

2018 - 2023

MACKAY REGIONAL COUNCIL  
**PUBLIC ART STRATEGY**



## ACKNOWLEDGEMENT OF **COUNTRY**

Mackay Regional Council acknowledges the traditional custodians of the lands and waters that make up the Mackay region, on which we work and live. We acknowledge the important protocols of the Aboriginal, Torres Strait Islander and Australian South Sea Islander communities across the Mackay region.



# TABLE OF CONTENTS

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<b>EXECUTIVE SUMMARY</b>	<b>1</b>
PURPOSE	1
WHAT IS PUBLIC ART?	1
ABOUT MACKAY	2
EXISTING PUBLIC ART COLLECTION	3
POLICY CONTEXT	7
METHODOLOGY	7
PUBLIC ART ENGAGEMENT PLAN	8
SUMMARY OF OUTCOMES	10
<b>VISION AND GUIDING PRINCIPLES</b>	<b>11</b>
<b>STRATEGY</b>	<b>12</b>
<b>PART A: GOALS, OBJECTIVES, ACTIONS</b>	<b>13</b>
<b>PART B: PROCESSES</b>	<b>19</b>
COMMISSIONING MODELS	19
COMMISSIONING	20
PROCESS FOR WORKING ACROSS COUNCIL TO MAXIMISE PUBLIC ART OPPORTUNITIES	21
MAINTENANCE	23
RELOCATION, REMOVAL OR DISPOSAL	24
PROCESS FOR DE-ACCESSIONING PUBLIC ARTWORKS	24
WHAT IS PUBLIC ART?	25
<b>GLOSSARY</b>	<b>27</b>

# EXECUTIVE SUMMARY

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## PURPOSE

The Public Art Strategy has been developed in acknowledgement that Mackay Regional Council recognises the key value of the role that public art can play in creating quality public places, telling local stories and expressing civic pride. Public art has a further role to contribute in developing cohesive communities and enhancing cultural identity.

The role of art in urban design, placemaking and spatial activation is also widely recognised for community benefits which include increased public safety; an improved sense of community connection, ownership and care for the civic environment and community confidence.

Public art and artists make a valuable contribution to the built and natural environment by celebrating, marking and revealing aspects of a community, its history, its character and its aspirations. A strong sense of place, identity and community makes a region attractive to live in, work in and to visit.

Council has a significant role in the fostering of artistic practice in the region. Public art acts as a platform for exploring aesthetics, ideas and memories. This exploration often involves experimentation and innovation, providing a stimulus for audiences to think, act or reflect and supports the growth of artists.

## WHAT IS PUBLIC ART?

Public art is not an art “form”. Its size can be huge or small. It can tower fifty feet high or call attention to the paving beneath your feet. Its shape can be abstract or realistic (or both), and it may be cast, carved, built, assembled, or painted. It can be site-specific or stand in contrast to its surroundings. Public art can be permanent sculptural works, temporary, ephemeral, performance based, installations, projections, murals and socially engaged art.

What distinguishes public art is the unique association of how it is made, where it is, and what it means. Public art can express community values, enhance our environment, transform a landscape, heighten our awareness, or question our assumptions. Placed in public sites, this

art is there for everyone, a form of collective community expression. Public art is a reflection of how we see the world – the artist’s response to our time and place combined with our own sense of who we are.

Public art is a part of our public history, our evolving culture and our collective memory. In a diverse society, all art cannot appeal to all people, nor should it be expected to do so. Art attracts attention; that is what it is supposed to do. Public art can cause controversy. Varied popular opinion is inevitable, as we live in a society with a multiplicity of voices and backgrounds, and it is a healthy sign that the public environment is acknowledged rather than ignored.



## ABOUT **MACKAY**

Located on the eastern coast of Queensland, the area of Mackay is five times the size of Brisbane City Council, double the size of Townsville and larger than the size of Cairns and the Sunshine Coast combined. With a population size of over 117, 000, Mackay is a culturally diverse community and is home to the largest Australian South Sea Islander community.

With a long sugar cane history and as the gateway to rich coal deposits in the Bowen Basin, Mackay's socio-economic history places it in a unique position

with its rich and diverse stories that can be expressed, showcased and interrogated through public art.

Mackay is well-known for its iconic cultural institutions and cultural projects including Artspace Mackay, the Central Queensland Conservatorium of Music, the national award-winning Bluewater Trail (including a significant public art trail), the nationally-significant historic Greenmount Homestead and the Mackay Entertainment and Convention Centre (MECC).

“Public art gives community  
a **unique identity**”

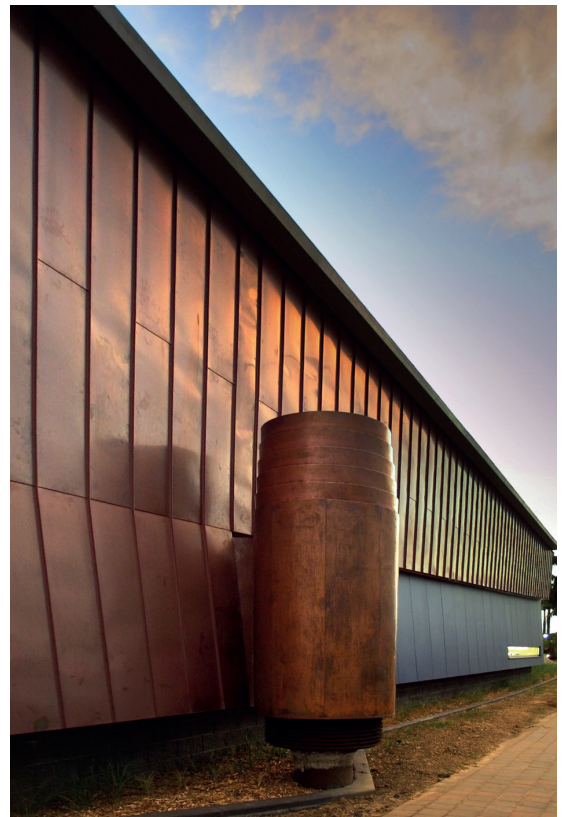
- Sarina community member, 2018.

