

# GLENELG SHIRE

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## public art master plan

2014

**Adopted by Council  
23 September 2014**





## Glenelg Shire Public Art Master Plan

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This Public Art Master Plan identifies a range of key public art opportunities for Glenelg Shire. The Plan defines public art as it applies to Glenelg Shire area. It presents design and project themes that are specific to the Shire. It identifies budgets, collaborative parties and sets out the pathways to make it happen.

The locations and types of public art recommended in the plan are based on detailed research - including in-depth consultation, face to face interviews, historical and cultural studies and comprehensive visits to and studies of each of the locations involved.

The value of the consultation undertaken cannot be overstressed. It ensures the views of all parties are taken into consideration. From the powerful to the meek, from the domineering to the reticent, these grass roots voices are the magic ingredient for quality public art that engenders community engagement and ownership. It allows us to distil local aspirations, values and history – important data that is not always immediately apparent.

A Public Art Master Plan is a tool for seeking funding. With this Master Plan, Council will have the opportunity to unlock State or Federal funding for any or all of the recommended projects. It is the first thing these jurisdictions look for when considering grants allocations.

Foremost in value, the Master Plan will help Council, local business, the community and individuals understand and recognise the cultural and financial inflows that follow the installation of well placed, well designed and meaningful public art. But perhaps even more so, the plan's implementation will build the self esteem of the Shire - boost the community's love for its towns and special places – and make the Glenelg Shire an even better place to live.

Report for Glenelg Shire Council by

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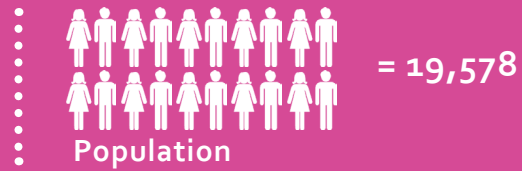


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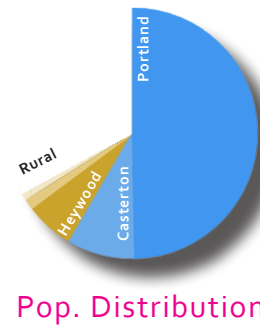
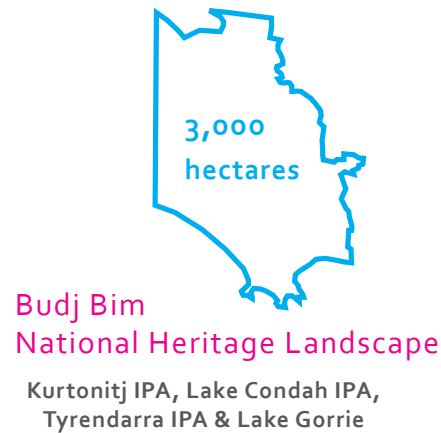
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# The GLENELG SHIRE at a glance



**“Australia Felix”**  
Title given to the region by explorer  
Major Mitchell



## EXECUTIVE SUMMARY

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Glenelg Shire is located in the south west corner of Victoria. The Shire is home to approximately 20,000 residents who reside within one city, two towns and eight villages. Portland, the Shire's largest town is centred on a deep water port - the only deep water port between Adelaide and Melbourne.

Over the past 20 years 14 pieces of public art have been commissioned in the Shire. The public art collection is widely distributed from Portland in the south to Casterton in the north.

In preparing this Public Art Master Plan, the project team spent considerable time becoming acquainted with the Glenelg Shire. The first trip was by car - driving from Geelong and experiencing the arrival sequence into Portland, just like any other visitor. This trip, known as the Regional Tour included 11 Place Assessments across the Shire.

The second trip, followed a similar driving sequence. It was during this time, the project teams understanding of the Shire was enriched - by exploring the concept of public

art with the community and Council.

The analysis process produced a Vision for the Shire which will inform the development of new public art.

The Vision states:

*Public art will anchor vibrant and unique public spaces in the Glenelg Shire. From the coast to the country, public art will celebrate the unique characteristics of each place and will demonstrate a commitment to civic life.*

This Master Plan reinforces the concept of a sense of place - for the Shire as a whole and for each place within the Shire, having a unique identity in its own right.

This sense of place is expressed in the public art projects identified for the Shire. This Master Plan recommends ten priority projects, of varying scales and budgets. The conclusions of this document takes the reader step by step through the implementation process.

The ten projects include:

1. The **Gateway Lookout** (Part A), located at the Frank Lodge Scenic Lookout, and the Gateway Intersection artwork (Part B) will draw people into Portland
2. The **Portland Landmark** is an iconic permanent sculptural artwork
3. The **Portland Art Trail** will enhance Portland's popular cable tram with permanent and ephemeral public artworks
4. The **Nelson Gateway** will mark this important nodal point
5. The **Casterton Kelpie Art Trail** will be enhanced
6. The **Casterton Canvas** will become a gateway marker
7. The **Integrated Trail** recognises the natural world and our ability to engage with it through public art
8. The **Glenelg Rail Trails** will feature public art that explores the relationships between the towns that were linked by the former rail line
9. **Portland's 'Backstage'** will become a place of experimental art
10. Heywood's **Rose-scape** will become a unique cultural attraction

*"Creativity takes courage"*  
Henri Matisse

JUSTICE

HUMANITY

VIDA GOLDSTEIN

PERSISTENCE

EQUALITY

ACTION

PEACE

PROTEST

SUFFRAGE

ACTIVIST

STRENGTH

PERSISTENCE  
CHOICE

PARLIAMENT

VIDA GOLD

PACIFI

At Last a Chance for Vidal! by Carmel Wallace





## INTRODUCTION

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In November 2013, Glenelg Shire Council engaged public art consultants ARTSCAPE to prepare a Shire-wide Public Art Master Plan.

The intent of the Master Plan is to develop a network of public art throughout the Shire, identify methods to improve the skills of local artists and engage with the broader community.

ARTSCAPE engaged the services of The Design Partnership to provide urban design and place making direction to ensure an integrated public realm - with public art at its core.

### Aim of the Master Plan

The aim of this Public Art Master Plan is to:

- Establish an overarching vision and guiding themes for public art for the Glenelg Shire
- Define public art and identify appropriate types of art
- Identify key projects, supporting projects and their suitable locations
- Investigate opportunities for a public art trail throughout the Shire to increase cultural tourism and health and wellbeing such as visual stimulation for mental health
- Establish artist procurement processes including:
  - » Artist and artwork selection processes
  - » Artist brief requirements
  - » Life cycle considerations of permanent and temporary public art

such as public safety, maintenance and vandalism

- Establish guidelines for engaging with:
  - » Disadvantaged groups within the region
  - » Indigenous communities
  - » The youth of the Shire
  - » The wider community
- Establish guidelines for community or private sector initiated public art
- Establish guidelines for securing arts tourism and events into the region including the potential for a regular and unique temporary public art event that will attract artists and visitors to the Shire
- Identification of funding and grant opportunities.



Spirit of the Albatros by R.M. Gomboc

## So what is Public Art?

Public Art is a chronicle of our public and cultural history. Public Art can project the identity of a place – it is one of the many voices of the public domain. Public art can be controversial and can challenge thoughts and perceptions. Public Art is located in the public domain. It ‘belongs’ to the community. It can give a ‘place’ a point of difference.

Public Art is any work of art, in any media, located in the public domain - it may be:

- Permanent, ephemeral, performance based, interactive and experimental
- Playful, serious, comical, complex or absurd
- A single work of art or a collection of works in a single place or along a defined route
- Created by an individual artist or by a group in collaboration
- Multi sensory in sight, touch, smell and sound
- Designed to suit its context or standout in contrast.

*“Art is the lie that  
enables us to realize the  
truth”  
— Pablo Picasso*

*The beginning is the most important part  
of the work.*

*Plato*



Kurtonitj Sculpture by Carmel Wallace and Vicki Couzens at Tyrendarra  
Photo credit: Bill Bell



## UNDERSTANDING of Glenelg Shire

### Methodology Summary - to get an understanding and set the direction



#### Master Plan Procurement Process

The preparation of a Master Plan requires a detailed understanding and awareness of key five elements:

1. Cultural History
2. Natural History
3. Governance
4. Unique characteristics
5. The people of the Shire

As demonstrated in the diagram above, the methodology used in the preparation of this Master Plan included the analysis and assessment of:

1. Understanding of general facts
2. History of Glenelg Shire
3. Understanding of existing art and art programs within the Shire
4. The distillation of the background reports and studies
5. The undertaking of community consultation
6. The undertaking of a Place Assessment

Together, the analysis and assessment of these steps produces the vision, objectives, guiding themes and typologies.

This section of the report analyses the first three parts - History, Art Analysis and Studies and Reports. While section 3 provides the Place Assessment and Consultation.



## General Facts

Glenelg Shire is located in the southwest corner of Victoria. The Shire is anchored by the City of Portland, and the towns of Casterton and Heywood. The villages and localities of Nelson, Cape Bridgewater, Nelson, Dartmoor, Merino, Narrawong, Sandford, Tyrendarra and Digby are within close proximity to these towns.

The title 'Discovery Coast' is an appropriate description, as the area is rich in natural features and attractions, such as the Glenelg River, the Lower Glenelg National Park, Lake Condah and the geological formations of Cape Bridgewater. The concept of discovery and exploration is also strong in the Shire - Portland is known as the first permanent European settlement in Victoria and areas of the Shire were mapped by surveyor and explorer Major Thomas Mitchell.

Today, the Shire is home to approximately 19,578 residents (2011 census), 40% of which live in rural areas. Portland is the Shire's largest population base, accommodating approximately 10,000 residents. Casterton, the second largest town has approximately 1,750 residents.

The Shire's economy is centred on a privately owned deep water port – the only deepwater port between Adelaide and Melbourne. Portland exports logs, woodchips, timber products, grain, aluminium ingots and livestock - much of which is produced locally. The Shire is located within the Green Triangle which is one of Australia's major forest regions, producing soft and hardwoods.

The south west corner of the Shire features over 250 kilometres of walking trails - forming the Great South West Walk. The character of the trail varies - ranging from beaches to coastal cliffs, to national parks and the Glenelg River.

In 1884, the Railway Construction act was authorised. Nicknamed the Octopus Act, a myriad of rail lines net worked across Victoria. A number of these rail lines are disused across the Glenelg Shire, however the rail corridors still exist. Unlike other areas of Victoria, such as the Port Fairy to Warnambool Rail Trail, the Glenelg Shire has no Rail Trails. Rail Trails are the conversion of the disused lines into shared walking

trails. These trails can have a multitude of uses such as walking trails, cycle trails and even for horse riding.



*Knitted Narrabans at the Upwelling Festival, 2013. The festival is held annually in late October / early November*



## The Cultural & Natural History of the Shire

### Cultural History

The indigenous heritage of the region is unique as evidenced by permanent settlement by the Gunditjmara people. Permanent settlement was possible due to the area's active geology. Lava flows from Mount Eccles (Tyrendarra Lava Flow) created a unique drainage pattern that created wetlands at Lake Condah, which following engineering, were suitable for aquaculture. The Gunditjmara people farmed and smoked eels for trade. The permanence of their settlement is demonstrated by stone houses which are still evident today. Lake Condah is located north-west of Heywood.

Portland, was first sighted from the ship the 'Lady Nelson', by Lieutenant James Grant, who charted the Victorian coastline in 1800. Lieutenant Grant named Portland Bay after the Duke of Portland – the English Secretary of State. Seasonally whalers and sealers visited Portland Bay from the late 1820s. Whaler William Dutton arrived in the bay in late 1828, building a house the following year. Portland became a permanent settlement after the arrival of Edward Henty, who upon

realising that there was no available land in Van Diemen's Land decided to explore the opposite coastline. After settling in Portland, Henty and his brothers ventured further north and identified the Casterton region as rich grazing country. The brothers claimed 28,000 hectares between the towns of Casterton and Coleraine. The township of Casterton grew at a crossing of the Glenelg River. At that time the Casterton Hotel was its only building. The township was surveyed in 1840 around the same time as Portland.

Casterton is recognised as the birthplace of the Kelpie. The Kelpie was born in 1871 at Warrock Homestead, north of Casterton. As the story goes, Jack Gleeson, a drover, wanted to buy a pup from its owner George Robertson. Robertson had a policy of not selling his pups. In the end, it was Robertson's nephew who exchanged the pup for Gleeson's horse. The pup was named 'Kelpie' by Gleeson which means "a malignant water sprite haunting the fords and streams in the shape of a horse".

Casterton is home to the Australian Kelpie Muster incorporating the Casterton Kelpie Festival and Working Dog Auction held annually over the June long weekend.

Major Thomas Mitchell was the Surveyor General of New South Wales. Mitchell undertook many surveying expeditions which saw him explore vast areas of the east coast of Australia. During his expeditions he charted and surveyed the Darling River, the Murray and the Glenelg River. There are a number of markers throughout the Glenelg Shire identifying his route such as Fort O'Hare in Dartmoor.



*Obelisk commemorating the camp of Major Mitchell's at Fort O'Hare at Dartmoor*



## The Cultural & Natural History of the Shire

### The Natural World

#### The Bonney Upwelling

The natural occurrence, the 'Bonney Upwelling' is part of the Great South Australian Coastal Upwelling (GSACU) in the Great Australian Bight – stretching from Ceduna in South Australia to Portland in Victoria. The event takes place between November and May each year and is the result of the upwelling of deepwater from the ocean floor. The water carries nutrients that attract fish and in particular, the rarely seen blue whales.

The 'Bonney Upwelling' is the most predictable of all the GSACU events and is the cornerstone of the Victorian fishing industry. The indigenous population also took advantage of the upwelling. Local tradition says that the indigenous tribes may have eaten beached whales. Around 1833/34 near Portland, the Convincing Ground Massacre was the result of a dispute between the indigenous population and European whalers over a beached whale. Portland is host to a cultural festival each

November. The festival celebrates the 'Bonney Upwelling' and marks the beginning of the summer fishing season. Now in its 6th year, the festival is held annually late October/early November. The festival includes the blessing of the fleet prior to their departure. There is a strong art focus to the festival with a major installation. The inaugural year was host to the 5 Whales project. This installation comprised five separate sculptures based upon a whale theme.

#### Kanawinka Geotrail

The Glenelg Shire is located within the Kanawinka Geopark which forms part of the Newer Volcanic Province of South Eastern Australia. The Shire is located within the Coast and Caves Precinct and the Plateaus and Falls Precinct. The name Kanawinka is derived from the geological fault line that stretches from Portland across the border into South Australia at Naracoorte. The geological activity and formations are evident in the landscape and have influenced

the Shires cultural heritage. The architectural character is distinctive due to the use of indigenous materials.



*Upwelling Festival in 2009 - 5 Whales Project*





## Art and Events in the Glenelg Shire

### Existing Public Art

There are some examples of public art within the Glenelg Shire. The artworks are spread across the Shire with the majority being created and installed in the last 10 years.

Public Art locations:

- @ Portland's public art is generally located within the Civic Precinct or on the Bentinck street lawns
- @ Casterton features the Kelpie Art Trail which is composed of six public artworks
- @ Merino has a single sculpture located at the southern end of the village
- @ Dartmoor features sculptures carved from trees in the former Avenue of Honour. The trees depict scenes from World War One and nursery rhymes.

A detailed list of the Shire's existing public art collection is provided in Section 3.

### Existing Art Programs

Council allocates funds each year to operate the Arts Program and Cultural Collection Program. In addition, the Arts Program currently receives funds from Arts Victoria under the triennial Regional Partnerships Programme. Unless an external grant is secured for a specific project, all projects are undertaken within Council's budget. This limits opportunities for public art projects due to competing priorities and resources.

Each year, Council provides funding for a range of community grants such as local arts grants. The funding for these programs is separate to the Arts and Culture programs.

### Existing Art Groups & Organisations

There are a number of not for profit arts groups/associations in the Shire including:

- The Julia Street Creative Space and the Julia Street artist residency in Portland
- Artists of the Valley (Casterton/Sandford)
- Lyon Sculpture Park (privately owned)
- Arts Casterton
- Portland Council for the Encouragement of Music and the Arts (CEMA).

### Existing Events

There are a number of events and festivals held in the Shire each year. Art is incorporated into some of these events.

The key events include:

- Upwelling Festival in Portland - temporary installation/art event
- Heywood Wood Wine and Roses Festival - There are no formal public art programs as part of this event. There are a number of minor activities that could be enhanced and incorporated into a larger event.
- Casterton Kelpie Festival - An acquisitive painting competition forms part of the event. The paintings are acquired by the Kelpie Association however, are not currently exhibited. The Artists of the Valley also stage the Clarice Beckett Art Award during the festival.



