



Wee Waa High School

Public Art Plan

New high school site at Wee Waa High School NSW.

02 4961 5888
www.SHAC.com.au

REVISION 06

PROJECT NO.

4576

SITE

105 - 107 Mitchell Street, Wee Waa NSW 2388

DATE

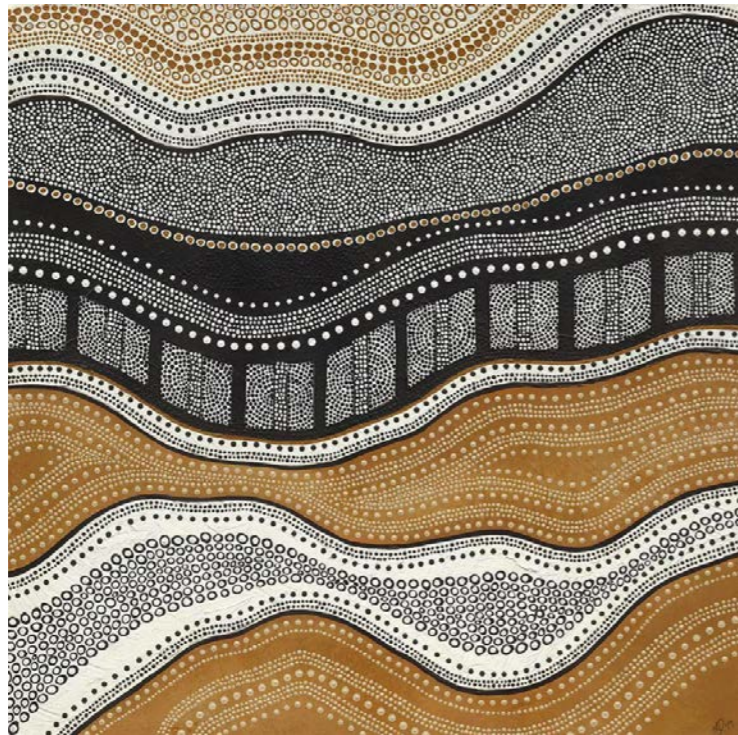
07.08.23

SHAC

Nominated Architect Justin Hamilton (6160) | ABN 32 131 584 846

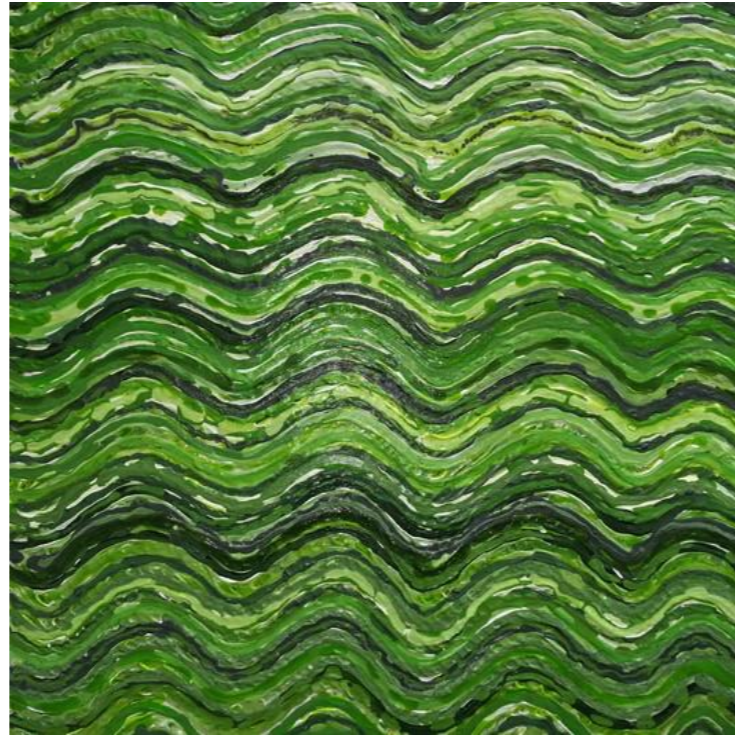
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"This piece is part of my Formation series. A series inspired by the formation of the land. It depicts layers of sand, stone, rock and coal. Each layer of the earth telling its own story, witnessing its own past present and future. The dotted lines pay tribute to my great, great grandfather, a proud Wiradjuri man who worked as a tracker. The lines represent his tracks and those of the generations before us on the same land. This style of painting is featured throughout most of my work connecting my art to my family and people."

Lauren Freestone; a contemporary Indigenous artist based in Newcastle.



"My creative work comes directly from what I observe in the world around me, especially when I am on country for cultural activities, sites work, bushwalking and fishing. I am greatly influenced by my family and community, and my Gamilaraay and Australian heritage, connection to Country and language. The connection between language and my creations is shown through my convention of using Gamilaraay titles for my works. This both educates others, expands my vocabulary and connects me to history (past, present and future)."

Brent Emerson - Dhurrulawaa; Dhurrulawaa (Gamilaraay for 'waterweed') a long rope like water plant. A stylised geometric representation of the long rope like water plant with a yellow flower.

Acknowledgement of Country

SHAC acknowledges the Traditional Custodians of the land, the Awabakal & Worimi people, upon which this document was created, as well as the land where this document now rests in your hands. We pay respect to Elders past, present and emerging, and we honour Australian Aboriginal and Torres Strait Islander peoples' unique cultural and spiritual relationships to place, and their rich contribution to our society. **To that end, all our work seeks to uphold the idea that if we care for Country, it will care for us.**

SHAC acknowledges the Gamilaraay and Kamilaroi peoples as the Traditional Custodians of the land we speak of within this document. We acknowledge their ancestors who defended, walked and managed this land, who have left a legacy of strong culture, wisdom and knowledge embedded within that we endeavour to respect and understand. We acknowledge their Elders who are the knowledge holders, teachers and pioneers. We endeavour to hold space for the Gamilaraay and Kamilaroi peoples to empower the existing and future community who are our hope for a brighter and stronger future and who will be future leaders.

Public Art Plan

Introduction

A high quality public art strategy is envisaged for Wee Waa High School and its community. It is noted that Narrabri Shire Council do not have a published Public Art Strategy, however the project provides the opportunity to include public art as part of the Wee Waa High School project that raises awareness, shares knowledge, and instills pride in local histories, cultural diversities and talents through art conversation.

WHAT IS PUBLIC ART?

SHAC has adopted the City of Sydney's definition of 'public art', in the broadest sense as artistic works or activities accessible to the public. The work may be of a temporary or permanent nature. Public Art also includes the conceptual contribution of an artist, as a member of an integrated team to the design of public spaces and facilities.

