

Policy

Public Art

Objective

This policy is to provide an administrative framework for public art commissions, maintenance and management of all aspects of public art across the City of Armadale.

Scope

This policy applies to City staff and external organisations looking to establish new artworks, maintain or decommission existing public artworks across the City. Public art is diverse in nature and it is recognised that different approaches are often required depending on the artwork's purpose, expected life and the budget commitment.

Policy Definitions and Terms

Public Art: For the purposes of this policy, 'public art' is defined as artworks in public places or areas of private property that are open or visible to the public and designed/created by an artist.

This includes any visual or multi-disciplinary art forms comprising a range of media including tangible sculpture to intangible/ephemeral works, painting, crafts, film and video, sound, light, or performance. It is not limited to site, and can include any location where the public can access an artwork outdoors. This can include parks, pavements, building facades, bridges, bodies of water, natural environment and other locations.

Public art can include (but is not limited to):

- The artistic treatment of functional infrastructure such as seating, bike racks, fountains, playground equipment and light posts which are unique
- Murals and mosaics covering external walls, ceilings, floors and walkways
- Sculptures, free-standing or incorporated to other facilities

For purposes of policy clarity, the following is NOT considered public art:

- Reproductions of original artworks by mechanical or other means (however, limited editions controlled by the artist, or original prints, cast sculpture, photographs, etc., may be included)
- Decorative, ornamental or functional elements of construction that are designed by an architect or other design consultants engaged by an architect, unless the City has provided prior agreement to in accordance with the commissioning guidelines outlined in this document

- Those elements generally considered to be components of the landscape architectural design, vegetative materials, pool(s), paths, benches, receptacles, fixtures, planters, etc., which are designed by the architect, landscape architect or other design professional (other than an artist) engaged by the primary designer or developer. Walls, bases, footings, pools, lighting or other architectural elements on or in which the artworks are placed or affixed, or mechanical elements and utilities needed to activate the artwork
- Art objects which are mass produced, ordered from a catalogue, or of a standard design, such as playground sculpture or fountains
- Directional or other functional elements, such as signing, business logos or names related to the development or building owner, colour coding, maps
- Statues, representations of historical figures or historical plaques, unless part of a larger artwork designed by a professional artist where the work illuminates historical facts and deeds significant to the community
- Purchase of existing artworks without the selection process, as provided for in the commissioning guidelines outlined in this document.

Artist: For the purpose of this policy, an artist can be defined as someone who meets at least two of the following categories:

- A person who has had work purchased by major public and private collections, including (but not limited to) the Art Gallery of Western Australia, any of the university collections, Local or State Governments
- A person who has a proven track record and regularly earns income from arts related activities, such as selling artwork or undertaking public art commissions
- A history of exhibiting their artwork at reputable art organisations that sell the work of professional artists ie galleries
- Possess a university degree or minimum three year full time TAFE Diploma in visual arts, or when relevant, a qualification in other art forms such as multi-media

Policy

1. Introduction

The City of Armadale recognises the contribution of public art in creating vibrant and attractive places and is committed to the incorporation of stimulating and relevant public art that represents and enriches the character and identity of local communities.

2. Objectives

The objectives for public art within the City of Armadale are:

- A. To provide new public art within the City through City funded projects and private development.
- B. To promote excellence, creativity and innovation in the delivery of public art, which enables the public amenity of public spaces.

- C. To provide opportunities for a wide variety of artistic outcomes, including permanent, temporary and mural artworks, that engage and interact with the community.
- D. To contribute to and enhance the sense of community identity and increase cultural tourism.

3. Key Priorities

- ***Instil Local Pride:*** High quality art outcomes that are relevant to the local community, yet are also inspiring to a visiting audience should encourage a sense of community pride.
- ***Grow Local Arts and Culture:*** Public art should help local artists thrive and flourish in Armadale and it should tell local stories contributing to a strong local culture.
- ***Community Vibrancy and Engagement:*** Where appropriate public art should follow good community consultation and engagement practices, to encourage a sense of community ownership, knowledge and intergenerational exchange. The outcomes should be entertaining and engaging.
- ***Sustainable Economy:*** Public art should contribute to a cultural tourism offering in Armadale. It should assist in building business relationships for a more attractive and economically viable City.