## Relevant Reports and Studies

### GSC Cultural Strategy 2011-2015

The Glenelg Shire Council Cultural Strategy is a five year plan (2011-2015) to implement art and cultural events in the Shire. Its vision is:

*All people living in the Glenelg Shire should have the opportunity to attend and/or participate in a diverse range of arts and cultural activities. In addition, they should be provided with opportunities to be both inspired and stimulated by local and visiting artists, and to fulfil their own creative potential*

and

*Glenelg Shire Council should aspire to provide a range of programs, activities and opportunities that can lead to recognition of the Shire as a leader in the arts in regional Victoria, seeking external recognition for what can be achieved through implementation of a comprehensive and inclusive Cultural Strategic Plan*

The Cultural Strategy has seven focus points. Focus Number 4, **Art in Public Places** recognises there is a range of existing art across the Shire.

Focus No. 4 identifies six strategies. They are summarised below:

**1** Develop a Public Art Policy which identifies existing Public Art and outlines a strategic plan for managing and maintaining both these works and the acquisition and installation of future works.

**2** Initiate the design and development of art in public places as part of the Portland Foreshore Development Plan, the Portland Integrated Growth Plan – and where appropriate the Municipal Public Health Plan – and provide opportunities for Shire residents to work in collaboration with professional artists and designers on the development of this public art.

**3** Seek to initiate streetscape refurbishment projects and development of public places where possible and appropriate, in other areas of the Shire.

**4** Apply for external funding to undertake a Civic Precinct Master Plan in Bentinck Street, Portland, between Cliff and Glenelg Streets. The proposed precinct would incorporate existing buildings, streetscape beautification, public artworks and complementary signage. This was undertaken during 2013 - 2014.

**5** In collaboration with the Planning and Economic Development Department, consult with the Portland community regarding the future of the public mural – titled 'Aquoluminantiquitous' (undertaken in 2011).

**6** Explore the feasibility of commissioning public art works to add to the existing sculptures on the public walking trail in Casterton, which in part follows the Glenelg River.

### GSC Public Art Policy 2011

The Glenelg Shire Public Art Policy was developed in 2011 to define the selection and management process for procuring public art. The document identifies the following principles in its selection criteria:

- To collect works on principles which value: contemporaneity, excellence, innovation, high aesthetic quality, relevance and authenticity and
- To acquire works of art of outstanding quality in accordance with the acquisition policy.

In addition, there are eight (8) additional assessment criteria to be considered:

1. Artistic merit
2. Sense of Place
3. Audience
4. Balancing cultural heritage and contemporary culture
5. Relevant experience
6. Track record
7. Budget
8. Condition and longevity

The policy identifies different areas of responsibility for management of artworks. The two areas are for artworks on Councils property and for those located on other property such as private sites.

#### Factors in selecting a public art site

The policy identifies key factors for determining public art locations explaining that the purpose of collecting and commissioning public art is to enhance the Shire's civic spaces and urban environment.

The factors identified include:

1. Sense of Place
2. Collaboration between the artist and a Public Art Reference Group
3. Considerations of scale, subject matter, materials
4. Public safety and limiting of opportunities for vandalism
5. Long term management and maintenance
6. Local pathways, movement corridors, accessibility and the like

### GSC Council Plan 2013-2017

The Glenelg Shire Council Plan is a four year plan that identifies Council's vision, core values, mission and key themes.

**Four** themes are identified in the plan:

1. Engaged, healthy, connected and proud community
2. Diverse economic base
3. Manage and sustain our natural and built assets
4. Govern in a responsible and responsive way

A number of themes identify strategies that are relevant to this Public Art Master Plan and include:

- Improve the presentation of the Shire to our community and to invite visitors
- Elevate the history, prominence and cultural significance of the Glenelg Shire
- Build Portland Bay and foreshore as an economic attractor
- Build on diversity of the Shire for tourism through nature based tourism opportunities
- Manage the development of a quality built environment that values and respects our natural and cultural inheritance.

### **GSC Health and Wellbeing Plan 2013-2017**

The Glenelg Shire Council Health and Wellbeing Plan is a four year plan that outlines the goals and priorities that will protect, improve and promote public health and wellbeing for people living in the Shire.

**Four** goals are identified to implement this plan:

1. Our community will lead active and healthy lives
2. Our community will feel safe, connected and be able to access and participate in community life
3. Lifelong learning is a way of life in the Glenelg Shire
4. Our community will be resilient, prepared, and will use resources in a sustainable way

### **Civic Precinct Master Plan**

The Portland Civic Precinct Master Plan is a study that aims to guide the future presentation, use, protection and enhancement of the precinct.

The document identifies the following opportunities that are relevant to this Master Plan:

- Promote a sense of place and aesthetic unity with themed art panels to various styled and shaped buildings along Bentinck Street, depicting local history, environment and the coast. This should link in with the art trail, education and visitor experience
- Provide visual cues and physical links to the botanic gardens and the foreshore. This can be achieved with an art trail, specimen trees, signage and interpretive information.

### **Portland Youth Activity Space Concept Plan**

The youth activities space will be located close to the existing skatepark, which will be demolished.

The concept plan proposes elements that could be incorporated into the Public Art Master Plan including:

- Aerosol art walls
- Multimedia projections and
- Skateable sculpture

### **Glenelg Aboriginal Partnership Plan 2011-2013**

The Glenelg Aboriginal Partnership Plan identifies seven themes for working with the indigenous community

The seven themes include:

- Early Years
- Schooling
- Economic/Workforce participation
- Health
- Healthy Homes
- Safe Communities
- Governance and Leadership.

The plan identifies opportunities for public art within the Governance and Leadership theme:

#### **Goal/Strategy**

Acknowledgement and recognition of local Aboriginal people as traditional land owners.

#### **Action**

Public Art Policy development with opportunities for local Aboriginal art featured in prominent locations.

*"Art is what you can get away with"*  
*Andy Warhol*



The revitalised mural 'Aquoluminantiquitous', 2011

# 3

## PLACE ASSESSMENT and CONSULTATION

### Methodology Recap - understanding of the place and consultation in the methodology process



This section continues the methodology identified in Section 2. This section includes Step five - Place Assessment and Step six - Community Consultation.

This process was influenced by the analysis of the previous steps - history, art analysis, studies and reports - however, it is a discovery process in its own right.

The process and outcomes resulted in the following discoveries:

What we heard...

What we saw...

What we found...

These findings, coupled with the revelations of the background analysis, have formed the vision and thematic strands in Section 5.

Summaries of the findings are identified on the following pages.



## What we saw...

The place making assessment was undertaken during a Regional Tour of the Shire. It was also supported by desktop assessments before and after the tour.

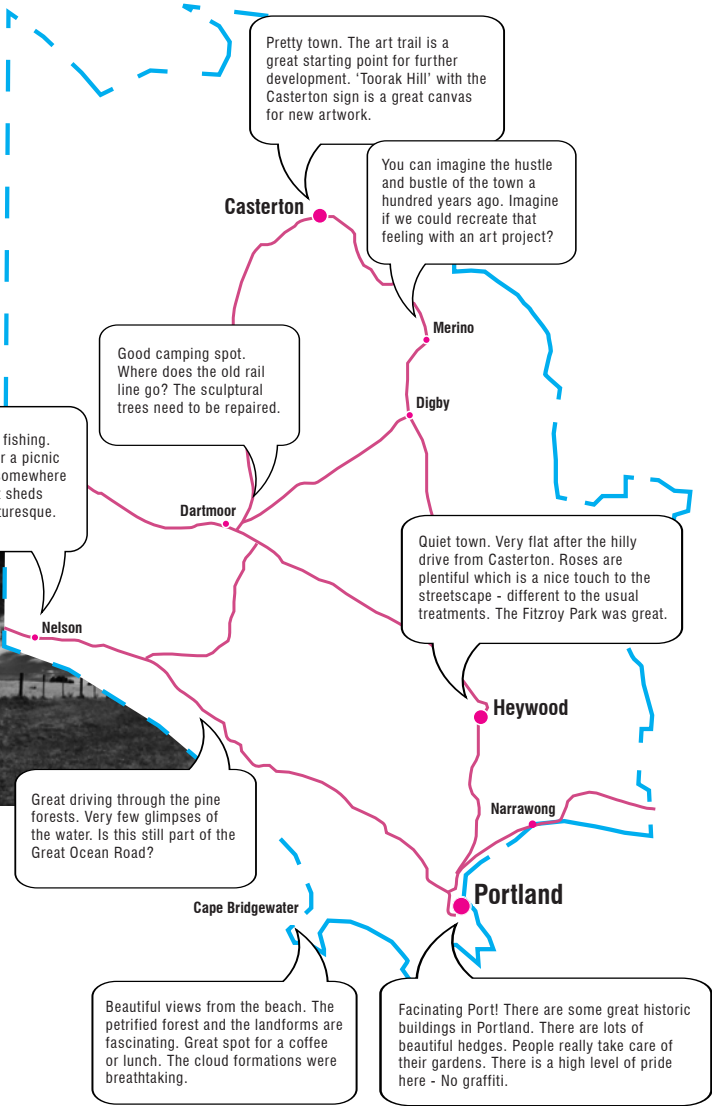
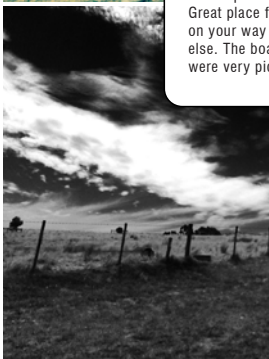
The intent of the Regional Tour was for the project team to obtain a visitor perspective – experiencing the ‘first impressions’.

First impressions can influence a visitor’s perception about a place. Will they come back to visit a second time and what will they tell their friends? It looked at what role public art currently has and what new art could offer.

The trip was undertaken in December 2013, over five days, including a weekend. This enabled the team to view the Shire at different times of the day and week.







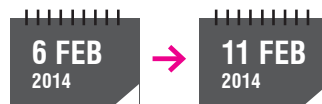


## What we heard...

### The value of Consultation

The value of consultation cannot be overstressed. It ensures the views of all parties are taken into consideration. It allows us to distil local aspirations, values and history – important data that is not always immediately apparent. Consultation provides a level of understanding that gives a Master Plan a strong basis to explore new ideas. It also provides a powerful contrast to the visitor perspective i.e. what we saw.

### Community and Council Consultation



Consultation Period

### Further consultation

For individuals and groups not available to meet face to face consultation, further consultation was undertaken by phone and email. In addition, a facebook page was established to make contact with the youth of the Glenelg Shire.

Consultation, with Council and the Glenelg Shire community, was staged over four days in February 2014. Consultation was held in the three main towns - Casterton, Heywood and Portland.

### 10 Key Questions

10 key questions were asked of Council and the Community. The responses to these questions provided:

- Insight into the character and sense of place of spaces within the Shire
- Opportunities for thematic strands
- An understanding of the perceptions of public art in the Shire
- Ideas that had not been publicly expressed by the community
- An understanding of who wants to get involved
- Narrowing down the impediments to procuring public art.

### 10 key questions

1. Sum up the Glenelg Shire in a few key words
2. Sum up the towns/localities of the Shire in a few key words
3. How do you think the Shire is **PERCEIVED** by tourists/visitors?
4. **WHAT IS Public Art?** What type of 'art' is Public Art?
5. Do you think Public Art can change the **IMAGE** of a place?
6. Public Art exists in the **PUBLIC DOMAIN**. What do you consider to be the Public Domain? and How do you **INTERACT** with the Public Domain?
7. What do you think of the Glenelg Shire's Public Art?
8. What is your **EXPERIENCE** of Public Art in Glenelg Shire? Would you know the names of the **ARTISTS** who created these works?
9. What opportunities do you see for Public Art in the Shire?
10. How can you **CONTRIBUTE** to the delivery of Public Art in the Shire

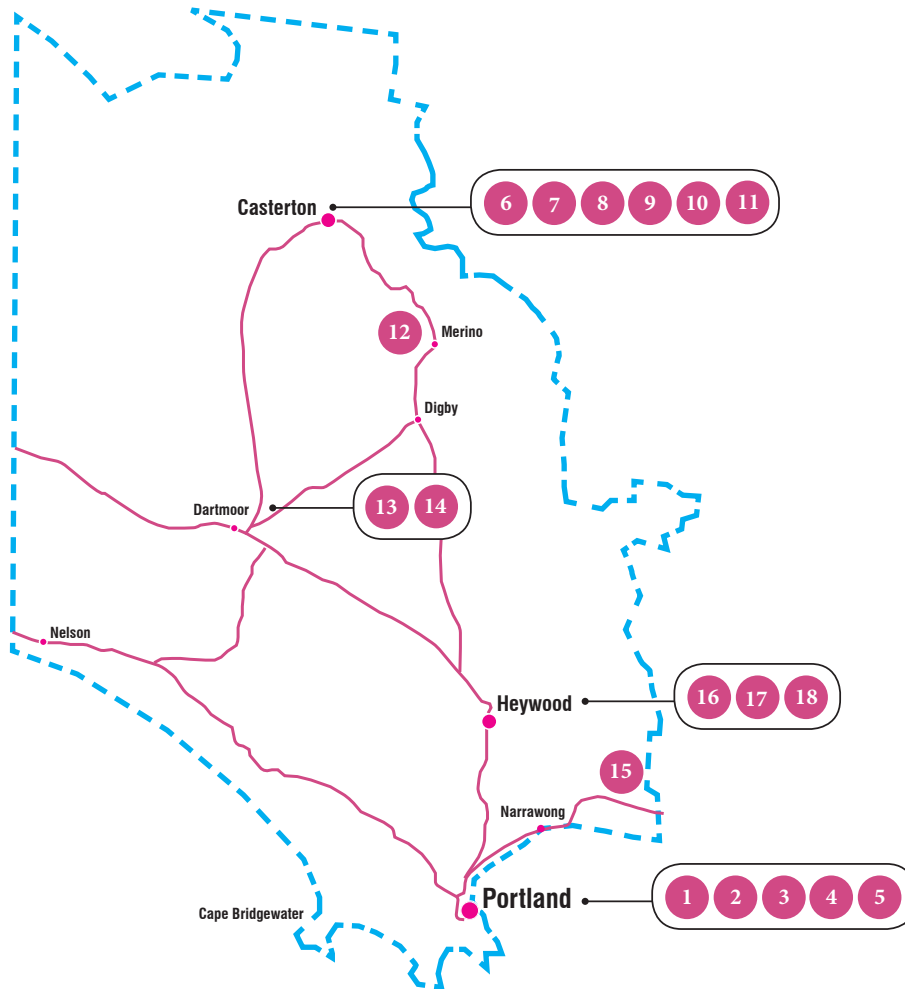
The rural landscape is Green . Art can celebrate science and nature  
 New buildings could have **INTEGRATED** artworks . Quirky communities  
 Many existing artworks are well **LOVED** . We are **DISTANT** and **REMOTE**  
 NewPublic Art can help **upskill** . We need to look to the **FUTURE** and be positive  
 Use the **FORESHORE** of Portland . Glenelg is a place of many opportunities  
 Public Art and **IMAGE** are **CONNECTED** . ART helps you find your way around  
 Our **CULTURE** can be reflected in our public art . Glenelg Shire is **HOME**  
 Public Art is about **US - it represents us** . We want to be **INVOLVED** in public art  
**ART IS USED TO BREAK DOWN BOUNDARIES** . Public is **IMPERMANENT** art  
 We need a **MAKEOVER** . Art has the opportunity to **BEAUTIFY** existing places  
 The geology of the Shire provides a great **MATERIAL** palette . This is our **HOME**  
 The Shire has a facinating **HISTORY** . Public Art is anywhere the **PUBLIC** goes  
 People need to be **EDUCATED** about art and what it is . Keep us informed  
 Portland town entry is messy . Start **SMALL** and then start a **BIGGER** project  
 Public Art changes your experience of a **PLACE** . Public Art is **EVERYTHING**  
 Art can support our **HEALTH** and **WELLBEING** . Many **OPPORTUNITIES** here  
 Nelson, the Shires best kept secret . Balance between the coast & the sea  
 We need **thoughtful planning** of the public domain . modern + different

We need  
 PUBLIC ART  
 ART so we  
 can show  
 who we  
 are as  
 a com  
 mun  
 ity



Responses that we heard from the community

## What we found...



During the Regional Tour a number of existing Public Artworks were identified.