## EXISTING PUBLIC ART **COLLECTION**

Mackay Regional Council maintains 18 public artworks within its collection, and has a total of more than 100 public artworks and projects across the municipality, including community art and developer art.



**Jill CHISM** *The Elemental Labyrinth* 2002.  
Artspace Mackay, front lawn, Civic Precinct, Gordon St.



**Craig WALSH** *Entwined* 2002.  
Artspace Mackay exterior wall facing  
Gordon Street, Civic Precinct.



**Christopher TROTTER** *Life Forms* 2003.  
Entrance, Mackay Regional Botanic Gardens.





**Christopher TROTTER** *Stag Forms* 2003. Shade Garden, Mackay Regional Botanic Gardens. Attached to a small shed positioned next to the fernery.



**Fiona FOLEY** *Mangrove Cap* 2009. Bluewater Trail, River St Park.



**Fiona FOLEY** *YUWI* 2009. River St (at the top of Wood St)



**Rick WOOD** *Pacific Edge to Fossil Beds Strata Totems* 2007. Shade Garden, Mackay Regional Botanic Gardens.



**Fiona FOLEY** *Shields* 2009. Water jet cut stone inlaid into paved surface, Bluewater Quay.





**Fiona FOLEY** *Sugar Cubes* 2009.  
Bluewater Quay, next to the 'Leichardt Tree'  
adjacent to Brisbane St.



**Fiona FOLEY** *Fishbones* 2010.  
Bluewater Quay, corner of Sydney and River Sts.



**Donna MARCUS** *True North* 2012.  
Bluewater Trail, Matsuura Ave.



**Fiona FOLEY** *Crows* 2009.  
Bluewater Lagoon.



**Brian ROBINSON** *Deco Bloom I* 2015.  
Garden bed Wood St, at the intersection of Gordon Street.





**Brian ROBINSON** *Deco Bloom II* 2015.  
Bump-out Wood St in front of arcade  
through to Sydney St (Blacks Real Estate).



**Brian ROBINSON** *Urban Bloom II* 2015.  
Wood and River Sts intersection, in front of Telstra building.



**Brian ROBINSON** *Urban Bloom I* 2015.  
Bump-out in front of Headspace, ex Daily  
Mercury building, 36 Wood St.



**Donna MARCUS** *True North* 2012.  
Bluewater Trail, Matsuura Ave.



**NICHE ART** (Glen MANNING and Cathy DALY) *Cane Fire*  
2015. Centre of Wood and Victoria Sts intersection.



## POLICY CONTEXT

There are a wide range of council planning and regulatory documents relevant to the planning and implementation of public art. The two most relevant for this strategy are the Corporate Plan 2016-2021 and the Arts and Cultural Plan 2016-2020.

### CORPORATE PLAN 2016-2021

The Corporate Plan is structured around eight priority directions: Community Pride; Regional Identity; Community Health and Wellbeing; Environment; Lifelong Learning; Economy; Infrastructure and Transport and Organisational Performance. Each of these strategic directions has a direct relevance to the Public Art Strategy and has informed the development of the strategy.

*Lifelong Learning:* Libraries, museums and art

- Enhance lifelong learning opportunities that improve literacy and public access to information and knowledge, history and art.

### ARTS AND CULTURAL PLAN 2016-2020

The existing cultural plan provides a broad structure for approaching cultural activity across the whole local government area. The vision for arts and culture in the Mackay region as stated in the plan is:

*Mackay is a vibrant and culturally rich region that supports a diverse, robust and creative community and strives to make the arts collaborative, accessible and inclusive for all.*

Public art can be realised in all strategy areas within the Cultural Plan: Vibrant Spaces and Places; Celebrate our Diversity and Enhance Community Pride; Encourage Partnerships and Collaborations; Lifelong Learning; and Enhance Advocacy and Promotion.

## METHODOLOGY

Mackay Regional Council engaged Georgia Rouette, Arts, Museums and Heritage consultant to develop a five-year Public Art Strategy.

The Public Art Strategy has been developed following extensive consultation across council departments, the arts and private sectors as well as the general public in order to provide a structure for future planning of permanent and temporary public place art commissions and to support the ongoing management of the existing

collection. A period of one month allowed for further broad comment consultation and feedback.

Through the process of consultation as well as investigation of national and international best practice, the strategy is intended to be a living document, which guides the procurement and management of an engaging, inspiring public artwork collection for local, national and international audiences.

# PUBLIC ART **ENGAGEMENT PLAN**

The Public Art Engagement Plan brought extensive benefits to the progression of the Public Art Strategy and encouraged the involvement of internal stakeholder and local residents, Aboriginal, Torres Strait Islander and Australian South Sea Islander communities, businesses and developers. Benefits of engagement included:



**TRUST** – the informal consultation through visits, conversations and workshops brought trust between council, local people, traders, developers.



**OPPORTUNITY TO INFLUENCE** – the methodology gave local people and communities the opportunity to influence decisions that will affect them.



**KNOWLEDGE OF LOCAL ISSUES** - tapped into local knowledge and expertise and making sure the Public Art Strategy is as well informed as possible by the people who live and experience public art locally.



**REMOVED BARRIERS** – the various activities removed physical, language or social barriers to communities getting access to information or voicing needs or opinions.



**COMMUNITY UNDERSTANDING** – it enabled everyone to know about and understand the value of public art.



**SATISFACTION** – it increased the satisfaction with the progress of public art and the community's ability to shape that future environment.



**A SENSE OF OWNERSHIP** – it supported community spirit and encourages the local people to understand the value of public art and champion its desirability within the community.