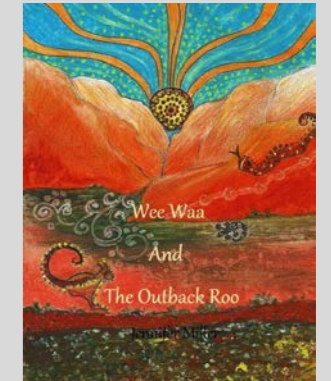
Public art is also informed by the site, where artists respond to the character, constraints and opportunities of the site. Public art is built from a conceptual framework, interacts with the audience/participant in a shared space, and contributes to the cultural voices in placemaking. The artworks are an integral part of their environment, through their relationships with the public spaces the built form, open playground, streets and audiences. They can stand alone, or function within the design of buildings, open spaces and landscaping and help to orient people's movements.

Public Art has been considered throughout the proposed campus, including stationary, engaging artworks and sculptures, as well as dynamic, performative arts, dance, song and community gatherings and events, as well as curriculum development for both staff and student participation.

To ensure the chosen artworks are enduring and relevant to Wee Waa High School, artists and artworks for consideration should demonstrate all, or a combination of, the following:

- Persons or Communities capable to create public artworks, or be provided with a contractor who can manufacture the artwork,
- Demonstrate relevance, innovation and originality connected to the locality, community and/or design motifs
- Significance and consideration of consultation with local indigenous community and receive approval of the artworks
- Be manufactured for timelessness and durability with a lifespan suitable for its application (for example 25 years for permanent works)

Public Art for Wee Waa High School must be chosen in consultation with Wee Waa High School students, staff, the community, and with deep consideration with to site, climate, history, landscape, patterns, layers, colours, and to also uphold the endeavours to connect the site's inhabitants to Country.



LEFT TO RIGHT: ARTIST/HERITAGE CONSERVATION OFFICER FROM THE OFFICE OF ENVIRONMENT & HERITAGE, STEPHEN BOOBY, ABORIGINAL EDUCATION OFFICER & STUDENTS AT WEE WAA HS: WEE WAA COMMUNITY ARTS & CULTURAL CENTRE OPENING NIGHT FLYER; & ARTISTS BELOW

Public Art Plan Context



PROJECT BACKGROUND

Students and staff were evacuated from the current Wee Waa High School site due to ongoing health issues in late 2020. Students are currently co-located within the town's primary school in an overcrowded site. A Ministerial announcement made on 3 June 2021 committed to the construction of a new High School at Wee Waa on existing Department of Education owned land, adjacent Crown land, as an urgent priority. The site is located on Mitchell Street/ Kamilari Highway and is legally described as Lot 1 DP577294, Lot 2 DP550633 and Lots 124-125 DP757125.

A new high school was scoped for development and delivery with a capacity of up to approximately 200 students, in a series of two-storey buildings with an Indigenous learning centre, sporting fields and associated civil and utilities works. The project also allows for future capacity for 300 students, subject to funding & service need.

LOCATION

Wee Waa is settled along the meandering Namoi River, bearing a history as unique and diverse as the area it encompasses.

In the 2016 Census, there were 2,080 people in Wee Waa and Aboriginal and/or Torres Strait Islander people made up 16.8% of the population. In Wee Waa 35.3% of people were attending an educational institution. The Index of Community Socio-Education Advantage valued Wee Waa High School at 870 compared to the state average of 1000, indicating there are issues of social disadvantage in Wee Waa.

The town currently has three primary schools, and one high school (subject high school currently co-located on Public School site). Dangar Park is located close to the proposed site and to the town's commercial centre. Narrabri is the closest major town to Wee Waa (42km), accessible by car or public bus via the Kamilari Highway. Narrabri is the nearest option for the Wee Waa community for most health care and tertiary education facilities such as TAFE.

BUILT AND NATURAL ENVIRONMENT CONSIDERATIONS

Wee Waa's rich, yet testing, history is reflected in the town's architecture, whereby buildings have been erected out of local necessity, climate, industry and environment. The proposed Wee Waa High School adopts elements of Australia's vernacular architecture found in the town including encasing verandas and overhangs, utilising both their spatial and performative qualities.

The rich history extends to the original custodians of the land, the Kamilaroi and Gamilaraay people. Colour pallets, totems, murals, artworks and native landscaping techniques will communicate the ingrained indigenous culture within both the town and school community through consultation and engagement.

Within the town's rural setting, the vast and encompassing farmlands render a seasonal colour palette. This seasonal spectrum of colour will be scattered throughout the school facades and circulation spaces, reflecting the context's cyclical nature.

LEFT TO RIGHT:
LOCAL CONTEXT; AERIAL IMAGE OF NAMOI RIVER; EXISTING SCHOOL TOTEM; LOCAL
INDUSTRY & AGRICULTURE; WWHS STUDENTS WITH SCHOOL LIVESTOCK; LOCAL CONTEXT
OF SWEEPING & END OF NAMOI RIVER & SURROUNDING FLOOD PLAINS

Public Art Plan

Guiding Principles & Strategic Intent



STAKEHOLDER INVOLVEMENT

Students, staff, community members, local artists, Wee Waa Community Arts & Cultural Centre, Gamilaraay, Kamilaroi, Gamilaroi & Gomeroi community and artists; those representative of equity, diversity and inclusion and who are engaged with and collaborate on the artistic vision for the school & campus.

RELEVANCE

The Public Art collection across the site should appeal to a diverse range of audiences including all age groups, interests, ethnicities and background. The collection needs to also be relevant to the school. It will aim to enhance a sense of place and Wee Waa locality/landscape, to create and enhance a sense of place and community.

APPROACH TO INDIGENOUS ENGAGEMENT

The Aboriginal meaning of Wee Waa is "Fire for Roasting" from the language of the Kamilaroi people. With the Kamilaroi peoples' enduring connection with the land and their deep understanding of the natural environment, they are known as one of Australia's largest Aboriginal First Nations.

The project will engage with Indigenous community members, staff and students, and organisations from the outset of the project. The engagement will be genuine, with clear inputs and deliverables discussed in an open and honest forum. A record of these meetings will be maintained by the Project Group.

SHAC acknowledges the Gamilaraay and Kamilaroi people as the traditional custodians of this land. We pay respect to the Elders both past, present and emerging, and we honour Australian Aboriginal and Torres Strait Islander peoples' unique cultural and spiritual relationships to place and their rich contribution to society. To that end, the project is to uphold the idea that if we care for Country, it will care for us.

Connection with Country is emphasised throughout the design process. User Group workshops and meetings with Wee Waa High School's Aboriginal Education Officer (AEO), have discussed the following approaches:

Wayfinding and Signage: 'Belong' is to be a key word ingrained into the culture of the school, facilitating close knit social clan engagement and visibility. The way-finding and welcome signs include native language linked to food sources, with Acknowledgement of Country signage also included within the welcome signage for the site.