4. Key Themes

The four key themes distilled from the research and community engagement phases of the 2016 Public Art Strategy continue to remain relevant today. They will be used to plan public art projects that are relevant to Armadale, by drawing on one or more of the unique Armadale narratives that flow from each theme noted below. These will be the basis for public art briefs developed by the City of Armadale and others delivering public art across the City.

Natural Place: Armadale is a place of great natural beauty. With its forest-covered hills, beautiful rivers and waterways, nature reserves, and scenic valleys, it is home to many kinds of stunning flora and fauna and is considered a wildflower hotspot. Throughout Armadale’s many important bushland parks and reserves are hundreds of plant species, some of which are “declared rare and priority flora species.” Located on the Darling Scarp, Armadale is affected by the strong easterly winds and bush fire risk that characterise the Perth Hills region. The Scarp also has important geological significance, which gave rise to the Armadale brickworks in the 20th century.

Vibrant Community: Armadale has a highly engaged, multifaceted and multicultural community. The City’s estimated resident population forecast for 2023 is approximately 103,000 with 36.1% of residents born overseas. Aboriginal or Torres Strait Islander people comprise 3% of the City’s population compared to 2% for Greater Perth. The City is also one of the fastest growing local government areas in Western Australia and in the country and with its population forecast to reach 148,346 by 2041.

Community engagement campaigns conducted over the years indicates that community safety, a sense of connection with others and the natural environment are important priorities for the Armadale community. The community comprises a wide range of socio-economic backgrounds, family structures and over 150 community groups.

There is an opportunity for arts and cultural activities to tell positive stories of community spirit as there are many inspiring stories to tell. Armadale has a highly active and talented creative community, with a rich culture and focus on artistic production. Positive stories of community spirit in the face of challenges and adversity abound, including historic settler tales, through to the regrowth and volunteering spirit associated with the significant bush fires of 2011.

History & Heritage: The City of Armadale takes great pride in its history and cultural heritage. Through the City's webpage, as well as through the institutions in the Minnowarra Historic Precinct, such as the Minnowarra History House Museum, public artists and other cultural workers can obtain a rich tapestry of information on the history and heritage of Armadale. The area now known as the City of Armadale was originally exclusively occupied by the Noongar people, and there is still a strong Noongar community presence in Armadale today. The Noongar people were very connected to the land. Their survival depended on a thorough understanding of the environment and the plants and creatures in it. This information has been passed down to Noongar elders of today, making them valuable sources of cultural knowledge.

With the arrival of Europeans to Western Australia the Swan River Colony was created in 1829 and the town of Kelmscott was established as an army barrack. Kelmscott was proclaimed a town site in 1830, making it one of the oldest towns in the state. The district prospered in the early days as a centre for timber cutting, orchards, dairies, market gardens and brickmaking works. The official opening of the railway line from Perth to Bunbury in 1893 accelerated the development of Armadale and Kelmscott, and by the end of the 1920's the significant roadways that connect Armadale began to be established; the area remains an important transport hub today.

During the early 1900s, planting of orchards grew at an increasing rate in Roleystone and Karragullen. This was a time of Italian migration into the district. The following decades saw unprecedented population growth for the region. Whole new areas of housing appeared, with many of the residents being British immigrants. By 1970 major urban development was taking place on the slopes of the Darling Scarp. In 1985 Armadale was granted City status. From the deep and rich history of Armadale's Aboriginal people, the fascinating tales from early settler life, the significance of the first settlement in Kelmscott, the important military, industrial and transport stories, Armadale's rich history provides much inspiration for story telling through public art.

Urban/Rural Gateway: The City of Armadale is recognised as a strategic regional centre servicing urban and semi-rural communities. Straddling the cross-over between the Perth coastal plain and the Darling Scarp, Armadale comprises a unique mix of urban development, forested hills and agricultural lands.

