



# PUBLIC Art MANAGEMENT PLAN



**February 2012**

*Image acknowledgements L-R: "A Protection of diety-dogy", Byong-Tak Moon, 2005; detail of "Pinnacles", Stephen Newton, 2005; "The Crate", Richard Newport; "Gold City Tiles", lead artist Stephanie Outridge-Field*

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The Gympie Regional Council Public Art Management Plan is a guiding document for Council planning and decision making in relation to public art projects. The document links to Gympie Regional Council's vision and provides a guide to Council's role in public art projects to achieve the best results for the shire and the region's lifestyle.

The original draft of this document was developed by the Gallery Coordinator of the Gympie Regional Council. In 2010, Creative Regions Ltd was engaged to conduct community consultation to document the ideas that communities within the region have for public art projects.

The terms, processes, themes and concepts in this document are based on industry practice and should be utilised as a guide for future public art projects in the region.



*Sally Spencer, part of the All Abilities Playground, Lake Alford*

## 2

PUBLIC ART MANAGEMENT PLAN 

As the governing body of a large proportion of public spaces, Australian local government has the opportunity to plan and enhance their liveable spaces while creating opportunities for artists to be creative. In order to achieve this, Councils need to follow best practice models to guide an integrated approach to engage artists and the community in a process that is transparent and accountable. Even though there will always be public art that will stretch the limits of our understanding, having a Management Plan in place will provide a foundation and guide for informed decision making.

The introduction of art in public spaces that is meaningful and reflecting of the local environment has appeal to residents and visitors alike, and enhances our environment. It develops a sense of place which leads to the building of community pride.

"Feeling connected to the places in which we live is vital to the social, cultural, economic and environmental health of any community. If we feel connected:

- there is better social cohesion and inclusion
- our culture thrives in a supportive environment
- we promote our area as a great place to live, visit and invest
- we bolster our economy by attracting new businesses and tourism
- we appreciate and want to care for our built and natural environment."<sup>1</sup>

Public Art can also develop employment opportunities through tourism and the growth of the cultural industry.

**The key aims of this Public Art Management Plan are to:**

- Define a structure and process to inform decision making regarding development, acquisition and maintenance of Public Art on Council owned property in the Gympie Regional Area.
- Map key projects that can be developed.
- Ensure communities are engaged in public art projects.
- Assist in future planning and directions.
- Identify possible sources of funding for public art and develop partnerships.

"It is generally recognised that innovative, creative and animated public spaces have a competitive economic edge and enhance community capacity building, social interaction and quality of life."<sup>2</sup>

<sup>1</sup> "A community sense of place: placemaking, digital stories, cultural tourism", *Ideas Into Action*, 2007, Shelley Pisani for Queensland Arts Council, <http://artsyakka.com/artsyakka/documents/Ideas%20into%20Action/Ideas%20into%20Action%20Section%208%20A%20Community%20Sense%20of%20Place.pdf>

<sup>2</sup> *Arts Queensland art+place Policy Framework*, 2007

links to

# CORPORATE DOCUMENTS

3

There are key corporate documents that this Management Plan links to including the Corporate Plan, the Community Plan, the Arts and Cultural Policy and the Cultural Plan (under development), Open Space and Recreational Plan, Community Engagement Policy and Plan, Environment Strategy, Foreshore Management Plan (draft) and the Communications/Media Policy. This Management Plan should reflect those plans and policies and when next reviewed, those documents should defer to this Management Plan.

## 3.1 GYMPIE REGIONAL COUNCIL VISION

*Extract from Gympie Regional Council Corporate Plan 2009-2014:*

**“Gympie is the Region that people are proud to call home”**

This is a Region that -

- is friendly and a great place to live.
- provides people with access to vibrant towns, rural and coastal lifestyle opportunities.
- is family orientated.
- maintains a strong culture and history.
- values and protects its natural environment.

Public Art is a vehicle for the expression of stories of people, places and events. It enriches public spaces and showcases the values of the community to its residents and visitors. Public Art can therefore be seen as an avenue for building the Vision that the Gympie Regional Council has for the future of the communities that it governs.

**3.2 CORPORATE STRATEGIES**

The following are extracts from the *Gympie Regional Council's Corporate Plan 2009-2014*. Public Art can be seen as a vehicle for implementing these strategies.

Relevant Key Outcomes	Relevant Key Strategies/ Council Activities
1.4 Maintain a strong sense of community pride with the Council providing support for community volunteers.	Maintain parks, gardens, civic spaces and buildings to promote community pride and a positive image to visitors.
1.5 Continue to provide a range of community facilities for the Region.	<p>Review existing plans for open space and recreation and develop an integrated whole of region plan.</p> <p>Activities:</p> <ul style="list-style-type: none"> <li>• Community engagement.</li> <li>• Recreation and Culture including the Gallery and Museums.</li> <li>• Community facilities and public halls.</li> <li>• Regional sporting facilities and parks.</li> <li>• Footpaths and bikeways.</li> <li>• Community development.</li> <li>• Environmental services.</li> <li>• Planning and development.</li> </ul>
3.5 Recognise and promote the history and heritage of the Gympie Region.	<p>Promote the Region's history and heritage.</p> <p>Ensure the Region's history and heritage is preserved through appropriate mechanisms in the Council's new Planning Scheme.</p> <p>Continue to provide ongoing support to facilities and organisations within the Region that promote our history and heritage.</p> <p>Activities:</p> <ul style="list-style-type: none"> <li>• Parks and Gardens services.</li> <li>• Community services.</li> <li>• Heritage and Conservation Planning.</li> </ul>

**art+place, Arts Queensland:**

“Public art refers to contemporary art practice that occurs outside the gallery or museum system. Historically, public art was dominated by commemorative sculpture. Best practice in contemporary public art involves a diverse range of activities that includes the integration of art and design into the public domain.”<sup>3</sup>

Public Art is about:

- “creating avenues for community participation in the arts.
- providing a vehicle for the sharing of ideas, stories and memories.
- providing professional development opportunities for local artists through skill and knowledge exchange.
- challenging and stimulating informed public debate and be a neutral meeting ground for that discussion.
- encouraging the appreciation of difference in the community.
- enhancing the growth of the creative and cultural tourism industries.
- increasing the appreciation and enjoyment of the arts in our community.
- enhancing the aesthetic in our lived and built environment.