STAKEHOLDER	OBJECTIVES	ENGAGEMENT METHOD	ACTIVITIES	DATE 2018	FACILITATOR
Councillors	<ul style="list-style-type: none"> <li>Discuss Public Art Strategy and proposed stakeholder activities</li> </ul>	Council briefing	Presentation	Wed March 14	Tracey Heathwood
General Community	<ul style="list-style-type: none"> <li>To understand level of awareness about public art in the region</li> <li>To gain an understanding of the value of public art in the region</li> <li>To glean interest for a public art program</li> </ul>	Online survey	5 questions	March 19 - April 15	Georgia will devise the questions for council approval before council places them online
Internal Stakeholders	<ul style="list-style-type: none"> <li>To gain awareness of public art activities across council</li> <li>To understand across council collaborations of public art activities</li> <li>To understand current public art procurement and processes</li> <li>To glean vision, wish list, potential across council partnerships and how that may look</li> </ul>	Round table discussions, break out groups	3-5 questions for each group to answer and report back at the end of the session	Thurs March 22	Georgia
Artists/ Educators	<ul style="list-style-type: none"> <li>To gain awareness of public art activities across council</li> <li>To understand across council collaborations of public art activities</li> <li>To understand current public art procurement and processes and how they affect artists.</li> <li>Artists/educators vision for art in the region</li> </ul>	Round table discussions, break out groups	3-5 questions for each group to answer and report back at the end of the session	Fri March 23	Georgia
Indigenous Elders and Artists	<ul style="list-style-type: none"> <li>To understand their feeling and knowledge about public art in the region</li> <li>To glean their aspirations, vision, processes for inclusion, themes etc</li> </ul>	Informal meeting/ discussions	Prompts through questions informally	Fri March 23	Georgia and Tracey
Local Traders	<ul style="list-style-type: none"> <li>To understand their position on public art activities both ephemeral and permanent in their area</li> <li>How public art may contribute both positively and negatively to their business</li> <li>How public art can add to the local economy by attracting new clients etc</li> <li>How art in the city can create a perception of safety and a sense of community, pride etc.</li> </ul>	Casual meetings at their businesses	Directed conversations	Fri March 23	Georgia
General Community	<ul style="list-style-type: none"> <li>To understand how community feels about public art</li> <li>To glean the community's vision, aspirations for public art in the region</li> </ul>	<ul style="list-style-type: none"> <li>Melba House, Marian, 9am - 11am</li> <li>Sarina RSL, Sarina, 1pm - 3pm</li> <li>Artspace Mackay, Mackay, 4.30pm - 5.30pm</li> </ul>	<ul style="list-style-type: none"> <li>Graffiti wall (or similar on panels) for the Community to write down their feelings and ideas about public art, anonymously</li> <li>Informal conversations over a sausage sizzle</li> </ul>	Sat March 24	Georgia and Tracey
Australian South Sea Islander community	<ul style="list-style-type: none"> <li>To understand their feeling and knowledge about public art in the region</li> <li>To glean their aspirations, vision, processes for inclusion, themes etc</li> </ul>	Informal meeting/ discussions	Prompts through questions informally	Sun March 25	Georgia and Tracey

## SUMMARY OF **OUTCOMES**

The outcomes of all of the methods of consultation - workshops, online survey, meetings and informal door to door conversations have informed this strategy.

The key outcomes indicate that community, as well as internal stakeholders enjoy public art and see the value of increasing a public art presence across Mackay and the outlying regions.

### **ALL GROUPS SAID THEY WANT:**

- More quality public art
- Labelling of all existing public art so they can better understand what the artwork is about
- The importance of story-telling
- Youth engagement through public art projects such as street art programs and festivals

### **TYPES OF ART ALL GROUPS WOULD LIKE TO SEE:**

- Street art
- Temporary art
- Developer art
- Art that is integrated into capital works and revitalisation projects
- Ephemeral art
- Public art in the outlying regions
- Public art that reflects local stories

### **THE ABORIGINAL, TORRES STRAIT ISLANDER AND AUSTRALIAN SOUTH SEA ISLANDER COMMUNITIES WANT:**

- Their stories to be told through public art
- Youth engagement through programs such as street art
- Developing trails and signage through public art to create awareness of their stories and history

### **ARTISTS WANT:**

- More opportunities for public art for emerging and local artists
- More professional development opportunities to develop their skills, such as mentoring
- More efficient and clearer council process for commissioning artists

### **SARINA AND MARIAN COMMUNITY WANT:**

- More public art in their community
- A focus on local history story-telling
- Public art trails that connect Mackay to the outlying regions

# VISION AND GUIDING PRINCIPLES

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The Public Art Strategy is a living document, which aims to engage and inspire artists and diverse audiences in innovative and enchanting creative endeavours and to encourage meaningful and lively celebration of the region's culture and environments. The strategy will be driven by Artspace Mackay, who will oversee the implementation of key objectives and actions across council. Whilst honouring its cultural heritage, the Public Art Strategy will help to define perceptions of the region's identity now and into the future. The vision and five guiding principles are driven by the outcomes of the engagement exercises conducted internally and across community.

“Public art celebrates diverse cultures of a **place**”

- Artist, 2018.

## VISION

*We are enriched by our cultural diversity, history and creativity through vibrant art in public spaces.*

## GUIDING PRINCIPLES


- Quality public art builds stronger, healthier, resilient and more connected communities
- Recognise and celebrate Aboriginal, Torres Strait and Australian South Sea Islander history and stories in alignment with council's Reconciliation Action Plan (RAP)
- Support local artists and activate town and country spaces
- Give voice to youth through creative participation
- Manage and maintain council's collection of permanent public artworks



# STRATEGY

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The Public Art Strategy aims to provide council with principles, goals and objectives that will guide the future development, implementation and maintenance of public art in Mackay. The Public Art Strategy is divided into two parts: Part A outlines the goals, objectives and actions, and Part B outlines the process for the development delivery and management of public art.



“Public art should  
**challenge** you”

- Community member, 2018.

