

Public Art Strategy²⁰²¹

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Acknowledgement of Country

Eurobodalla Shire Council recognises Aboriginal people as the original inhabitants and custodians of all land and water in the Eurobodalla and respects their enduring cultural and spiritual connection to it.

Eurobodalla Shire Council would like to acknowledge Guppy Art Management for undertaking the community consultation and providing the principles and framework on which this strategy is based.



The Eurobodalla Public
Art Strategy supports
the important role
public art plays in a
lively, representative
cultural identity.

Foreword

The Eurobodalla Public Art Strategy supports the important role public art plays in a lively, representative cultural identity. It anticipates public art that enlivens public and community places, local environments, and the region's towns and villages. It reflects Council's commitment to the planning and inclusion of art in public, community, and commercial projects. Moreover, it will assist Council to manage ownership, maintenance and liability, and plan for sustainable funding to support the ongoing provision of public art.



This strategy navigates the unique culture of Eurobodalla, responding to a remarkable natural environment and an unfolding community



This strategy navigates the unique culture of Eurobodalla, responding to a remarkable natural environment and an unfolding community. It acknowledges the First Nation community, and the Yuin Nation as a pivotal cultural force. It celebrates Eurobodalla's rich heritage and is responsive to its cultural diversity. It addresses the agricultural and coastal landscape, small villages and towns as well as the level of urban consolidation that is shaping developing urban areas.



Central to the strategy is a cultural layer that engages people as part of a place-making process. This will result in art that interprets and energises the public domain; recalls local heritage and responds to the coast, rivers and forests and their human connections.

Opportunities for collaboration between artists, communities, landscape planners, architects and engineers will be important, as is public art that builds capacity in creative industries contributing to the local economy; art that resonates with local communities and visitors, encourages an engaged interest in place and that becomes a valued part of community life.

*Councillor Liz Innes
Mayor*

Priority action list

Legend:

H = High

L = Low

M = Medium

O = Ongoing

Priority	Action	Action number
H	Ensure art installations are appropriate for the proposed site, considering place, environment, climate resilience and character.	5
H	Curate public art where formal Council precinct and place strategies have been developed.	9
H	Include an agreed working methodology into Council's project management guide to ensure early consideration of public art in new projects.	13
H	Work with artists and Council staff to identify and develop guidelines for safe installation, maintenance and management of artworks.	19
M	Extend the scope of public art that responds to the natural environments of Eurobodalla through ephemeral work, temporary public art installations and site-specific workshops.	3
M	Provide opportunities for a public art response to recovery from events including drought, fire, floods and other crisis through connections with rural communities, farmers and the agricultural sector.	4
M	Support contemporary public art practice, sustainable fabrication, and innovative artforms and locations including the use of sustainable products in fabrication and installation of public artwork.	10
M	Identify opportunities to include interactive art and lighting in public art projects and planning.	12
M	Provide advocacy and education to enable internal and external stakeholders to explore current public art practice.	16
M	Seek funding for programs to improve artists' skills in working with communities around specific public art issues.	18
M	Ensure public art owned by Council is included in Council's Asset Management Register.	20
L	Work with community and target groups to explore all aspects of our shared heritage and inform potential sites.	7
L	Encourage experimentation and innovation and identify locations for programmed ephemeral art events or 'pop-ups'.	11
L	Investigate a regional contact list including fabricators, engineers, metal workers, specialist lighting and other suppliers as a resource for Council, design teams, developers and public art practitioners.	21
O	Identify opportunities to acquire and integrate public art into all major environmental planning and landscape projects, including foreshore works, parks and playgrounds, beach reserves, walkways, waterways and other significant places.	1

Priority	Action	Action number
O	Generate opportunities for the local Aboriginal community to respond to past and current environmental understanding of Eurobodalla through public art and interpretive design that is place and purpose specific.	2
O	Consider the inclusion of public art when reviewing strategic and planning documents, such as Development Control Plans, precinct and open space planning, place strategies, neighbourhood renewal, site planning and private developments.	6
O	Work with target groups and service providers to ensure broad engagement and participation in public art events and programs.	8
O	Encourage, support, and enable partnerships with cultural organisations and other stakeholders to deliver innovative, dynamic public art initiatives that enhance economies, infrastructure and wellbeing.	14
O	Promote public art projects and information about public art practice via local and regional media.	15
O	Work with neighbouring councils to develop opportunities for a regional dialogue and action on public art practice in the South East.	17
O	Implement the Public Art Policy and Public Art Code of Practice.	22

Prioritisation of actions as presented in the strategy provides the following indicative timeframe for completion of actions after the adoption of the strategy:

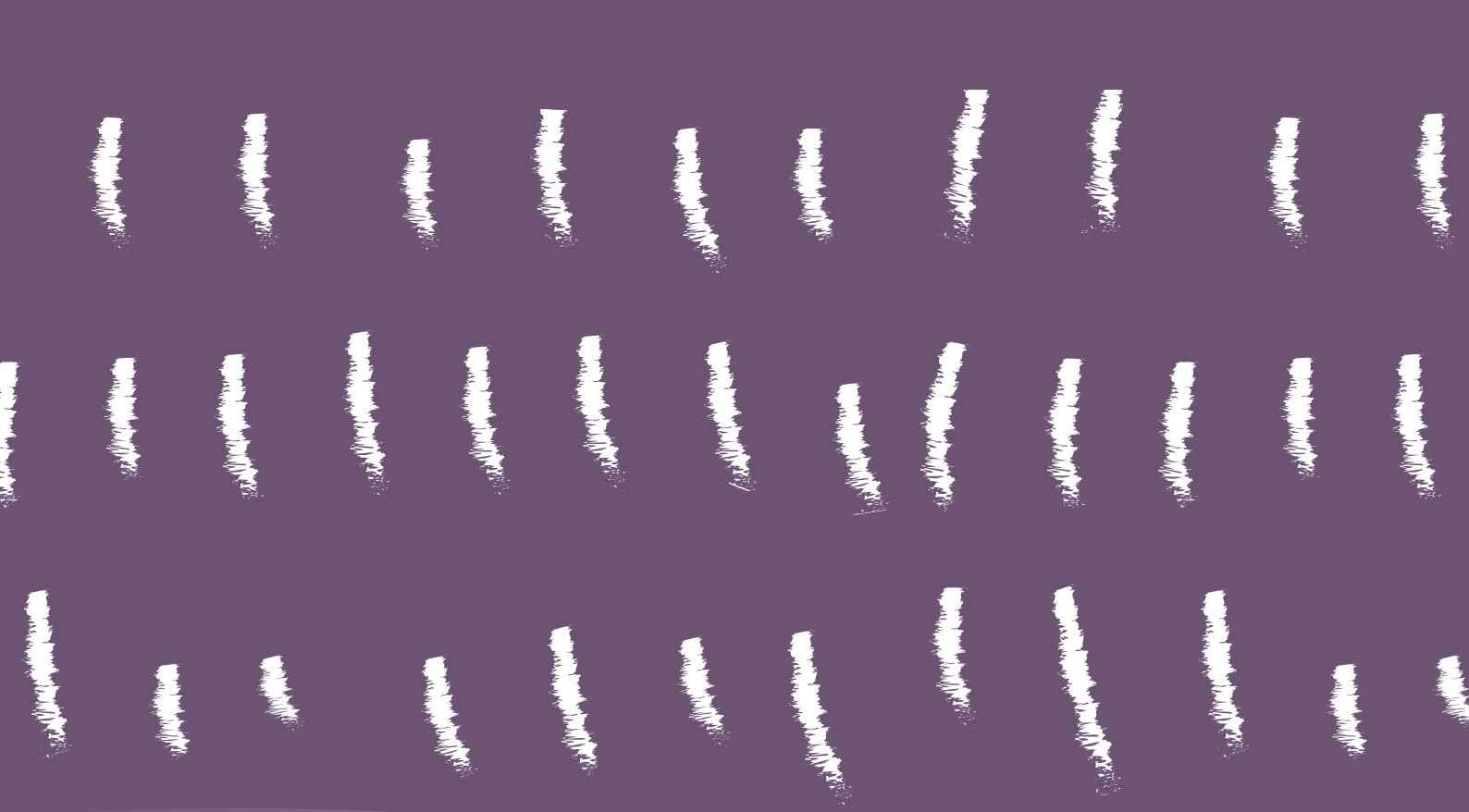
High: within 2 years

Medium: 3 – 5 years

Low: 6 – 10 years

Ongoing: part of usual service provision.





About public art

What is public art?

Public art describes art practice that is part of the public experience of built and natural environments. It can consist of sculpture, environmental art, the integration of art and architectural design, installations, lighting works, new media and outdoor performance.

Where there is artist involvement customised design is also included in the broader definition of public art and may include artist designed street furniture, decorative paving, lighting treatments, signage and glasswork. Public artworks are usually site specific and may celebrate the distinctiveness of the environment, local heritage, cultural identity, the energy of urban spaces or other themes relevant to people and place.