Arts in Public Spaces can also sometimes provide an avenue for healing processes for social imbalances or displacement. But above all else, **public art must reflect the place**. If the artwork is not somehow connected to the place in which it exists through its people, geography, land use, environment, activities, its past events or future use, it will not connect with the community and will not reflect that community to its visitors.”<sup>4</sup>

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<sup>3</sup> Arts Queensland **art+place** Policy Framework, 2007

<sup>4</sup> Art in Public Spaces – A Context for Bundaberg, Shelley Pisani for the Bundaberg City Council, 2006, p. 2

#### 4.1 TYPES OF PUBLIC ART

Public art can present itself in many and varied forms. It can include, but is not limited to:

- Permanent artworks created for specific locations.
- Temporary works installed in a public space.
- Ephemeral artworks in public spaces.
- Artwork integrated into the built environment including architecture, streetscapes, landscaping and unique physical environments.

Examples of the different types of artforms that are considered public art include:

- Earthworks or landscape design.
- Furniture.
- Graffiti Art.
- Installation.
- Lighting.
- Murals.
- Mosaics, tiles or paving integrated into pathways.
- New media including projections or interactive technology.
- Performance.
- Sculpture.
- Stained glass.



*Left : Example of a temporary installation by Ludwika Orgozolec, part of the "Space Crystallisation Cycle", 2005*

*Right : Example of ephemeral art by Irene Hoppenberg, "Lemon Tree", 2005*

#### 4.2 MODELS OF PUBLIC ART

There are different models (see Appendix 1) for the ways that public art projects can be conducted in communities. These include:

- Direct commissioning of a professional artist.
- Limited call for expression of interest where there is a shortlist of artists.
- Open call for expression of interest from artists advertising it broadly within the industry.
- Where a professional lead artist or artswoker is engaged to work with emerging artists or organisations.

At all times it is recommended that there is some level of community consultation to ensure that the work is relevant to the place.

# 5

*Public Art in the Gympie Region is the creative expression of our sense of place and identity.*

# 6

public art  
MISSION STATEMENT

The Public Art Management Plan recognises the importance of art in public spaces to allow the creative expression of communities and aesthetic enhancement. Public art in the region reflects the stories of our people, places, natural and built environments, industry, culture and history, contributing to a sense of civic pride. This is achieved through industry standard practices that ensure artworks maintain a focus, reflecting and connecting to their particular environment through meaningful interpretations that represent the 'sense of place' of that area.

## 7.1 GOVERNANCE

	Goal		Strategies
7.1.1	Establish and implement guidelines relevant to industry standard processes for the management of public art, covering commissioning, promotion, documentation, maintenance and risk and asset management.	7.1.1.1	Establish a Public Art Advisory Group (PAAG) under the guidelines presented in this document.
		7.1.1.2	Training opportunities on funding and public art practice should be accessed by relevant Council staff and the PAAG where possible.
		7.1.1.3	All proposed projects meet guidelines through submission of a project plan by the relevant Project Manager.
7.1.2	Link the Public Art Management Plan into other Council plans, projects and operations.	7.1.2.1	Ensure that the Public Art Management Plan is integrated into Council's plans including the Community Plan, Corporate Plan, Cultural Plan and Planning Schemes (Recreation and Open Spaces) and by promoting the Management Plan internally and linking with relevant staff. Connect with relevant departments of Council through membership or advisory roles on the Public Art Advisory Group.
		7.1.2.2	Build relationships with relevant staff to stay informed of Council projects to connect public art with the capital works program of Council and projects dealing with streetscaping, parks and buildings.
		7.1.2.3	Value-add to Council projects by acquiring funds to develop public art components.
		7.1.2.4	Subscribe to industry newsletters to stay informed of funding opportunities.
7.1.3	Identify funding sources – external and internal, public and private.	7.1.3.1	Subscribe to arts industry information services to keep abreast of funding opportunities.
		7.1.3.2	Build relationships with funding bodies, philanthropic sources and business sector to assess partnership possibilities for projects.
		7.1.3.3	

## 7

GOALS AND STRATEGIES **7.2 DIVERSITY OF ARTFORM**

Goal		Strategies	
7.2.1	Support the Region and its artists to develop public art projects that are innovative and varied in style, media and form.	7.2.1.1	Develop a professional development program to inform local artists of public art practice.
		7.2.1.2	Host workshops that allow artists to experiment with various artforms and media.

**7.3 AESTHETIC STANDARDS FOR ART IN PUBLIC SPACES**

Goal		Strategies	
7.3.1	Enhance the visual environment and quality of life of Gympie Regional Council residents and visitors through public art.	7.3.1.1	Promote the benefits of public art through the development of an art trail (a cultural tourism product), documenting the artworks of the region onto promotional tools such as a website and/or brochure available at tourism outlets.
7.3.2	Aim for high quality artistic outcomes by following best practice models in commissioning public art.	7.3.2.1	Implement the public art management practices advocated in this document.

## 7.4 COMMUNITY ENGAGEMENT

Goal		Strategies
7.4.1	Utilise public art projects to build and express community identity and sense of place.	7.4.1.1 Encourage the development of a community consultation Management Plan for public art projects, allowing the community to express their stories of the place, to have a say on public art concepts and be actively involved in the production of the artwork where appropriate 7.4.1.2 Work with the PAAG and relevant Council staff to develop these strategies in line with Council plans
7.4.2	Tailor strategies to allow varying levels of community involvement in public art as appropriate to the project.	7.4.2.1 Provide training that encourages artists to propose appropriate community engagement strategies as part of their Expression of Interest
7.4.3	Promote the aesthetic, cultural, social and economic value of Public Art to the wider community.	7.4.3.1 Document the outcomes of each project into a report that is publicly available. It should include participant feedback, photographs of the process and the dollar value of the project including in-kind. 7.4.3.2 Develop a media strategy to promote each project throughout its key stages. 7.4.3.1 Stage unveiling events to acknowledge the artists, community members, sponsors and funding bodies involved in projects.

