

# Dubbo Regional Council Public Art Strategy

2023 - 2033

Maliyan (Wedge Tail Eagle), Brett Garling, 2019, Bronze,  
Cameron Park, Wellington.

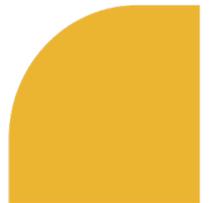


Maliyan  
Whāiairi kōwhiri for the Wedge-tailed eagle  
Tūhono for the Balaoa mob of Wellington



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Macquarie Home Stay Mural (Detail) Gil Pedrana, 2020, Mural, Golden Highway Dubbo. Supported by Maquarie Home Stay and NSW government's Community Building Partnership Program



## Acknowledgment Of County

Dubbo Regional Council wishes to acknowledge the Wiradjuri People who are the Traditional Custodians of the Land. Council pays respect to Elders past, present and emerging of the Wiradjuri Nation and extend that respect to other Aboriginal peoples from other nations who are part of our community.

Dubbo Regional Council Acknowledges the Dubbo Aboriginal Working Party and Wellington Aboriginal Advisory Panel.

Past Present Future (Detail), ADNATE, 2016, Darling Talbragar Streets, Dubbo, Commissioned through a BOOMDubbo partnership with Dubbo Regional Council's Ignite program. Supported by Nathan Peckham and Dylan Goolagong



Sky Castles, ENES, 2022, Interactive public art installation,  
Installed in Macquarie Street as part of the 2022 Dream Festival. Supported by NSW Government Community Events Program.

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The *Dubbo Regional Council Public Art Strategy 2023-2033* offers a clear roadmap for the creation and preservation of culturally significant public art, aligning with the region's vision and values.

It provides principles and a thematic approach to ensure art projects reflect the community's aspirations, defines public art typologies, addresses governance structures, outlines procurement processes and funding opportunities, emphasises the Lifespan of artworks and their maintenance, and establishes the Dubbo Regional Council Public Art Collection to preserve the region's historical and cultural heritage.

This Strategy serves as a comprehensive guide for planning, creating, and maintaining public art in the Dubbo Region.

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# executive summary

*The Dubbo Regional Council Public Art Strategy 2023-2033 is driven by an overarching vision that aligns public art with the objectives of the Council’s strategic vision. Supported by eight guiding principles, the Strategy supports the development of new public art projects that reflect the community’s values, aspirations, and unique cultural identity.*

- Principle 1: Creative Sustainability
- Principle 2: Creative Economy
- Principle 3: Stories & Histories
- Principle 4: Elevate public spaces through Art
- Principle 5: A Simple Process
- Principle 6: Safer Dubbo Region
- Principle 7: Connecting the Dots
- Principle 8: Creative Youth

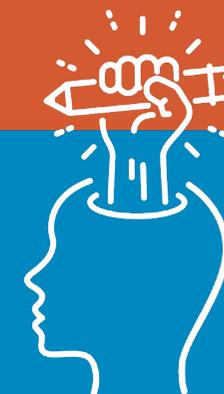
It defines public art typologies, outlines governance changes, and highlights the importance of the *Lifespan* of artworks in terms of material selection, engineering, public safety, design costs and long-term maintenance.

The Strategy emphasises the importance of the documentation and protection of existing public artworks through a *Public Art Audit*, with the ultimate goal of establishing the Dubbo Regional *Public Art Collection*. The collection will consist of a *Contemporary Collection*, comprising artworks created in the past 25 years subject to lifespan processes, and a *Long Term Collection*. By preserving and incorporating selected artworks from the *Contemporary Collection* into the *Long Term Collection* over time, the Strategy aims to enrich the region’s historical and cultural heritage. Additionally, the Strategy provides clear guidelines for commissioning, delivering and managing public art, fostering creative sustainability and empowering young artists.

## Dubbo Region Public Art Vision

*The region will use Public Art to support its goals to become a vibrant, safe, healthy, inclusive and economically and environmentally sustainable community.*

*Public Art will form a key part of the Dubbo Region’s toolkit, to tell its stories and history, express its culture, test new and bold ideas, excite the imagination and explore sustainable expressions of public art.*



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The Dubbo Regional Council Public Art Strategy 2023–2033 (the Strategy) aims to provide the Dubbo Regional community, Council and its partners with clear direction in the planning, creation and maintenance of public art.