Totems and Murals: Totems play an integral role in Indigenous identity within the Kamilaroi nation. There are opportunities to utilise an existing funds Totem grant at the new school to incorporate totems and murals within or upon the buildings and surrounding landscape.

Teaching facilities: The existing school has a stand alone centre; 'Binaalbaa room', which will be re-established on the new site. The new Indigenous Cultural Centre is to include a "community circle/yarning circle" for sharing stories to reconnect the community and facility on the new site.

Landscape: Opportunities exist for expressing a cultural narrative with the project development, through identified spaces for interpretive artwork, planting, and expression of materiality. The local native grasses are used as part of a pre-colonial indigenous agriculture study. Native grass fields onsite can assist further research and development of application. Future visions to create a "Food Park" will unite local people from all walks of life with an interest in investigating and using native plant food species.

SUSTAINABILITY

Artworks will address environmental, cultural, economic and social sustainability. Artworks will consider composition, resource usage, processes and their underlying messages as a learning tool for students.

LEFT TO RIGHT:
LOCAL RURAL CONTEXT; WWHS STUDENTS; INDIGENOUS CULTURAL PROCESSES FOR LAND
MANAGEMENT; LOCAL URBAN CONTEXT; WWHS TEACHING STAFF IN CONSULTATION
WORKSHOPS

Coverage of Consent Conditions

As per State Significant Development Approval 21854025, issued on 12th October 2022, this document addresses the following consent conditions:

Evidence of Consultation

A9. Where conditions of this consent require consultation with an identified party, the Applicant must:	
(a) consult with the relevant party prior to submitting the subject document for information or approval; and	Pages 7 & 10
(b) provide details of the consultation undertaken including:	Pages 7 & 10
(i) the outcome of that consultation, matters resolved and unresolved; and	
(ii) details of any disagreement remaining between the party consulted and the Applicant and how the Applicant has addressed the matters not resolved.	N/A

Design and Landscaping Amendments

B3. Prior to the commencement of construction of buildings, the Applicant must submit evidence to the Certifier demonstrating that:	
(a) further consultation has been undertaken through the Connecting with Country consultation processes and with school and user groups and the local Aboriginal community regarding the architectural expression of façades and materials selection; and	Pages 7 & 10
(b) any amendments resulting from the above consultation at (a) have been incorporated into the design of the buildings and spaces and do not result in changes to building heights and setbacks.	Noted. No change to height or setback

Public Art Plan

D6. Prior to installation of artwork(s), the Applicant must submit to the Certifier a detailed Public Art Plan. The plan must include (but not limited to):	
(a) evidence of consultation with Council, the local Aboriginal and school community;	Pages 7 & 10
(b) consideration of the draft Public Art Strategy contained within the 'Concept Design Report Rev T', prepared by SHAC and dated May 2022;	Page 8
(c) evidence of Connecting to Country being embedded in the public art process;	Pages 3, 5, 8 & 10-17
(d) evidence of artist's engagement with the Designing with Country framework;	Pages 7, 10 & 12
(e) evidence of involvement of local Indigenous artists; and	Pages 12-14
(f) proposed methods of integration of the public art concepts developed by the selected artists into the school site / buildings / spaces.	Pages 3, 4, 5, 6 & 8

Public Art Plan

Existing Public Art

The existing WWHS site already has Public Art pieces which are intended to be reflected on the new proposed site.

Archibull

In 2019, the faculties of Agriculture & Art combined for the completion of a submission in the Archibull Prize, and took home 2nd prize. The submission intent was to maintain and enhance the passion for Agriculture, as well as progress learning in a different environment and collaboration.

The project, driven by staff and students, also engaged with the local community and business owners to capture the uniqueness of Wee Waa and the Namoi region. The proposed project includes a 'pride of place' for the 2019 Archibull at the main school entry.

School Showcase Evening

The WWHS community also stage a gala evening on a regular basis, as a showcase of the schools art, drama and music. As art for the evening, the students also provide catering, utilising their hospitality facilities onsite. The facilities provide don the new school site, will allow this even to continue within school grounds.

Story from Wee Waa News - September 3, 2019 by Ali Smith - journalist

The opening act was a special acknowledgement to Country by a talented group of students and was soon followed by 20 entertaining performances that displayed the school's variety of talents from dancing to singing as well as the technical skills required to put on such a high-quality, stage production.

"I am always impressed with students who step out of their comfort zone and perform in front of people. Often they find that once they do it once - they will want to do it over and over again," said Mr Vella (*WWHS music teacher*).

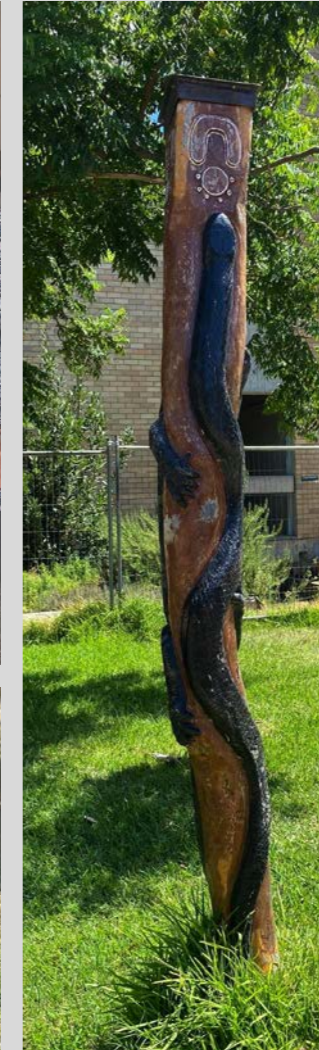
"Performing gives the students a chance to show their talents to their parents, friends and community members in a format that is outside of the regular classroom experiences," said Mr Vella.

Mr Vella said one of the highlights of the night was seeing all the students work together to prepare the event.

"It really was a whole school effort," he said.

"And the community support was fantastic, without the support of the community members we would not have the chance to provide such a well-rounded and big show.

"A massive thank you to all the students, staff and community members involved in the preparation and organisation of the night."



LEFT TO RIGHT, TOP TO BOTTOM: WWHS STUDENTS & STAFF WITH ARCHIBULL SUBMISSION; INDIGENOUS CULTURAL TOTEMS & ARTWORK FROM PURCELL STREET SITE; WWHS STUDENTS ON STAGE FOR SHOWCASE EVENING

Public Art Plan

Masterplan Motifs



WATER

FUNDAMENTAL TO THE ANCIENT TOPOGRAPHY OF THE REGION, AND THE PREVAILING AGRICULTURAL INDUSTRIES.