## 7

GOALS AND STRATEGIES **7.5 PARTNERSHIPS**

<b>Goal</b>		<b>Strategies</b>	
7.5.1	Build relationships with non-arts partners in the community, business and industry sectors.	7.5.1.1	Encourage the participation of partners in workshops so that they may develop their own initiatives.
		7.5.1.2	Invite potential partners to unveiling events.
		7.5.1.3	Provide reports to existing and potential partners.
		7.5.1.4	Host information nights about arts and cultural projects including public art.
7.5.2	Be project ready to take advantage of funding and sponsorship opportunities.	7.5.2.1	Through the PAAG, prioritise and cost public art projects ready to source funding to contract public art curators to develop project plans for these.

**7.6 Arts Sector Development**

<b>Goal</b>		<b>Strategies</b>	
7.6.1	Integrate strategies into the public art program that allow for the professional and skills development of the artists of the Gympie Region including young, emerging and mid career artists.	7.6.1.1	Encourage practicing artists, school teachers and students to participate in workshops on public art practice.
7.6.2	Encourage arts and cultural organisations to participate in public art projects.	7.6.2.1	Invite arts and cultural organisations to participate in planning projects relevant to their activities and to participate in any relevant projects.

## 8.1 PUBLIC ART REPRESENTATIVE

To ensure good governance of public art, there needs to be a key contact person. The community need a person to contact who has the knowledge of the arts sector and an understanding of public art process. It is recommended that this person be the Gallery Coordinator. Their roles will be to:

- Be the prime contact person for public art within Council.
- Act as secretary for the Public Art Advisory Group (PAAG).
- Facilitate the meetings of the PAAG.
- Play a project management role for public art projects where approved by Council.
- Facilitate media coverage of public art projects in line with Council's media protocols.
- Assist with the documentation of public art projects.
- Assist in planning and hosting unveiling events.

## 8.2 PUBLIC ART ADVISORY GROUP

The formation of a PAAG allows the Council to engage with the arts sector and broader community when developing and implementing public art projects. It is also a way of allowing a number of relevant Council departments to have their input into a project from the outset, ensuring that the project complies with relevant planning and legislative issues.

It is ideal to limit the core PAAG to 8-10 people and invite advisors to the process where appropriate. **The recommended mix of core PAAG members is:**

- Elected representative/s with a relevant portfolio.
- Economic Development Officer.
- Gallery Coordinator.
- Two practicing professional artists.
- Representatives of arts and cultural organisations as required (eg. RADF, Friends of the Gympie Regional Gallery, Curra Art Group, Imbil Art Group).
- Private sector partners (eg. Town Planner, Architect).

### **Advisors to the PAAG may include:**

- Indigenous Representative.
- Town Planners.
- Works Department staff.
- Parks and Gardens staff.
- Workplace Health and Safety staff.
- Representatives of arts and cultural organisations or other community organisations.
- Private sector partners.

**The role of the PAAG will be:**

- To define themes for public art projects informed by site assessments and community consultation undertaken by contractors or external project managers.
- To provide cultural, artistic and design advice on projects proposed through the PAAG.
- To appraise and make recommendations on public art tenders to Council.
- To assist in prioritising project recommendations to Council.

**8.3 PROJECT MANAGEMENT**

There are several different ways that Public Art Projects may develop. These include:

- Proposals for projects from the community or artists.
- Council or PAAG recommended projects.
- Developers or architects integrating public art into their projects.
- Purchase of existing artworks, usually funded through capital works projects or building developments.

**8.3.1 Procedure for Community/ Artist Proposals**

The Gympie Region has a wealth of artists with ideas for public art projects. It is recommended that this Public Art Management Plan be made available and promoted when inviting artists or artworkers to submit proposals for projects.

It is recommended that any public art projects proposed by community groups or individual artists' projects be assessed as follows:

1. The group or individual must submit a proposal including the following information:
  - Experience of artist including images of previous relevant work.
  - Contact details of project participants.
  - Where the public art is proposed for and why it is significant.
  - A budget for the project and where funds will be coming from.
  - Project Timeline.
  - Concept drawings.
2. The PAAG will then assess the proposal according to the criteria outlined in this Public Art Management Plan.
3. Recommendations will be made from PAAG to the Gympie Regional Council.

**8.3.2 Procedure for Council or PAAG Initiated Projects**

The models for the management of public art are very similar. Only slight variations in process exist from model to model. Council and the PAAG will follow one of the four models outlined in Appendix 1.

# IMPLEMENTATION GUIDELINES

### **8.3.3 Procedure for Developer/ Architect Initiated Projects relevant to Council**

These projects would follow one of the models in Appendix 1 with an additional step. The developer or architect would be required to provide the Gympie Regional Council (PAAG) with their Public Art Project proposal and a brief with the following content:

- Theme of work and how it relates to the locale (to be approved by Council).
- Style of work.
- Preferred media.
- Project management model.
- Level of proposed community engagement and interaction.
- Names of artists involved.
- Artwork budget.

The developer/ architect would be:

- Invited to participate on the PAAG for the duration of their project.
- Offered assistance by the Gympie Regional Council's Public Art Representative.

### **8.3.4 Procedure for Purchasing of Existing Works**

The purchase of existing artworks depends on available funds. Grants do not cover the purchase of existing works, only the development of new work.

In some circumstances budgets will be made available for public art components within major capital works projects. This can sometimes allow for the purchase of existing works. The purchase of such works as public art pieces will follow the following process:

1. Brief for public art requirements as per 8.4.1
2. Proposal submitted by artist to the PAAG addressing these requirements
3. PAAG assesses the artwork and makes a recommendation to Council
4. Council approval.