The Strategy was developed following a review of relevant Federal, State and Local Government policy, consideration of existing public art, analysis of the region’s towns and villages, engagement of the community and key stakeholders and the identification of changes needed within Council to provide a system to support the creation and maintenance of public art projects. The Strategy was developed in keeping with the objectives and processes identified in the [NSW Government Public Art Toolkit](#).

This Strategy is informed by a high-level framework put forward to the community during drop-in sessions and provided on the Your Say platform. The community responded to the initial ideas and provided the direction for this document.

The Strategy sets out areas for action and provides a framework to guide the work. The *Public Art Action Framework* sets out the work that Council will lead or support. The framework will be reviewed every three years.

This Strategy was prepared by ARTSCAPE in collaboration with the Dubbo Regional Council, its stakeholders and community.

## Why do we need a Public Art Plan?

This *Dubbo Regional Council Public Art Strategy 2023 - 2033* sets out Council’s requirements and expectations for public art in the region. The *Strategy* is both an aspirational and practical document. It identifies the opportunities for public art alongside methods to deliver public art and potential projects.

This Strategy:

- Establishes an overarching vision.
- Identifies key principles and a thematic approach to guide new public art projects
- Identifies what is considered to be public art and its typologies.
- Identifies public art projects and governance changes required to assist in the growth of the Dubbo Region’s creative economy.
- Identifies who is responsible for managing and delivering public art in Dubbo Regional Council
- Identifies the Lifespan and Lifespan processes for public art.
- Identifies the structure and management of the existing and future public art collection.
- Outlines the implementation process for public art and explains how the community and private sector can work with the Council to implement public art.



# what is public art?

art and culture can be intrinsically linked to  
a community's identity

NAVA National Association for the Visual Arts

Fong Lees Lane Activation, Wellington Arts, Wellington

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# what is public art?

Over many decades, the definition for public art has continued to evolve. To align with best practice in NSW, the following definition from the NSW Government Public Art Toolkit sets the benchmark that will guide public art and creative projects in the Dubbo Region.

“ Public art exists in public spaces and is freely accessible to all.

Public art is made using a wide range of materials and includes large scale and small works. A public artwork can be a stand alone sculpture, mural, installation, or light projection. It may involve performance or multi media or be integrated into the architecture of site based structures.

”

*NSW Government Public Art Toolkit's definition for public art*

## Approach to Public Art in the Dubbo Region

Dubbo Region's unique approach to public art goes beyond the definition in the Public Art Toolkit. Through engagement, our understanding of public art evolved, establishing a distinct identity to set ourselves apart.



### Public Art will be physically engaging.

In the Dubbo Region, public art transcends visual boundaries. The focus is on the immersive potential of art that engages all the senses. Public art offers an immersive multi-sensory experience, enriching the surroundings and captivating the senses. Public art is located outside of gallery and exhibition spaces.



### Public art that is bold and creative.

Dubbo Region's art scene is undergoing an exciting transformation, embracing emerging art forms and encouraging creative expression. The goal is to ignite the imaginations of both residents and visitors, evoking curiosity and wonder. By exploring uncharted artistic territories, a fresh perspective enriches the cultural fabric of the community.



### Creative Integration of Public Art

By seamlessly integrating art into the region's landscape, we create vibrant spaces that beckon individuals to explore, discover, and connect. Through this interactive approach, the aim is to forge deeper bonds between people and their surroundings, fostering a sense of ownership and pride in our shared public spaces.

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## Who is an Artist?

**An Artist is a person who is engaged in the arts. They possess the remarkable ability to express traditional and innovative ideas, thoughts, and narratives through diverse creative mediums. The artistic intent and concept design for a public artwork must be conceived by an artist.**

While some artists may not possess the intricate skills required for detailed design, shop drawings, or fabrication, they have the collaborative skills to work alongside fellow creatives and specialists in public art documentation and fabrication, ensuring the realisation of their artistic vision.

Throughout a project's lifespan, the artist's presence is indispensable. They serve as the creative compass, either as the originator of the artwork itself or in an overseeing capacity, safeguarding the artistic intent. Moreover, the artist may actively collaborate with diverse community groups or individual members, drawing inspiration and insight to shape the artwork's thematic elements, form, and strategic placement.



