLE WITH PEOPLE OF SIMILAR INTERESTS ETC...
ITS ACHIEVED BY THE GROUP MEETING TWICE A MONTH AT "REEDBEND COMMUNITY CENTRE".

If successful, what do you intend doing with the grant funds?

1. PURCHASE A LAP TOP & PRINTER TO KEEP CLUBS RECORDS & DISTRIBUTE INFORMATION.
2. SUPPLEMENT TOWARDS THE COST OF TAKING APPROX. 14 MEMBERS TO PORT LINCOLN
ON A 4 DAYS EXCURSION.

How does that line up with your organisation's purpose?

IT WILL ENCOURAGE MEMBERS TO GO OUT MORE OFTEN, BUILD SELF CONFIDENCE, FOSTER INDEPENDENCE
MIX WITH LIKE MINDED COLLEAGUES, SPEAK THEIR MOTHER TONGUE IN THE GROUP,
REMOVE ISOLATION AND MAY BE HELP TO Prolong LONGEVITY & COMRADESHIP.

What do you expect to achieve by obtaining a grant?

SEE AND
TO FULFILL THE ELDERLY MEMBERS WISH TO EXPERIENCE OUTRACK AND GREATER
ADVENTURE WHICH MAY NOT BE POSSIBLE AS INDIVIDUAL
TO MINGLE & SOCIALISE WITH OTHER COMMUNITIES

Will the project be carried out in partnership with other relevant organisations? ☐ Yes ☒ No

If yes, who is involved and what will their role/contribution be?

Name of organisation	Contact person	Role/contribution

How will you maintain your project, initiative or resource in the longer term without ongoing funding?

THIS IS A ONE OFF FUNDING FOR THIS PROJECT - NIL FURTHER
FUNDING WILL BE NECESSARY

6 What will the grant funds be spent on?

<input checked="" type="checkbox"/> Equipment (specify) 1. 1X LAP TOP Computer 2. 1X PRINTER 3. 1X PROGRAMME TOTAL = \$980.00	<input type="checkbox"/> Materials (specify)	<input checked="" type="checkbox"/> Other (specify) 1. TRANSPORT COSTS FOR THE TRIP = \$640 2. ACCOMMODATION = \$3360 TOTAL AMOUNT = \$4,000 REQUESTED OUR CLUB WILL PROVIDE DRIVERS, CARSEAT, MEALS ETC. APPROX. \$6,800.00
What is the total cost of the proposed purchases?		\$ 11,780.00
What is the amount sought from Council?		\$ 4,980.00
What is the amount to be funded by your organisation/others?		\$ 6,800.00

For Environment Grant applications only

How will your project demonstrate significant benefit for the environment?

N/A

7. Publicity and Promotion

How will you promote your project, initiative or resource (tick ✓ the relevant boxes)

☐ Signage☒ Newsletter☐ Official launch☒ Other (specify): *CONDUCTING A MEETING OF ALL MEMBERS & EXPLAINING THE PROJECT IN DETAIL***8. Reporting your success**

How will you know if you have achieved your intended outcomes?

- BY ASKING THE BENEFICIARIES & CAREERS OF THE IMPACT THE TRIP HAD ON THEIR LIVES AT OUR REGULAR MONTHLY MEETINGS.
- BY TALKING TO THE MEMBERS AND GETTING A FEED BACK.
- NOTICING ANY CHANGES IN THEIR BEHAVIOUR & LIFE STYLE
- DISTRIBUTING A QUESTIONNAIRE AND COLLECTING DATA FROM PARTICIPANTS AND EVALUATING THE RESULTS.

9. Previous Grants Received from Council

Please list all grants received from the City of West Torrens in the past three years.


Amount	Date received	Project, initiative or resource
\$1,000 -	22-07-2016	PURCHASE EQUIPMENT

How will your project proceed if the full grant amount is not available or your application is declined?

PROJECT WILL BE POSTPONED OR CANCELLED DEPENDING ON THE CWBS FINANCIAL SITUATION

10. Declaration

I, KISHOR CHAND (JP) hereby certify that I have been authorised to prepare and submit this application on behalf of the applicant and that the information contained in the application is true and correct to the best of my knowledge.

Title <i>MR</i>	Given name <i>KISHOR</i>	Family name <i>CHAND</i>
Position held: <i>PRESIDENT</i>		
Address: <i>28 FIRBANK AVENUE</i> <i>FULHAM GARDENS</i>		
Signature: 		Post code: <i>5024</i>
Date: <i>23-11-2017</i>		
Telephone (daytime):	Mobile:	Email address:

11. Documentation checklist and further information

Attached is:

- ☐ Supporting documentation that may be appropriate (maximum of two pages).
- ☐ Three quotes for purchases of any items more than \$1,000.

12. Where to send your completed application**Community Grants**

Administration Officer Community Services
 City of West Torrens
 165 Sir Donald Bradman Drive
 Hilton SA 5033
 Telephone: 8416 6333

Environment Grants

Environment Officer
 City of West Torrens
 165 Sir Donald Bradman Drive
 Hilton SA 5033
 Telephone: 8416 6333

Community grants

Applications open
 All year round

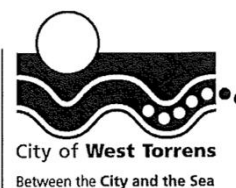
Environment grants

Applications open
 All year round

Please note: Community Grants are currently under review.

Application Form Community and Environment Grant Program

Civic Centre
165 Sir Donald Bradman Drive
Hilton, SA 5033
Tel (08) 8416 6333
Fax (08) 8443 5709
Email csu@wtcc.sa.gov.au
Website westtorrens.sa.gov.au



Notes:

1. Please read the Community and Environment Grant Guidelines prior to completing this application.
2. Please attach any additional information and supporting statements.
3. Please type or print legibly.
4. **Please note that applications must be completed in full or they will not be accepted.**

1. Applicant / organisation details

Please indicate grant type: <input checked="" type="checkbox"/> Community <input type="checkbox"/> Environment			
Name of individual: Donovan Christie		Name of organisation: Donovan Christie Visual Artist	
Address: 98 Goodwood Road, Goodwood			
			P/Code: 5034
Location address of organisation/group (if different to postal address):			
58a Carlisle Street, Camden Park			
			P/Code: 5038
Individual/organisation contact details:			
Telephone:	Mobile:	Fax:	Email address:

2 About the applicant

If the applicant is an individual go to section 3, otherwise, is the applicant a:

- | | |
|--|--|
| <input type="checkbox"/> Community group/organisation | <input type="checkbox"/> Not for profit organisation |
| <input type="checkbox"/> School or educational institution | <input type="checkbox"/> Other: |

Is the organisation incorporated? ☐ Yes ☐ No (if no, complete section 4)

Does your organisation have an ABN? ☐ Yes ☐ No (if no, complete section 4)

If yes, please provide the number:

--	--	--	--	--	--	--	--	--	--

Is your organisation listed for GST? ☐ Yes ☐ No

Note: If your organisation is not incorporated you will need a sponsor - an incorporated body to accept the legal and financial responsibility for the project. Please ensure that you attach a letter of agreement from the sponsor organisation, confirming its acceptance of responsibility for the project and complete the sponsor organisation information at section 4.

What are the aims and the objectives of your organisation or group?														
What number, or percentage, of your members reside within the City of West Torrens? _____														
What is the current total membership of your organisation/group? _____														
How is your organisation/group managed (please tick ✓ appropriate box)														
<input type="checkbox"/> Advisory Board		<input type="checkbox"/> Board of Management												
<input type="checkbox"/> Other (please specify):		<input type="checkbox"/> Management Committee												
3. If the application is from an individual														
Do you have an ABN:		<input type="checkbox"/> Yes <input type="checkbox"/> No												
If yes, please provide the number:		<table border="1" style="display: inline-table; text-align: center; width: 100%;"> <tr> <td>4</td><td>6</td><td>4</td><td>4</td><td>3</td><td>7</td><td>8</td><td>3</td><td>2</td><td>8</td><td>0</td> </tr> </table>		4	6	4	4	3	7	8	3	2	8	0
4	6	4	4	3	7	8	3	2	8	0				
Are you registered for GST?		<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No												
Name of sponsor organisation:														
Address:														
			Post code:											
Agrees to receive funds on behalf of:														
Name:		Position in organisation:												
Telephone:	Mobile:	Facsimile:	Email:											
Signature:			Date:											
4. Requirement for groups without an ABN to have a sponsor														
Name of sponsoring organisation:														
ABN:		<table border="1" style="display: inline-table; text-align: center; width: 100%;"> <tr> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> </table>												
Are you registered for GST?		<input type="checkbox"/> Yes <input type="checkbox"/> No												
Address:														
			Post code:											
Agrees to receive funds on behalf of (insert group's name):														
Person authorised by sponsor to sign:		Position in organisation:												
Telephone:	Mobile:	Facsimile:	Email:											
Signature:			Date:											

5. About your group

Describe why your organisation exists, what does it aim to achieve and how?

I am a self taught Adelaide born artist. This exhibition aims to highlight the things that often take a back seat in our humble city, the corner stone of the communities corner store. This series will not only immortalise but also document our city in its current state of transition, capturing the remaining character and charm of yesteryear.

If successful, what do you intend doing with the grant funds?

The funding will make the showcase possible and go towards 50% of the exhibition costs, including framing, flyers, part of the canvas and documentation of the exhibition (video and photography).

How does that line up with your organisation's purpose?

This is a major exhibition for not only me as an artist but also Adelaide itself and the states small business industry, something I am a big advocate of.

What do you expect to achieve by obtaining a grant?

I hope to achieve exposure as an artist as well as exposing what we still have at our doorstep and often take for granted. As well as showcasing the diversity of our state through the local shop fronts.

Will the project be carried out in partnership with other relevant organisations? ☒ Yes ☐ No

If yes, who is involved and what will their role/contribution be?

Name of organisation	Contact person	Role/contribution
Fritz Magazine (New Style Media)	Luke Richards	Managing Director
Adelaide Airport	Sarah Crowder	Marketing Coordinator

How will you maintain your project, initiative or resource in the longer term without ongoing funding?

As this is a once off showcase, the funding is only necessary for this body of work.

6 What will the grant funds be spent on?

<input type="checkbox"/> Equipment (specify)	<input type="checkbox"/> Materials (specify) Fitzroy Stretchers: Canvas (Claessens Belgian Linen): 5m Roll = \$640.40 Elite Framers: Shadow Box Frame \$70 x 50 = \$3500	<input type="checkbox"/> Other (specify) Bell Print: Colour Flyers (Colour DL D Sided 350gsm): \$305 for 1000 Photographer: \$200
What is the total cost of the proposed purchases?		\$ 10501.40
What is the amount sought from Council?		\$ 4645.40
What is the amount to be funded by your organisation/others?		\$ 5856.00

For Environment Grant applications only

How will your project demonstrate significant benefit for the environment?

7. Publicity and Promotion

How will you promote your project, initiative or resource (tick ✓ the relevant boxes)

☒ Signage

☒ Newsletter

☒ Official launch

☒ Other (specify): Social Media Adverting, Flyers, ABC Radio Interview
Fritz Magazine, Messenger and Advertiser.

8. Reporting your success

How will you know if you have achieved your intended outcomes?

I will gauge the success of the event from the amount of reach and responses I find. The aim is to encourage the viewer to look at the landscape a little different and I believe the work in the past itself achieves this.

9. Previous Grants Received from Council

Please list all grants received from the City of West Torrens in the past three years.


Amount	Date received	Project, initiative or resource
N/A		

How will your project proceed if the full grant amount is not available or your application is declined?

Sadly I would have to cut costs as much as I can to make it possible which will make the work and the exhibition suffer, from the advertising to the materials of the exhibition itself, I'd also have to forgo the documentation/video of the exhibition.

10. Declaration

I, Donovan Christie hereby certify that I have been authorised to prepare and submit this application on behalf of the applicant and that the information contained in the application is true and correct to the best of my knowledge.

Title Mr	Given name Donovan	Family name Christie
Position held: Visual Artist		
Address: 98 Goodwood Road, Goodwood		
		Post code: 5034
Signature: 		Date: 2/11/17
Telephone (daytime)	Mobile:	Email address:

11. Documentation checklist and further information

Attached is:

- ☒ Supporting documentation that may be appropriate (maximum of two pages).
- ☒ Three quotes for purchases of any items more than \$1,000.

12. Where to send your completed application**Community Grants**

Administration Officer Community Services
 City of West Torrens
 165 Sir Donald Bradman Drive
 Hilton SA 5033

Telephone: 8416 6333**Environment Grants**

Environment Officer
 City of West Torrens
 165 Sir Donald Bradman Drive
 Hilton SA 5033

Telephone: 8416 6333**Community grants****Applications open**

All year round

Environment grants**Applications open**

All year round

Please note: Community Grants are currently under review.

donovan__christie™



Project Description//

The reasoning behind this exhibition is rather simple. My objective is to highlight the things that we take for granted in everyday life, something that is fading rather rapidly in South Australia, the character and charm that of the humble corner store. These corner stores played a very prevalent part in the West Torrens area landscape and community.

The exhibition will run during the Fringe festival from mid-February to late March. The artwork will be displayed at the Adelaide Airport, the portal to the festival state and consist of 50 never before exhibited works. The exhibition will celebrate local businesses and industry, a perfect entrance to our humble little city. Each artwork will be a shopfront or establishment from each corner of our illustrious state, from the rolling green hills to the industrious port.

I wish to make this a breakthrough exhibition, showcasing what South Australia has to offer, what our city was built on. I will then use this exhibition as a spring board to introduce me and my work to galleries interstate and overseas.

Artist Statement//

As a 90s kid I have a vivid picture of what Adelaide was to me; Magic Mountain, Tilt Arcade, Night Train, and Hawkers Corner. All these places have left a lasting impression on me; however, with this fast paced world we now live in, people often forget what we used to have around us or even what we still do. My aim is to bring attention to the things that often take a backseat in our little city, encouraging the viewer to pause and look at the landscape a little different.

My other objective is to immortalise this period of time, documenting the scenes of Adelaide in this day and age as we are on the verge of a dying era. Each picture I paint has a connection to me, even if only subtle; I am placing a piece of me into each painting. If you follow this series and where I plan to take it, you will notice a subliminal autobiography throughout if you put the jigsaw of images together. Each painting has a personal story attached; I have been a part of the scene in which I am documenting. I choose to leave the paintings vacant of people and life, not only to give the air that something has or is about to go down, but to also allow the viewer to place themselves in the setting and recreate their own memory or narrative.

When it comes to selecting which images to paint, it comes down to a range of things that I look for. The more unusual the better, as we are entering a Lego land era, I look for anything that stands out. I love architecture from several periods but what I choose to capture are the ones that are often overlooked, such as the tacky 70s designs. Another aspect that I am fascinated with is the signage; I have always been an admirer of typography and advertising. I find it intriguing, the influences in design and construction of this decade and elect put them on show.

Donovan Christie

|1



Katie Spain
134 Gilbert Street, Adelaide

To whom it may concern,

I first met Donovan Christie as a journalist researching upcoming SA artists for a feature in News Corp's *The Adelaide* Magazine*. When I interviewed him in a suburban Adelaide warehouse I was impressed by his professional attitude, dedication to his art, easy going nature and the paintings that filled the space.

In the seven years since, while working at *The Advertiser*, *SA Weekend Magazine*, and editor of *Broadsheet Adelaide* I've recommended his exhibitions and watched his career blossom.

Now, in a new role as Features Editor at *Newstyle Media*, our paths cross again. In the lead-up to the launch of new magazine *Fritz*, we put a callout to local artists interested in designing our front cover.

Donovan was chosen as the artist commissioned to produce a year's worth of covers. Over 100 artists applied, but Donovan's technique and love for capturing South Australia's buildings and urban landscapes impressed us. His paintings will appear on the cover of four magazines, each with a circulation of 100,000 copies. We are extremely happy to have him on board. He has been wonderful to work with during the brainstorming process and his ability to turn around a great piece to a very tight deadline was impressive. He is the perfect 'cover star' to represent a parochial South Australian magazine.

I recommend Donovan not only as a wonderful artist but also a talented South Australian we should all be proud of. He is certainly one to watch.

Kind Regards

Katie Spain

Katie Spain // Features Editor
Newstyle Media
@katie_spain
newstylemedia.com.au

Donovan Christie

|2

From: Donovan Christie
Sent: Thursday, 2 November 2017 7:07 PM
To: impact@wtcc.sa.gov.au
Cc: Council Enquiries
Subject: West Torrens Grant/Funding
Attachments: Donovan Christie - West Torrens Grant Application.pdf; Donovan Christie - Final Proposal West Torrens.docx

Hi there,

I am contacting you as I am in the planning and producing stages of a major solo exhibition at the Adelaide Airport during Fringe (Feb-Mar 2018). My body of work focuses on South Australia and the fading era of the corner store, capturing the essence of each community and their local shop front. I'm reaching out in hopes for funding to cover (part costs), I will be matching the amount as well as time in lieu. I have thoroughly read the grants and sponsorship guidelines and written up a proposal accordingly.

I've also attached a more in depth artist statement and project description for your perusal as well a letter of recommendation. Thank you for your time to read my email.

Kind regards,

Donovan Christie // Visual Artist
www.donovanchristie.com

Community Grants 17-18

Community Grants

Application CG000021718 From Richmond Baptist Church

Eligibility and Contact Details

* indicates a required field

Applicants: please note

Please read the [Guidelines for City of West Torrens Grants and Sponsorships](#) before you click submit.

An online application to our grants program is an acceptance that the applicant agrees to the City of West Torrens conditions for any grant approval.

Incomplete applications and/or applications received after the activity/event date will not be considered.

Privacy Notice

City of West Torrens pledges to respect and uphold your rights to privacy protection under the Australian Privacy Principles (APPs) as established under the Privacy Act 1988 and amended by the Privacy Amendment (Enhancing Privacy Protection) Act 2012. To view our privacy statement, go to [City of West Torrens - Privacy](#)

Applicant Organisation Details

Applicant organisation name *

Richmond Baptist Church

Please use your organisation's full name. Check your spelling and make sure you provide the same name that is listed in official documentation such as with the ABR, ACNC or ATO.

Primary (physical) address *

141 Richmond Road
Mile End South SA 5033

Must be an Australian postcode.

If your organisation operates in multiple locations or from multiple offices, please pick one as your primary address.

Postal address (if different to above)

141 Richmond Road
Mile End South SA 5033

Applicant website

If available. Must be a URL

Primary contact person *

Mr Elliot Keane

This is the person we will correspond with about this grant

Position held in organisation *

Minister

e.g. Manager, Board Member, Fundraising Coordinator

Primary phone number *

Community Grants 17-18

Community Grants

Application CG000021718 From Richmond Baptist Church

Back-up phone number

Fax number

If applicable

Primary contact person's email address *

This is the address we will use to correspond with you about this grant.

Organisation Details

* indicates a required field

Describe why your organisation exists, what does it aim to achieve and how? *

We are a community of people that gathers followers of Jesus to make a difference in our neighbourhood.

Must be no more than 100 words.

Does your organisation have an ABN? *

☒ Yes ☐ No

ABN *

45 316 552 784

Information from the Australian Business Register

ABN	45 316 552 784
Entity name	Richmond Baptist Church Inc
ABN status	Active
Entity type	Other Incorporated Entity
Goods & Services Tax (GST)	Yes
DGR Endorsed	No
ATO Charity Type	Charity More information
ACNC Registration	Registered
Tax Concessions	FBT Rebate, GST Concession, Income Tax Exemption
Main business location	5033 SA

Information current as at 12:00am today

Must be an ABN

What type of not-for-profit organisation are you?

Community Grants 17-18

Community Grants

Application CG000021718 From Richmond Baptist Church

- | | |
|--|--|
| <ul style="list-style-type: none"> <input type="radio"/> Educational institution (includes pre-schools, schools, universities & higher education providers) <input checked="" type="radio"/> Religious or faith-based institution <input type="radio"/> Philanthropic organisation <input type="radio"/> Peak body <input type="radio"/> Social enterprise <input type="radio"/> International NGO | <ul style="list-style-type: none"> <input type="radio"/> Professional association <input type="radio"/> Healthcare not-for-profit <input type="radio"/> Community group <input type="radio"/> Political party / lobby group <input type="radio"/> Research body <input type="radio"/> General not-for-profit (i.e. none of the sub-types listed above) |
|--|--|

Please choose the option that best applies to your organisation.

What is your organisation's annual revenue?

- | | |
|---|---|
| <ul style="list-style-type: none"> <input type="radio"/> Less than \$50,000 <input type="radio"/> \$50,000 or more, but less than \$250,000 <input type="radio"/> \$250,000 or more, but less than \$1 million | <ul style="list-style-type: none"> <input type="radio"/> \$1 million or more, but less than \$10 million <input type="radio"/> \$10 million or more, but less than \$100 million <input type="radio"/> \$100 million or more |
|---|---|

Your revenue includes grants, donations, and other fundraising activities, fees for services, sale of goods, interest, royalties and in-kind donations that have been included in your accounts as 'revenue'. The Australian Charities and Not-for-profits Commission (ACNC) has more detailed information here: www.acnc.gov.au/ACNC/Manage/Reporting/SizeRevenue/ACNC/Report/SizeRevenue.aspx

What is your organisation's legal structure?

- | | |
|--|---|
| <ul style="list-style-type: none"> <input type="radio"/> Unincorporated association <input checked="" type="radio"/> Incorporated association <input type="radio"/> Cooperative <input type="radio"/> Company limited by guarantee <input type="radio"/> Indigenous corporation, association or cooperative | <ul style="list-style-type: none"> <input type="radio"/> Organisation established through specific legislation <input type="radio"/> Trust <input type="radio"/> Unknown <input type="radio"/> Other: |
|--|---|

If your organisation is unincorporated it must have an auspice organisation

Project Details

* indicates a required field

Project title: *

Neighbourhood Connection and Engagement Loan Kits

Provide a name for your project/program/initiative. Your title should be short but descriptive

Anticipated start date *

25/03/2018

If unknown, provide your best guess or leave blank

Anticipated end date

14/12/2018

If unknown, provide your best guess or leave blank

Community Grants 17-18

Community Grants

Application CG000021718 From Richmond Baptist Church

If successful, what do you intend doing with the grant funds? *

Purchase resources to create 3 Neighbourhood Connection and Engagement Loan Kits for the community to borrow. These kits will support community members in creating opportunities for residents to meet each other and build connections in their street and local neighbourhood.

Must be no more than 150 words.

How does your project align to the strategic priorities of Council as outlined by the Community Plan? *

Community Life:

A community that embraces diversity - the West Torrens community is very multiculturally diverse and all Thriving Neighbourhoods projects support and celebrate that diversity

Active, healthy and learning communities - most of the resources in the kit encourage physical activity, and there are many opportunities for learning throughout using these kits and meeting neighbours.

An engaged community - these kits will bring together neighbours to build relationships and become a more connected and engaged neighbourhood.

City Prosperity:

A vibrant city - These kits will support a more connected neighbourhood where residents are active in public spaces and creating opportunities for people to meet each other.

Must be no more than 150 words.

To refer to the City of West Torrens Community Plan go to <https://indd.adobe.com/view/cdf238c2-6408-493c-b378-4e81069d4783>

Does this application respond to one or more of the program priority areas? *

Yes:

Local events, activities and programs that celebrate multicultural and indigenous heritage - the West Torrens community is very multiculturally diverse and all Thriving Neighbourhoods projects support and celebrate that diversity.

Connections between neighbours, older and young people, and the capacity for ageing in place - Thriving Neighbourhoods is inclusive of all ages and encourages all residents to get involved and build new connections with their neighbours.

Must be no more than 150 words.

For Program Priority areas, refer to Page 2 of the Guidelines for City of West Torrens Grants and Sponsorships.

How does your project demonstrate innovation? Is there evidence and/or a clear reason for why it has been developed? *

The project was developed to continue to encourage and support neighbours to connect with each other outside of the POP Up Cafe events that are held twice a year. At these events there are many activities that aim to facilitate connection, but being held only twice a year, many residents are struggling to build on these new connections and create friendships. These loan kits will allow residents to host small events to encourage members of the same street to connect and meet each other on more regular occasions.

Must be no more than 150 words.

How do you plan to engage the groups you are targeting for this project? *

- Thriving Neighbourhoods social media pages
- Thriving Neighbourhoods Community Advisory Group
- Thriving Neighbourhoods member organisations promoting to their community
- letterbox drop

Community Grants 17-18

Community Grants

Application CG000021718 From Richmond Baptist Church

- official launch at POP Up Cafe
Must be no more than 150 words.

Do you have a plan for how your project will be delivered? Does your plan consider risks involved, and how you will work with partner organisations (if applicable)? *

A project team of Thriving Neighbourhoods members has been working on the kit contents and promotional strategy. Items for the kits will be purchased and packaged together, and promotion will begin through the avenues mentioned above. Each time the kit is borrowed data will be collected so that the project team can track how well utilised the kits are and if any changes/repairs need to be made. Residents borrowing the kits will need to sign a waiver acknowledging that they have read the terms and conditions. Thriving Neighbourhoods member organisations will support this process by promoting the kits. The kits will be launched on Neighbour Day - March 25th 2018 - and will be available to view and borrow at the next Pop Up Cafe - May 2018.

Must be no more than 150 words.

Reporting your success

How will you know if you have achieved your intended outcomes? *

We will track the number of times the kits have been borrowed as well as feedback from the community. We also hope to see an increase in community members who are aware of Thriving Neighbourhoods through an increase in social media followers, attendees at events and community members volunteering their time.

Must be no more than 150 words.

Will the project be carried out in partnership with other relevant organisations? *

☒ Yes

☐ No

Name of organisation	Contact person	Role/contribution
Thriving Neighbourhoods	Amy Reynolds	Promotion of the kits

Partner organisation funding

What is the amount to be funded by your partner organisation (if applicable)?

Must be a dollar amount.

What will the grant funds be spent on?

Equipment (specify)	Materials (specify)	Other (specify)
Giant Connect Four x3 *	None *	None *
Giant Snakes and Ladders x 3		

Community Grants 17-18

Community Grants

Application CG000021718 From Richmond Baptist Church

Giant Jenga x3		
Giant Chess x3		
Giant Checkers x3		
Sack Racing Set x3		
Conversational Ball x3		
Portable Soccer Goals x3		
Balls - soccer, football, basketball, etc. x3		
Cricket Set x3		
Bocce Set x3		
Picnic Rugs x3		
Plastic Storage Tubs x3		
Giant Connect 4 x 3		

What is the total cost of the proposed purchases? *

\$4,900.00

Must be a dollar amount.

What is the amount sought from Council? *

\$4,900.00

Must be a dollar amount.

What is the amount to be funded by your organisation? *

\$0.00

Must be a dollar amount.

Publicity and Promotion**How will you promote your project, initiative or resource? ***

- | | | |
|---|--|--|
| <input checked="" type="checkbox"/> Signage | <input type="checkbox"/> Email distribution | <input checked="" type="checkbox"/> Network Meetings |
| <input checked="" type="checkbox"/> Official Launch | <input checked="" type="checkbox"/> Flyers | <input checked="" type="checkbox"/> Social Media |
| <input type="checkbox"/> Newsletters | <input checked="" type="checkbox"/> Letterbox Drop | <input type="checkbox"/> Other; |

Documentation checklist and further information**Attached is:****Supporting documents that may be appropriate (maximum of two pages)**

Filename Thriving Neighbourhoods Terms of Reference.docx

File size 91.3 kB

Maximum 25mb, recommended size no bigger than 5mb

Three quotes for purchases of any items more than \$1000

Community Grants 17-18

Community Grants

Application CG000021718 From Richmond Baptist Church

No files have been uploaded

Maximum 25mb, recommended size no bigger than 5mb

Previous Grants received from Council

If applicable, please list all grants received from the City of West Torrens in the past three years.

Amount	Date received	Project, initiative or resource

Certification and Feedback

* indicates a required field

Certification

I certify that to the best of my knowledge the statements made within this application are true and correct.

I also confirm that I have read and understood the conditions for funding as outlined in the [Guidelines for City of West Torrens Grants and Sponsorships](#) and accept and agree to abide by the conditions therein.

I also accept and agree to abide by any additional conditions outlined in any approval letter.

I agree *

☒ Yes ☐ No

Name of authorised person *

Mr Elliot Keane

Must be a senior staff member, board member or appropriately authorised volunteer

Position *

Minister

Position held in applicant organisation (e.g. CEO, Treasurer)

Contact phone number *

Must be an Australian phone number.

Mobile number

Contact Email *

Must be an email address.

Date *

02/01/2018

Must be a date

Community Grants 17-18
Community Grants
Application CG000021718 From Richmond Baptist Church

Applicant Feedback

You are nearing the end of the application process.

Before you review your application and click the **SUBMIT** button please take a few moments to provide some feedback.

This section is not mandatory

Please indicate how you found the online application process:

☐ Very easy ☒ Easy ☐ Neutral ☐ Difficult ☐ Very difficult

Please provide us with your suggestions about any improvements and/or additions to the application process/form that you think we need to consider.

Big ideas. Lowest prices.

Need help with your order?
Call 1300 OFFICE (633 423)

1. Cart 2. Log in 3. Delivery 4. Payment

Estimated delivery on Wednesday, January 31, 2018.

Really Useful Box 84L Strong MF84LTMP

Deliver to Door
Estimated delivery on Wednesday, January 31, 2018

Click & Collect [Kewick Officeworks](#)
Estimated collection in 2 hours

2

\$179.96
(List Price: \$29.91)

[Remove](#)

Add by Product Code

Empty Cart

Make a \$2 donation

Support children in need by donating to The Smith Family, a charity that helps disadvantaged young Australians get the most out of their education. The Smith Family is a national children's charity that helps disadvantaged young Australians by providing the tools and support they need to succeed at school.

[More information](#)

[Donate](#)

Sub Total (incl. GST) **\$179.96**

GST **\$18.36**

Estimated Delivery Charges **TBC**

Total (incl. GST) **\$179.96**

afterpay
Take now, pay later. 4 fortnightly payments of \$44.99. [Find out more](#)

[Continue Shopping](#)

[Checkout](#)

Items Related To Your Cart

1. Review Cart 2. Checkout 3. Your Details 4. Payment

FREE RETURNS
For parcels under 5kg

click & collect shop online & collect in-store

\$5 FLAT RATE SHIPPING
metro areas, under 2kg, conditions apply*

[Continue Shopping](#)

1 Review Cart

	Blazen Catch-Ball Set Free Delivery Over \$150*	Qty 3 x \$9.99	\$29.97	×
	adidas Telstar 2018 Top Glider Soccer Ball Free Delivery Over \$150* Size: Size 05 Colour: Red/Black	Qty 3 x \$29.99	\$89.97	×
	Spalding TF250 iQ Basketball Free Delivery Over \$150* Size: Size 06	Qty 3 x \$59.99	\$179.97	×
	Sherrin Synthetic AFL Football Free Delivery Over \$150* Size: Size D1 Colour: Red	Qty 3 x \$24.99	\$74.97	×
	Wahu Beach Cricket Set Green/Blue	Qty 3 x \$49.99	\$149.97	×
	Blazen Bocce Set Free Delivery Over \$150*	Qty 3 x \$29.99	\$89.97	×
	PSG 43" Pop Up Soccer Goal Free Delivery Over \$150*	Qty 6 x \$49.99	\$299.94	×

Subtotal **\$914.76**

[Home Delivery](#) [Click & Collect](#)

Kathmandu SHOP HELP CENTRE BE INSPIRED TRAVEL WITH US STORES SUMMIT CLUB AU + 1800 355 484 MY ACCOUNT

WOMEN'S MEN'S KIDS' CAMP & HIKE TRAVEL PACKS & BAGS ACTIVE OUTLET SEARCH


FREE DELIVERY ON ORDERS OVER \$100

Shopping Cart

Harness Picnic Rug - was added to your shopping cart.

CONTINUE SHOPPING PROCEED TO SECURE CHECKOUT 14

Your Items

Product	Unit Price	Qty	Subtotal
 Harness Picnic Rug Colour Bluebird Stripe Size ONE	\$79.98	5 UPDATE	\$399.90
REMOVE ITEM			

summit club SAVE **\$159.95** ON THE ITEMS IN YOUR CART AS A SUMMIT CLUB MEMBER. ALREADY A MEMBER? [LOG IN](#) . NOT A MEMBER? [JOIN NOW FOR \\$10](#). [JOIN NOW](#)

Promo Code


Enter your coupon code. [APPLY CODE](#)

Subtotal \$399.90

Grand Total (including any applicable GST) **\$399.90**

CONTINUE SHOPPING PROCEED TO SECURE CHECKOUT 14


Yardgames - Australia's specialist online store for giant, outdoor, educational and team games, ride on toys plus much more.






 Search Search entire store here... [Go](#) Cart (24) \$3,094.89






My Account My Wishlist Log In Sign Up Compare (0)

GIANT CHESS GAMES RIDE ON TOYS EDUCATIONAL BACKYARD FUN BALLS NEW PRODUCTS OTHER

Shopping Cart

 Giant Snakes and Ladders was added to your shopping cart.

Product Name	Unit Price	Availability	Qty	Subtotal
 Premium Tumbling Blocks * This product is not available in the requested quantity. 2 of the items will be backordered.	Edit \$205.00	Backorder	3	\$615.00 X
 Premium 30cm (12 inch) Chess Set Chess Pieces 1 x Premium 30cm (12 inch) Chess Pieces \$177.00	Edit \$195.00	In stock	3	\$585.00 X
 Small Plastic Checkers Pieces * Back in stock 31/01/2018	Edit \$99.95	In stock	3	\$299.85 X
 Sack Racing	Edit \$74.95	In stock	3	\$224.85 X
 Toss N Talk About Conversation Ball - Getting Acquainted	Edit \$29.95	In stock	3	\$89.85 X

	Sack Racing	Edit	\$74.55	In stock	<input type="text" value="3"/>	\$224.85	X
	Toss N Talk About Conversation Ball - Getting Acquainted	Edit	\$29.95	In stock	<input type="text" value="3"/>	\$89.85	X
	Toss N Talk About Conversation Ball - Talk About Me	Edit	\$29.95	In stock	<input type="text" value="3"/>	\$89.85	X
	Wooden Giant 4	Edit	\$315.00	In stock	<input type="text" value="3"/>	\$945.00	X
	Giant Snakes and Ladders	Edit	\$95.00	In stock	<input type="text" value="3"/>	\$285.00	X

[Continue Shopping](#) [Update Shopping Cart](#)

Estimate Shipping and Tax

Enter your destination to get a shipping estimate.

Country *

Australia ▼

State/Province

Please select region, state or province ▼

Zip/Postal Code

Discount Codes

Enter your coupon code if you have one.

[Apply Coupon](#)

Gift Cards

Enter your gift card code

Subtotal (Excl. Tax) \$3,094.89

Subtotal (Incl. Tax) \$3,404.40

Grand Total Excl. Tax \$3,094.89

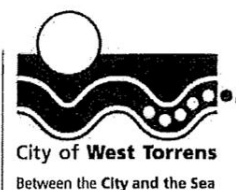
BT Tax \$309.51

Grand Total Incl. Tax \$3,404.40

[Proceed to Checkout](#)

Application Form Community and Environment Grant Program

Civic Centre
165 Sir Donald Bradman Drive
Hilton, SA 5033
Tel (08) 8416 6333
Fax (08) 8443 5709
Email csu@wtcc.sa.gov.au
Website westtorrens.sa.gov.au



Notes:

1. Please read the Community and Environment Grant Guidelines prior to completing this application.
2. Please attach any additional information and supporting statements.
3. Please type or print legibly.
4. **Please note that applications must be completed in full or they will not be accepted.**

1. Applicant / organisation details

Please indicate grant type:		<input checked="" type="checkbox"/> Community	<input type="checkbox"/> Environment
Name of individual:		Name of organisation:	
Haroula Chronopoulos		Women's Safety Services SA	
Address: PO Box 79			
Hilton Plaza SA 5033			P/Code: 5033
Location address of organisation/group (if different to postal address):			
Confidential - Mile End			
			P/Code:
Individual/organisation contact details: Western Domestic Violence Service			
Telephone:	Mobile:	Fax:	Email address:

2 About the applicant

If the applicant is an individual go to section 3, otherwise, is the applicant a:

<input checked="" type="checkbox"/> Community group/organisation	<input checked="" type="checkbox"/> Not for profit organisation											
<input type="checkbox"/> School or educational institution	<input type="checkbox"/> Other:											
Is the organisation incorporated?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No (if no, complete section 4)											
Does your organisation have an ABN?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No (if no, complete section 4)											
If yes, please provide the number:	<table border="1" style="display: inline-table; text-align: center;"> <tr> <td>5</td><td>8</td><td>6</td><td>9</td><td>3</td><td>2</td><td>0</td><td>2</td><td>2</td><td>1</td><td>7</td> </tr> </table>	5	8	6	9	3	2	0	2	2	1	7
5	8	6	9	3	2	0	2	2	1	7		
Is your organisation listed for GST?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No											

Note: If your organisation is not incorporated you will need a sponsor - an incorporated body to accept the legal and financial responsibility for the project. Please ensure that you attach a letter of agreement from the sponsor organisation, confirming its acceptance of responsibility for the project and complete the sponsor organisation information at section 4.

What are the aims and the objectives of your organisation or group?													
Western Adelaide Domestic Violence Service with women and children who have fled domestic violence. WADVS provides crisis management, shelter housing, medium housing, DV counselling and groups.													
What number, or percentage, of your members reside within the City of West Torrens?			60%										
Brooklyn Park, Mile End, Milton, Commandella													
What is the current total membership of your organisation/group?													
How is your organisation/group managed (please tick ✓ appropriate box)													
<input type="checkbox"/> Advisory Board		<input checked="" type="checkbox"/> Board of Management											
		<input type="checkbox"/> Management Committee											
<input type="checkbox"/> Other (please specify):													
3. If the application is from an individual													
Do you have an ABN:		<input type="checkbox"/> Yes <input type="checkbox"/> No											
If yes, please provide the number:		<table border="1" style="width: 100%; text-align: center;"> <tr> <td style="width: 20px;"> </td> <td style="width: 20px;"> </td> <td style="width: 20px;"> </td> <td style="width: 20px;"> </td> <td style="width: 20px;"> </td> <td style="width: 20px;"> </td> <td style="width: 20px;"> </td> <td style="width: 20px;"> </td> <td style="width: 20px;"> </td> <td style="width: 20px;"> </td> </tr> </table>											
Are you registered for GST?		<input type="checkbox"/> Yes <input type="checkbox"/> No											
Name of sponsor organisation:													
Address:													
			Post code:										
Agrees to receive funds on behalf of:													
Name:		Position in organisation:											
Telephone:	Mobile:	Facsimile:	Email:										
Signature:			Date:										
4. Requirement for groups without an ABN to have a sponsor													
Name of sponsoring organisation:													
ABN:		<table border="1" style="width: 100%; text-align: center;"> <tr> <td style="width: 20px;"> </td> <td style="width: 20px;"> </td> <td style="width: 20px;"> </td> <td style="width: 20px;"> </td> <td style="width: 20px;"> </td> <td style="width: 20px;"> </td> <td style="width: 20px;"> </td> <td style="width: 20px;"> </td> <td style="width: 20px;"> </td> <td style="width: 20px;"> </td> </tr> </table>											
Are you registered for GST?		<input type="checkbox"/> Yes <input type="checkbox"/> No											
Address:													
			Post code:										
Agrees to receive funds on behalf of (insert group's name):													
Person authorised by sponsor to sign:		Position in organisation:											
Telephone:	Mobile:	Facsimile:	Email:										
Signature:			Date:										

7. Publicity and Promotion

How will you promote your project, initiative or resource (tick ✓ the relevant boxes)

☐ Signage☐ Newsletter☐ Official launch☒ Other (specify): Flyers.**8. Reporting your success**

How will you know if you have achieved your intended outcomes?

WADVS - will provide a report on the details at the event,
and provide feedback from people who attended.

9. Previous Grants Received from Council

Please list all grants received from the City of West Torrens in the past three years.

Amount	Date received	Project, initiative or resource

How will your project proceed if the full grant amount is not available or your application is declined?