- 1 'Aquoluminantiquitous' by Mitch Parker and the community in 1986, repainted by the same in 2011
- 2 Shell by Annette Taylor and the community
- 3 Mosaic seat by Annette Taylor and the community
- 4 At Last a Seat for Vida! by Carmel Wallace, 2008
- 5 'Spirit of the Albatross' by R.M. (Ron) Gomboc, 2005
- 6 'On the sheep's back' by Annette Taylor
- 7 'Jack Gleeson' by Barb Dobson
- 8 'Australian Kelpie Muster by Annette Taylor (original artwork by George Haddon)
- 9 Historic Flood Marker Sculpture by Phil Cousins, 2012
- 10 'Casteron Kelpie' by Peter Corlett, 1996
- 11 'Man's Best Friend' by Jon Dixon, 2004
- 12 'A Drover's Nightmare' by Jon Dixon, 2007
- 13 'WWI Memorial Tree Carvings' by Kevin Gilders
- 14 'Nursery rhyme tree' by Kevin Gilders
- 15 Kurtonitj sculpture by Carmel Wallace and Vicki Couzens, 2007
- 16 Wood, Wine & Roses Sculpture by Kevin Gilders (date unknown)
- 17 'Eagle' by Dean Smith 2006
- 18 Wood, Wine and Roses Sculpture by local metalwork apprentice c. 1996-7

### 3 Place + Consultation





*"The role of the artist is to ask questions, not to answer them"*

*Anton Chekhov*

Jack Gleeson by Barb Dobson



## PUBLIC ART CONCLUSIONS

This section draws conclusions from the Understanding, Place Assessment and Consultation phase of the project. The conclusions are summarised as follows:

### General Conclusions

- Public art can take many forms - lighting, seating and signage. The communities views and perceptions of public art have evolved
- There are many different types of art - from digital art to a landscape based approach. Selecting the right type of art must balance spatial and contextual factors
- Major events in the Shire have 'grown' out of the area's cultural and natural histories. This gives the Shire a range of unique attractions that can be cultivated and nurtured with public art at the core
- The natural environment is a powerful recurring theme which is a positive draw card for tourism. There are opportunities for public art to express this theme
- There are opportunities for public art to assist in meeting the objectives of the Glenelg Shire's Health and Wellbeing Plan.

### Place Specific

- Casterton has one of the largest public art collections in the Shire. It features the Kelpie Walking Trail and Casterton's 'Toorak' Hill. With public art already a feature of the town, it's logical to continue its development and cultivation - as the current trail does not have enough works to constitute a trail and the Fleur de Lys is largely invisible at certain times of the year
- An opportunity exists to draw visitors into Portland as they are travelling from the east. At present, the uninformed traveller is unaware that the detour is worth the time. Two locations have been identified for public art, along this route, that could enlighten the traveller. Site A is Frank Lodge Scenic Lookout and Site B is the intersection of the Princes Highway and Henty Highway
- Public art has been identified for a number of proposed Master Plans for the Shire such as the Civic Precinct Master Plan and the Portland Youth Activity Space Concept Plan
- There are two disused rail corridors within the Shire. These corridors could be converted into Rail Trails and become part of the Australia wide rail trail network. Public art could form part of the network in the form of signage, gateway markers and sculptures, augmented reality and the like
- There are a number of important gateways into the Shire. One of the most significant is at Nelson. Nelson is a gateway in more ways than one:
  - » The gateway between two states - Victoria and South Australia
  - » The gateway to the Shire
  - » The end of the Glenelg River
  - » The start or finish of the Great South West Walk
- Portland's foreshore reserve is a well loved space however, it was generally agreed that it needs a face lift. There is public art within this space however, it lacks a strong focal point to anchor it. This focal point could be used as a centre piece for future Upwelling Festival's temporary art exhibitions.

*"Art is not what you see, but what you  
make others see"*

*Edgar Degas*



Nursery rhyme tree by Kevin Gilders



# 5

## VISION FOR GLENELG'S ARTISTIC FUTURE

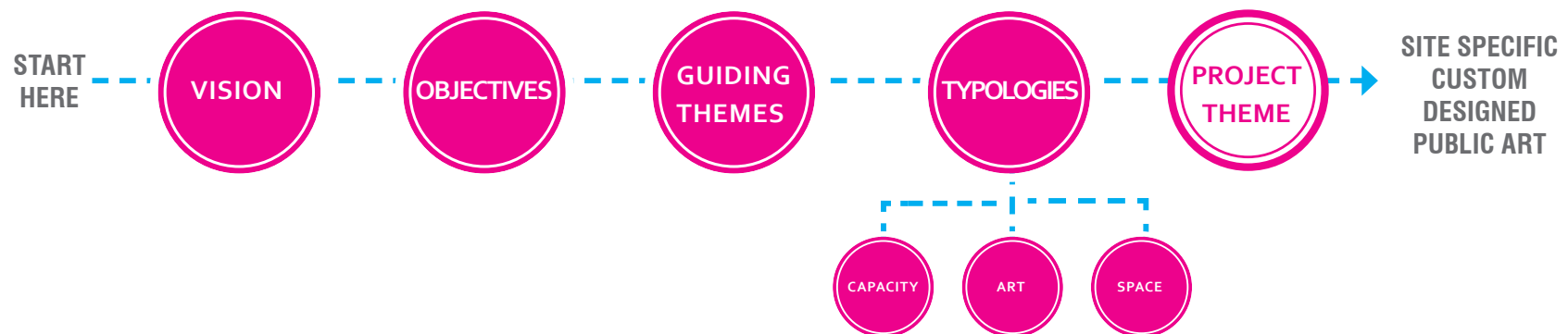
This section of the Master Plan is the product of the background analysis and research stage of the process.

This section recognises four elements that make up the framework for the creation of public artwork:

1. **Vision**
2. **Objectives**
3. **Guiding Themes**
4. **Typologies**

A project specific theme is identified during the planning stages of a public art work by the Public Art Curator. A Public Art Curator is responsible for overseeing the design and implementation of public art.

As the diagram below demonstrates the integration and merging of these elements facilitate the creation of public artworks in the public domain.



## The Vision

*Public art will anchor vibrant and unique public spaces in the Glenelg Shire. From the coast to the country, public art will celebrate the unique characteristics of each place and will demonstrate a commitment to civic life.*

## Objectives

10 Objectives have been identified that guide this Master Plan. These objectives are based on the concept that public art will not be an afterthought - it will be carefully integrated into the built environment.

1. Raise the profile of the region and reinforce the identity of the Shire
2. Create a high standard of artwork in the Shire
3. Improve the quality of the public domain and create successful public spaces
4. Provide a platform for collaborative art processes
5. Improve the health and wellbeing of residents of the Shire through public art
6. Establish a creative economy
7. Support education and learning
8. Create cultural tourism
9. Support and develop the skills of the local arts community
10. Challenge preconceived notions of public art

## Guiding Themes

To assist with the preparation of an artist's brief, a number of Guiding Themes have been identified. These themes may assist with the preparation of a curatorial project theme. Themes have been identified for priority public art projects (known as PAPs) and are discussed in Section 5.0.

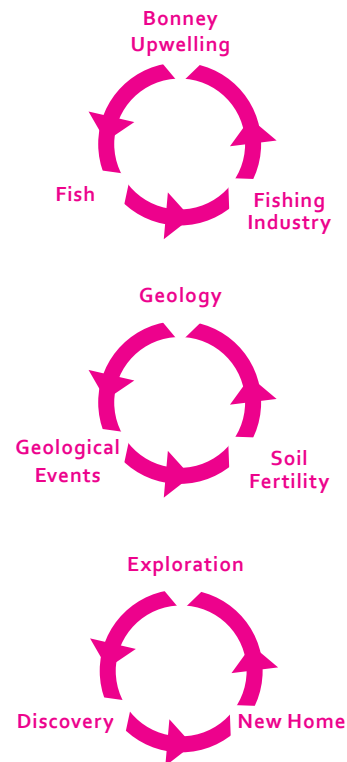
Guiding Themes are recurring ideas or concepts that have relevance to the local context. Guiding Themes provide direction and structure to the creative process. A guiding theme may be a core part of an artists brief which is used by a curator to engage with artists.

There are a number of re-occurring themes that appeared during the research phase of this project:

- The Natural World
- Exploration
- Industry.

These themes, when juxtaposed, demonstrate that *'Everything is Connected'*. Despite the diversity across the Shire - everyone and everything are bound together.

## 'EVERYTHING IS CONNECTED'



### Bonney Upwelling = Fish = Fishing Industry

The Bonney Upwelling provides a food source for a variety of fish, whales and seals. This event in turn supports the fishing and tourism industries, which benefits the Shire, region and State.

### Geology = Geological Events = Soil fertility

The rich volcanic soils, evolved from volcanic ash and lava – supports and sustains a rich agricultural economy. The concept that destruction can lead to new life is prevalent.

### Exploration = Discovery = New Home

Portland is known as the 'Birthplace of Victoria' as it was the first permanent European settlement in Victoria. Whalers and sealers visited Portland Bay seasonally from the late 1820s. The Henty brothers arrived in 1834 and established a permanent settlement. Two years later in 1836, Major Mitchell explored south west Victoria and in the process discovered the Glenelg River and followed it to the mouth. Travelling east Mitchell met the Henty brothers at Portland Bay. Mitchell tells the Hentys of the fertile land to the North which he later names 'Australia Felix'. The Hentys explore this land and establish patrol runs in these areas.

## Typologies for Public Art

### What is a Typology?

Typology, or put more simply - the study of types - helps the urban designer arrive at design solutions that suit the physical, historical or cultural development characteristics of a place. It raises the questions. What type of public art will best suit this place?

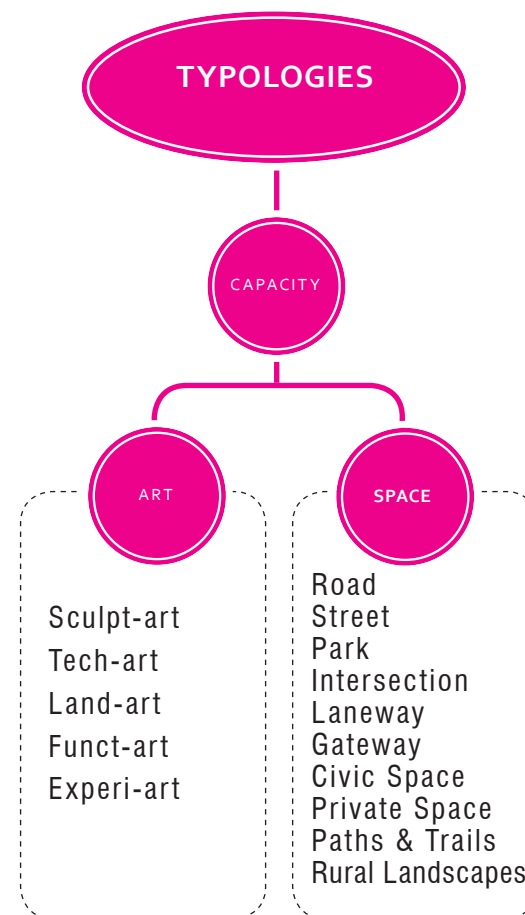
For example, a streetscape may benefit more from public art that manifests itself through useful and creative street furniture or lighting elements than a random sculpture. Sculptural elements may better suit places of historical significance. Complex sites that require the presentation of data to understand might best benefit from interpretive or way finding design elements. Whatever the location, the typologies set out in this Master Plan each have a place - where they can be used to express a message or an idea in the most effective and pleasing way.

This Master Plan identifies three typologies which are used to explore the appropriateness of certain types of art to a particular place. They are:

1. Typologies of Capacity
2. Typologies of Art
3. Typologies of Space

Within each typology there are sub types. The sub types are identified in Figure 5 and described on pages 37, 38, 39 and 40.

Section 5 of this report comprises a range of Public Art Projects (PAPs). Each project demonstrates how the combination of themes, typologies and sub typologies become the framework for an art work.



*Typology hierarchy*

## Typologies of CAPACITY

### *the nature of a public artwork*

This Master Plan recognises that Public Art can exist in two capacities:

- Ephemeral
- Permanent

Ephemeral art is dynamic and creates the opportunity for spaces to change regularly, drawing people to a space time and again to see what's new.

Permanent art however, becomes part of the cultural landscape - forming its identity and giving it a sense of place.

It is not uncommon for any given public space to contain permanent and ephemeral art in close proximity.



### Ephemeral

Ephemeral art works are forms of art that:

- Are non permanent artworks within the public domain
- Exist in the moment and in the memory
- May deconstruct, wash away or melt.
- May appear to be permanent but only exhibited for a short period of time
- May be ephemeral in nature but located within a permanent space
- Can be instantaneous and experimental.

Example of Ephemeral Public Art

Nathan Wilkinson, Trace Elements, temporary work in Tyrendarra, 2013

Photo credit: Chris Bunston Skyworks Aerial Photography



### Permanent

Permanent artworks are forms of art that:

- Are designed to exist permanently in the public domain. They are not designed to break down or wear down over time. Maintenance is an important consideration of a permanent artwork
- May be used to support a festival
- May be supported by ephemeral works
- Contains an important story which should be remembered and protected.

Example of Permanent Public Art

Anish Kapoor, Cloud Gate Chicago, 2006



## Typologies of ART

*The expression of creative skill and imagination in a visual form - produced for beauty or emotional power.*

This Master Plan recognises that there are many forms of Public Art.

Five typologies have been identified, and a description of each type is provided along with a number of examples.

In keeping with Objective 10 of this Master Plan, works should:

*Challenge preconceived notions of public art*

The five typologies recognise this objective.



### Sculpt-art

Sculpt-art are 3 dimensional works of art that may be:

- Of any scale, materials and procurement methods
- Individual or part of a trail. Trail works are often connected by an overarching theme but can still be 'read' alone
- Figurative or abstract
- Generally in the round however, may be 2 dimensional with element of relief.

Example of Sculpt-art

- Robert Indiana, LOVE, NYC 2006

Photo credit: bigcitiesbrightlights, 2013



### Land-art

Land Art uses the natural landscape as a form of public art which may include:

- A row of trees
- The sculpting of vegetation to produce an artistic effect.

Land Art can be used in conjunction with other typologies such as Sculpt-art or Funct-art. Land Art will generally require collaboration between an artist and a landscape architect.

Example of Land-art

- Charles Jenks, Garden of Cosmic Speculation, Portrack House UK, 2013

Photo credit: uniworldnews, 2014





### Tech-art

Tech-art is about the development of technology and digital media as art.

Tech-art may include:

- Augmented Reality (not visible without a device such as a smart phone or tablet)
- Digital or electronic artforms
- Lighting displays and projections.

Example of Tech-art

- John Baldessari, Your Name In Lights

Photo credit: John Baldessari, 2011



### Funct-art

Funct-art is the transformation of everyday functional objects within the public domain into public art:

- Everyday objects within the public domain that become a thing of beauty such as a light pole, balustrade or park bench
- Funct-art may be the collaboration between an artist and an industrial designer or architect.

Example of Funct-art

- Simon A C Taylor, Sentinals Bollards, Australian National Botanic Gardens

Photo credit: Australian National Botanic Gardens



### Experi-art

Experi-art recognises the importance of experimental public art:

- More likely to be ephemeral artworks
- Laneway experimentation will often fit into this category
- Generally little red tape
- Encourages art to appear at random
- Can be tech-art, funct-art and land-art
- Often associated with laneway activation projects.

Example of Experi-art

- “The Meeting Place” - Little Hunter Street part of Laneways: By George! Hidden Networks

Photo credit: Place Laboratory, 2009



## Typologies of SPACE

*An area within the public domain that is characterised by its intended use*

In addition to Art typologies, there are Typologies of Space. The public domain is composed of a variety of spaces, each with different functions and qualities:

- Some spaces allow for gathering while others are for moving through - on your way to somewhere else
- The relationship between public art and its spatial context will inform its design, character, scale and purpose
- In the right space, artworks improve the legibility of the public domain - as landmarks or way-finding objects. Artworks make it easy to orient yourself or serve as a meeting place.

An artwork is unique to each space. An urban analysis of the site's context should be included in the artist brief for each project.

