



REDLAND CITY COUNCIL

PUBLIC ART FRAMEWORK

FR-3046-001





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1. INTRODUCTION

The Redland City Council (Council) Public Art Framework (framework) draws on the Council Corporate Plan with outcomes in the areas of:

- Quandamooka Country
- Supportive and vibrant economy
- Strong and connected communities and
- Wise planning and design.

The framework uses these outcome areas to extend and deliver a vision for public art, develop tourism initiatives, contribute to our place branding and aspire to a world class public art collection in the region. It will utilise new media platforms to share information and to extend the art experience. The public art to be developed will attract audiences, engage and narrate significant histories for residents, and establish Redland City as a cultural destination for local and national audiences.

The framework acknowledges that amongst the most spectacular areas of Redland City are its coastlines and the islands, where the interconnections stretch over the sea, facilitated by access to boating transport and, increasingly, commuter and other remote working connections. Our place branding describes the Redlands Coast as 335 kilometres of diverse coastline, home to villages, urban areas, islands and the world's oldest living culture.

The framework defines a strong cultural identity for the City that utilises art as a vehicle for its many significant stories drawing on its history and heritage (Indigenous and non-Indigenous), and its extraordinary natural assets. The framework recognises the unique geography of the Redlands (a community of villages) as part of this new identity. The public art collection defines the Redlands as a distinct and discrete identity both part of, yet separate from Brisbane.



2. VISION

'To have the Redlands Public Art Collection recognised for its compelling works of art that honour the Quandamooka Country on which they stand and in tandem acknowledges the overlay of agrarian, industrial, colonial and settler heritage that has imprinted Redland City from first contact in the late 18th Century.'

3. PURPOSE

The framework will be used by Council and its various collaborators to grow the City's Public Art Collection with high-quality public artworks developed through national best practice. The collection aspires to high quality and standards as detailed in the National Association for the Visual Arts' Code of Practice for Commissioning Art in the public space, and to attracting cultural visitation by tourists from all over. Redland City will commission outstanding public artworks that recognise the area's distinctive local identity and character, its rich environmental attributes across the mainland and archipelago, and the Council's partnership with the Quandamooka People.

4. POLICY OBJECTIVE

- To enhance the quality of urban and open space environments through support for public art that reflects the distinctive culture and character of the Redlands and its communities, and
- to facilitate the acquisition and management of quality, site-specific public artworks that enhance local identity and sense of place.



5. POLICY STATEMENTS

Council is committed to:

1. Supporting the development of public artworks (both permanent and temporary) of significance and meaning to the local environment and community,
2. encouraging collaborative arrangements between artists and design professionals in the creation and commissioning of public artworks,
3. ensuring that all proposals for public artworks are subject to a uniform evaluation process,
4. securing adequate resources to build and maintain a collection of public artworks through:
 - a. Council's capital works program and operational budgets
 - b. private sector contributions
 - c. public funding for projects and "in kind" support from the community
5. implementing a regular public art maintenance program that:
 - a. safeguards the asset
 - b. ensures workplace health and safety standards are met
 - c. identifies the expected life of the asset



6. CULTURAL THEMES

At the navigational heart for this framework is the Quandamooka Country narrative: the sharing by Quandamooka people of their places of significance and connection to Country over generations. This emphasis is an important act of acknowledgement and recognition of Redland's traditional owners. In tandem with this narrative, the framework acknowledges the overlay of agrarian, industrial, colonial and settler heritage that has imprinted Redland City from first contact in the late 18th Century, and varying levels of coexistence over the last 150 years.

It makes apparent to both residents and tourists alike what makes this place unique, and the significance of the past in tracing new and positive narratives into a prosperous future.

The framework's themes below will guide our public art designers. The framework is also congruent with the Redland Art Gallery Collection Policy, which prioritises art of quality "that reflects the diversity and uniqueness of Redland City's heritage, culture, identity and sense of place" and aims "to invest in a distinctive art collection that returns long term cultural and economic benefits to Council and the Redlands community".

1. Caring For Country – a strong engagement with the natural environment.
2. Restoration – interpreting the richness and depth of Quandamooka heritage alongside the social, industrial, colonial, settler heritage of the region.
3. Portals and Pathways – journeys in time, across landscapes, villages, cultures and languages, through memories and new ideas of place.
4. Shore To Shore – customs, traditions, imageries, marine life, maritime heritage and cultural landscapes that are an expression of living near the sea.
5. Creative Communities – strong, healthy, and resilient places; integrating creativity into broader community revitalization.
6. Place of Leisure & Labour – authentic experiences, the marking of gateways, important places and times when tourism compels and attracts particular groups.



7. DELIVERY PLATFORMS

This framework will create a distinctive public art collection over time that offers an integral vision understood by residents and visitors alike. It will grow an ecology that builds sustainable capacity in public art practice, understanding and appreciation. It will inform and engage audiences (both local and tourist visitation), and articulate Redland's stories—past, present and future. It will acknowledge the important geographical features that makes the Redlands distinct such as the diverse coastline, home to villages, urban areas, islands and the world's oldest living culture. The framework will ensure that the creative attention is shared with the City's suburbs, enriching local identity and generating a sense of belonging through place making.

The Redland Public Art Framework is structured around the following seven (7) major delivery platforms:

- Arterial Corridors
- Cycleways and Walkways
- Centres Developments
- Streetscapes
- Private Developments
- Festivals and Events
- Suburban Identity



8. ARTWORK TYPES

Public Art is “artworks” and “designed landscape elements” located in outdoor urban and semi-urban public places e.g. in footpaths, streets, parks, urban centres, foreshore areas, recreational areas. Public art can also include architectural features of buildings and temporary art installations. (Redland City Council Public Art Guidelines GL-3046-001).