The project will not proceed due to no funding.

10. Declaration

I, Haroula Chronopoulos hereby certify that I have been authorised to prepare and submit this application on behalf of the applicant and that the information contained in the application is true and correct to the best of my knowledge.

Title Miss	Given name Haroula	Family name Chronopoulos
Position held: Case Manager		
Address: PO Box 297 Woodville SA		
		Post code: 5011
Signature: <u>Haroula Chronopoulos</u>		Date: 10/11/17
Telephone (daytime)	Mobile:	Email address:

5. About your group

Describe why your organisation exists, what does it aim to achieve and how?

Western Adelaide Domestic Violence Service exists and aims to provide safe accommodation and support to women and children fleeing DV. WADVS also provides case management, DV counselling, advocacy and DV support groups.

If successful, what do you intend doing with the grant funds?

WADVS would like to plan and host 5 multicultural events at the shelter. Please see attachment.

How does that line up with your organisation's purpose?

WADVS provides a safe place for women and children. These events will provide social inclusion, integration, empowerment, capacity building and community.

What do you expect to achieve by obtaining a grant?

WADVS believe by hosting the multicultural events at the shelter it will provide a safe place for all to learn about cultures.

Will the project be carried out in partnership with other relevant organisations? ☒ Yes ☐ No

If yes, who is involved and what will their role/contribution be?

Name of organisation	Contact person	Role/contribution
Migrant Women's Support Service	Jieyun Xue	Case manager
Women's Safety Services SA	Sue Underhill	Executive manager

How will you maintain your project, initiative or resource in the longer term without ongoing funding?

6 What will the grant funds be spent on?

<input type="checkbox"/> Equipment (specify)	<input checked="" type="checkbox"/> Materials (specify)	<input type="checkbox"/> Other (specify)
	Food \$2500 Entertainment \$1250 such as dance / face paint Transport - \$250 Facilitators - \$1000 Aboriginal Elder Arts Facilitator	
What is the total cost of the proposed purchases?		\$ 5000
What is the amount sought from Council?		\$ 5000
What is the amount to be funded by your organisation/others?		\$

For Environment Grant applications only

How will your project demonstrate significant benefit for the environment?

11. Documentation checklist and further information

Attached is:

- ☐ Supporting documentation that may be appropriate (maximum of two pages).
- ☐ Three quotes for purchases of any items more than \$1,000.

12. Where to send your completed application**Community Grants**

Administration Officer Community Services
 City of West Torrens
 165 Sir Donald Bradman Drive
 Hilton SA 5033
Telephone: 8416 6333

Environment Grants

Environment Officer
 City of West Torrens
 165 Sir Donald Bradman Drive
 Hilton SA 5033
Telephone: 8416 6333

Community grants**Applications open**

All year round

Environment grants**Applications open**

All year round

Please note: Community Grants are currently under review.

Valuing, learning and sharing within our multicultural circle of friendship.

If Successful what do you intend doing with the grant?

Western Adelaide Domestic Violence Service (WADVS) would like to plan and host with the support of the West Torrens Council five multicultural events in 2018. WADVS would like to involve women who are supported by the service to participate in the planning and hosting of the events. This will provide empowerment, social connection and valuable skills to the women of the service. There are a number of women that the service works with who are from a cultural background, ineligible for any Centrelink benefits due to visa conditions and who are extremely isolated. From previous groups the women provided feedback stating they would like to create events for other women to attend to learn about their own cultures and cultures of others. All events will be held at the DV shelter and all clients of Women's Safety Services SA living in the Western area will be invited. Events will vary depending on the planning and contribution of the women of the services who want to be involved.

WADVS would like to hold events for the below;

Asian New Year 2018 –A day of celebration Asian new year with - specific traditional dance (such as lion dance), Asian cooking demonstration, karaoke, origami making, face painting Asian themed.

Harmony Day 2018 – a day of embracing and learning all cultures. The day will include traditional dances of two cultural groups, food, entertainment, and an art activity promoting diversity in Australia.

Iranian Women's Henna and dance 2018 – a day or night of women coming together to celebrate henna and dance. Women will learn about henna night and the traditional meaning of henna and the sacredness of henna as well as when it is worn and for what purposes. Cooking demonstration of Iranian cuisine and tea ceremony.

Naidoc week 2018 – 2 events this week –

1 – Aboriginal Elder Aunty Irene facilitating an Aboriginal painting day for women and children of the service.

2 – Celebrating and learning about Aboriginal culture from an Aboriginal Elder with food and a performance.

All things African 2018 – learning about countries in Africa through story telling, food, entertainment and art.

From: Haroula Chronopoulos
Sent: Friday, 10 November 2017 2:45 PM
To: Council Enquiries
Subject: Community Grant
Attachments: 0086_001.pdf

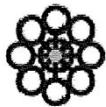
Hello,

Please find attached Community grant application.

I look forward to your response.

Thank you

Warm Regards
Haroula Chronopoulos
Domestic Violence Case Manager
Western Adelaide Domestic Violence Service
Email:
Phone:
PO Box 297
Woodville SA 5011



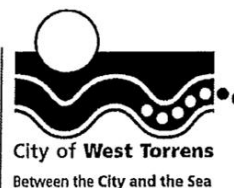
Women's Safety Services SA

I acknowledge that I work on the traditional country of the Kaurna people of the Adelaide Plains. I recognise and respect their cultural heritage, beliefs and relationship with the land. I acknowledge that they are of continuing importance to the Kaurna people living today.

From: canon.copier@cdvs.com.au [mailto:canon.copier@cdvs.com.au]
Sent: Friday, 10 November 2017 2:43 PM
To: Haroula Chronopoulos
Subject: Scan from Canon Copier

Application Form Community and Environment Grant Program

Civic Centre
165 Sir Donald Bradman Drive
Hilton, SA 5033
Tel (08) 8416 6333
Fax (08) 8443 5709
Email csu@wtcc.sa.gov.au
Website westtorrens.sa.gov.au



Notes:

1. Please read the Community and Environment Grant Guidelines prior to completing this application.
2. Please attach any additional information and supporting statements.
3. Please type or print legibly.
4. Please note that applications must be completed in full or they will not be accepted.

1. Applicant / organisation details

Please indicate grant type: ☒ Community ☐ Environment

Name of individual:

Name of organisation:

Lockleys Primary School

Address: 29 Elston St

Brooklyn Park SA 5032.

P/Code: 5032

Location address of organisation/group (if different to postal address):

as above

P/Code: 5032.

Individual/organisation contact details:

Lea Nancarrow

Telephone:

Mobile:

Fax:

Email address:

2 About the applicant

If the applicant is an individual go to section 3, otherwise, is the applicant a:

☐ Community group/organisation

☐ Not for profit organisation

☒ School or educational institution

☐ Other:

Is the organisation incorporated?

☒ Yes

☐ No (if no, complete section 4)

Does your organisation have an ABN?

☒ Yes

☐ No (if no, complete section 4)

If yes, please provide the number:

8 1 4 3 8 7 5 8 6 7 2

Is your organisation listed for GST?

☒ Yes

☐ No

Note: If your organisation is not incorporated you will need a sponsor - an incorporated body to accept the legal and financial responsibility for the project. Please ensure that you attach a letter of agreement from the sponsor organisation, confirming its acceptance of responsibility for the project and complete the sponsor organisation information at section 4.

What are the aims and the objectives of your organisation or group?													
to provide the community with an inclusive education program for children aged birth to yr 7 and to provide a welcoming and education system support program for their carers/													
What number, or percentage, of your members reside within the City of West Torrens? <u>96%</u> percent.													
What is the current total membership of your organisation/group? <u>124 students</u>													
How is your organisation/group managed (please tick ✓ appropriate box)													
<input type="checkbox"/> Advisory Board		<input type="checkbox"/> Board of Management											
		<input type="checkbox"/> Management Committee											
<input checked="" type="checkbox"/> Other (please specify): <u>Governing council & DECD.</u>													
3. If the application is from an individual													
Do you have an ABN:		<input type="checkbox"/> Yes <input type="checkbox"/> No											
If yes, please provide the number:		<table border="1" style="width: 100%; text-align: center;"> <tr> <td style="width: 25px;"> </td><td style="width: 25px;"> </td><td style="width: 25px;"> </td><td style="width: 25px;"> </td><td style="width: 25px;"> </td><td style="width: 25px;"> </td><td style="width: 25px;"> </td><td style="width: 25px;"> </td><td style="width: 25px;"> </td><td style="width: 25px;"> </td> </tr> </table>											
Are you registered for GST?		<input type="checkbox"/> Yes <input type="checkbox"/> No											
Name of sponsor organisation:													
Address:													
			Post code:										
Agrees to receive funds on behalf of:													
Name:		Position in organisation:											
Telephone:	Mobile:	Facsimile:	Email:										
Signature:			Date:										
4. Requirement for groups without an ABN to have a sponsor													
Name of sponsoring organisation:													
ABN:		<table border="1" style="width: 100%; text-align: center;"> <tr> <td style="width: 25px;"> </td><td style="width: 25px;"> </td><td style="width: 25px;"> </td><td style="width: 25px;"> </td><td style="width: 25px;"> </td><td style="width: 25px;"> </td><td style="width: 25px;"> </td><td style="width: 25px;"> </td><td style="width: 25px;"> </td><td style="width: 25px;"> </td> </tr> </table>											
Are you registered for GST?		<input type="checkbox"/> Yes <input type="checkbox"/> No											
Address:													
			Post code:										
Agrees to receive funds on behalf of (insert group's name):													
Person authorised by sponsor to sign:		Position in organisation:											
Telephone:	Mobile:	Facsimile:	Email:										
Signature:			Date:										

5. About your group		
Describe why your organisation exists, what does it aim to achieve and how? To provide a safe & respectful community education system to all children from birth to 4-7 (playgroups & grade Reception to yr 7) and their families. Including provision of a womens group for families where English is their 2nd language.		
If successful, what do you intend doing with the grant funds? Hold an outdoor cinema for all community residents to attend. Including community groups to help them fundraise.		
How does that line up with your organisation's purpose? We are looking at different ways to increase awareness of the school and what it has to offer the community. Plus will provide fundraising for the school to improve environment & learning opportunities for students.		
What do you expect to achieve by obtaining a grant? Payment of Hiring the equipment including toilets to run the event. Reducing cost of tickets to allow low income families to attend the family event.		
Will the project be carried out in partnership with other relevant organisations? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
If yes, who is involved and what will their role/contribution be?		
Name of organisation	Contact person	Role/contribution
How will you maintain your project, initiative or resource in the longer term without ongoing funding? Through support from local businesses & companies. providing them with on screen advertising.		
6 What will the grant funds be spent on?		
<input checked="" type="checkbox"/> Equipment (specify) Film Hire equipment Extra portable toilets.	<input checked="" type="checkbox"/> Materials (specify) Advertising signage.	<input type="checkbox"/> Other (specify) LPS covers all costs of lighting, generators, food, drinks to be sold & supplied. Plus all printing costs.
		allowed 10% increase + cost of film can change if more current film used. + \$200 for advertising signage.
What is the total cost of the proposed purchases?		\$ 5100.
What is the amount sought from Council?		\$ 2900.
What is the amount to be funded by your organisation/others?		\$ 2200.
For Environment Grant applications only		
How will your project demonstrate significant benefit for the environment?		

7. Publicity and Promotion

How will you promote your project, initiative or resource (tick ✓ the relevant boxes)

☒ Signage☒ Newsletter☐ Official launch☒ Other (specify): *Flyers at local libraries
& word of mouth, promote through school***8. Reporting your success**How will you know if you have achieved your intended outcomes? *community & website,
facebook.
Feedback from attendees & other
community groups feedback. Demand for event
to be held again the following year!***9. Previous Grants Received from Council**

Please list all grants received from the City of West Torrens in the past three years.

Amount	Date received	Project, initiative or resource

How will your project proceed if the full grant amount is not available or your application is declined?

*We will need to approach local businesses & companies
for their support financially by providing on screen
advertising at \$100 per group. A lot of work by
few people to obtain the support.***10. Declaration**I, Lea Nancarrow.....hereby certify that I have been authorised to prepare and submit this application on behalf of the applicant and that the information contained in the application is true and correct to the best of my knowledge.

Title <i>ms.</i>	Given name <i>Lea</i>	Family name <i>Nancarrow</i>
Position held: <i>Governing Council Secretary.</i>		
Address: <i>Lockleys Primary School</i>		
<i>29 Elston St Brooklyn Park</i>		Post code: <i>5032</i>
Signature: <i>[Signature]</i>		Date: <i> </i>
Telephone (daytime)	Mobile:	Email address:

11. Documentation checklist and further information

Attached is:

☒ Supporting documentation that may be appropriate (maximum of two pages).☒ Three quotes for purchases of any items more than \$1,000.*(only copies of supplies used last year.)***12. Where to send your completed application****Community Grants**

Administration Officer Community Services
 City of West Torrens
 165 Sir Donald Bradman Drive
 Hilton SA 5033

Telephone: 8416 6333**Environment Grants**

Environment Officer
 City of West Torrens
 165 Sir Donald Bradman Drive
 Hilton SA 5033

Telephone: 8416 6333**Community grants****Applications open**

All year round

Environment grants**Applications open**

All year round

Please note: Community Grants are currently under review.

**Road Movie Mobile Cinema**

P.O. Box 1070

Nairne SA 5252

0421 915 346

andy@roadmovie.com.au

www.roadmovie.com.au

ABN: 50764422090

Tax Invoice

INVOICE TO

Lea Nancarrow

Lockleys Primary School

29 Elston St

Brooklyn Park SA 5032

INVOICE NO. 1192**DATE 21/02/2017****DUE DATE 24/03/2017**

ACTIVITY	TAX	AMOUNT
6m Wide Screen Mobile Cinema System (Autumn)	GST	1,271.82
Cinema costs include: Screen - Projection - Sound - Players & Mixing Equipment - Bump-in and out and an experienced projectionist to run the show., 1 @ A\$1,271.82		
Film Hire & Copyright	GST	350.00
The Jungle Book 2016 (PG) - Flat Rate, 1 @ A\$350.00		
<hr/>		
Payment Dates:	SUBTOTAL	1,621.82
50% Deposit to confirm booking \$892.00	GST TOTAL	162.18
50% Balance \$892.00 two weeks prior	TOTAL	1,784.00
24/03/17	BALANCE DUE	A\$1,784.00

Payment can be made by bank transfer:

A Marshall & M McLeod

BSB# 735 050 - Account# 629 525

or via Credit Card on our PayPal link.

Payment of the deposit is to agree that you have read and understand the Terms & Conditions in the attached document.

Mail -

Page 1 of 4

Re: Lockleys Primary School - 7 April 2017

Lea Nancarrow

Thu 23/02/2017 9:38 AM

To: Shane Budd

1 attachments (3 MB)

toilet booking.pdf;

apologies again Shane. The document i scanned is too large, therefore i have removed the standard terms and conditions pages from my returned item.

Regards

lea

From: Lea Nancarrow
Sent: Thursday, 23 February 2017 9:25 AM
To: Shane Budd
Subject: Re: Lockleys Primary School - 7 April 2017

Apologies for the delay Shane - my scanner has died!

Any further queries, please let me know.

Kind regards

Lea

From: Shane Budd
Sent: Sunday, 19 February 2017 10:05 PM
To: Lea Nancarrow
Subject: RE: Lockleys Primary School - 7 April 2017

Hello Lea,

I will get started on your order. If you could please fill out your details in the attached form so I can set you up in our system. Some of the details don't apply to you, only businesses.

Unfortunately we can't help you with the generator hire.

<https://outlook.live.com/owa/?path=/mail/AQMkADAwATYwMAItOGFiYS1iNDQ...> 23/11/2017

Mail -

Page 2 of 4

If you could please let me know the contact and any further delivery details for your event then I can book your order in our system.

Do you have access to water to fill up the water tanks?

Kind Regards,

Shane Budd

Sales Supervisor

shaneb@biancohire.com.au

PH: 8162 6311 (Direct Line)

PH: 8162 6300 (Office)

FAX: 8359 0455



www.biancohire.com.au



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From: Lea Nancarrow

Sent: Tuesday, 14 February 2017 12:51 PM

To: Shane Budd

Subject: Re: Lockleys Primary School - 7 April 2017

Thank you so much Shane. Yes if we can book 4 toilets at the discounted rate, that would be fantastic. By any chance do you provide for hire generators too? we have the Golden North Ice Cream Van for the night but it requires power. We have power on the site but will need to be run from the block of existing toilets (trying to avoid any tripping hazards). What would be the cost to hire one?

Many thanks

Lea

From: Shane Budd

Sent: Friday, 10 February 2017 1:10 AM

To: [lea_nancarrow](#)

Subject: FW: Lockleys Primary School - 7 April 2017

Hello Lea,

We are unable to donate the toilet but we are happy to offer you toilets at a discounted rate.

Normally our toilets would be **\$230.00 inc GST per toilet** for weekend hire.

We can offer you the toilets for **\$167.50 inc GST per toilet** for weekend hire.

This includes delivery, hire, LED lights, final pump out and collection.

<https://outlook.live.com/owa/?path=/mail/AOMkADAwATYwMATtOGFiYS1iNDO...> 23/11/2017

Mail -

Page 3 of 4

Delivery would be Friday and collection Monday.

Kind Regards,

Shane Budd
Sales Supervisor

shaneb@biancohire.com.au
PH: 8162 6311 (Direct Line)

PH: 8162 6300 (Office)
FAX: 8359 0455



This email (including attachments) is confidential, may contain copyright material and may be subject to legal professional privilege. We do not represent, warrant or guarantee that this communication is free from errors, virus or defects and will not accept any liability whatsoever arising from this communication. If you are not the recipient you must not use, disclose, read, forward, copy or retain any of the information herein.

From: Mauro Angeli
Sent: Friday, 10 February 2017 10:00 AM
To: Shane Budd
Subject: FW: Lockleys Primary School - 7 April 2017

From: Lea Nancarrow
Sent: Friday, 10 February 2017 10:00:30 AM (UTC+09:30) Adelaide
To: Sales Distribution List
Subject: Re: Lockleys Primary School - 7 April 2017
Good morning

Thought i would touch base to see if you have had an opportunity to review our request. If you are unable to assist, we would also like to hear from you. If you can partially assist, please advise what the best arrangement is for the event.

Look forward to hearing from you very soon.

Kind regards

Lea

From: Lea Nancarrow
Sent: Sunday, 5 February 2017 10:59 AM
To: sales@biancohire.com.au
Subject: Lockleys Primary School - 7 April 2017

<https://outlook.live.com/owa/?path=/mail/AQMkADAwATYwMAItOGFiYS1iNDQ...> 23/11/2017



BIANCO HIRING SERVICE PTY LTD

600 Main North Road, Gepps Cross SA 5094
 PO Box 1 Pooraka SA 5095
 Phone (08) 8162 6300 Fax: (08) 8359 0455
 www.biancohire.com.au sales@biancohire.com.au ABN 88 105 211 390



COMMERCIAL CREDIT ACCOUNT APPLICATION FORM

Customer details:

Trading name: Lockleys Primary School.

Legal name of Entity: _____

ABN: 81 438 758 672 Busn Reg. No. _____ Builders Lic. No. N/A.

Entity type (tick appropriate box):

- ☐ Company ☒ Name: _____
☐ ACN: _____ ☒ Complete details for all Directors over the page
☐ Partnership ☒ Complete details for all partners over the page
☐ Sole Trader ☒ Complete details under "Person #1" over the page
☒ Government Authority

Contact details:

Postal Address:

Street / PO Box No. 27 Street Name: Elston St
 Suburb / Town: Brooklyn Park State: SA Postcode: 5032
 Street Address (if different to above) _____

Street No. _____ Street Name: _____
 Suburb / Town: _____ State: _____ Postcode: _____

Telephone and email:

Business phone number: 84436103 Business fax number: 8234 2448
 Business / accounts email address: dl.0231.info@schools.sa.edu.au

Details of person who will be our main contact:

First Name: LEA Surname: Nancarrow
 Mobile No.: _____

Accounts Contact:

Accounts e-mail:

Therese Langley dl.0231.info@schools.sa.edu.au
 Do you require us to state your Order Number on all invoices? If so, please tick the box. ☒

Trade references: (please provide a minimum of 3)

Business Name	Contact Person	Phone Number
1. _____	_____	_____
2. _____	_____	_____
3. _____	_____	_____

Credit limit request:

Equivalent to two month's average business: \$ NIL.

BIANCO HIRING SERVICE PTY LTD

CREDIT ACCOUNT APPLICATION

Identity of Directors / Partners / Principal:**Person #1**

First Name: Lea Last Name: Nancarrow
 Position / Title: chairperson - governing council.
 Date of Birth: 14/10/1970 Drivers Licence No.:
 Residential Address:
 Street No. 5 Street Name: Cross St
 Suburb / Town: Lockleys State: SA Postcode: 5032

Person #2

First Name: _____ Last Name: _____
 Position / Title: _____
 Date of Birth: ____/____/____ Drivers Licence No.:
 Residential Address:
 Street No. _____ Street Name: _____
 Suburb / Town: _____ State: _____ Postcode: _____

Person #3

First Name: _____ Last Name: _____
 Position / Title: _____
 Date of Birth: ____/____/____ Drivers Licence No.:
 Residential Address:
 Street No. _____ Street Name: _____
 Suburb / Town: _____ State: _____ Postcode: _____

Which category best describes your business:

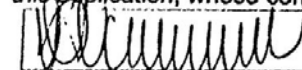
- | | | |
|--|---|---|
| <input type="checkbox"/> Builder Commercial | <input type="checkbox"/> Domestic Contractor | <input type="checkbox"/> Home Renovator |
| <input type="checkbox"/> Builder Domestic | <input type="checkbox"/> Events | <input type="checkbox"/> Manufacturer |
| <input type="checkbox"/> Civil Contractor | <input checked="" type="checkbox"/> Government Department | <input type="checkbox"/> Mining |
| <input type="checkbox"/> Commercial Contractor | <input type="checkbox"/> Hire Business | |
| <input type="checkbox"/> Other: | | |

How did you hear of us:

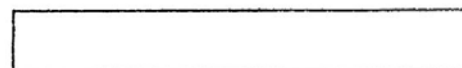
- | | | |
|---|--|--|
| <input type="checkbox"/> Brochure | <input type="checkbox"/> Local Paper | <input type="checkbox"/> Word of Mouth |
| <input type="checkbox"/> Cold Call | <input type="checkbox"/> Signs on Blanco Buildings | <input type="checkbox"/> Yellow Pages |
| <input type="checkbox"/> Existing Blanco Customer | <input checked="" type="checkbox"/> Website | |

Signature of customer:

- I / We being duly authorised officer(s) of the Customer whose details we have provided above, hereby apply for a Commercial Credit Account with Blanco Hiring Service Pty Ltd ("BHS") and acknowledge and warrant that:
- (a) the information provided in this form is true and complete;
- (b) I / we have read and agree to accept and abide by the Terms and Conditions for conducting business with BHS and the operation, establishment and use of a Commercial Credit Account with BHS; and
- (c) I / we consent to BHS making enquiries of credit worthiness of the business and of the individuals named in this application, whose consent I / we have obtained.



Signature of authorised person

Name: Lea Nancarrow.Title: Chairperson Date: 22/2/17


Signature of authorised person

Name:

Title:

Date:

Office Use Only

Approved: Y / N

By:

Date: / /

Salesperson:



Bianco Hiring Service Pty Ltd PERSONAL GUARANTEE, INDEMNITY & SECURITY AGREEMENT

IN CONSIDERATION OF Bianco Hiring Service Pty Ltd ABN 118 105 211 390 (the 'Company') granting the Customer (as named in the Application for Commercial Credit Account and which forms a part of this document) trade credit, I/WE GUARANTEE payment to you of all monies and performance of all obligations including any past, present and future indebtedness or obligation by the Customer or any of us arising from any past, present or future dealing with the Company including but not limited to the obligations under the Company's General Terms and Conditions and Security Agreement and General Terms of Hire as amended from time to time.

I/WE HEREBY AGREE & ACKNOWLEDGE:

- This is a continuing guarantee to indemnify the Company against all loss or damage arising from any past, present or future dealing with the Customer or any of us;
- My/our liability under this guarantee is joint and several and will not be affected, waived or discharged by the reason of any time or indulgences granted by the Company or any grant to any of the guarantors of a release whether in whole or in part from any obligation contained in or implied by this Guarantee and Indemnity;
- My/our liability under this guarantee shall not be affected, waived or discharged by the Customer entering into a Deed of Company Arrangement (DOCA) or by the Company voting in favour of or against, or abstaining from voting, in relation to any proposal by the Customer to enter a DOCA;
- This guarantee becomes binding on such of us that sign this guarantee irrespective of whether or not all intended signatories execute this guarantee;
- The Company is entitled to recover against a Guarantor without having first taken steps to recover against the Customer or any other Guarantor;
- This guarantee may not be unilaterally revoked by me/us and remains in force until such time as we receive written confirmation from the Company that we are released from our obligations and liabilities under this guarantee;
- Any payment which is subsequently avoided by any law relating to insolvency shall be deemed not to have been paid;
- I/we indemnify the Company against losses or costs that it may suffer as a result of disgorging monies to a liquidator of the Customer;
- I/we sign in both our personal capacity and as Trustee of every Trust of which I/we are Trustee and/or a beneficiary;
- I/we will notify the Company of any change in the Customer's structure or management including any sale or disposition of any part of the business of the Customer, any change in directorships, shareholders or management or change in partnership or trusteeship 7 days prior to any such change taking effect;
- The company may register on the Personal Property Securities Register, a security interest in the form of a Purchase Money Security Interest in this guarantee and that such security interest shall include all present and after-acquired property; and
- I/We agree to reimburse the Company for any costs and/or expenses incurred or payable by the Company in relation to registering, maintaining or releasing any financial statement or any other document in respect of any security interest under this agreement.

I/WE HEREBY CHARGE in favour of the Company all our estate and interest in any land and in any other assets, whether tangible or intangible, freehold or leasehold, in which we now have any legal or beneficial interest or in which we later acquire any such interest, with payment of all monies owed by the Customer or any of us and consent to the lodging by the Company of a caveat or caveats which note its interest in or over any such land or other caveatable property.

I/WE FURTHER AGREE that this agreement shall be governed by and construed in accordance with the laws of the State of South Australia and, where applicable, the Commonwealth of Australia, and I/we submit to the non-exclusive jurisdiction of the courts of South Australia.

NOTICE OF DISCLOSURE OF YOUR CREDIT INFORMATION TO A CREDIT REPORTING AGENCY

I/We acknowledge and give consent that the Company may make enquiries as to the credit and financial situation of any of us and further consent to the use of any information obtained as a result of those enquiries, including information disclosed in the Application for Commercial Credit Account, as the Company reasonably sees fit from time to time, including but not limited to passing the information on to a credit reporting agency, passing the information on to a debt collector, obtaining further personal information relating to any of us from another body for any use reasonably connected with provision of credit or the collection of debt subject to the provisions of the Privacy Act 1988. This consent hereby given shall remain in force until all monies owing have been paid in full and the Customer no longer has an open account with the Company.

GENERAL:

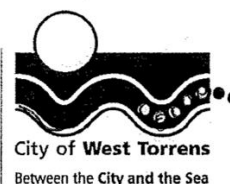
- "I" and "We" and "us" means each of the Guarantors jointly and severally.
- The invalidity or unenforceability of any provision of this Guarantee and Indemnity shall not affect the validity or enforceability of the remaining provisions.
- Clerical errors are subject to correction and do not bind the Company.

I/We have read and understood this document and have been advised to and given opportunity to seek independent legal advice.

Guarantor Signature _____ Date / / _____ Name (print) _____ Driver's License _____ Date of Birth / / _____ Witness Signature _____ Date / / _____ Witness Name (print) _____	Guarantor Signature _____ Date / / _____ Name (print) _____ Driver's License _____ Date of Birth / / _____ Witness Signature _____ Date / / _____ Witness Name (print) _____
--	--

Sponsorship program application form

Civic Centre
165 Sir Donald Bradman Drive
Hilton, SA 5033
Tel (08) 8416 6333
Fax (08) 8443 5709
Email csu@wtcc.sa.gov.au
Website westtorrens.sa.gov.au

**Note:**

1. Read the Sponsorship guidelines before completing this application.
2. Please attach any additional information and supporting statements.
3. Please type or print legibly.
4. **Applications must be completed in full or they will not be accepted.**

1. Event and organisation details

Event name: Multicultural Festival Hosted by ABACC

Event description: ABACC Hosting Multicultural Festival to display ethnic culture, foods, arts, dress ,etc. Its an open to all event.

Date(s) of event: ~~Sunday 03 December 2017~~ 21 April 2018.

Organisation / Group: Adelaide Bangladeshi Cultural Club Inc. (ABACC)

ABN number:

1	1	7	1	8	2	8	9	9	7	8
---	---	---	---	---	---	---	---	---	---	---

Date submitted: 02 November 2017

2. Organiser's contact details

Name: MD MASUDUR RAHMAN

Position: President

Organisation: Adelaide Bangladeshi Cultural Club Inc. (ABACC)

Address: 2/14-16 Long Street

PLYMPTON

P/Code: 5038

Telephone:

Facsimile:

Email:

3. Event details

Type of event (you may select more than 1)

☐

Education

☐

Community

☐

Environment

☐

Entertainment

☐

Sports

☐

Business

☒

Arts / Culture

☐

Charity

☐

Event attendees (indicate the expected characteristics of your event attendees)

Age range

☐

Under 20

☐

31 to 40

☐

51 to 60

☐

20 to 30

☐

41 to 50

☒

60 plus

Where will the attendees be travelling from?

☒

City of West Torrens

☐

Adelaide metropolitan area

☐

Western suburbs

☐

SA generally

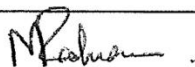
Estimated total attendance? 1500

4. Level of sponsorship requested (tick)		
Type:		
<input checked="" type="checkbox"/> Naming rights	<input type="checkbox"/> Joint sponsor	<input type="checkbox"/> Minor support
Cash: \$5,000.00		
In kind support (specify): Marquis (if available)		
What will the funds be used for? Stage Hire, Sound System Hire, Costume purchase, Advertising, etc		
How many other sponsors are involved? N/A		
Who are they?		
What is their level of support?		
5. Promotional / media benefits		
Provide details of the media types to be used:		
<input type="checkbox"/> Advertorials	<input type="checkbox"/> Television	<input checked="" type="checkbox"/> Public speaking
<input type="checkbox"/> Advertising - newspaper	<input type="checkbox"/> Signage	<input checked="" type="checkbox"/> Other
<input checked="" type="checkbox"/> Radio	<input checked="" type="checkbox"/> Web site	
Provide details of the level of coverage anticipated: facebook pages, groups, posters, leaflets, radio etc ; the coverage we do is whole south Australia but main focus on Adelaide Metro people.		
6. Research and evaluation of your event		
Will you undertake research prior to or after the event?		<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
If yes, how?		
<p>ABACC is organising the same event for last five year with motivation of local inhabitants. We got to know by the local people that they have huge interest on multicultural events. So the consecutive success rates of the event if very high. The feedback from the participants during the events, after the comments and some written appreciation made us to accelerate the event to Multicultural Event rather than only Bangladesh Festival this year. We hope as of growing ethnic community in City of West Torrens we will get more response from more other nationalities too. We will invite other nationalities too to participate</p> <p>Our Strength and Motivational Grounds:</p> <p>I could not but mention that the highly appreciating emails and verbal words from the Principal of Cowandilla Primary School where we host the event each year and this year too. We found she was so delighted to promote our event by putting ad on the school magazine each year she distributes among students.</p> <p>The appreciating emails, speeches from the Local MPs, Ministers and government officials even from the Honorable Mayor John Trainer.</p>		
If not, why not?		
How do you evaluate the effectiveness of your event?		
<p>The main motto of the Festival is to display ethnic heritage, culture, foods etc among the local people of city of west Torrens. It will help them to increase their interest on those different tastes. Their life standard will be more charming, enthusiastic and motivating by involving with new culture and tastes. So, when we see the new faces each year that means the event is flourishing day by day. The participants; stall owners, performers are coming from different ranges; cultural backgrounds are definitely a symbol of success of the event. Thus we are getting very positive response from few more nationals like, India, Nepal, Pakistan, Philippines, Sri lanka to participate at the Festival to decorate the beauty and nature of the Festival. So we named the event this year Multicultural Festival</p> <p>It is our certain confidence that this event will give City of West Torrens a new arena of decoration. In future we are planning to take this event more widely and more openly to involve more people. And we hope City of West Torrens will be the same type Friend; a Sole Sponsor</p>		

7. Declaration

I, *Md Masudur Rahman* hereby certify that I have been authorised to prepare and submit this application on behalf of the above-mentioned group or organisation, and that the information contained in the application is true and correct to the best of my knowledge.

Signature



Date: 02 / 11 / 2017

8. Where to send your completed application

Return this application together with any attachments to:

Administration Officer Community Services

City of West Torrens

165 Sir Donald Bradman

Drive Hilton SA 5033

Or email to csu@wtcc.sa.gov.au.



SOUTH AUSTRALIA
Associations Incorporation Act 1985
Section 20(1)

Incorporation Number: A41851

Certificate of Incorporation

This is to certify that

**ADELAIDE BANGLADESHI CULTURAL CLUB
INCORPORATED**

is, on and from the eighteenth day of July 2013
incorporated under the Associations Incorporation Act 1985.

Given under the seal of the Corporate Affairs Commission at Adelaide on this
eighteenth day of July 2013


Commissioner of Corporate Affairs



Certificate



Global Dance & Stage (SA)

ABN# 78 508 396 367

Mark Burns | 2 Cornwall Court | WOODCROFT SA 5162

E: mark@globalstaging.com | E: stagingsolutions@bigpond.com

M: 0410 467 804 | T: 8387 6464

QUOTATION

Quote To:

Adelaide Bangladeshi Cultural Club
31 Wilson Street
COWANDILLA SA 5033

Attention: **Masudur Rahman**

Email: masudurrahmann@hotmail.com

Date	Quote Total
11 January, 2018	\$1,100.00

Quantity	Supply Description	Total
1	Main Stage (7.32m x 4.88m @ 600 mm) (Includes safety rails, skirt and steps as required)	\$900.00
1	Delivery & Pick up to Cowandilla Primary School for Saturday 21 April 2018	\$100.00
	GST	\$100.00
	TOTAL AMOUNT PAYABLE	\$1,100.00

Thank you for using Global Dance & Stage (SA)

Falcon Fashion House

INVOICE A-01254

12A/K Dhaka New Market
Dhaka, Bangladesh

Client Name

Adelaide Bangladeshi Cultural Club Inc.
Adelaide, Australia

BALANCE DUE

BDT.149,640.00

Notes: Items will be dispatched after payment received in full

Date: 11.01.2018

Item Description	Quantity	Price Per	Total
1. Girls Dance Saree	12pcs	2550	30,600.00
2. Girls Dance Ornaments	12pcs	1420	17,040.00
3. Kids dance costumes	15sets	1050	15,750.00
4. Kids Dance Ornaments	15sets	1500	22,500.00
5. Other Costumes	12 items	2250	27,000.00
6. Ladies Fashion Display ornaments	15 sets	2450	36,750.00
		Subtotal	\$0.00
		Tax - 0%	\$0.00
TOTAL inc. Tax			\$149,640.00
Convert in Australian Dollars @BDT63/1Aus\$ = Aus\$2,375.00			



Hire Quotation / Booking Details
Quotation only. Do not pay!

Reference Number ABCC-INC00011

Customer: Bangladesh Australia Society of South Au
Address: PO BOX 124 Kilkenny
Phone: 0422 344 794
Email:
Contact: Masudur Rahman

Dear Masudur,

We are pleased to provide the accompanying quotation for PA, Audio, DJ, Lighting, Backline and/or Vision systems as requested. As an experienced production company we look forward to being most competitive and delivering a personal service. At times should equipment specified, delivery times, need for service or engineer attendance differ from original quotation, please note an appropriate charge or credit may apply. Equipment to be returned in the same condition as hired, within the dedicated return times.

Our quotation herewith is valid for 14 days, thereafter may change without notice...**an early decision and written confirmation will ensure price protection and availability of equipment. Our team is always pleased to assist.**

Detail	Notes/Brief:
Delivery via: Derringers	
Deliver: 1200 20th April 2018	
Set up by: 1000 21st April 2018	
Pick up: 1800 21st April 2018	
Venue: Cowandilla Primary School	
Artist:	
Total \$2,200.00 (inc GST)	

THIS HIRE WILL NOT BE BOOKED UNTIL...
WE RECEIVE A CONFIRMATION PURCHASE ORDER OR EMAIL/FAX STATING THE FULL NAME, BILLING ADDRESS AND CONTACT DETAILS OF THE INDIVIDUAL OR COMPANY THAT WILL BE RESPONSIBLE FOR AND WILL BE PAYING FOR THE HIRE.

Regards,
 Alex Hadden

Derringers Hire PTY LTD. ABN 14 680 701 219
 66-72 LEADER STREET, FORESTVILLE, S.A. 5035 | P (08) 8371 1884 | F (08) 8371 4030 | E hire@derringers.com.au
 E. & O.E. Prices held firm for 14 days, thereafter subject to change without notice.

Quotation/Booking Details**Client:** Bangladesh Australia Society of **Booking Ref#** ABCC-INC00011

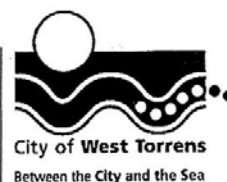
Equipment/Explanation	Qty
<u>INST/OPERATOR</u>	
Setup - 3 Hours	2
Sound Operator - 8 Hours	1
Packdown - 3 Hours	2
<u>PA</u>	
HK Half FOH System	1
HK CTA208 Mid/High Speakers	4
HK CTA118 Subs	4
NL4-NL4 5mtr Speaker Cable	5
Cat 5 Data Cable	3
<u>FOH</u>	
Behringer X32 Package	1
Behringer X32 Digital Mixing Console	1
Behringer S16 Digital Multicore (16/8)	2
100mtr Cat 5 Digital Multicore Cable	1
iPad with charger	1
Netgear N900 Wireless Router	1
<u>MONITORS</u>	
KV Audio EX12 Powered Speaker	2
<u>MICS</u>	
Shure SLX4/B58A 4 Way Rack	1
Shure SLX4/B58A L4 HH Wireless System IN RACK	4
Shure SLX2 B58A L4 Wireless Microphone	4
Microphone Stand - Tall Boom	4

*****All Cabling and Stands Supplied To Spec*****

Derringers Hire PTY LTD. ABN 14 680 701 219
 66-72 LEADER STREET, FORESTVILLE, S.A. 5035 | P (08) 8371 1884 | F (08) 8371 4030 | E hire@derringers.com.au
 E. & O.E. Prices held firm for 14 days, thereafter subject to change without notice.

Sponsorship program application form

Civic Centre
165 Sir Donald Bradman Drive
Hilton, SA 5033
Tel (08) 8416 6333
Fax (08) 8443 5709
Email csu@wtcc.sa.gov.au
Website westtorrens.sa.gov.au

**Note:**

1. Read the Sponsorship guidelines before completing this application.
2. Please attach any additional information and supporting statements.
3. Please type or print legibly.
4. Applications must be completed in full or they will not be accepted.

RECEIVED - CWT IM**24 OCT 2017****1. Event and organisation details**Event name: Running SA: 10Event description: Community fun run/walkDate(s) of event: 17th June 2018 (TBC).Organisation / Group: Athletics SA / Running SAABN number: 14661448453Date submitted: 14/10/2017.**2. Organiser's contact details**Name: Adam BishopPosition: Chief Executive OfficerOrganisation: Athletics SAAddress: PO Box 84Terrensville Plaza, SAP/Code: 5031

Telephone:

Facsimile:

Email:

83543477-adam.bishop@athleticsa.com.au**3. Event details**

Type of event (you may select more than 1)

☐

Education

☒

Community

☐

Environment

☐

Entertainment

☒

Sports

☐

Business

☐

Arts / Culture

☐

Charity

☐

Event attendees (indicate the expected characteristics of your event attendees)

Age range

☒

Under 20

☒

31 to 40

☒

51 to 60

☒

20 to 30

☒

41 to 50

☒

60 plus

Where will the attendees be travelling from?