Artworks may be of a significant scale and define a locality or be intimately integrated into urban or natural contexts. Ephemeral art can activate a place or context for a short period creating a memorable experience. Permanent artworks become part of the fabric of everyday life.

Where is public art located?

Public art projects can be in a range of public and community environments including:

- Town centres and the public domain
- Natural environments; coastal foreshores, rivers, water lines and bushland
- Shopping centres and retail developments
- Existing neighbourhoods
- New residential areas
- Civic and community buildings
- Health and medical centres and hospitals
- Commercial developments and business parks

- University campuses, schools, childcare centres and other educational facilities
- Transport networks and services, roadsides, town entries, bridges, cycle and pedestrian paths
- Open spaces, parks, gardens, playgrounds and sporting areas.

Public art projects often reflect the desire to add meaning to a particular place or to explore the heritage and culture of a community of interest or geography. New development can provide the opportunity to include public art and there are many examples of projects that link art and architecture. In a similar way the renewal of a neighbourhood, a park upgrade or streetscape improvements can be used to integrate art into a community environment.

Who will use the Public Art Strategy?

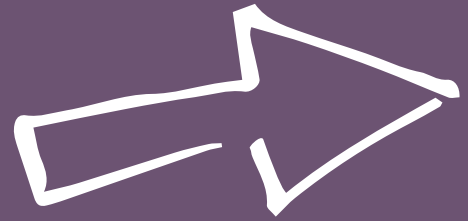
The Public Art Strategy has been prepared to guide the successful development of public art in our local government area. The strategy is intended to provide principles, guidelines and project areas for Council, design teams and other stakeholders to integrate art into a broad range of community and environmental contexts.

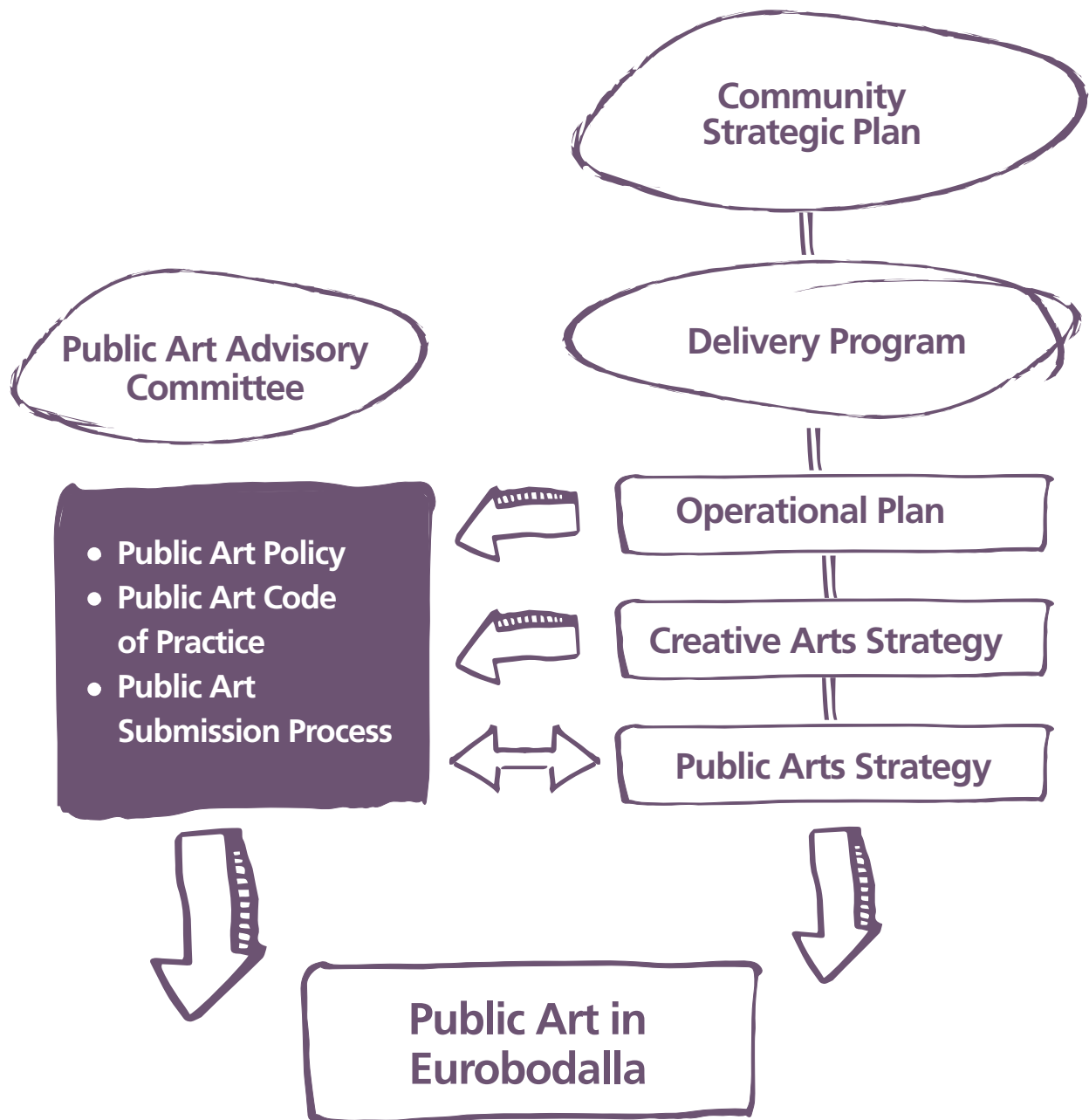
The strategy is designed for use by those involved in the planning, design and delivery of public art projects. This includes a broad representation of Council's operational and administrative areas. The strategy will be relevant for project managers and teams engaged in planning, architecture, urban design, economic development, events, environmental management and urban renewal, community services, health, welfare and neighbourhood projects.