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## public art typologies

Public Art can come in many shapes and forms.

These are called Public Art Typologies.

Some places within the Dubbo Region will be better suited for particular typologies. This may be due to the space available, the goals the artwork is trying to achieve and the impact the artwork could have on neighbours.

Determining the appropriate typology(s) is developed from a rigorous understanding of the place where the artwork will be located, the message and story the artwork seeks to convey, its Lifespan and the artwork budget. In some instances, a single public artwork could comprise many typologies which can add greater meaning to an artwork.



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## public art typologies - permanent & temporary

Public art typologies may vary to suit their Lifespan. Sculpture, Creative Lighting, Urban Element, Integrated Art, Land Art, Street Art, Digital Art and Plinths and Boxes are more likely to be Permanent or Temporary artworks.

Overlapping typologies can create more dynamic public artworks that activate and excite locals and visitors.

### Sculpture

Sculpture is a three dimensional work of art that can be figurative or abstract and range from monumental scale through to miniatures.



### Creative Lighting

Creative lighting tells a story that is unique to the Dubbo Region and activates its public spaces through patterns, sequences and colour.



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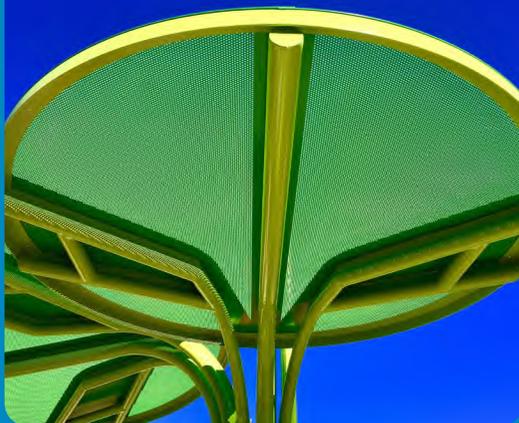
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## public art typologies - permanent & temporary

### Urban Elements

Urban Elements comprise creative elements in the public domain that have a functional purpose. Examples include, street furniture such as shelters, seating, bins, trees, grates and bike racks.



### Integrated Artworks

Integrated artworks are embedded and connected to buildings or are ground plane treatments. Integrated artworks are designed, constructed and installed at the same time as the building works.



### Land Art

Land Art is created from organic matter and expressed in a creative way. It can also harness natural elements such as wind and water.



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## public art typologies - permanent & temporary

### Street Art

Street Art is applied to a wall, ground plane or soffit of a building. Murals can be painted by an artist in-situ or created in a studio and installed as an applied finish such as a decal or panel.



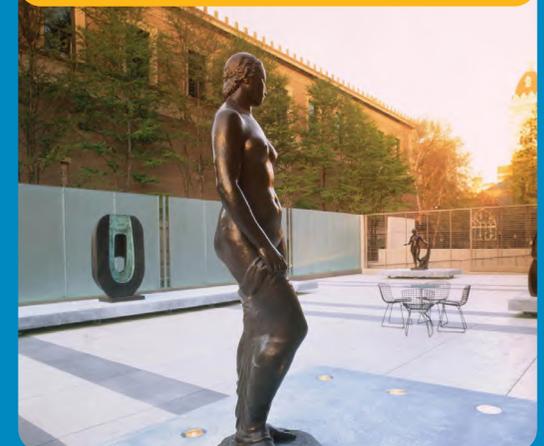
### Digital Art

Digital art is art made using a computer such as illustrations, animations, videos and digital painting. Digital artwork can be expressed on a Digital Screen or in a Lighting artwork or activation.



### Plinths & Boxes

Plinths and Boxes are vehicles for the exhibition of artworks that are not traditionally viewed as public art. They can showcase textiles, weather sensitive artworks, historic items and 2D paintings and photographs.



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## public art typologies - ephemeral

Some public art typologies are more likely to be Ephemeral, lasting for a brief moment in time or forming part of an event program. Often these types of public art projects are located within an Activation Precinct or rely on permanent infrastructure to be realised, such as sound equipment. These typologies can quickly embellish and change a place and used to test changes to the public domain.