Macro

The subject site is situated in the Namoi River Valley, a system which stretches westward from the Great Dividing Range to the extensive riverine floodplains of Wee Waa and beyond.

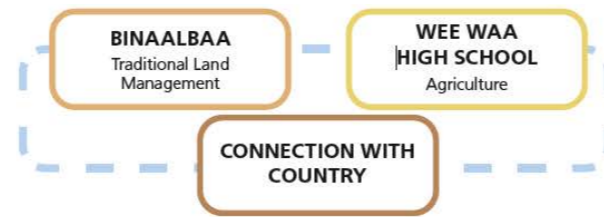
Micro

Within the township of Wee Waa, the site is located along the original overland flow path between the two key water sources of the area - Wee Waa Lagoon and the Namoi River.

Urban development and engineering solutions have significantly altered the pathway. The school presents an opportunity to reinstate the natural flow across the site through considerate landscape strategies, cleansing the land seasonally as part of the greater riverine system.

HARVEST

SUSTAINABLY CULTIVATING THE RIVER VALLEY HAS ENDURED AS A CULTURAL PRACTICE OF THE KAMILAROI FOR MILLENIA. THE REGION IS TODAY DEFINED BY MODERN AGRICULTURE PRODUCTION.



- Binaalbaa is a learning place within the school community, preserving the traditions of the Kamilaroi nation.
- Exploring the qualities of the many native grasses and their applications, is one example of Binaalbaa's focus on the ancient, sustainable land practices.
- Wee Waa High School with a focus on Agriculture, covers all aspects of commercial farming

GATHERING

FROM WHAT HAS BEEN PASSED DOWN THROUGH THE AGES, BY DEFINITION WEE WAA IS "PLACE FOR FIRE", "FIRE FOR ROASTING" "FIRE STICK" REFERRING TO THE AREA AS A CAMP SITE FOR THE LOCAL KAMILAROI - A PLACE OF GATHERING.

MACRO

The proposed school site is in the absolute centre of town - holding geographically and culturally significant within the community. Opposite the Primary School and the Town Park, the High School will complete the precinct where children gather to learn and play.

MICRO

It is crucial the building arrangement responds to the environmental constraints of the site, while promoting the underlying ethos of the school. The Aboriginal motif of the arc represents, in many variations, a wind break around a site, campfire, or meeting place.

By arranging the buildings in an arc like formation, they physically manifest the Aboriginal symbol of GATHERING - quite literally creating a meeting place that is oriented to open up to the north-east, and provide a buffer from the busy roadway to the south.

Public Art Plan

Site Selection

The Public Art Plan is driven by the schools physical, operational context and uniqueness as well as addressing key functional requirements identified during the architectural masterplan process. The areas identified included:

SITE: The positioning of the proposed school rests adjacent the existing eucalypt forest and native grass meadow, to promote a strong connection to the surrounding landscape. The overall site planning is an efficient use of the site that creates precincts that spatially arrange functions; Learning, Recreation & Wellbeing, and Active Sports Precincts, whilst limiting the impact on the existing grassland meadow.

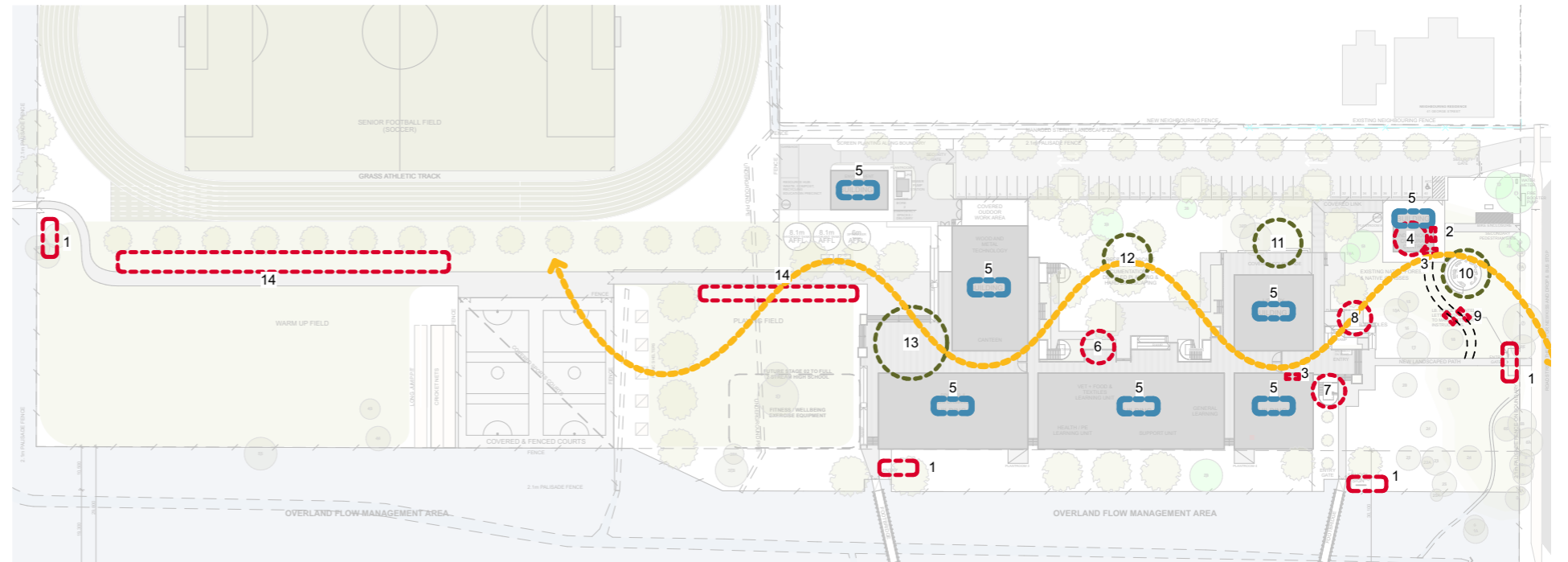
RELATIONSHIP: The adjacent Public School strengthens the town's core, creating a centralised location for education, student drop-off & pick-up, and addresses safety concerns along the Kamilaroi Highway by relocating the informal kiss & drop along this road with a dedicated zone along George Street, including bus bay, and upgrading pedestrian links. A direct link to Dangar Park creates an active green centre for recreation, sports & learning.

PALETTE: The chosen colour palette reflects the nearby Piliga forest, greys and glimpses of yellow wattle, the flight of the cockatoo and the native grasses in the sunlight. It creates a rhythm of colour and texture across the street facade to the Kamilaroi Highway, creating pride of place and street presence within the community.

ENTRY: The main school entry and administration is located along the residential George Street, away from the Kamilaroi Highway. This solution harmonises the need for an accessible and approachable entry forecourt for users, while mitigating the risks associated with sharing the road with large road trains and other heavy vehicles. Proposed public art at the entry reinforces the main entry and its prominent location ensures both vehicular and foot traffic engagement.