☒

City of West Torrens

☒

Adelaide metropolitan area

☒

Western suburbs

☒

SA generally

Estimated total attendance? 400 participants and spectators

4. Level of sponsorship requested (tick)

Type:



Naming rights



Joint sponsor



Minor support

Cash: \$ 3,000

In kind support (specify): waiver of any council fees where possible

What will the funds be used for? To offset cost such as traffic management and marking.

How many other sponsors are involved? 2

Who are they? City-Bag Fun Run, The Running Company

What is their level of support? in-kind i prizes and equipment

5. Promotional / media benefits

Provide details of the media types to be used:



Advertorials



Television



Public speaking



Advertising - newspaper



Signage



Other



Radio



Web site

-email marketing
 -social media paid ads
 (Facebook, Instagram)
 -website -event sites

Provide details of the level of coverage anticipated:

Email: 32,000, Social media: 25,000, Website: 5,000

6. Research and evaluation of your event

Will you undertake research prior to or after the event?



Yes



No

If yes, how?

We collect a range of participant information when people register for the event (age, post code) and we also ask a range of questions (e.g. how did you hear about this event?). We also conduct surveys. We use this data for marketing purposes and refining events.

If not, why not?

N/A.

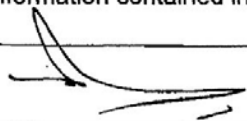
How do you evaluate the effectiveness of your event?

Based on a range of factors, including the number of participants, the cumulative reach of our digital marketing and advertising, along with surveying participants to get their thoughts on the event.

7. Declaration

I Adam Bishop hereby certify that I have been authorised to prepare and submit this application on behalf of the above-mentioned group or organisation, and that the information contained in the application is true and correct to the best of my knowledge.

Signature



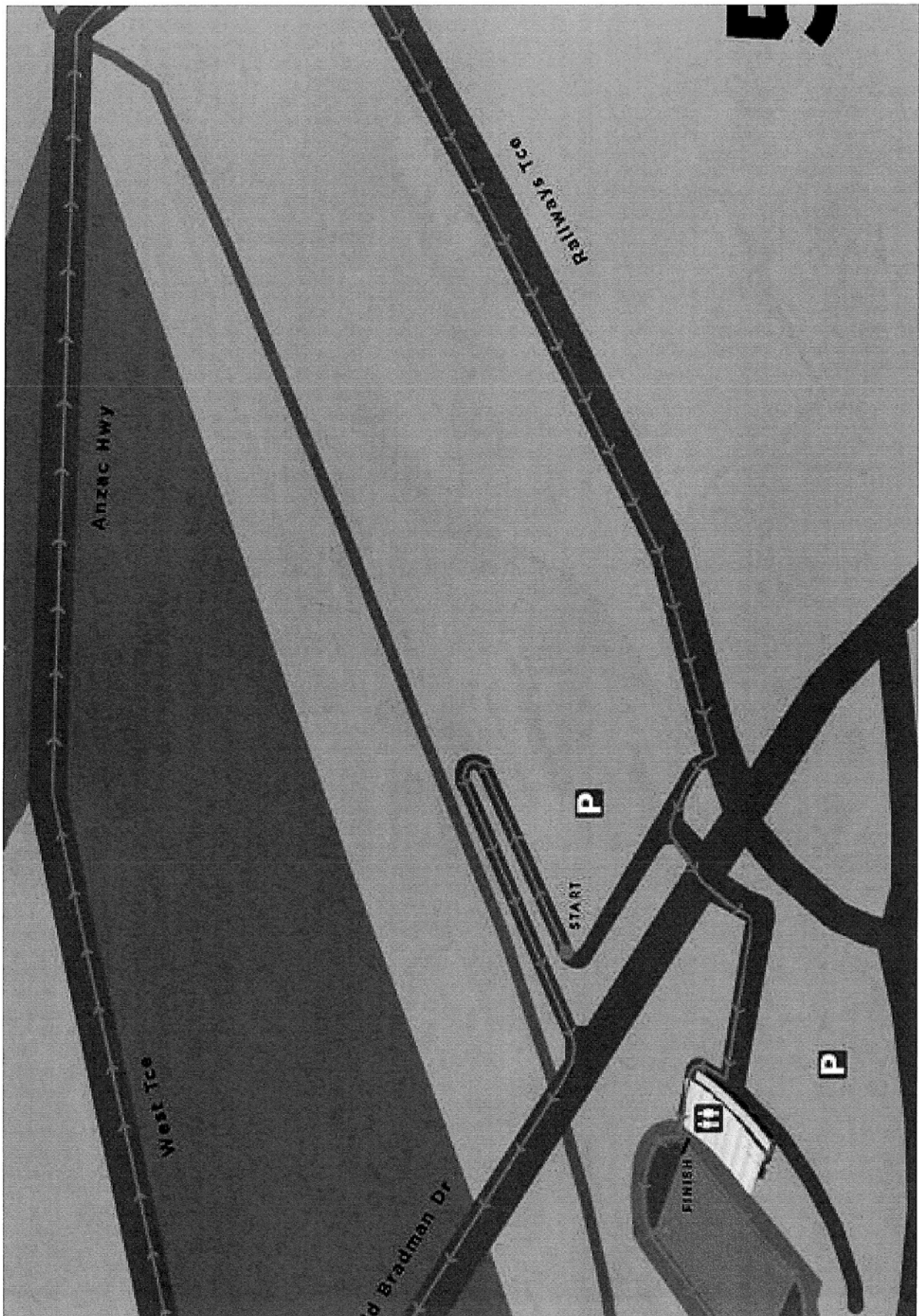
Date: 14 / 10 / 2017.

8. Where to send your completed application

Return this application together with any attachments to:

Administration Officer Community Services
City of West Torrens
165 Sir Donald Bradman Drive
Hilton SA 5033

Or email to csu@wtcc.sa.gov.au.



Junior development grants application

Civic Centre
165 Sir Donald Bradman Drive
Hilton, SA 5033
Tel (08) 8416 6333
Fax (08) 8443 5709
Email csu@wtcc.sa.gov.au
Website westtorrens.sa.gov.au

**Note:**

1. Read the Junior development grant guidelines before completing this application.
2. Please attach any additional information and supporting statements.
3. Please type or print legibly.
4. Applications must be completed in full or they will not be accepted.

1. Applicant details

Title:	Given name: <u>Jim</u>	Family name: <u>TAYLOR</u>
Address: <u>27/50 DAVENPORT TCE</u> <u>RICHMOND</u>		P/Code: <u>5033</u>
Telephone: _____		
Email: <u>MTAYLOR@LEBACADELWIDE.ORG.AU</u>		
Date of birth: <u>29/8/96</u>	Current age: <u>21</u>	
Name of school: <u>EMPLOYED AT MINDA INC</u> <u>MONDAY to THURSDAY</u>		
Employed: Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>	If yes please indicate whether	Full time <input type="checkbox"/> Part time <input type="checkbox"/>
Have you received funding for this program in the last three years?		Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
Have you received funding for a previous application this financial year?		Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>

2. Activity / event details

Please indicate the activities you would like to participate in:

First application

- ☐ activities/events held within South Australia
- ☐ activities/events held interstate
- ☐ activities/events held overseas

Second application

- ☐ activities/events held interstate
- ☐ activities/events held overseas
- ☐ Other (provide details) _____

Please outline activity/event details for this application:

SPECIAL OLYMPICS NATIONAL GAMES

How will your participation in this activity assist in your personal development and growth?

It will improve the interaction between players within the team and opposition, relationships knowledge of how the game is played

Date of activity/event: 16-20 April 2018 / / Where will the activity/event take place? ADELWIDE

3. Documents required

You must provide documentation to confirm selection for the nominated activity/event (e.g. letter from the sporting club).

Parent / Guardian signature:



Date: 5 / 12 / 2017

Name: MARK DAVID TAYLOR

4. Declaration – to be completed by a representative from the relevant club / organisation

This certifies that Jim Taylor

of

Richmond

Is a member of Special Olympics Australia - Adl. Club

Participating in 2018 National Games = Special Olympics SA

on 4 / 12 / 2017.

Signature



Date: 4 / 12 / 2017.

Name: Lisa Hester

Title: Mrs.

Telephone:

Email:

4. Where to send your completed application

Return this application together with any attachments to:

Team Leader, Community Development
City of West Torrens
165 Sir Donald Bradman Drive
HILTON SA 5033

Or email to csu@wtcc.sa.gov.au

Office Use only

Amount recommended: \$

Community Development Officer (Youth)



7th September 2017

Jim Taylor 109841

SOMS Reference: 112613

Congratulations. You Have Been Selected For South Australia!

Dear Jim

I am delighted to inform you that you have been selected to represent Team South Australia in **Basketball** the 2018 Special Olympics Australia National Games. The Games are the pinnacle of competition in Special Olympics Australia, only come around every four years and this time they'll be held in Adelaide, South Australia from 16-20 April 2018.

Team South Australia will be taking a total of 90 athletes. Your Head Coach will be your main contact person in the lead up to the Games so if you accept your position on the team, you can expect to hear from your Head Coach very soon.

TEAM CAMP – To be Advised

To make sure everyone is well prepared for the National Games, we will be having a Team Camp for athletes and officials. This will be at Adelaide Shores Resort at West Beach. This will be a great way to get to know your South Australia teammates and officials, and for them to get to know you. More information about the camp will be sent to you if you accept your position on the team.

ATHLETE LEVY

The cost is \$1,800.00 per athlete. You don't have to pay this all at once, but we will need you to make a deposit of \$500 when you accept your position on the team. After you make the deposit, you can pay the rest in three instalments between September 2017 and March 2018.

The athlete levy will cover a range of things including:

- Team Training Camp
- Team Polo Top
- Travel to the Games from general meeting point
- Games Registration
- Accommodation and meals during training camp and the Games
- Onsite transport during the Games
- Free health checks as part of the Healthy Athletes program
- Participation in the Opening and Closing Ceremonies

Special Olympics Australia
PO Box 62, Concord West NSW 2138
Phone 1300 225 762 | Email info@specialolympics.com.au | www.specialolympics.com.au

ABN 28 050 738 728

Special Olympics Australia

Uniforms

The cost of uniforms will be incurred by athletes outside of the athlete levy. As in 2014 athletes wishing to take up the option of re-using their NGs uniform from 2011/2014 can do so. There will be costs to new athletes, those athletes who have lost or damaged their previous uniform, etc. But these will be managed outside of the Athlete Levy. Uniform options will be distributed prior to team camp when sizing will be completed.

NEXT STEPS

To confirm your place on Team South Australia

1. Talk to your family or carer to help decide if you want to accept your position.
2. Go to the online acceptance form and fill out your details by **Wednesday 13th September 2017**. Here's the link: <https://www.surveymonkey.com/r/2018NGAthletes>
3. Pay the \$500 deposit to Special Olympics South Australia by **Wednesday 13th September 2017**. Please refer to the payment options and payment slip on how to pay your deposit.

Please make sure you complete these steps by **13th September 2017**. If you do not want to accept your position on the team, please let us know via the online acceptance form so we can offer your place on the team to someone else.

MEDICAL

To ensure we have the accurate medical information for all members of Team South Australia, we will be using a system called *CareMonkey*. This is an Emergency Health and Safety online system – no more paper forms.

Parents/carers will receive an email about *CareMonkey* within a month if you accept your position on the team. If you already have a *CareMonkey* profile, all you need to do is check the details are correct.

Congratulations again on being chosen to represent South Australia. If you have any questions, please contact Lisa Hester on 8234 8730 or email lisah@specialolympics.com.au.

Yours sincerely,

Lisa Hester

Sports Development Manager – SA

Special Olympics Australia

Level 1, Building 4

32-56 Sir Donald Bradman Drive, Mile End SA 5031

Email lisah@specialolympics.com.au

Please note:

- All athletes and officials must comply with the Special Olympics Code of Conduct.
- The \$500 deposit is a non-refundable, non-tax deductible fee and is GST inclusive

4/12/2017



Special Olympics Australia
National Games
Adelaide 2018



Jim Taylor
Team SA
Basketball
Thankyou for your support.



Special Olympics Australia National Games
Help fulfil sporting dreams and make a difference in the lives of our athletes and their families..
Contact: Lisa Hester | Level 1, Building 4, 32-56 Sir Donald Bradman Dr, Mile End 5031 | P: 08 8234 8730 | E: lisah@specialolympics.com.au |
ABN 28 050 738 728



Special Olympics Australia
National Games
Adelaide 2018



Jim Taylor
Team SA
Basketball
Thankyou for your support.



Special Olympics Australia National Games
Help fulfil sporting dreams and make a difference in the lives of our athletes and their families..
Contact: Lisa Hester | Level 1, Building 4, 32-56 Sir Donald Bradman Dr, Mile End 5031 | P: 08 8234 8730 | E: lisah@specialolympics.com.au |
ABN 28 050 738 728



The NAIDOC Week School Initiative Competitions have brought a coordinated educational component to the week-long celebrations. The competitions have been overwhelmingly successful and last year was no exception which produced over 64,991 entries from schools who participated in a variety of competitions and we are delighted to announce this year's "2018 NAIDOC Week" Colouring-in/short story and Creative/Essay writing Competitions. Entry is open to all primary and secondary school students in communities.

NAIDOC Week 2018

July 8th – 15th

The ultimate aim of these initiatives is to provide our kids with a greater understanding on the importance of friendship and cultural diversity. The competitions reflect Aboriginal ancestry and promote the growth of positive attitudes in all students towards Aboriginal people. They are broadly based around each year's national NAIDOC theme. The colouring-in/ Short-Story competitions are open to all primary school students and the creative writing/ Essay Writing competition will be open to all secondary students. **The winning students are each year awarded prizes from our major sponsors.**

As part of National NAIDOC Week celebrations Nunga Kids coordinates, with the support of various government departments and local councils an educational component to provide a link of cultural diversity to our kids with the NAIDOC Week School Initiative Competitions. These competitions have been a successful part of NAIDOC Week and to date we have received over 1,077,641 entries which include colouring-in, short story, creative writing and essay writing. As a result we have awarded over 335 major prizes including; Computers, Televisions, Mountain Bikes, Xbox consoles, DVD Players, MP3 Players, Mini Stereos, and Encyclopedia's. We have presented some 2875 encouragement awards including; CDS, DVDS, Movie Tickets and certificates to all participants

This year our highlighted Indigenous role models include a broader spectre recognising Indigenous talent in entertainment and sport and their contribution to the national identity **Jessica Mauboy (Indigenous Singer)** and **Jonathan Thurston (Indigenous sportsman)**. Our message this year is that education is knowledge and knowledge is **GOLD**



The logistics of the initiatives involve packages being sent to all school principals inviting students to participate in the competitions. Prizes will be awarded to the winning students along with the "NAIDOC Medal of Excellence" The Prime Minister has previously provided a message of support for the initiatives encouraging students to participate. "The wonderful work of student winners – and indeed all entrants – gives me great confidence for the future and our ability to forge a more united, harmonious and respectful future together in the spirit of reconciliation. We can draw inspiration from their idealism and creativity, and their instinctive sense of possibility and openness to change. That is why I am so delighted to be associated with the successful NAIDOC Week School Initiatives"

The judging of entries last year was adjudicated by a panel including; our patron, Aboriginal Elders and Sponsoring agency delegates. The judging this year will take a similar precedent. At an awards presentation held during NAIDOC Week the Minister praised the competitions and their purpose *"The initiative we are here to celebrate today provides a perfect illustration of how general public awareness has been raised around these issues in recent times. The NAIDOC School Initiative competition is a perfect opportunity to bring Australians together. They have clearly done so"*.

We acknowledge and appreciate the support of the council last year and seek your involvement again in this year's competitions. **We are asking that you assist this year by preparing a report to council and continuing your support to the initiative with a \$450.00 contribution towards printing and distribution for students within councils LGA.** Support last year was recognised by the Premier and Minister – Indigenous Affairs at the NAIDOC Awards presentation held during NAIDOC Week. Logo was displayed on all materials sent to both principals and student's across council's LGA and a proof of the 2018 competition entry forms for your information is attached. Support was also recognised in all media which included the Advertiser, National Indigenous Times, ABC Radio, Local media and ABC TV's Message Sticks.

Presentations to the winning students were held at special school assemblies that were attended by Elders, Executive Director, NAIDOC Week School Initiatives, Director, Social Wellbeing & Community – Koori Kids, local Mayor or representatives, Regional Director of Schools, Delegates from the Department for Education and Childhood Development and Australia Post. I would particularly like to acknowledge; **Hon. Susan Close M.P – Minister for Education and Child Development. Local Mayors and Mayoral Representatives; District Council of Copper Coast, Clare & Gilbert Valley Council, Adelaide Hills Council, City of Mitcham, City of Marion, City of Charles Sturt, City of Playford, City of Salisbury, Berri-Barmera Council, City of Tea Tree Gully, Rural City of Murray Bridge, District Council of Yankalilla, Yorke Peninsula Council and Northern Areas Council** for taking time out of their schedules to attend the school presentations.

Without support these initiatives would not have been an overwhelming success and we hope that you will be able to assist us with this small community contribution. For further please contact the co-ordinator on (08) 8311-3910 or send an Email to director@nungakids.com

Warm Regards

Dylan Williams
Executive Director
NAIDOC Week Initiatives



‘ANNEXURE’

NAIDOC Week 2018 School Initiatives NAIDOC – Request for financial partnership

**Mayor,
Chief Executive Officer
CC: Director: Community Services**

REPORT IN BRIEF

Nunga Kids is a community organisation (under the umbrella of Koori Kids) that engages young people across South Australia in a range of school initiatives to promote education and awareness of Aboriginal & Torres Strait Islander culture. Each year Nunga Kids conducts the NAIDOC Week School Initiative Competitions for school aged children. This is broken up into primary and secondary school categories being; colouring-in, short story writing and creative and essay writing. Nunga Kids is seeking continued support from council and request consideration of council to be an associate partner with a \$450 towards the program

Purpose

The purpose of this annexure to the proposal is to inform council of the Nunga Kids 2018 School Initiatives program. The initiatives are coordinated in partnership with Department for Education & Child Development, Department of Education, Department of Health, Catholic Education and Department of Premier & Cabinet.

Nunga Kids has provided a proposal and draft entry forms for the 2018 initiatives. The contribution sought (\$450) will be utilised towards the costs for printing and distribution of information packs, posters and entry forms to schools across councils LGA. These initiatives are designed to educate all students on cultural diversity and involve a whole of community approach in the spirit of reconciliation and bringing us ‘all together as one community’.

Costing	Description	Cost
Printing	Entry forms – (LGA Schools)	325.00
Distribution	Postage and Delivery	125.00

Summary

This worthwhile cross cultural initiative has been operating very successfully since 2001 and is aligned with NAIDOC Week, celebrated in July each year. Hundreds of entries are received each year from schools within councils LGA, and the success of the program is due in part to the support of councils and partner organisations. The contribution sought (\$450) will be utilised towards the costs for printing and distribution of information packs, posters and entry forms for colouring-in, short story writing and creative essay writing competitions held in schools across the local government area (LGA). These initiatives are designed to educate all students on cultural diversity and involve a whole of community approach in the spirit of reconciliation and bringing us 'all together as one community'.

Strategic

Strategic Plan – People and Culture

- A harmonious community based on respect and responsibility, where everyone is valued

- Recognition of Aboriginal & Torres Strait Islander heritage
- Cultural and community activity encouraging harmony and reconciliation

Environmental

The initiatives will enable participants to explore concepts linking environmental; and social/ cultural issues and foster harmony in the community.

Social

The initiatives enables a diverse range of children to benefit from discussion and curriculum topics focused around the development of NAIDOC Week and the broader history of Indigenous culture.

Recreation

Each year at some of the winning schools Nunga Kids host some 'Healthy Lifestyle Clinics' with visiting celebrity sports persons the ultimate aim of these clinics is to encourage an active lifestyle; including nutrition, sportsmanship and skill development. All Students participating are provided a T-Shirt, Water Bottle and Ball.

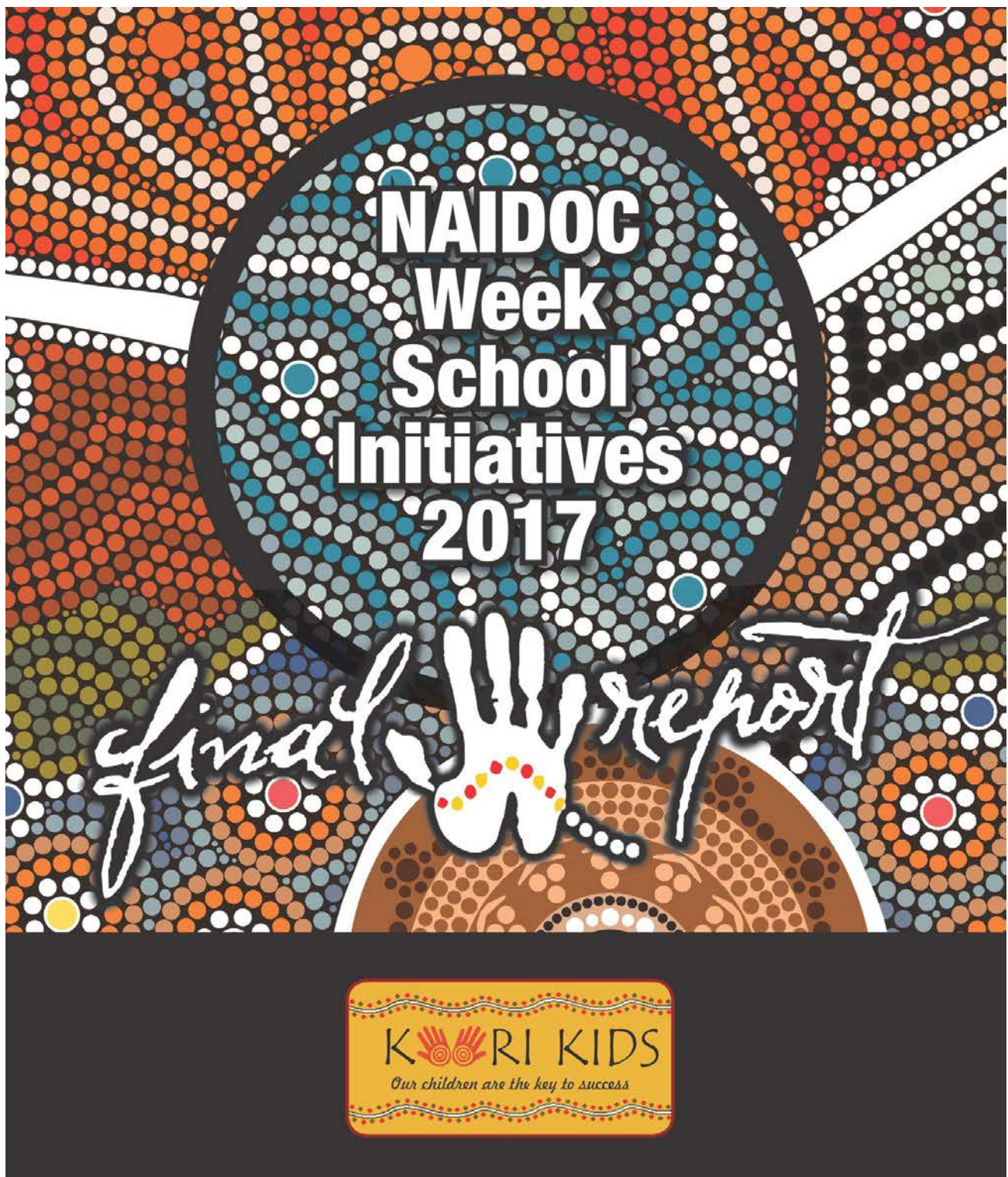
Council Acknowledgement

Council is acknowledged through logo inclusion as an associate partner on information packs sent to schools throughout councils LGA. If there is a winner from a school within council LGA, an invitation for the Mayor and or a representative is invited to attend the school, along with Executive Director, NAIDOC Week Initiatives, Director, Social Wellbeing and other dignitaries to make special presentation of the NAIDOC Medal of Excellence and the student's prize. Media release for the winning school is prepared in consultation with council's media officer. Council is also forwarded a final report and a special NAIDOC plaque.

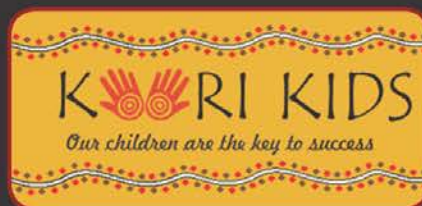
Conclusion

The NAIDOC Week School Initiatives are the only activity throughout NAIDOC Week that provides students with an educational component to NAIDOC Week and Indigenous culture and heritage.





Submitted by
Executive Director
NAIDOC Week
SCHOOL INITIATIVES



Introduction

The 2017 NAIDOC Week School initiatives have again proven to be an overwhelming success that brought out the best creativity of schools students across the state. The initiatives were coordinated in April for inception into both public and catholic schools with the aim of providing students with a greater understanding on NAIDOC Week and the importance of friendship and cultural diversity.

The concept was again supported by various state and federal departments who supported the initiatives for the tenth year. Over the years since they were introduced it has been supported by many government agencies including; Department of Prime Minister & Cabinet, Australia Post, Department of Education, Department of Health (OATSIH), Department for Education and Child Development, Department of Communities & Social Inclusion. We thank these agencies for the different levels of support they have provided the initiatives.

Two Indigenous Australians were selected; Jessica Mauboy (Indigenous Singer & Actress) & Greg Inglis (Indigenous Sportsman) as Indigenous Australians to aspire and the message on the entry form to students "Be Smart, Stay Clean and Live the Dream".

Initial submissions were presented to the Department of Education, Department for Education and Childhood Development and after negotiation on this year's topics and with the support of these units the initiatives were launched for 2017.

Information packages including entry forms, information sheets detailing conditions of entry and prizes to be won by students and posters were sent around the state to all school principals, Aboriginal education assistants and district office Aboriginal community liaison officers.

The response from schools this year was overwhelming and majority of schools across the state participated in the initiatives with 64,991 entries received for judging, this was an increase of entries that was received last year.

Presentations to the winning students were held at special school assemblies that were attended by Elders, Executive Director, NAIDOC Week School Initiatives, Director, Social Wellbeing & Community – Koori Kids, local Mayor or representatives, Regional

Director of Schools, Delegates from the Department for Education and Childhood Development and Australia Post. I would particularly like to acknowledge; **Hon. Susan Close M.P – Minister for Education and Child Development. Local Mayors and Mayoral Representatives; District Council of Copper Coast, Clare & Gilbert Valley Council, Adelaide Hills Council, City of Mitcham, City of Marion, City of Charles Sturt, City of Playford, City of Salisbury, Berri-Barmera Council, City of Tea Tree Gully, Rural City of Murray Bridge, District Council of Yankalilla, Yorke Peninsula Council and Northern Areas Council** for taking time out of their schedules to attend the school presentations.

Support of Local Councils and Shires was sought through submission to respective Chief Executive Officers seeking council's support. The response of local government was overwhelming and involved local council and shires that assisted the initiatives in a variety of ways including monetary support, publicity support for local schools and agreement to display entries received from their respective local government area schools in council chambers and libraries during NAIDOC Week 2017.



Winners

(The following students were recipients of the NAIDOC Medal of Excellence and prizes in the 2017 NAIDOC Week School initiatives and presentation have or are being scheduled to take place at individual school assemblies with Aboriginal Elders, District School

Superintendent, Mayor and or representatives, department delegates and Director – NAIDOC Week School Initiatives) 250+ encouragement awards were also won by students who displayed excellence in their entries.

Holly Stephens	Colouring-In	Colonel Light Gardens Primary School
Belinda Clissfold	Colouring-In	Elizabeth South Primary School
Mackayla Lee	Colouring-In	Riverton Primary School
Shevy Hayes	Colouring-In	Darlington Primary School
Gabby Bussenchutt	Colouring-In	Kadina Memorial Primary School
Blake. T	Colouring-In	Our Lady of Grace Primary School
Larissa Hulme	Colouring-In	All Saints Catholic Primary School
Amazon Jeffs	Colouring-In	Karsbrook Primary School
Phoenix Jackson	Colouring-In	Berri Primary School
Amelia Coe	Short Story	St Joseph's Parish Primary School
Nicole Panzarino	Short Story	The Grange Primary School
Saraya Panahi	Short Story	Settlers Farm Campus School
Mason Foulis	Short Story	Craigmore South Primary School
Thomas Brinkley	Short Story	St David's Parish Primary School
Tyson Naismith	Short Story	St Joseph's Primary School, Murray Bridge
Sophie Taheny	Short Story	Warooka Primary School
Ruby Andrews	Creative Writing	Mount Compass Area School
Henry Wylie	Essay Writing	Sacred Heart College



NAIDOC Week

The NAIDOC Week 2017 School Initiative competitions comprised of the following (4) separate competitions;

1. Colouring-in Competition

Illustration of Traditional Indigenous Art

(Open to all Primary School Students Years Prep - 2)

Prizes: MP3 Players DVD Players, DVDs & CDs

2. Writing Competition

Poem:- "We Are One People"

(Open to all Primary School Students Years 3 - 6)

Prizes: Mini Hi-Fi and DVD Players

3. Creative Writing Competition

Write a newspaper editorial explaining how an accurate knowledge of events in Australia's past helps us understand Australia today

(Open to all Secondary School Students Years 7 - 9)

Prizes: DVD & Blue Ray Players, Sony Mega Blaster.

4. Essay Writing Competition

"There are many aspects that affect our health – such as personal health, health literacy, healthy country and healthy culture) Tell us your story of how you think health & education are linked"

(Open to all Secondary School Students Years 10 - 12)

Prizes: Safe Driving Lessons, Apple Macbook, iPhone

Encouragement Awards:

Bicycle Safety helmets, Autographed Football Jerseys, Autographed Balls, VIP Passes to AFL games and meet and greet with players, DVDs, Videos, CDs and Certificates. We also distributed 100s of movie passes to watch the 'Spiderman – The Home Coming Movie.

Some 64,991 entries were received and the judging was adjudicated by a panel of judges that included delegates from the Communities, Aboriginal elders, and the coordinator. The judging took place at the Aboriginal Cultural Centre in mid July 2017. Winning schools and students were advised by phone of their successful entries and official NAIDOC Week awards presentations, sporting development events, with visiting sports stars at school assemblies are being coordinated. Presentations took place at individual school assemblies with Elders, District Superintendent of schools, Mayoral representative, Australia Post and Regional Representatives.

The NAIDOC Week 2017 Schools Initiative Competitions are deemed to have been an overwhelming success. The overwhelming response that was received from both the schools and students is an indication that the initiatives achieved its aim in promoting the importance of NAIDOC Week and Cultural Diversity within our community. The calibre of entries received from students in this year's initiatives has been described as outweighing their years.



Our Languages Matter

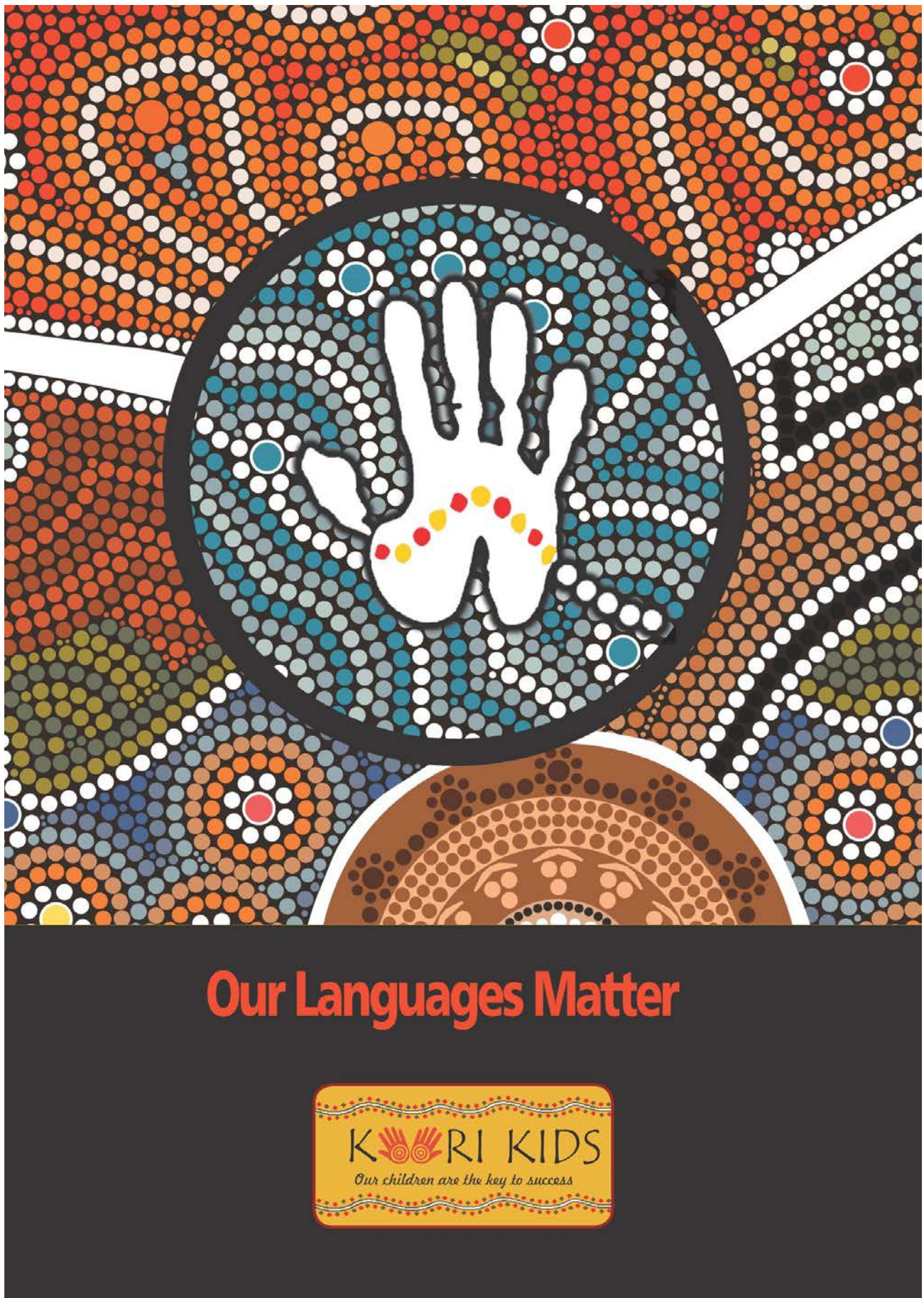
2-9 JULY 2017

Conclusion

These initiatives could not have been possible without the support of both government departments and corporations.

I personally would like to thank Hon. Jay Weatherill – SA Premier, Rick Persse, Chief Executive – Department for Education and Child Development, Department of Education, Department of Health and every agency, council or shire for their support and display of respect towards indigenous initiatives and we look forward to your ongoing support towards the initiatives.





7.8 Public Art on Ashwin Parade

Brief

This report provides an update on the Expression of Interest round for the public art on Ashwin Parade and outlines options to move forward with this project.

RECOMMENDATION(S)

The Committee recommends to Council that:

1. \$ xxxxx for the Ashwin Parade Art Project be incorporated into the 2018/2019 budget and a new Expression of Interest round be undertaken and promoted using an improved EOI process better suited to the commissioning and purchase of art based on Arts SA Guidelines and forms.

OR

2. The attached Expression of Interest from GroundPlay be approved and the quoted amount contained in Confidential Attachment 2 be incorporated into the 2018/2019 budget.

OR

3. The public art project for Ashwin Parade be cancelled and GroundPlay advised accordingly.

AND

4. The Administration investigates an improved EOI/Procurement process better suited for the purchase/commissioning of art based on the Arts SA Guidelines.

FURTHER

1. In accordance with Sections 91(7) and 91(9) of the *Local Government Act 1999*, the Civic Committee orders that the Confidential GroundPlay Expression of Interest attachment (Attachment 2) relating to the development of public art on Ashwin Parade, having been received and considered by the Council in confidence under Sections 90(3) (d)(i) and (d)(ii), and 90(3)(g) of the *Local Government Act 1999*, be kept confidential and not available for public inspection for a period of twelve (12) months from the date of this meeting or until the works have been completed, whichever is earlier, on the basis that the disclosure of the document could reasonably be expected to prejudice the commercial position of the Council and if the contents of this confidential attachment (Attachment 2) became publicly known at this point in time it may prejudice Council's ability to achieve the best possible price and/or development outcome for the public art on Ashwin Parade project.
2. Pursuant to s91(9)(c) of the *Local Government Act 1999*, Council delegates the power to the Chief Executive Officer to review the confidentiality order on a monthly basis and to revoke but not extend it.

Introduction

In June 2017, following a resolution of Council, a call was made for Expressions of Interest (EOI) from artists and/or artist teams to submit concepts and quotes for the development of public art along the fence line on Ashwin Parade (**Attachment 1**).

Discussion

This EOI specified that artists were to consider the various activities and functions of the Thebarton Community Centre, and surrounding facilities, whilst also paying attention to the history of the site and the significant architectural structures in the area (both old and new) such as the Brickworks and the Community Centre. Additional requirements were for the art to:

- have visual impact (the artwork may comprise single or multiple elements)
- engage a large and diverse audience
- have the capacity to attract varied attention through reflection, evocation and/or amusement
- be visually appropriate and relevant to the other built and landscaped elements of the site
- should consider where possible interactive elements that utilise technology such as audio recordings, lighting, QR codes, GPS coordinates

One Expression of Interest was received by GroundPlay (**Attachment 2 - Confidential**), a local artist team that works out of Thebarton. GroundPlay met the criteria and demonstrated relevant experience with similar art projects (**Attachment 3**) but their proposal was at significant cost as detailed in Confidential Attachment 2. It is worth noting that GroundPlay did advise that this could be adjusted dependent on Council's budget however, no budget was allocated to this project.

As this was the only EOI submitted, the Administration contacted GroundPlay to seek feedback on the application process. GroundPlay advised that the probable reason for the lack of responses from artists was due to the fact that there was no budget and that the EOI template was not appropriate for art world use. GroundPlay recommended that Council investigates those forms used by Arts SA as a good example of art specific EOI templates (**Attachment 4 - under separate cover**).

There are several options available to the Committee to progress its desire to increase public art in West Torrens. These options include recommending to Council that:

Option 1

The Committee recommends a budget for the Ashwin Art Project to be incorporated into the 2018/2019 budget and a new Expression of Interest round be undertaken and promoted using an improved EOI process better suited to the commissioning and purchase of art based on Arts SA Guidelines and forms.

Option 2

The attached Expression of Interest be accepted and the quoted amount, contained in Attachment 2, be incorporated into the 2018/2019 budget.

Option 3

The public art project for Ashwin Parade be cancelled and GroundPlay advised accordingly.

In addition, it is proposed that the Administration investigates an improved EOI/Procurement process better suited for the future purchase/commissioning of art based on the Arts SA Guidelines and forms.

Conclusion

Only one Expression of Interest was received for the public art on Ashwin Parade. Feedback from this process suggests that improvement is required in the art procurement process. There are several options available to the Committee to consider to progress the Ashwin Parade public art project.

Attachments

1. **EOI - Ashwin Parade 2017**
2. **GroundPlay EOI - Ashwin Parade 2017 - Confidential**
3. **GroundPlay Experience 2017**
4. **SA Arts Guidelines (under separate cover)**

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165 Sir Donald Bradman Drive
Hilton, SA 5033
Tel (08) 8416 6333
Fax (08) 8443 5709
Email csu@wtcc.sa.gov.au
Website westtorrens.sa.gov.au



Expression of Interest for

Thebarton Public Art Project - Ashwin Parade

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Structure of this Request for Expressions of Interest

This REOI is comprised of four sections:

- Section A - Background and General Information to Registrants
- Section B - Conditions of Expression of Interest Process
- Section C - Specifications
- Section D - Expression of Interest Return Schedules

Section A – Background and General Information

1. Invitation for Expressions of Interest

The City of West Torrens (the **Council**) invites Expressions of Interest from Registrants for the provision of public art on Ashwin Parade (the **Services**).