## 8.4 GENERAL PROCEDURES FOR PUBLIC ART PROJECTS

### 8.4.1 Calling for Expressions of Interest for Artists

An Artist's Brief is developed to provide the information required for an artist to express interest for a public art project. The brief should include:

- A theme or series of themes to choose from.
- Information on the type of artwork desired.
- Information on the space where the artwork will be based.
- Any expectations of community involvement.
- Budget.
- Contact details.
- Selection criteria.

As part of the EOI, artists would be required to submit the following:

- A curriculum vitae.
- Images (it is suggested up to 10 digital images) of relevant work.
- A written proposal based on the artist's brief.

Artists are not expected to provide concept drawings at this stage of the project.

### 8.4.2 Performing a Public Art Project Assessment

It is recommended that a rating system be used to provide an accountable process in selecting artists from an EOI. Each artist is assessed and scored (0-5) as follows:

- |   |   |
|---|---|
| 5 | Excellent                               |
| 4 | Very good                               |
| 3 | Good, better than average               |
| 2 | Acceptable                              |
| 1 | Marginally adequate                     |
| 0 | Will fail to satisfy required standards |

The PAAG assesses the EOIs according to the following criteria:

- Artistic merit – artistic quality of the work.
- Relevance to the Community – theme and location of the artwork, significance of the site.
- Relevant Experience of the Artist/Group.
- Track Record of the Artist/Group – general reputation, competence, capacity.
- Management Processes – evidence of quality systems and public safety issues.
- Impact of the project on the community and region – e.g. cultural tourism, value-adding.

Each member of the PAAG rates each EOI independently and the collated results aid the decision making process. It is recommended that assessment processes be confirmed by Council prior to the call for Expressions of Interest to ensure that the process meets purchasing policy requirements.

### **8.4.3 Approval to Engage Artists for Concept Design**

It is suggested that the PAAG narrows down the applications to 2-5 artists (depending on the scale of the project) to engage for the concept design phase. Once approved by Council, these artists can then be engaged to develop formal concepts including drawings and maquettes (if appropriate) for projects that fit within the project budget. A contract should be entered into for this work. Sample agreements can be purchased from the Arts Law Centre of Australia.

Artists may be paid to develop these concepts and a schedule of fees should be set in accordance with the recommended rates of the National Association for the Visual Arts. ([www.visualarts.net.au](http://www.visualarts.net.au)).

### **8.4.4 Assessment of Concept Design**

Once the concepts are submitted, the PAAG should assess each Concept Design Proposal and score (0-5) as follows:

- 5 Excellent
- 4 Very good
- 3 Good, better than average
- 2 Acceptable
- 1 Marginally adequate
- 0 Will fail to satisfy required standards

The PAAG will assess proposed projects according to the following criteria:

- Artistic Merit – originality of concept, conceptual relevance to the Artworks Commissioning Brief.
- Methodology – scope of work and processes.
- Technical Skills – people systems, specific abilities.
- Relevant Experience – previous work of this kind.
- Track Record – general reputation for work, competence, capacity to deliver.
- Management – acceptable insurance, economic stability, quality systems.

## 8

IMPLEMENTATION GUIDELINES **8.4.5 Approval and Contracting Artist/s for Design**

Once the PAAG recommendations have been approved by Council, a confirmation letter and a contract is sent to the artist/s to develop a design for the public art project by the Council's appointed Public Art Representative.

**8.4.6 Approval and Commissioning of an Artist/Designer**

Once the final design for the public artwork has been approved by the PAAG and Council, a confirmation letter and contract to commission the artist is sent by the Council's appointed Public Art Representative.

**8.5 ASSET MANAGEMENT**

It is recommended that the permanent public art of the region be documented as a public collection and managed in accordance with standard museum practice. The following practices will need to be implemented to manage public art as an asset of Council:

- Development of a public art collection database (e.g. using MOSAIC software).
- Development of public art record keeping processes.
- Development of a preservation plan for the collection (This may include making decisions on the life of the public art in agreement with the artist. This is particularly relevant for public risk.)

**8.6 PUBLIC RISK**

Many professional public artists are aware of public risk issues and plan for this when developing their concepts. However, Council has a duty of care to ensure that any public artworks produced comply with safety standards and any relevant planning and building requirements.

Any artists or arts workers contracted by Council will be subjected to Council's Workplace Health and Safety Contractor Controls as documented in WHSP065.

It is recommended that relevant Council staff be involved in projects from the moment a concept is proposed to the PAAG to make recommendations on any potential public safety risks associated with installing the art works. Artists should be encouraged to liaise with these staff throughout the process of producing and installing the artworks.

A public safety plan should be developed and implemented for the installation of each artwork.

## 8.7 LEGAL ISSUES

When planning public art projects there are several legal issues that Council needs to be aware of and to plan for. It is recommended that specialists in these fields be consulted. Some of the areas for legal consideration are:

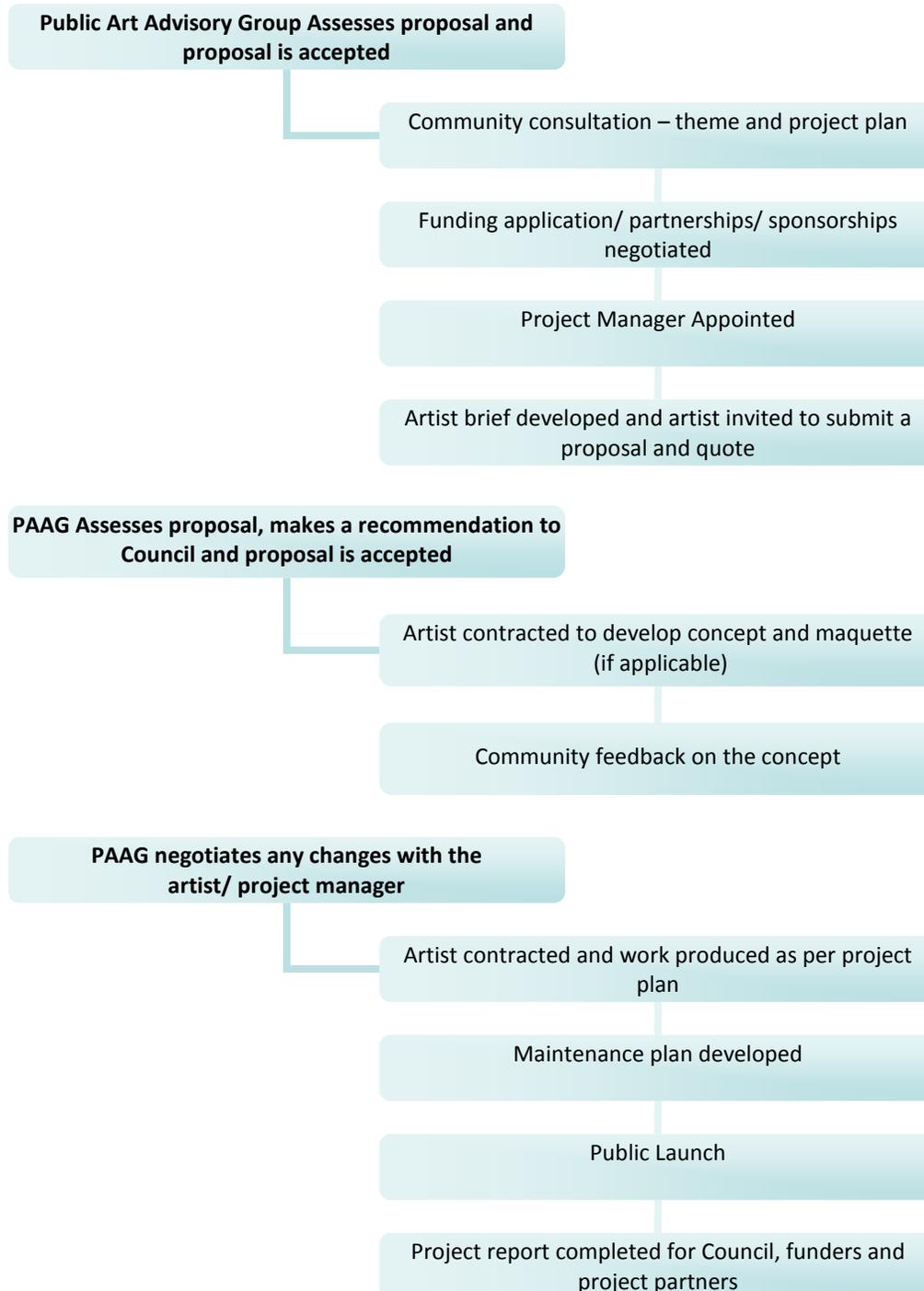
- Copyright and Moral Rights – This is an area that requires specialist knowledge. It should be noted that these rights can affect Council’s ability to maintain public artwork without the artist’s consent or even to be able to paint over a mural if within a certain timeframe. It is Council’s ongoing responsibility to acknowledge the artist at the site and in publications where an image may be reproduced. Negotiations need to be made about copyright fees for use of images in publications, especially those where there is potential to make a profit from that publication. Any such issues will need to be addressed from the outset within the contract.
- Main Roads – artworks proposed adjacent to a state or federal road may need to be proposed to the Main Roads Department for approval. Driver distraction is a key issue here.
- Local Laws – it is important to consult staff from relevant Council departments to ensure that local laws are not breached (e.g. placement of signage).

The following funding sources are available to local government for public art projects at the time of publishing this report:

- RADF, a partnership between Arts Queensland and the Gympie Regional Council
- Art+Place, a specific fund for public art administered by Arts Queensland – [www.arts.qld.gov.au](http://www.arts.qld.gov.au)
- Regional Arts Fund, a federal government program administered in Queensland by the Queensland Arts Council – [www.qac.org.au](http://www.qac.org.au)
- Australia Council for the Arts is a federal government program. Public Art can be funded under the Visual Arts and Creative Communities categories – [www.australiacouncil.gov.au](http://www.australiacouncil.gov.au)