In this Master Plan, there are **10** spatial typologies:



### Road

A paved or unpaved throughfare between two distant points, such as two towns



### Street

A paved throughfare within the urban environment that is lined by builtform such as houses



### Park

An area of open space used for recreation



### Intersection

The junction of two streets or paths of travel. It may include numerous viewpoints



### Laneway

A narrow paved throughfare generally between or behind buildings



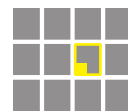
### Gateways

A threshold between two different spaces such as the entry to a town or building



### Civic Space

Public Spaces within the urban environment used as gathering spaces by the community



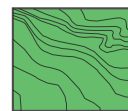
### Private Space

The forecourt or facade of private buildings



### Paths & Trails

A paved or unpaved pedestrian path used as a short cut or for recreation



### Rural Landscapes

Open space outside the urban area in private or public ownership





*"To be an artist is to believe in life"*  
*Henry Moore*



On the sheep's back by Annette Taylor



# PUBLIC ART PROJECTS - PRIORITY PROJECTS

## Public Art Projects

Evolving from the consultation process this section identifies a range of public art projects. These projects are separated into two categories:

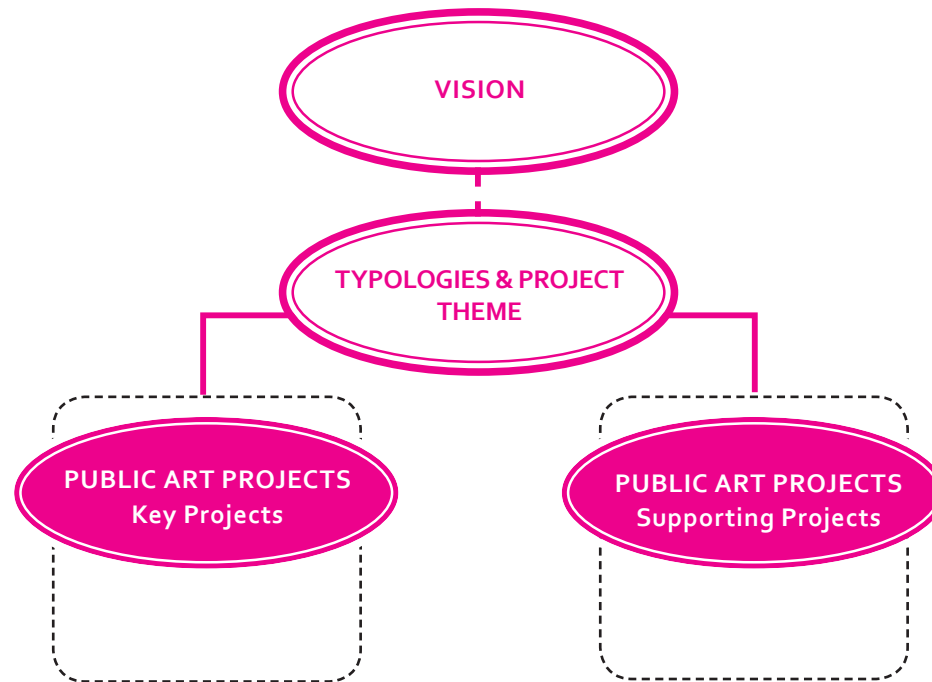
### 1. Key Projects

Key projects are priority projects that have the potential to achieve the following outcomes:

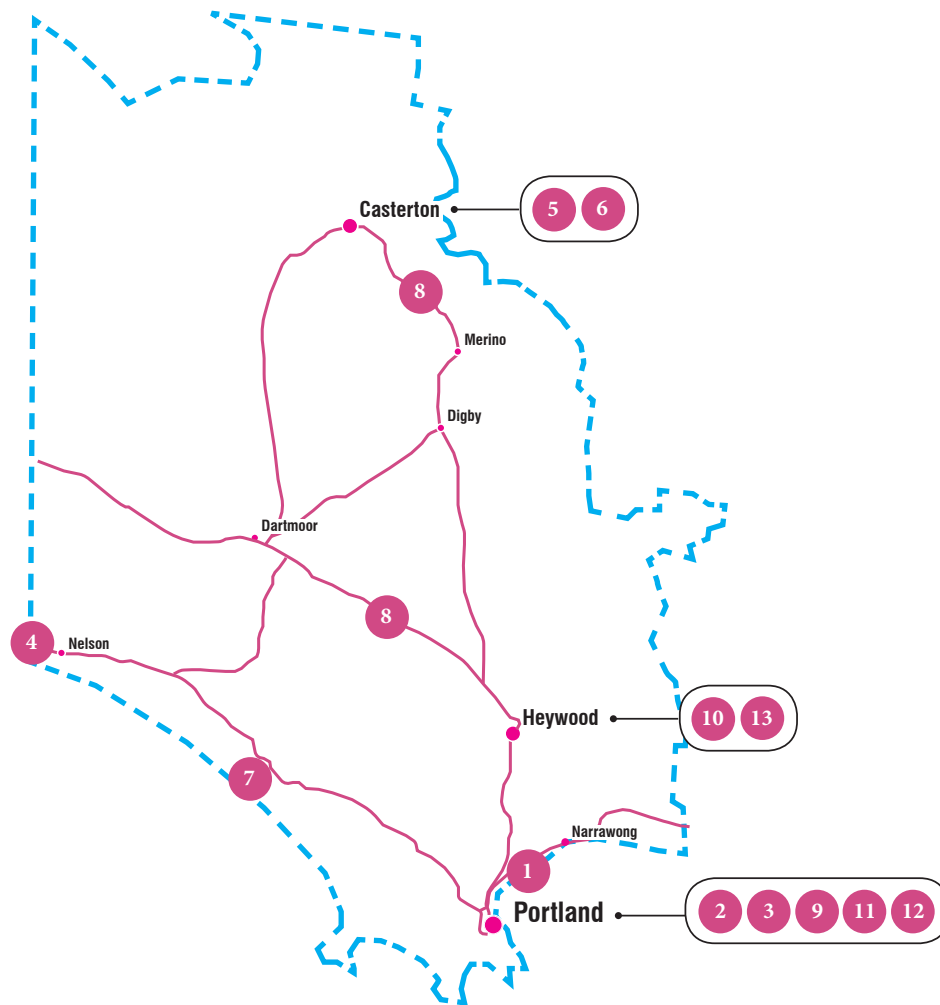
- Enhance the aesthetic value of the public domain and enhance existing trails, activities or spaces. This eliminates the need for initial infrastructure
- Network with other key projects identified in the Master Plan and potentially establishing a cultural trail throughout the Shire.

### 2. Supporting Projects

Supporting projects are projects that have been identified as part of another process or Master Plan.



## Public Art Projects at a glance



### Public Art Projects (PAPs) - Key Projects

- 1 Gateway Lookout - Site A and Site B
- 2 Portland Landmark (Bentinck Street lawn / Forecourt Precinct)
- 3 Portland Art Trail
- 4 Nelson/ South Australian Gateway
- 5 Casterton Kelpie Art Trail
- 6 Casterton Lookout and Canvas
- 7 Integrated Trail
- 8 Glenelg Rail Trails - Branxholme to Casterton & Heywood to Dartmoor
- 9 Portland's 'Backstage'
- 10 Heywood Rose-scape

### Public Art Projects (PAPs) - Supporting

- 11 Civic Precinct Portland
- 12 Portland Youth Activity Space
- 13 Heywood Nature Based Tourism Plan

## Public Art Projects - Key Projects

Ten Public Art Projects or PAPs have been identified for the Glenelg Shire. The projects are identified in the map opposite.

Each PAP comprises a framework that will assist in the creation of the works including:

### The Framework

#### Project Intent

What is the project trying to achieve?

#### Project Theme

What themes could be explored and incorporated into the Artist Brief?

#### Key Objectives

How does this project fulfill the key objectives identified in Section 4?

#### Purpose

What is the purpose of the project?

#### Procurement Recommendations

What methods to procure the artwork are appropriate?

#### Supporting Partners

Who can help get this project started?

#### Grant and Funding Opportunities

How can the money be raised to implement this project?

### Additional Elements

The framework also identifies following elements:

- Capacity Typologies
- Art Typologies
- Spatial Typologies
- Budget and
- other considerations unique to that project.

# PAP NO 1. # GATEWAY LOOKOUT

## Project Intent

The Frank Lodge Scenic Lookout has a commanding view of the port and the coastline. The location of the lookout encourages people to take a short break and stretch their legs. The current configuration falls short in presentation and does not encourage people to take the detour into the City of Portland. This presents an opportunity to create an iconic landmark artwork that presents the township as a dynamic and vibrant destination. The artwork can reveal the city's natural beauty, its exciting history of exploration and its visible and fascinating industry. This artwork should be designed to make people stop and contemplate the artwork and also consider the destination - Portland. This location is known as Site A.

The Princes Highway and Henty Highway intersection is the second part of the jigsaw puzzle (Site B). This intersection will host a second artwork that will continue the arrival sequence into Portland - the last nudge into Portland.

## Project Theme

### **First Contact**

This project will explore the theme of discovery and the *first contact* made by a traveller with a new place. This theme can explore both historical references, such as the arrival of the Henty brothers and contact with the indigenous community. On the other hand, it could explore a contemporary story of a weary traveller discovering a place for the first time.

### **Key Objectives**

- Raise the profile of the region and reinforce the identity of the Shire
- Create Cultural Tourism
- Celebrate the unique characteristics of each place
- Create a high standard of artwork in the Shire
- Challenge preconceived notions of Public Art

### **Purpose**

Wayfinding, Educational, Gateway, Aesthetic

## Related PAPs

- PAP 2 - Portland Landmark
- PAP 3 - Portland Art Trail

## Procurement Recommendation

- Open competition or
- Limited competition comprising collaborative teams

## Supporting Partners

- Glenelg Shire Council
- Regional Arts Victoria - Creative Arts Facilitator
- Portland Tourism Association
- Kanawinka Geotrail
- Gunditj Mirring Traditional Owners Aboriginal Corporation

## Grant / Funding Opportunities

- Fundraising
- Crowd Funding
- Victorian Public Sculpture Fund
- Projects with Public Outcomes
- Artists with a Disability
- Access Funding Open



Capacity Typologies



Art Typologies



Spatial Typologies



Major = \$200K +

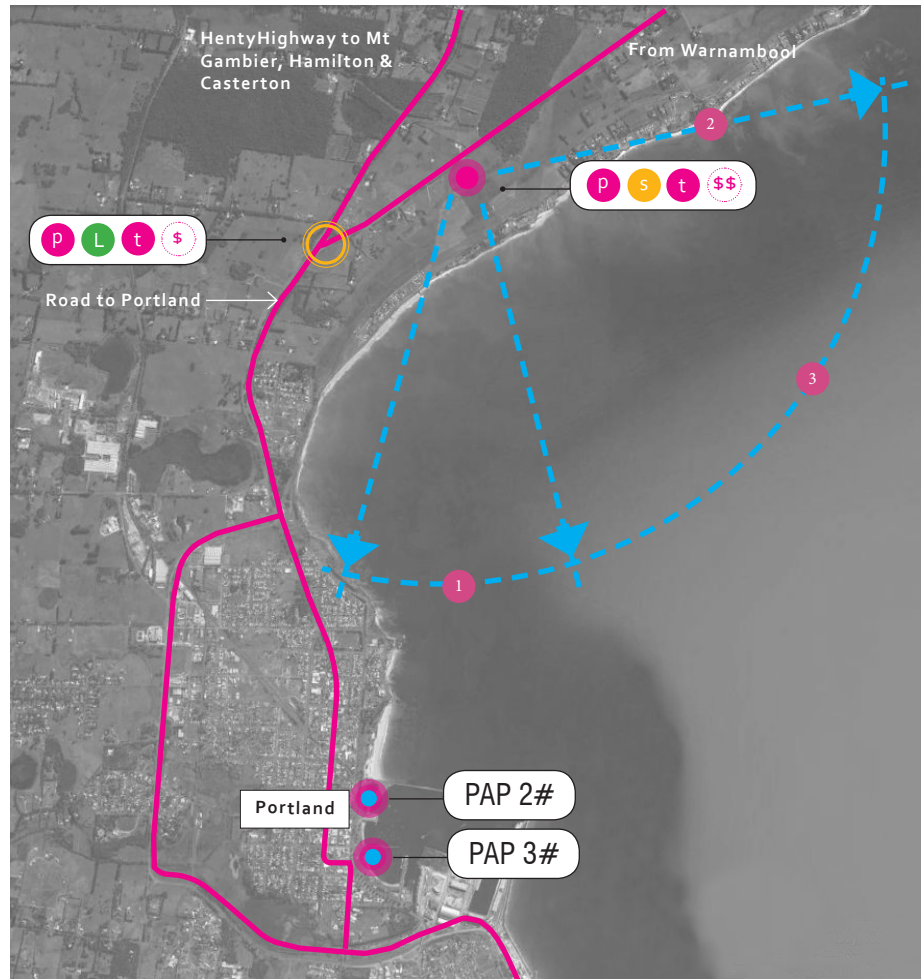


Minor = \$50K +

Budget (\$)

Legend

- 1 Direct views to Portland
- 2 Views of the coastline
- 3 Views to Lady Julia Percy Island on clear days
- Arrival Artwork 1 - Gateway Lookout
- Arrival Artwork 2 - Gateway Intersection



## PAP NO 2 . # PORTLAND LANDMARK

### Project Intent

The Portland Foreshore is a scenic destination that is home to many of the parts that sum up Portland - a place of industry, fishing and rich cultural history.

The foreshore, provides the canvas to display a significant iconic artwork that will enhance the towns sense of place, and draw tourists travelling on the Great Ocean Road or arriving by ship.

The artwork can become a focal point in the Upwelling Festival and year round, day or evening.

Although not intended as literal interpretation of a lighthouse, the artwork should incorporate light as part of the installation.

### Project Theme

#### **Lighthouse**

The project theme will explore the symbolic role of the lighthouse as a focal point and navigational aid. The lighthouse represents safety and knowing that you have arrived.

### Key Objectives

- Raise the profile of the region and reinforce the identity of the Shire
- Create Cultural Tourism
- Celebrate the unique characteristics of each place
- Create a high standard of artwork in the Shire
- Challenge preconceived notions of public art

### Purpose

Aesthetic Values, Sense of Place, Landmark, Iconic Art, Wayfinding

### Related PAPs

- PAP 1 - Gateway Lookout
- PAP 3 - Portland Art Trail

### Procurement Recommendation

- Open competition or
- Limited competition comprising collaborative teams

### Supporting Partners

- Glenelg Shire Council
- Regional Arts Victoria - Creative Arts Facilitator
- Upwelling Festival/Rotary Club of Portland
- Portland Tourist Association
- Great Ocean Road Regional Tourism Board

### Grant / Funding Opportunities

- Fundraising
- Crowd Funding
- Victorian Public Sculpture Fund
- Projects with Public Outcomes



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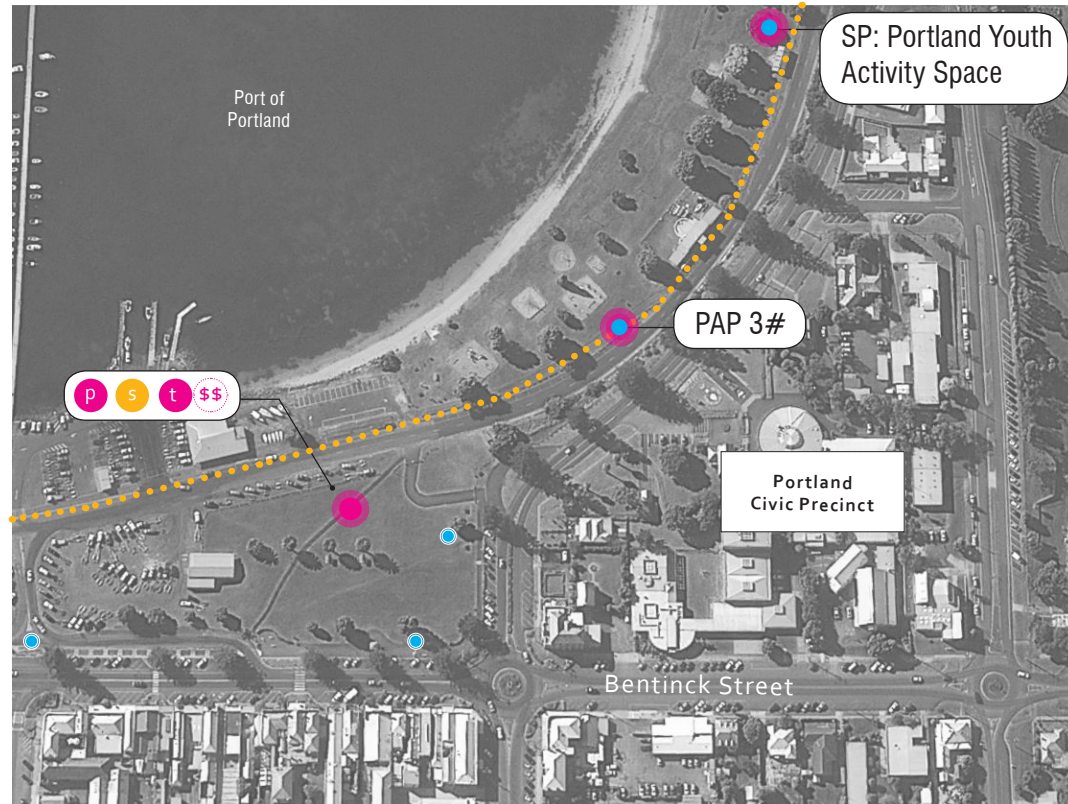
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s
t

Capacity, Art, Spatial Typologies

\$\$
**Major = 1 @ \$200K+**

Budget (\$)

.....



Legend

- ..... Existing Cable Tram Line
- Existing Public Art

# PAP NO 3 . # PORTLAND ART TRAIL

## Project Intent

The upper foreshore is currently home to a tourist Cable Tram that provides an accessible link to key areas within Portland including:

- Botanic Gardens
- Maritime Discovery Centre
- Powerhouse Vintage Car Museum
- WWII Memorial Lookout Tower
- Cable Tram Museum.

Known as the Portland Art Trail, the Cable Tram experience will be enhanced over time including:

- Sculpt-art
- Funct-art including wayfinding elements such as signage and interpretive devices
- Integrated land-art solutions
- Areas suitable for experimentation
- Interpretive indigenous artwork
- Statistical artwork showing the activity of the port and the upwelling.

The trail should cater for people of all ages and abilities to experience public art. It should consider audio enhancement and other sensory responses.

## Project Theme

### **Access All Areas**

The theme, *Access All Areas* journeys through the many layers of Portland. The town is a conglomeration of stories, some true and some legends. *Access All Areas* reveals the underbelly and the beauty of Portland.