2. Background

The City of West Torrens (CWT) is seeking Expressions of Interest (EOI) from artists/artist teams for the development of a public artwork along the fence line on Ashwin Parade in Torrensville South Australia and reflects the history and current usage of the precinct.

Up to three artists /artist teams will be selected to each develop and present concept designs for the site. The preferred concept design will then be selected and the artist / artist team engaged to fabricate the works ready to install by 28 February 2018.

Note: There is no guarantee that any shortlisted artist / artist team will progress to the commissioning stage.

3. Section B – Conditions of Request for Expressions of Interest Process

3.1 Definitions

In this REOI, the following terms will, unless inconsistent with the context, have the meanings indicated:

- 3.1.1 A reference to a **clause** is a reference to a clause of this REOI.
- 3.1.2 **Closing Date** means the time and date specified in clause **Error! Reference source not found.**, or such later time and date as may be notified in writing to Registrants by the Council.
- 3.1.3 **Conforming Expression of Interest** means an Expression of Interest described in clause 5.1.
- 3.1.4 **Expression of Interest** means an Expression of Interest submitted by a Registrant pursuant to this REOI.
- 3.1.5 **Expression of Interest Process** means the process for calling, receiving and evaluating Expressions of Interest as proposed in clauses 3.7 and 3.8 of this REOI.
- 3.1.6 **Expressions of Interest Return Schedules** are the forms attached to Section D of this REOI.

- 3.1.7 **Nominated Contact Person** means the person named in clause 3.9.
- 3.1.8 **Non-Conforming Expression of Interest** means an Expression of Interest which does not meet the requirements set out in this REOI and/or the REOI Documents.
- 3.1.9 **Preferred Registrant** means the Registrant referred to in clause 9.1.
- 3.1.10 **Registrant** has refers to any party who responds to this REOI.
- 3.1.11 **Registrant's Representative** means the person nominated by a Registrant under clause 3.10.1.
- 3.1.12 **REOI** means this Request for Expressions of Interest set out in the REOI Documents.
- 3.1.13 **REOI Documents** means the documents specified in clause 3.3.
- 3.1.14 **Services** means the services sought to be purchased by the Council pursuant to this REOI.
- 3.1.15 **Specifications** means the specifications specified in Section D of this REOI.

3.2 Request for Expressions of Interest

The Council seeks Expressions of Interest from Registrants for the provision of the Services, which are further described in the REOI Documents.

3.3 REOI Documents

The REOI Documents are comprised of:

- 3.3.1 this REOI;
- 3.3.2 the Specifications; and
- 3.3.3 the Expression of Interest Return Schedules.

Electronic Lodgement of Expressions of Interest

- 3.3.4 Expressions of Interest must be lodged electronically via the Council's email tenders@wtcc.sa.gov.au before 2pm on the Closing Date of Tuesday, 1 August 2017 and in accordance with the expression of interest lodgement procedure set out in this clause.
- 3.3.5 Expressions of Interest lodged by any other means will not be considered.

- 3.3.6 Registrants warrant that they have taken all reasonable steps to ensure that their Expressions of Interest are free of viruses or any other matter which would cause harm to the Council's systems.
- 3.3.7 Registrants acknowledge that it is their sole responsibility to ensure that sufficient time has been allowed for Expression of Interest lodgement, including time that may be required for any problem analysis and resolution prior to the Closing Date.
- 3.3.8 If Registrants have any problem uploading their Expression of Interest, they must contact the Nominated Contact Person prior to the Closing Date. Any failure to do so will result in the Expression of Interest being a Non-Conforming Expression of Interest.
- 3.3.9 An Expression of Interest is deemed to have been lodged by the Registrant when the Expression of Interest has been received by the Council's server.

3.4 **Late Expressions of Interest**

Expressions of Interest received after the Closing Date **WILL NOT** be considered or accepted.

3.5 **Extension of time for the submission of Expressions of Interest**

- 3.5.1 The Council may, in its absolute discretion, no less than two business days before the Closing Date, extend the Closing Date by notice in writing to the Registrants.
- 3.5.2 A Registrant may request the Council to extend the Closing Date for the submission of an Expression of Interest by written application to the Nominated Contact Person.
 - 3.5.2.1 Any such requests must be received by the Nominated Contact Person at least five business days prior to the Closing Date, and must provide sufficient reasons to support the request.
 - 3.5.2.2 It is entirely at the Council's discretion as to whether an extension is granted.

3.6 **Expressions of Interest validity period**

- 3.6.1 All Expressions of Interest will remain valid for 60 days after the Closing Date.
- 3.6.2 Once submitted, a Registrant cannot withdraw its Expression of Interest without the prior written consent of the Council, unless the Expression of Interest is withdrawn before the Closing Date.

3.7 Proposed Expression of Interest Process and timing

Step	Description	Date
Phase 1		
Issue Expression of Interest	Artists invited to submit Expression of Interest in the project.	closing 1 August 2017
Expression of Interest Assessment	EOI's assessed by the Panel. Up to three artist/artist teams will be selected and presented at Civic Committee Meeting 22 August.	1 August 2017 - 22 August 2017
Phase 2		
Site briefing and stakeholder involvement and concept development	Selected artist/artist team will be briefed at the site.	6 September 2017 - 29 September 2017
Concept design proposal presentation	The shortlisted artist/artist teams will present their concepts proposals to the Panel. The panel will select a preferred concept artwork to be presented at Civic Committee 24 October	2 October 2017 - 6 October 2017
Phase 3		
Design development	Once approved the selected artist/team will be contracted to further develop their artwork in collaboration with the CWT Project Manager, stakeholders and other contractors to fully resolve the design, the budget and ensure the successful proposal meets all safety, engineering and other requirements.	26 October 2017 to 10 November 2017
Development approval	Final designs are approved by CWT	11 November 2017
Phase 4		
Commission Agreement and fabrication/installation 10 weeks	The artist will then be contracted with CWT to manufacture and install the works	4 December 2017 - 28 February 2018
Completion	The project will be completed	28 February 2018

3.8 Copying Expressions of Interest

Respondents must not use this REOI or the REOI Documents (including any attached technical and other written information supplied by the Council) for any purpose other than to prepare an Expression of Interest. This includes not copying this REOI or the REOI Documents (including any attached technical and other written information supplied by the Council) and providing a copy to any third party not involved in the preparation of an Expression of Interest.

3.9 Enquiries or requests for information or clarification

- 3.9.1 Any enquiries or requests for information or clarification regarding this REOI or the REOI Documents must be made in writing and addressed to the Nominated Contact Person.
- 3.9.2 The Nominated Contact Person is Manager Community Services, Celine Luya.

- 3.9.3 The Nominated Contact Person may (but is not obligated to) respond to a Registrant's enquiries or requests for information or clarification.
- 3.9.4 If the Council provides any information to a Registrant by way of clarification, then the Council reserves the right to provide that information to other Registrants.
- 3.9.5 No statement made by the Nominated Contact Person, or any other representative of the Council should be construed as modifying this REOI or any of the REOI Documents, unless confirmed in writing by the Nominated Contact Person.

3.10 Registrant's contact person

- 3.10.1 Registrants are required to nominate a person to be the authorised contact person and supply an address for the service of any notices for the purpose of this REOI (**Registrant's Representative**).
- 3.10.2 Each Registrant must notify the Council of its Registrant's Representative within 10 business days of obtaining the REOI Documents.
- 3.10.3 All communication with the Registrant will be via the Registrant's Representative.

3.11 Site/industry briefing

- 3.11.1 The Council may conduct a site/industry briefing. The briefing (if conducted) is intended to provide Registrants with background information, and Registrants are not to treat any statements made at the briefing as variations to this REOI.
- 3.11.2 The Council reserves the right to require all Registrants to attend the site/industry briefing.
- 3.11.3 Details of the briefing will be provided to Registrants at least seven business days prior to the briefing. Registrants may be notified of the site/industry briefing by email, and Council may post the details of the briefing on the internet.
- 3.11.4 Each attending Registrant must advise the Nominated Contact Person of the details of that Registrant's attendees (including name and position) at least two business days before the briefing.

3.12 Registrant not to solicit the Council and its employees

The Registrant and its representatives must not interfere or attempt to interview or to discuss its Expression of Interest with Councillors or employees of the Council, other than the Nominated Contact Person. The Council reserves the right to reject any Expression of Interest submitted by a Registrant which contravenes this clause.

4. Expression of Interest Preparation

4.1 Registrants to be informed

Each Registrant must, prior to submitting its Expression of Interest, become acquainted with the nature and extent of the Services to be undertaken, and make all necessary examinations, investigations, inspections and deductions.

4.2 Evidence of registration or licensing

Each Registrant must (if applicable) be licensed or registered to perform the Services.

4.3 Conflict of interest

Registrants must inform Council of any circumstances or relationships which will constitute a conflict or potential conflict of interest if the Registrant is successful. If any conflict or potential conflict exists, the Registrant must advise how it proposes to address this.

4.4 Use of subcontractors

Where a Registrant proposes to use resources from organisations other than the Registrant itself, substantial information relating to the contractual arrangements for such resources must be detailed in the Expression of Interest, together with information on the relevant experience of such other organisation.

4.5 Ombudsman Act

Registrants should be aware that the *Ombudsman Act 1972* (SA) has been amended so that the definition of "administrative act" under that Act includes an act done in the performance of functions under a contract for services with a Council. That Act also includes powers enabling the Ombudsman to investigate matters in the public interest. The Registrant must ensure compliance with all obligations arising under that Act and any other applicable legislation.

4.6 Freedom of Information

Registrants should be aware that the *Freedom of Information Act 1991* (SA) (**FOI Act**) gives members of the public rights to access documents of the Council. The FOI Act promotes openness in governance and accountability of government agencies and confers the public with a legally enforceable right to be given access to documents, including contracts entered into by the Council, except for those contracts or provisions which should be kept confidential for public interest purposes, the preservation of personal privacy or are commercial in confidence.

4.7 Collusion

The Registrant must not collude with any other Registrants or potential Registrants.

4.8 Registrant's confidential information

4.8.1 Subject to clauses 4.8.2 and 12, the Council will treat as confidential all Expressions of Interest submitted by Registrants in connection with this REOI.

4.8.2 The Council will not be taken to have breached any obligation to keep information provided by Registrants confidential to the extent that the information:

- 4.8.2.1 is disclosed by the Council to its advisers, officers, employees or subcontractors solely in order to conduct the REOI process or to prepare and manage any resultant agreement;
- 4.8.2.2 is disclosed to the Council's internal management personnel, solely to enable effective management or auditing of the REOI process;
- 4.8.2.3 is disclosed by the Council to the responsible Minister;
- 4.8.2.4 is authorised or required by law to be disclosed; or
- 4.8.2.5 is in the public domain otherwise than due to a breach of the relevant obligations of confidentiality.

4.9 ICAC

Registrants acknowledge that if they enter into a contract with the Council they will be considered to be public officers for the purposes of the *Independent Commissioner Against Corruption Act, 2012* (SA) (**ICAC Act**) and will be obliged to comply with the ICAC Act and the Directions and Guidelines issued pursuant to the ICAC Act.

5. REOI Documents

5.1 Conforming Expressions of Interest

A Conforming Expression of Interest is an Expression of Interest which meets all of the requirements set out in this REOI and the REOI Documents.

5.2 Non-Conforming Expressions of Interest

The Council is not required to, but may at its sole discretion, consider an incomplete, informal or a Non-Conforming Expression of Interest. Failure to

respond to or meet any of the requirements set out in this REOI and the REOI Documents will result in the Expression of Interest being deemed a Non-Conforming Expression of Interest.

5.3 Content of Expressions of Interest

- 5.3.1 Registrants are required to complete the Expressions of Interest Return Schedules and submit them to the Council.
- 5.3.2 Registrants can also supply any other additional information or documents. The Council may have reference to such additional information or documents in evaluating the Expressions of Interest.
- 5.3.3 All prices quoted by Registrants in their Expressions of Interest are:
 - 5.3.3.1 to be in Australian dollars;
 - 5.3.3.2 to be exclusive GST; and
 - 5.3.3.3 (if subject to rise and fall) to provide full details of how the rise and fall applies and the method of determining the price.
- 5.3.4 If a Registrant proposes to provide the Services on a basis different to that envisaged by the REOI Documents (whether for reasons of innovation, efficiency or otherwise) that proposal should be fully documented and justified with the Expression of Interest. The Council does not warrant that any discussion with the Council's Nominated Contact Person prior to the Closing Date in relation to such a proposal will be taken into account in evaluating the Expressions of Interest.

6. Acknowledgement by Registrants

Each Registrant acknowledges that the Council:

- 6.1 makes no representations and offers no undertakings in issuing this REOI or the REOI Documents;
- 6.2 is not bound to proceed to a tender or select tender process or to execute a contract with any party in respect of the Services;
- 6.3 may require one or more Registrants (but is not obliged to require all) to supply further information and/or attend a conference or interview;
- 6.4 may require one or more Registrants (but is not obliged to require all) to make presentation(s);
- 6.5 may undertake 'due diligence' checks on any Registrant, including, but not limited to, verifying references and/or referees, and undertaking company searches and credit checks;

- 6.6 will not be responsible for any costs or expenses incurred by the Registrant arising in any way from the preparation and submission of its Expression of Interest;
- 6.7 accepts no responsibility for a Registrant misunderstanding or failing to respond correctly to this REOI;
- 6.8 will not be liable for or pay any expenses or losses incurred by any party whether in the preparation of an Expression of Interest or prior to the signing of any contract for the Services or otherwise; and
- 6.9 will not be bound by any verbal advice given or information furnished by any member, officer or agent of the Council in respect of the REOI Documents or this REOI, but will be bound only by written advice furnished by the Nominated Contact Person.

7. Council's Rights

The Council reserves the right to:

- 7.1 amend, vary, supplement or terminate this REOI at any time;
- 7.2 accept or reject any Expression of Interest, including the lowest price Expression of Interest;
- 7.3 negotiate with any service provider on all or any part of the Services to be supplied pursuant to this REOI;
- 7.4 vary the REOI timing and process;
- 7.5 postpone or abandon this REOI;
- 7.6 add or remove any Registrant;
- 7.7 accept or reject any Expressions of Interest whether or not they are Conforming Expressions of Interest;
- 7.8 accept all or part of any Expression of Interest;
- 7.9 negotiate or not negotiate with one or more Registrants;
- 7.10 discontinue negotiations with any Registrant; and
- 7.11 include the Registrants' names in Council reports and make them public.

8. Expressions of Interest Evaluation

8.1 Criteria

In assessing the Expressions of Interest, the Council will have regard to, but not necessarily be limited to, the following criteria (not listed in any order of priority):

- 8.1.1 insurance;
- 8.1.2 compliance with work health and safety requirements;
- 8.1.3 customer service experience and capacity;
- 8.1.4 the Expression of Interest prices, including the proposed pricing structure;
- 8.1.5 the level of risk associated with negotiation of an acceptable contract for the Services;
- 8.1.6 environmental management systems (if applicable);
- 8.1.7 degree of compliance with the requirements set out in this REOI and the REOI Documents; and
- 8.1.8 such other matters that Council considers relevant, including:
 - 8.1.8.1 details of current and previous relevant experience in the provision of the Services;
 - 8.1.8.2 the provision of any aspect of the Services by sub-contractors (if applicable);
 - 8.1.8.3 financial resources;
 - 8.1.8.4 staff resources;
 - 8.1.8.5 current and future workload;
 - 8.1.8.6 referees' responses;
 - 8.1.8.7 improvement and innovation strategies;
 - 8.1.8.8 management skills; and
 - 8.1.8.9 transition plan (if applicable).

8.2 Use of REOI Documents

The Council may use, retain and copy any information contained in the Expressions of Interest for the evaluation of tenders in any subsequent tender process and for the finalisation of the provisions of any subsequent contract for the Services.

8.3 Debriefing of Registrants

If requested, Registrants may be debriefed against the Council's evaluation criteria. Registrants will not be provided with information concerning other Registrants, apart from publicly available information. No comparison with other Expressions of Interest will be made.

9. Acceptance of Expression of Interest

- 9.1 The Council reserves the right to negotiate different terms and conditions in respect of a contract for the Services with any one or more Registrants (each a **Preferred Registrant**).
- 9.2 The Council and the Preferred Registrant may (if required) enter into negotiations for the award and execution of a contract for the Services. No obligations will exist between the Council and the Preferred Registrant until the parties have executed a contract for the Services.
- 9.3 If, despite their best endeavours and acting in good faith, the Council and the Preferred Registrant are unable to negotiate and agree on the terms of a contract for the Services, the Council reserves the right to negotiate with any other parties, including other Registrants, for the provision of the Services.
- 9.4 Each Registrant acknowledges and agrees that all intellectual property created by the successful Registrant arising out of the provision of the Services belongs to the Council, and the successful Registrant must do all reasonable things necessary to assist the Council in the protection and transfer of ownership of the intellectual property resulting from the provision of the Services.

10. Unsuccessful Expressions of Interest

Unsuccessful Registrants must, if required by the Council, return the REOI Documents to the Council, once they have been advised that their Expressions of Interest is unsuccessful.

11. No Legal Requirement

The issue of this REOI or any response to it does not commit, obligate or otherwise create a legal obligation on the Council to purchase the Services from the Registrants.

12. **Governing Law**

- 12.1 This REOI is governed by the law in South Australia.
- 12.2 The parties irrevocably submit to the exclusive jurisdiction of the courts in South Australia.

Section C – Specifications

1. INTRODUCTION

The City of West Torrens (CWT) is seeking Expressions of Interest (EOI) from artists/artist teams for the development of a public artwork along the fence line on Ashwin Parade in Torrensville South Australia and reflects the history and current usage of the precinct.

Up to three artists /artist teams will be selected to each develop and present concept designs for the site.

The preferred concept design will then be selected and the artist / artist team engaged to fabricate the works ready to install 28 February 2018.

Note: There is no guarantee that any shortlisted artist / artist team will progress to the commissioning stage.

2. BACKGROUND

The precinct that is inclusive of the former Brickworks Markets site has undergone a great deal of transformation of the last 5 years. Firstly with addition of architecturally significant, Council owned and run, Thebarton Community Centre and subsequently the new Woolworths "Brickworks Marketplace" and the upgrade of the major South Road intersection. These developments surround existing infrastructure such as the Kings Reserve playing fields, skate ramp and playgrounds and adjoining facilities such as the Thebarton Oval, Thebarton Aquatic Centre, Thebarton Senior College and local residences.

In response to the recent transformation Council has decided that as part of an integrated approach to site identification, particularly as an extension of the Thebarton Community Centre, a public artwork that centres on the fence line along Ashwin Parade should be commissioned.

The art work is to be a feature of the existing fence line that stretches from Thebarton Community Centre to the first roundabout on Ashwin Parade. This fence provides a barrier between the road and the playing fields adjacent to the community centre. The fence is directly opposite the new Brickworks Marketplace development so the artwork will be visible to pedestrians, road users and shopping centre patrons. The artwork will need to reflect the range of community activities that occur in and around the community centre and Kings Reserve.

3. SCOPE

Artists will need to consider the various activities and functions of the Thebarton Community Centre and the surrounding facilities whilst also paying attention to the history of the site and the significant architectural structures in the area (both old and new) such as the Brickworks and the Community Centre (see Appendix 1, History and Local Features).

In addition the work(s) will:

- have visual impact (the artwork may comprise single or multiple elements)
- engage a large and diverse audience
- have the capacity to attract varied attention through reflection, evocation and/or amusement
- be visually appropriate and relevant to the other built and landscaped elements of the site
- should consider where possible interactive elements that utilise technology such as audio recordings, lighting, QR codes, GPS coordinates

The Site



Looking west along Ashwin Parade



Looking east along Ashwin Parade



Fence detail

**Materials**

The work(s) should:

- be made of durable, robust, high-quality, low-maintenance materials suitable for the urban environment and requiring minimal ongoing maintenance
- withstand the potential build-up of pollutants
- be easily cleaned to remove dirt and general grime
- be treated with anti-graffiti coating, depending on the nature of materials used or resistant to graffiti
- meet all relevant safety standards and avoid dangerous protrusions and sharp edges.

Practical considerations

The work(s) will:

- comply with all relevant Australian Standards and Building Codes & Regulations
- **not be affixed to the existing fence, therefore, have their own footings**
- be treated with anti-graffiti coating, depending on the nature of materials used
- consider long term maintenance requirements and costs
- be a lasting addition to the public art assets of our city
- conform to the City of West Torrens Work Health and Safety Standards.

Budget

The project budget must cover all costs associated with the project management, design development and fabrication of the work.

Such costs may include:

- materials
- permits
- design development drawings
- engineering reports
- fabrication
- equipment hire

- site and footing preparations
- transportation and installation
- site clean-up and remediation after installation
- artists fees, travel, etc.
- artists attribution
- public liability insurance (\$20 million)

The Design Proposal will include:

- Detailed concept drawings and/ or a maquette of the proposed work, and elevations as required, to convey the concept in a professional and artistic manner;
- An indicative site plan showing proposed location of the work; and
- A brief written concept paper and assurance that the concept can be fabricated and installed within budget.

The artist/team may choose to undertake all stages of the project or choose to engage a third party or parties to project manage and/or fabricate their work.

If the Registrant's concept design is selected by the Council then the Registrant will be required to enter into a contract for the development of the design and commissioning of the artwork.

4. BASIS OF PAYMENT

The Expression of Interest must outline a schedule for payments at each phase of the project. Invoices will be paid by CWT at the agreed phases.

Section D – Form of Response & Schedules

Schedule 1. Registrant's Details

1.	Name of Respondent State in full the name(s) of the Respondent(s) and trading names ABN	
2.	Contact Person	
3.	Registered Address	
4.	Postal Address	
5.	Telephone	
6.	Fax	
7.	Email	

8. Price Schedule

Description	Unit (if applicable)	Price (ex GST)	GST Component	Price (inc GST)

Schedule 2. Timeframe, Implementation Schedule, Transition Plan and Technical Assistance and Support**1. Timeframe**

Please stipulate the timeframe for the completion of the Services.

2. Implementation schedule

Tenderers must provide a comprehensive project plan that encompasses all activities required and timelines for each activity from Contract execution to Contract completion.

3. Transition plan

Tenderers must comprehensively describe their proposals to ensure minimum disruption to service and assistance to customers in adjusting to the new service, during the transition periods at the commencement and also at the termination of the Contract.

4. Technical Assistance and Support

Tenderers must demonstrate their capacity and skill in regard to the provision of technical assistance and support. Tenderers must describe what systems they will use and performance levels that will be achieved in the provision of advice and response to enquiries, complaints, and requests for assistance.

Schedule 3. Experience and Referees**1. Experience with Similar Services**

Provide details of your experience of providing similar services.

2. Referees

Details of at least three references for similar work and information on the approximate date when work was completed and the approximate value of work undertaken.

Reuse this page if more than three references are provided.

Client Name:

Address:

Contact Name:

Telephone:

Date of Work:

Value of Work:

Client Name:

Address:

Contact Name:

Telephone:

Date of Work:

Value of Work:

Client Name:

Address:

Contact Name:

Telephone:

Date of Work:

Value of Work:

3. Current contracts

Provide details of current contracts in a local government environment including the range of services provided.

4. Other commitments

Provide details of other work commitments expected to continue during this Contract.

Schedule 4. Quality Management

Describe the level of quality assurance in place in the Respondent's organisation and plans to move to quality accreditation if not presently accredited.

Schedule 6. Environmental Management

Respondents are to provide details of their environmental management system and where possible, examples of:

- Reports on environmental performance
- Incident reports including actions taken to address the incident and improvements to processes to reduce risk of occurring again
- Environmental management plans established for other contracts

Schedule 7. Value Add, Improvements and Innovation

Provide details of any other benefits you can offer to improve the level of service or value of your Response.

Provide details of ideas and systems that are proposed for improved performance.

Schedule 8. Organisation Structure, Facilities and Resources**1. Organisation structure**

Provide details of the staff and the organisation structure proposed to be used for performance of the Services. Details must include but not be limited to:

- Company structure to be used to support the Services including size and location of office, organisation structure
- Number of staff proposed to be used and their qualifications and experience

2. Plant, Equipment & vehicles

Provide details

3. Facilities

Provide details

4. Proposed subcontractors

Provide details in the Table below the proposed major sub-contractors or other representatives to be employed or engaged by the Respondent. The Respondent must define the scope and extent of the Services to be provided by sub-contractors.

Subcontractor's name and address	Services to be provided	Item(s)

Schedule 9. Methodology

Please detail the methodology for delivering the Services.

Schedule 10. Warranties on the Services

Please provide evidence of any warranties on the Services.

Schedule 11. Insurance

Provide details of insurance currently held by you that would be extended to provide cover for the Services.

Insurance type	Policy no	Extent of cover		Expiry date	Name of insurer
		Per incident \$A	In aggregate \$A		
Public and products liability					
Professional indemnity (if applicable)					
Property and facilities					
Contents					
Vehicles plant & equipment					
Workers compensation					
Directors and officers (if applicable)					
Other					

Schedule 12. Work Health and Safety

Work Health and Safety policy and management

Yes No

- (a) Does the Respondent have a Work, Health and Safety Management System certified by an independent authority (AS 4801)?

☐ ☐

If yes provide copy of certificate.

- (b) Does the Respondent have evidence of WHS Policies and Procedures that comply with Council's minimum WHS standards?

☐ ☐

If yes, provide copy of contents page(s), copy of incident report form, copy of risk assessment report form.

If not, provide Statement of Agreement to work within the remit of any and all appropriate WHS requirements.

- (c) Provide identification of person(s) within Respondents' organisation responsible for Work, Health and Safety.

Safe work practices and procedures

- (a) Has the Respondent prepared safe operating procedures or specific safety instructions relevant to its operations?

☐ ☐

If yes provide sample copy of Safe Operating Procedures/ Safe Work Instructions relevant to the task.

- (b) Has the Respondent prepared Job Safety Analysis(es), Risk Assessment(s) or Safe Work Method Statements(s) for activities to be undertaken.

☐ ☐

If yes provide copies.

- (c) Does the Respondent have any permit to work systems?

☐ ☐

If yes provide a summary listing or permits

Licences and Accreditation

List details of any licences or accreditations required or relevant to this Request for Response. Provide copies of relevant licences and certifications, and a statement of how the required licences are obtained and kept current.

Provide details of any sub-contractors proposed to be used in the provision of the works and the scope of the services to be provided.

The undersigned undertakes that if selected as the successful Respondent, I/we/it will be bound by the conditions provided.

If the Respondent is a company, the Response must be executed as follows:

Executed by [Insert Company name] pursuant to section 127 of the <i>Corporations Act 2001</i>	
_____ Signature of Director	_____ Signature of Director/Company Secretary (Please delete as applicable)
_____ Name of Director (print)	_____ Name of Director/Company Secretary (print)
OR	
_____ Signature of Sole Director and Sole Company Secretary	
_____ Name of Sole Director and Sole Company Secretary (print)	
OR	
Signed for [Insert Representative's name] by an authorised representative in the presence of:	
_____ Signature of witness	_____ Signature of authorised representative
_____ Name of witness (print)	_____ Name of authorised representative (print)
	_____ Position of authorised representative (print)

If the Respondent is an individual, the Response must be executed as follows:

Signed by [insert name] in the presence of:	
_____ Signature of witness	_____ Respondent
_____ Name of witness (print)	

If the Respondent is a partnership, the Response must be executed as follows:

Partner 1:

Signed sealed and delivered by [insert name] in the presence of:	
_____ Signature of witness	_____ Signature of partner
_____ Name of witness (print)	
_____ Address of witness (print)	

Partner 2:

Signed sealed and delivered by [insert name] in the presence of:	
_____ Signature of witness	_____ Signature of partner
_____ Name of witness (print)	
_____ Address of witness (print)	

Appendix 1

History and local features

Prior to European settlement, the areas now known as Thebarton and Hindmarsh were called *Karraundongga* (red gum spear place) by the Kaurna people, who would craft heavy fighting spears from the red gum branches gathered on the banks of the Torrens (Pauline Payne -Thebarton *Old and New*).

By 1866 a gazetteer described Thebarton as "a postal suburb of the City of Adelaide. The district is an agricultural one, crops of hay being the principal produce... There is a fellmongery and a tannery [Peacock's]... and a considerable number are engaged in gardening..." (Geoffrey Manning - *From Tribal Land to Township - A History of Thebarton*)

West Torrens was among South Australia's first settled regions. Scattered communities developed within the area during the mid-nineteenth century and united to form the District Council of West Torrens in 1853. In 1883, following demands from the residents adjoining Adelaide, the Town of Thebarton was recognised as a separate local government area. The reunification of the local governments of Thebarton and West Torrens occurred on 1 March 1997.

The Brickworks

Built in 1912 and operated until 1975 by Hallett Brick Industries, the Hoffman Kiln is a fascinating structure. The Hallett Company built the Hoffman Down Draught or "Bee Hive" Kiln (named after Hoffman, the German Designer) in 1912. It was the largest and first of its kind in South Australia. The kiln had 20 compartments with a capacity of 300,000 bricks and produced a weekly output of approximately 180,000 wire-cut bricks. The site of the Brickworks Markets was originally called Hallett's Federal Yard and was chosen because of its proximity to the Torrens River (Former Brickworks Markets Operators).

After the kiln ceased operation the area became home to the Brickworks Markets a mixed use site that grew to house, fruit and veg markets, and a variety of stalls, a bar and children's entertainment such as dodgem cars. In 2015 the redeveloped "Brickworks Marketplace" opened its doors and there are plans to further develop the former kiln as eateries and outdoor dining.

Thebarton Community Centre

The Thebarton Community Centre in Kings Reserve was designed as an iconic "pavilion in the park" in response to the City of West Torrens' objectives that it be a focus for the community, and a landmark as the northern gateway to the council area. The dominant built form with folded roof planes references movement, flight and the City of West Torrens as a transport hub. (MPH Architects). The Centre is currently utilised by community groups during the week and predominantly private hirers on the weekend. Activities that occur at the centre range from tango dancing, craft activities, support groups, fitness, music events, family gatherings to training and conferences.

Kings Reserve

Kings Reserve is offers an oval, barbeques, basketball ring, playground, public toilets, open grassed space, skate facilities, parking, soccer grounds and pockets of native vegetation. The reserve adds significantly to the character of the neighbourhood. The fact that access to the reserve is only via East Street or a car park off South Road helps to maintain the sense that this is a place for people only. Kings Reserve is a very well utilised community facility, providing multiple recreational areas for a variety of demographics. The reserve was landscaped by the community and has been recognised as a significant landscape by the Sustainable

Landscapes Project in South Australia. (Infrastructure SA,
http://www.infrastructure.sa.gov.au/_data/assets/pdf_file/0011/134030/T2T_Part_B.pdf)

The West Torrens District

The City of West Torrens now comprises 36 square kilometres of Adelaide's western metropolitan area. With an estimated resident population of 58,000 the overall picture of West Torrens is of a culturally diverse community with a higher proportion of older residents who are now entering the frail elderly stage.

The greatest percentage of the land area is dedicated to residential development, while the commercial areas comprise a range of industrial, logistic, distribution and retail establishments. About six per cent of the total land area within the city is dedicated to public open space, including the River Torrens Linear Park, local and neighbourhood parks, and other public open space such as public ovals and sporting grounds.

Approximately 30% of the population of the City of West Torrens was born overseas. More people of non-English speaking ancestry and a larger percentage of overseas arrivals live in West Torrens compared to Greater Adelaide, with the largest groups being those born in the United Kingdom, India, Greece, China and Italy. Many residents of European heritage migrated to Australia in the second half of the twentieth century, whereas the past few years have seen many new migrants from non-European countries such as India, China, the Philippines, Malaysia and Bangladesh



Fallow, Centenary of ANZAC St Peters Library

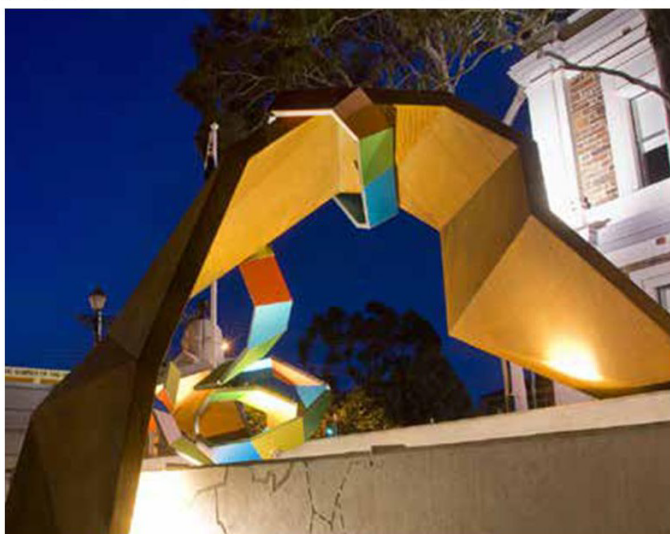
Collaboration with artist Amy Joy Watson 2014.

Client: City of Norwood, St Peters, Payneham

Materials: Cor-Ten steel, anodised aluminium, sand blasting

Dimensions: approx 10m x 3m

Design and implementation of a contemporary centenary of ANZAC public art installation. The design looked to the connectivity provided by the past and the future, to metaphorically contrast the brutality of World War 1 with the beauty of future possibilities. Initial ideas for the form of the project were inspired by hand-drawn trench maps from the Gallipoli campaign which are sandblasted into the walls of the waterfeature. A colourful ribbon embraces a more brutal grounded faceted form. A shallow river of water gently cascades underneath the embraced form with the ribbon dipping to touch it. The Water being a metaphor for new life adds another dynamic to the sculpture. Lighting integrated into the walls and waterfeature also serve to give Fallow a different aesthetic at night.



Groundplay

City bike art trail Adelaide CBD

Client: Adelaide City Council

Materials: Stainless steel, laser cut galvanised mild steel

Dimensions: approx 1.5m high each

Groundplay won a commission to design and implement 2 of 10 works as part of the ACC bike art trail. The coat hangers with heads in Rundle Street pay homage to Rundle Street itself as a fashion destination and also to Joff and Rasak of Miss Gladys Sym Choon, original fashionistas of Rundle Street.

The second piece on Gouger Street at the entrance to the Central Markets is a fusion between an onion and a bicycle chain ring, hence the title 'Onionring'. Both are robust enough to be used as bike racks or not.



Groundplay

Francis Street upgrade Adelaide, Rundle Mall

Client: Adelaide City Council

Materials: Mild steel with automotive paint finish, laser cut

Coreten steel

Dimensions: 5 x approx 6m

Groundplay in collaboration with Swanbury Penglase Architects, designed and implemented street architecture in the recently upgraded Francis Street in the centre of Adelaide. The challenge was to design a language and form that would draw pedestrian traffic in to the street. The pixel language in the gates and sleeves of the totems subtly picks up on popular culture themes while the totem forms reference the skyline.



Groundplay

Custart

Lion Arts Centre, Adelaide

Client: Arts SA commission

Materials: alucabond, automotive paint finish, galvanised steel frame, LED lighting

Dimensions: main piece approx 8m x 8m

This major art work for Adelaide's West End was unveiled for the launch of the 2010 Adelaide Festival of Arts. The work is designed to signify the vibrancy of the Lion Arts Centre and to illustrate to passing commuters that the LAC is a destination that oozes with creativity. The original building was the head office and warehouse for D&J Fowler makes of, amongst numerous other products, Lion brand powdered custard. As a young graphic designer, one of Gregg Mitchell's first jobs was redesigning the custard powder packaging. When this project came up the opportunity to acknowledge the buildings history with custard oozing from it seemed an obvious solution and would also serve to make a bold creative statement appropriate for the new tenants.



Groundplay

See weed

West Beach Coast Park

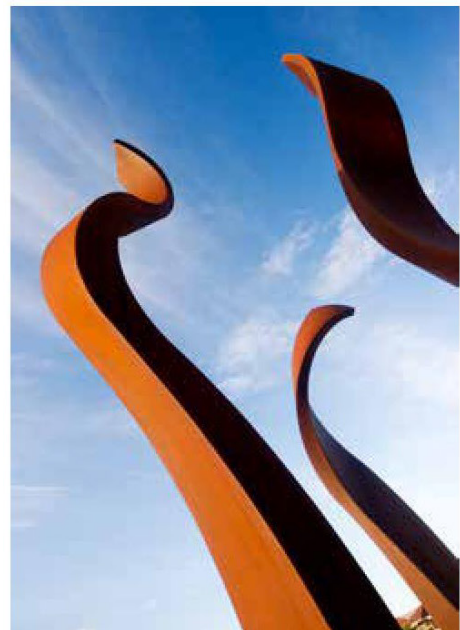
A collaboration with artist Tony Rosella.

Client: City of Charles Sturt

Materials: Coreten steel, timber, polycarb, galvanised steel frame

Dimensions: 2 x 4m x 2m

The shapes of these sculptural entrance artworks located along the new section of Coast Park at West Beach pay homage to the inspirational shapes of the ecological important sea grass meadows off the Adelaide Metropolitan coast. The form was also developed into shelters.



Groundplay

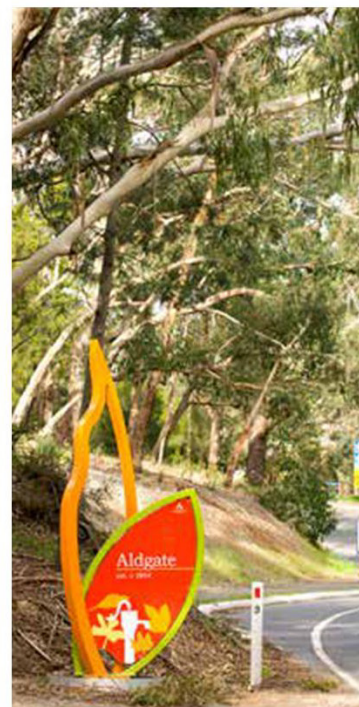
Adelaide Hills Township entrance signage

Client: Adelaide Hills Council

Materials: Automotive finish painted steel, silk screen graphic

Dimensions: Major signs 3m x 1.5m

Drawing on the strengths and unique natural forms and colours of the Adelaide Hills landscape, 16 Adelaide Hills Townships are now creatively and individually identified. The outline leaf forms serve to frame the surrounding environment letting it speak for itself. The graphic theme for each sign was developed in consultation with each township. A simpler interpretation of the form was developed to identify smaller townships within the Council.



Groundplay

Chain Reaction

Mike Turtur Cycleway, Marion

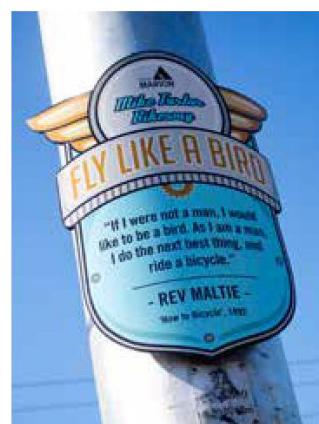
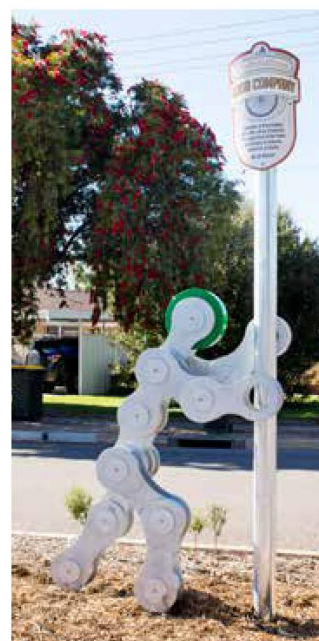
Client: Marion City Council

Materials: laser cut and galvanised steel, automotive finish painted acrylic, digital prints

Dimensions: various pieces approx 1.8m high

These pieces are an artistic response to commuting along the Mike Turtur shared path. The active 'link' people are made from a scaled up detailed chain link forms referencing bicycle chains and movement. All fixings are hidden internally making them aesthetically interesting as objects. They are also interpreted in a 2 dimensional form and applied to the fence along the cyclepath. A series of plaques design around tradition bicycle headstem badges contain cycling related quotes from a diverse range of people including famous cyclists and local community members.