The strategy will also be a resource for artists, consultants, community groups, developers and specialists in areas such as new development, heritage, community development, cultural and environmental planning.

What is Council's role?

Eurobodalla Shire Council has broad responsibilities in the planning and delivery of public art in the local government area. This is outlined in the following table.





As part of this process the Public Art Advisory Committee (PAAC), made up of Councillors, Council officers and community representatives who have specialist knowledge or experience in public art, provides expert cultural and artistic advice and guidance.

Council's roles in the development and maintenance of public art in Eurobodalla are as:

Custodian

- Facilitating a coordinated approach to the development and management of public art in Eurobodalla.

Connector

- Ensuring that communities in Eurobodalla can experience art as part of their everyday life.

Trusted partner

- Creating opportunities for public art collaboration and partnerships.

Advocate

- Strengthening the position of public art in Council's strategic directions, policies and planning controls.

Leader

- Supporting public art that is sustainable in social, cultural, environmental and economic terms.

Producer

- Encouraging innovation and maximising investment in public art from a broad range of sources.

Host

- Encouraging public art that responds to the natural and built environment of Eurobodalla and its unique character, history and aspirations.



Recent public art in Eurobodalla



Public art in Eurobodalla makes a creative contribution to the social and economic landscapes of our communities through its interaction with the built and natural environment and its relevance to local people. Current public art projects in development within Eurobodalla include:

- John Holland and RMS bridge redevelopment public art
- Basil Sellers sculpture commission
- The Batemans Bay regional aquatic, arts and leisure centre Bay Pavilions
- River of Art Festival - Revive mural project
- Sculpture for Clyde Sculpture Walk
- Street art projects
- Moruya Showground sculpture commissions
- Riverside Park art feature
- Moruya main street sculptures
- Public facilities augmentation at Durras, Broulee, Tomakin and Kianga
- New residential areas
- Civic and community buildings
- Health and medical centres and hospitals
- Commercial developments and business parks
- University campuses, schools, childcare centres and other educational facilities

Talking about art in our community

This strategy has been informed by national, state and regional trends and directions, such as the National Association for the Visual Arts (NAVA) code of practice and position on public art, the NSW Arts and Policy Framework and work being undertaken with South East Regional Arts partners.

Council's strategic documents that have governed the development of this plan include the Community Strategic Plan, the Creative Arts Strategy and the Public Art Policy and Code of Practice. Other important strategic planning initiatives of Council that will influence the development of public art in the shire and the actions of this plan include the Eurobodalla Destination Action Plan, the Economic Development Strategy, the Recreation and Open Space Strategy, the Tourism Wayfinding and Signage Strategy, the Batemans Bay Waterfront Masterplan and Activation Strategy and Bushfire Recovery Action Plan.

Importantly, a range of community engagement and consultation events with the general public and creative arts stakeholders informed the development of principles and actions of this plan.

The consultation process

Engaging creative industries, artists, communities and the public in a dialogue about public art has been an invaluable part of developing the Public Art Strategy. The following activities formed the consultation for the Public Art Strategy in September and October 2019.

Eurobodalla Shire Council staff workshop

A workshop was held at Council with staff to discuss the role of the art strategy, cross divisional opportunities for public art development and current projects. The logistics of maintenance, engineering, public risk and art management were also part of the staff consultation.