### Activations

Activations can quickly embellish and improve the Dubbo Region as it is constructed and managed over time. Examples of activations can include construction hoardings, creative wayfinding, banners, performance and window displays.



### Performance

Performed art is an ephemeral typology that includes dance and music. Performance can be considered public art when it forms part of an installation or is in conjunction with other public art typologies.



### Soundscape

A Soundscape is a recorded piece of music, spoken word or sound(s) that is created for a particular place, to tell a story or respond to a theme. This typology works well with digital, nature based art and performance based works.



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## Dubbo Region’s public art collection

The Dubbo Regional Council *Public Art Collection* comprises public artworks located in public spaces and are publicly accessible. The *Public Art Collection* is an asset of Dubbo Regional Council and contributes to the region’s history and stories.

The *Dubbo Regional Public Art Collection* is composed of two parts:

1. The *Contemporary Collection* (CC) consists of public artworks already in the public domain. Its purpose is to engage, educate, and narrate stories that enhance the connection between the community of the region and its visitors. The *Contemporary Collection* has artworks with varying lifespans, ranging from less than a year to 25 years. Documenting the Dubbo Region’s *Contemporary Collection* is a crucial measure in safeguarding and nurturing these valuable assets.
2. The *Long Term Collection* (LTC) encompasses the monuments, statues, and memorials representing Dubbo Region’s rich history. Currently, the Collection primarily consists of historical items. The objective is for selected artworks from the *Contemporary Collection* to gradually join the *Long Term Collection*, thus becoming integral to the region’s historical and cultural fabric. Presently, the Collection predominantly showcases the European history of the city, but the aim is to expand its scope to include Indigenous and multi-cultural artworks that vividly depict the unique history of the region. These artworks are carefully preserved and require ongoing protection. Unlike the *Contemporary Collection*, artworks in the *Long Term Collection* do not have a specified lifespan or end of life.

The *Public Art Collection* will be identified through a Public Art Audit and documented in the Public Art Register.

The diagram below shows the *Contemporary Collection* which will encompass three *Lifespan’s*. *Temporary* works can evolve into *Permanent* works, and *Permanent* artworks can go on to form part of the *Long Term Collection*.

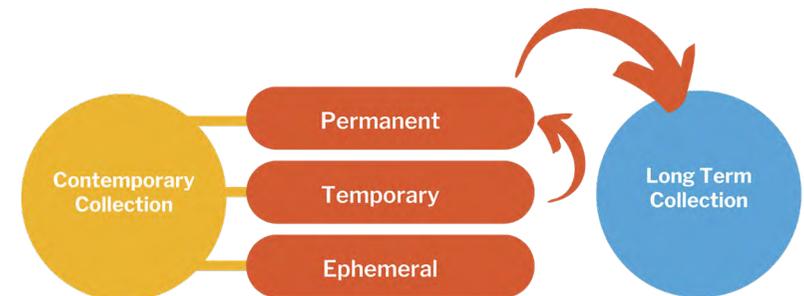


Figure 1: The Public Art Collection

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# public art lifespan

For artworks in the *Contemporary Collection*, a *Lifespan* is assigned. *Lifespan* describes how long an artwork will remain in the public domain.

Determining the *Lifespan* of an artwork will inform its material selection, engineering requirements, public safety considerations, its cost for design and fabrication and a budget for long-term maintenance.

The *Lifespan* of a public artwork is determined by Council's *Cultural*

*Development Team* for a Council initiated project or by the *Cultural Development Team* in collaboration with an independent Public Art Curator or Artist for a privately initiated public artwork where invited.

There are three Lifespan's of Public Art.

1. Permanent
2. Temporary
3. Ephemeral.

## Permanent

*Lifespan is 2 - 25 years*

A Permanent public artwork is designed and fabricated to become part of the long-term history of Dubbo Region.

Overtime, some public artworks may develop a special connection to the Dubbo Region and evolve to become a valuable part of the community and the region's history. In that instance, that artwork may become part of Dubbo Regional's Long Term Collection. For an artwork to reach this stage, its design, material selection and maintenance program throughout the Lifespan of the artwork are important.

## Temporary

*Lifespan is between 2 days– 2 years.*

A Temporary public artwork is designed and fabricated to become part of the short-term history of the Dubbo Region.