## Key Objectives

- Raise the profile of the region and reinforce the identity of the Shire
- Create Cultural Tourism
- Celebrate the unique characteristics of each place
- Create a high standard of artwork in the Shire
- Develop a creative economy
- Challenge preconceived notions of Public Art
- Support education and learning

## Purpose

Educational, Aesthetic Values, Sense of Place, Accessible Art for all mobilities

## Related PAPs

- PAP 2 - Portland Landmark

## Procurement Recommendation

- Open competition or
- Limited competition comprising collaborative teams

## Supporting Partners

- Glenelg Shire Council
- Regional Arts Victoria - Creative Arts Facilitator
- Portland Tourist Association
- Great Ocean Road Regional Tourism Board
- Portland Cable Tram Inc
- Gunditj Mirring Traditional Owners Aboriginal Corporation

## Grant / Funding Opportunities

- Fundraising
- Crowd Funding
- Victorian Public Sculpture Fund
- Projects with Public Outcomes
- Artists with a Disability
- Access Funding Open



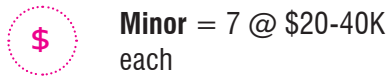
Capacity Typologies



Art Typologies



Spatial Typologies

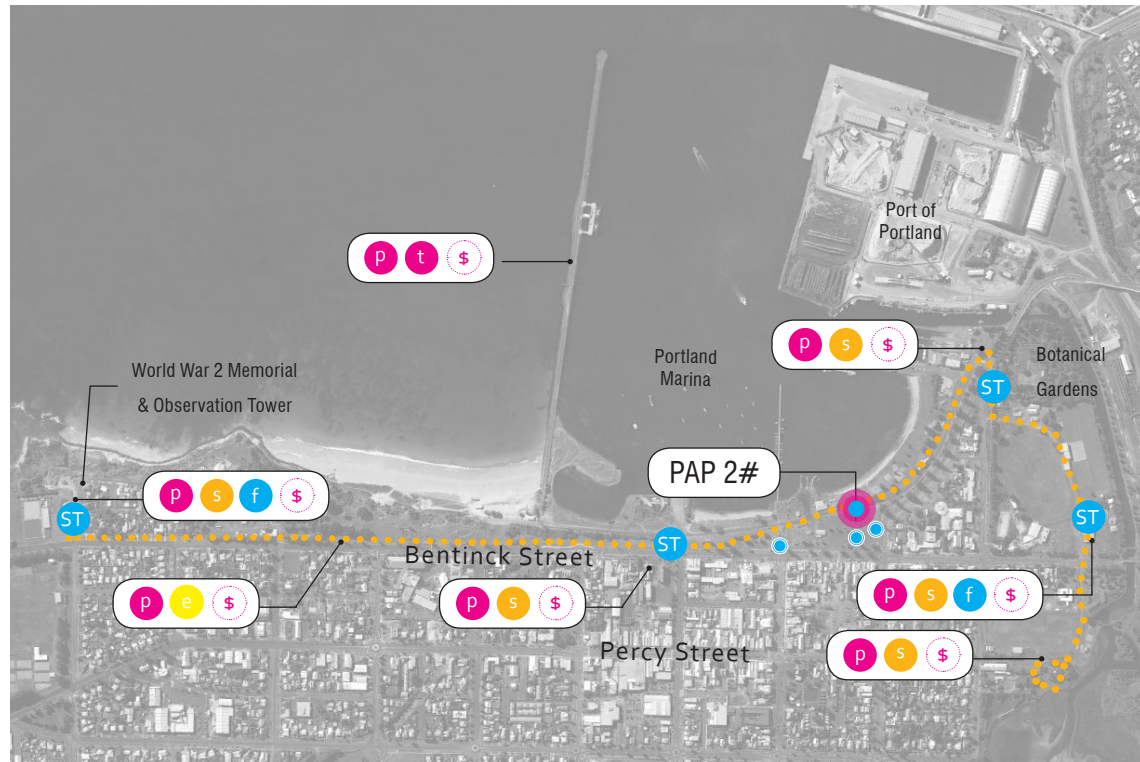


Budget (\$)



Legend

- Existing Tram Line
- Existing Public Art
- Themed Tram Stop



## PAP NO 4 . # NELSON GATEWAY

### Project Intent

Nelson is a gateway in more ways than one. The village is located close to the South Australian border, it is at the mouth of the Glenelg River and is the launch point for the Great South West Walk.

The Nelson Gateway will be expressed in the form of:

- A sculpture symbolising the crossing of a threshold, between States and local government areas
- A sculpture marking the village as a destination in its own right
- Wayfinder signage and trail marker - denoting the start of the Great South West Walk.

### Project Theme

#### ***Alight***

This theme explores the Shire's adventurous heart. This artwork provides the opportunity to examine the stories of historic and contemporary explorers who travelled through this gateway.

### Key Objectives

- Raise the profile of the region and reinforce the identity of the Shire
- Create Cultural Tourism
- Improve health and wellbeing
- Challenge preconceived notions of Public Art
- Provide a platform for collaborative art processes

### Purpose

Landmark, Wayfinding, Aesthetic values

### Related PAPs

- PAP No. 7 - Integrated Trail

### Procurement Recommendation

- Open competition or
- Limited competition comprising collaborative teams

### Supporting Partners

- Glenelg Shire Council
- Regional Arts Victoria - Creative Arts Facilitator
- Nelson Progress Association
- Great Ocean Road Regional Tourism Board
- Kanawinka Geotrail

### Grant / Funding Opportunities

- Fundraising
- Crowd Funding
- Victorian Public Sculpture Fund
- Projects with Public Outcomes



Capacity & Art Typologies



Spatial Typologies



Budget (\$)



Legend

- 1 Bridge over the Glenelg River
- 2 Ferry Wharf
- 3 Community Centre, History Trail & Playground
- 4 Boat ramp, carpark, playground
- 5 Road to the beach
- 6 Existing Nelson entry signage
- 7 Boat Huts



# PAP NO 5 . # CASTERTON KELPIE ART TRAIL

## Project Intent

The Casterton Kelpie Art Trail currently comprises six public artworks.

The Art Trail will be enhanced over time with the addition of a range of public art works including:

- Sculpt-art
- Funct-art including wayfinding elements such as signage and interpretive devices
- Integrated land-art solutions
- Functional art including period lighting, street furniture and fitness equipment along the trail
- Areas suitable for experimentation and education
- Ephemeral public art exhibition plinths within the main street. Plinths can be used to accommodate artistic works in the public domain on a temporary basis.

## Project Theme

### ***Birth of a Legend***

This theme explores the different aspects of the Kelpie as:

- a legend,
- as man's best friend and
- as a working dog.

### **Key Objectives**

- Reinforce the identity of Casterton
- Create Cultural Tourism
- Improve health and wellbeing
- Improve the quality of the public domain
- Support and develop the skills of the local arts community

### **Purpose**

Landmark, Wayfinding, Educational, Encourage Walking and Exercise, Historical / Remembrance

### **Related PAPs**

- PAP 6 - Casterton Canvas

## Procurement Recommendation

A range of procurement methods may be appropriate for enhancing the Casterton Kelpie Art Trail. To be determined by the Public Art Curator.

## Supporting Partners

- Glenelg Shire Council
- Casterton Kelpie Association
- Casterton Business & Tourism Association
- Regional Arts Victoria - Creative Arts Facilitator
- Artists of the Valley (Casterton/Sandford)
- Arts Casterton

## Grant / Funding Opportunities (part or total)

- Fundraising
- Crowd Funding
- Victorian Public Sculpture Fund
- Projects with Public Outcomes
- Artists with a Disability
- Access Funding Open
- Community Health Grant

.....

**Capacity Typologies**

**Art Typologies**

**Spatial Typologies**

**Budget (\$)**

.....

**Legend**

- - - Existing Public Art Trail
- ..... Existing Public Art Trail extension
- - - New Public Art Trail extension
- ||||| Public Art ephemeral exhibition area
- Existing Public Art



## PAP NO 6. # CASTERTON CANVAS

### Project Intent

Casterton's 'Toorak' Hill is an existing "canvas" that is currently home to the 1941 Fleur de Lys and the sign 'Casterton'. This canvas has the opportunity to become host to a range of permanent and ephemeral public art opportunities. The canvas is clearly visible from several vantage points around the town and is the terminating view of the main street. Casterton Canvas has the opportunity to become an iconic artwork that resonates with the town, creates a sense of place and increases cultural tourism.

The town will benefit from a permanent artwork, supported by ephemeral works that may align with key events and significant dates.

### Theme

#### ***Heads Up***

The ephemeral nature of the canvas should strive to remind the community of the resilient nature of the country spirit - where through highs and lows the community bands together and becomes stronger and connected.

This theme is about looking out for each other - giving the "***Heads Up***".

### Key Objectives

- Reinforce the identity of Casterton
- Create Cultural Tourism
- Improve the quality of the public domain
- Create a high standard of artwork in the Shire

### Purpose

- Landmark
- Wayfinding
- Aesthetic value

### Related PAPs

- PAP 5 - Casterton Kelpie Art Trail

### Procurement Recommendation

- Open competition or
- Limited competition comprising collaborative teams

### Supporting Partners

- Glenelg Shire Council
- Regional Arts Victoria - Creative Arts Facilitator
- Casterton Business and Tourism Association
- Arts Casterton
- Artists of the Valley (Casterton/Sandford)
- Gunditj Mirring Traditional Owners Aboriginal Corporation

### Grant / Funding Opportunities

- Fundraising
- Crowd Funding
- Victorian Public Sculpture Fund





Capacity Typologies



Art Typologies



Spatial Typologies

\$\$ **Major** (Permanent) = 1 @ \$150K+

\$ **Minor** (Ephemeral) \$50-100K each event

Budget (\$)



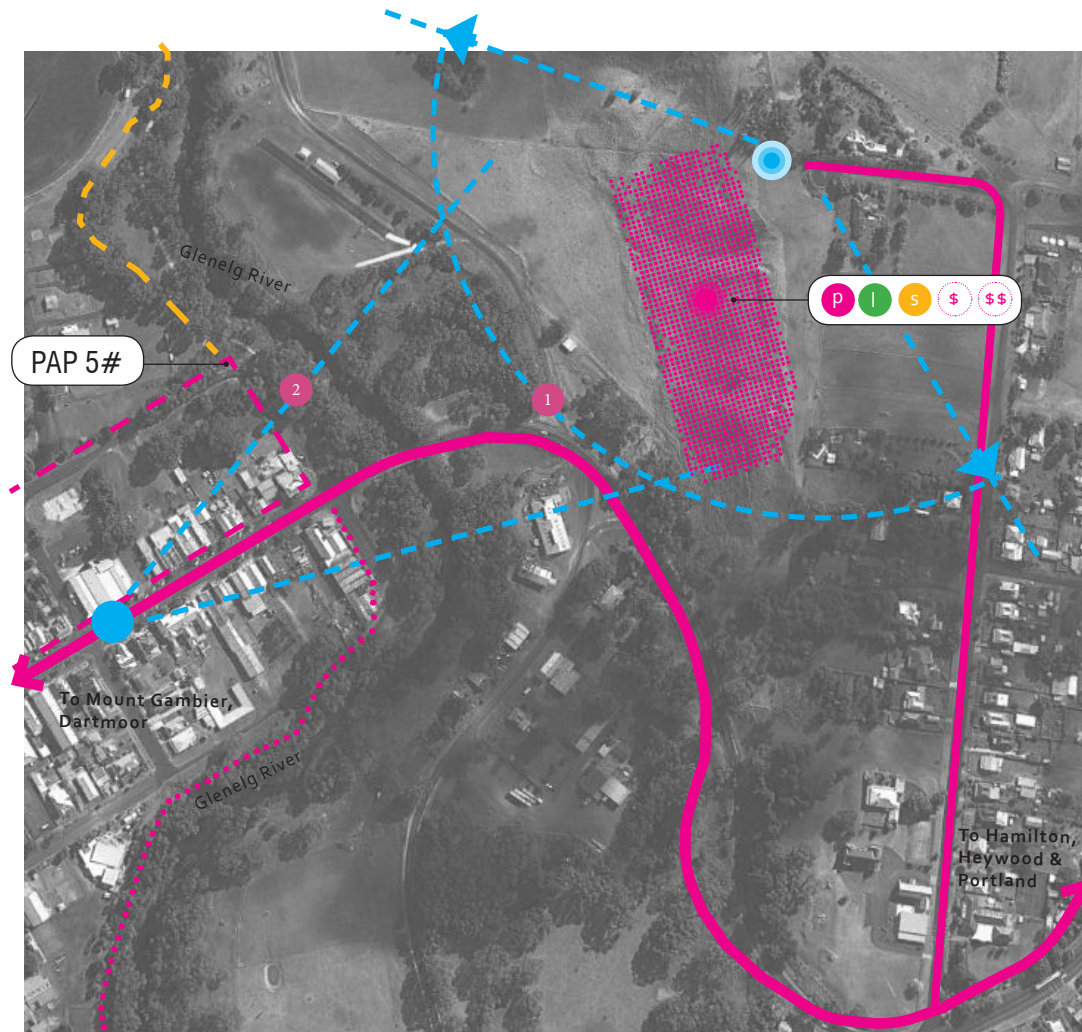
Legend

1 Views across Casterton and beyond

2 Views of Casterton Canvas from Henty Street

Mickle Lookout

Casterton Canvas



## PAP NO 7 . # INTEGRATED TRAIL

### Project Intent

The Shire has over 250 kilometres of walking trails in the south west corner.

The trails are known as the Great South West Walk. However, we note there are overlaps with the trail travelled by Major Thomas Mitchell in 1836. There are also overlaps with attractions of the Kanawinka Geotrail.

This presents opportunities to enhance the walk with:

- Interpretive signage
- Track heads and markers
- Augmented Reality (where phone signal is available)
- Gateway signage
- Experimental Landart.

This trail promotes the uses of natural materials that have the opportunity to decay and become one with the land again.

### Project Theme

#### ***Retreat to Nature***

This theme explores the concept of immersion - escaping the urban realm and experiencing and understanding the natural world.

### Key Objectives

- Raise the profile of the region and reinforce the identity of the Shire
- Create Cultural Tourism
- Celebrate the unique characteristics of each place
- Create a high standard of artwork in the Shire
- Develop a creative economy
- Challenge preconceived notions of Public Art
- Support education and learning
- Improve health and wellbeing

### Purpose

Educational, Informative, Aesthetic Values, Sense of Place, Wellbeing

### Related PAPs

- PAP 5 - Nelson Gateway

### Procurement Recommendation

- Direct Engagement
- Collaborative Process

### Supporting Partners

- Glenelg Shire Council
- Regional Arts Victoria - Creative Arts Facilitator
- Portland and Nelson Tourism Association
- Great Ocean Road Regional Tourism Board
- Nelson Progress Association
- Friends of GSWW
- Parks Victoria
- Gunditj Mirring Traditional Owners Aboriginal Corporation

### Grant / Funding Opportunities

- Fundraising
- Crowd Funding
- Community Health Grant



**p** **e**  
Capacity Typologies

**L** **f** **s** **t**  
Art Typologies



Spatial Typologies

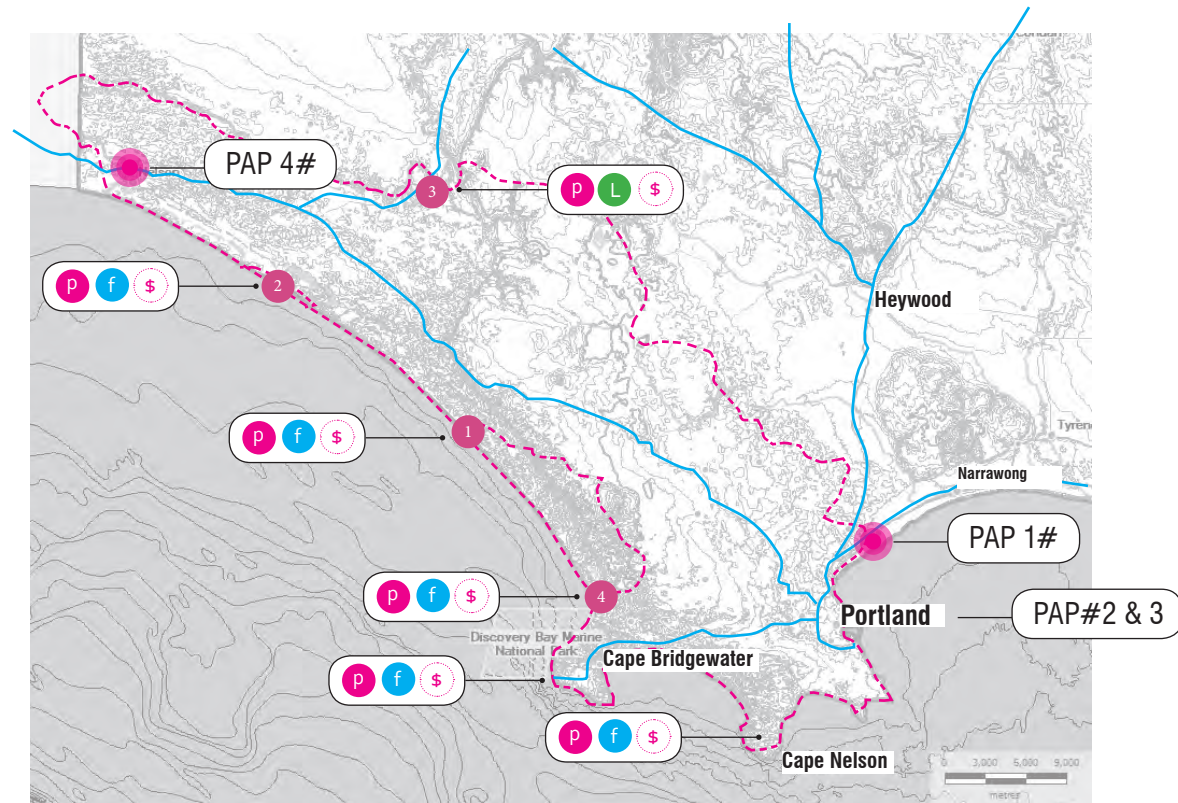
**\$** **Minor** = undetermined quantity @ \$20-80K each

Budget (\$)



Legend

- 1 Swan Lake Campground
- 2 Lake Monibeong Campground
- 3 The Kanawinka Fault (Keegan's Bend Lookout)
- 4 Bridgewater Lakes



## PAP NO 8 . # GLENELG RAIL TRAILS

### Project Intent

The Shire has two disused rail corridors

- Heywood to Mount Gambier (passing through Dartmoor)
- Branxholme to Casterton (passing through Merino).