Public Art Advisory Committee (PAAC)

Council's PAAC provides expert advice and guidance to Council and staff on a range of public art planning, selection and review of public art in the shire. An initial, extensive briefing to the PAAC started the planning process. This was followed by further consultation as strategy principles and directions were developed.

The Little Sellers Art Prize

The consultant was present at the Little Sellers Art Prize presentation at the Eurobodalla Shire Council Chambers, speaking with over 70 people who attended the event including teachers, school students and families from across the shire. The event provided an excellent opportunity to discuss youth art opportunities, creative workshops, art that is engaging for young people and 'big ideas'.

Art and community stakeholders

A lively focus group with members of the arts community considered the directions public art might take in the future, the needs of artists and the role of community creativity.

Art, business community and education stakeholders

Several workshops explored the role public art plays in town centres, the contribution of major art events, the potential for art in new development, as well as key locations in towns and villages across the shire formed the basis for these discussions.

Art pop-up information and survey booths

The art strategy consultation took to the streets with a public art display, a short Be Part of the Art survey and an opportunity for discussion around art in Eurobodalla. Art pop-ups were held at Batemans Bay Village Centre, Narooma IGA and Moruya Saturday markets.

Aboriginal community stakeholders

A detailed and very productive consultation was held at Council with Aboriginal organisations, Elders and members of the Indigenous community. It was a broad discussion covering, art and cultural identity, employment of Aboriginal artists, training and the role of art in both empowering Aboriginal communities and neighbourhood renewal.



What you told us

Aboriginal art in Eurobodalla

There is immense respect and an interest in Aboriginal art in public places. In the survey respondents were unanimous in saying they enjoyed Aboriginal art. Aboriginal artists were interested in extending the scope of work to new locations and artforms.

Art in town centres

The community would like art in their town centres and see the potential for art as part of buildings and infrastructure, as well as in the public domain. Art as an integrated part of new developments is an aspiration. A broad range of artforms including ephemeral (non-permanent) art, street art, paving, seating art, lighting and sculpture form part of this.

Celebrating the coastline through public art

The coast and foreshores were common themes in all consultation. Participants felt the coastline is central to the culture of the area. Specific projects and opportunities in foreshore parks and localities were frequently raised.

Art and wellbeing

The role of art in building community and as part of healthy neighbourhoods was a strong subject. This included accessible art, community engagement, art as part of walking and cycle trails and parks.

Aboriginal consultation raised the need to include art as part of neighbourhood renewal. The value of art for young people was a common thread.



There is immense respect and an interest in Aboriginal art in public places.



Innovation, excitement and 'big ideas'

There is a strong interest in art that is intriguing, surprising, interactive and original. People like the idea of contemporary art that animates places and is fun for all ages.

Expanded public art opportunities and training

Parallel to this there is an interest from artists and creative industries in expanding public art programming and delivery and developing training opportunities for artists.





The role of the Public Art Strategy

The Public Art Strategy responds to our community in the following ways:

Local culture, regional distinctiveness

New and original understandings of local culture through art

In an increasingly global culture, regional distinctiveness is a valued asset. Eurobodalla has a defined local and regional presence, which is valued by the community. Celebrating the local community is an important focus for cultural projects in the Shire. Public art is bespoke and capable of highly original design and statement. Projects often work with themes and subjects that have a particular meaning for an area, thus strengthening cultural identity and affirming community. Artists may use local materials or develop new imagery born of local understanding and experience. The potential to respond to regional issues and to engage in dialogue about people and place is often at the heart of public art practice.

Environment, place

Coast, river, forest, farm, town and village art

The dramatic coastline, rivers, forests and farmlands in Eurobodalla are substantial and valued landscapes. The shire has over 110 kilometres of coastline, 70% of land area is forest, and the valleys of the Tuross, Narooma and Moruya rivers shape the terrain. This geography is part of the psyche of local people, as are the villages and townships and the places where communities gather for business and social interaction.

Artwork that allows reflection and enjoyment of the natural world has a particular place in our increasingly urbanised culture. Art that is integrated with the architecture and urban

design is also important, giving character and definition to local environments and creating places for public gathering, community celebration or peaceful contemplation.

Lived experience

The art of life in Eurobodalla – place, memories, connection

Eurobodalla has an increasingly diverse population, consisting of an active Aboriginal community, older farming and coastal communities, retirees, young families, tourists, youth and residents from culturally diverse backgrounds; these are all factors in a changing community.

Public art that responds to community themes and interacts with local people builds a sense of common identity. As Australian culture becomes more culturally diverse artists are exploring shared cultural experience. This is supported by an increasingly diverse workforce of artists who bring an intercultural understanding to public art projects.