CIRCULATION: Adopting the Australian vernacular of the veranda, the architectural proposal utilises its performative and spatial qualities. Clear identifiable entry, circulation spines and an external street-scape of shared informal learning areas are formed, with multiple entry points from playground to reduce load. Additionally the veranda facilitates dance & music spaces for outdoor performances.

INDIGENOUS CULTURAL CENTRE: The Indigenous Cultural Centre; *Binaalbaa*, is a separate built form embedded in the landscape, proposed atop an earth mound to remain above the flood level but connected to the landscape, adjacent the Native Grass Meadow and a Community Circle. The Centre is accessible from the on site car park, along a landscaped path from the main entry gate from George Street or past the library from the main administration, accommodating a multitude of approaches to suit the end user. Proposed public art at the entry and within the building reinforces the cultural significance of the place in the landscape.



1. Incorporation of Indigenous motifs on school entry signs
2. Indigenous Centre - external artwork by local artist - to be detailed
3. Welcome/Acknowledgement of Country on main entry doors to administration & Indigenous Centre
4. Honour board, feature flooring (Tulladonna map) and local area artefacts housed within display cases.
5. Buildings named using local language
6. Local area totems located within courtyard space
7. Stair screen artwork reflecting local symbolism and food sources
8. Flagpoles with Indigenous flags included
9. Memorial walk for first AEO's at the school and in NSW
10. Yarning/community circle
11. Outdoor learning space off library
12. Main courtyard area with native planting
13. External performance space
14. Location for signage and wayfinding, including local language and stories
15. Archibull installation at main school entry

Public Art Plan

Stakeholder Identification



As outlined in NSW Government's Public Art Toolkit (Published 2022):

IDENTIFYING & ENGAGING STAKEHOLDERS

Stakeholders are the people, groups and organisations who are affected by or involved in public art. Integrating their engagement into the project maximises the benefits they have to offer. Some stakeholders will have a lot of influence over the project, some very little. How, when and how much stakeholder engagement depends on the group's level of interest and influence.

WHAT STAKEHOLDERS CAN OFFER

- Knowledge
- Support
- Resources

CREATING AN ENGAGEMENT PLAN

Identify and analyse stakeholders:

Rate stakeholders according to their levels of interest and influence.

Determine each stakeholder's level of involvement:

The level of engagement for stakeholders will be dependant on the hierarchy of stakeholders assessed in the previous step - higher ratings will have higher engagement.

Finalise communication / engagement plan

Lists of engagement methods include briefing notes, cabinet submissions, steering committees, advisory boards, online forums, workshops, formal and informal briefings, door knocking, surveys, etc.



Eveleigh Treehouse, Nell (with CaveUrban), 2019

FIRST NATIONS STAKEHOLDERS

It is important to engage the Aboriginal community as part of each project, providing clear project considerations, impacts, and opportunities.

The Engagement Plan should include community consultation with local Aboriginal artists and arts organisations, traditional custodians, local elders, and the Aboriginal Land Councils.

EXAMPLES OF PUBLIC ART STAKEHOLDERS

- Government Elected Representatives
- Government agencies
- Arts and Cultural Organisations
- Local Community
- Interest Groups
- Media

STAKEHOLDER CONSULTATION COMPLETED

The following groups and individual representatives have been consulted on the proposed Public Art associated with the Wee Waa High School project.

- WWHS staff
- WWHS students
- WWHS parents
- WWHS Executive
- Narrabri Shire Council
- Schools Infrastructure NSW
- LALC members & representatives
- WWHS Aboriginal Education Officers
- Lands Council
- AECG

Evidence of the consultation workshops and meetings undertaken with some of the above stakeholders is included on Page 10 of this plan.

Public Art Plan

Identified Opportunities



As referenced in SHAC Pty Ltd 'Concept Design Report - Rev T', the following opportunities for Public Art have been identified and now developed to be used as a basis for the scope of this Public Art Plan.

NATIVE PLANTING

The current landscape design includes the retention of existing strand of eucalypts in the forecourt, enhancement of native plantings across the site, and proposed maintenance of the native grass meadow. It is intended that these plants and grasses are a source of food, resource for learning opportunity for staff, students and the community that could be complemented by informative signage, native language, and inclusion within the school curriculum.

TOTEMS, MURALS & MOTIFS

Landscape and architectural elements that illustrate the importance of totems to the community, through murals, signage, motif designs in screens, carvings, journeys. The previous High School site had a number of artworks that reflected the local indigenous community and family totems and the style of the Local Aboriginal Land Council and wildlife. The proposed project works will include new totem representations for the site.

ART CELEBRATIONS

Highlighted areas for display of artwork have been included within the design of the new functional building, including an area for the schools Archibull, as well as gallery space in the library and Indigenous Cultural Centre. Display cabinets and art spaces have also been designed within the Administration Building and Library.

STORYTELLING THROUGH ART

Mural and motif designs will be used to depict local histories and stories, and celebrate culture. It was suggested during consultation with the school's Aboriginal Education Officer that mapping of Tulladunna, an Aboriginal reserve, was a distinctive and important motif that could be used as a basis for artwork.

STORYTELLING THROUGH DANCE AND PERFORMANCE

It is important to allow for and identify opportunities to celebrate artistic cultural performance, encouraging all ages to participate in the transfer of cultural practices and knowledge, embedded stories and narratives through language, song, movement, and enabling these performative art practices to be shared with the broader Wee Waa community. Teaching cultural skills to youths through Country.

INFORMATIVE SIGNAGE

Explanatory signage should accompany these design elements. It is intended that the signage will also incorporate Gamilaraay, Kamilaroi, Gamilaroi and Gomeroi language.

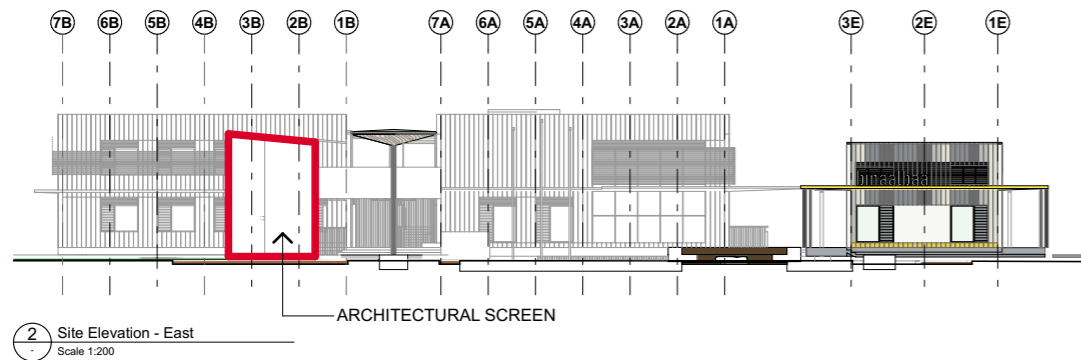
PERFORMATIVE ARTS, SONG & DANCE

Public art and activations consider not only the response to a site, but the inclusion of recurrent programs which activate the larger precinct. The proposed school includes outdoor play, learning and tiered learning areas, areas for outdoor stage and a central courtyard for further opportunities for outdoor workshops, performances and outdoor drama modules, which are dynamic, interactive, and adaptive to current interests and teachings.