This series of human scale cycling related interventions are a pleasant and engaging surprise as you traverse the cycleway.



Groundplay

Metropoly Woodville West entry statement

Client: Renewal SA

Materials: painted and galvanised steel frames, aluminium perforated sheet, mild steel and painted house forms

Dimensions: 30m x 5m

Groundplay were successful in winning a tender to design and implement an entry statement to 'The Square', a new urban housing development in Woodville West. Inspired by the Monopoly board game the work, titled Metropoly, serves as a striking piece of public art to people entering the precinct or using the shared path or train service that runs parallel with the work. The grid pattern that supports the house forms is a scaled up interpretation of the local street network. The colourful nature of the work clearly identifies the entry to the precinct.



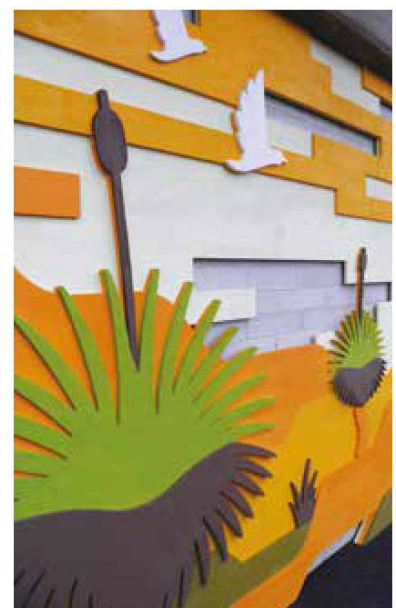
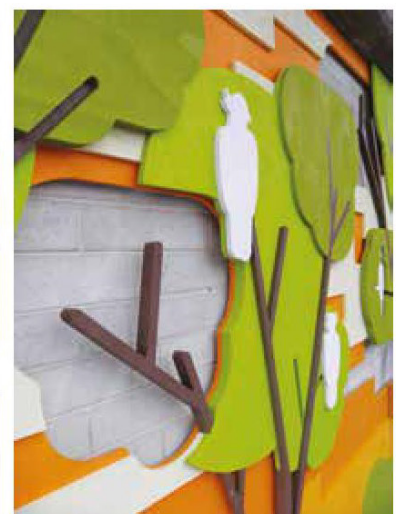
Whitlam Library Cabramatta Wall installations

Client: City of Fairfield

Materials: painted and layered plywood

Dimensions: 3 x 5m x 2.5m

Groundplay designed and implemented a thematic for the interior and exterior of the Whitlam Library in Cabramatta. This iconic Harry Sidler designed building has no windows. Our design is influenced by the brutal nature of the architecture and surrounding commercial environment. We wanted to bring the outside in but an outside that was well beyond Cabramatta. We achieved this by interpreting Australian landscapes and building them in layers from painted ply using colours that compliment the existing interior. Openings in the design allowed the existing brick walls to sneak through giving a more integrated outcome.



Mount Gambier Library Mount Gambier

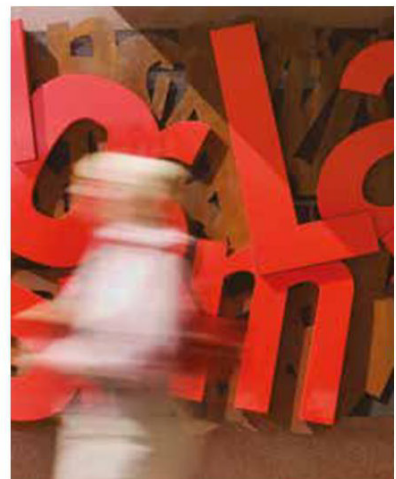
Groundplay

Client: City of Mount Gambier

Materials: Corten steel, acrylic, painted dibond, various galvanised steel frames

Dimensions: various

Groundplay designed and implemented the overall branding and identity for the exterior and interior of this purpose built library. Items such as a 60 metre long curved fascia panel running along the front face of the building, entrance feature, courtyard screening, building signage, and internal graphics were amongst the numerous elements designed, manufactured & installed for this building which opened in late 2009. Also included in this package was the design of the Library website, Library cards and Bookmarks.



8 OUTSTANDING REPORTS / ACTIONS

8.1 Civic Committee Open Actions Update - February 2018

Brief

This report presents an update on the current status of open actions from previous meetings of the Civic Committee.

RECOMMENDATION

It is recommended to the Committee that it notes the status of current open actions.

Introduction

A report is presented to each ordinary meeting of the Civic Committee (Committee) detailing the status of open actions from previous Committee meetings.

Discussion

This report provides an update of the current status of open actions (**Attachment 1**). Of the four (4) outstanding actions, one (1) is complete, two (2) are in progress relating to solar panel rebates and the CCTV Trailer competition, and one (1) has not started because event organisers were not available in the month of January to discuss partnership arrangements.

Conclusion

This report provides details of the status of the Committee's open actions from previous meetings.

Attachments

1. Civic Committee Open Actions - Feb 2018

Civic Committee Open Actions

February 2018

OPEN ACTIONS						
	Action	Target Date	RO	Actions Taken	Status	Meeting where item was originally raised
1	Partnership Agreement A partnership agreement with the Cooperating Churches of West Adelaide Inc be negotiated for the Back to Bethlehem and Christmas Carols Festivals.	April 2018	Manager Community Services	Administration to contact event organisers in early 2018 re Agreement.	Not started	Oct 2017
2	Green Initiative - solar panel rebates Review and revise report regarding solar panel rebates - consider sporting clubs.	April 2018	Manager Strategy & Business	Administration researching options for report	In progress	Oct 2017
3	CCTV trailer naming competition CCTV Trailer - Administration to run a naming competition for primary school aged children	Jan 2018	Manager Strategy & Business	Competition framework (including Terms and Conditions) developed and is being promoted at all events involving families and children	In progress	Oct 2017
COMPLETED ACTIONS						
	Action	Target Date	RO	Actions Taken	Status	Meeting where item was originally raised
1	Grants and Sponsorships Guidelines Grants and Sponsorships Guidelines to be amended to incorporate criteria for agencies such as schools and aged care providers regarding funding availability from other levels of government	Feb 2018	Manager Community Services	Guidelines amended and report included in February 2018 Civic Committee meeting.	Complete	Oct 2017

9 OTHER BUSINESS

10 CONFIDENTIAL

Nil

11 NEXT MEETING

24 April 2018, 6.00pm in the Mayor's Reception Room.

12 MEETING CLOSE

CITY OF WEST TORRENS



ATTACHMENT

UNDER SEPARATE COVER

Civic Non-Prescribed General Committee

27 February 2018

Item 7.8 Public Art on Ashwin Parade

Table of Contents

7.8 Public Art on Ashwin Parade
 Attachment 4 SA Arts Guidelines 1



Government of South Australia
Arts SA



PUBLIC ART

making it happen

commissioning guidelines for local councils



Artist:

Aleks Danko
and Jude Walton

Lighting design:

Bluebottle

Landscape consultant:

Viesturs Cielens

Title:

Lie of the Land

Kanmantoo stone, granitised sand, kangaroo grass (*Themedia triandra*), black mallee box (*Eucalyptus porosa*), lighting installation

Location:

Sir Donald Bradman Drive,
between the Hilton Bridges
and West Terrace, Adelaide

Date:

2004

Commissioning parties:

The Department of Transport,
Urban Planning and the Arts;
Adelaide City Council

This Centenary of Federation project consists of 25 stone structures, extending approximately 15 metres into the Park Lands. Set amongst plantings of native trees and grasses and illuminated at night, *Lie of the Land* recognises Indigenous history and responds to themes of reconciliation and cultural diversity. Consultation with a broad variety of stakeholders including native title applicants was required to realise this project.

Photo:

Alex Makeyev



Acknowledgements

This project has been assisted by the Local Government Research and Development Scheme, which provided the funds to print the document.

The content has been developed and written by Arts SA's Public Art and Design (PA&D) team, informed by the extensive number of public art and design projects with which Arts SA has been involved, in various capacities, over the past 20 years. Arts SA thanks all those who participated in the projects – artists and designers; consultants and project managers; commissioning agencies, including Local Government and its staff and elected members; funding agencies; and project advisory panels and community members.

The support of the Local Government Association of SA is also gratefully acknowledged.

Special thanks to:

Ms Nichola Kaptiza
Manager: Culture, Recreation & Youth
City of Salisbury

Ms Cath Cantlon
Public Art Officer
Adelaide City Council

Mr David Kelly
Cultural Development Project Manager
Former Art for Public Places committee member

Mr Victor Di Maria
Risk Manager
Local Government Association
Mutual Liability Scheme

Norman Waterhouse Lawyers.

Also acknowledged:

Public art and design in South Australia: review and discussion paper, prepared for Arts SA in 2000, by Professor Noel Frankham, then Head of School, South Australian School of Art; then Associate Professor Gini Lee, Head of School, Louis Laybourne Smith School of Architecture; and Ruth Fazakerly then PhD candidate in public art – University of South Australia.



Government of South Australia
Arts SA



Local Government Association
of South Australia

Arts SA is a division of the Department of the Premier and Cabinet within the South Australian Government. It provides leadership and strategic development for a strong and sustainable arts and cultural industry in South Australia.

The PA&D team together with the Ministerially appointed Art for Public Places Committee guide and support the development of innovative public art projects. No liability is accepted for projects commissioned with the assistance of Arts SA or through the use of this document.

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All photos by Arts SA unless otherwise indicated

Introduction

Overview

South Australia has many outstanding examples of public art.

Public art is about artistic expression, whether reflecting history, a local story or an issue of the time. It adds immeasurably to a community's sense of place and identity.

Increasingly, artists are being engaged to work on such projects, from major sculptural installations alongside buildings and open spaces to integrated details and furniture in specially designed recreation areas, to interpretive signage within heritage precincts. The goals and objectives informing the commissioning of these works are as different as the projects themselves, and so are the processes and commissioning models through which they have been achieved.

The goals and objectives that both motivate a commission and shape its development include, to:

- enhance an environment
- complement the work of urban design professionals
- engage with community members
- create opportunities for artists
- contribute to place making
- address Council strategies and policies.

In realising such commissions, artists are required to respond both creatively and conceptually to numerous issues, such as:

- the relationship of the work – through its form, scale and materials – to a particular location
- a given theme, issue or event
- the implications associated with works that are temporary
- consultation with the community.

Purpose of the document

This document has been produced to guide the development of quality public art projects.

The checklists contained within it are to help commissioning agencies develop and implement projects involving the work of artists and design practitioners, by employing best-practice approaches.

The checklists are designed to guide commissioning agencies through a process with which staff may be unfamiliar. They are meant as starting points, recognising that each project presents its own individual requirements and issues. Whatever the project, asking the right questions will help to identify the issues and clarify the objectives. Each checklist can stand alone, but it is intended that they be used in conjunction with one another to inform the commissioning approach.

Writing an artist's brief, applying various models to identify and engage artists, assessing the design proposal and publicising and launching the project are among the areas covered. The contract models flag current issues and concerns and are provided as a reference, although they may be adapted and used.

Further, the checklists are meant to encourage commissioning agencies to think more broadly when planning urban development projects. This includes how the involvement of an artist may add value to and complement other work being undertaken. Consideration of how an artist's involvement in the public realm can be integrated within broader Council strategies is encouraged.

Many arts consultants specialise in the development and management of public art policy and projects, and can be approached for potential involvement in a commission. Arts SA's PA&D team is available to discuss project initiation and development issues and provide advice on public art commissioning. Also many qualified and experienced artists work on public realm projects and could assist in project initiation discussions.

Public art

4

Public art

Definition

Public art is regarded as the artistic expression of a contemporary art practitioner presented within the public arena, outside the traditional gallery system, where it is accessible to a broad audience.

For the purposes of this document, the term 'public art' includes 'design', with the elements designed by either an artist or a design team, which incorporates the creative input of an artist.

The public arena refers to both indoor and outdoor spaces that are accessible to a wide public, including parks, open plazas, road reserves, civic centres and library foyers. Works of art in the public arena take many forms, including paintings, prints, murals, photography, sculpture, earthworks, details in streetscapes, performance, installation, sound works, text, audio and multimedia. They may be permanent, temporary or ephemeral.

Some examples are:

- a decorative detail or a work of art integrated into the fabric of a building
- a sculptural installation located in an open space
- text or poetry inscribed in a footpath or park bench
- an environment where one can sit and contemplate
- a sculpture commemorating an event
- an image on a billboard or a neon sign
- a mural, a footpath design or a wall relief
- a garden or landscape, which reflects or interprets broader concerns
- a fountain or a specifically designed water course
- interpretive signage reflecting the past or present
- a subtle intervention in an unexpected context
- a performance or multimedia presentation.

Descriptors

Artists can contribute to the public realm in numerous ways, the outcomes of which may not always be readily identified as art. For example, they may have broad design or conceptual input into the overall presentation of a public space, conceiving the landscaping, paving details and furniture, possibly in collaboration with other design professionals.

The descriptors that follow indicate the diversity of approaches to and outcomes of public art projects. As a functional item of furniture may also be decorative and integrated into the environment, for example, there is some overlapping, which may increase understanding of what can be achieved with, and help determine objectives for, a public art commission.

Public art projects can be works that are:

Functional: where the primary purpose of the art or design element is utilitarian, such as seating, lighting, furniture, bollards, signage, rubbish bin surrounds, window treatments, reception areas, door handles and carpets. *Can also be decorative, integrated or site specific.*

Decorative: where the primary purpose is to aesthetically enhance an environment or structure, such as incorporated imagery or sculpture, paving elements and lighting. *Can also be functional, iconic, integrated or site specific.*

Iconic: a stand alone or significant work, where the artist's approach is largely independent of other considerations – 'art-for-art's-sake'. Examples include sculpture, water features, lighting or multimedia. *Often site-specific.*

Integrated: works that are fully incorporated within the design of the built or natural environment. Integrated works may include floor and window design, lighting, landscaping and associated elements. *Can also be decorative and/or functional.*

Site specific: designed specifically for, and responsive to, a particular site through scale, material, form and concept. *Could apply to all listed categories.*

Interpretive: where the primary purpose is to describe, educate and comment on issues, events or situations. Examples include signage, pavement inlays, sculpture, seating, landscaping, murals and text based work. *Can also be functional, decorative, iconic and site specific.*

Commemorative: where the primary purpose is to acknowledge and recall an event, activity or person important to the local community and its visitors. Examples include sculpture, murals, pavement details and gardens. *Could apply to all listed categories.*

Temporary: where the work is not intended to be permanent. A piece or event may be momentary or remain for a fixed time. Wide-ranging outcomes are possible and include performance, garden planting, text, installations and multimedia.

Benefits

The benefits of public art are wide ranging. Specifically, public art:

- contributes to a Council meeting its broader policies and strategies as they relate to the community, social development, the environment and planning. It is also an opportunity for Local Government to present a different 'face' to the public
- helps create an urban environment that reflects pride. Works of art can become familiar features generating a sense of ownership, a sense of place and helping cultivate community identity. Through public art, children and young people may come to love a city and appreciate art more broadly
- increases awareness and promotes expression within the community through public debate. It can encourage the viewer to understand and respect various community members and groups
- enables recognition of and respect for links between individuals and the environment. It can also help in interpreting issues and addressing concerns
- delivers a range of outcomes through community involvement. These include increased community participation and engagement, opportunities for creative and practical skills development and increased social capital
- offers insights into issues, through the communication, research and expression of artists. The ideas presented in works of art can enrich cultural experiences while providing interpretation and access for people with disabilities
- enriches the every day experience. Art in the public arena can be chanced upon by accident; it is free to observe, there are no class or social barriers

- offers visitors insights into regional identity, and helps to create regional distinctiveness through the unique connections between works of art and their environments. Local materials and imagery can become features, local traditions and communities can be celebrated, and cultural tourism benefits can be realised
- provides meeting places and focal points. It can enhance public spaces, making them more attractive, and encourage people to experience and enjoy them
- involves the viewer in interpreting and understanding. The ideas of the artist can refer to the site, the community, the past or future. Public art can communicate many things and create meaning within the urban environment
- creates diverse employment and professional development opportunities for artists, fabricators and associated professionals, and adds value to the built environment.

Examples of places that may benefit from public art are:

- city squares, town halls, community and civic centres
- gateways, entrance routes and transport corridors
- main streets and shopping precincts
- parks, recreational reserves and swimming centres
- hospitals and research centres
- law courts, correctional facilities and police stations
- schools and educational institutions
- railway stations, transport hubs and car parks
- theatres, markets, churches, libraries and other major public spaces.

The artist

6

The artist

Role

The artist's role in a public art project can be extensive and multifaceted. Many projects have a number of parties involved, such as advisory panels, which may include representation from community and interest groups, government departments, developers, architects and planners.

The artist may be required to:

- consult with and involve the community
- respond to numerous issues defined in the brief, such as interpreting history or responding to local community values
- manage large budgets
- liaise with engineers and fabricators in the design and costing of the artwork
- consider risk management and assessment issues
- manage fabrication and installation with subcontractors
- make public presentations to community groups, stakeholders, Council meetings
- work in collaboration with other artists or design professionals, such as architects
- undertake project evaluation and report writing
- complete funding applications or seek project sponsorship.

When defining a project and establishing the brief, it is crucial to determine the scope of the artist's role. This helps in articulating the role of Council staff and elected members and in setting the artist selection criteria. In turn, the artist will be able to determine whether they have the skills required or whether they should set up a team or partnership to assemble complementary skills and experience.

The National Association for the Visual Arts has produced a Code of Practice, which includes information about project commissioning and advice on fees for artists or designers.

See Resources, References and Funding, page 49.

Approaches

An artist can be commissioned in various ways, depending on the nature of the public art project. The process inherent in the approach is important to informing and realising the project. While the process for the community consultative or community participatory approaches can be regarded as important as the resulting work of art, achieving a quality final product is generally the major objective.

Approaches include the following:

Individual artist: where an artist is engaged to develop a concept in response to the brief, which may be conceived as a component of a broader redevelopment project undertaken by other design professionals. Often the artist will subcontract others to help fabricate and install the work. Projects may involve artists being engaged as members of or consultants to project scoping or master planning teams, where their contribution may be to identify potential art and design opportunities, and themes and approaches within an overall plan.

Collaborative: where the project is realised by a design or artistic team, rather than the creative vision of an individual artist. The design team may involve other design professionals such as architects, landscape architects or graphic designers, or may be a team of artists working in collaboration.

Community consultative: where consultation with relevant community members informs and influences the project, to varying degrees. Community may refer to the broader public users of a space or a more specific section of the community, such as a local school population.

Community participatory: where members of a community actively participate in the design and fabrication of a project. Generally, such projects are regarded as community art and are guided by an experienced community artist.

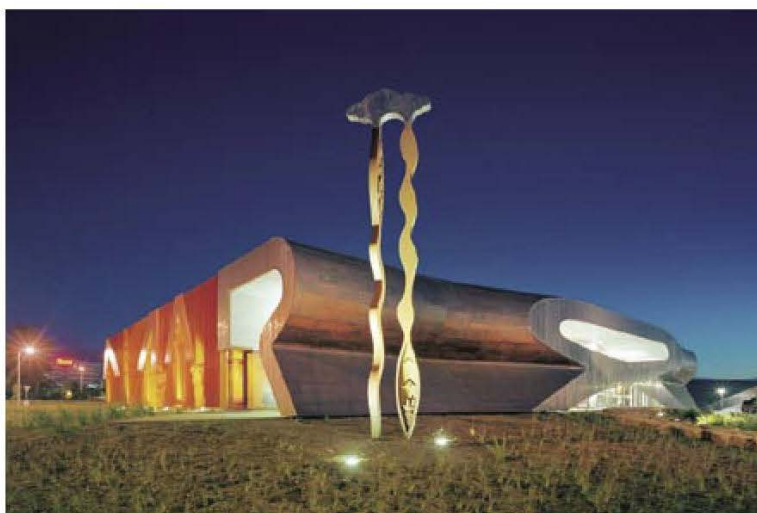
The brief

Developing the brief to which the artist responds is the first step to achieving a successful project. The brief outlines the objectives and sets the framework for the project, and the requirements identified in it will inform the commissioning process, from the selection of the artist through to concept design and artistic outcome.

If community consultation and engagement is a significant factor, this criterion will be included within the brief. It will have an impact on the selection of an artist, inform the design development and help in setting the fees. In turn, it will influence the way in which the artist approaches the project and the resources required to conduct consultation. That the final design reflects the community consultation is a given.

Alternatively, the Council may wish to commission a significant work of art in conjunction with an urban design project to improve amenity in an area. The brief for such a project would require the artist to have diverse skills and undertake a role vastly different than that for the community consultation model.

The fees to be paid to the artist will need to reflect the complexity of the tasks and the extent of their role in developing and delivering the project. Staff time and resources will need to be allocated to complex projects that have diverse partners. See The Artist's Brief, page 20.



Artist:
Greg Johns

Architect:
PP+ARM comprising Melbourne architects, Ashton Raggatt McDougall Pty Ltd in association with Adelaide based Phillips/Pilkington Architects Pty Ltd

Title:
From the Horizon – To the Horizon
Steel and stone sculpture

Location:
Marion Cultural Centre,
Diagonal Road, Oaklands Park

Date:
2001

Commissioning party:
The City of Marion

This stand alone, iconic sculptural work was commissioned as part of the integrated signage for the new Marion Cultural Centre and installed during the overall building works. The work represents the letter 'I' in 'Marion'.

Photo:
Courtesy of the City of Marion

Commissioning models

8

Commissioning models

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

- concept design – when an artist (or a number of artists working in competition) is engaged to develop a concept in response to a brief, for which they are paid a fee
- concept/design development – when the selected concept is further developed and resolved, to address issues such as the budget, engineering and construction details, and issues raised by the advisory panel or by those involved in the approval or risk management process. A negotiated fee, generally a component of the total project budget, is paid for this stage
- project commissioning and fabrication – when the artist who conceived and developed the concept is commissioned to undertake or oversee the fabrication and installation of the work.

Commissioning models that engage the artist at the earliest possible stage of planning and development are regarded as the most appropriate, particularly for built environment development projects. Such an approach enables the artist to respond to the complexities of the broader project, to be thoroughly informed as to Council's overall objectives and to integrate their artistic contribution. Further, opportunities for artistic input, including within other areas of the development, are maximised, and contacts can be established and relationships built with architects and project managers.

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

Open competition, direct competition and limited competition are three models for selecting and commissioning artists. Within these, approaches for identifying artists can vary. A multidisciplinary team, or a team of artists, may be most appropriate. Alternatively, a design team may be engaged, which in turn selects and engages an artist. The processes through which an artist is selected and the commissioning model followed can significantly influence the project outcome. See *Selecting an Artist*, page 27.

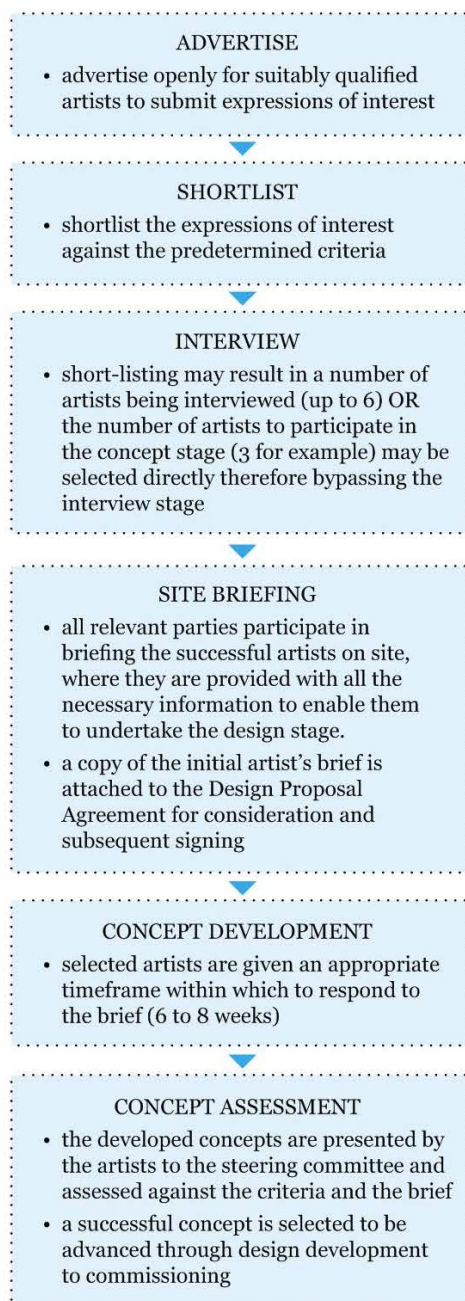
Open competition

For publicly funded projects, especially those with a significant budget, an open competition model is preferred. The stages are:

- expression of interest request – an advertisement in appropriate publications invites suitably qualified artists to submit an expression of interest, with a minimum of two weeks allowed for responses. The artist may be invited to provide:
 - a response to the brief and the site
 - images of previous commissions and related artistic work
 - a list of the images detailing the commissioning agency, location of the work, materials used, size, collaborative partners (if appropriate)
 - a curriculum vitae (CV)
 - an indication of availability within the nominated timeframe
 - concepts are not required at this stage and would not be requested until a selected artist was fully briefed and had signed a contract dealing with intellectual property rights, fee payment and other issues
- shortlisting – the project advisory panel shortlists a limited number of artists (around six) against the criteria outlined in the brief. See *Selecting an Artist*, page 27.
- interview – the shortlisted artists are interviewed and two or three are selected. Alternatively, fewer (two or three) artists can be shortlisted and invited to go on to the concept design stage
- site briefing – this is conducted with the artist and relevant members of the advisory panel, at which Council's staff should also raise relevant issues
- artists' response to the brief – artists are given an appropriate timeframe within which to respond to the brief and address the requirements of the concept development. This may involve drawings and elevations, site plans, and possibly a maquette or model

- concept presentation – generally, artists are invited to present their concepts to the project advisory panel and answer any questions
- concept assessment – concepts are assessed against the criteria outlined in the brief and the most appropriate is selected. See *The Design Proposal and Final Concept – Assessing and Approving*, page 30.
- concept development – the selected artist is engaged to develop their concept, resolve engineering and budgetary details and other issues raised by Council. Preliminary risk assessment should be undertaken before design development, and consideration needs to be given as to who should be involved – risk and asset managers, legal and Disability Discrimination Act advisers. Ensure that an appropriate process is outlined and relevant parties are briefed and prepared to participate at the applicable time
- presentation of developed concept – this is presented to the advisory panel. Proposal details need to be carefully considered, especially in regard to the design development requirements. Further risk assessment needs to be undertaken, and expert feedback sought as relevant
- concept approval – if the panel (and any other nominated representatives) is satisfied with all of the elements of the developed concept, it recommends that the appropriate person or authority endorses it and, if appropriate, a presentation is arranged
- commissioning – resolve the commission details with the artist and commission the work.

Open competition commissioning model overview



Direct commission

In some circumstances, a direct invitation to a particular artist to undertake a commission may be appropriate. It may be that Council wishes to acknowledge the achievements of a particular artist by awarding them a major commission. Alternately, Council may have a firm idea of the type of artwork it wants to commission, hence limiting and prescribing the project outcomes. Such a project may best be achieved by extending a direct invitation to one artist, whose work is highly regarded and would meet the objectives.

However, open and transparent processes provide access for diverse practitioners and are generally preferred. Council's tendering policy will also influence the decision.

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

- establishing the brief and the selection criteria
- shortlisting from known artists or artists registered on a database
- selection of one artist, which may involve an interview
- brief the artist and engage them to develop a concept
- concept presentation, analysis, risk assessment
- design development and resolution
- concept endorsement and approval
- signing of commissioning agreement.

Limited competition

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

Artists may be sourced from existing databases, galleries or listings of previous project applicants. Shortlisting is undertaken against established criteria before a select group is invited to respond with an expression of interest or attend an interview. Alternately, shortlisting may select three artists directly and commission them to develop concept proposals.

Other stages are similar to those outlined above:

- establishing the brief and the criteria
- shortlisting artists without advertising
- inviting a select number to either express interest, be interviewed or develop concepts
- brief artists on site and commission concepts
- concept development
- concept presentation, assessment, selection, analysis, risk assessment
- design development and resolution
- concept endorsement and approval
- signing of commissioning agreement.

BENEFITS

There are numerous benefits in commissioning a limited number of design proposals through a competition model. These benefits include:

- giving the commissioning agency the opportunity to consider a range of responses to the brief and the site, enabling the selection of the most appropriate concept
- offering professional development opportunities to the artists who can take risks and exercise artistic freedom
- providing educational benefits and enhanced insight for selection panel members through being presented with the artists' concepts
- informing the community of the artists' role and vision through public displays (however, this approach would need to be agreed through the contractual arrangements).

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

Buying an existing work

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

However, if the option is being considered criteria should be established much the same as for commissioning a work. See *Gifts and Artwork Proposals*, page 47.

The contract

A contract is designed to address the interests of both parties, in this instance the Council, as the commissioning party, and the artist.

Public art projects are often governed by two separate contracts, namely:

- Concept Design Agreement – whereby the artist agrees to create a concept design and, if the commission is to proceed, to further develop and amend the concept design. See Appendix 2: Concept Design Agreement.
- Work of Art Commission Agreement – whereby the artist agrees to fabricate and, usually, install the work as described in the developed concept design. See Appendix 3: Work of Art Commission Agreement.

Given that each project will differ according to the goals of the Council and project-specific objectives, there are difficulties in seeking to rely solely on a proforma contract. Certain clauses may not be applicable in every case, or alternative clauses may need to be inserted due to the individual needs of the parties involved. As with any contractual arrangement, the terms and conditions can be negotiated.

This discussion does not intend to provide a complete legal framework. Rather, it highlights the issues that both the Council and the artist will need to consider when the contract is being developed and negotiated. It is recommended that legal advice be sought when commissioning the work of an artist. As well, a discussion with a representative from the Local Government Association's Mutual Liability Scheme may be helpful in resolving contractual requirements.

The following information is best understood in conjunction with the proforma contracts in Appendices 2 and 3. There are other models, such as those available through the Arts Law Centre of Australia or Arts SA, which may be useful reference points when developing a specific agreement. The National Association for the Visual Arts, in its *Code of practice for the Australian visual arts and craft sector*, has published a contracts checklist. The Australian Copyright Council has published a series of information sheets, including those addressing moral rights and copyright issues. See Resources, References and Funding, page 49.

Contractual documents

The contractual relationship between the Council and the artist will be governed by the following documents:

- artist's brief (Stage 1)
- design development requirements (extension to Stage 1)
- commission brief (Stage 2)
- General Conditions of Contract
- Schedule to the Contract
- Annexures to the Contract.

It is imperative that the general conditions of contract are supplemented by a detailed outline of the project requirements. In Stage 1 of the project, this document is referred to as the artist's brief and must be annexed to the Concept Design Agreement. See *The Artist's Brief*, page 20.

As the project progresses, and if the artist is requested to further develop their concept design, the contractual arrangements will need to incorporate Council's design development instructions in addition, or as an amendment, to the original artist's brief. The artist's concept proposal is also incorporated into the contractual arrangement.

In Stage 2, the artist's brief, with the Council's additional instructions regarding the development of the concept design, is referred to as the commission brief. The commission brief must be annexed to the Work of Art Commission Agreement. The artist's developed design is also annexed to the Work of Art Commission Agreement.

The artist's brief will form part of the Concept Design Agreement and the commission brief will form part of the Work of Art Commission Agreement.

Engaging the artist

STAGE 1: CONCEPT DESIGN AGREEMENT

The Concept Design Agreement outlines the terms and conditions regarding the concept design creation, including payment arrangements, submission dates and copyright ownership. The agreement also incorporates provision for the artist to further develop or amend the concept design if the commissioning party requests it.

The further development of the concept design generally involves resolving and fine tuning practical issues, such as engineering, budget and project delivery timelines, together with any risk management issues, rather than amending or modifying the concept. There may be circumstances, however, when the commissioner requires that the concept design be amended or developed from an aesthetic or conceptual perspective. Such requests need to be carefully considered to ensure the integrity of the artist's work is not compromised.

The Concept Design Agreement should address at least the following issues, although some of these may be incorporated within the attached artist's brief:

- outline who is commissioning the work and if different to who is paying
- define the form that the concept design will take
- state the number of concept designs being commissioned
- identify when the concepts must be submitted or presented
- nominate a time period within which the commissioning party must accept or reject the concept designs, or request they be developed or amended
- state the fee payable for the concept design
- outline if the fee is payable when the agreement is signed, or when the designs are submitted, and state what the invoicing and payment arrangements are
- ascertain who will pay for any expenses incurred, such as material costs and travel to the site
- state who will own the designs and the copyright if the commission does not proceed.

If the Council rejects the concept design, the contractual relationship will come to an end upon payment of the design commission fee. However, if the Council approves the concept design and requests that it be developed, then the artist must

do so subject to the commissioning party paying an additional design development fee. This is often a component of the total available project budget, the details of which would be outlined in the artist's brief.

The Concept Design Agreement can be executed again to accommodate the design development phase in the commissioning process, by attaching a concept approval statement together with a list of the requirements and issues to be addressed. The schedule can be revised to reflect submission dates and fees for the next stage and the execution pages signed again to reflect the extended contractual arrangements.

If the Council approves the developed concept design, the artist may be invited to enter Stage 2 of the project by negotiating and executing a Work of Art Commission Agreement.

STAGE 2: WORK OF ART COMMISSION AGREEMENT

The Work of Art Commission Agreement locks in the implementation budget, the structural and engineering approach and all other fabrication details as resolved within the previous concept design and design development stage, including the implementation timeline.

In many cases, the artist will engage subcontractors to help with the fabrication and installation of the work, which presents a number of issues, particularly in relation to insurance requirements.

The many issues addressed by the agreement include:

- the description of the proposed work, for example, dimensions, materials and engineering details, which is usually addressed by annexing the developed concept design to the general conditions of contract
- a description of the site for the work
- a schedule for payments
- how project completion is determined
- provisions enabling access to the site by the artist
- those responsible for the delivery of the work
- the completion date
- ownership of the work when completed
- copyright ownership
- how the parties may terminate their relationship
- the rights of the artist with respect to payment
- the procedure to be followed in the event of a dispute.

Contract commission fee

Payment to the artist will generally be made in the following stages:

- The design fee must be specified in the schedule to the Concept Design Agreement. Unless otherwise agreed between the parties, it should be paid to the artist within 14 days of submission of the concept design.
- The design development commission fee is negotiated between the artist and the commissioning party in the event that the artist is required to develop their concept design. Generally, half the agreed fee is paid upfront and the other half within 14 days of the developed concept design being submitted.
- The commission and fabrication fee is negotiated between the artist and the commissioning party and must be specified in the schedule to the Work of Art Commission Agreement. It is common practice for the fee to be paid in the following instalments:
 - one third to be paid within seven days of the execution of the Work of Art Commission Agreement
 - one third to be paid at an agreed date during the fabrication process, which generally relates to a completed stage or certain progress in the fabrication
 - one third to be paid within 14 days of the commissioning party issuing an approval statement confirming that the work has been completed and installed in accordance with the commission brief and the general conditions of contract.

The Council may want the right to retain a small percentage of the commission fee for a short period of time after installation to cover any costs that might arise because of faulty or inappropriate workmanship, or fabrication flaws that only become apparent after installation.

Ownership of intellectual property

Intellectual property rights in a commissioned work of art, such as copyright, generally remain vested in the artist. However, a licence may be negotiated as part of the commissioning agreement to enable the commissioning party to publish promotional images, or to reproduce the work in a two-dimensional form on a not-for-profit basis, for example. Agreements may also be drafted to provide for the transfer of intellectual property rights to the commissioning party.

Generally, commissioners do not acquire the rights through the contract to reproduce the work of art in a three-dimensional form, or to use the image of the work as a logo design or letterhead, for example. If such a use is desired or intended it should be negotiated at the time of commissioning, or preferably the intent outlined earlier in the commissioning process within the artist's brief. Such a requirement is likely to impact on the fee paid to the artist and may involve the payment of royalties.

Moral rights

Moral rights under the *Copyright Act 1968* are the rights of an author to have their work treated in a certain way. There are three kinds of moral rights, namely:

- a right of attribution
- a right not to have authorship falsely attributed
- a right of integrity (the right to not have an author's work subject to changes which may be derogatory to the author's reputation).

While it is not necessary for an artist or creator to expressly preserve their moral rights, contracts may include a clause to this effect. It should be noted that moral rights apply to people and not to corporations. Unlike copyright, moral rights are personal property and cannot be transferred.

Insurance and risk management

This is an important issue particularly in relation to fabrication and installation. While it is standard for artists or their subcontractors to be required to have public liability insurance during the fabrication and installation of a project, professional indemnity insurance is not readily available to arts practitioners and can be difficult for them to obtain.

Depending on the nature of the project, it is likely that the artist will seek professional advice, in the form of engineering or technical specifications, from an appropriately qualified and insured professional. Through the contractual arrangements, Council should ensure that only those with appropriate professional indemnity insurance undertake any technical and subcontracting services. This can be achieved by requiring the artist to seek the prior consent of the Council before engaging any subcontractor. The Council should request proof of the subcontractor's relevant insurance documents, as appropriate.

Insurance requirements should be considered on a project-by-project basis. Project outcomes may be assessed as presenting greater or lesser risks and the requirements for insurance adjusted accordingly. Many factors influence the type of cover and the length of time for which it may be required, and who will provide it in the long term.

The National Association for the Visual Arts, in its *Code of practice for the Australian visual arts and crafts sector*, states that the party who is in the best position to manage and control the risks, and who is able to obtain the cover at a reasonable cost should assume responsibility for the insurance cover. The Code of Practice also indicates that when professional indemnity cover is required, its cost should be included as a line within the project budget allocation, recognising that artists may not be able to secure the relevant cover.

Where the artist uses employees in the fabrication and installation of the work, the contract will need to address Workcover requirements.

The terms of the contract may also require the artist to comply with any Occupational Health, Safety and Welfare (OHS&W) policies of the Council, in addition to the OHS&W Act. Any such policy should be annexed to the contract.

Contract representatives

In most instances, the commissioning party (the Council) will need to appoint a person to act as its contract representative. As well as being responsible for the day-to-day management of the project, the contract representative may have the task of preparing the artist's brief, either individually or in conjunction with an advisory panel.

Likewise the artist may wish to appoint a contract representative, particularly where the artist is not simply an individual artist, but rather a number of artists, or an organisation or business entity. In those situations it is important that the contract specifies a point of contact to facilitate communication between the parties.

Impact of existing arrangements

The artist may have an existing contractual arrangement with a gallery or dealer that will impact on the terms and conditions negotiated for the commission. The gallery may undertake a leading role in negotiations and project management on behalf of the artist, for example. The artist may be contractually obliged to pay the dealer a percentage of fees earned.



Artist: Hossein Valamanesh Angela Valamanesh	Identified as an artwork opportunity during stage one of the North Terrace redevelopment this water feature was commissioned to replace the Bonython Fountain. The work was inspired by the opalised vertebral column of the Ichthyosaurus, an extinct marine reptile found in the sea that covered the interior of Australia more than 100 million years ago and on display in the South Australian Museum.
Landscape architect: Taylor Cullity Lethlean	
Title: 14 Pieces	
Location: North Terrace, Adelaide	
Date: 2005	
Commissioning parties: Adelaide City Council and the South Australian Government with project support from Arts SA	Photo: Italo Vardaro

1

Project initiation
and developmentMaking it happen:
guidelines and
checklists

The guidelines and checklists in the 12 sections that follow are at times in the form of statements and at others are posed as questions, and are designed to direct actions toward the commissioning of quality public art and to verify that action.

This section poses issues and questions for the early stages of the project, and informs the development of the artist's brief. It is important to remember that no two projects are the same and different considerations need to be addressed in the development of each.

Thorough planning, establishing clear objectives and ensuring that stakeholders' motivations are reflected in the brief are important to achieving a successful outcome for all parties, including the Council, the artist and the community.