Planned community involvement in the design and fabrication of selected artworks can have excellent outcomes. Linking art projects to community wellbeing, health and social inclusion can result in increased social capital and stronger, resilient communities.

Creative economies

Lively towns, creative villages

Public art has a strong role in supporting local economies. As links between creative industries, cultural identity and economic growth become stronger, public art is playing a role in improving the economic performance of town centres, villages and commercial environments.

Public art is part of a civic experience, in that art adds to the vitality and distinctiveness of retail areas, making business, socialising and



shopping more enjoyable. As part of a well planned public domain art encourages people to see town centres as a destination, a meeting place, or for spending time with friends, family or work colleagues.

Public art projects are a significant part of creative industries. The design and fabrication of art provides employment for artists, suppliers and fabricators, further developing creative workforces locally and regionally.

Creativity

Art that surprises, enchants and challenges

Public art is an affirmation of the power of creativity to interrogate the way we experience the world. Culture is an expression of human interaction; communities have extraordinary creativity in the way they express their culture. Whatever the outcome public art may have, the capacity to use creativity to enchant, inspire and challenge remains one of public art's most important roles.



Guiding principles



Innovative, contemporary, creative thinking will guide public art in Eurobodalla.



- Public art will create a dialogue about the destination and locality of Eurobodalla.
Public art will enable creative commentary on changing stories of environment, people and place.
- Art will support a culture of imagination and engagement about lived and remembered experience.
Community interaction and engagement will inform creative projects.
- Art will partner urban design, landscape and architectural design and construction.
Project development will facilitate collaboration between artists and design teams.
- Innovative, contemporary, creative thinking will guide public art in Eurobodalla.
Council will support skilled contemporary artists, original concepts, new forms of creative expression and innovative artforms and media.

- Support for creatives and creative industries will underpin art development.
Programming will target training, career development and support for both emerging and established artists.
- Artworks will be well managed, safe, durable and easy to maintain.
Public art will respond in design, materials and fabrication to the demands of public space.
- Support for creatives and creative industries will underpin art development.
Programming will target training, career development and support for both emerging and established artists.
- Artworks will be well managed, safe, durable and easy to maintain.
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Public Art

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Planning and delivering public art



Planning, commissioning, coordinating and funding public art requires a supported and ethical framework that brings together both the creative spectrum and organisational process.



Public art coordination and facilitation

Council may acquire public art through various means, for example purchase, commission, donation, bequest or award. While all acquisitions must follow the processes laid out in Council's Public Art Policy, the commissioning process for significant public art is important.

Planning, commissioning, coordinating and funding public art requires a supported and ethical framework that brings together both the creative spectrum and organisational process.

The PAAC plays an integral role in providing advice to Council throughout any public art project. The Committee, comprised of local representatives, Councillors and Council staff, make recommendations to Council to aid in the decision making and may include advice on urban design, community or art-based feedback, advocacy on behalf of the project or structured commentary on concepts prior to design development.

The PAAC members serve the same term as Council with the community representatives being endorsed for membership based on their experience and knowledge of public art and processes.

Preparing for a public artwork

For significant commissions, an art plan should be developed for the site or locality. This will clarify directions and can be circulated to community and stakeholders. It may also be used as a background document for the artist brief. The plan should include:

- Project description
- Context or location for the work including the relationship to architecture or landscape work
- Community engagement with local stakeholders and community organisations
- A thematic framework based upon the guiding principles in this strategy
- Examples of work by preferred or short-listed artists and designers
- A native title assessment on the proposed site (if necessary)
- Identified stages for implementing the project
- An outline of how the project will address installation, public safety and maintenance issues

- Clarity on who will own, insure and maintain the work after installation
- Decommissioning considerations and process.

Allocating a project budget

Art projects depend on a sufficient budget allocation therefore it is important the budget allows for a full range of products and services involved in producing public art.

These can include:

- Project coordination
- Artist/designer fees
- Engineering advice, drawings and other technical inputs
- Fabrication
- Site preparation, traffic management, delivery and installation
- Preparation of a maintenance manual.

Preparing an artist brief

When the scope of the art project is agreed a detailed artist brief will be prepared. The brief should include the following items:

- A description of the project including information about the intended audience and community context
- Details of the site with opportunities and constraints
- A thematic framework (if required)
- The allocated project budget
- Preferred materials, fabrication and installation requirements (if relevant)
- Selection criteria
- Project management information
- Timeframes
- Reference to the Public Art Strategy.

A design brief template can be found on Council's website.