# PART A: GOALS, OBJECTIVES, ACTIONS

## GOAL 1: ACTIVATION OF PUBLIC SPACES

### Key objectives:

1. Provide diverse artforms and practice
2. Create landmarks in urban, natural and park environments that will become natural gathering spaces
3. Provide a focus for local pride, history and story-telling
4. Reflect the highest standard of excellence in contemporary arts practice

OBJECTIVE 1.1 - PROVIDE DIVERSE ARTFORMS AND PRACTICE			
NO:	ACTION	RESPONSIBILITY	YEAR
1.1.1	Develop an annual curated laneways activation program in the city centre focusing on opportunities for local artists	Artspace Mackay / Economic Development	2020
1.1.2	Develop biennial street art program/festival for larger walls within the city centre, and outer suburbs and regions commissioning artists from interstate and overseas to collaborate with local artists	Artspace Mackay / Economic Development	2021
1.1.3	Create socially engaged projects annually investigating specific local issues	Artspace Mackay	2021
1.1.4	Develop an annual city centre projection/multimedia curated program with potential for future satellite programs in the outlying regions	Artspace Mackay / Economic Development	2022
1.1.5	Develop biennial ephemeral, diverse, multi-art practice programs which are different each time to reflect and explore current issues such as the environment/climate change etc. This program can occur alternate years to the street art program and be delivered within the city centre and outlying regions taking a holistic and inclusive approach	Artspace Mackay / Economic Development	2023

OBJECTIVE 1.2 - CREATE LANDMARKS IN URBAN, NATURAL AND PARK ENVIRONMENTS THAT WILL BECOME NATURAL GATHERING SPACES			
NO:	ACTION	RESPONSIBILITY	YEAR
1.2.1	Set up meetings and inter-departmental working groups to ensure that public art is included in all revitalisation master plans and other capital works programs	Artspace Mackay	As required
1.2.2	Work across council by setting up and attending program team meetings to ensure that public art opportunities are maximised as opportunities arise	Artspace Mackay	As required

<b>OBJECTIVE 1.3 - PROVIDE A FOCUS FOR LOCAL PRIDE, HISTORY AND STORY-TELLING</b>			
NO:	ACTION	RESPONSIBILITY	YEAR
1.3.1	Develop a community engagement plan for each project that will direct the stories that community would like to explore	Artspace Mackay	2021
1.3.2	Develop two temporary community art projects led by a local artist working with schools and youth to create public art iterations that explore local history and stories	Artspace Mackay / Museums	2022
1.3.3	Develop oral history projects with temporary public art outcomes that are inclusive of community ideas and directions, facilitated by local historians and artists. The public art outcome could be performative, a walk and talk by a performance artist	Artspace Mackay / Museums	2023

<b>OBJECTIVE 1.4 - REFLECT THE HIGHEST STANDARD OF EXCELLENCE IN CONTEMPORARY ARTS PRACTICE</b>			
NO:	ACTION	RESPONSIBILITY	YEAR
1.4.1	Develop strong briefs that ensure that experienced public artists are engaged who have experience in creating and delivering high quality public art outcomes	Artspace Mackay	Ongoing

## **GOAL 2: GIVING VOICE TO OUR DIVERSE COMMUNITIES' CULTURE AND HISTORY**

### **Key objectives:**

1. Acknowledge and celebrate Aboriginal and Torres Strait Islander culture and history
2. Acknowledge and promote the story of the Australian South Sea Islander community
3. Ensure opportunities for Aboriginal, Torres Strait and Australian South Sea Islander artists to engage with public art
4. Reflect on the richness of the region's diverse migrant communities

<b>OBJECTIVE 2.1 - ACKNOWLEDGE AND CELEBRATE ABORIGINAL AND TORRES STRAIT ISLANDER CULTURE AND HISTORY</b>			
NO:	ACTION	RESPONSIBILITY	YEAR
2.1.1	Work with the local Aboriginal and Torres Strait Islander communities or MRC Community Development Officer to develop an overall direction for a public art program with Indigenous content	Artspace Mackay / Community Development	2020
2.1.2	Add appropriate interpretative labelling and signage on all existing and future public art with Indigenous content references. The labels should be bi-lingual as the traditional language is researched and developed.	Artspace Mackay / Community Development	2022

<b>OBJECTIVE 2.1 - ACKNOWLEDGE AND CELEBRATE ABORIGINAL AND TORRES STRAIT ISLANDER CULTURE AND HISTORY (CONTINUED)</b>			
NO:	ACTION	RESPONSIBILITY	YEAR
2.1.3	Incorporate Indigenous themed public art into existing and future infrastructure such as bus shelters, seats, bins and consider inclusion in capital works projects	Artspace Mackay / Community Development	As required
2.1.4	Develop a mural youth project – laneway project	Artspace Mackay / Community Development	2023

<b>OBJECTIVE 2.2 - ACKNOWLEDGE AND PROMOTE THE STORY OF THE AUSTRALIAN SOUTH SEA ISLANDER COMMUNITY</b>			
NO:	ACTION	RESPONSIBILITY	YEAR
2.2.1	Work with the Australian South Sea Islander community to develop an overall direction for a public art program which promotes the stories, history and culture of the Australian South Sea Islander community	Artspace Mackay / Community Development	2022
2.2.2	Engage youth through a street art program focusing on the idea of the significance of tattoos in youth culture	Artspace Mackay / Community Development	2023
2.2.3	Develop a story trail across Mackay using diverse public art platforms to tell the story of the Australian South Sea Islanders in Mackay, including collateral such as physical maps and mobile phone applications	Artspace Mackay / Community Development	2023