How is a public art project initiated? Are there plans and strategies in place that will assist in instigating a project, or help inform Council's response to community proposals? How will the project be developed and realised?

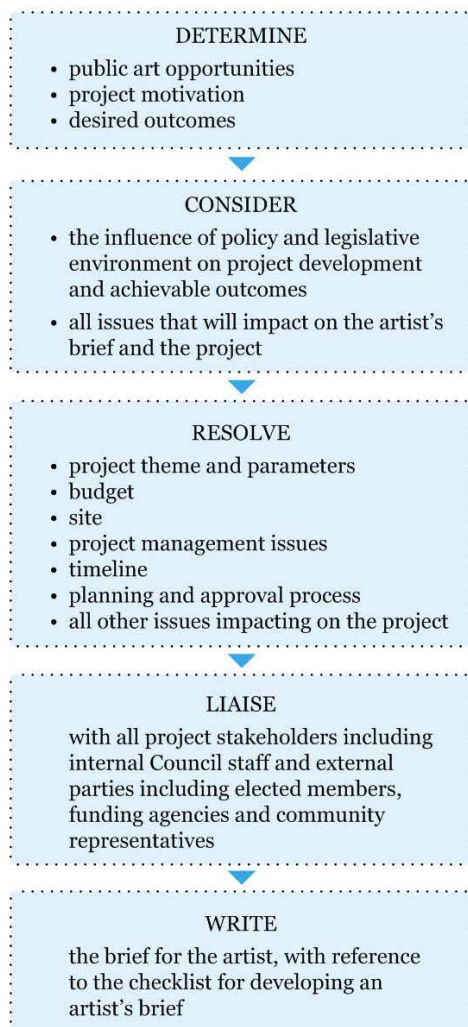
There may be broader legislative requirements, Development Plans and Council policies to consider – those that impact on urban design decisions, public infrastructure, capital works, asset management, risk management and open spaces. Placing public art within Council's planning and development process, where it can complement urban and architectural design initiatives and add value to existing developments, is a sound approach.

What are the practical stages, such as approval processes and risk assessment? Who should be included in the initial discussions, project planning and management? Who needs to be consulted in the early stages to inform the approach? Who needs to be part of the overseeing project development panel?

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Project initiation and development

Project initiation overview



Preliminary considerations

- What is the motivation for considering a public art project?
- What will be achieved by commissioning an artist?
- Is the artist required to exercise artistic expression and interpretation to create a work of significant artistic merit, or are they to create functional elements for the environment?
- Is the artist to engage with the community in the design and realisation of the work?
- Will they explore and interpret historical references through their work?
- What level of support is available from staff or elected members? How will this impact on the advancement of the project through budgetary bids and approval processes? How can the support base be increased?
- How can the particular political environment be addressed to ensure the successful advancement of the project?

Policy and legislative environment

What are the implications of the existing legislative and policy environment? Consider the influence of the following with regard to what can be achieved in a particular location:

- *Local Government Act 1999*
- *Development Act 1993*
- *Heritage Act 1993*
- *Native Title Act 1994*
- *Aboriginal Heritage Act 1988*
- *Construction Industry Training Fund Act 1993*
- *Occupational Health, Safety and Welfare Act 1986*
- *Copyright Act 1968*, incorporating moral rights for artists
- *Disability Discrimination Act 1992*
- Australian Building Standards
- anti-discrimination legislation.

Is the approach consistent with the following provisions? Consider:

- management plans for community land
- contracts and tenders policy
- public consultation policy
- strategic management plans
- development plans
- significant tree legislation
- asset management
- risk management policy and framework
- occupation, health, safety and welfare.

What strategies, plans and policies of Council are relevant? What existing parameters will influence the project?

Consider the potential impact of the following policies:

- cultural
- public art
- economic
- social
- recreation
- environmental
- lighting
- financial
- signage
- open space
- consultation
- capital works.

Consider:

- other requirements that will impact on what is possible and how it will be achieved
- whether there are budgetary considerations from a time or policy perspective
- whether there are policy guidelines that enable an effective response to a project proposal
- how the project relates to Council's capital works program
- how project evaluation will be undertaken to inform future projects or policy directions
- which Council staff need to be consulted to gain further information
- whether Council's marketing and communications staff should be involved from the early stages
- how Council's risk management approach will impact on the planning and development.

Public art opportunities

- What are the parameters and opportunities for an artist's involvement?
- Is there scope to commission a significant stand-alone work of art, or is the opportunity restricted to smaller integrated elements?
- How will the work of art be used? What are the implications from a risk management perspective? Will it be interactive? If so, does this include climbing on the work? How does this impact on the engineering and structural requirements? Does the project, because of its nature and materiality, pose greater risks, in particular, does it incorporate water and encourage interaction with it? How will this be managed?
- Have the desired aesthetic, social, and community outcomes and objectives been identified? Are they realistic? (An artistic response may not solve urban design problems, for example.)
- How can broader Council strategies and objectives be addressed through public art?

Budget

- Where are the funds coming from? What are the requirements of funding providers?
- What funding-related issues or criteria need to be reflected within the artist's brief?
- Is the funding sufficient to meet the project objectives? How can it be ensured that the project will not be compromised because of inadequate funds?
- Does the scope of the project need to be modified to achieve a successful outcome in relation to the available funds?
- What will be the value of the artist's fee for the design stage and subsequent stages? Is this appropriate in relation to the requirements?
- Are potential avenues of additional funding being investigated – grants, sponsorship, in-kind support? See *Resources, References and Funding*, page 49.
- Has the time involved in preparing an application to a funding body, which may involve complex funding guidelines and criteria, been taken into account, and does it influence a project's development?
- Have diverse funding sources been identified, in particular, for staged project development?

Thematic considerations

- What will the work communicate, explore, reflect, question?
- Can the project be developed without requiring specific thematic responses?
- Are there historical aspects, events or local stories relevant to the site or region that should be remembered and reflected in the brief and the work?
- Is the work to be celebratory, monumental, historical, interpretive, interactive, engaging?
- What will the work say about the Council? Are there Council-related issues – goals and objectives, history, public profile – that will contribute to the theme?
- Has it been ensured that the brief is not overly prescriptive and gives the artist a great degree of artistic freedom? Do thematic considerations provide a sound starting point without defining what the outcome will look like?

Stakeholders

- Have potential partners, stakeholders, staff and elected members been consulted for their input, feedback and support to inform the project brief? What restrictions do these potentially impose?
- What support, skills and connections might the stakeholders bring to the project?
- What involvement should stakeholders have in the commission, for example, a role in writing or endorsing the brief, involvement in the project advisory panel?
- Are there community members or groups, or users of the proposed site, who should be consulted to enhance their sense of ownership of the project? How will this be undertaken? Will the artist be involved? Will another professional facilitate consultation?
- Which external stakeholders should be represented on the project advisory panel – representatives of the community, funding organisations, project sponsor, other?

The site

- What factors influence the selection of the site?
- What implications and restrictions are imposed by a particular site – underground services, site access, land ownership and control, for example?
- How publicly accessible is it? Who are the users of the site? Is it the only site? Is it the most appropriate site? Are there other sites worthy of consideration?

- How can the siting of the work enhance the way people use the space?
- What are the relationships between the public you are addressing and the selected site?
- Does the site impact on the long-term ownership of the work?
- What will the relationship be between the work and the site?
- Are there any master plans for future development that need to be considered?
- Does the site impact on the ability of the project to meet broader objectives?
- Are there any site-related issues that will impact on what can be achieved through the work – climatic, risk, social, other?

Management

- How will the project be managed on a day-to-day basis?
- Have project management tasks been identified? These include writing the brief, sourcing and selecting the artists, undertaking the site briefing, evaluating and selecting the concept proposals, notifying successful and unsuccessful artists, contract administration, and construction and installation supervision. Has the level of experience the artist brings to the project, and the subsequent impact on project management requirements and how it should be undertaken, been considered?
- Will a project manager be engaged or are staff resources and skills available?
- Who will be responsible for commissioning the work within the broader structure of the Council? Within which area will the project management sit? Is this the most appropriate? Is an internal management committee needed to ensure appropriate liaison and support for the project implementation stage?
- Will the artist be required to assume a project management role?
- Who should be on the project advisory panel to represent the stakeholders and undertake the artist selection? Is there adequate representation of those with arts expertise, which will make the task easier and provide credibility?
- Who will be the point of contact for the project within Council?

Advisory panel

- Does the composition of the project advisory panel reflect the tasks allocated to it?
- Have legislative requirements been considered if the panel is to make decisions on behalf of the Council rather than just provide advice to it?

Note: the tasks allocated to the project advisory panel may influence its membership and the way it operates. An advisory panel may be appointed for the purpose of gathering experts in the area of public art who can provide professional advice to the Council and assist in selecting a concept and an artist to proceed to the commission and fabrication stage.

Where the Council wants to provide greater powers to the advisory panel, such as the ability to select the artist, endorse the artist's brief or make decisions on behalf of the Council then the advisory panel should be a formal 'Council committee' in accordance with Section 41 of the Local Government Act. In these circumstances, the Council needs to prepare the appropriate terms of reference with the view to describing the parameters of the advisory panel's functions, duties and powers, including its membership.

Timeline

- What is the timeline available for all stages of the project, including writing the brief, artist selection, concept development and approval, fabrication and installation?
- Is the timeline adequate? Will the project be compromised by insufficient time?
- Are there other factors that will impact on the available time, such as potential delays in the approval processes, industry down times, site works and access to the site?

Planning and approval

- What is the approval process? Have the implications, particularly for the implementation stage (including timeline and budget) been understood?
- Is there a need for an urban planner to endorse the brief, or to participate as a member of the advisory panel?
- How will the concept be assessed for potential risks? What is the impact of this on the brief and the project? How will all relevant staff undertake risk assessment?
- Are there staff who should join the advisory panel or contribute to the development of the brief, regarding these issues?

- Has the potential value of establishing a reference group to examine the concept from a risk management perspective and before design development is commissioned, been considered? Does the group include a planner, building inspector and those responsible for the management of assets, cultural development and maintenance?
- How does Council's asset register impact on insurance and maintenance requirements and the associated requirements placed on the artist and Council's ongoing budget?

Resolving the artist's brief

- Have questions an artist will ask been anticipated? Have they been addressed?
- Have the parameters within which the artist will work been provided without specifying what the resulting work of art should be?
- Have relevant stakeholders been invited to contribute to the development of the brief?
- Have all legislative, regulatory and policy issues been addressed?

Note: The framework contained in the artist's brief will inform the development of the project brief. See The Artist's Brief, page 20.

When resolving the artist's brief, provide relevant information, but avoid being prescriptive about the artistic outcome. If a consultant or project manager is being engaged, they will also require a brief.

Project evaluation and monitoring

- Will the project be evaluated against a number of objectives, from a range of perspectives? See Project Evaluation, page 42.
- How will the work of art be monitored in regard to risk management? Who will report on accidents and incidents associated with the work? Who will observe and report on how the work of art is interacted with and used?
- How will the project be assessed to inform maintenance and conservation issues? How will the condition of the work be assessed on an ongoing basis?

2

The artist's brief

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The artist's brief

A successful project can only be achieved with an accurate and thorough artist's brief. It should be easy to read and address the issues and questions that the artist/s is likely to raise. Generally, the briefing paper becomes an attachment to the contract and therefore its requirements become part of a legal agreement.

By preparing a brief that covers all of the relevant considerations, the artist has the information to design a work of art that responds appropriately to all the issues.

Following are factors to be considered when developing a brief. They are not definitive, and elements can be expanded or disregarded as they apply to a particular project.

Background

COMMISSIONING AGENT/ORGANISATION

- provision of details regarding the commissioning Council
- issues relevant to the Council's history
- objectives of the Council in relation to the artwork commission
- any commissioning partners

RELEVANT DISTRICT AND COMMUNITY INFORMATION

- population
- history
- geography
- industries
- the future

BACKGROUND INFORMATION

- development of the project
- contributors to the brief, including stakeholders and community representatives
- other historical, industrial, cultural or anecdotal information that provides insight into motivations

Site for the commission

DESCRIPTION AND CHARACTERISTICS

- location
- history, cultural heritage considerations
- purpose, thematic considerations
- usage, visitation, audience
- how publicly accessible
- environment, surroundings

Note: Attach relevant site maps, photographs, aerial photographs and topographical surveys.



Artist:
Marijana Tadic

Title:
Contemplation
Mixed media installation

Location:
Marino Esplanade

Date:
2005

Commissioning parties:
The City of Marion with financial support from Planning SA and artist fees and project support from Arts SA

Contemplation marks the northern entrance to Marion Council's section of the Coast Park project. The three sculptural elements tell a story of boats that have come to rest on the shore. Consideration of the surrounding environment was included in the artist's brief, and local land-care groups provided native provenance seeds and plants to revegetate the degraded cliff face which forms the backdrop to the work. Community members played a significant role in developing the project. The steering committee included Indigenous representatives, local residents and Friends of the Marino and Hallett Cove conservation parks.

Photo:
Marijana Tadic

LIMITATIONS

- legal regulations and restrictions, planning and development requirements, permits, implications of other legislative requirements
- access issues and restrictions
- obstructions (power cables, telephone cables, underground services, etc) – provide plans
- scale, design, colour, texture, material, thematic considerations
- structural and engineering considerations, mountings, fixings, footings
- climatic conditions including exposure to wind, rain, sun, chemical pollutants
- possible restrictions during installation, special safety requirements
- any other planned work for the site or the existence of a master plan for the area

Note: The site's physical and practical limitations need to be considered, for example, in relation to services or traffic and pedestrian movement and access. Is another location more appropriate, where the demands on the work and the artist will be lessened enabling a more open approach?

ALTERNATIVE SITE (IF APPLICABLE)

- information as above
- comparative advantages and disadvantages

Note: Include details of site plans, photographs, drawings and elevations, relevant historical materials, reports and evaluations and other relevant material as attachments to the brief.

The work of art**CONCEPT**

- motivation for the commission
- Council's broad vision (with care not to limit the artist's response)
- thematic requirements and considerations
- Council's and stakeholder's broad aims and objectives for the commission
- desired project outcomes

TARGET AUDIENCE

- general, wide ranging or specific
- local, tourist or both

AMBIENCE

- functional issues including the use of the space for other purposes
- mood – exciting, peaceful, contemplative, thought provoking, humorous, intimate, monumental, memorial
- size, scale, single or several elements
- to be viewed from long distances, short distances or both
- to be viewed, day, night or both, special lighting requirements
- relationship with site and surroundings
- colour, textural considerations

MATERIALS

- environmental conditions that will affect the materials – wind, rain, sun
- durability of materials – ageing, life span
- compatibility of materials
- vandal resistance, robustness
- maintenance, conservation, cleaning issues
- possible relevance of local industries, any in-kind support with materials
- safety requirements in relation to materials
- relationship of the work to other surfaces and finishes, colours and textures
- conservation implications – use of materials and how they work with other surfaces
- recycling of existing relevant and available materials

PRACTICAL CONSIDERATIONS

- standards or building codes that are applicable or relevant. Variances due to the artwork's scale, material and function
- accessibility for the artist during design and installation, and for the public, including disability access issues
- site specific climatic conditions that will impact on the work
- structural and engineering requirements
- site maintenance and cleaning routines that will impact on the work, for example, lawn watering and mowing, street sweeping and graffiti removal with associated equipment and access requirements
- risk management and safety considerations and requirements
- insurance requirements for fabrication and installation, including subcontractors
- desired life of the work of art

Stakeholder consultation

- requirement for consultation with any stakeholders or community representatives – determine with whom
- objectives for community consultation
- the requirement for formal community consultation workshops, and the role of the Council in facilitating them

Note: If relevant, ensure stakeholders have been consulted in the preparation of the brief and that their specific concerns and issues are addressed. Ensure there is a budget available to undertake any required consultation.



Artist:
Tony Rosella, Eileen Karpany,
Darren Siwes, stone sculptor
Donato Rosella

Title:
*Kurna meyunna, Kurna
yerta tampendi (recognising
Kurna people and Kurna
land)*

Mixed media installation

Location:
Main entrance forecourt,
Adelaide Festival Centre

Date:
2002

Commissioning parties:
The Graham F. Smith Peace
Trust Inc. with funding and
project assistance from the
South Australian Centenary
of Federation; the Adelaide
Festival Centre Trust; the
Myer Foundation and Adelaide
City Council. Artist fees and
project support from Arts SA

This Centenary of Federation project was commissioned to help promote the process of reconciliation between Indigenous and non-Indigenous people. The artwork took four years to realise, following a national call for expressions of interest, extensive consultation and design development. Installation was incorporated into the capital works program during the major redevelopment of the Festival Centre in 2002.

Photo:
Courtesy of the Adelaide
Festival Centre

Budget

TOTAL ALLOWABLE COST

- outline the total artwork budget, including whether it is GST inclusive or exclusive
- detail all costs to be incorporated within the allowable budget including materials, engineering, fabrication, site preparation, transportation, installation and clean-up, lighting, acknowledgment plaque, artist's fee, insurance and maintenance. Many of these issues will be detailed in the contract
- outline costs which are to be borne by the Council
- assess whether or not the budget is sufficient to satisfactorily meet the project objectives
- detail sources of funding, as relevant

IN-KIND ASSISTANCE

- outline available in-kind assistance such as potential in-house technical support and engineering advice, installation and site works assistance and materials available

Management and the advisory panel

PROJECT MANAGEMENT

- determine how the project will be managed on a day-to-day basis
- state who the key point of contact will be
- consider the reporting relationships

PROJECT ADVISORY PANEL

- consider who will be represented – from where, their interest in the project
- ensure all relevant and appropriate stakeholders are represented
- ensure appropriate arts representation and expertise
- list members names, positions, organisations, contact numbers, if relevant

ROLE OF ALL PARTIES IN THE PROJECT

Determine the role/s for the following:

- selection panel/advisory panel, if different
- artist
- consultant/project manager
- community
- Council, and its various staff members, as project commissioner
- project architect
- stakeholders, participants, others.

Note: Set out who will undertake what tasks and determine who is the point of contact for specific information.

Commissioning process and time schedule

COMMISSIONING PROCESS – OVERVIEW

- the process to identify artists – advertise, database, other
- applicable eligibility criteria for artists
- the number of artists to be short-listed
- expression of interest details – outline what is required, when, where
- detail the selection criteria for assessing expressions of interest

DESIGN PROPOSALS COMMISSIONED

- number of design proposals commissioned
- when commissioned – design proposal contracts signed
- requirements of the design proposal stage – concept paper, budget, cost estimates, time schedule, rough or detailed drawings, maquette and its scale
- fee payable for this stage
- submission timeline, concept presentation deadline
- concept design assessment criteria – essential and desirable, and criteria ranking
- risk assessment of the preferred concept – by whom, when in the approval process
- outline who will approve the final design proposal
- proposed timeline for acceptance of the concept and notification of the artist
- subsequent stages – design development, timeline, fee, approval process

COMMISSION FOR WORK OF ART

- anticipated commission date
- budget (restate total budget) and scope of work within this figure
- desired completion date and launch date
- issues relating to site access and installation resolved
- schedule for payment of fees, if relevant

PROJECT EVALUATION

- outline any formal project evaluation to be undertaken – by whom, issues to be addressed, artist's role in this, if any

Further information

CONTACTS

- names and telephone numbers of people to contact for further information

OTHER

- any other information considered relevant

This checklist is not definitive, and elements should be expanded or disregarded as they are appropriate to a particular project. Use it in tandem with the other checklists and guidelines to inform the development of a project. See Appendix 1: Artist's Briefing Paper–Example.

To help artists respond with an expression of interest or develop a concept and prepare a budget, information is contained in:

- Appendix 4: Checklist for Artists Involved in Public Art Commissions
- Appendix 5: Checklist for Artists Making an Expression of Interest
- Appendix 6: Budget Preparation Checklist.



Artist:

Gerry Wedd

Title:

Temporary street banners
Vinyl, steel cable

Location:

Gouger Street, Adelaide

Date:

2005

Commissioning party:

Adelaide City Council

Funded by one of Council's Arts and Living Culture program public art grants, this artist initiated project was installed on a temporary basis in the Central Market precinct. There are also a number of permanent works in the street. Collectively the artworks help to develop a vibrant street culture along the main pedestrian thoroughfares and places where people gather.

Photo:

Gerry Wedd

3

Contract considerations

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Contract considerations

This section provides a general overview of the range of clauses that may be included in a contract to either commission a concept design or a work of art.

The parties

- state who the parties to the agreement are

Definitions and interpretation

- define specific terms used in the contract

The concept design/the commission

- the scope of the work required
- the form the concept design/commission will take
- the number of artists engaged to develop a concept design
- the commissioner's intention in relation to commissioning the work
- issues relating to site access during the development of the concept design
- the requirement that the work will be created with skill, quality and craftsmanship

General obligations of the artist

- general conditions applying to the artist and their involvement in the project

Subcontractor engagement

- conditions applying to the engagement of subcontractors, as they relate to performance, insurance and approvals

Performance and approval

- terms and conditions relating to the delivery, presentation and installation timelines
- how the work is deemed to be completed and who determines it
- when legal ownership transfers from the artist to the commissioner
- a warranty period and some retention of funds by the commissioning party
- the intended life of the work

The fee

- the amount, and how and when it is to be paid for the work
- costs included in the fee, and the expenses not covered
- GST inclusive or exclusive
- the funds retained for a warranty period, if applicable
- any additional expenses to be paid by the commissioning party

Modifications to the concept design

- fee payable if amendments are requested
- timeframe to undertake the requested changes
- arrangements in place with the artist that will govern the changes
- conditions that apply if the concept is selected to be developed for commissioning

Attribution of authorship

- details relating to the placement of a plaque acknowledging the artist and any sponsor, stakeholder, date of commission, title of the work (clarify who will be paying for the plaque)

Access

- outline the commissioner's right to inspect the work during construction
- determine what arrangements will be in place to enable the artist to create or install the work on the commissioner's premises

Delivery and installation of the work

- those responsible for meeting the cost of delivering the work for installation, and paying for the installation and associated expenses
- the terms and conditions relating to access to the site to enable installation

Risk of loss or damage

- outline who is responsible for the risk of loss or damage to the work when it is in the artist's possession, when delivered to the commissioning party's premises and once installed
- state who will make good any damage to the work sustained prior to its completion
- those responsible for relevant insurances during fabrication, installation, ongoing

Warranty and repair

- warranties required of the artist in relation to materials, workmanship and labour
- timeframe applicable to any warranties

Maintenance and cleaning

- commissioning party's responsibilities in relation to maintaining and cleaning the work
- artist's responsibility to provide a maintenance schedule, which will inform the maintenance to be undertaken by Council

Disposal of the work, relocation, removal and sale

- the terms and conditions, consistent with Council's obligations under the Copyright Act if Council intends to remove, relocate or dispose of the work
- the conditions and processes applicable if the site in which the work is located is sold
- dispute resolution if the artist objects to Council's proposed treatment of the work

Copyright and moral rights

- ownership of intellectual property rights, including copyright, in the concept design and in the finished commission – generally this is the artist
- proposed licences of the copyright, in the concept design or the finished work, to enable, photographs for publicity and promotional purposes, for example
- limits of any proposed licence arrangements
- negotiate a separate agreement if the concept is to be adapted for another purpose, for example, a corporate logo, letterhead or banner
- if the concept design is to be displayed, outline the time, terms and conditions
- the timing of the transfer of the title from the artist to the commissioning party
- a warranty that the artist is not infringing anyone's intellectual property rights
- an indemnity clause in relation to claims for breaches of intellectual property rights
- possible clause outlining moral rights obligations. Although this is an automatic right and there is no legal requirement to assert these rights in a contract, it can be beneficial to alert the parties to their responsibilities

Alteration

- outline the artist's rights and the commissioner's obligations if the work is damaged
- specify how the damaged work is to be assessed and by whom
- if the work is deemed to be damaged beyond repair outline how it will be managed

Warranty and indemnity

- the warranties required in relation to the artist's copyright and intellectual property ownership

GST

- standard clauses relating to the ABN status of the artist and the commissioner's obligation under the *Taxation Administration Act 1953* to withhold tax

Insurance and indemnity

- outline the insurance required of the artist and their contractors
- state the insurance responsibilities of the commissioner
- specify if a certificate of currency is required as evidence

OHS&W

- state the artist's obligations in relation to compliance with OHS&W regulations and policy

Termination and default

- state how, by whom and on what grounds the agreement can be terminated
- determine what happens with fees paid, or payable, in the event of a contract termination
- specify if there are penalties applicable

Relationship between the parties

- outline the relationship between the parties, especially as it relates to taxation, Workcover liabilities and insurance

Dispute resolution

- determine who will be engaged to resolve disputes should the need arise
- outline who will determine who assists in dispute resolution
- state the role and responsibilities of an arbiter should one be engaged

Confidentiality

- outline the responsibilities of the parties in relation to confidential information

Publicity

- outline who has responsibility for making public announcements about the project
- detail the artist's responsibilities in regard to the confidentiality of project details

Repayment

- the rights of both parties in relation to portions of the fee, paid or unpaid, and the status of the work, should events impact on the artist's ability to complete the project



Artist:
Martin Corbin
and Silvio Apponyi

Title:
Visitor entry statement
Granite, bronze

Location:
Granite Island
Recreation Park

Date:
2002

Commissioning parties:
The Department of
Environment and Heritage
with artist fees and project
support from Arts SA

National Parks and Wildlife
SA required an entry marker
to Granite Island that was
interactive, child-friendly,
and provided a photographic
opportunity for visitors.

Another part of the artist's
brief was to reflect the
contribution by
conservationist Polly Thwaites
to the preservation of the
island's Little Penguin
colony. A penguin 'hide' was
built under the granite slabs
of the artwork and the birds
had nested there before the
project's completion.
Following consultation with
the local Ngarrindjeri
community a reference to
the dreaming story of the
area was also incorporated
in the artwork.

Miscellaneous

- include miscellaneous clauses, including a clause relating to the modification of the agreement and the process for serving notices on the artist

Signing/execution pages

- signed by the parties and witnessed by another party

Schedules

- the contract models that have informed this checklist have the majority of variable items detailed in an attached schedule rather than within the body of the contract document
- issues outlined in the schedule might include:
 - contact details of the artist and the commissioning party (and any contract representative)
 - the proposed site for the work of art
 - the fee payable and how it will be paid
 - details of any additional expenditure the commissioning party will make available towards the commission
 - the budget for the commission
 - any insurance requirements
 - the date for submission of the concept, installation of the work and exactly what is required and included
 - other details as relevant, including OHS&W requirements.

Attachments/Annexures

- the artist's brief, which outlines the project budget and specifics relating to the fabrication and installation of the work, is attached to the Concept Design Agreement
- the Concept Design Agreement may also attach an example copy of the Work of Art Commission Agreement as an indication of the terms and conditions that would apply to the commissioning of the work
- when executing the Work of Art Commission Agreement, the developed and amended concept design should also be attached together with all relevant information from the initial concept design
- other attachments may include site plans, building elevations and plans, photographs, background material and any OHS&W policies of the Council

4

Selecting
an artist

Diverse objectives, partners, Council requirements and budgets have an impact on the way projects develop and the process adopted to select an artist, or a number of artists, to participate. A successful selection process, which results in an artist who best satisfies the selection criteria, should be open, transparent and structured to most appropriately address the needs of each project.

Advertising and calling for expressions of interest from suitably qualified and eligible artists is a standard approach to reach large numbers of potential participants. Alternatively, Arts SA's PA&D program maintains a register of artists who are interested in participating in public art projects, and help is available to identify a range of artists suitable for a particular project. Craftsouth and Country Arts SA maintain other artist databases, and various other strategies for identifying appropriate artists may also be explored. See *Resources, References and Funding*, page 49.

Whether Council is seeking to engage one artist in a direct commission, or a number of artists to develop concepts in competition with one another, the following checklist contains relevant considerations. See *Commissioning Models*, page 8.

Issues for consideration

- implement a selection process that is open and transparent
- ensure terms and conditions of the process are clear, accessible and fair
- outline the selection process and list members of the advisory panel within the brief
- understand the rationale for using one selection process over another
- consider the influence of the project-commissioning model on the artist selection process
- assess whether the expectations and conditions of the selection process are appropriate to the project
- consider whether the process disadvantages artists from a particular background or area
- if consultation is an underpinning requirement, consider how this will impact on the artist selection process, which may result in selecting one artist rather than three, and may necessitate an interview to make the selection
- ensure that the brief clearly identifies the project expectations, conditions and artist's role

Identifying appropriate artists

- consider how artists will be identified for possible participation in the project
- if advertising for expressions of interest identify the publications to be used
- consider whether specific eligibility criteria are to be included in the advertisement, for example, South Australian residents only, and be mindful of the implications of anti-discrimination legislation
- consider if local artists should be included. If so, they need to be located. Sources include newspaper advertisements, databases, galleries and arts journals
- if a select few artists are to be targeted to express interest, consider how will they be identified and the criteria that will be applied
- think about whether the approach will be a combination of advertisement and invitations to a range of artists
- consider whether shortlisting will be done through an artists' database, for example, Arts SA's register
- consider whether the project requires an individual artist or a team with a range of skills and experience

Responses to an advertisement or invitation

Careful regard needs to be given as to the information required from artists seeking to participate in a project, to enable applications to be evaluated against the criteria. For example:

- a written response to the project brief or expression of interest brief
- abridged CV – suggest maximum of two pages
- a limited number of labelled slides/images of relevant work, six to eight per artist. Consider what facilities are available to review images in different media, and in what format images should be submitted
- image/slide list – detailing title of work, location, dimensions, year completed, materials, collaborative partners, name of commissioning party if applicable
- past experience, as evidenced in the images and CV, relevant to this project
- specific issues to be addressed – timeline, availability, other
- stress that concepts or specific ideas are not required at this stage.

See Appendix 5: Checklist for Artists Making an Expression of Interest.

Selection criteria

- determine the artist selection criteria, and ensure they are clearly identified within the brief
- consider how the project objectives will inform the selection criteria
- clarify the role of the artist, and identify it in the brief. It will inform the selection criteria, for example, whether the artist will be the designer, designer-maker, undertake community consultation, work in collaboration with the project architect, manage the project
- decide if the criteria should be weighted. A consideration here is whether the aesthetics of an artist's work is more relevant than previous public art experience, for example
- determine any specific requirements relating to the funding that need to be addressed
- in the case of a design competition model being adopted, consider whether there is a professional development or educational opportunity for an emerging artist

A range of potential artist selection criteria follows for reference when developing a project. Not all these criteria will be appropriate for all projects, while for other projects additional criteria will need to be established to assist in identifying the most appropriate artist.

ARTIST'S RELEVANT EXPERIENCE

Consider if the artist has:

- undertaken similar projects in the past
- managed significant project budgets
- participated in collaborative projects with other artists/design professionals
- a particular interest in issues relevant to this project
- produced work which demonstrates quality workmanship and an understanding of, and experience working with, a broad range of materials
- participated in projects requiring community consultation
- an awareness of the issues relevant to permanent public art and the ability to work within the parameters set by these issues – durability of design, materials and finishes in relation to weather, vandalism, safety, public liability.

ARTIST'S RELEVANT SKILLS

Consider if the artist has the ability to:

- provide work examples that demonstrate an ability to undertake a project of this nature
- produce work with a high level of artistic merit
- produce work with a high degree of technical expertise
- develop broad-ranging concepts and communicate ideas
- respond to a range of issues and themes
- work within the available timeline
- recognise the demands and limitations imposed by the specific environment
- design appropriate work in response to the parameters of a complex design brief
- present concepts in a professional manner
- communicate, negotiate, research and identify critical components in order to provide adequate and complete costings
- manage a significant budget
- work as part of a collaborative design team
- supervise and assist a trainee working on the project
- be resourceful in relation to securing material sponsorship and in-kind support
- demonstrate an awareness of the legal, financial and risk frameworks involved.

ARTIST'S COMMITMENT

Consider if the artist is willing to:

- undertake community consultation and work with relevant community representatives
- undertake the design and fabrication stages within the timeframe
- work in a constructive and open way within a collaborative team
- deliver a significant outcome, which meets all the requirements of the brief, for example, concept, design, materials, budget, collaboration
- be responsible for taxation and insurance costs.

Shortlisting

- ensure all relevant stakeholders are represented on the advisory panel
- ensure that appropriate expertise is represented – arts, architecture, planning, other
- consider the timeline for short-listing and the notification of artists

SUGGESTED SHORTLISTING PROCESS

When assessing expressions of interest submitted in response to an invitation or advertisement, the suggested process for shortlisting is to:

- record details of all expressions of interest received, including contact names and details, and a list of the material submitted with each application
- copy expressions of interest for panel members. Collate images for viewing
- prepare a tally sheet to record comments/ rankings for each artist, against the criteria
- distribute copies of the expressions of interest, meeting agenda, tally sheet and the record of all expressions of interest received, to all panel members
- meet to shortlist, and after clarifying the purpose and the desired outcomes of the meeting:
 - determine whether to directly select the number of artists required to participate in the concept design preparation (could be one, or three working in competition, for example) or whether to interview a greater number before final selection
 - reiterate the selection criteria and determine the weighting that will apply to the various criteria
 - confirm the approach that will be taken regarding viewing the images, allocating the rankings and tallying scores
- view all submissions and consider them against the criteria, with suggested approaches being:
 - review all images and submissions and establish a list of those to be considered further and a list of those not appropriate for this project. Record comments and feedback. Ensure agreement among members of the panel when decisions are made
 - group the applications when they are being prepared for the shortlisting meeting by applying the criteria in a very general way to all the submissions

Note: Such an approach can be helpful especially when a large number of responses are received. It is essential for the full panel to view all the applications and to be given the opportunity to move them from one group to another for further consideration. Record the assessment comments against each application.

The applications in the 'for further consideration' group can be evaluated in detail and ranked against the criteria. Scores can be allocated by individual panel members, or the decision can be discussed and an agreed score allocated collectively by the panel.

- tally all scores and discuss further as needed. Consider some applications again especially if there are no clear-cut preferences with many artists ranked similarly
- prepare questions if the shortlisting process includes an interview, to ensure artists can further elaborate on their skills, ability and experience.



Artist:
Linden Edwards

Title:
Swimming lake
change-rooms mosaic
Ceramic, porcelain

Location:
Swimming lake,
Moore Street, Naracoorte

Date:
2000

Commissioning parties:
The Naracoorte Lucindale
Council and the Naracoorte
Tidy Towns Committee

This project involved a high level of community participation, ranging from students from the local high school who collaborated with the artist, residents who donated old china and local tiling businesses who provided in-kind support. The project was awarded Naracoorte's Community Event of the Year at the 2000 Australia Day celebrations.

Photo:
Courtesy of Country Arts SA

5 Design proposal and final concept: assessing and approving

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Design proposal and final concept

How will Council determine whether a proposed work of art will be an appropriate and successful addition to a public space?

This section considers issues and processes relevant to the selection of a design proposal when a number of concepts have been commissioned through a competitive process. Many of the suggestions also apply to a concept developed by one artist through direct engagement. It is a usual requirement that artists involved in developing concepts present these to the project advisory panel for evaluation and consideration at the completion of the concept design stage.

Selecting the successful design proposal from a number of commissioned concepts can be complex. Council staff will want to ensure that the work is of an appropriate artistic quality, that it does not pose onerous maintenance or risk management issues, that it best meets the requirements of the brief and Council's broader objectives, and that due process is adhered to.

The artist's brief should set out relevant criteria and the approval process, including an indication of the timeline and the course of action to obtain the necessary consents. The criteria that follow are by no means exhaustive and not all will be relevant for every project.

The concept assessment criteria should be reiterated at the design proposal presentation meeting, so that all advisory panel participants are aware of them. A score sheet must be prepared for each panel member for recording preliminary comments and allocating a provisional ranking against the criteria. See *Score Sheet Example*, page 33.

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

It is important that members of the panel have the relevant expertise to assess the proposals against the criteria. A curator or arts specialist may provide expert advice on issues relating to artistic merit, or an architect or engineer may provide essential information regarding structural issues. Risk assessment may need consideration by those with specialist knowledge and may occur as part of the concept assessment process or be sought once a preferred option is selected.

Potential assessment criteria are:

Artistic criteria

- Is the work of a high artistic standard?
- Is the work a good representation of the artist's work?
- Does the proposal recognise demands and limitations imposed by the specific location?
- Will the work extend the public's awareness of contemporary art in a positive way?
- Is the work underpinned by a strong conceptual response?
- Does the work have strong aesthetic appeal?
- Is the work innovative and creative?

Practical considerations

- Does the design proposal address the criteria and issues outlined in the brief?
- Will the work meet relevant building and safety standards?
- Does the work pose any long-term conservation issues?
- Is the proposal well considered in terms of structural and assembly techniques, engineering and installation issues? (Be mindful that it is only a preliminary concept and it is not realistic to expect these issues to be fully resolved at this stage.)
- Does the work pose an unacceptable level of ongoing maintenance?
- Does the work meet the requirements of the budget?
- Is the artist able to deliver the project within the specified timeline?
- Is additional specialist advice or information required in order to assess the issues?
- Are the proposed materials, scale and form of the concept appropriate?
- Does the project meet relevant risk assessment and risk management issues? While many risk management issues can be addressed at this stage, such as concealment or entrapment, how will the public interact with the work, and what are the potential risks? If the work invites climbing on to, does this impact on the perceived or real risks? Can this be addressed without impacting on the artistic integrity? (The opportunity exists to work with the artist during the design development stage to address any identified issues.)

Responsive issues

Determine if the work is responsive to and compliant with:

- all relevant issues outlined in the brief, including all site-related issues
- the local environment and community input
- broader planning issues and concerns.

The concept

Consider whether the concept:

- addresses Council's objectives and communicates its concerns
- appropriately reflects history, events, its location
- promotes opportunities to recognise and respect links with the environment
- represents the community in a positive light.

Determine whether the work, when fabricated, will:

- stimulate community debate, curiosity and interest
- engage the viewer
- provide comfort and amenity
- add to the urban environment in an appropriate way
- communicate joy, delight, wonder, humour
- encourage understanding and respect for various community members
- stimulate play, creativity and imagination
- promote contact and communication among members of the community
- provide a focal point, a place for contemplation, interaction
- be original.

Failure to reach a consensus

It is preferable for all panel members to reach consensus at the concept presentation stage. If the panel cannot agree on the concept to be advanced to the design development stage then:

- reconvene the meeting in a few days to reconsider and for additional information to be sought if required
- if agreement cannot be reached at the reconvened meeting, it could be put to the vote with the concept that gains the majority of support proceeding. The panel could agree to work with the artist in developing the most highly regarded concept and engage the artist to develop it.

Alternatively, the entire process could be repeated, which has cost and time implications. Was it the quality of the brief that failed to elicit appropriate responses? Was the process to identify suitable artists at fault? Were inappropriate artists selected? Was the fee payable for the concept development stage insufficient to guarantee a successful outcome?

Concept approval

- Once the preferred concept has been selected, what is the assessment and approval process to be undertaken for engaging the artist for the next stage – design development?
- Has the approval process been outlined in the project brief?
- Is a preliminary formal endorsement required before additional funds are expended to commission the design development and advance the concept? If so, who needs to provide this endorsement?
- Is there a strategy in place to evaluate the preferred concept before proceeding to design development? Which Council staff should be involved? Have the planner, asset and maintenance managers, cultural development manager, building inspector, risk manager and any other relevant staff been considered?

Establish a list of considerations for evaluating the work, for example:

- Does the work involve water? What are the associated risks?
- Are there concealment issues?
- How will the community interact with it?
- Can it be climbed on to from adjacent trees or structures?
- If it can be climbed on to, and this is acceptable, how can potential risks be minimised?
- Is it close to kerbs and traffic?
- Does it obstruct pedestrian access and flow?

Particular issues and concerns that may need to be considered and addressed include:

- risk management
- Disability Discrimination Act compliance
- conservation and maintenance
- planning
- asset management
- engineering specifications
- budget and timeline resolution and scheduling
- compliance with relevant building codes and standards
- legislative compliance
- fine tuning the concept.