Engaging an artist

Selecting the right artist to work on a project is central to a successful outcome. There are several ways an artist can be engaged. For example:

- The project may be advertised through media and arts organisations and applicants might respond to a tender process.
- A group of short listed artists may be paid to develop concepts and a decision made by a selection panel, like the PAAC.
- An artist with experience in the relevant area could be engaged directly.

Council's requirements for tendering respond to the project budget. For smaller, neighbourhood projects, shortlisting and selection processes may be handled independently. A large project with a more substantial budget may require a formal tendering process in line with Council's procurement and legislative requirements.

Preparing a contract

Artists and designers who are engaged to create work for Eurobodalla Shire Council will be expected to sign a contract for their services. This may cover all aspects of the project including fabrication and installation of the work, or it may only apply to design services.

Alternately, the artist may be engaged as a sub contractor to an art consultant engaged by Council or another entity delivering art for a specific site. Either way, it is important the artist is protected by a contract and understands the contractual obligations surrounding the work.

Concept development

After the artist is engaged, they will be asked to develop a concept for review by the PAAC and other stakeholders and then for recommendation to Council. Where the artist has submitted a concept as part of the tendering process feedback might be given prior to design development.

The concept should include an image and/or model of the work, its location, dimensions and functions, materials, colours and any effects such as lighting, sounds, interactivity or kinetic functions. If community participation is part of the process this should also be outlined.

The PAAC may raise any concerns or issues in relation to location, artistic integrity, function, costs, public safety, maintenance or other matters. A formal approval of the concept prior to design development and fabrication is required.

Design development

When the concept is approved the artist will prepare final designs for fabrication. This will include final artwork, designs, plans and engineering details of installation (if appropriate). In a development context these may need to be submitted as part of the planning approvals process. Link to Council's development process

Fabrication

Artworks involve a customised process and there are various methods and approaches to fabricating the final work.

- The artist may build or construct the work in the studio for transportation and installation on site.
- Art may be fabricated by a specialist fabricator to construction drawings provided by the artist.
- The work may be completed by the artist and their team in situ.
- Community members may work on parts of the artwork.
- The art may be built or assembled as part of a cultural event.

The fabrication of large works is a complicated process to undertake and to coordinate. Regular inspections to view progress, approve samples, and sign off on completed work should be factored in. Significant changes to the accepted design must be approved by Council.

Approval and handover of the completed work

Council will inspect and sign off on the completed and installed work prior to the final payment being made to the artist. Any issues are to be addressed promptly.

Where the artwork is commissioned by a group other than Council for a public site, a handover process will be initiated. At this point the final ownership and ongoing responsibility for the artwork can be formalised.

This process should include:

- A handover document outlining the project background, install and other project considerations
- A donation agreement, transferring ownership to Council and the rights and responsibilities therein
- A maintenance schedule for future ongoing management of the work.

Preparing a maintenance schedule

Public art requires the same attention to maintenance and repair as other elements in public environments. Appropriate cleaning and repair, replacement of elements that are loosened or damaged and repair of vandalised surfaces or structures are all part of this process.

All art should be accompanied by a maintenance schedule including:

- The artist and his/her contact details
- Images of the concept and completed work
- Fabrication drawings and designs; materials, finishes and suppliers
- Procedures for cleaning and maintenance
- Procedures for events such as vandalism or unintentional damage
- Specialist treatments.

The involvement of the artist in both repair and maintenance should be specified along with timeframes for routine and emergency work as required.

Decommissioning

Artworks may have a defined period in which they can be expected to remain in good condition. Circumstances also arise where redevelopment of a site or changed uses render an artwork inappropriate and removal is required. If disposal of the work or relocation to another area is required, negotiations with the artist and consent should be sought (if possible), however provision should be made for decommissioning if the artist is not available.



Environment

Keywords - ecologies, nature, environment, resilience



Guiding principle

Public art will create a dialogue about the destination and locality of Eurobodalla enabling creative commentary on evolving stories of environment, people and place.

Actions

1. Identify opportunities to acquire and integrate public art into all major environmental planning and landscape projects, including, foreshore works, parks and playgrounds, beach reserves, walkways, waterways and other significant places.
2. Generate opportunities for the local Aboriginal community to respond to past and current environmental understanding of Eurobodalla through public art and interpretive design that is place and purpose specific.

3. Extend the scope of public art that responds to the natural environments of Eurobodalla through ephemeral work, temporary public art installations and site-specific workshops.
4. Provide opportunities for a public art response to recovery from events including drought, fire, floods and other crisis through connections with rural communities, farmers and the agricultural sector.
5. Ensure art installations are appropriate for the proposed site, considering place, environment, climate resilience and character.