<b>OBJECTIVE 2.3 - ENSURE OPPORTUNITIES FOR ABORIGINAL, TORRES STRAIT AND AUSTRALIAN SOUTH SEA ISLANDER ARTISTS TO ENGAGE WITH PUBLIC ART</b>			
NO:	ACTION	RESPONSIBILITY	YEAR
2.3.1	Provide professional development opportunities and training for emerging artists through workshops and mentorships	Artspace Mackay / Community Development	2020
2.3.2	Develop a register of Aboriginal, Torres Strait and Australian South Sea Islander artists that council and other community can draw on for public art opportunities	Artspace Mackay / Community Development	2020

<b>OBJECTIVE 2.4 - ENSURE OPPORTUNITIES FOR ABORIGINAL, TORRES STRAIT AND AUSTRALIAN SOUTH SEA ISLANDER ARTISTS TO ENGAGE WITH PUBLIC ART</b>			
NO:	ACTION	RESPONSIBILITY	YEAR
2.4.1	Reflect on the richness of the region's diverse migrant communities	Artspace Mackay / Community Development	2022

### GOAL 3: YOUTH MATTERS

#### Key objectives:

1. Give youth a voice and platform to express their identity through public art projects
2. Provide professional development opportunities for youth to gain artistic skills

OBJECTIVE 3.1 + 3.2 GIVE YOUTH A VOICE AND PLATFORM TO EXPRESS THEIR IDENTITY THROUGH PUBLIC ART PROJECTS PROVIDE PROFESSIONAL DEVELOPMENT OPPORTUNITIES FOR YOUTH TO GAIN ARTISTIC SKILLS			
NO:	ACTION	RESPONSIBILITY	YEAR
3.1.1	Set up informal brainstorming sessions with youth to work through ways of engaging youth in public art projects	Artspace Mackay / Public Art Curator / Youth Services	2021
3.2.1	Develop a pilot project such as an incubator project for youth to come up with ideas, manage and deliver a project with the facilitation of the Public Art Curator	Artspace Mackay / Public Art Curator / Aboriginal, Torres Strait and Australian South Sea Islander Community	2021

### GOAL 4: PUBLIC ART DEVELOPMENT AND ADVOCACY

#### Key objectives:

1. Provide opportunities for local and emerging artists
2. Promote public art across the region
3. Develop partnership opportunities to market and promote public art

OBJECTIVE 4.1 - PROVIDE OPPORTUNITIES FOR LOCAL AND EMERGING ARTISTS			
NO:	ACTION	RESPONSIBILITY	YEAR
4.1.1	Identify council assets/facilities suitable for community-led public art projects	Artspace Mackay / Property Services	2020
4.1.2	Create a professional development program for local and emerging artists through workshops, training, mentorships covering areas in preparing funding submissions, creating an artist's CV, working with council and pathways to funding	Artspace Mackay / Community Development	2021
4.1.3	Develop an incubator public art project specifically for local artists to experiment with ideas and present to their local communities. This could be over a year of interventions through the incubator program	Artspace Mackay	2022
4.1.4	Pay artists to industry standards. Refer to NAVA (National Association for the Visual Arts) schedule of payments as a guideline when developing public art projects to ensure that artists are paid to a standard that is acceptable	Artspace Mackay	Ongoing



OBJECTIVE 4.2 - PROMOTE PUBLIC ART ACROSS THE REGION			
NO:	ACTION	RESPONSIBILITY	YEAR
4.2.1	Contribute to staff newsletters, intranet and internal social media platforms to engage all staff in public art news and conversations	Artspace Mackay	Ongoing
4.2.2	Pursue internal opportunities to promote the value of public art and ways to garner departmental investment in public art such as Economic Development, Planning, etc	Artspace Mackay	Ongoing
4.2.3	Conduct public art walks (lunchtime walks and talks) to encourage awareness and buy-in for future projects. Artists could also co-host them with the Public Art Curator	Artspace Mackay	Ongoing
4.2.4	Update signage for all existing public art and adopt consistent style across the public art collection	Artspace Mackay	2018 / 2019

OBJECTIVE 4.3 - DEVELOP PARTNERSHIP OPPORTUNITIES TO MARKET AND PROMOTE PUBLIC ART			
NO:	ACTION	RESPONSIBILITY	YEAR
4.3.1	Create a Public Art Marketing Guideline to promote Mackay's public art to locals and visitors	Artspace Mackay / Corporate Communications	2018 / 2019
4.3.2	Develop a public art trail and associated collateral that can be marketed through tourism bodies to encourage visitors to Mackay	Artspace Mackay / Corporate Communications	2018 / 2019
4.3.3	Seek buy-in and support from local traders across Mackay to promote public art positively. Public art is seen as a contributor to economic enterprise	Artspace Mackay / Economic Development	Ongoing

## GOAL 5: PLANNING, RESOURCING AND MAINTAINING PUBLIC ART

### Key objectives:

1. Develop clear and transparent processes that enable the highest standard of excellence for public art
2. Advocate for adequate resourcing of public art
3. Ensure that to-standard maintenance processes and practices are adhered to

OBJECTIVE 5.1 - DEVELOP CLEAR AND TRANSPARENT PROCESSES THAT ENABLE THE HIGHEST STANDARD OF EXCELLENCE FOR PUBLIC ART			
NO:	ACTION	RESPONSIBILITY	YEAR
5.1.1	Establish clear and transparent processes for commissioning, interpreting, promoting and maintaining public art	Artspace Mackay	2018 / 2019

**OBJECTIVE 5.1 - DEVELOP CLEAR AND TRANSPARENT PROCESSES THAT ENABLE THE HIGHEST STANDARD OF EXCELLENCE FOR PUBLIC ART (CONTINUED)**

NO:	ACTION	RESPONSIBILITY	YEAR
5.1.2	Include a public art expert on the Visual Art Advisory Committee that overseas and inputs into the program, assessment of EOIs and provision of recommendations	Artspace Mackay	2020
5.1.3	Create a Public Art Officer role to manage the Public Art program which includes the collection, programming and curation, capital works.  This could be a part time position 0.3 FTE equivalent or full time depending on the size of the public art program	Artspace Mackay	2021
5.1.4	Review the Public Art Strategy annually to ensure current needs are reflected	Artspace Mackay	Ongoing