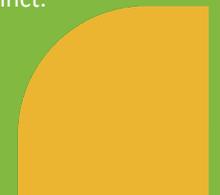
A Temporary artwork can become a Permanent public artwork if it meets the Lifespan requirements. It could also go on to become part of Council's Long Term Collection. This process may require restoration or upgrades to the artwork to increase its Lifespan. A Temporary Public Artwork may be used to activate a public space that is in transition, requiring renewal or seeking to solve a problem such as graffiti.

## Ephemeral

*Lifespan could be minutes or last until it disappears.*

An Ephemeral artwork is a public artwork or creative project that is designed and fabricated to activate the public domain for a brief moment in time.

An Ephemeral artwork may be associated with an event or exhibition. It may also be located on a temporary or permanent canvas/art wall or within an Activation Precinct.





Benny the Black Cockatoo (detail), painted with Community.  
Led by Mulga the Artist, 2019, mural, Dubbo Aquatic Leisure Centre.

# public art policy context

understanding the policy context helps  
identify public art opportunities

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## public art policy context

Dubbo Regional Council together with partner organisations, the community, and a range of experts have developed numerous strategic plans that guide this Public Art Strategy. The opportunities for public art are summarised.

The Plan was developed by:

- Considering the objectives and actions from the LSPS, Community Strategic Plan, SPARC Cultural Plan, and the Delivery Program and Operational Plan.
- Reflecting on, evaluating and learning from the existing Dubbo Public Art Strategy.
- Consulting with the general public and the community about their opinions of public art.
- Understanding the projects planned for the Dubbo Region.

The relevant documents include:

- Local Strategic Planning Statement (LSPS)
- 2040 Community Strategic Plan
- SPARC Cultural Plan 2020- 2025
- 2018- 2022 Delivery Program and 2021- 2022 Operational Plan
- Local Environment Plan (LEP)

Public Space design and planning documents further informed public art in this Plan:

- Macquarie / Wambuul River Masterplan
- Wiradjuri Park , Dubbo Master Plan
- Wellington Town Centre Plan
- CBD Precinct Plans

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# strategic alignment

## Community Strategic Plan 2040

The 2040 Community Strategic Plan is the highest level strategy that will guide and influence the actions and initiatives of Dubbo Regional Council to support community needs over a 22 year period through to 2040.

*“In 2040 we will celebrate our quality of life, the opportunities available for us to grow as a community, our improved natural environment, and being recognised as the inland capital of regional NSW.”*

Visions from the Community:

1. Provide for housing choice and housing affordability to meet the needs of our community.
2. Achieve ongoing economic prosperity through a diverse employment base and a visitor economy that makes use of our tourism assets.
3. Key infrastructure and services are provided to further enhance the quality of life of our community and to maintain economic growth.
4. A united and cohesive Council that provides leadership to our community.
5. We have access to a range of community, cultural and open space facilities and areas.
6. We value our unique environment and ensure it’s protected for future generations.

Theme 5 Liveability identified a number of key goals where public art can play a role in improving the quality of life of its community and its visitors.

### Theme 5: Liveability

5.1 Our City, town and villages are well-maintained, welcoming, showcase their heritage and what they have to offer.

*Public art can assist in showcasing the heritage of the region through interpretation.*

5.4 The community has access to a full range of educational opportunities.

*Public art training is an important tool in up-skilling the creative community which creates new employment opportunities.*

5.5 The community has the opportunity to participate in a diverse range of lifestyle, sporting and passive recreational pursuits.

*Public art can be a participatory experience that encourages movement and connections with our public places.*

5.6 We are a safe and healthy community

*Public art can assist in improving the health and wellbeing of our community by improving CPTED outcomes through to increased movement.*

5.7 The high profile of existing cultural services and facilities is maintained.

*Public art contributes to the cultural collection of the region.*

5.8 The diversity of our heritage is maintained and promoted.

*Public art projects can be broad and varied and express the different histories of the region.*

5.9 Environmental sustainability is a priority

*Public art can form part of the circular economy and involve creative outcomes.*

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## SPARC Cultural Plan 2020 - 2025

SPARC is a five-year framework detailing the priorities for Council’s development for arts and culture in the Dubbo Local Government Area. Developed to be a living document, it serves to define the key priorities and actions that collectively will provide our strategic direction. The plan will help to determine Council’s role in developing regional culture and positions the organisation to meet the cultural needs of the region.