The City is a vital regional centre for Perth's expanding south-east corridor, and an important connection to the rural areas further east. It is a semi-rural retreat and hinterland; a quick getaway destination for Perth residents. Armadale is the site of important rail and road intersections. The intersection of Armadale Road with South Western and Albany Highways is an important landmark, not only for motorists travelling south/southeast, but also because of its historic significance as the location of Armadale's historic hotel precinct. Its strategic location at these gateway arterial routes, close to Perth, but linked to rural areas, has led to Armadale establishing itself as a modern urban hub and a major metropolitan shopping, commercial and service centre. Increasing development and building activity continues in the newer western suburbs, which are the focus of intense residential and infrastructure development, with new schools, shopping and recreation facilities. Residential growth is supported by an expanding commercial/industrial precinct, with increased business and employment opportunities adding to the positive regional economic outlook.

5. Artwork Plaques

In line with Australian Copyright Law, a plaque is to be developed for each public artwork. These plaques are to be consistent in format and include the following information:

- The title of the artwork (most prominent text)
- The artist's name
- The year the artwork was commissioned
- The name of the commissioner and/or logo eg. City of Armadale
- Details of any partner organisations or funding bodies (if required).

In some instances the artist statement may also be appropriate to include on the plaque to assist in interpretation of the artwork.

6. Commissioning Guidelines for City Funded Public Artwork

6.1 Types of Commissions

Type	Description	Anticipated Funding Source	Process Requirements	Estimated Budget Per Artwork	Anticipated Lifespan	Community Consultation
Medium to Long Term Public Art	Considered permanent public artworks, these are works that have high value and can be in various forms such as murals, sculpture or digital works.	Public Art Reserve Fund and/or Public Art Budget	Direction from Council of location, budget and theme/Request for Quote/ /Registration of Interest, Public Art Assessment Panel, Memo to Councillors	>\$50,000	>10 years	Limited or information only
Community Public Art	Artwork that is created with the involvement of community members or groups, such as local residents or school students. Community art is usually produced through a collaboration project between a qualified artist and the community group.	Program Funding	Basic Registration of Interest or Direct Invite, Manager Approval, Memo to Councillors	<\$50,000	5-10 years	Consultation, co-design and/or installation
Temporary Public Art	Artwork designed to be installed for a short-time such as seasonal programming, artworks from natural fibres or chalk	Program Funding	Basic Registration of Interest or Direct Invite, Department approval if required, inclusion in Information Bulletin.	>\$5,000	<1 year	Various

All contracting of artists must also follow the requirements outlined in the Procurement Policy.

6.2 Artist Brief

When the City of Armadale is seeking to shortlist artists for a project, artists are invited to submit a Request for Quote (RFQ) or a Registration of Interest (ROI) in response to the artist brief. The request will be made either directly to appropriate artists, or through public promotion such as advertising or social media depending on the size, scale and objective of project.

The artist brief will be prepared following consultation with appropriate stakeholders and will provide the following, which is not intended to dictate the actual design of the finished artwork, but leave sufficient flexibility for artistic interpretation and creative response. The information and level of detail provided as well as the submission requirements will be relevant to the scale of the project.

Background

Provide artists with a brief overview of the City's expectations for the project such as the following:

- Overview of the City and context of this artwork within this
- Project background
- Location, including any permissions required to install art on private or public land
- Estimated timing
- Allocated budget (this could be a budget range or left open for quotes if appropriate)
- Process for ROI (include shortlist information and assessment criteria and process).

Artist Selection Criteria

The artist will be required to submit the following as part of the ROI:

- CV, including qualifications, and information addressing the City's definition of Artist
- Three examples of previous work, including photo, location, budget and one referee per project
- Written response outlining approach to the artwork brief
- Evidence of relevant insurances such as Public Liability.

The Arts and Events Team are to be engaged in all City commissioned public art projects, to provide input and recommendations throughout the process and cross reference alignment with other public art across the City.

Following the ROI deadline, artists are shortlisted by City officers with the top three prepared for approval.