In the Glenelg Shire, these rail corridors have largely disappeared into the landscape however, there are still traces. In Dartmoor, although overgrown, the tracks pass through the town. These rail corridors present the opportunity to become part of an existing Rail Trail network - facilitated by Rail Trail Australia. Rail Trails are shared paths - suitable for variety of uses including walking, cycling and horse riding.

Opportunities to enhance the trail include:

- Interpretive signage
- Track heads and markers
- Augmented Reality (where phone signal is available)
- Gateway signage.

### Theme

#### *Join the dots*

This theme explores the relationships between the towns linked by the former rail line. This theme can help relive the glory days of these towns and demonstrate how they were connected and worked together. Artworks can explore ways to strengthen these relationships and breathe new life to these places.

The artworks should be capable of being read as individual works however together, they create a sequential movement demonstrating they are all connected.

#### Key Objectives

- Raise the profile of the region and reinforce the identity of the Shire
- Create Cultural Tourism
- Celebrate the unique characteristics of each place
- Improve health and wellbeing

#### Purpose

Educational, Aesthetic Values, Wellbeing

### Related PAPs

- PAP 5 - Casterton Kelpie Public Art Trail
- PAP 6 - Casterton Canvas
- PAP 10 - Heywood Rose-scape

### Procurement Recommendation

- Direct Engagement
- Collaborative Process

### Supporting Partners

- Glenelg Shire Council
- Regional Arts Victoria - Creative Arts Facilitator
- Casterton Business & Tourism Association
- Promoting Heywood and District Committee
- Great Ocean Road Regional Tourism
- Southern Grampians Shire Council
- Merino Progress Association
- Dartmoor & District Progress Association

### Grant / Funding Opportunities

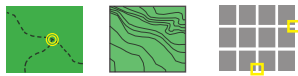
- Fundraising
- Crowd Funding
- Artists with a Disability
- Access Funding Open
- Community Health Grant



Capacity Typologies



Art Typologies



Spatial Typologies



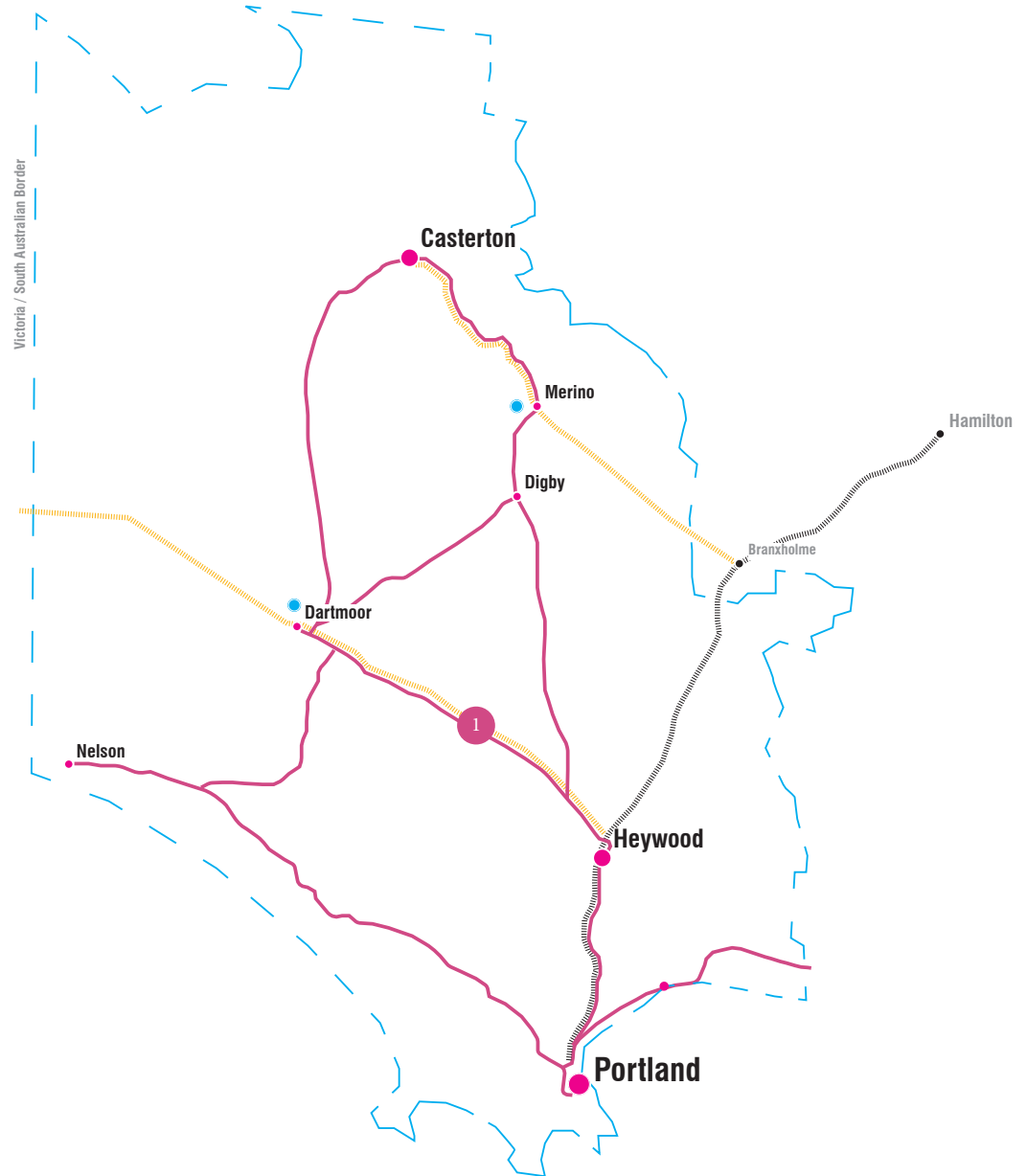
**Minor** = undetermined quantity  
@ \$20-50K each

Budget (\$)



Legend

- Lyons Sculpture Park
- Existing Public Art
- Potential art inspired Rail Trails
- Existing and functioning rail lines



## PAP NO 9 . # PORTLAND'S BACK STAGE

### Project Intent

Portland has a variety of laneways and passageways that lead to the heart of one of the core blocks of the CBD. Several of the laneways have already become 'canvases' for a number of experimental projects - undertaken by the Julia Street Creative Space. This PAP proposes to continue the experimentation that is emerging and provide spaces for artists to explore ideas and new methods of art. It is intended that when these passageways are activated they improve passive surveillance and draw pedestrians into the heart of the urban fabric. Laneway experimentation requires a flexible procurement process which would need to be established prior to commencing the program.

Opportunities include:

- Ephemeral art projects such as art wall, music installations
- Youth groups participating in themed programs
- Including disadvantaged groups into themed programs.

### Theme

#### **Back Stage**

In this theme we explore the experimental character of the back stage. Here is where you experiment before you 'put on the show', before artists step into the spot light. Works, if appropriate, can be included in the artRAIL following this experimental phase.

#### Key Objectives

- Raise the profile of the region and reinforce the identity of the Shire
- Create Cultural Tourism
- Celebrate the unique characteristics of each place
- Provide a platform for collaborative art processes
- Establish a creative economy
- Support education and learning
- Improve health and wellbeing
- Challenge preconceived notions of Public Art

#### Purpose

Educational, Aesthetic Values, Sense of Place, Untraditional art projects

### Related PAPs

- PAP 2 - Portland Landmark
- PAP 3 - Portland Art-trail

### Procurement Recommendation

- Direct Engagement
- Collaborative Process

### Supporting Partners

- Glenelg Shire Council
- Regional Arts Victoria - Creative Arts Facilitator
- Portland Tourist Association
- Great Ocean Road Regional Tourism Board
- Committee for Portland
- Business owners

### Grant / Funding Opportunities

- Fundraising
- Crowd Funding
- Artists with a Disability
- Access Funding Open
- Graffiti Prevention & Removal Grant
- Community Grant
- Regional Arts Victoria
  - » Regional Arts Fund
  - » Quick Response Grant



Capacity Typologies



Art Typologies



Spatial Typologies





**Minor** = \$0-50K (\$0 maybe recycled materials)

Budget (\$)



Legend

-  Laneways or spaces with potential for public art experimentation
-  Space to be activated with flow on effects for improved safety



## PAP NO 10 . # HEYWOOD ROSE-SCAPE

### Project Intent

Heywood has a strong recurring theme of Wood, Wine and Roses. The existing streetscape is unique as it features a variety of roses of many colours in the street verge and medians. This is a unique approach which has reinforced the town's sense of place. This PAP seeks to develop and enhance this theme by proposing a range of minor projects, the sum of which will create a unique attraction for visitors.

Opportunities include:

- Enhancing existing rose garden designs with a curatorial approach
- Enhancing existing rose gardens to incorporate sculptural works
- Using public art to explain the meaning of rose colours such as red is for love and yellow is for friendship
- Create themed street furniture.

### Theme

#### ***A rose by any other name***

This theme explores the many hidden meanings of roses. Artworks can comprise a mix of land art and sculpture resulting in dynamic and unique public realm.

### Key Objectives

- Raise the profile of the region and reinforce the identity of the Shire
- Create Cultural Tourism
- Celebrate the unique characteristics of each place
- Provide a platform for collaborative art processes
- Challenge preconceived notions of Public Art

### Purpose

Aesthetic Values, Sense of Place, Untraditional art projects (art as functional objects)

### Related PAPs

- PAP 8 - Glenelg Rail Trails

### Procurement Recommendation

- Direct Engagement
- Collaborative Process

### Supporting Partners

- Glenelg Shire Council
- Regional Arts Victoria - Creative Arts Facilitator
- Promoting Heywood and District Committee
- Local Business owners

### Grant / Funding Opportunities

- Fundraising
- Crowd Funding
- Artists with a Disability
- Access Funding Open
- Community Grant
- Regional Arts Victoria
  - » Regional Arts Fund
  - » Quick Response Grant





**p** **e**  
Capacity Typologies

**L** **f** **s**  
Art Typologies

Spatial Typologies

**\$\$** **Major** = 1 @ \$70K+each  
**\$** **Minor** = 7 @ \$10-35K each

Budget (\$)



Legend

- Enhanced median and verges with Rose plantings and themed artworks
- Gateway art elements



## Public Art Projects - Supporting Projects

This section identifies two projects that support the Priority Projects.

These projects have already been identified or are incorporated into other Master Plans.

### Civic Precinct

- Incorporate Public Art into future design and documentation of the Civic Precinct including:
  - » Themed permanent art panels along Bentinck Street
  - » Formation of an art trail, an extension of the artRAIL experience (on foot)
  - » Incorporate interpretive historic signage and seating (funct-art).



*Westlake Metro Rail - 13 ceramic mosaic murals - Mosaika Art & Design Studio*

### Portland Youth Activity Space

- Incorporate Public Art into future design and documentation of the Portland Youth Activities Space located within the Portland Foreshore reserve including:
  - » Aerosol art walls
  - » Multimedia projects and
  - » Skateable sculpture



*Kick Flip Sequence Michael Whiting - Skatepark sculpture*

### Heywood Nature Based Tourism Plan

- Incorporate Public Art into future design and documentation of the Heywood Nature Based Tourism Plan.

### The Shire's Festivals - Value add

There are three major festivals in the Shire:

- Upwelling Festival in Portland
- Wood, Wine and Rose Festival in Heywood and
- Casterton Kelpie Festival.

Below are a number of strategies that could be adopted by festival organisers to enhance these events.

#### Upwelling Festival

- Encourage themes that explore the meaning behind the festival (the upwelling and its relationship with the local industry). For instance, Data or Statistical art could demonstrate the number of fish caught during the fishing season or art that is 'activated' when the blue whales arrive
- Incorporate a collaborative art project titled "Art Celebrating Science" - the


merging of science and art. This project could be a partnership between the science and art classes of the local school.

#### Wood, Wine and Roses Festival

- Establish a curated rose display for the festival. An art competition, based on a rose theme e.g. jealousy or devotion
- Seek funding for a permanent stage for use during the festival. The stage could be used during non-event times as an art plinth for ephemeral displays.

#### Casterton Kelpie Festival

- Supplement the permanent Kelpie Art Trail (PAP 5) with ephemeral works. To encourage use of the trail, incorporate performances and music along the walk.

A large, rusted metal sculpture of a figure with a wide-brimmed hat, standing in a grassy field with trees and a hill in the background. The sculpture is made of dark, weathered metal with a rough, porous texture. It has a central vertical column, a wide, flat top section, and several horizontal and diagonal pieces that form a complex, abstract shape. The background features a line of green trees on the left, a grassy hill on the right, and a blue sky with light clouds.

*"The absense of limitations  
is the enemy of art"  
Orson Welles*

A Drover's Nightmare by Jon Dixon

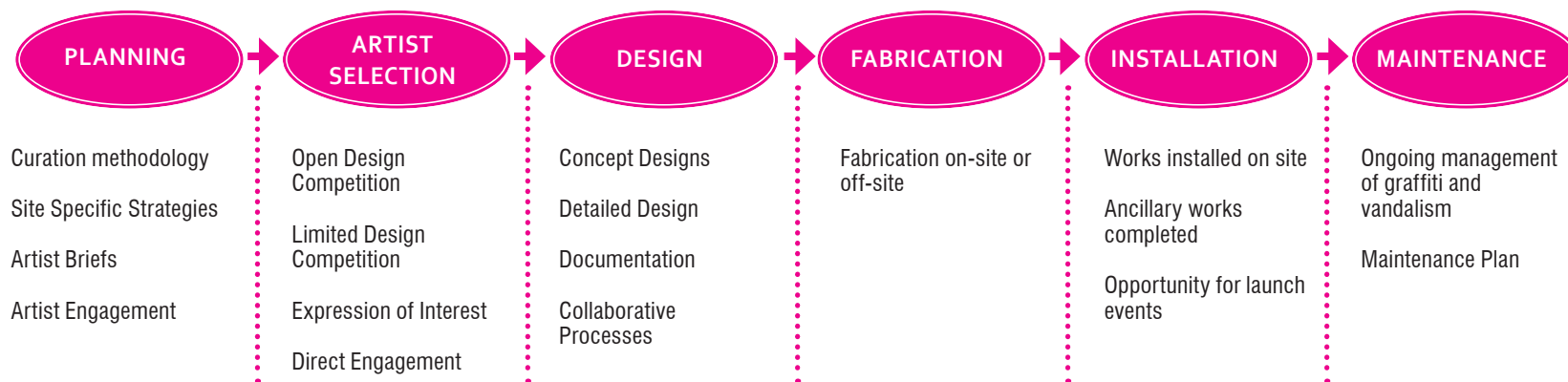


## PROCUREMENT OF PUBLIC ART

This Master Plan presents a process for the implementation of public art into the public domain. The process is broken into six stages that can be:

- Integrated into the existing built environment
- Integrated into new built environments
- Consistent with Glenelg Shire Council's policies and process
- Accommodating for variations in artist selection and procurement.

A schematic representation of the Public Art process is presented below:



## Planning

The creation of public art is a complex process that requires the consideration and management of a number of factors, which may include:

- Consultation with community and stakeholders
- Approvals
- Safety considerations
- Collaboration with a diverse project team of engineers, architects and manufacturers
- Consideration of contractual matters.

For this reason, complex public art projects require someone to oversee the process to ensure the final artwork is suitable for the public domain.

These people are generally known as Public Art Curators.

### Curation Methodology

This Master Plan recognises three types of Public Art Curators:

#### Council Curator

A curator, employed by Council, who is responsible for the project management and delivery of the Public Art.