A temporary artwork opportunity is one of short- to medium-term duration. This may be as simple as a graffiti mural on a building under construction, a stand-alone sculptural form, a digital projection, a light box, or an installation that changes the character of a particular space for a limited period. The form of a temporary artwork opportunity may be ephemeral, event-based, easily removed, and extend across the gamut of physicality to also include long term hardware items installed for a set period. Its scale, size and media are varied to suit the opportunity and/or site.

Public art provides a focus point in a particular place or urban realm, but it may also reflect cultural and/or community values, and a city's aspirations and achievements. It adds a focus and value to an urban place that assists in the determination of the meaning of such a place. Artwork opportunities may be articulated according to the response that is most appropriate and rewarding for particular locations and may be expressed through the following categories:

- Gateway/Iconic
- Landmark/Wayfinding
- Interpretive
- Integrated
- Interactive
- Commemorative
- Temporary



9. COMMISSIONING

There are a number of ways to commission artworks and to source artists for public art commissions. The most common methods are limited tender, direct commission, public art curators and open competition; or hiring/leasing/renting artworks, each having benefits and limitations that need to be considered and determined for each opportunity as required.

10. IMPLEMENTATION

Council makes commitments through the budget approval process to fund the public art program. This framework will maximise investments by utilising the resources of Council and the community as well as attracting grants and private funding. The Creative Arts Unit will facilitate collaborations through an awareness campaign.

An annual public arts commissioning program, as a budget bid, will be developed by the Creative Arts Unit. Council's decisions for commissioning public art will be focused on achieving the policy objectives outlined in this framework, while fostering a public art program that provides a balance of cultural themes, delivery platforms and artwork types. Examples of programs to be prioritised:

- a. Delivering a major public art project each year associated with a significant project of Council
- b. Delivering public art in the suburbs of curated pieces across the City of differing artwork types.
- c. Contributing to a recurrent festival activity.
- d. Delivering temporary art.

The Creative Art Units will finalise the public art commissioning program each year for Council approval through the budget process. All funded public art designs will be approved through the Public Art Panel established through the Public Art Guideline GL-3406-001 which also outlines an assessment process.



11. COUNCIL'S ROLE IN PUBLIC ART

Council understands that public art can create many benefits, including economic, social and cultural benefits and is therefore committed to encouraging public art in our City. There are many roles that Council plays in relation to public art including manager, facilitator and advocate.

Council as a Public Art Manager

Where public art is owned by Council, the management rights and responsibilities are retained by Council. This includes any maintenance, insurance, risk mitigation strategies and de-accessioning of any artworks.

Where Council is not the owner of the public art, the responsibility will be retained by the artist/owner unless a management agreement has been put in place between Council and the public art owner.

Council as a Public Art Facilitator

Council facilitates public art through working collaboratively with the community, businesses and other agencies. Public art as a place making tool activates community participation, creates an identity and visually connects civic spaces.

Council's policy decision will support our commitment to the development of public artworks.

Council as a Public Art Advocate

Council plays a role in the advocacy of public art in the City. This advocacy will include identifying opportunities and strategies to market and promote public art to locals and visitors, including developing partnership opportunities to support this promotion.

Council's advocacy will include funding opportunities from both the private and public sector. Council will advocate for privately funded public artworks to be well maintained and aligned to the Public Art Framework.

APPENDIX 1

Who will use this framework?

Public art is an important place making tool which can enhance our built and urban design, our villagescapes, natural environments, and promote cultural understanding.

It is not confined to an arts agenda. Public art is making an important contribution to urban design, tourism, heritage and economic development.

This framework espouses to a developing public art collection of high quality, suitable for the public domain.

Council is looking at developing collaborations with governments, communities, and organisations of all kinds to deliver public art.

- Developers can use this framework to add value to urban development design, architecture, place making and way finding.
- Designers and engineers can use this framework to add value to capital works programs, major projects or create functional elements.
- Landscape architects, open space planners and place makers can integrate public art into streetscapes, parks, foreshore zones, civic spaces, playgrounds and conservation areas.
- Philanthropists, sponsors, grant writers, collaborators, crowd funders and any gift givers can make contributions to the city, its culture, its heritage and its future through their funding of our public art program.
- Community groups can use this framework to enhance community participation through their projects with young people, schools, disadvantaged groups and senior groups to tell their stories with localised public art.
- Festival and tourism organisers, Chambers of Commerce and local entrepreneurs can use the framework as a reference for extending visitation and cultural tourism.
- Digital Innovators will be inspired by this framework to incorporate public art into new technological platforms.

Please contact the Creative Arts Service Manager at Redland City Council (07) 38298999 or rcc@redland.qld.gov.au for more information.

APPENDIX 2

Image Attributions

PAGE	DETAILS
Cover page	Craig Tapp, Lines in the Sand (sand art workshop), 2014. Photo: Jamie Mercer
3	Sandra Delaney, Quandamooka Statement
4	Megan Cope, Twice Removed-Quandamooka
5	Sharon Jewell, Writing to myself at home
6	Elisa Jane Carmichael,
7	Bike week Redlands
8	Megan Cope, Twice Removed-Quandamooka
9	Capalaba Regional Park
10	North Stradbroke Island

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The Public Art Framework FR-3046-001 is prepared with reference to the Public Art Policy POL-3046 and the Public Art Guidelines GL-3046-001.

The framework will be subject to the normal process of regular review.