6.3 Public Art Approvals

Type	Approval Requirement	Est. Approval Timeline
Medium to Long Term Public Art	The approval process commences with Council providing direction on the location, budget and theme of the art work. Public Art Assessment Panel (PAAP) to be provided a report on the applicants, shortlisting process and recommended applicants for further consideration. Once the Panel agrees on shortlisted candidates the artists are contracted to develop a concept design and present to the Panel. The Panel will rate applicants and finalise successful applicant. Councillors will be advised by a Memo. The PAAP can refer the decision to Council, if they feel further input is required.	3 months
Community Public Art	Following the community engagement the artist finalises the concept design and submits it to the contracting City officer with a statement outlining the consultation process and outcomes and the local relevance of the work. This is sent to the Arts and Events Team for input and presented to the Manager of the relevant Department for final approval. A Councillor memo will then be distributed.	<1 month
Temporary Public Art	The approval requirement will be determined within the Department commissioning the work and will be relevant to the anticipated life of the artwork, for example chalk drawings on a pavement won't require pre-approval, however they will need to be monitored at the time of application. Bush trail art however may have concepts submitted and be approved by City officers delivering the project.	<2 weeks

On rare occasions a high end mural project (medium to long term public art) may be commissioned by the City which attracts national and international artists at a reduced cost for the compromise of providing artists maximum creative control. An example is the ReDiscover Urban Arts Trail in the Armadale city centre. These works may be commissioned by the City with prior approval of the artists' brief, summary of proposed artists and project plan from Public Art Assessment Panel, with the understanding that final concept approval by the Panel will only be to ensure that the artwork is not offensive or detrimental to the local community. Final concepts will be provided to the Panel for approval either via email or a meeting.

Public Art Assessment Panel

The Public Art Assessment Panel will meet as required to assess and approve medium to long term public art proposals in accordance with the specifics of this Public Art Policy. The Panel have the authority to make decisions to approve or defer to the Committee for approval.

The Public Art Assessment Panel consists of:

- The Mayor or delegated elected member
- CEO or relevant City of Armadale Officer designated by the CEO
- Manager Community Development
- The City's Art Contractor commissioning the work (where applicable)
- The City's contracted Art Curator.

For medium to long term public artworks, each shortlisted artist will be commissioned to prepare a detailed visual concept of their proposal. They will then present this to representatives from the Public Art Assessment Panel.

The panel will assess against the criteria detailed in the original Artist Brief and in accordance with this Public Art Policy.

The Panel have the authority to make decision to approve the artist selection or defer to the Community Services Committee if the panel considers the artwork to have a significant visual impact on the public or judges the artwork likely to be contentious.

Once a preferred concept has been approved, the artist will enter into a formal written contract with the City of Armadale.

6.4 Concept Design

Once shortlisted, each artist will be recruited to prepare a concept design in response to the brief (which may be updated to provide additional information if necessary). Artists will usually be paid a pre-determined fee for further preparation of the concept and the associated presentation to the Public Art Assessment Panel.

The concept design submission must include all of the following that are relevant to the project:

- Details of the artist's qualifications, experience and suitability for the project (already submitted in the ROI process)
- Concept documentation; including research, concept development, and a detailed statement addressing compliance with the public art policy themes
- Visual concept plans of the artwork(s), including plans to scale, dimensions, materials, colours surface treatments, an indication of the relationship of the artwork to the site. This may be represented with a model or 3D graphic representation depending on the project and artist style
- Budget breakdown, including materials, artist fees, construction cost and installation costs;

- Identify anticipated planning approval/building licence and engineering certification requirements as appropriate with scale, nature and size of project
- A brief outline of the ongoing maintenance required (noting a detailed maintenance manual will be required for the successful artist).

6.5 Preparation, Installation and Handover Preparation

Public artworks may require government approvals such as a development approval, building approval and/or engineering certification. The artist will be responsible for liaising with the correct departments and obtaining the relevant local government approvals. The following documents will need to submit to the City's Building and Planning Departments to confirm what approvals are required:

- Site location plan to scale
- Detail concept design - scale drawings, including materials and finishes
- Structural drawings (if required) and associated approvals.

The artist creates or supervises the creation of the artwork. The City will in most cases require sign off at specified milestones outlined in the artist's contract and will pay staged payments against the milestones. Where appropriate progress updates and images are to be provided and may include a studio or site visit.

Installation and Handover

The artwork is to be finished and accepted before installation, once accepted the artist will arrange for the safe and legal installation of the work. The Artists is to provide a Risk Management Plan to demonstrate how appropriate health and safety legislation is being adhered to, ensuring a safe working environment during construction and installation.

The City will arrange for the installation of a plaque that acknowledges the artist, the title of the work and the year it was made.