LEFT TO RIGHT:
WEE WAA HIGH SCHOOL MURAL; WEE WAA HIGH SCHOOL TOTEM; WEE WAA HIGH SCHOOL MURAL; WWHS STUDENTS AT THE 2022 ABORIGINAL CULTURE & HERITAGE EVENT; WEE WAA SHOW

Public Art Plan

Identified Opportunities



ARCHITECTURAL SCREENING

There is allocation for public art on external screening to the forecourt and main entry foyer to the administration area. Through consultation with the School community, an opportunity to utilise previously completed student Indigenous Art was realised and is now reflected in the design of this area.

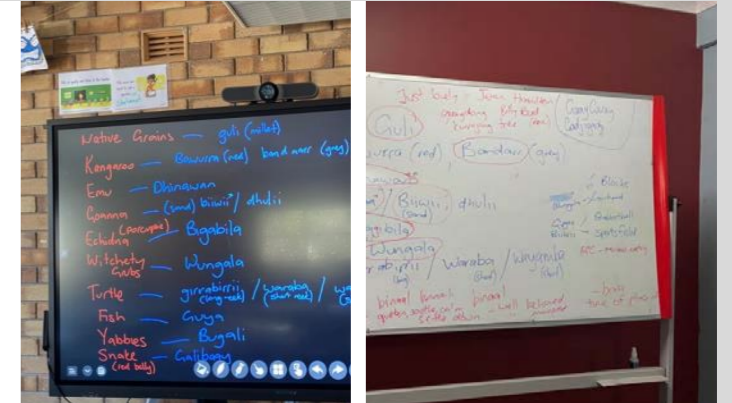
Further detail on the proposed screen is included on Page 15 of this report, with the current design reflected in the perspective to the right.

TOP TO RIGHT:
Elevation of permanent artwork integrated into the built environment; Wee Waa High School Architectural perspective including proposed architectural screen and the Binaalbaar Indigenous Cultural Screen;



Public Art Plan

Connecting with Country & Consultation



PRE-ENGAGEMENT WITH GOMEROI* COMMUNITIES 2021

In 2021, SHAC and SINSW engaged with the local community & stakeholders, to discuss the Connection with Country represented in the proposed design. This was achieved through three user group workshops and meeting with the WWHS Aboriginal Education Officer (AEO). SINSW previously met with the Local Aboriginal Land Council (LALC) on a monthly basis to ensure continued engagement and design collaboration.

Through the user group workshop, the following topics were emphasised:

- Wayfinding & Signage
- Totems & Murals
- Teaching Facilities and Curriculum Opportunities
- Landscape

*Gomerioi is used to describe the various identities of the local Aboriginal people in Wee Waa and surrounds. Individually, these Peoples may identify as Gomerioi, Gamilaraay or Kamilaraay.

WORKSHOP 01 - INTRODUCTION, THEMES & STORIES 30th & 31st March 2022

- Attendees:
- Aboriginal identifying students of WWHS
 - Wee Waa LALC board
 - Local Aboriginal Community members

We have been advised that Narrabri Shire Council were invited to these sessions, but did not attend.

The intent of the workshops was to share experiences of Gomerioi life in Wee Waa, to express opportunities for involvement in design themes of the project, and to enable the collaboration of themes in the workshops to follow.

The shared responses and dialogues would inform the embedding of Indigenous design into the development of the new High School as expressed by the local community.

- Outcomes:
- Facilitate a culturally safe environment for the sharing of local stories, hopes for the project and consolidate discussions into a draft of initial themes.

WORKSHOP 02 - CONNECTING WITH COUNTRY IDEAS 17th May & 30th May 2022

- Attendees:
- Aboriginal identifying students of WWHS (17/5)
 - Local Aboriginal Community members (17/5)
 - Wee Waa LALC board (30/5)

The design team presented pre-researched core themes of water, harvest and gathering for feedback, including a colour palette inspired by local Sawn Rocks, Mount Kaputar National Park, and the Piliga State Forest.

Local Aboriginal knowledge holders and community representatives suggested "food sources" as another core theme, including kangaroo, emu, goanna, porcupine, witchety grubs, turtle, fish, yabbies, and native grains. The inclusion of similar plantings found in the Piliga were also suggested, such as wattles, quandongs, and sandstone.

- Outcomes:
- Collaborate design opportunities for local storytelling across the project with priority for external stair screening, entrance, landscaping, Binaalbaa and artwork.

WORKSHOP 03 - CONNECTING WITH COUNTRY RESOLUTION 23rd & 24th August 2022

- Attendees:
- Wee Waa LALC board
 - Aboriginal Educational Consultative Group
 - Local Aboriginal Community members
 - Aboriginal identifying students of WWHS

The design team were informed of a local student art project to procure Aboriginal artwork banners to also embed into the project.

- Outcomes:
- Consultation on the Food Sources artwork, selecting the food sources to be the identifying features of the design, including the preferred language, the weaving of Connecting to Country elements across the school precinct and the Acknowledgement to Country signs at the entry to Binalbaa and the main Administrative building.