Keep in mind that the artists are responding to the endorsed brief. Ensure that feedback and comments during this evaluation and approval process are consistent with the initial requirements of the brief. Imposing further restriction at this stage, and requiring the artists to undertake extensive modifications to their concept, is unreasonable.

If, however, it becomes obvious that omissions within the brief result in concepts that do not meet expectations, it is appropriate to renegotiate with the artists and pay them to reconsider their ideas. The degree of the proposed modification will need to be negotiated and be reflected in the fee offered. That the artist retains their artistic freedom during this process is important.

While many considerations may have been identified in the brief, it is not until the concept is presented to the advisory panel and relevant staff that compliance can be formally assessed and feedback provided to inform the design development stage. The design development requirements would be documented and included as a schedule attached to the Concept Design Agreement.

Note: Once the concept has been further developed, generally, the artist would present it to the advisory panel. How will the approval of the developed concept then be undertaken?

Once the advisory panel accepts the developed concept, an internal audit committee should assess the practical issues and long-term implications, including maintenance. Council can evaluate compliance with the requirements of the design development stage before final endorsement and acceptance of the concept.

Note: Once endorsed by the advisory panel, and considered by the internal audit committee, will final approval be by the City Manager, the elected members or Council staff?



Artist:
Hossein Valamanesh
and Craige Andrae

Landscape architect:
Hassell Ltd

Title:
ascension
Stainless steel, aluminium,
lighting installation

Location:
Sir Douglas Mawson Lake,
Mawson Lakes

Date:
2004

Commissioning parties:
Delfin Management Services
on behalf of the Mawson
Lakes Joint Venture; the
City of Salisbury; artist
design fees and project
support from Arts SA

Situated in Sir Douglas Mawson Lake *ascension* was commissioned as an iconic work for The Promenade and town centre, and was influenced by the surrounding landscape. The steps and spiral elements simultaneously complement each other and exist as opposites. The steps may be seen as representing logic, order and man-made, while the spiral makes reference to intuition, the organic and the natural.

Photo:
Courtesy of Wallbridge and
Gilbert Consulting Engineers

Utopia Park public art commission: Design proposal evaluation example

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Design proposal and final concept

Criteria	Artist 1	Artist 2	Artist 3
Artistic			
1 Artistic merit of concept			
2 Aesthetic response in relation to the brief			
3 Aesthetic response in relation to the site			
The concept			
4 Conceptual underpinning			
5 Conceptual response to brief			
6 Communication of ideas			
Practical			
7 Maintenance issues			
8 Risk management issues			
9 Budget			
10 Timeline			
11 Robustness and durability			
Responsive issues			
12 Appropriate for site in scale, materials, etc			
13 Responsive to stakeholder consultation and feedback			
14 Other			
Total Score			

Design proposal evaluation: suggested meeting format

- reiterate information to refresh participants understanding of the task:
 - summarise the artist's brief, simply, to what was the artist asked to respond?
 - outline issues associated with the site and the commission
 - present concept selection criteria as outlined in the brief
 - distribute criteria tally sheets.
- restate the role of the advisory panel and the process:
 - outline confidentiality issues
 - confirm the role of the chair in voting
 - confirm whether the panel makes a recommendation or if the panel's decision is final
 - summarise the format and timeline for artists' presentations, questions and subsequent discussion and decision-making.



Artist:
Philip Hind

Title:
Cheltenham Open Space
Steel, Wood

Location:
Cheltenham Community
Centre, corner Stroud Street
and Buller Terrace,
Cheltenham

Date:
2005

Commissioning parties:
The City of Charles Sturt
with artist fees and project
support from Arts SA

Council identified the need for more open space for the recreational needs of the community. With the site already determined, the artist worked with nominated community representatives. Themes reflecting local history and industry were developed and interpreted in the design of the reserve fencing and playground.

- confirm whether the criteria will be ranked, and determine how a decision will be reached:
 - decision by consensus – individual members rank the concepts. Discussion follows and the full panel allocates an agreed value or ranking against each criterion, by consensus. The full panel agrees to the decision. This outcome is preferred.
 - or
 - vote 'yes' or 'no' for each proposal and substantiate the vote with assessment against the criteria by comparing the alternative proposal/s. Undertaken by individual panel members and a decision reached through discussion.
 - or
 - if a decision cannot be reached – postpone the decision-making and reconvene at a later date. Further information regarding the proposals may be sought.
 - or
 - numeric evaluation – members allocate scores against criteria for each concept and tally the results. Panel members vote for their preferred concept. Majority wins with chair casting the deciding vote if required.
- presentations by each artist – approximately 30 to 40 minutes with time for the panel members to question each artist
- discussion to inform the decision making. Record comments for feedback to artists
- resolution of the next stage in the commissioning process:
 - who will notify the artists? Within what timeframe?
 - confirm the process for making recommendations and seeking approvals
 - what issues need addressing during design development? Within what timeframe?
 - involve other Council staff in undertaking a preliminary assessment of the concept; including risk assessment, to inform the design development requirements
 - set a date for the presentation of the developed concept
 - any issues to discuss in relation to contractual and financial arrangements and project management?

6

Maintenance
schedule

The Council commissioning a public work of art should require that the artist provide a maintenance schedule upon completion of the work, and this is generally detailed within the Work of Art Commission Agreement.

Many project briefs require the artist to consider long-term maintenance of the work when the concept is first developed. Others may require that conservation advice be sought as part of the design development stage of a commission to ensure that there are no design or material issues that may increase the need for ongoing maintenance.

The desired life of the work, which should be stated within the artist's brief, will impact on the extent of maintenance acceptable to the Council. If, for example, a work is intended to remain in situ for only 12 months and needs 50 light bulbs changed every three months, this may be acceptable to Council, especially if the cost was factored into the initial commission. However, if the work was intended to be in situ for 20 years then this level of maintenance would probably be unacceptable.

The responsibilities of Council, in relation to repairs and damage, should be outlined within the Work of Art Commission Agreement. The Council should also be aware of its obligations to the artist under the Moral Rights Legislation in the Copyright Act, should the site proposed be redeveloped in the future and the impact that may have on the relationship of the work of art to its location and on the artist's right to integrity.

The following checklist raises issues for the artist to consider when designing a work of art for the public realm, and when providing a maintenance schedule to the Council at the time of installation. It also guides the development of a maintenance manual to be used over the life of the work of art.

Materials

- Specify all materials used in the work, including:
 - the main body of the work, including coatings, finishes and anti-graffiti treatments
 - the footings, base or plinth, components
 - fixings, mounting, joining and connecting pieces, glues and solvents, other.
- Provide manufacturers' details, technical specifications and recommended maintenance and cleaning advice for all materials, finishes and treatments. Include anticipated product life, when reapplication will be required, and manufacturers' guarantees, as applicable.

- If using an anti-graffiti coating, ensure that its impact on the materiality of the work of art is known – it is not always the best solution.
- Provide Material Safety Data Sheets where relevant.
- Ensure materials are compatible and assess the design for the potential for corrosion or deterioration. For expert advice consult a conservator during design development.
- Specify details of any operating equipment, technological components, software, lighting, including manufacturers' specifications, model numbers, recommended servicing instructions, recommended life and replacement details, contact details of suppliers. Consider a servicing contract.
- Think about the option of supplying any replacement components at the time of fabrication and installation. This could be budgeted as part of the total project cost.
- Consider any specific local environmental conditions that will impact negatively on the materials selected, for example, proximity to the sea, known high winds.
- Provide photographs of the work being fabricated and installed.

Maintenance requirements

- Determine any regular known maintenance requirements, for example, recoating of surface finishes such as anti-graffiti coatings or wax treatments.
- Determine requirements for regular cleaning, maintenance or servicing, specifically what is required, who should do it and how often.
- Take into account issues or requirements relating to the maintenance of the surrounding environment that will impact on the work. This is important. Failing to adhere to such requirements may impact on the integrity of the work and the artist's moral rights.
- In the case of vandalism and graffiti, confirm who is to be contacted and the action advised.
- Set out recommended cleaning agents for surface treatments and materials.
- Consider the potential long-term cost of ongoing maintenance, if it is achievable within available budgets, and the most cost-effective solution.
- Document the anticipated aging effects, the patina.

Repairs to the work

- Establish the Council contact if repairs to the work are necessary. The artist should have the first option to carry out repairs or recommend an appropriate repairer, however, the artist may not always be available and may wish to nominate a conservator, gallery, agent or organisation to be the first point of contact and provide initial advice.
- Determine whether Council has a standard response to graffiti and if it is appropriate. Consider if the response needs to be modified and if those responsible need to be provided with extra training. Think about whether different solvents need to be available.
- Provide names and addresses of fabricators and suppliers of materials for replacement components, technical advice or repairs, as relevant.
- Provide details of any spare parts that have been lodged.
- If a conservator has been consulted, provide their name and date of contact and a copy of their report. Council may consider a maintenance contract with the artist or conservator. This is particularly relevant if annual work, such as recoating, is required.

Note: The maintenance advice provided is important for the long-term care of the work and will stay with the Council long after the work is completed and staff involved have moved on. The Council also needs to be aware of their responsibilities to maintain the work in good order and of the implications under the Moral Rights Legislation.

Relevant information

The comprehensive maintenance manual provided by the artist, including information of importance to the long-term operation and maintenance of the work, should comprise two copies: one for the commissioning department and one for the asset management area.

The Council should collate all relevant information with the maintenance manual to ensure that it is accessible at a later date. It is advisable to include:

- the artist's brief and initial concept proposal
- concept design and commission agreements
- design development documentation including engineering details and specifications
- other technical specifications
- information about the artist
- fabrication, installation and in-situ photographs
- any other details relevant to the development and installation of the project.

This information is a record of the commission and can assist decision-making regarding the work at a later date. Photographs of the work during fabrication and installation can reveal technical and structural fixings that may be hidden once the work is complete. Photographs of the newly installed work will reveal its condition and become a benchmark for maintenance.

It is advisable for Council to implement a regular program of cleaning and checking of the work. This may be handled by staff or be contracted out. It may be important to offer basic training and awareness to those with responsibility for cleaning and maintaining the adjacent area, and nominate who will undertake regular cleaning of the work of art. There is the potential for standard cleaning products and processes to damage the surface treatment.

Checking the work for signs of deterioration can enable early and cost-effective intervention and remediation, and it may be advisable to enter into a contract with a conservator. It may be necessary, especially where a work has moving parts or lighting, to enter into a maintenance agreement with the suppliers of the technology to ensure that the work of art remains in good working order.

7

Project Installation,
completion and
handover

Completing and installing the work of art can present unexpected issues for all parties. While the artist may have been thorough in their planning and preparation, quite often projects have timeframes that do not allow for any variation. This can be problematic when projects are adventurous in their nature and when the expertise of others is being relied upon to deliver particular aspects of the project.

Open communication between all parties during the fabrication stage and in the lead up to installation is essential. Other works taking place on the site may cause delays. Alternatively, installation of the work of art may be linked to other works contracts, and contractors may seek compensation for delays beyond their control.

The following checklist relates to both the Council, as artwork commissioner, and the artist.

Monitoring the progress of the project

- Who from Council will monitor fabrication?
- If progress payments are due to the artist, who authorises them?
- If progress payments are linked to particular stages in the fabrication, is someone with technical or structural expertise required for authorisation and sign-off?

Preparing for installation

- Are there changes to the schedule of works on the site that will impact on the delivery time of the work of art? Who will advise the artist?
- Is the site ready for the work to be installed?
- Have all services been appropriately prepared, such as electrical?
- Have all site dimensions and measurements been confirmed?
- Is access to the site unrestricted? If not, are all issues affecting access understood and allowed for? Do any special arrangements need to be made in relation to traffic, for example, while the work is being installed? Are any permits required?
- Are the relevant installation contractors booked and appropriately briefed?
- Is the required equipment confirmed? What tools will be required?

- Are appropriate insurance covers in place, including during transportation?
- Are OHS&W requirements understood and provision made to observe them?
- Is it understood who will pay the costs of all related installation expenses?

Installation and completion

- Once in situ, what is needed to complete the work for formal acceptance by Council?
- Is all site remediation and clean up completed?
- Are there aspects of the work that need to be tested on site, the lighting for example?
- Does the artist need a formal sign-off and acceptance stage with contractors before the work is accepted by Council?
- Has the plaque acknowledging the artist been completed and fixed near the work?

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Project installation, completion and handover



Artist:
Anton Hart with Special
Projects Under Development
(SPUD)

Landscape architect:
Hemisphere Design

Title:
Taikurrendi
Mixed media

Location:
The Esplanade, in front
of the Christies Beach Surf
Lifesaving Club, Christies
Beach

Date: 2005

Commissioning party:
The City of Onkaparinga
and Planning SA

The project design team worked with the local Kurna community to develop a plan to upgrade Christies Beach Esplanade and surrounds using themes from the Mulla Wirrabirka dreaming story. The artist was an integral member of the design team and used these themes to create designs for artworks, bollards, furniture and a shade structure. The City of Onkaparinga Council received a national local government award in 2005 in the Strengthening Indigenous Communities category, acknowledging the collaboration between Council and the Kurna Community.

Handover and acceptance

- What is the formal handover process for the work? When will this occur?
- Who will be involved in the handover? Should the parties monitoring the work and signing off at various stages during the fabrication be involved? Is a building inspector or a structural engineer involved? Does the asset manager need to be present?
- Will the work be accepted at one time, or are there various components to be accepted during a staged hand-over process? If staged, what are the key hand-over points?
- If Council has been involved in the installation there may be different parties and contractors who are responsible for the various elements that need to be signed off before handover. Has this been undertaken?



Artist:
Margaret Worth,
Sherrine Rankin
and Gavin Malone

Title:
Tjirbruki Narna arra
(*Tjirbruki Gateway* - also
spelt *Tjilbruke*)
Recycled tree trunks, stone,
sand and steel installation

Location:
Warriparinga, Living
Kurna Cultural Centre,
off Sturt Road, Bedford Park

Date:
1997

Commissioning parties:
The City of Marion, with
artist fees and project
support from Arts SA

Marking the entrance to the Centre, the artwork reflects the Tjirbruki Dreaming, a creation story of the Kurna people. Extensive consultation with Kurna representatives and interested parties, supported by environmental and historical research, has resulted in an artwork that has become the focal point for tri-monthly ceremonies signifying the change of the seasons.

Photo:
Ashley Starkey

- Has a comprehensive practical completion inspection, at which the appropriate parties are present, been undertaken? Among issues to be addressed are:
 - overall construction and fabrication
 - materials and finishes
 - fixings and footings
 - site remediation including trenching, paving, lawn and other surfaces
 - electrical and lighting fit-off and fixtures
 - stormwater drainage
 - other services as applicable.
- Is there a warranty period for workmanship and materials, with a component of the artist fee withheld?
- Who will write to the artist formally accepting the work?
- Is the maintenance manual completed and presented to Council? See *Maintenance Schedule*, page 35.
- Have photographs of the work been taken as it is installed to enable easy comparison and review at a later stage?
- How will the work, once accepted, be included on Council's asset register? What will be the long-term implications, especially as it relates to the provision for maintenance? What are the internal arrangements to ensure long-term maintenance provision?

Note: The terms relating to the formal handover of the work should be detailed in the contract, as it confirms which party is assuming the risk at any particular time. It may be that Council assumes the insurance risk from when the work is installed; however, this may be some days before the handover and sign-off is completed, and the implications need to be understood by all parties.

8

Project
publicity

Publicity can be generated throughout the realisation of the work of art – during the design, fabrication and installation phases, and when the project is completed and being launched.

Given the length of time often taken from project initiation to completion, relationships can be established with journalists so that they are kept informed of project milestones. Often, only one story on the project will get published, so judge what angle will have the most impact and time the press release accordingly.

Note: Is the project newsworthy? Have aspects that have wide interest and appeal been selected and promoted? Has the most appropriate media been chosen? (Something of local community interest may not necessarily have broader metropolitan or statewide interest.)

Projects involving community consultation during the early design and planning stages benefit from publicity as members of the community are informed about the direction of the work and are given an opportunity to contribute their ideas. Once informed, the community can embrace the project and feel a strong sense of ownership and pride in it.

If writing a press release or contacting the media, it is important to be clear and concise with the information provided.

Some considerations

- Ensure the press release addresses the who, what, where, why and when.
- Think about the newsworthy aspects, which could be the Council, the artist, the reason for the commission, the conceptual considerations behind the work, the materials, the design and fabrication process, community involvement, historical issues to which the artist has responded, the location, the project sponsors and partners, the finished work of art, human interest stories.
- Consider what the publicity says about Council as project commissioner or about the artist.
- Take into account any issues relating to the project that may be controversial. If so, the public relations role must give careful consideration to content.
- If an issue does become controversial, there should be a planned whole-of-Council consistent response, which needs to be communicated.
- Consider what the publicity should say about the process or the project.
- Give regard to what others will find interesting, as opposed to what interests those involved.
- Determine the image that is best to promote, and the photo opportunities.
- Ask media contacts what is likely to interest editors.
- Consider what can be gained from the publicity – an audience wanted for a specific event or to inform people as the project develops, for example.
- Determine the target audience, and the means of publicity that will best reach them. Some examples may include articles in local, regional and national newspapers, talk-back radio, community announcements on radio and television, advertisements in the printed media, flyers, postcards, leaflets and inserts in other publications. The budget available will influence the strategies adopted.
- Consider engaging someone with specific public relations skills – a freelance publicist may greatly enhance promotion of the project. Establish if there is a budget.
- Ensure that any printed material acknowledges all relevant parties, including the artist, stakeholders and sponsors. If grant funding was secured, refer to the initial terms and conditions of the grant to ensure appropriate acknowledgment.

9

Project launch

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Project launch

Launching the project can be a significant event for those who participated in its development and implementation. It can be a special occasion at which stakeholders, sponsors and supporters can be publicly acknowledged.

The launch can also bring diverse sectors of the community together, to inform them about the project and of Council's broader response to cultural pursuits. Through the launch the Council can demonstrate and strengthen partnerships.

What

- What should the event convey and to whom?
- What budget is available?
- How can the invitation be special?
- Will a plaque be unveiled – what needs to be in place for this to happen?
- Is this an opportunity to highlight other events, projects, community skills? Should performers be engaged from the local community to entertain, for example?
- What catering will be provided? Could this be an opportunity to build partnerships with local businesses and potential sponsors, or involve trainees to provide services?
- What involvement will the artist have in the launch?
- What facilities are needed – a public address system, marquee, tables, chairs, power, toilets, rubbish facilities? Ensure the public address system is working before the event.
- What staff are needed?
- Is a photographer needed?
- What work will be undertaken by staff, or by contractors, to prepare for the launch?
- What sponsor recognition is required?
- Should information about the project be made available – a brochure, artist's statement?
- Should information about the development of the project, the background, the initial concept, fabrication documentation be on display?
- Are any special permits required, for example, car parks for dignitaries and invited guests, traffic management controls?

Who

- Who will be invited? (Ensure the artist, stakeholders, sponsors and participants in the project are given the opportunity to add names to the invitation list. It is easy to lose track of people who may have played key roles in the initial development of the project.)
- Have funding agencies and potential future project partners been invited?
- Have all elected members been invited?
- Who else should attend and see the work and hear what is said?
- Are there key business and community participants to invite?
- Who will launch the work – will this impact on who is invited and who attends?
- Who else will speak at the launch? (Ensure protocols are observed if speakers from different levels of government are presenting – federal, state, local.)
- Has a running order been provided to everyone who has a role in the launch?
- Have project champions been acknowledged, especially if they are elected members? (This will help enlist their support for the next project.)
- Who will write speech notes?
- Who will be responsible for organising and managing the launch?

Where

If the event is happening at the site of the work of art:

- Is there sufficient space to accommodate the number of people?
- Is a marquee needed – is it likely to rain, be too hot?
- Is it a noisy location – how will this impact on the event?
- Is there sufficient car parking space?

Note: If the launch is happening at another venue, the issues are similar. In addition, representation of the work of art will need consideration.

When

- Has input from the artist and advisory panel members been sought to determine a suitable time?
- Will the event be timed to precede another function?
- Are the VIPs, such as the local Member of Parliament, available? (Their availability may dictate the timing.)

Note: Factors such as the guest profile and desired media coverage will influence the timing of the event. For example, the business sector is unlikely to be attracted to an event at the weekend or at 10.00 am on a Monday. However, a weekend launch may enable a diverse cross section of the community to attend. From a media perspective mid-morning, mid-week is the most desirable time.

The invitation

- What is the format of the invitation – printed, photocopied, emailed or a letter?
- Who will write the text and undertake the graphic design work?
- What will the style be?
- Who will accept responses?
- How many days before the launch should numbers be confirmed?


Artist:

Tony Rosella and David Adderton

Landscape architect:
Hemisphere Design

Title:

Civic Square water feature

Pre-cast concrete, brass, water

Location:

Salisbury Civic Square

Date:

2004

Commissioning parties:

The City of Salisbury and Planning SA with artist design fees and project support from Arts SA

The local community requested that the redevelopment of the Salisbury Town Square include a sculptural water feature that reflected the area's development and achievements. The concrete forms are shaped to resemble loose sheets of paper with the surface sandblasted and inlaid with text and images relating to the history of the area.

Photo:

Courtesy of Geoff Wagner, City of Salisbury

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Project evaluation

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Project evaluation

Benefits of evaluating

All public art and design projects differ; they have diverse objectives, often various funding partners and a range of stakeholders and participants. By evaluating the project, beneficial documentation and information can be provided that:

- informs the development and implementation of the next project
- provides information about Council's structure and the community
- becomes an important resource that can be used to lever funds for future projects
- establishes a benchmark against which future project outcomes can be assessed
- informs broader cultural planning and policy development
- provides a valuable promotional resource
- offers ideas and inspiration for future projects.

Aspects to evaluate

The different aspects that can be evaluated include:

- process undertaken to commission and implement the work
- impact of the project on a range of stakeholders, including the community
- physical form of the project.

The project can also be evaluated from various stakeholder perspectives – the artist, Council, community and funding partners. The Council will have goals and objectives that may vary from the outcomes the artist hopes to achieve. Community members may have their own objectives for becoming involved.

Funding bodies may have evaluation criteria to be addressed for grant acquittal processes, and these must be considered from the outset and evaluation planned as part of project delivery. Evaluation can be undertaken at the completion of each stage of a project's development and implementation, against predetermined criteria.

Define project objectives

Project evaluation must relate to the goals and objectives of the project, which are determined at the outset. Generally, these will be included in the briefing paper.

- What are the project's aims and objectives? Why is it being undertaken?
- Have the objectives for different stages – the development, implementation and the resulting work of art – been determined?

- What do other partners, stakeholders, sponsors, funding agencies and participants want to achieve by their involvement?
- What are the short and long-term objectives?

Reasons for project evaluation

The varying reasons for evaluation will have an impact on how the process is managed and the areas of development and delivery to be evaluated.

- What are the objectives for evaluation? How important is evaluation?
- What will be achieved by evaluation?
- How will the information be used, for example, to influence future projects, inform funding applications or acquittals, inform cultural policy development and decisions, or provide feedback to stakeholders and participants?
- Who will receive the documentation, for example, Council staff, members of the community, elected members, project partners, funding organisations?
- Will the evaluation become part of a broader reporting document?
- Is evaluation required to acquit grants from funding agencies?

Undertaking the evaluation

Identifying how evaluation will be undertaken and determining the issues to be evaluated, can be done at the same time as developing the project. The time and cost implications need to be considered, along with the skills required for evaluation, analysis and subsequent report writing.

There are many artists and consultants who specialise in project evaluation; similarly, Council staff members who have been involved in evaluative processes may have valuable skills to offer.

- Who will undertake the evaluation? How will it be undertaken?
- What is the budget? Is it adequate?
- What additional resources are available – staff time, organisational support?
- How will the evaluation be managed? Who will oversee this? Is an external consultant needed or can Council staff undertake it effectively?
- How many hours will be allocated to evaluation? Over what period of time?
- How will feedback be gathered from project participants, the artist, community members, Council staff and elected members? How will they be selected?
- How many people should be asked to respond?

- What might influence people's willingness to participate? How can this be addressed?
- Has the Council successfully undertaken similar project evaluation in the past that can inform the process and the format to be used?
- What is the timeline? Will it be undertaken during the stages of the project's development and implementation or will the evaluation be undertaken upon completion? Will objectives be different at the various stages?
- What will be the impact on the project if the evaluation is undertaken during stages of development?
- What questions will be asked?
- Will the process and outcome be evaluated?
- How will the responses be collected – through interviews, questionnaires?

The evaluation report

How the information is collated and summarised will be informed by the methods used to collect the feedback and the format of the material collected. The rationale for undertaking the evaluation and its intended use will influence the final report.

- What do the findings reveal? Were the original aims and objectives realised?
- What format will the final evaluation summary take?
- If the report is to meet funding acquittal requirements, is there a prescribed format?
- What is the appropriate format if the report is for internal use, or a public document, or if it is to be collated within a broader report, such as an annual report?
- Who needs to be informed about the project outcomes?
- Does a draft report need to be circulated to key parties to enable feedback to be collected to inform the final report?
- How can the report assist in informing future projects or policy development?

Evaluation issues

The list that follows is not exhaustive and some of the questions will not be relevant to all projects. Its intent is to prompt thinking about the evaluation needs of the project.

It is helpful to keep the perspectives of the Council, the artist and the community separate and to undertake the evaluation from the viewpoint of each of these groups.

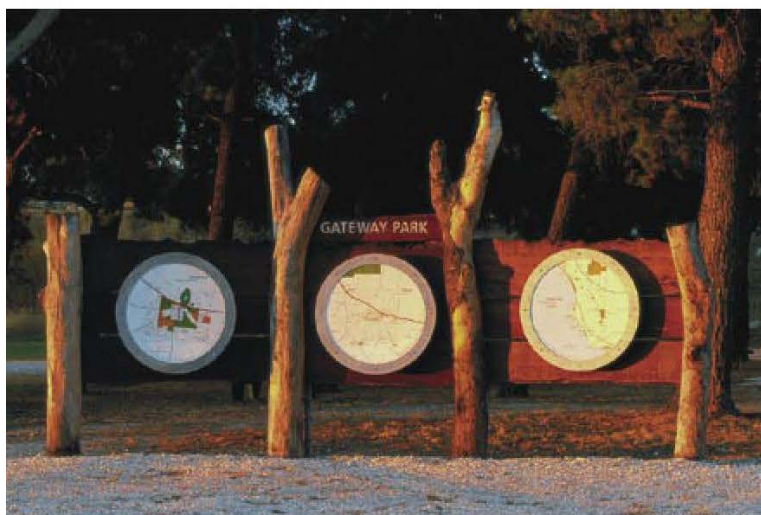
COUNCIL'S OBJECTIVES

- Were the objectives realised for all the participants during the various stages of the project development and implementation? If not why not?
- Were the initial aims and objectives modified during the project's development?
- In hindsight, were the objectives realistic or were they overly ambitious?
- Were there factors not initially considered that had an impact on the project outcomes?
- Was the budget sufficient to enable the objectives to be realised?
- Was the project well managed?
- Was the project brief appropriate? Did it cover all relevant issues?
- What was learnt? Could things be done differently? What should change next time?
- Were additional benefits realised through the process, which were not considered initially?
- Were there any issues that impacted on successful project delivery?
- Were any issues overlooked at any stage that need to be included in future planning?
- Was the project consistent with Council's long-term vision, goals and objectives?
- Did it lead to the development of relationships that may be valuable for future projects?

THE ARTIST AND THEIR WORK

- Did the artist fulfil their obligations in a professional and timely way?
- Did the artist undertake additional duties that were not part of the initial agreement?
- Did the artist complete all of the tasks that were required of them?
- Was the working relationship between the artist and the Council staff easily facilitated?
- Were there issues that impacted on the artist's project implementation and delivery?
- Does the work of art address all the requirements of the brief?

- Is the work of high artistic merit? Is it a good representation of the artist's work?
- Were the artist's conceptual ideas compromised at any stage?
- Is the work appropriate to its location – its placement, scale, texture, colour, content?
- Did the contract with the artist address all issues to ensure a successful outcome?
- Was anything learned from the contract to aid future commissions?
- Were there any unforeseen factors that impacted on the project delivery?
- Are there any confidentially clauses or other contractual implications that would prevent the artist contributing to the evaluation?



THE COMMUNITY'S OBJECTIVES

- How will 'community' be defined for the purpose of the evaluation? Was there a specific sector of the community involved?
- How has the project impacted on the community? How has the community responded?
- Did the number of community members involved meet expectations?
- Were the objectives of the participating community members realised?
- Was the community kept well informed?
- Does the community embrace the project and feel a sense of ownership of the outcome?
- Was there significant community participation?
- Has the involvement taught participants new skills?
- How has the media responded?
- Has the project led to a debate among community members? Was this an objective? Is this viewed as a positive outcome?
- Were there any unexpected benefits, or negative impacts, for community members?
- What are the long-term community benefits?
- Will there be subsequent opportunities for community participation in similar projects?

Note: Participants in the evaluation need to be informed that they are contributing to it and have its purpose and use explained. If their comments are to be used in written reports their permission needs to be sought.

Artist:
Martin Corbin, Shane Redden
and Jeff Creaser

Landscape designer:
Viesturs Cielens

Graphic designer:
David Zhu

Title:
Signage, sculptural seating
and entry markers
Mixed media, found objects

Location:
Tolmer Park, Bordertown

Date:
2003

Commissioning parties:
The Tatiara District Council;
the Australia Council for the
Arts; Tourism SA; the
Departments of Environment
and Planning, and Trade and
Industry; Country Arts SA;
Apex and Lions Clubs; artists
fees and project support from
Arts SA

The Tolmer Park redevelopment was part of the Bordertown on the Move project, conceived in the early 1990s and realised over a 10 year period. Artists were an integral part of the design team and identified skills development opportunities for local unemployed youth and emerging artists in the design and manufacture of the park furniture, signage and works of art. The project which involved significant community consultation, won a Civic Trust Award in 2003.

Photo:
Trevor Fox

11

De-accessioning policy

For the purpose of this document, de-accessioning refers to the process undertaken to remove a work of art from public display, or from a public collection. The information does not address considerations for the removal of historic monuments, which would have other issues, including heritage value, but is pertinent to assessing such works.

A work of art may need to be removed from public display for a range of reasons, including a deterioration in its condition to a point where public safety is at risk, or if circumstances impact on the site of the work and compromise its integrity.

A collections or acquisitions policy, established to guide the development of a public collection, can also inform decisions and provide criteria and direction in relation to de-accessioning issues. If there is no collections policy, consideration may be given to establishing one to guide future decisions regarding commissioning new work or accepting gifts of artworks, and to inform de-accessioning decisions. The following checklist outlines some of the issues to be addressed when considering the removal of an artwork from public display or from a public collection.

De-accessioning should be carefully considered. Assessment must be impartial. Further, legal obligations in relation to the artist's moral rights and to any contractual commissioning arrangements, need to be understood and met.

Not all issues outlined will apply in all circumstances. A Council's de-accessioning policy should relate to its specific circumstances and be informed by an asset management and maintenance framework.

De-accessioning – issues to consider

THE CONDITION OF THE WORK

A work may be considered for removal from public display when its condition has deteriorated or been damaged to such an extent that:

- it can no longer be considered to be the original work of art
- it is beyond restoration, or where the cost of restoration is excessive in relation to the original cost of the work or the current value of the work (in sound condition)
- the cost of ongoing maintenance is prohibitive.

LEGAL/RISK AND MORAL RIGHTS CONSIDERATIONS

Consider the legal, risk and moral rights implications when:

- the work has deteriorated to a point where it is unsafe or presents a danger to the public
- the artist raises concerns regarding the work – its condition, presentation, location
- changes to the environment impact on the integrity of the work, affecting the artist's original intent and moral rights
- the work of art has faults of design, material or workmanship.

ARTISTIC CONSIDERATIONS

Consider the artistic implications when the:

- artistic merit of the work falls below the general level of the collection of artworks, or the level to which the collection aspires
- work is no longer regarded as a significant example of the artist's work
- work lowers the level of quality or representation of its specific area in the collection
- Council wishes to replace the work with a more significant work by the same artist
- work of art is duplicated within the collection where duplication is unnecessary.

Making the decision to de-accession – how to proceed

A decision has to be made as to who should review the works of art. The contribution of various people should be considered, including a conservator; a curator; those responsible for commissioning art works or staff with maintenance responsibilities; arts advisors, especially those with relevant expertise, technical and structural knowledge and legal expertise. A qualified arts valuer may be called upon to provide a professional opinion.

This process involves:

- establishing a review panel. Members need to be impartial, informed, with credentials and expertise and not swayed by current trends or political agendas
- determining the appropriate criteria against which the work will be evaluated
- considering the implications of the original commission agreement. Council may have agreed to display the work of art for a specified period of time. The implications if it is deemed necessary to remove the work prior to the agreed display date needs consideration

- considering the artist's rights in relation to the future of the work. Understand the implications and requirements of Moral Rights Legislation
- contacting the artist. If that is not possible, consideration needs to be given as to who should be consulted on the artist's behalf
- determining who owns the copyright in the work
- determining the options for relocation or disposal of the work
- establishing who is empowered to make the final decision regarding the work.



Artist:
Tony Rosella
and Andrew Stock

Title:
Beachport surf beach public
art project (detail *boat*)
Mixed media sculpture

Location:
Beachport

Date:
2000

Commissioning parties:
The Beachport District
Development Association
with funding and project
assistance from the Wattle
Range Council and Country
Arts SA. Artist fees and
project support from Arts SA

The work consists of three elements that mark the entry to the town. Part of the artists' brief in developing the design was to undertake an intensive consultation process with the community. This community driven project also involved in-kind support from local business in sourcing materials, fabrication and installation. Partial funding was raised through jam and t-shirt sales during the 2000 Adelaide Festival of Arts Plenty event held in Beachport.

Prepare a report in relation to the de-accessioning policy and assessment criteria and specific circumstances. Support recommendations with expert advice and reports if necessary, such as conservation, insurance, risk assessment, valuation, engineering and legal. The report should also contain:

- an evaluation of the work of art against the predetermined criteria and the reasons for recommending de-accessioning
- the initial commission agreement and its implications
- how the moral rights of the artist can be addressed
- options to repair the work if this is the issue, together with cost estimates or quotes
- options for removal, disposal, sale, storage or other treatment, including returning it to the artist or lending it to another institution
- appraised value of the work in its current state if relevant and appropriate, and valuation estimates if the work was repaired
- an assessment of the decision to de-accession the work in relation to the current collections policy, ensuring there is consistency.

Identify if there is a need for ongoing condition assessments of works of art within the collection to be undertaken by a conservator. This may identify early deterioration of a work and allow for cost-effective intervention. A strategy for managing the conservation and maintenance of artistic assets needs to be established.

12

Gifts and artwork proposals

The information in this section is designed to help Councils evaluate a potential gift of a work of art, especially where there is no policy in place to guide decision-making. It will also help in making decisions about proposals to commission works of art or memorials, which are presented to Council by another party, but which will ultimately be owned by, or located within land controlled by, the Council. The implications of accepting gifts of works of art for outdoor display need to be considered, especially as they relate to ongoing asset management, liability and risk management.

If no policy exists for dealing with accepting gifts of artworks or proposals to install works of art, a number of issues should be taken into account, especially in regard to three-dimensional sculptural works proposed for display within the public arena. Similar considerations will also apply to the acceptance of two-dimensional work for display within the interior of buildings.

Councils are encouraged to establish a collections policy to enable decisions regarding potential gifts to be made with ease. Such a policy will also assist when commissioning work.

This information may also be relevant where developers commission works of art on publicly accessible land and subsequently 'gift' these works to the Council as the development is completed and facilities, reserves and public spaces are handed over to Council ownership. In such circumstances it is advisable that commissioning processes, procedures and guidelines are developed early on by Council staff, and that these inform any potential artwork commission undertaken by a third party that will ultimately be owned by the Council. It is also advisable to ensure that relevant Council staff are involved in any commissioning undertaken by a third party, when the ownership of the work will eventually rest with Council.

The work being gifted or the commission being proposed

- Is the work of high artistic quality? Is the quality similar to or higher than existing works?
- 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?
- Is it of appropriate construction and design to ensure that it will be long lasting?
- How significant is the work – in relation to the calibre of the artist, its value and scale, its artistic merit?
- Will the work be vulnerable to graffiti or damage?
- How does the work relate to other works of art in Council's collection?
- Does the work meet relevant safety standards and risk assessment concerns?
- Is work by the same artist already represented in the collection?
- Does the work complement other works in the collection?
- Does it add to the diversity and quality of the existing collection?
- What value is placed on the work – is this realistic, can it be substantiated by an independent reliable source, such as an accredited valuer, for example?

The artist

- Is the artist known? Are they known for work similar to that being gifted?
- Are they represented in other collections?
- Is the artist's CV available?
- Where does the copyright in the work rest – with the artist, their estate?

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 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?

Other considerations

- Is there somewhere to display the work? Is it desirable to put it on public display?
- Is the work appropriate for the proposed location – in scale, material, colour and form?
- How will the risks associated with the work be evaluated?
- Are there restrictions that will impact on installation in the proposed location – availability of power, location of underground services?
- What will it cost to display the work – is a plinth required, concrete footing, lighting, acknowledgement plaque, transportation and installation, other?
- What approvals will need to be secured to install the work?
- 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 understood?
- Who has the authority to accept or reject an offer of a gift? What process needs to be applied? Do they have the appropriate skills, knowledge and experience to make the evaluation? Should the services of a specialist curator or valuer be engaged?
- Who is offering the work as a gift? Is it the author of the work? What is their motivation?
- Are there other issues that need to be considered?

Note: Some Councils have a policy prohibiting the acceptance of gifts of works of art, which makes it easy to address some potentially problematic decisions, especially if the gift is politically motivated. Many Councils may not have the skills and expertise to evaluate a potential gift and an exclusion policy may be a viable approach. Alternatively, Council may consider engaging an independent curator or arts advisor to help address the issues and determine the fate of the proposed gift. It is preferable to have a limited number of high-quality works of art in the public realm rather than place works that are unresolved, poorly executed or of an inferior quality.

Resources, references and funding

Resources

There are numerous agencies, representative bodies and businesses that may be of assistance when developing a public art project. Legal advice, access to artists' databases, advice regarding project implementation models and conservation and Indigenous protocols are some of the areas where specific guidance and information may be sought.

Key points of contact:

Artlab Australia delivers conservation and preservation advice and services for South Australia's major collecting institutions and a range of other clients, including Local Government.

Director, Artlab Australia
70 Kintore Avenue
ADELAIDE SA 5000

Telephone (08) 8207 7520
Facsimile (08) 8207 7529
Email artlab@saugov.sa.gov.au
Website www.artlab.sa.gov.au

Arts Law Centre of Australia (ALCA) provides specialist legal and business advice, a referral service, professional development resources and advocacy for artists and arts organisations. It is also a good resource for web-based fact sheets and publications addressing issues such as copyright and moral rights.

Executive Director, Arts Law Centre of Australia
The Gunnery
43-51 Cowper Wharf Road
WOOLLOOMOOLOO NSW 2011

Telephone (02) 9356 2566
Free Call 1800 221 457
Facsimile (02) 9358 6875
Email artslaw@artslaw.com.au
Website www.artslaw.com.au

Arts SA is the State Government's funding and advisory body, which helps artists and arts activities with policy advice and financial support through grants and development activities, and manages special programs in, for example, public art and Indigenous art. The **Indigenous arts development** program is dedicated to supporting the development of Aboriginal and Torres Strait Islander artists and arts initiatives.

Arts SA's Public Art and Design (PA&D)

program promotes and facilitates the commissioning of high-quality works of art and design in the public arena. PA&D also maintain the South Australian Visual Artists Register, of over 250 professional visual artists.

Arts SA
110 Hindley Street
ADELAIDE SA 5000

Telephone (08) 8463 5444
Facsimile (08) 8463 5418
Email artssa@saugov.sa.gov.au
Website www.arts.sa.gov.au

Australian Business Arts Foundation

(AbaF) operates to increase private-sector support for the arts by working with business and the cultural sector to deliver benefits to business, arts organisations and the community. AbaF assists Local Councils develop their capacities to facilitate strategic partnerships between businesses and local arts organisations through the Arts Connecting Communities Program.