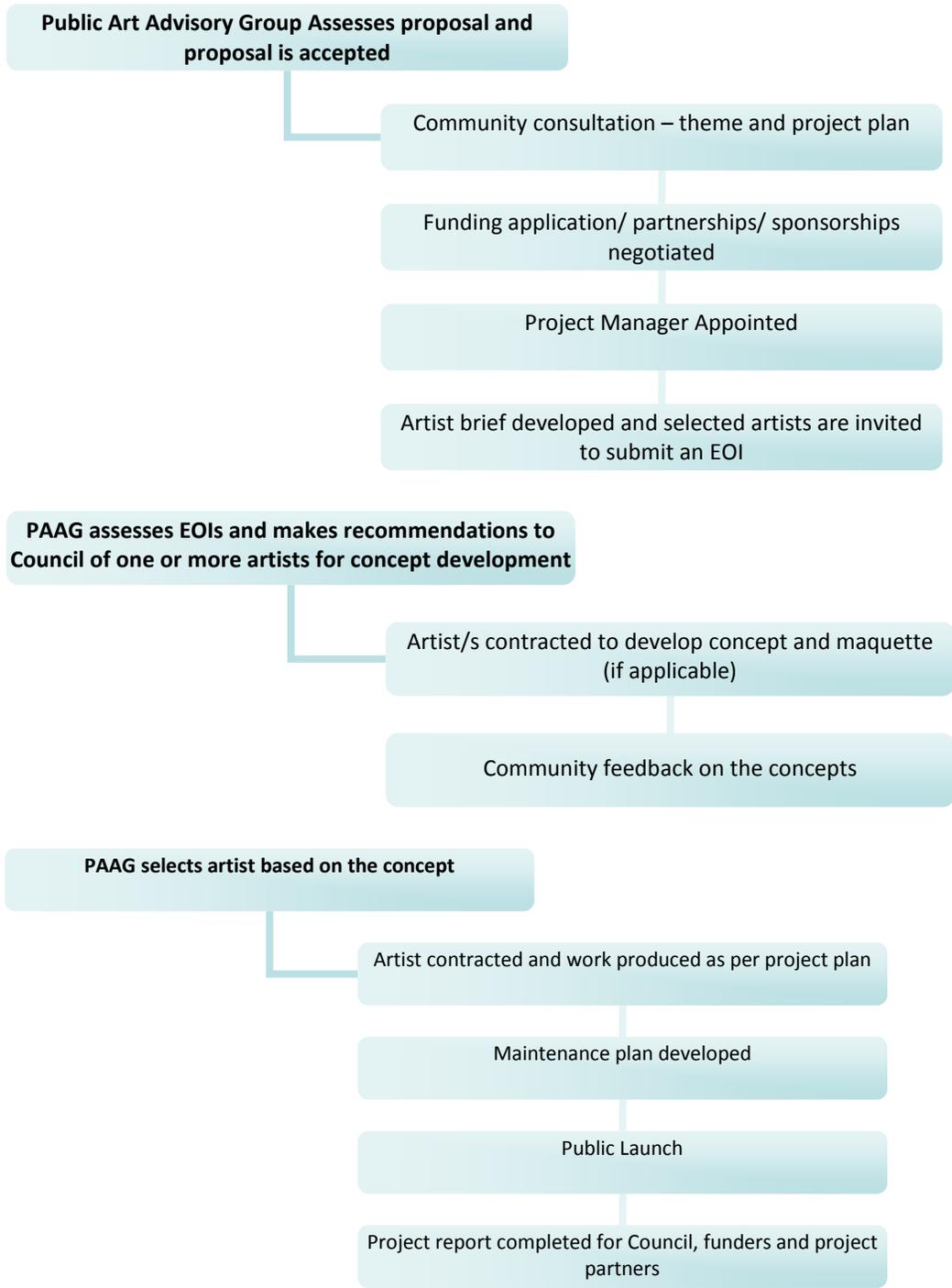
## MODEL 1 - DIRECT COMMISSIONING

Direct commissioning is the model chosen where the PAAG have clearly identified the right artist for the project from the outset, based on their previous work and experience. Due to purchasing policy, this can only be applied to project under \$3,000 in value.



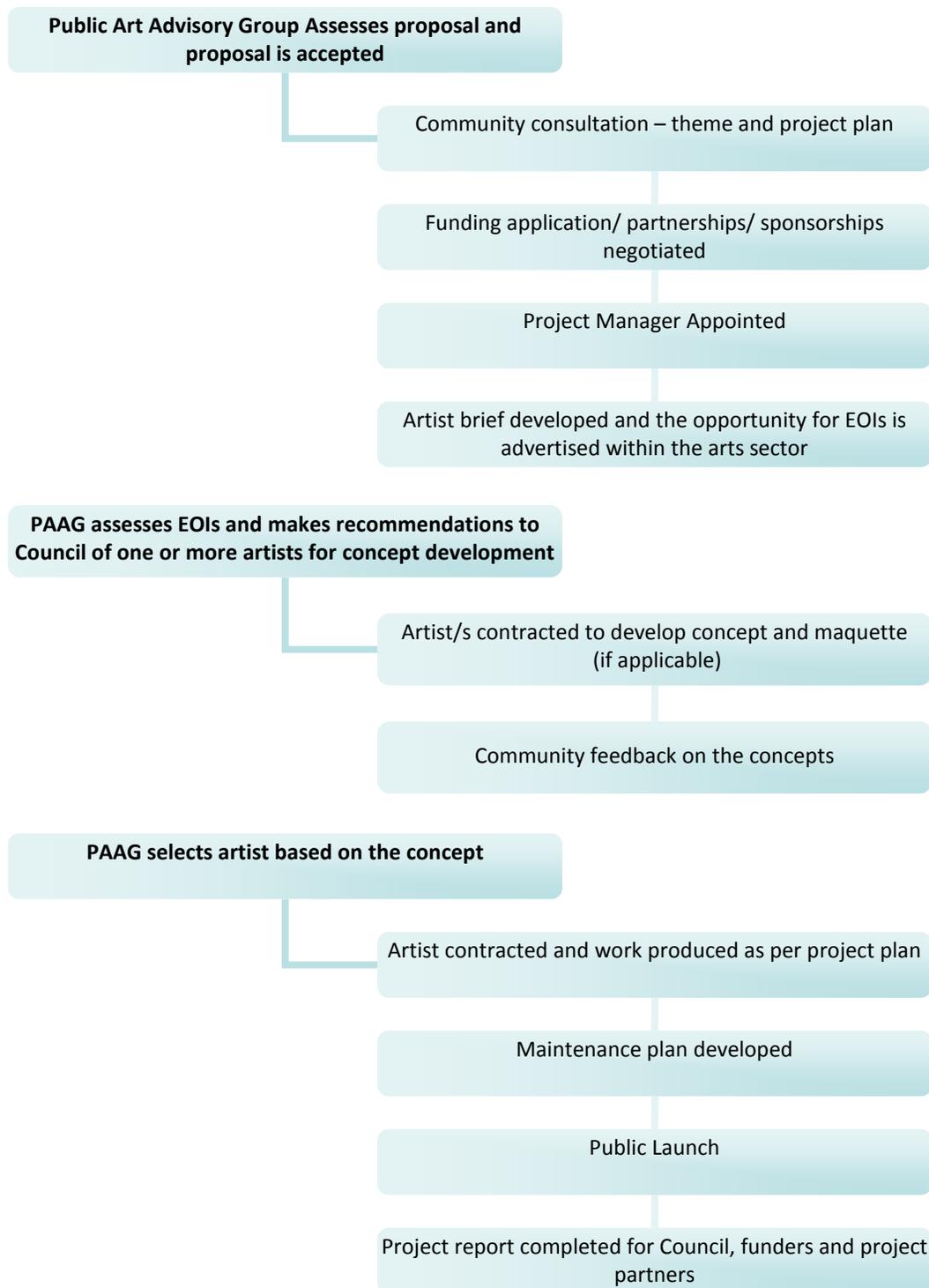
**MODEL 2 - LIMITED CALL EOI**

This model is used when there are several artists that may be relevant for a project and the PAAG wants the opportunity to view several concepts before choosing the final artist/s. There must be a minimum of three artists invited to submit quotes to fit with purchasing policy.