Public Art Plan - Design Development & Engagement

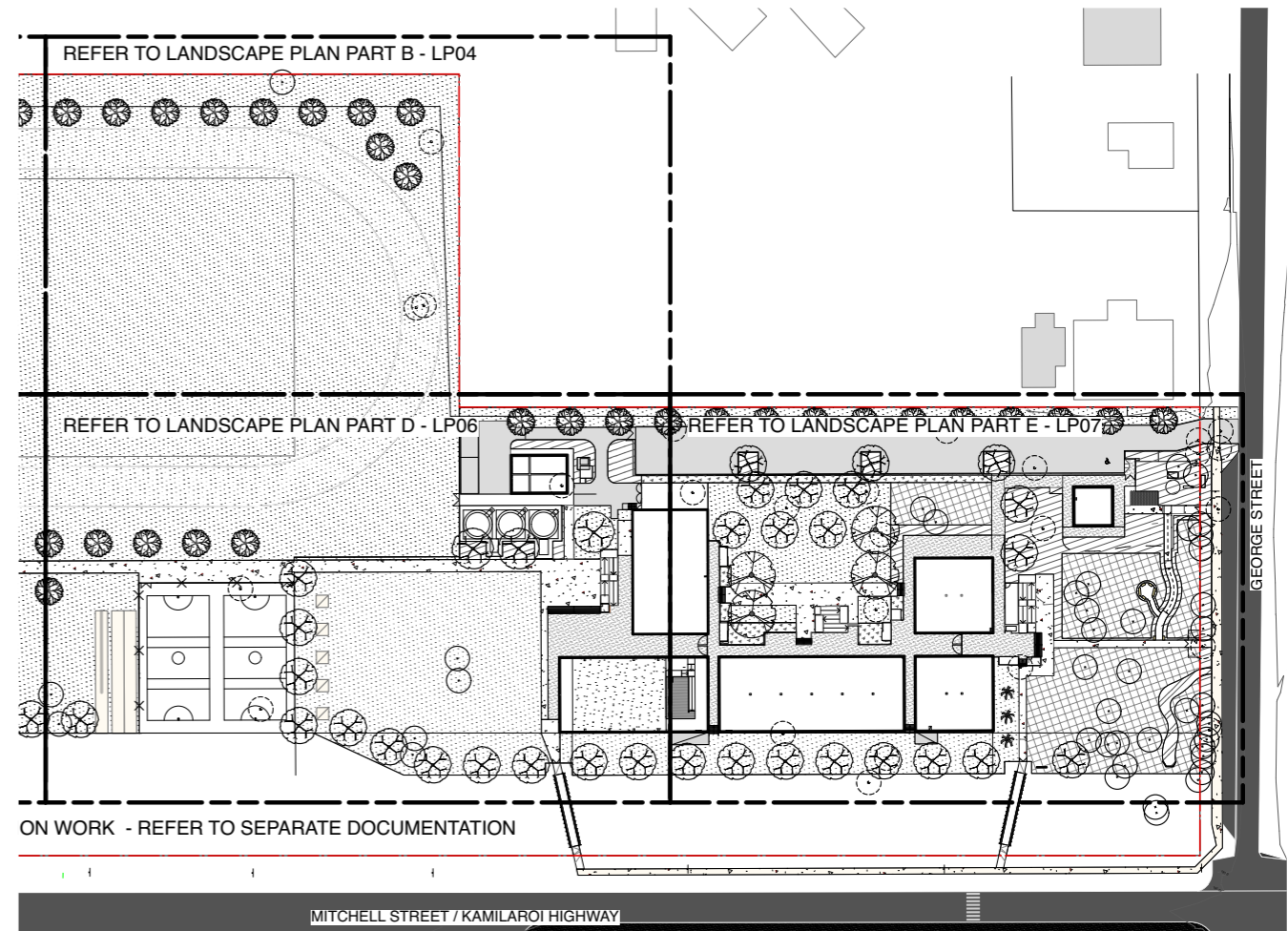
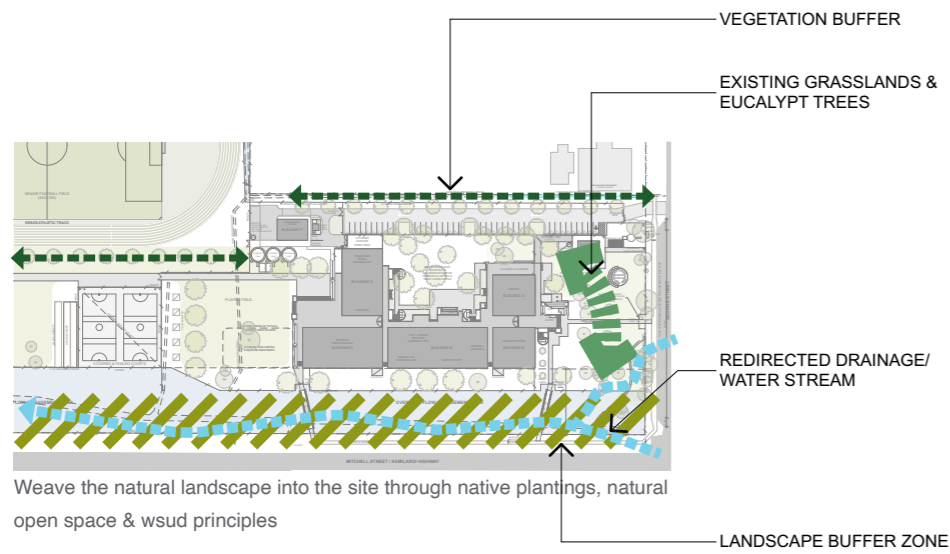
Native Planting

NATIVE PLANTING

The current landscape design includes the retention of the existing stand of eucalypts in the forecourt, enhancement of native plantings across the site, and proposed maintenance of the native grass meadow. It is intended that these plants and grasses are a source of food, resource for learning opportunity for staff, students and the community that could be complemented by informative signage, native language, and inclusion within the school curriculum.

The proposed landscape strategy incorporates Australian native planting selections as part of the project's connection to First Nations local culture.

At the Wee Waa Aboriginal Land Council General Meeting, the planting schedule was presented and discussed between the members. During the meeting, the members endorsed the selection and location of the planting.



Public Art Plan - Design Development & Engagement

Totems, Murals & Motifs

TOTEMS, MURALS & MOTIFS

The commission of the totems, murals & motifs by an Indigenous artist has yet to be undertaken. The planning, commissioning, implementing and maintaining of the public art will follow the NSW Government Public Art Toolkit and the Connecting with Country Guidelines and First Nations and public art protocols.

Totems play an integral role in Aboriginal identity within the Kamilaroi nation. At birth, each child is associated with a totem which remains with them for life. A totem holds significant importance for each individual, as they hold the important responsibility of enduring the identified species for generations to come.

Links between the spiritual world, creation time and the living world (land and creatures) are associated with totems which are passed down from mother or father, given by a spiritual sign linked to the spirit of the ancestor that the totem represents.

SOURCE: Kamilaroi - A Nations Identity - www.kamilaroironationsidentity.weebly.com

For thousands of years, Aboriginal peoples have lived in close connection with the nature, developing intricate relationships with the animals they share the land with. Through their animal totems, these communities have found guidance, protection, and a deep sense of belonging to the earth.

The local totems identified by the stakeholder consultation, and previously represented on the old high school site, are the Sand Goanna and the Black Snake.

The goanna (dhulii in local language) is a symbol of transformation and regeneration. It teaches us to shed our old skin and embrace new growth and change. It also represents independence, freedom, and self-sufficiency.

A snake (ngurray in local language) is a symbol of fertility, renewal, and transformation. It is also associated with healing, protection, and the cycle of life and death.