Manager, AbaF South Australia
Level 4, 12 Pirie Street
ADELAIDE SA 5000

Telephone (08) 8233 9912
Facsimile (08) 8211 6677
Email information@abaf.org.au
Website www.abaf.org.au

Community Arts Network of South

Australia (CAN SA) is a community based arts organisation that builds long-term partnerships with community sectors. CAN SA is a major source of community cultural development information, advice and support services.

Director, Community Arts Network of SA Inc
234a Sturt Street
ADELAIDE SA 5000

Telephone (08) 8231 0900
Free Call 1800 245 678
Facsimile (08) 8231 0977
Email cansa@cansa.on.net
Website www.cansa.on.net

Country Arts SA is the principal provider of arts information and advice to regional South Australians through a range of programs, including community cultural development funding.

Chief Executive Officer, Country Arts SA
2 McLaren Parade
PORT ADELAIDE SA 5015

Telephone (08) 8444 0400
Facsimile (08) 8444 0499
Email email@countryarts.org.au
Website www.countryarts.org.au

Craftsouth: Centre for Contemporary Craft & Design Inc. is the major professional body representing South Australia's contemporary craft and design industry, through a broad-based membership including practitioners, industry-based groups, retailers, government agencies, cultural institutions, and secondary and tertiary education sectors.

Executive Director, Craftsouth
PO Box 8067, Station Arcade
ADELAIDE SA 5000

Telephone (08) 8410 1822
Facsimile (08) 8231 0004
Email craftsouth@craftsouth.org.au
Website www.craftsouth.org.au

Department of Communication, Information Technology & the Arts, Canberra, provides strategic advice and professional support to the government in the area of arts and culture, through policy and programs that promote cultural excellence, sustainability and access.

DCITA, Executive Director – Arts
GPO Box 2154
CANBERRA ACT 2061

Telephone (02) 6271 1000
Free Call 1800 819 461
Facsimile (02) 6271 1688
Email dcita.mail@dcita.gov.au
Website www.dcita.gov.au

Disability Information & Resource Centre (DIRC) provides an information, referral and advice service in relation to enhancing the status of people with a disability and developing community understanding of disability related issues.

Director, DIRC
195 Gilles Street
ADELAIDE SA 5000

Telephone (08) 8236 0555
Facsimile (08) 8236 0566
Email dirc@dircsa.org.au
Website www.dircsa.org.au

National Association for the Visual Arts (NAVA) is the national peak body representing and advancing the professional interests of the Australian visual arts and craft sector.

Executive Director, NAVA
PO Box 60
POTTS POINT NSW 1335

Telephone (02) 9368 1900
Facsimile (02) 9358 6909
Email nava@visualarts.net.au
Website www.visualarts.net.au

References

Below are just a few of the many written resources available to provide information to help the commissioning of public art. Many other excellent resources exist. There are local government examples interstate where long standing public art policies have informed the commissioning of many high quality projects that have changed the face of the public realm. Articles, books and websites all provide additional resource material.

Local Governments & Copyright. Written by Libby Baulch and Ian MacDonald from the Australian Copyright Council (ACC), and published following seminars for Local Government delivered around Australia in 2002. Available for purchase via the ACC website.

Website www.copyright.org.au

A new renaissance: contemporary art commissioning is a handbook written by Richard Brecknock, published by Rosenthal Publishing. It is a comprehensive guide to all facets of developing and commissioning a public art project. It can be purchased or downloaded from the website.

Website www.brecknockconsulting.com.au

The National Association for the Visual Arts (NAVA) – Code of Practice: provides a set of practical and ethical guidelines for the conduct of business between visual and craft artists and their galleries, agents, retailers, buyers, sponsors and commissioners.

Website www.visualarts.net.au

National Association for the Visual Arts (NAVA) – Services Directory: provides a national list of product and service providers, useful to the visual arts and craft sector.

Website www.visualarts.net.au

Creating communities – a good practice guide to arts and cultural development for local government, is a kit produced by the Creating Communities project. It provides practical suggestions for Councils on the development, review and implementation of arts and cultural policies. It is available via the Local Government Association website.

Website www.lga.sa.gov.au

Funding

The funding sources listed may have resources available to support projects or may provide a starting point to enable possible avenues of support to be identified.

Note:

- *all funding agencies have specific criteria regarding the eligibility of applicants and the type of projects they support*
- *application and project implementation timelines generally apply*
- *many funding agencies require matched funding to be provided by the applicant*
- *funding is limited and competition for available funds is strong*
- *some funding is only available for specific stages in a project's development.*

ArtsInfo, produced by the Commonwealth Department of Communication, Information Technology and the Arts, is a database of information about prizes, scholarships and grants in all areas of the arts in Australia.

Website www.artsinfo.net.au

Arts SA is the State Government's arts funding and advisory body. See Resources pages this section.

The **Australia Council** is the Federal Government's arts funding and advisory body with financial support offered across a range of categories.

Chief Executive Officer, Australia Council
372 Elizabeth Street
SURRY HILLS NSW 2010

Telephone (02) 9215 9000
Free Call 1800 226 912
Facsimile (02) 9215 9111
Email mail@ozco.gov.au
Website www.ozco.gov.au

Country Arts SA is the principal provider of arts information and advice to regional South Australians through a range of programs, including community cultural development funding. See Resources pages this section for contact details.

Cultural Sector Grants and Services

Database is a national database of organisations that provide grants for cultural sector practitioners compiled by the Commonwealth Department of Communications, Information Technology and the Arts.

Website cultureandrecreation.gov.au/grants/

Gordon Darling Foundation provides funding specifically for the purpose of assisting public institutions to promote innovative projects in the visual arts in Australia.

The Gordon Darling Foundation
PO Box 7496
St Kilda Rd Post Office
MELBOURNE VIC 8004

Telephone (03) 9820 3168
Facsimile (03) 9866 3107
Email gdarling@vic.bigpond.net.au

GrantsLINK is a comprehensive directory of grants for community projects drawn from the many Commonwealth grant programs that are available.

Free call 1800 026 222
Website www.grantslink.gov.au

The **History Trust of SA's Community History Fund** encourages and supports Councils and eligible community organisations to research, publish and preserve aspects of South Australia's social and community history. Project grants of up to \$1000 are available to support community history initiatives.

Chief Executive, History Trust of SA
Torrens Parade Ground, Victoria Drive
ADELAIDE SA 5000

Telephone (08) 8203 9888
Facsimile (08) 8203 9883
Email staff@history.sa.gov.au
Website www.history.sa.gov.au

The Myer Foundation supports projects that resolve problems and address issues that make a positive measurable difference to society through five focus areas, including the arts and humanities.

The Myer Foundation
55 Collins Street
MELBOURNE VIC 3000

Telephone (03) 9207 3040
Facsimile (03) 9207 3070
Email enquiries@myerfoundation.org.au
Website www.myerfoundation.org.au

The Ian Potter Foundation aims to nurture excellence and diversity in cultural activities. Its **arts program** funding objectives encourage talented young people by supporting major cultural institutions and organisations in Australia. They also support the linking of education and the arts with particular reference to extending cultural opportunities to regional centres, and encouraging the development of arts programs at a local level.

The Ian Potter Foundation
Level 3, 111 Collins Street
MELBOURNE VIC 3000

Telephone (03) 9650 3188
Facsimile (03) 9650 7986
Email admin@ianpotter.org.au
Website www.ianpotter.org.au

Philanthropy Australia Inc. is the national membership organisation for grantmaking trusts and foundations in Australia. Over 130 members annually distribute tens of millions of dollars to the community, in the areas of education, arts, welfare, health and medical research.

Philanthropy Australia National Office
Level 10, 530 Collins Street
MELBOURNE VIC 3000

Telephone (03) 9620 0200
Free Call 1800 334 165
Facsimile (03) 9620 0199
Email pa@philanthropy.org.au
Website www.philanthropy.org.au

South Australian Council of Social Services Inc. (SACOSS), the peak body for social services in South Australia, has produced *The Grants Book 6th Edition CD*, which includes information on writing successful funding submissions and example submissions. The CD is available through SACOSS for a fee.

Executive Director, SACOSS
1st Floor, Torrens Building
Tarndanyangga
220 Victoria Square
ADELAIDE SA 5000

Telephone (08) 8226 4111
Facsimile (08) 8226 4144
Email sacoss@sacoss.org.au
Website www.sacoss.org.au

APPENDIX 1: ARTIST'S BRIEFING PAPER – EXAMPLE

The following example artist's briefing paper is provided as a reference point when a brief for a public art project is being developed. Not all briefs will be as detailed or contain as many considerations. The attachments referred to within the brief are not included, but indicate the type of information that will inform and affect the development of the artwork and thus should be provided to the artist.

When writing the brief, the artistic interpretation and creative input should be left open and not be overly prescriptive. However, the information needs to be sufficient to ensure that Council's objectives are met and that the concept does not conflict with practical and non-negotiable issues that have an impact on what is achievable.

This example has been compiled from a number of existing project briefs, but names have been omitted and titles of organisations changed to render it fictitious.

THE CITY COUNCIL OF UTOPIA	UTOPIA PARK ARTWORK
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1 BACKGROUND

1.1. Commissioning agent

The City Council of Utopia (CCU), in partnership with ABC Developers, proposes to commission a significant public artwork for Utopia Park within the newly developed housing estate at Paradise.

Paradise is situated 5 kilometres north of the central business district of Utopia. It is a new community covering more than 500 hectares, and once completed will include a town centre, with a range of shopping and recreation facilities; a school, catering from reception to year 12; and approximately 2800 houses. It is anticipated that in excess of 6000 residents will live within the development area.

Currently many young families live in the new estate, and as residences are completed it is anticipated that the demographic mix will include older families and retirees.

Paradise complements the CCU's commitment to the creation of sustainable environments. The very latest technologies and design philosophies will be incorporated to allow energy efficiency and water recycling, and increased pedestrian movement and bicycle use will be encouraged.

The CCU will care for and maintain public artwork once completed.

The Government Arts Authority's Public Art Program has assisted in the formulation of the brief for this significant public art opportunity.

1.2 Project partner

ABC Developers, through its involvement in the development of housing and retail facilities in Paradise, has committed funds to the public art project. It is recognised that the inclusion of a significant artwork within Utopia Park will provide a sense of place within this new development. Further, the opportunity for the artists involved in the project to engage with community members provides for their issues and concerns to be reflected.

The commissioning is consistent with the developer's commitment to allocate a percentage of development expenditure to public artworks, and this is the first in a series of artist-designed works to be included within the estate as the building works are undertaken over the next three years.

2 SITE FOR THE COMMISSION

2.1 Site characteristics

Utopia Park is a slightly undulating irregular-shaped reserve of approximately 2 hectares, situated adjacent to the Paradise town centre. Streets, with associated footpaths and bicycle tracks, that connect the residential areas to the town centre, form the boundary to the park on three sides. Housing backs on to the park along the western boundary.

The park, while currently in a very natural state, will be developed and landscaped to allow for informal passive recreation as well as more dynamic sporting activity. It will also be accessed by the local reception to year seven school, supplementing its outdoor space. Further, as the CCU proposes to use the area for events and gatherings, it is desirable that the artwork does not impact on the planned open space, as shown on the attached site plan and landscaping design. There is also the need for the artwork to be conceived with consideration of the views across the park to the proposed temporary stage location, indicated on the plans, and to ensure that the open vista is maintained.

While the streets surrounding the park will carry local vehicles, it is anticipated that the town centre and associated facilities and events will become a focal point for people from beyond the immediate housing development area, which will increase the traffic volume considerably. In response, the shopping complex will incorporate an underground carpark for 600 vehicles.

The proposed artwork will need to respond to the dramatic backdrop of the hills, visible to the east. This view contrasts sharply with the surrounds to the west as the land gently slopes away revealing the extent of the recently completed housing. The surrounding views, vistas and elevations need to be taken into account in determining the site for the artwork.

See Attachment 1: Site Plan and Landscaping Design.

See Attachment 2: Aerial Photograph.

See Attachment 3: Survey of Existing Trees.

2.2 Parks and Reserves Management Strategy

The CCU has a Parks and Reserves Management Strategy that provides additional background material, and details a framework for coordinated management of the parks and reserves within the broader city. The strategy proposes the inclusion of well-designed sculpture and temporary and permanent art installations, which will be achieved through the realisation of this significant project.

The environmental and recreational landscapes of the parks and reserves within the city are highly valued by the citizens of Utopia and visitors to the state, and the proposed work should enhance this park and its recreational use.

It is further stated within the Parks and Reserves Management Strategy that any new development within parks and reserves will need to respond with sensitivity to their surroundings and incorporate high-quality design and materials. Artists should bear this in mind when developing their proposals.

The Parks and Reserves Management Strategy calls for a comprehensive lighting strategy, which is being developed. The Lighting Strategy aims to guide the future design and management of lighting in the city and identifies the lighting of roads along park parameters as a key consideration. Some broad principles for lighting these areas are being identified. It is anticipated that the draft Lighting Strategy will be available for the artists selected to undertake the concept development stage of this commission.

As part of the urban design approach throughout the Paradise development area, a recreation route is being developed to ensure a cohesive connection of pathways between parks, shops and facilities and residential areas.

See Attachment 4: City of Utopia, Policies, Plans and Strategies.

2.3 Indigenous significance

The proposed general location for the artwork is identified in *A report on the Indigenous cultural significance of the Utopia flats region*, and descriptions extracted from this report, in relation to the Paradise development site, are attached.

See Attachment 5: Extracts Relating to the Paradise Development Site.

See Attachment 1: Site Plan and Landscaping Design.

While the report makes no specific references to the proposed park location, artists are encouraged to undertake appropriate consultation to ensure the artwork concept is developed with sensitivity to the area and associated heritage issues. Artists are encouraged to meet with the CCU's Indigenous arts officer who can help identify appropriate contacts and a consultation strategy in relation to their specific concept proposals. It needs to be recognised that Indigenous people have an historical association with the proposed general location.

2.4 Limitations and restrictions

Many established trees are located within the park, including a number close to the footpath on the northern park boundary, classified as significant under the Significant Tree Legislation. Additional newer plantings along the road verges within the general location of the proposed artwork are predominately Australian native species. Existing established trees, indicated on the site plan, cannot be removed or affected by the artwork.

See Attachment 1: Site Plan and Landscaping Design.

If regarded as crucial to the realisation of the artistic concept, there is the potential to discuss the removal of one or two smaller trees; however, this would need to be approached with great sensitivity. The condition and size of the trees in question would affect a decision regarding their removal, and this should be discussed initially with the chief horticulturalist. See Contacts, Section 8. The removal of significant trees will not be possible.

The CCU is committed to ensuring pedestrian access to the artwork is available to everyone, and artwork proposals must comply with the *Disability Discrimination Act 1992*, which can be accessed on the website. See Contacts, Section 8.

2.5 Water and power

Vehicle access to specific areas within the park, as indicated on the attached plans, needs to remain clear and unobstructed. Water will be available within the proposed general location. Low-wattage power, that is, the supply for street lighting, is the only power available, and the street lighting plan cannot be altered as part of the artwork proposal.

Any requirements for water and power services should be discussed initially with the manager of services. See Contacts, Section 8. The issue of providing power to the site for lighting is a potential cost area for which the CCU may provide in-kind support. This should also be discussed with the manager of services.

Given that power will be installed for lighting, barbecue facilities and the temporary stage area, there is the potential to include any electrical requirements associated with the artwork within the broader park development electrical contract, if the artwork commission is advanced in accordance with the proposed project timeline.

2.6 Grounds maintenance

The artist will need to avoid the requirement for high maintenance lawn mowing around the artwork itself, should the proposed work be sited within the grassed area. If possible and appropriate to the concept, the fabrication of a hard surface around the base of the artwork should be considered. A ride-on mower will be used to maintain the site and artists need to ensure that this can still be achieved with the artwork in situ.

2.7 Specific site

The site for the proposed artwork within the park area will need to be identified by the selected artists commissioned to undertake design proposals, and they need to be aware that further considerations and restrictions may apply to specific sites.

While the park is under the control of the CCU, the conditions outlined in the government's *Traffic and operational standards guidelines* will need to be considered if the site selected is in an area where these guidelines apply.

See Attachment 5: Traffic and Operational Standards Guidelines

Artists will need to discuss any issues relevant to their selected site and proposed artwork with the advisory panel during the design proposal development stage. First contact in this instance is with the CCU's manager of services.

2.8 Government Transport Authority's restrictions

Limitations and restrictions are detailed within the guidelines for Artwork in Road Reserves, and need to be observed by the artist.

See Attachment 5: Traffic and Operational Standards Guidelines

Artworks need to be designed and located so as not to adversely affect the safety of transport users, including pedestrians, motorists and cyclists. The artwork should not pose a significant distraction or a physical obstruction to traffic and pedestrian movement or to the sightlines of road users. Any questions relating to these issues should be directed in the first instance to the Government Transport Authority's manager of operations.

3 THE WORK OF ART

3.1 Concept

The work will contribute to the overall design of Utopia Park and will provide an enduring signifier of the joint venture partners' commitment to high-quality urban realm development and the creation of special places and spaces within the development.

The artwork will:

- be a prominent and highly visible stand-alone work of high artistic quality
- potentially form a welcoming gateway to the park from the town centre.

The Council is keen for artists to exercise artistic expression and freedom on this project; however, the work will need to explore and refer to the themes specified for Paradise by the CCU and the developer, in particular, the environment, communication, heritage and access.

The artists will need to work within the restrictions and parameters imposed by the site selected, some of which are detailed in the previous section of this brief. (See: Site for the Commission.) However, artists selected to develop concepts will need to discuss their preliminary ideas with relevant members of the project advisory panel before developing final proposals.

In realising the project, the CCU looks to deliver maximum benefits to the successful artist. It also regards as highly desirable the involvement of local fabrication and installation industries, where relevant. The public will benefit through the realisation of this high-profile project of cultural significance.

The CCU, in its public art policy, states that the public realm will speak of the city's creativity through a diversity of quality public artworks that engage, please or challenge the viewer.

3.2 Target audience

- visitors to and residents of the city and town-centre location
- park users, including school students, residents and visitors
- road users, including regular commuters, local residents and cyclists
- pedestrians

3.3 Ambience of the work

The work will:

- reference the development themes and reflect a sense of celebration, however, this is not to say that the work cannot be serious or contemplative
- create a welcoming landmark
- be viewed from a distance and by those driving towards, and past, the site

- be visually appropriate and relevant to the selected site
- be of a scale relevant to the site and in keeping with the other project requirements
- be viewed in closer proximity by pedestrians, cyclists and users of the park
- be easily accessed by those using wheel chairs
- be viewed day and night (lighting is to be included within the project budget).

See Attachment 6: Paradise Development Themes

The work may:

- be located in any appropriate location within the park
- comprise a number of elements as long as it meets other project requirements
- include smaller lead-up interventions to signal the stand-alone work, but the budget implications for the stand-alone component would need to be considered.

3.4 Materials

The work will:

- be made of the most durable, robust, high-quality, low-maintenance materials available
- withstand the potential build up of pollutants
- be easily cleaned to remove dirt and general grime
- meet all relevant safety standards and avoid dangerous protrusions and sharp edges
- require minimal ongoing maintenance.

3.5 Practical considerations

The work will:

- comply with issues identified within the guidelines for Artwork in Road Reserves
- comply with all relevant Australian Standards and building codes
- be treated with an anti-graffiti coating, depending on the nature of the material used
- need to consider long-term maintenance requirements and costs, and apply ecologically sustainable development (ESD) principles if it is to rely on power
- be a lasting addition to the significant public art assets within the city.

See Attachment 5: Traffic and Operational Standards Guidelines

Depending on the selected site, the artist may choose to consider planting and landscaping as an element of the proposal. The use of new technologies may also be explored.

4 STAKEHOLDER CONSULTATION

Significant consultation has been undertaken in the development of this brief and the views and concerns of various groups are reflected within the requirements of the artwork project and the concept design for the park. While it is not a specific requirement of this project brief for consultation to be undertaken by the artist, the Paradise community reference group would be pleased to meet with the artists engaged to develop concepts, to provide additional feedback regarding their vision for the project. See Contacts, Section 8.

The community reference group represents one stakeholder group, and should consultation be pursued with them it is recommended that broader consultation be undertaken to include the

school, Council staff and town centre business operators, together with any other parties identified. Given that the community is still in its infancy, with many buildings incomplete and tenants yet to move in, it is difficult to identify a broader cross section of those who will make up the future community and become users of the park.

5 BUDGET

The total available project budget is \$100,000 (GST exclusive), of which \$10,000 is available as in-kind support from the CCU. Additional in-kind support may be negotiated through the developer and the associated contractors working on the site, the possible extent of which cannot be determined until the specific concept is selected and the nature and timing of the required support known. However, there may be the potential to negotiate assistance for site preparation, electrical cabling and trenching, and with the installation of footings and the artwork itself.

Until the concept is selected and the potential for additional in-kind support is negotiated, the artist should assume that the budget of \$100,000 would need to include all costs associated with the design development, fabrication, lighting and installation of the work. Such costs may include materials, engineering, lighting, site preparation and restoration, equipment hire, transportation and artist's fees. The total cash allocation available for the project is \$90,000 and, in the first instance, artists should prepare their preliminary budget based on this sum.

The \$10,000 committed by the CCU as in-kind support will be made available towards the site preparation and installation of the work. Artists are encouraged to speak to the CCU's manager of services to determine appropriate items for incorporation within their budget.

An additional sum will be allocated through the Council's budget on an annual basis for the ongoing operation and maintenance of the work.

The CCU will provide and pay for a plaque acknowledging the artist, commissioner, project partners and project. This plaque could incorporate interpretive information; alternatively, another plaque featuring this information could be placed with the work, at the expense of the CCU, and will be developed in negotiation with the cultural development manager.

It should be assumed at this stage that the total available budget is the only allocation available towards the fabrication and realisation of the project.

6 PROJECT ADVISORY PANEL

6.1 Project advisory panel

CCU elected member
CCU cultural development manager
ABC Developers, manager urban planning
ABC Developers, project manager
Government Transport Authority, operations manager
Government Arts Authority, public art manager
Government Arts Authority, Public Art Committee representative and arts practitioner
Paradise Art Gallery representative

Executive services to committee
CCU cultural development assistant

6.2 Roles of parties in the project

The project advisory panel has been responsible for the development of the project to date. Committee members will be available to provide advice regarding specific concept design development issues relevant to their expertise. Other roles are:

- The project advisory panel will select artists to undertake the design proposal stage. Members of the panel are aware of the issues relevant to their particular organisation in relation to the installation of a permanent public artwork.
- The project advisory panel will assess the concepts and recommend to the city manager, for endorsement, the successful artist to undertake the commission.
- Council staff will also assess the recommended design proposal in relation to practical issues, such as risk management and public safety
- Council will engage the successful artist, through a contract with Council, to develop and fabricate the recommended design proposal. The contract will clearly outline the responsibilities of all parties during the fabrication and installation of the work.

7 COMMISSIONING PROCESS AND TIMELINE

7.1 Commissioning process – overview

Advertising and direct mail: artists invited to submit expressions of interest in the project.

Expressions of interest – project approach: will be assessed by the project advisory panel. Up to three artists will be shortlisted.

Shortlisted artists – site briefing: the three selected artists, or artists' teams will be briefed at the artwork site, on 3 September 2006, and engaged to develop design proposals.

Design proposal preparation: design proposal fees of \$3000 will be paid to each of the three selected artists/teams for the preparation of design proposals. Eight weeks is available for design preparation.

Design proposal presentation: the selected artists will be required to present their design proposals to the project advisory panel on 2 November 2006.

Design proposal approval: the advisory panel will select a concept and forward a recommendation to the city manager for endorsement. Once endorsed, relevant members of the panel and Council staff will undertake risk and asset assessment.

Design development: once relevant approvals are secured the successful artist will be engaged to develop their design, to resolve the budget and ensure the successful proposal meets all safety, engineering and other Council requirements.

Design development approval: the work resulting from the design development stage will be approved by the advisory panel. Formal approval from Council will then be obtained.

Commission Agreement: the artist will then be engaged, through a commissioning agreement with the Council, to produce and install the work.

See Attachment 7: Proposed Time Schedule

7.2 Expressions of interest

Expressions of interest shall be forwarded to the cultural development manager, City Council of Utopia, by 8 August 2006. See Contacts, Section 8.

Expressions of interest shall include:

- a written response to the site and the artist's brief
- curriculum vitae (CV)
- maximum of 10 slides of relevant work
- slide list – indicate materials, dimension, location, commissioner, collaborative partners.

Please note that concepts are not being called for at this stage.

7.3 Expressions of interest – assessment criteria

- artistic merit as evidenced in the visual material provided
- demonstrated ability to work on significant projects within timelines and budget
- previous relevant experience in the public realm
- ability to develop concepts and communicate ideas
- demonstrated ability to create work that engages with a broad public
- availability to work within the project timeline
- demonstrated ability to work on permanent and durable work
- experience with materials of relevance to the required project outcome.

7.5 Design proposal preparation

The three shortlisted artists/teams will be engaged to develop a design proposal. Each team, or artist shortlisted as an individual applicant will be paid a \$3000 fee (3 X \$3000 fees). Eight weeks will be allocated to the design proposal development. The three artists will be required to present their proposals to the project advisory panel on 2 November 2006.

The design proposal will comprise:

- a model of the proposed work, together with drawings and elevations, as necessary, to convey the concept. This work is to be presented in a professional and artistic manner
- a site plan showing the location of the proposed artwork
- a written concept paper
- design development, fabrication and installation timeline and an indication of who will fabricate the work and an outline of fabrication contractors and supply relationships
- a proposed budget for the design development stage and an indicative project implementation budget, including contingencies, artist's fees, agent's fees, travel and associated expenditure, delivery and installation expenditure
- an indication of the preferred approach to project management should the proposal be commissioned, including the approach to payment and administration of funds

- an indication of any known ongoing maintenance requirements associated with the proposal. A comprehensive maintenance schedule will be required from the artist commissioned to fabricate the project.

The successful proposal will need to be certified, during the design development stage, by a structural engineer, for material and structural strength. It is necessary that preliminary discussions with qualified engineers take place during the design proposal stage. All parties need to be satisfied that the proposal is achievable within the budget available.

Concept papers and other relevant support material considered should be provided to all members of the advisory panel at the time of the design proposal presentation. All work presented is to be of a high professional and artistic quality that clearly conveys the design.

7.5 Design proposal – assessment criteria

Assessment of the design proposals will consider the aesthetic, conceptual and technical expertise demonstrated in the proposed work.

Consideration will be given to:

- the artistic merit of the proposed concept
- the way in which the project meets the various requirements of the briefing paper, including its appropriateness in terms of scale and material
- the ability of the artwork to communicate its concept and underpinnings
- the proposed budget and timeline
- aesthetic response to the site and the brief
- conceptual response to the site and the brief
- response to any stakeholder consultation and feedback
- public safety and risk management issues
- maintenance issues
- robustness and durability.

Artists must be able to undertake the design proposal stage of the project within the timeline specified, and be available to undertake the design development and fabrication of the work once the relevant approvals are secured.

8 CONTACTS

Cultural development manager, CCU

Address	Phone	Fax	Email
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Chief horticulturalist, CCU

Address	Phone	Fax	Email
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Indigenous arts officer, CCU

Address	Phone	Fax	Email
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Public art manager. Government Arts Authority

Address	Phone	Fax	Email
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Project manager, ABC Developers

Address	Phone	Fax	Email
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Manager of services, CCU

Address Phone Fax Email

Chair, Paradise Community Reference Group

Address Phone Fax Email

Manager operations, Government Transport Authority

Address Phone Fax Email

Relevant website addresses for additional guidelines and standards

APPENDIX 4: CHECKLIST FOR ARTISTS INVOLVED IN PUBLIC ART COMMISSIONS

Public art projects may involve diverse parties and it is important that each party understands the roles and responsibilities of all those participating.

The professional status and role of the artist needs to be recognised and defined and, in turn, the artist needs to ensure that they conduct their business in a professional manner. Generally, the role of the artist would be outlined within the artist's brief for the commission. This role may be further negotiated and defined, as the subsequent design development and project commissioning stages are resolved.

The following checklist is intended as a guide for artists. It raises a number of potential considerations to be addressed before making the commitment to undertake a public art project. It is not definitive and is meant as a starting point only. The commissioning Council may also find it useful when considering and developing a project.

Contractual arrangements

Generally, a public art commission is undertaken by entering into staged contractual arrangements covering concept design, design development and commission implementation.

Initially, a Concept Design Agreement between the Council (the commissioner) and the artist is entered into, engaging the artist to prepare a concept for a prescribed fee.

If the design proposal is to be advanced, an agreement to develop the concept is signed. This may be an extension of the Concept Design Agreement (Appendix 2), which makes provision for the design development, or it could be a separate but related and consistent agreement. During design development, the artist is required to resolve specified issues or further develop the concept and prepare a detailed budget. The material prepared at this stage, including the budget and proposed implementation timeline, forms part of the subsequent Work of Art Commission Agreement (Appendix 3).

The Work of Art Commission Agreement engages the artist to fabricate, and possibly install, the work.

A contract is legally binding therefore parties need to be aware of what they are agreeing to and the potential implications.

It is acceptable to negotiate terms and conditions within a contract. The commissioning Council may have limited experience working with artists and if they are new to public art commissioning there may be some indeterminate issues.

The Arts Law Centre of Australia, based in Sydney, may be able to help with preliminary contractual advice, and can be contacted on (02) 9356 2566. Their website is <http://www.artslaw.com.au>

The National Association for the Visual Arts Ltd has published *The code of practice for the Australian visual arts and craft sector*, which contains information relevant to the commissioning process, including contracts, and can be viewed at <http://www.visualarts.net.au>

Contractual commitments

It is essential that all the implications of the contract be understood, which may require legal advice. Some issues that may need consideration include:

TIME

- Is the timeline for the design stage realistic and achievable?
- Is the proposed timeline for the fabrication and installation realistic and achievable?
- Will any penalties be imposed if the project is not completed within the timeline?
- Are there any issues that will impact on availability to participate/deliver?
- Are there external factors that may impact on the timeline – holidays, industry down time?
- What will be the impact if subcontractors do not meet deadlines?

PROJECT BRIEF/PERSON SPECIFICATION

- Is the brief clear about all aspects of the project – the objectives, outcomes, roles of all parties and the terms and conditions under which the project will be advanced?
- What is the role of the artist in the project? Is it clearly defined? What skills are required?
- Does the artist have all of the skills and abilities to undertake the project? Is there provision to buy in the additional necessary skills?
- How complex are the administration aspects of the project? Has sufficient time been allocated?
- Is the artist well matched as a project participant, given the skills and outcome required?

BUDGET

- What fees are paid to the artist during the various stages of the project?
- Is it clear what items need to be included within the total available project budget?
- Is the proposed budget sufficient to achieve the requirements of the brief?
- Is the commissioner flexible as to how the budget is broken down or has a fixed fee for the artist's fee component been imposed?
- Is the artist obliged, through prior arrangement, to contribute a proportion of the budget to an agent or gallery? Is this affordable within the demands on the available budget?
- Is there any in-kind support available for any stage of the project, especially site preparation and installation? If so, is this advice in writing and does it form part of the contract?
- Is the proposed schedule of payment appropriate? Are the upfront funds sufficient for materials to be purchased and to support the artist while undertaking the commission?
- Is a warranty period applicable? Will funds be retained during this period? What percentage of the budget is proposed for this purpose?

PROJECT MANAGEMENT

- How will the budget and financial aspects of the project be managed?
- How will the administrative aspects be undertaken and delivered?
- Are the skills of another party needed to assist with some aspects of project management?
- Has an accurate implementation schedule been prepared? What external factors will influence it, such as the timing and delivery of work by others.

INSURANCE COSTS

- Has responsibility for the various insurance covers that may be required been clarified? (For example, risk of loss or damage, public liability, professional indemnity and Workcover.)
- Has responsibility for insurance been established? (For example, materials, work in progress, transportation and installation – until practical completion and handover, at

which point the responsibilities are generally transferred from the artist to the Council.)
Has this been outlined in the contract? Are the relevant insurance arrangements and indemnities covered by installation and fabrication contractors?

REMOVAL OF THE WORK FROM DISPLAY

- For how long does the commissioner agree to display the work in situ?
- Should the work of art be reviewed after an agreed period of time?
- Is there a clause in the contract addressing the circumstances to allow for a work to be moved, relocated or de-accessioned if, for example, a building is being redeveloped or an outdoor location is being altered, which would compromise the work and the artist's intent?
- Who should be the contact if the commissioner needs to negotiate the removal of a work of art from the public realm – the artist, gallery representative, other organisation?

See Contract Considerations, page 24.

See Appendix 5: Checklist for Artists Making an Expression of Interest.

See Appendix 6: Budget Preparation Checklist.

APPENDIX 5: CHECKLIST FOR ARTISTS MAKING AN EXPRESSION OF INTEREST

If responding to an advertisement seeking an expression of interest in a public art project, contact should be made with the nominated person to clarify the following:

- Is there an expression of interest document or an artist briefing paper to respond to?
- What is required as a submission?
- What is the commissioner looking for in an artist? (For example, skills in a particular media, project management skills, community consultation experience, design and fabrication ability, a collaborative team approach, past experience, working methodology, artistic profile.)
- How is the shortlisting and artist selection to be undertaken?
- Who is on the advisory panel, what organisations are they from, what are their interests in the project?
- What is the timeline for making an expression of interest?

If submitting an expression of interest ensure you provide what is asked for considering:

- What is the scope of the project?
- What is the role of the artist? What skills and experience are required?
- Are the selection criteria outlined in the brief?
- Is the artist's work and approach suitable for this project?
- What are the Council's needs regarding the outcomes of the project?
- What is the timeline for participating in and completing the project?
- Is the artist available during the proposed time?

If an artist/design team is required, team partners should be carefully selected so that broad and diverse skills are brought to the project:

- Do team members bring the skills necessary to undertake the project?
- How do their skills complement those of other participants?
- Can they present coherently if invited to an interview?
- Will they benefit and strengthen the application?
- Can the team work together?

Preparing an expression of interest

The Council commissioning the work will be determining the relevance of the artist's previous work, experience, approach and understanding. Generally, concepts and design ideas are not required at the expression of interest stage, so a developed proposal or ideas should not be included. Ensure that the response includes all of the information requested considering:

- Has the expression of interest been developed and presented in a professional manner?
- If copies of the submission are to be made available to the advisory panel members, is it in an easy to copy format? Alternatively, has the number of copies required been confirmed and provided?
- If examples of past work are requested, have images relevant to the project been selected and are they of a high quality?
- Has a list to accompany images been provided containing relevant details, including the names of any collaborative partners?

Generally, a written expression of interest response will address:

- an understanding of the issues relating to the site and the project
- how the work will be undertaken, including experience with different materials
- relevance of past work to this particular project
- the artist selection criteria
- the proposed approach to be taken.

The expression of interest requirements

Expression of interest requirements vary, but generally the following will be required:

- CV (or abridged CV) – with a limited number of pages
- relevant images – limited in number, well-labelled, with an accompanying image list
- a brief response to the project opportunity – including a proposed approach to the work.

Ideas or concepts are rarely requested from artists unless a fee is proposed. Serious consideration should be given before forwarding concepts and ideas to a potential commissioner. In such instances it is important to ascertain that intellectual property will be protected, that the process has integrity and ideas are treated confidentially.

In assessing an expression of interest, Council will need to be convinced that the artist is capable of undertaking the project on time and within budget. Staff and elected members may need to be persuaded that the issues and ramifications of working in the public arena, in relation to materials, safety, indemnity and scale, are understood.

Some members of the project advisory panel may have limited experience working with artists. They may be unaware, for example, of the skills, understanding and approach that an artist will bring to the project. The material contained within the expression of interest should convince the advisory panel members not only of the value of an artist's involvement, but also the value and skills that would be brought to the project. Generally, an artist or curator would be on the advisory panel, and this representative would be aware of artists' work and be able to present additional information.

APPENDIX 6: BUDGET PREPARATION CHECKLIST

The following indicative guide has been produced to help those involved in public art commissions consider all of the potential components of a public art project budget. There may be other items to factor into a particular budget. Similarly, some items listed will not be relevant to every project. The artist will be responsible for providing some items while the commissioner will pay for other elements.

Material costs

- Have all materials, including disposable items, been costed?
- Are there any requirements to use existing or recycled materials?
- Is there any in-kind support for materials or services?

Equipment hire

- Is there any need to hire equipment for the fabrication of the work?
- Will equipment be needed to transport components of the work during fabrication or the completed work?
- Is equipment needed for site preparation and installation?

Labour component

- Has the artist's time been accounted for? (For example, client liaison, research, sourcing materials, meetings, telephone calls, administration, accounting, site visits, travel, project management, reporting.)
- Has the cost of assistants during fabrication and installation been taken into account?
- Have labour costs for outsourced fabrication been allowed for?

Cost of expert advice or service from other professionals

- If it is necessary to engage consultants, has this been costed and included? (For example, quantity surveyors, architects, industrial designers, interior designers, consulting engineers, structural engineers, lighting specialists, electrical engineers, landscape architects, legal representatives, conservators, photographers, community consultation specialists.)
- Has advice that may be required from experienced public art practitioners, educators or fabricators been costed and included?
- Is the Council able to provide professional advice as in-kind support?

Installation expenses

- Have fees for items such as permits, development application or training levy been considered?
- Has the cost been considered for any assistants or specialist labour component? (For example, transportation, site preparation, footings, mountings, fixing, anti-graffiti finishes, sealers, equipment hire [digging equipment, power generator, temporary lighting, portable toilet], security on installation site [fencing hire, security guard], liaison with appropriate authorities [permits].)
- Is there in-kind support available for any installation-related expenditure?
- Who is responsible for the plaque? (For example, designing, organising, payment, installation and acknowledgment.)

Lighting

- Is lighting a required or desired component of the project?
- Will lighting need to be funded from within the artwork budget?
- If lighting is required, have all of the aspects been considered? (For example, expert lighting design advice, materials, fittings, infrastructure, site preparation, trenching and cabling, and installation.)

Overheads

- Has the cost of overheads been considered? (For example, insurance, studio rent, use of equipment, photography, travel, telephone, computer, transportation of materials and artwork, power.)
- Is there potential for any support from the Council for any of these elements?

Progress payments

Often payments are staged with a negotiated sum paid at the commencement of fabrication, a further sum paid during construction and a similar amount paid upon installation of the work. A smaller amount is often, but not always, held for a negotiated time as a warranty sum. These amounts are generally negotiated and relate to the cost of the materials as a proportion of the total project budget, the duration of the fabrication period and the amount being spent by the artist on services provided by others, together with the extent of the artist's hands-on involvement in the fabrication.

A payment breakdown may consist of three staged payments of 30 per cent of the total budget, with the remaining 10 per cent held for a negotiated warranty period upon project completion. Alternatively, and depending on the cost of materials needed at the outset for fabrication, a greater percentage of the total budget may be paid in advance.

Note: Negotiated payments should be agreed to cover costs accrued in specific stages. A significant advance payment may be necessary to enable the artist to purchase materials to commence fabrication. This is standard practice in public art projects.

Contingencies

It is advisable to allow a contingency sum within the budget, which is usually 10 per cent of the total project budget. If unspent, the contingency reverts to the artist.

There may be any number of unforeseen circumstances that impact on the budget.

Often budgets are indicative only, as fabricators and engineers will not cost elements precisely until the job is confirmed. A contingency sum can help with the shortfall should quotes exceed the amount initially estimated.

Additionally, potential fee and material cost increases may be incurred if significant time lapses between the preparation of the budget and the completion of the project.

Also consider:

- Are there likely to be any delays on site necessitating the storage of the artwork component? If so, at what arrangement, and whose cost?

- Is there the potential for cost blowouts or for unforeseen items not included in the budget, or are quotes firm?

Fees

The artist's fee is over and above the labour component of the project budget. Gallery or agent's fees may be required due to a prior arrangement that obliges payment of a proportion of income earned through projects undertaken.