Prior to the final handover the artist is required to provide details of the artwork for the City's public art register and a Maintenance Manual. Once these are received, the final payment is then made to the artist.

Details of the Artwork – Public Art Register

- Year artwork was made
- Title of artwork
- Artists statement relating to the artwork
- Name of artist, bio and contact information
- Details of any collaborators
- Materials utilised

Maintenance Manual

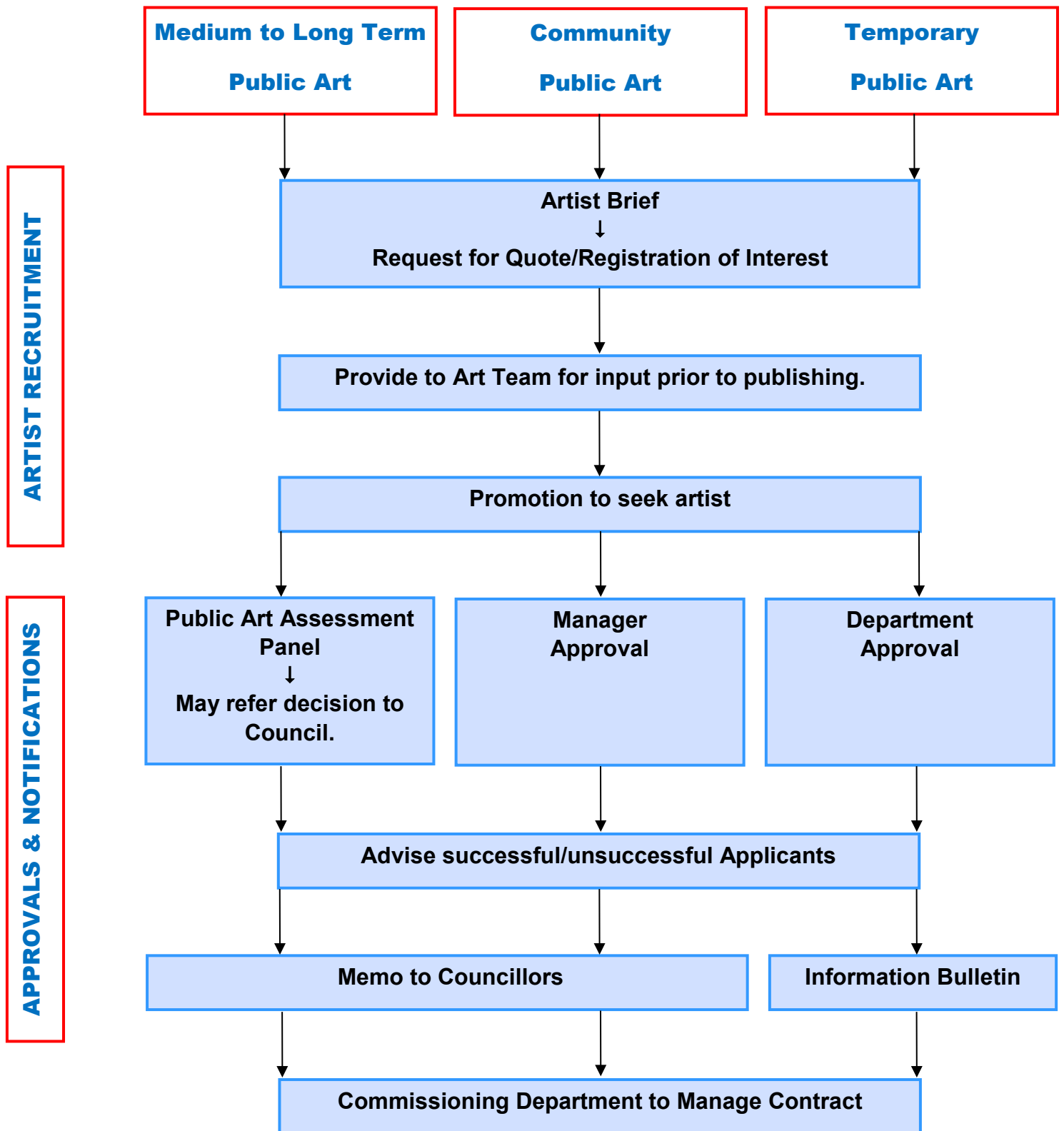
- The expected life span of the work
- Recommended maintenance schedule
- Details of materials used
- The method of construction and the fabricator and subcontractors details
- Electrical and mechanical systems installed
- Finishes to the surfaces such as formulae for patinations

- As installed drawings
- Photographs, documentation and evaluation of the process
- Estimate of maintenance and replacement costs.