SOURCE: Aboriginal Peoples and Their Animal Totems - www.ulukayin.org



LEFT TO RIGHT:
WWHS TOTEM FROM PURCELL STREET SITE, MURAL PAINTING ON THE EXTERIOR OF PURCELL STREET SITE BINAALBAA BUILDING

Public Art Plan - Design Development & Engagement

Storytelling Through Dance & Performance

STORYTELLING THROUGH DANCE AND PERFORMANCE

Wee Waa High School (WWHS) is incorporating a number of Indigenous cultural activities as part of its curriculum. North West Local Land Services are to deliver a boomerang and didgeridoo making workshop for male Aboriginal students, and a basket weaving workshop for female Aboriginal students in the middle of the year.

The purpose of this program is teaching and building traditional skills, connecting with culture, and helping rebuild WWHS Aboriginal artefacts and cultural items that can be used to decorate the new Binaalbaa Centre.

Additional to the initiative of making traditional didgeridoos, male students will be taught to play them. This will encourage the celebration of local culture, and teaches young men the skills to play the didgeridoo at school events and events within the community.



LEFT TO RIGHT:
DIDGERIDOO MAKING, CULTURAL PERFORMANCE, AERIAL IMAGE OF
TULLADUNNA ABORIGINAL RESERVE

Public Art Plan

Design Development & Engagement

ARCHITECTURAL SCREENING

There is allocation for public art on external screening to the forecourt. The intention of this screening is to reflect the local community through large scale graphics. Through the design process and consultation with the school community, some previous artworks undertaken by students were referenced as a starting point to develop the design of the screening graphic. The designs utilised Indigenous symbols telling the unique story of the place.

The Architectural screen serves two purposes, as an enclosed stair balustrade and also as artwork. The screen is fabricated from perforated aluminium meeting both safety, passive surveillance and durability in the harsh environment of the North-Western slopes of NSW. The bright yellow and design draws the eye and signals not only the entrance but pride in the local Indigenous culture and community. Coordination of the fabrication of the screen has been undertaken by the builder BUILT ensuring a coordinated and quality finished product.

A location on the screen, at eye-level near the administration entry to the school, will also be incorporated to highlight the names of the students involved in the original artwork development.

PUBLIC ART / MURAL

A space for artwork or a mural has been identified on the facade of the Indigenous Cultural Centre. The commission of the mural by an Indigenous artist has yet to be undertaken. The curatorial vision is for a work that reflects the local Indigenous community and place. The planning, commissioning, implementing and maintaining of the public art will follow the NSW Government Public Art Toolkit, Connecting with Country Guidelines and First Nations and public art protocols. It is proposed the mural, located on a veranda, be manufactured (paint, printing etc) using exterior grade materials.

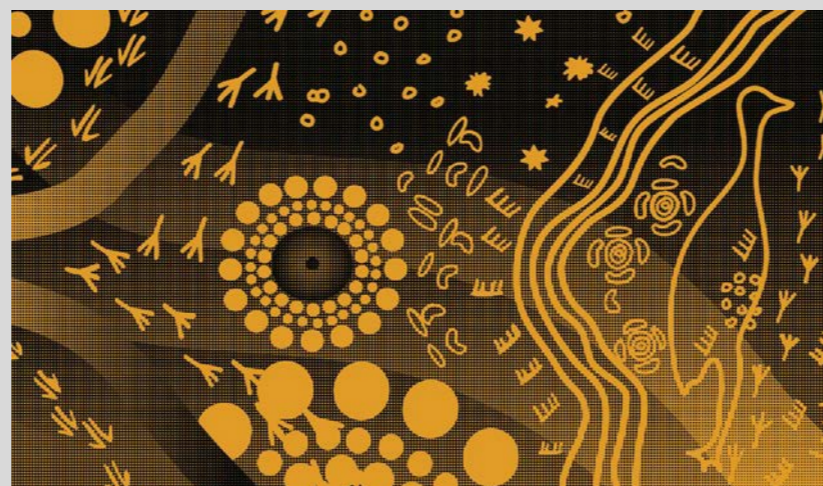
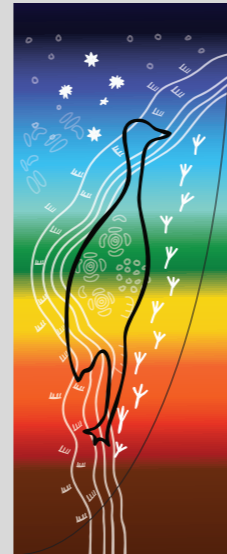
MATERIALITY COMPLIANCE

GroupDLA have confirmed, as the BCA consultant on this project, that there are set materiality parameters which must be abided by in the construction and installation of the proposed Public Art. All artwork proposed, or compelled in the future, will need to satisfy these requirements:

Artwork (other than signs) - All of the proposed artwork attached to external walls must be made from non-combustible products and materials. i.e. any materials need to have been tested to AS1530.1 by a NATA Accredited Laboratory or be fully metal materials.

Signs - being the Blade Signs to external walls - to be metal or can be other material but must be materials tested to AS 5637.1 to achieve a Group 1 or 2 rating when tested.

This is only for elements attached to the external walls of the buildings, not in landscaping, or on or over footpaths external to the building.



LEFT TO RIGHT:
WEE WAA HIGH SCHOOL BANNERS; WWHS STAFF AND STUDENTS WITH COMPLETED BANNERS; ARCHITECTURAL SCREEN ART WORK READY FOR FABRICATION; RENDER OF PROPOSED DESIGN ON EXTERNAL STAIR SCREEN

Public Art Plan

Acknowledgement of Country in Our Languages

ACKNOWLEDGEMENT OF COUNTRY IN ENGLISH & LOCAL LANGUAGE

Text from Acknowledgement of Country from Wee Waa Cultural Centre, in dual language.

INDIGENOUS LANGUAGE

Yaama gulbiyaay nagaanga

Ngaya giir nagaanga dhurrin ngay Gamilaraay-gal

Nhama yalagirmawu ngaragay yilaadhu nhama

Yalagiyn wurruga nhalay dhawun-nha ngiyani garga yilaadhu

Nagamilali ngiyaninga gaayindjuulgu maaru

Ganunga ngiyangu marigalgu yaliwunga

Gaa-gi gahadal yaraadha

ENGLISH LANGUAGE

Hello. Welcome to all

We would like to acknowledge our Gamilaraay People

The past and the present, the Traditional Owners

of this land that we are on today

Teach our children well

They are our future generations

Have a wonderful day

The agreed signage will be displayed on the two glazed doors in the proposed locations, with Indigenous language on one leaf and English language on the other.



Welcome/Acknowledgement of Country on Main Entry doors to Administration & Indigenous Centre highlighted in red