Measures

- Public art and associated budgets are a line item in major projects
- Increased Aboriginal artist and community involvement in public art
- Public art included in Council's sustainability initiatives
- Increased ephemeral art in natural environments
- Art response to environmental change and recovery in place
- Increased visibility of public art across the shire.

Lived experience

Keywords - community, cultural identity, heritage, renewal



Guiding principle
Art will support a culture of imagination and engagement about lived and remembered experience.

Actions

6. Consider the inclusion of public art when reviewing strategic and planning documents, such as Development Control Plans, precinct and open space planning, place strategies, neighbourhood renewal, site planning and private developments.
7. Work with community and target groups to explore all aspects of our shared heritage and inform potential sites.
8. Work with target groups and service providers to ensure broad engagement and participation in public art events and programs.

9. Curate public art where formal Council precinct and place strategies have been developed.

Measures

- Public art projects, including themes, locations, artists selection and engagement, reflect a representative cross section of the community
- Provision for public art included in Council statutory and strategic planning
- Heritage themed public art reflects contemporary responses and a variety of interpretations and artforms
- Public art integrated into new public and private developments
- Public art events and programs developed
- Planned spaces include public art that responds to location and context of the site.

Innovation

*Keywords - change,
technologies, media, ephemera*



Guiding principle
Innovative, contemporary, creative
thinking will guide public art in
Eurobodalla.

Actions

10. Support contemporary public art practice, sustainable fabrication, and innovative artforms and locations including the use of sustainable products in fabrication and installation of public artwork.
11. Encourage experimentation and innovation and identify locations for programmed ephemeral art events or 'pop-ups'.
12. Identify opportunities to including interactive art and lighting in public art projects and planning.

Measures

- Public art demonstrates innovative, contemporary practice
- Public art demonstrates sustainable design and fabrication methods
- Opportunities for interactive art and lighting are realised.



Partnerships

*Keywords – integration,
collaboration, creative teamwork*

action



Guiding principle

Art will partner urban design, landscape and architectural design and construction facilitating collaboration between artists and design teams, including urban designers, architects and landscape architects.

Actions

13. Include an agreed working methodology into Council's project management guide to ensure early consideration of public art in new projects.
14. Encourage, support, and enable partnerships with cultural organisations and other stakeholders to deliver innovative, dynamic public art initiatives that enhance economy, infrastructure, and wellbeing.

Measures

- Public Art Strategy is adopted and circulated throughout Council directorates
- Working methodology for early consideration of public art agreed across Council
- Public art is funded and included as part of significant new development in Eurobodalla
- Number of quality public art partnerships developed and reported satisfaction levels.

Dialogue

Key words - debate, forums, publicity, advocacy



action

Guiding principle

Council will encourage an environment of enquiry, debate, and advocacy about current public art practice.

Actions

15. Promote public art projects and information about public art practice via local and regional media.
16. Provide advocacy and education to enable internal and external stakeholders to explore current public art practice.
17. Work with neighbouring councils to develop opportunities for a regional dialogue and action on public art practice in the South East region.

Measures

- Regular positive coverage about current projects across a range of platforms
- Platforms for artists, staff and community to discuss contemporary practice are achieved
- Regional dialogues and projects around shared directions are demonstrated.

Capacity

Keywords - training, career development, partnerships



action

Guiding principle

Support for creatives and creative industries will underpin art development, targeting training, career development and support for both emerging and established artists.

Actions

18. Seek funding for programs to improve artists' skills in working with communities around specific public art issues.

Measures

- Creative industries included in economic development strategies
- Working in public art skills program provided
- Funding for skills development for artists engaging communities dealing with crisis secured and training initiated.



Procurement & maintenance

Keywords – art management, durability, safety, longevity

action



Guiding principle

Art projects will be well managed, and artworks will be safe, durable, and easy to maintain responding in design, materials and fabrication to the demands of public space.

Actions

19. Work with artists and Council staff to identify and develop guidelines for safe installation, maintenance and management of artworks.
20. Ensure public art owned by Council is included in Council's Asset Management Register.
21. Investigate a regional contact list including fabricators, engineers, metal workers, specialist lighting and other suppliers as a resource for Council, design teams, developers and public art practitioners.
22. Implement the Public Art Policy and Public Art Code of Practice.

Measures

- Guidelines for project development, risk, procurement, maintenance and decommissioning are followed
- Artworks are included in the Asset Management Register.
- Maintenance guidelines for public art completed and available
- Fabricators, engineers and suppliers identified
- In-house training for maintenance staff undertaken
- Public Art Policy and Public Art Code of Practice are implemented.



How to contact us

Customer Service Centre
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For after-hours emergencies call 1800 755 760

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