## MODEL 3 - OPEN CALL EOI

An open call EOI is often utilised when the PAAG does not have a particular artist in mind and therefore need to offer the project to the broader arts sector to seek artists relevant to the project.



**MODEL 4 – LEAD ARTIST/ ARTSWORKER**

This model is particularly of benefit where the project requires active community participation. This may be in the form of local artists or organisations working with the lead artist to design and/or produce the work or it may be about engaging with non-arts partners (e.g. a project with the disability sector or youth).

This style of project could be a PAAG recommended project or proposed from the community. The model would follow the processes of either Model 2 or 3, with the additional requirement of a community engagement plan outlining their target sector, processes and expected levels of community participation.

## GLOSSARY OF TERMS

### **Community Public Art**

Community public art projects involve a high level of community engagement. Target sectors of the community may participate in the concept development, design and/or production of the artwork in conjunction with artists.

### **Ephemeral Public Art**

Ephemeral art usually refers to works that are created within an environment and are designed to disintegrate. Usually organic materials are utilised to minimise impact on the environment in which the ephemeral art is installed.

### **Integrated Public Art**

Integrated public art usually refers to works designed to be a part of a natural or built environment. It involves collaboration between artists, engineers, architects, landscape designers and/or other relevant designers to create artworks that are designed into specific sites rather than being considered as an addition.

### **Temporary Public Art or Installation Art**

Temporary public art usually takes the form of installation art. Installations are mostly site-specific worked designed to fit within a defined space. Some of the materials that are of a temporary nature that can be utilised for this genre include everything from everyday and natural media to projection, lighting, video, sound or performance.

**EXISTING PUBLIC ART IN THE GYMPIE REGION**

In April and May 2010, a survey was conducted to give the community an opportunity to list existing public art projects in the region. The list below has been generated from this survey.

- War Memorial murals, Memorial Lane, Mary Street.
- Richard Newport's "The Crate" at the Gympie Regional Gallery.
- Miner's statue at Lake Alford.
- Gympie State High School murals and mosaics.
- Gympie East State School murals and mosaics.
- Mural on the sewage pumping station near One Mile Ovals.
- Street furniture made with local emblem.
- Graffiti under the car park, behind the Gold City Stage amphitheatre and in Nelson Reserve.
- "Gold City Tiles" project in the Mary Street amphitheatre, project led by Stephanie Outridge-Field.
- Artmix or Sundaze at Norman Point, Tin Can Bay.
- Bathing with Mary and Farming with Mary ephemeral art projects.
- Mary Valley Narrative, mural by the Imbil Village Artists.
- Bronze statue of a horse out the front of Kilkivan Town Hall, depicting Fabian Webb from Widgee who leads the Kilkivan Great Horse Ride.
- Water tower mural at Tin Can Bay.
- Mural at Mary Valley State School (Imbil) depicting local Sunday market.
- Mural on the public toilets in Imbil with a landscape theme.
- Timber-cutter statue at Imbil railway station.
- Mary Valley Scarecrow competition.
- No Dam signage.
- Zig Zag gardens on Carlton Hill.
- "Pinnacles" by Stephen Newton at the Gympie Regional Gallery.
- Railway underpass murals (outside the Family History rooms).



## IDEAS FOR FUTURE PUBLIC ART PROJECTS

In addition to the survey, a series of community consultation workshops were held in the Gympie Region to ascertain community aspirations for public art. Below is a list of places and ideas for public art projects for future consideration. This is certainly not meant to be a finite list. These are simply ideas that local people have suggested that local artists may wish to develop.

## ENVIRONMENT AND WELLBEING

Suggested Story/ Idea	Suggested Place/s
Defeat of the Traveston Dam Proposal. Some specific suggestions made: <ul style="list-style-type: none"> <li>• Turtle.</li> <li>• Lungfish.</li> <li>• The unity created from the fight to save the Mary River</li> </ul>	<ul style="list-style-type: none"> <li>• Mary Valley.</li> <li>• Kandanga.</li> <li>• Showgrounds where the Beattie announcement was made.</li> <li>• Space adjacent to public swimming pool.</li> </ul>
Stories of the Mary River – life on the river, work on the river, play on the river	Sites along Mary River.
Walking trail that explores biodiversity, landscape, flora and fauna as well as the communities and people significant to the places along the way. It should also link to Indigenous stories and knowledge.	Mary Street to the River.
String of Pearls Project – a project already proposed to address the above issues. It extends into the Sunshine Coast and Fraser Coast regions.	Sites included in proposal: <ul style="list-style-type: none"> <li>• Tete Park, Kilcoy Creek.</li> <li>• Grigor Bridge near Conondale.</li> <li>• Yabba Creek Junction.</li> <li>• Mary River Bridge between Kenilworth and Imbil.</li> <li>• Imbil Bridge Charming Park.</li> <li>• Moy Pocket Black Bean Grove near Pickering Bridge.</li> <li>• Traveston Bridge near Kandanga.</li> <li>• Federal – the site of the Bathing the Mary project.</li> <li>• Gympie Below Albert Park sporting complex.</li> </ul>
A community garden that includes clay relief sculptures and murals within public shelters. Stories relating to moon phases, living soils, bush tucker and healthy living could be told here.	No site suggested.
Dolphins, dolphin feeding and human connection with wild animals.	Tin Can Bay boat ramp.
Stories of rescuing the foreshore wallum of Tin Can Bay and Mullins Creek, Cooloola Cove and the walkway design of Seary's Creek.	Near yet to be created information centre in Tin Can Bay or actual sites.