**OBJECTIVE 5.2 - ADVOCATE FOR ADEQUATE RESOURCING OF PUBLIC ART**

NO:	ACTION	RESPONSIBILITY	YEAR
5.2.1	Work towards council providing an annual and ongoing operational program fund for public art programming and maintenance of public art	Artspace Mackay	2020
5.2.2	Develop a funding strategy for public art to diversify opportunities through philanthropics, corporates, local business, in-kind sponsorship, state and federal government	Artspace Mackay	2022
5.2.3	Develop an annual public art program and budget for council budget bids for additional funds (outside of the operational funding). These projects could be special projects such as biennials, pop ups and opportunistic projects	Artspace Mackay	2022

**OBJECTIVE 5.3 - ENSURE THAT TO-STANDARD MAINTENANCE PROCESSES AND PRACTICES ARE ADHERED TO**

NO:	ACTION	RESPONSIBILITY	YEAR
5.3.1	Develop a process for the relocation, removal and disposal of work in accordance with the Collection Management Policy	Artspace Mackay	2018 / 2019
5.3.2	Develop an Asset Management Plan to ensure regular cleaning and general maintenance of the public art collection	Artspace Mackay	2018 / 2019
5.3.3	Ensure that adequate funds are allocated annually for the maintenance of the public art collection	Artspace Mackay	Ongoing

## PART B: PROCESSES

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### COMMISSIONING MODELS

Commissioning processes take different forms depending on the scale of the project, the budget and relevant partnerships. Approvals for each public art project are sought from the funding partner and site owner and, where internal, are aligned to council's procurement delegations.

#### EXPRESSION OF INTEREST (EOI)

For larger projects of permanent or temporary artworks, the expression of interest model will usually include a public call out. Artists are asked to submit a copy of their CV and images or films of their works. From the submissions a shortlist of up to three artists is selected for a concept fee of between \$500 - \$1500 to develop a full concept proposal. The preferred artist will then be engaged to create and deliver the project.

#### CURATORIAL MODEL

This model involves a curator developing a shortlist of appropriate artists. The curator may be engaged through a response to a brief. The selected artists are asked to submit copies of their CV and visuals of their works. From the submissions up to three artists are shortlisted to create a full proposal for a fee (as in the EOI model). The curator, along with the Public Art Committee, selects the artist who will then be engaged to create and deliver the project.

#### DIRECT ENGAGEMENT OF ARTIST

For small scale projects such as street art or community art/socially engaged projects the direct appointment model may be appropriate. This model may also be used for projects with tight lead times where the expression of interest or competition model may not work.

#### LIMITED INVITATION

This model works best for smaller projects, or site-restricted, permanent or temporary artworks. A project brief is developed and distributed to a limited number of artists. The artists are asked to respond to the brief and where relevant present examples of their art practice and the preferred artist is selected and engaged.

#### CONCEPT COMPETITION MODEL

This model works well for large scale, major placemaking. The process includes media advertising announcing the competition. Interested artists are provided with the brief and if their skills and level of experience is considered, relevant artists would then develop their concept which may consist of drawings and scale maquettes. The design most suited wins the commission. Occasionally a short list of artists may be selected with concept payment. This model requires the development of a concept by an artist without remuneration. As with major architectural competitions this approach is usually taken with extremely high-profile projects with considerable budgets where the competition canvasses artists nationally and internationally.

# COMMISSIONING

<b>STEP 1</b> Project Initiation	Phase 1: Public art project identified and budget allocated; stakeholders engaged Phase 2: Project scoping study and consultation with Public Art Committee and project managers Phase 3: Commissioning model selected and artist brief developed
<b>STEP 2</b> Artist Selection	Phase 1: Selection / call for artists Phase 2: Review potential artists Phase 3: Shortlist and selection of artist/s by the Visual Arts Advisory Committee
<b>STEP 3</b> Concept Stage	Phase 1: Artist briefing and contracts Phase 2: Review of preliminary concepts Phase 3: Concept further development Phase 4: Concept acceptance
<b>STEP 4</b> Implementation	Phase 1: Commission contract Phase 2: Fabrication Phase 3: Installation Phase 4: Hand over



# PROCESS FOR WORKING ACROSS COUNCIL TO MAXIMISE PUBLIC ART OPPORTUNITIES

Artspace Mackay staff to advocate the value of public art across council by initially setting up meetings with key programs who could be potential collaborators for public art projects. In these meetings, Artspace Mackay outlines:

- Definition of public art (as outlined in the Public Art Strategy)
- Value of public art for the regions
- Processes for working together on public art projects
- Commissioning processes (as outlined in the Public Art Strategy)
- Key roles and responsibilities of internal stakeholders
- Role of the Public Art Working Group
- What public art enters the collection and their acquisition process.

## PROCESSES FOR WORKING TOGETHER ON PUBLIC ART PROJECTS

When an opportunity is identified Artspace Mackay meets with the relevant department/program. In this meeting, which will consist of team members who will be working on the project (for example - Parks Project Manager, Artspace Mackay staff, anyone who will be working on this project). In this meeting discussions will centre around:

- Discussing the brief (what are the initial thoughts, for example by Parks staff etc.)
- Assessing suitable locations for the public art
- Assessing the allocated budget
- Assessing community consultation/engagement strategy if needed
- Deciding the commissioning model (as outlined in the Public Art Strategy)
- Outlining roles and responsibilities such as who will be the project lead.

Assessing whether the artwork will become part of the art collection. If so, the Visual Arts Advisory Committee will be part of the assessment process. If the artwork does not enter the art collection (could be a temporary project, street art, community art, developer art) then a Public Art Working Group involving internal and external community members will be set up to select the artwork.