6.6 Artwork launch

Depending on the size and scale of the project, a launch may be held to celebrate the final artwork, reinforcing the community engagement process, increasing profile of the work and demonstrating the City's respect and commitment to the artist and final artwork.

6.7 Commissioning Process Chart – City Funded Public Artwork



7. Commissioning Guidelines for Privately Funded Public Artwork as part of a Development Approval Condition Clearance Request (Percent for Public Art Submission).

In accordance with PLN 3.12 – Percent for Public Art Local Planning Policy, certain Development Applications will be conditioned to either provide a:

- a) Monetary contribution to the City for the future funding of public art; and/or,
- b) Install public art within the property.

Refer to PLN 3.12 for further information on which applications will be required to provide public art or a monetary contribution.

The following process's outlines what the requirements are in order to clear the percent for art conditions of Development Approval.

7.1 Engaging with the City of Armadale

Private developers or land owners are to utilise this Public Art Policy and the Percent for Public Art Local Planning Policy PLN 3.12 to guide them through the process of commissioning public art in Armadale in order to clear a percent for public art Development Approval condition.

It is recommended that the developer/land owner engage the City's Planning Department and Arts and Events Team prior to contracting an artist, to outline their proposed approach and the potential location of the public art work. At this stage they would email through the artist brief, the community consultation process and any other relevant details of the proposed development including the address, developer and the development approval details. The City's Planning Department will liaise with the Arts and Events Team to provide feedback to the developer/land owner on the proposal within 30 days.

7.2 Lodging a Percent for Public Art Submission

Where public art is proposed by a private developer on privately owned land, the Developer is to engage an appropriately qualified and experienced artist, as defined in this Policy, and lodge a Development Application Clearance request to the City's Planning Department containing the public art submission.

The Percent for Public Art Submission is to contain all the required information outlined in the Percent for Public Art submission form and checklist.

Planning Services will then refer the Public Art Submission to the Arts and Events Team to assess and advise Planning Services whether the submission satisfactorily clears the relevant Condition.

7.3 Percent for Public Art Submission Criteria

The public artwork by the private developer shall address Clause 4 of PLN 3.12, the Percent for Public Art Submission form and Checklist, in addition to the following criteria:

Themes

Commissioned artwork is to align with one of the four themes outlined in this policy. It is important that the local community benefits from the public art that is commissioned across the City, this can be by means of building awareness of local assets, capacity building, economic benefit or simply beautifying. The greater the community benefit the more favourably the project will be considered.

Construction Criteria

The design and materials must maximise the durability of the work and avoid risk by:

- Minimising the potential for damage, vandalism, weathering and abnormal wear and tear
- Not presenting a potential unacceptable risk of injury or potential unacceptable risk to personal safety
- Not posing a traffic or pedestrian hazard
- Not presenting maintenance difficulties
- Not being detrimental to the natural environment
- All materials used should be permanent, durable and requiring a low level of maintenance
- Mural artwork proposed will require the application of an anti-graffiti coating or address issues of graffiti prevention

Maintenance Criteria

A detailed maintenance guide is to be provided, as outlined in point 8. The maintenance period commences on the date for Practical Completion.

7.4 Approval Criteria and Process

The City will liaise with the Developer to achieve the best results for the public art project and the local community. The City will assess and provide feedback to the developer on the public art submission within 30 days of receiving the submission.

Once Communities Services is satisfied with the Percent for Public Art Submission, Planning Services will be notified and Planning Services will advise the developer that the relevant condition has been partially cleared. Full clearance can be provided when the public art work has been constructed. Refer to section 7.6 - practical completion below.

7.5 Building Permits

Public artworks may require building permits and/or engineering certification. The artist /developer will be responsible for liaising with the City's Building Department once the percent for public art submission condition has been cleared. The following documents will need to submit to the City's Building to confirm what approvals are required:

- Site location plan to scale
- Detail concept design - scale drawings, including materials and finishes
- Structural drawings (if required) and associated approvals.