#### Independent Curator

An independent curator, generally known as a public art consultant, is responsible for the project management and delivery of the Public Art. The independent curator is a private entity and not a council staff member. A curator may have their own artist data base which may be utilised by Council. This curator must have experience in coordinating multi-disciplinary teams.

#### Artist Lead Curation

Some public art projects are less complicated and will not require the same level of coordination. Therefore, in some instances, an artist lead approach is appropriate.

### Writing the Artist's Brief

An Artist's Brief allows the artist to respond to the aims, themes, budget and time frames of the project. The brief clearly articulate what is expected from them. The artist's brief may be targeted towards an individual artist or be used by a collaborative team.

The contents of an artist's brief may include:

- Background of the project including its history, constraints, opportunities
- Detail about the client
- Who will be managing the project, who does the artist report to and what's the artists role
- Time frames and key milestones
- Requirements for consultation
- Themes
- Maintenance or sustainability requirements
- Copyright and moral rights considerations
- Budget
- Selection process including interviews or presentations.

## Artist Selection

### Artist Selection Process

One of the most important steps is to determine how to find and select the artist or appropriate professional. There are a number of different methods that could be employed. Before making this important decision, the client and the Public Art Curator must determine the nature of the project and whether a collaborative approach is required. This decision will help determine which artist selection method is most appropriate.

### The Collaborative Approach

The Collaborative Approach seeks to engage the following in the design of public art and landscape treatments on any given sites:

- Artists
- Indigenous artists
- Landscape Architect
- Architects
- Art consultants
- Students (as part of an educational program)
- Artist or individuals as part of a disability program
- Other project consultants.

The process aims to encourage the creation of a meaningful open space treatment that engages with the concepts of placemaking from a range of professional and creative approaches.

There are essentially four types of collaboration:

#### Artist and Artist Collaboration

Artists work collaboratively on designs and design approaches. Each artist shall be responsible for specified inputs. In this instance, at least one of the artists could be an indigenous artist.

#### Artist and Architect\* Collaboration

The involvement of artists in the integration of art elements into architectural facades, foyers and forecourts.

\*Please note, there may opportunities for a project manager or builder to be part of the collaboration process.

#### Artist and Landscape Architect Collaboration

The involvement of artists in the integration of art elements within the landscape design.

#### Artist and Students Collaboration

The involvement of students in the creation of public art.

Some projects may require the coordination of a number of groups and individuals. Due to the complex nature of a collaborative process, the Public Art Curator would be the facilitator, responsible for the integration of design inputs and overall direction of the public art program.

Once it has been decided whether a collaborative process is appropriate or not, the next step is to identify the best method to find and select an artist or team.

1. Direct Engagement
2. Limited Design Competition
3. Open Competition

The three methods are detailed on the following pages.

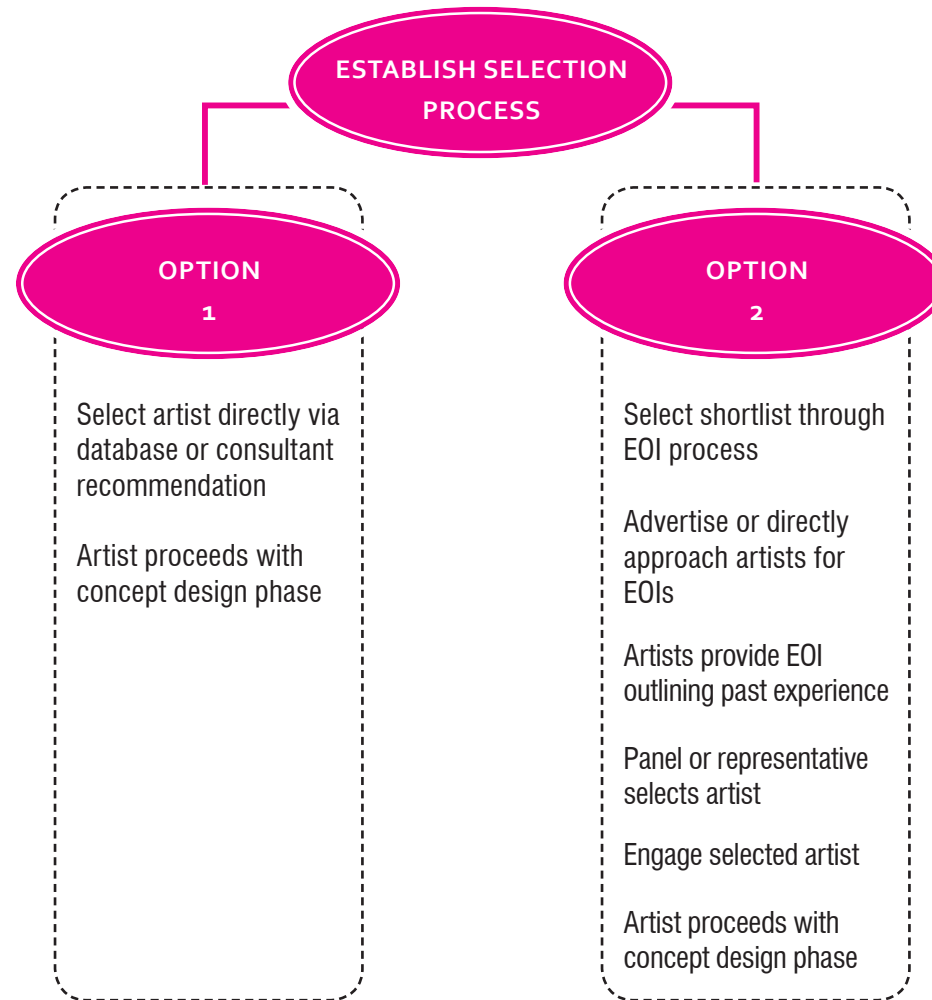
## Direct Engagement

Direct engagement of a suitable artist based on their style, approach and past work, is appropriate for smaller contracts when the costs associated with a competition are not justifiable. Direct engagement is also the best option in instances where the artwork design is dependent upon a process of close collaboration with project stakeholders or other consultants.

There are two ways to select an artist for direct engagement:

**Option 1:** Direct selection from a published database or Public Art Curators recommendation. The artist is contacted directly and negotiations entered into.

**Option 2:** Selection via an Expression of Interest process. A call for Expressions of Interest (EOI) may be made as advertisements, or as a direct invitation. Artists are selected based on experience, stylistic approach and areas of expertise. The artist is then engaged to develop an artwork concept.

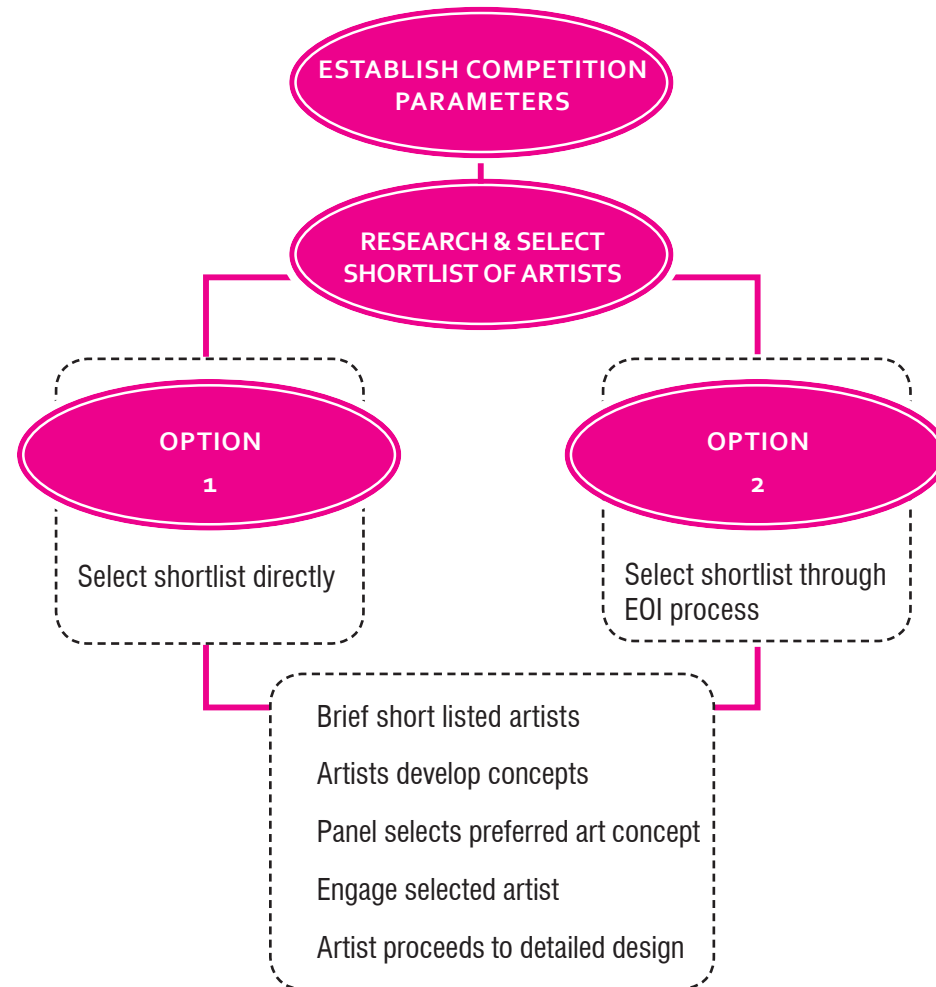




**Limited Design Competition**

An invitational design competition in which artists are invited to develop art concepts in response to a brief. The selection of the artists for invitation can be based on existing databases or from the recommendation of an art consultant. Alternatively, an Expression of Interest process to select a shortlist of competition entrants may be conducted. In the latter case, EOIs are advertised or invited artists are selected for the competition on the basis of their previous experience.

Like an open competition, this format allows a number of stakeholders to have an input into the selection of the artist. Given that the concepts are developed in some isolation from the project team, this process is not appropriate for contexts that require collaboration and significant integration of artwork with other contracts.



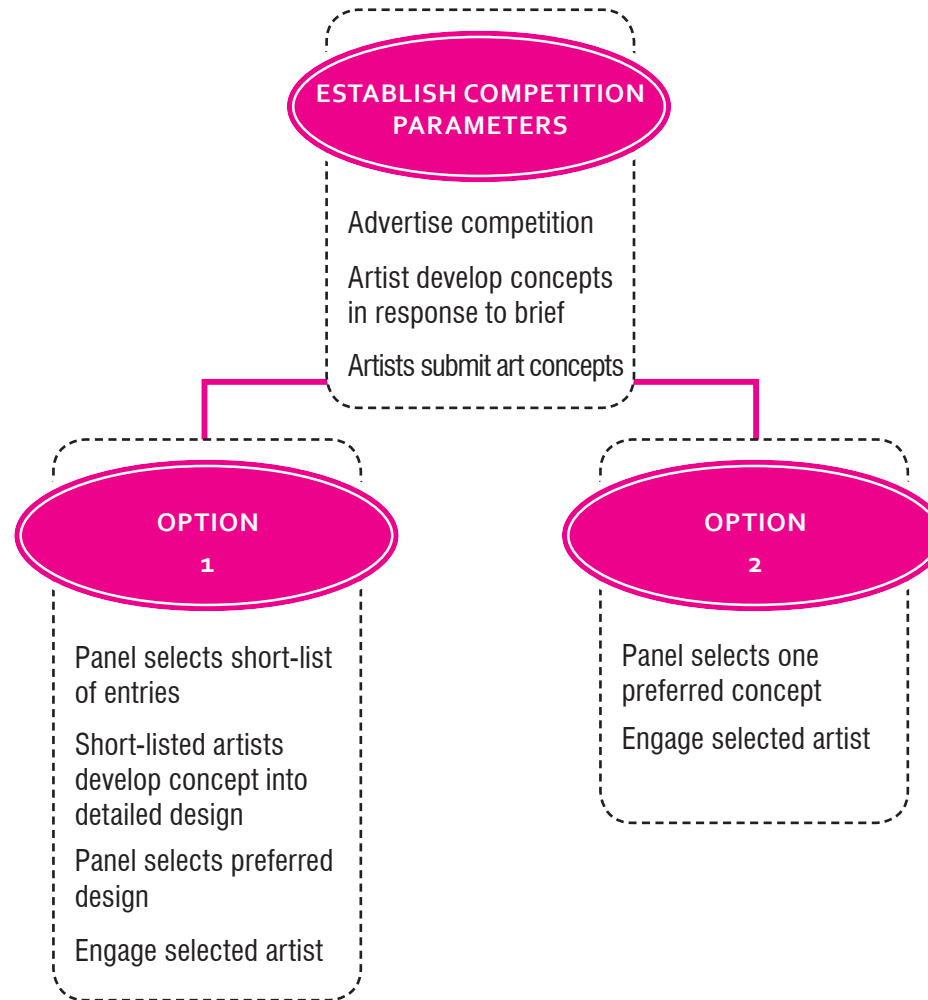
## Open Competition

An Open Competition is an advertised competition in which artists produce artwork concepts in response to a brief. Artists are selected based upon their submitted concepts, experience and expertise. The competition may progress in one of two ways:

**Option 1:** Following the submission of initial concept designs, a panel selects a shortlist of artists to develop their designs further for a design fee. The panel then selects the preferred art concept and the artist is engaged to proceed to approvals and fabrication.

**Option 2:** A preferred entry is selected directly, from the pool of initial competition entrants and engaged to proceed to the detailed design of the artwork proposed.

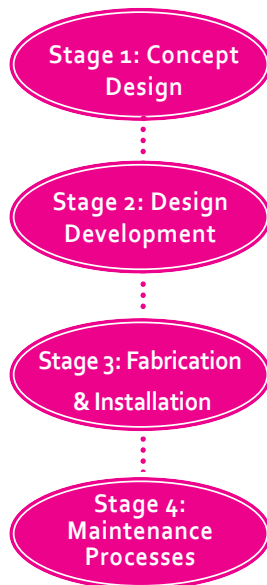
The open competition format allows a number of stakeholders to have an input into the selection of the artist. Given that the concepts are developed in some isolation from the project team, this process is not appropriate for contexts that require collaboration and significant integration of artwork with other contracts.



## Design, Fabrication, Installation & Maintenance

### Artwork Delivery Methodology

To procure a public artwork, there are four steps. A number of these steps were identified as stages within the variety of artist selection processes:



#### Stage 1 Concept Design

Artists will develop concept designs either as part of a Design Competition or as the first stage of their engagement on a project. Sketch drawings and/or maquette (artist models) will be provided at this stage. Stakeholder input may be sought.

If a collaborative process is selected, a proper plan must be established, to integrate the concept design stage of all disciplines.

#### Stage 2 : Detailed Design

Following approval of the concept designs, the artist will move into the development of detailed designs. The detailed design will form the basis of approval submissions (if required). The artist is required to obtain expert advice such as detailed cost estimates, information regarding the fabrication process and time scheduling. Where appropriate, the detailed designs should be incorporated within landscape or architectural documentation to ensure consistency.

#### Stage 3 : Fabrication and Installation

During Stage 3 the artwork is fabricated and installed. When the artist is responsible for fabrication, it is standard practice for artists to sub-contract whole or part of the fabrication process to one or a number of suppliers.

The roles for project management and contract administration must be determined at the commencement of the project - during the planning stage. Contract administration roles could be undertaken by the curator or by the project superintendent if it's a collaborative process.

#### Stage 4 : Maintenance Processes

To ensure the longevity of a public artwork, a maintenance plan needs to be prepared and implemented. Where possible, maintenance costs should be included in the budget for the specific public art.

## Artwork Design Guidelines

The following Artwork Design Guidelines have been developed with the view to ensuring the longevity of permanent and ephemeral artworks.

In certain instances it may be appropriate for artists to use materials and techniques at variance with the Artwork Design Guidelines. In such instances variations will be analysed by the Public Art Curator during the design stage.

### Material Selection Guidelines

All materials used for public art within the Glenelg Shire must be durable and easily maintained. It is with a view to the long term appearance and durability that the following requirements for the selection of materials are made. Material selections shall form part of the discussions with Council and the Public Art Curator during the concept design and design documentation stages.

#### Metals

Preferred metals are: marine grade stainless steel; coloured stainless steel; bronze; copper alloys; nickel alloys; and 2-part polyurethane coated steel.

Problems of galvanic corrosion can occur in the combined use of reactive metals, such as steel screws in bronze or between bronze and cast iron and such instances are to be identified and avoided.

#### Stone

Porous stones such as the softer forms of sandstone, limestone and marble should be generally avoided, especially in shaded and damp areas due to discolouration, deterioration and the possibility of surface damage when cleaning. Harder stones such as granite, basalt and quartzite are preferred. Approved sandstone is acceptable if located appropriately.

#### Concrete

Precast concrete, terrazzo and cement may be used. However, concrete and cement are prone to efflorescence, water ingress and staining, and this may be combated by using protective coatings. The addition of pigments and colours may also help reduce some of the problems associated with the use of concrete.

#### Plastics and Fibreglass

Plastics and fibreglasses are to be avoided as they can yellow, become brittle and deteriorate relatively rapidly.