## WHO COMPRISES THE INTERNAL PUBLIC ART WORKING GROUP?

This will change for each public art project depending where the opportunity comes from and who will be the most relevant staff for the project:

- Artspace Mackay staff
- Relevant staff project managers, designers etc. from the program from which the opportunity arises
- Corporate Communications staff member.

*Note: the Public Art Working Group is to include community members at the assessment stage.*

The Public Art Working Group is dynamic and changes with each project. It draws on the expertise of the relevant internal programs that will be working on the public art project as well as involving representation from the community to help assess applications and provide advice. This group, which includes a community member can only be used for public art projects that will NOT enter the collection as the Visual Arts Advisory Committee, which has external, community representation, will decide on the artwork's inclusion into the collection.



### **How they work:**

- After the internal project team has met and decided on budget, location, commissioning models, and after the community engagement strategy has been implemented and findings consolidated, the project team discusses how they can engage a community member for the selection panel.
- Artspace develops the Public Art Working Group and manages the stakeholders both internal and external.

## **PROJECT ROLES AND RESPONSIBILITIES**

### **ARTSPACE MACKAY:**

- Set up the Public Art Working Group (internal and engage external community member(s) as required) and prepare regular meeting schedule
- Assess location for the public artwork
- Assess the budget for public artwork
- Advise on the commissioning model appropriate for the project
- Advise whether the artwork requires to go through the Visual Arts Advisory Committee if it is to enter the art collection
- Develop timeline for the public art to be developed
- Develop the artist's brief (EOI) for sign-off from the internal project team
- Distribute the EOI and work with Procurement and Corporate Communications
- Manage submissions, set up the assessment meeting
- Be part of the assessment panel

- Develop the artists' contracts, to be signed off by the internal project team and Contracts
- Artspace Mackay to be the sole point of contact for the artist, and to manage the artist
- Oversee installation of the final artwork.

### **RELEVANT INTERNAL STAKEHOLDERS:**

- Artspace Mackay is updated on project (i.e. design of space, etc.)
- Provide any technical assistance/information for the artist
- Communications to work closely with Artspace Mackay to promote the project widely
- Community engagement staff to communicate with Artspace Mackay on their findings.

### **COMMUNITY MEMBER(S):**

- Be part of the assessment of the EOI applications
- Provide any further relevant feedback from community.

# MAINTENANCE

Public artworks need to be maintained regularly so that they do not become a liability. Key considerations to be addressed before the commencement of a project:

- The intended life of the artwork (between 10- 25 years)
- The materials and their durability
- The location and how that may affect the work (i.e. if close to the sea, will the wind, salt, water reduce the life of the artwork)
- Does council have capacity to maintain the artwork during its life time?

## MAINTENANCE MANUAL

The commissioned artist must provide council with a maintenance manual that requires:

- Details of construction and materials used
- Details of surface finishes and their expected life span
- Details of cleaning and re-coating requirements and timelines
- Details of specialist materials, construction and suppliers such as lights, multi-media, sound scapes.



## RELOCATION, REMOVAL OR DISPOSAL

The Visual Arts Advisory Committee will be responsible for assessing existing public artworks on behalf of council and making recommendations to council in accordance with the Collection Management Plan (2018) and Art Collection Policy (2016) de-accessioning process.

Public art may be removed from its site for a number of reasons:

**RELOCATION:** This may need to occur when the environment that a site-specific work has been designed for has changed significantly. This can happen during capital works, street or precinct upgrades.

**REMOVAL FROM PUBLIC SPACE:** This can occur when the work is damaged or deteriorated and deemed unsafe or unsightly. For example, if the tiles are broken from a mosaic project and they are beyond repair.

**DISPOSAL/DE-ACCESSION:** A public artwork may be disposed of in accordance to the de-accessing process as outlined in the Collection Management Plan (2018) and Art Collection Policy (2016). In the event that the artwork is beyond repair or of less value than the cost of repair or if the artwork is no longer considered relevant in a cultural context.

## PROCESS FOR **DE-ACCESSIONING** PUBLIC ARTWORK

Based on the reasons outlined above and referring to the Art Collection Policy and Collection Management Plan the following steps are required before the public artwork is de-accessioned:

- Prepare a report outlining the reasons for the de-accessioning of the public artwork. This will contain the artwork's commissioning history, location, materials, maintenance reports
- Inform the artist that council is intending to de-accession the artwork and the reason for its removal and offer the work back to the artist if they are interested. (This is also a courtesy to the artist.)
- Table the report to the Visual Arts Advisory Committee along with the artist's comments if there are any
- Decide on the method of dispersal and inform the artist
- Sign off by the Visual Arts Advisory Committee
- Inform Assets and council

## WHAT IS PUBLIC ART?

Public art can be defined as the process of producing artists' creative ideas in the public realm. The definition captures a varied and flexible scope for public art projects and ensures diversity in thinking and approaches when considering the possibilities for working with artists. Artists play a critical role in highlighting, monitoring, recording, expressing, and responding to the world around us.

### WHAT IS THE DIFFERENCE BETWEEN ART AND DESIGN?

The fundamental difference between art and design is their purpose. The process of creating a work of art starts with nothing. A work of art stems from a view or opinion or feeling that the artist holds. Art is created to share that feeling with others, to allow the audience to relate to it, learn from it or be inspired by it. When a designer sets out to create a new piece, they almost always have a fixed starting point, whether it's a message, an image, an idea or an action. The purpose is to motivate the audience to do something: buy a product, use a service, visit a location or learn certain information.

### KEY DIFFERENCES:

- Art asks questions – design problem solves.
- Design fills a need – art fills no need except its own internal need to exist and challenge the viewer.
- Design solves a problem using rules of design – art has no process that can be replicated across the board to achieve an optimal result.
- Good art is interpreted – good design is understood.