7.6 Practical Completion Criteria

Upon reaching Practical Completion the developer/landowner is to install a commemorative plaque acknowledging the artist(s). The plaque is to be located close to the artwork and cite the title and date of the public artwork along with the artist's name.

In order to confirm that the artwork complies with the approved Percent for Public Art submission, the City's Arts Officer is to arrange an inspection of the completed artwork to be attended at least by the Artist/s, Major Events and Arts Coordinator, relevant Planning Officer, Developer and any other specialist required (depending on the artwork) at a time convenient to all parties.

Private Land

Following Practical Completion of public art on private land, the Developer is to:

- A. Carry out any remedial works noted during the Practical Completion inspection without delay
- B. Undertake the maintenance of the Artwork for the life of the overall development associated with the public artwork.

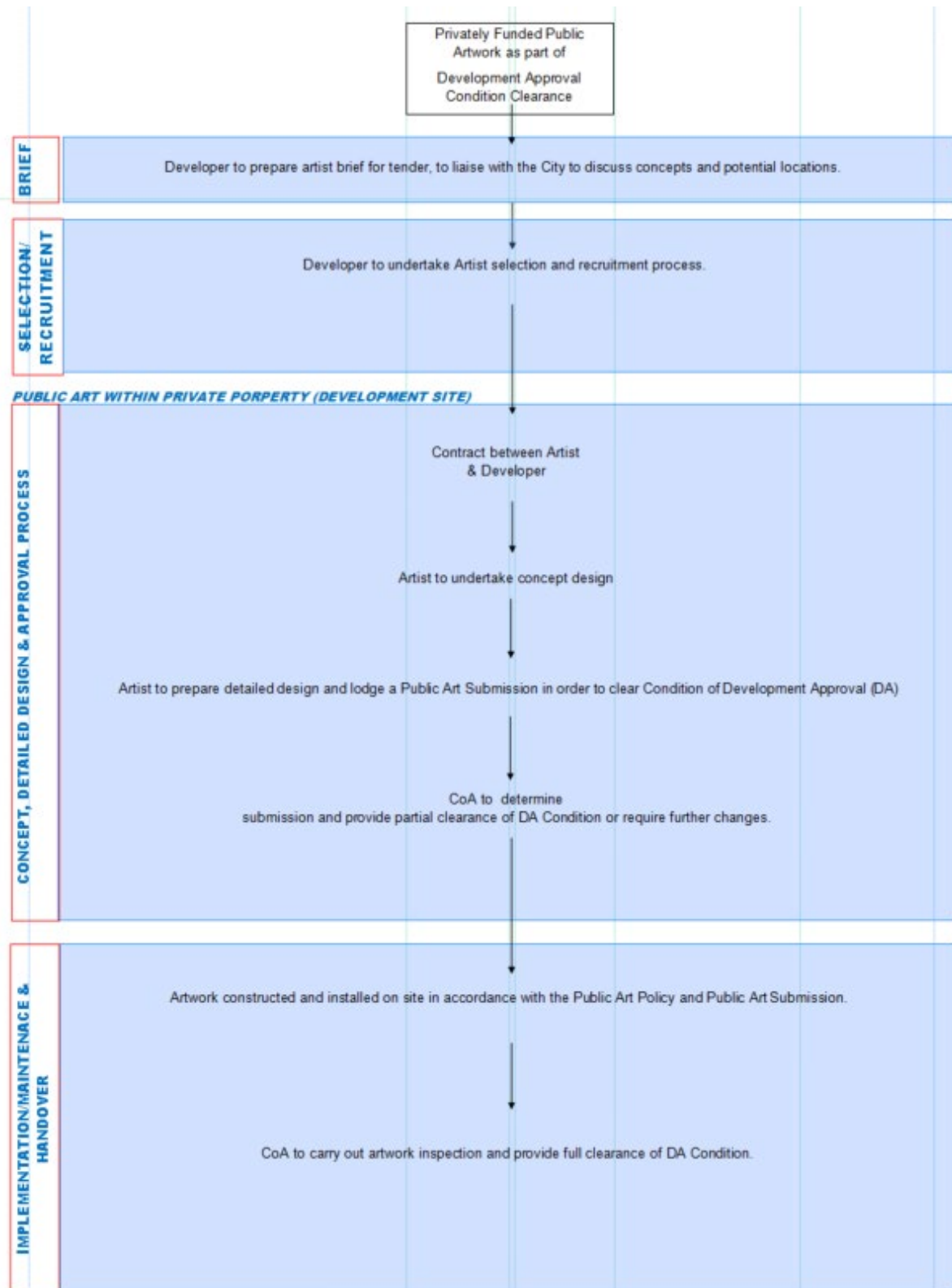
7.7 Monetary Contributions

Where monetary contributions is to be provided, as part of condition of Development Approval, the applicant is to complete and lodge the Percent for Public Art Form with the appropriate fees.

Planning Services is to:

- forward copy to cashiers and request notification when payment is made
- prepare a memo to finance (Template-CD/151666/18)
- prepare a Public Art reserve account information table (Template-CD/151661/18)
- send the table and memo, receipt details and a copy of the determination to Finance Services.

7.8 Commissioning Process Chart – Privately Funded Public Artwork (as part of DA Condition Approval)



8. Maintaining Public Artwork

The artist is to provide a detailed maintenance guide addressing:

- A. materials utilised including brands, colours, application details and safety sheets where relevant
- B. recommended maintenance and cleaning requirements including the proposed maintenance schedule and estimated annual cost
- C. recommended conservation approach and contractors, including estimated cost for replacement

It is industry best practice to give the artist the first option to undertake more intricate maintenance work. In the instances where the work is routine, such as mowing, buffing and cleaning, the current owner of the artwork would undertake the responsibility for completing this work.

The maintenance period commences on the date for Practical Completion.

Where public art is located on land managed by the City of Armadale, it is intended that the artwork become the property of the City. For artworks commissioned by the City this occurs immediately following handover by the artist. For privately commissioned artworks, which have also been accepted by the City, this will also be considered property of the City as per the contract. Public art that is located on private land will be maintained by landowners and not the City.