#### Timber

Timber should preferably be seasoned Hardwood, durability Class 1. Timber requires preservative treatments, protective coatings, varnishes or paints to extend its life-span. All timber in contact with the ground shall incorporate termite protection measures.

#### Glass

High strength toughened glass may be used in some applications. Liaison with Council is required prior to its incorporation.

#### Ceramics

Ceramic sculptural elements are to be avoided as they can be easily and irreparably damaged. Glazed ceramic tiles, however, can be sufficiently durable in specific design applications. The tiles must be non-slip in paved ground areas.

### Protective Coatings

Protective coatings guard against weather damage, paint and surface deterioration and permanent graffiti damage. It is recommended that wherever possible sacrificial coatings be used. These are coatings that are washed off with high pressure water, taking graffiti and surface markings with it. The coating is re-applied as necessary. It is required that wherever possible protective coatings be applied to public artworks.

### Welds, Fixings, Joints and Fasteners

All welds, fixings, joints and fasteners shall:

- Be capable of transmitting the imposed loads
- Be sufficient to ensure the rigidity of the assembly, or integrity of the joint
- Not cause disfiguration or discolouration of the finished surface.

Finish visible joints made by welding, brazing or soldering using methods appropriate to the class of work before further surface treatments are undertaken. Mortar joints must be tooled smooth to achieve an even dense finish and the masonry thoroughly cleaned down prior to completion.

### Sustainability

Materials and processes used in the creation of artwork should use sustainable alternatives wherever possible. Long term maintenance, re-coating and cleaning should also be taken into account when assessing sustainability.

### Public Safety

Public Safety is a significant design consideration for all items in the public domain and public artworks must adhere to the level of public safety standards normally required of all other objects placed in the public domain. The design and construction of artworks must be in accordance with the relevant Australian Standards, and any other project specific guidelines. Generally, the types of public safety concerns that the design of the public art needs to address includes, but is not limited to:

- Eye level projections (consider also the height of children)
- Structural stability, including footings (some works will require engineering certification)
- Secluded and confined areas that may threaten public safety
- Accessibility

- Uneven paving and walking surfaces, especially in poorly lit areas
- Glare from finished surfaces
- Gradients of slopes and trip hazards on paved surfaces
- Hours of sunlight and the impact of moss and lichens
- Climbing on artworks not intended as interactive or play sculptures should be discouraged by eliminating parts that climbers might use as foot holds.

The artist shall anticipate the risks the works may pose to the public and design the work accordingly. The artwork may be subject to risk assessment and engineering certification.

### Engineering Certification

Engineering Certification may be requested by Council at the Detailed Design/ Documentation stage and on Installation of the work. Works may require consultation with an engineer to provide engineering certification relating to issues such as structural stability, load bearing capacities and fixing methods.

## Vandalism and Graffiti

The NSW Premier's Department produced the NSW Graffiti Solutions Handbook for Local Government, Planners, Designers and Developers in 2000 which can be downloaded from [www.graffiti.nsw.gov.au](http://www.graffiti.nsw.gov.au) and it is recommended that it be consulted in the design and maintenance of public artworks. The handbook outlines various strategies for reducing and preventing illegal graffiti, namely:

- Making the environment unattractive for vandals and graffitiists by:
  - » Using graffiti resistant materials
  - » Lighting the area at night
  - » Increasing informal surveillance (houses overlooking parks and the like)
- Immediate and continued removal of graffiti. This deprives the graffitiist of the reward of having their work recognised by others and lessens the chance of answering tags by other graffitiists.
- Use painted and sacrificial coated surfaces wherever possible to aid in removal

- If raw materials are used, harder and smoother surfaces are preferable as they are easier to clean
- Community Involvement. A sense of pride and ownership amongst the community can help reduce vandalism through informal surveillance, quick reporting and community pressure.

Vandalism is different to graffiti in that it entails the damage of objects as well as marking the surface. Most of the strategies outlined above apply to vandalism as well. In addition to the above, design consideration needs to be also given to ways of reducing the bending and snapping of parts through reinforcement and appropriate fixing.

## Skateboarding

Skateboarding on plinths and artworks can significantly damage the works and design consideration is to be given to ways of discouraging unwanted skateboarding.

## Maintenance Plan

It is recommended that a Maintenance Plan be developed prior to installation of each work to ensure the effective management of public art assets by Glenelg Shire Council into the future, which would include:

- Details of paints, protective coatings and materials to allow maintenance
- Personnel to select the correct cleaning products and match paint colours
- A re-coating/re-painting schedule
- A cleaning schedule.

## Commission Considerations

The engagement of a public artist requires a different set of considerations to other consultants and contractors engaged on a development project. The following points should be considered prior to the engagement of an artist for commission:

### Budget

A budget for each artwork should be set prior to artist selection stage. Budgets should consider:

- The scale of the intended commission
- The complexity of the site
- The level of collaboration or consultation required
- The professional standing of the target artist.

The National Association of Visual Artists (NAVA) publishes guidelines regarding pay rates. These provide a guide for commissions that have hourly rate components.

The budget for design competitions should include allowances for design fees to be paid to shortlisted artists.

### Timeframe

A timeframe should take into account the requirements of the commission, including collaboration, consultation and approvals. The timeframe may require negotiation with the artist as some fabrication techniques require longer timeframes due to curing and drying times.

### Two Part Artist Engagement

It is advantageous for both artist and client to split the artist engagement into two parts. The first engagement should cover to the end of the detailed design stage, and the second covers fabrication and installation.

### Roles and expectations

Clearly establishing the role and expectations of the artist at the commencement of the commission. The roles of other project and design team members should also be clearly articulated to the artist.

### Fabrication Methods

Common working practice within public art is for artists to subcontract parts of the work to draftspeople, fabricators and the like. Contracts should reflect this practice.

### Intellectual Property

Negotiations of Intellectual Property matters, specifically copyright and moral rights are a significant part of contractual negotiations with artists. Legal advice is recommended.

### Attribution and Plaques

Photographic and other reproductions of artworks should always be attributed to the artist. All artworks installed on site should be attributed through the use of a plaque installed close to the work. The plaque can also provide the opportunity to interpret the work for the public.

## **Ancillary Works**

The exact nature and scope of work ancillary to public art pieces will be determined by the final design of the work. However, general points for consideration are:

- Lighting is an important design consideration in terms of aesthetic effect, visibility and as a deterrent to vandalism
- Plinth design needs to consider the effects of rainwater. Avoid flat upper surfaces where water can pool, porous stones like sandstone that are likely to discolour and avoid joins in surfaces prone to water pooling.
- Attribution Plaques
- Landscaping around the artwork. This can be making good around the site, or the incorporation of new landscape elements.



## Maintenance

A Maintenance Plan provides the framework for the ongoing care of the work so that it may continue to be an asset for the community into the future.

The artist must give design consideration to minimising maintenance requirements through robust design and the selection of materials and finishes suitable for the environmental conditions of the site. However, all objects in public spaces inevitably require some maintenance. There are a number of reasons to keep works well maintained:

- To promote longevity of the artwork
- To ensure that damaged works do not lead to liability exposure or public safety risks
- To ensure that the moral rights of the artist are upheld. The 2000 Moral Rights Amendment to the Copyright Act sets out three general moral rights that are generally retained by the artist:
  - » The right to attribution
  - » The right against false attribution

- » The right of integrity – the artist’s right to protect their work from unauthorized alteration or other “derogatory treatment” that may harm the artist’s reputation. The right of integrity implies that the commissioner/owner has the obligation to maintain the work in keeping with the original integrity of the work

- To discourage graffiti. Immediate removal of graffiti can deprive graffitiists of the rewards of having their work recognized by others and lessens the chance of answering tags by other graffitiists.

To this end the Maintenance Plan include:

- Maintenance protocol
- Detailed locations of the work on a site plan
- A maintenance schedule prepared by the artist, including considerations specific to each material and finish that comprises the work. The maintenance schedule provides a breakdown of tasks and the timing for these tasks.

- An Appendix for the work that includes:
  - » Material and finish specifications, including product codes
  - » Installation and fixing details
  - » Drawings and photographic materials to describe the fabrication and installation details
  - » Contact details of the artist and fabricator so that they be consulted on the maintenance/repair of the works as required.

*"Every artist was first an amateur"*  
*Ralph Waldo Emerson*



Man's Best Friend by Jon Dixon



## GRANTS AND ENGAGEMENT WITH THE COMMUNITY

Public Art can be funded through either public or private funding.

Funding need not be from a single source. The funds for creating a single public artwork may be from a number of sources. For instance, many federal and state grants require the value of the grant to be 'matched' by Council or a private funder.

The table opposite summarises the range of grants that could be secured for the Glenelg Shire. It's important to note that grants, time frames and processes change and a full review should be undertaken regularly to ensure that grant opportunities are not missed.

Examples of public and private funding could include:

Public	Private
Federal Grants State Grants Local Authority Grants	Private Development Local or Community Partnerships Artist Lead Funding Health Companies and Banking Institutions Crowd Sourcing Fundraising

## Grants

### Federal Grants

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#### Australia Council for the Arts

Australia Council grants are available to any practicing professional artist or arts worker who is an Australian citizen or permanent resident.

There are a range of grants including people with a disability and indigenous groups.

In most instances, grants for community projects must be for a public outcome.

#### **Artists with a disability**

The Artists with Disability Program provides funding for Australian artists with disability to create, develop, present, produce, exhibit and/or tour their work.

Grant value: up to \$10,000 (Dev) up to \$20,000 (Art Projects)

Opportunities: collaboration on public art projects

#### **Projects with Public Outcomes**

These grants provide funding for community arts and cultural development projects that have strong public presentation outcomes and involve both arts and non-arts partners. Individuals, groups and organisations are welcome to apply provided they have sought financial support and/or co-funding from other sources.

Grant value : \$20,000 to \$35,000

#### **Festivals Australia - Regional Festivals Project Fund**

Festivals Australia is the Australian Government's program which funds Australian regional, remote and community festivals to present quality arts projects. Grants are designed to assist a festival to create a new or unique arts activity - that is new to the festival and would not be viable without financial support.

Grant value: no maximum amount

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### Regional Arts Fund

The Regional Arts Fund is an Australian Government program that supports cultural development in regional Australia. Funding is targeted at activities that will have long-term cultural, economic and social benefits for individuals and communities developing partnerships and cultural networks.

Regional Arts Victoria provides support for grant applications through its Creative Arts Facilitators (CAFs). CAFs are based in regional areas across the state. The Glenelg Shire is part of the Great South Coast CAF's network.

The Regional Arts Fund is delivered by Regional Arts Victoria.

**Cultural Projects & Skills Development** (Up to \$15,000)

**Toe in the Water** (Up to \$6,000 for first time applicants)

**Quick Response Grants**

Organisation Grants (Up to \$3,000)

Individual (Up to \$1,500)

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### Art Access Australia

Art Access Australia grants are available to any practicing professional artist or arts worker who is an Australian citizen or permanent resident.

#### **Access Funding Open**

AAA will fund up to 50% of the total cost (maximum \$2,000 funded by AAA) for accessible arts projects. Examples of how the funds may be used include:

- improving accessibility of art sites during events such as the Upwelling Festival, Kelpie Festival and the Wood, Wine and Roses Festival
  - creating an audio tour/description of public art within the Shire
-

## State Grants

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### Vic Arts Grant program

The VicArts Grants program invests in the creative endeavours and professional practice of Victoria's artists and smaller arts companies. It provides one-off support for discrete projects that will develop and bring dynamism to Victoria's arts sector. There are two rounds of funding per year.

Some projects may require co-funding.

### **Victorian Public Sculpture Fund**

The Victorian Public Sculpture Fund is a one off grant for permanent or temporary sculptures that will:

- foster artistic excellence and innovative approaches to public sculpture
- create new opportunities for Victorian artists
- create engaging public spaces
- promote artists' contributions to public life
- increase access to the arts

Grant value: \$50,000-\$100,000

### **Education Partnership**

The Education Partnerships program supports collaborations between professional artists, arts organisations and Victorian schools. There are two types of support programs that can be applied for:

- Artists in Schools - supports primary and secondary schools to engage a professional artist
- Extended School Residencies - supports creative collaborations between arts organisations and schools over a minimum of two school terms.

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### VicHealth

Vic Health funds hundreds of projects, each year that are about health promotion.

### **MOTION: Arts, Physicality and Connection Program**

The MOTION grant seeks to raise awareness of the mental and physical health benefits of art activities. It is well documented that the arts can increase social relationships and increase physical activity.

Grant value: Up to \$100,000

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### Graffiti Prevention & Removal Grant

The Graffiti Prevention & Removal Grant is offered through the Department of Justice. There are a range of grants available.

Victoria Councils can apply for grants that develop and deliver local graffiti projects in partnership with their communities. There are a range of projects that will be considered including:

- Designing out graffiti activities such as murals and public art
- Anti-graffiti educations
- Location based activities eg. Adopt-a-Space, Care-for-an-Area and community graffiti management groups.

**Grants:** (\$5,000 up to \$25,000)

### Private Grants

There are a range of private grants available to community groups that promote health and wellbeing. Organisations including Medibank, NIB, Bupa and the Commonwealth Bank have annual grants for a range of health related activities. The role of art in mental and physical health and wellbeing is well documented. Refer to priority projects in section six for potential projects.

#### **NIB**

NIB is an Australian owned private health insurance company. It encourages Not for Profit organisations who can apply for up to \$100,000 in funding for locally based initiatives as part of NIB foundation's Community Grant Funding.

The Community Grants program aims to support locally-based initiatives which will make a difference to the health and wellbeing of communities.

Preference will be given to programs which focus on one of the following areas:

- Wellbeing - promoting the physical fitness, nutrition, mental and social wellbeing of the community
- Equity and Access – enabling those living in regional, rural and remote areas to participate in activities which enhance their quality of life
- Education and Training – providing widespread access to resources and information to improve community awareness of health-related issues.

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## Crowd Funding

“The collective cooperation, attention and trust by people who network and pool their money together, usually via the Internet, to support efforts initiated by other people or organisations”. Wikipedia

There are a number of emerging Crowd Funding platforms. Should Crowd Funding be appropriate to a Public Art project, fresh research should be undertaken.

### **Pozible**

Pozible is a crowdfunding platform and community to realise creative projects and ideas. Pozible provides a platform to raise funds by selling tangible and intangible reward. Projects have a funding goal and a time limit. This framework is set by the project's creator. There are some limitations - unless the goal is achieved, there will be no funding for the project.

### **Sproutback**

Sproutback is another all or nothing crowd funding platform. They can help set up partners to assist with the project or help by creating a mentor program.

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## Engagement

The process to engage with the community will differ for each project.

The engagement process will be based on the following key principles:

- Strong leadership guiding the creative development of art in the public domain
- The creation of public art will be inclusive and will encourage collaboration with various groups including:
  - » the indigenous community
  - » disabled individuals
  - » the youth and school groups.
- Public art shall not be an afterthought. It will be well considered and integrated into public domain projects and revitalisation strategies.

### Recommendations to achieve these engagement principles

#### 1. Art Coordination Role

To procure Public Art, creative leadership is required. A nominated officer within Council would facilitate the creation of public art. Alternatively, Council could seek a grant to engage an external facilitator for this role.

The role would include:

- Working with the Regional Arts Victoria Creative Arts Facilitator to identify projects and funding opportunities
- Prepare grant submissions
- Work with existing art communities and identify new opportunities
- Establish an artists register/data base
- Support artists wishing to move from the studio into Public Art
- Establish a program of works for the year and create a program for future years
- Promote proposed projects
- Identify methods to engage with disadvantaged communities.

#### 2. Public Domain integration

Public domain and streetscape upgrades provide great opportunities to integrate public art. Therefore it is recommend to align public art projects with major urban design upgrades. Relevant current projects include:

- Portland Youth Activity Space
- Portland Civic Precinct Master Plan
- Casterton Kelpie Interpretive Centre
- Heywood Nature Based Tourism Plan.

#### 3. Engagement with disadvantaged communities

- Allocate a number of projects each year that engage with the disadvantaged community. This task would be facilitated by the Artist Coordinator
- Identify opportunities for Portland's artist residency program to accommodate artists or developing artists from disadvantaged groups.

#### 4. Project Cross-overs

Think creatively about the role of Public Art and how it's connected to:

- Tourism projects and funding
- Health and Wellbeing projects and grants.

Identify projects where Public Art can meet the grant and funding objectives for the above projects.

#### 4. Create the art-NET-work

- Create an artist network or **art-NET-work** within the Shire by:
  - » Establishing a collaborative relationship between artist communities in Portland, Casterton and Sandford
  - » Following the successful implementation of the art-NET-work locally, expand the network interstate and nationally. International examples such as *'Res Artis - Worldwide Network of Artist Residencies'* provide opportunities to attract international artists who could work

in Portland

- » Identify opportunities for new artist residencies in other areas of the Shire. In particular, create residencies that can accommodate disabled artists.



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Naracoorte ←  
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Naracoorte ←  
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