Flora and Fauna of Tin Can Bay and Rainbow Beach:

- National Park.
- Dolphins.
- Shells.
- Dugong/ seagrass.
- Sandflies.
- Wild horses.
- Birds.
- Butterflies.
- Wallum.
- Mudflats/ sand flats/ mangroves.
- Crabs.

Various sites at Tin Can Bay and Rainbow Beach including:

- Norman Point.
- Carlo Point.
- Foreshore.
- Crab Creek.
- Forestry zone.
- The Wallum block.

## INDUSTRY

Suggested Story/ Idea	Suggested Place/s
Importance of agriculture in the Region.	Tozer Street, near the old Sauer's store and Fruit Growers shed.
The historical use of carriages and horse working teams for industry.	No site suggested.
Bullock Wagons and the timber industry.	<ul style="list-style-type: none"> <li>• Woodworks Museum.</li> <li>• Rest areas.</li> </ul>
Story of the Wollemi Pines.	National Park.
Free form timber street furniture.	No site suggested.
Dairy Industry and the Butter Factory.	No site suggested.
"The Age of Steam".	Old Railway Station and along the railway line.
Chinese Gold Miners.	<ul style="list-style-type: none"> <li>• Memorial Peace Park.</li> <li>• Adjacent to swimming pool in Gympie where the Chinese market gardens used to be.</li> </ul>
History of the Gympie Gold Rush.	<ul style="list-style-type: none"> <li>• Gympie Regional Gallery.</li> <li>• Lake Alford.</li> </ul>
Development of an industry trail/ wall mural including: <ul style="list-style-type: none"> <li>• Banana Plantation.</li> <li>• Fishing/ seafood.</li> <li>• Farming/ cattle.</li> <li>• Forestry and logging.</li> <li>• Sand mining.</li> <li>• Tourism.</li> <li>• Ferry Cruise.</li> </ul>	<ul style="list-style-type: none"> <li>• Triangle in front of IGA in Tin Can Bay.</li> <li>• Norman Point/ Marina.</li> <li>• Carlo Point.</li> <li>• Cooloola Cove.</li> <li>• National Park.</li> <li>• Rainbow Beach.</li> </ul>
Horse racing and breeding.	<ul style="list-style-type: none"> <li>• Showgrounds</li> <li>• Kilkivan</li> </ul>
Gympie Times.	Near relevant buildings
Cobb & Co.	Where the trails were.

## PEOPLE AND COMMUNITY

Suggested Story/ Idea	Suggested Place/s
Stories of Indigenous people of the area and explanations of Indigenous place names.	A dedicated park adjacent to the Mary River.
Shell Middens around coastal areas.	At actual sites.
Early Settlers and Migrants such as Zacariah Skyring.	<ul style="list-style-type: none"> <li>• Wall outside Civic Centre.</li> <li>• Library.</li> <li>• Rest stops.</li> </ul>
Lynch Sisters who were timber cutters – women contributing to the community.	No site suggested.
One Teacher Schools usually paid for by parents on land donated by a citizen.	No site suggested.
Bushrangers.	<ul style="list-style-type: none"> <li>• Ross Road Area.</li> <li>• Pie Creek Hall.</li> </ul>
James Nash.	Tozer Gully.
“The Town that Saved Queensland”.	<ul style="list-style-type: none"> <li>• Five ways roundabout.</li> <li>• Council building.</li> </ul>
Youth Culture.	<ul style="list-style-type: none"> <li>• Main street.</li> <li>• Shopping Centres.</li> </ul>
Children of Gympie.	No site suggested.
Stories from Senior Citizens interpreted as public art by youth and children.	Schools.
Tribute to volunteers.	No site suggested.
A project that links primary and secondary school students to help their transition between the two.	Schools and places of education.
Building of Borumba Dam by immigrants and the contribution of migrants to local industries.	Borumba Dam and various sites.
Army/ wartime activity in Tin Can Bay area.	RSL.
Lighthorse Brigade – link to the plume in the hat.	Drill Hall in Duke Street.
Sport and Leisure at Tin Can Bay – boating, house boats, golf, 4WD.	<ul style="list-style-type: none"> <li>• Waterways.</li> <li>• Clubs.</li> <li>• Tracks.</li> </ul>
Drinking Culture – number of pubs historically.	No site suggested.
Dance culture.	Community Halls.
Gympie Marching Band.	

**THE ARTS**

Suggested Story/ Idea	Suggested Place/s
Music Eisteddfods	Civic Centre
Film Festival	No site suggested
Gympie Marching Band/ Band choir – culture in the mining days	Civic Centre
CWA	At relevant buildings.

**MISCELLANEOUS IDEAS**

Suggested Story/ Idea	Suggested Place/s
Futuristic works.	No site suggested.
Evolution of Mary Street – pictorial representations.	Mary Street.
Floods - creative posts that signify the water levels reached during the floods.	In relevant places around the whole Region.
The Jetty.	Cod Street/ Emperor Street, Tin Can Bay.
Heritage buildings.	In situ

Other places suggested:

- Shopping Centres.
- Showgrounds Pavilion.
- Tozer Park.
- Car Park behind Town Hall.
- Poles and signal boxes.
- Seary's Creek.
- Mullen's Creek.



Other suggestions of note made during consultation were:

- Directional signage to the gallery and significant sites needs improvement.
- Need for acknowledgements and interpretive signage for existing public art.
- The development of a River Festival – “River Songs”.
- The idea of a “Dairy Flavoured Milk” installation art project at the Showgrounds.

From the community consultation, there was a strong sense of wanting community involvement and engagement of local artists in public art in balance with professional and aesthetic outcomes.

Some priority projects identified through the workshops conducted are:

- Development of branding for signage and promotional materials for public art in the region to make it easier to identify what forms part of the public art trail.
- The story of Saving the Mary and associated environmental messages.
- Projects at Norman Point and proposed Information Centre, Tin Can Bay.