Maintenance reports will be adhered to as closely as is practicable to maintain the condition of the artwork.

9. Decommissioning Public Artworks

Considerations for decommissioning Public Art include:

- A. The site for which a site-integrated artwork was specifically created is structurally or otherwise altered and can no longer accommodate the work, or is made publicly inaccessible
- B. The site or art constitutes a threat to public safety
- C. The work is at the end of its intended life span
- D. Maintenance and repair obligations and costs have become excessive in relation to the value and age of the artwork
- E. There is irreparable damage through vandalism or decay
- F. There is a significant threat of damage of the work if left in its current location
- G. The work has become unsafe, or is affected by changes in health and safety regulations
- H. The site where the work is located is to be redeveloped or physically altered
- I. The work is no longer relevant or appropriate, and the commissioning party wishes to commission a new work for the site.

If the work is identified for decommissioning the City will conduct a formal review with the following guiding principles:

- A. Make reasonable attempt to advise the artist prior to any relocation, sale, alteration, or removal of an artwork
- B. The artist, owner, commissioners, maintenance contractors, and if appropriate professional assessors should be advised
- C. Where possible it is important to be sensitive to the views of the general public and any community groups who were involved in the original commission and to any other culturally sensitive matters relevant to the work
- D. The review should examine the artwork maintenance file, as well as any contractual agreements between the artist and the commissioning party regarding the maintenance or decommissioning of the work
- E. If immediate replacement is not available and the artwork was commissioned as a permanent piece, then all reasonable effort should be made to avoid permanent removal within the year of its installation
- F. The artwork is to be documented via photograph/video footage and the plaque to be preserved through History House

Applicable legislation

Act	Copyright Act 1968
Regulation	
Local law	
Policy	PLN 3.12 – Percent for Public Art Local Planning Policy

Delegation of Power

- NA

Link to Influencing Strategies or Plans

- City of Armadale Arts and Culture Strategy
- Percent for Art Policy
- Community Development Strategy 2021 – 2026

Link to Procedure

- NA

Other Implications

Financial/Budget Implications

- NA

Administrative Information

Adopted on	12 June 2023. Council recommendation C14/6/23
Reviewed or amended	
Responsible department	Community Development