### KEY ROLES OF ARTISTS:

- Artists as members of design teams can work collaboratively and contribute to the use and form of urban planning and development through research, reflection and propositions
- Artists work to creatively engage with communities in order to explore and articulate issues of significance
- Artists working as commentators producing permanent, temporary or process based art

### ART PROJECTS ELIGIBLE FOR CONSIDERATION INCLUDE:

- The work of an artist working individually, with the community or in collaboration
- Art that encourages awareness or challenges ideas
- Art that enhances a sense of play and celebration
- Art that engages with aspects of contemporary art and design
- Art that provides an artistic interpretation of historical research
- Art that encourages interaction with a social space

### **ART PROJECTS THAT ARE NOT CONSIDERED AS PUBLIC ART:**

- Commercial promotions in any form
- Art projects that are mass produced, such as fountains or playground equipment
- Most art reproductions
- Landscaping or generic hard-scaping elements which would normally be associated with the project
- Services or utilities necessary to operate or maintain artworks

### **WHO IS A PROFESSIONAL ARTIST?**

Professional artists will be eligible to carry out public art commissions. A professional artist is a person who:

- Usually has experience or a university degree/ TAFE diploma in visual arts.
- Who has specialist training and/or experience within their field and involved in the creation of art as their profession.
- Has conceptualising and creative skills that result in the creation of artwork.
- Has demonstrated professional standing through exhibitions and commissions.



# GLOSSARY

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**ARTIST:** An artist can be a person:

- Who has specialist training within their field—not necessarily in academic institutions—and is involved in the creation of art as their profession
- With high level interpretive, conceptualising and creative skills that result in the creation of artwork
- Who has demonstrated professional standing through exhibitions and commissions, and is considered an artist by his or her peers

**COMMUNITY:**

- A group of people who share a common interest and for a whole variety of reasons have a sense of unity
- Those things which bond a group of people arise out of a shared belief, a political commitment, a common cultural background or a concern for the environment
- A community may live in the same area, work together or participate in the same sporting or cultural group
- A community may be comprised of a diverse group of people or one that shares similar characteristics
- In essence, a sense of community grows out of recognition of a common unity and the acceptance of difference

**COMMUNITY ART:**

- Community art is a process through which artists and communities work together to express and/or articulate a collective vision in a creative and imaginative way
- Community art can be defined as work resulting from a high degree of community consultation and/ or participation
- Community art may be created by a professional artist in consultation with members of the community
- Community art may be the result of practical art making by members of the community under the supervision of a community artist
- Community development is the primary aim of a community art process
- Care and attention is paid to collective decision-making processes
- Issues of ownership and control over the development and outcomes of a community art project are important, as is the encouragement of a broad range of people
- Community art projects utilise the art form that is best suited to the desired outcome. Oral history, writing, visual arts, theatre, circus skills, dance, music and mask making are just some of the many art forms available to the community

**CONTEMPORARY ART:** Any artwork created today which is innovative for its time, comments on, or otherwise engages with issues relevant to its time, or uses materials and processes that are at the forefront of arts practice within their particular field at the time can be classed as contemporary art.

**DESIGN ADVISORS:** A group of practitioners working collaboratively often including artists, architects, landscape, industrial and/or other designers.

**EVENTS:**

- This category may include one off or scheduled events in parks or other public spaces, such as outdoor exhibitions
- The events may be part of a festival or an artist residency program

**INTEGRATED ART:**

- Integrated artwork can be defined as artwork created by an artist that has been conceived especially for a site or building and forms part of the built environment
- Integrated artwork is most likely permanent and non-transferable and may include functional streetscape or park elements



- Integrated artworks can be commissioned as part of council's capital works programs, such as streetscapes, parks or building projects
- The artist usually develops integrated artwork concepts in collaboration with the project architect, landscape architect or urban designer

**PARTICIPATORY ART:** Participatory art is a term that describes a form of art that directly engages the audience in the creative process so that they become participants in the event.

**PERMANENT PUBLIC ARTWORKS:** Artwork in this category might include:

- Signature works, landmarks or art in public places
- These terms relate to the fact that such works tend to be commissioned as set pieces of art in their own right
- These artworks are often major commissions with significant budgets and therefore require a transparent and accountable commissioning process to ensure the best artists are considered and that due process occurs
- The anticipated lifespan of a permanent artwork is identified in the development stages of the work

**PUBLIC ART:** Public art is any permanent or temporary art object, installation or activity in the public realm excluding galleries, museums and public collecting institutions. In general public art is sited on public land and has been purchased or is owned by a public authority. This can include a wide range of art forms, such as:

- Permanent 2D or 3D visual art, craft or design element
- New media works, such as projection and digital artwork
- Temporary works, such as installation
- Ephemeral artworks, such as environmental artwork

**PUBLIC REALM:** The public realm can be defined as including—but not limited to—streets, squares, parks and spaces that are within buildings that are accessible to the general public and in the ownership of—or under the control of—public authorities. Spaces accessible to the public but in private ownership, such as shopping centres, corporate office buildings and residential development, can be perceived as part of the public realm.

**SOCIALLY ENGAGED ART/PRACTICE:** Socially engaged practice, also referred to as social practice or socially engaged art, can include any artform which involves people and communities in debate, collaboration or social interaction.

### **STREET ART**

- Street art is created legally and with the permission of building owners/occupiers if that site is privately owned and through the permission of Council if the site is council owned
- There is as yet no simple definition of street art, whereas traditional graffiti artists have primarily used free-hand aerosol paints to produce their works with tagging and text-based subject, street art encompasses many other media, techniques and subject matter
- Street artists will often work in studios, hold gallery exhibitions or work in other creative areas: they are not anti-art—they simply enjoy the freedom of working in public

### **TEMPORARY/EPHEMERAL**

- Temporary artworks are specifically designed to last for days, weeks or months
- The term ephemeral artwork might be used to describe projects such as projection or lighting works where there is no physical object created. It might also be applied to physical works in non-permanent materials



**MACKAY REGIONAL COUNCIL PUBLIC ART STRATEGY**  
COMMUNITY SUMMARY 2018 - 2023

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