This Strategy expands on the cultural components of Dubbo 2040: Community Strategic Plan and outlines the Council’s cultural actions that will contribute to delivering the overall vision for the Community Strategic Plan.

Through SPARC six ideals have been identified and represent the values of the community. These are the creative values they wish to see developed and supported. These values are:

1. Discovery
2. Immersion
3. Growth
4. Distinction
5. Accessibility
6. Communal

The following table identifies the ways in which this Public Art Strategy can assist in meeting the goals, objectives and actions of the Cultural Plan.

### SPARC values

Discovery

Public art can invigorate public spaces, sparking the creativity of the community and its visitors. By curating a diverse cultural program of public art, communities can inspire renewed connections. This infusion of new experiences enhances visitation and offers opportunities to delve into the region’s rich history and culture.

Immersion

Public art can infuse culture into public spaces, showcasing a sense of pride. All senses are captivated through immersive installations, providing a fulfilling experience. To achieve this, it is crucial to streamline the process of creating public art, for a seamless journey for both artists and the audience.

Growth

Public art plays a pivotal role in supporting the creative economy by providing training and up-skilling opportunities, increasing the number of local artists involved in creating public art. This expands the scope of artistic expression and emphasises the significance of art in shaping the region’s identity.

Distinction

Public art embodies the distinct cultural identity of a region, setting it apart and instilling a sense of pride within the community while also serving as a compelling reason for visitors to explore the region.

Accessibility

Public art encompasses diverse media accessible to people with varying abilities, catering to a range of individuals, from highly mobile individuals to those with visual impairments. By expanding public art opportunities, creatives of different backgrounds and abilities, from low-tech artists to those with a diverse skill sets, can engage in artistic expression.

Communal

Public art expresses the community’s identity, culture, diversity, and wellness, reflecting its values. Moreover, public art has the potential to unite people, fostering connections and shared experiences that transcend individual differences and promote a sense of togetherness.

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## Local Strategic Planing Statement

The Dubbo Local Strategic Planning Statement (LSPS) plans for the economic, social and environmental land use needs of the community over the next 20 years.

It sets land use planning priorities to ensure that the Local Government Area (LGA) can thrive both now and in the future, and that future development is appropriate for our local context.

It is the plan aimed at ensuring our people have a great city, towns and villages in which to live, work and play; that businesses and visitors have a great place to invest and experience; and that we continue to work towards our vision articulated in “In 2040 we will celebrate the quality of life, the opportunities available for us to grow as a community, our improved natural environment, and being recognised as the inland capital of regional NSW.

The LSPS has an important relationship with the 2040 Community Strategic Plan (CSP). The CSP details strategic priorities identified by the community and Council. The LSPS is focused on land use planning. It both consolidates a range of initiatives that are already being undertaken and are planned to be undertaken in the next 20 years.

The table identifies the ways in which this Public Art Strategy can assist in meeting the goals, objectives and actions of the LSPS.

## LSPS Strategic Priorities

PP1: Plan for the delivery of infrastructure to support growth

1.8 Review Council’s strategies and plans to ensure active cycling and pedestrian networks are provided and linked across urban areas.

Public art can assist with linking the active network as wayfinders and points of interest.

PP2: Promote and provide digital infrastructure

2.1 Prepare a Smart Cities Strategy to identify Dubbo’s smart direction which includes digital infrastructure requirements.

Public art will benefit from evaluation and smart technologies can assist by reporting on visitation and business impacts. This will allow for better planning for future projects.

PP4: Reinforce the town centres of Wellington and Dubbo

4.4 Ensure the Dubbo Central Business District and Wellington Town Centre are supported by commercial activation programs and activities.

Public art can be part of new nodes and anchors that help activate spaces, particularly Macquarie Street.

PP7: Continue to support and grow our tourism industry

7.1 Implement the internationally ready tourism development strategy aligned with the NSW Destination Network to promoted and expanded tourism in the LGA.

Public art can form part of the region’s tourism destination network.

7.3 Explore opportunities for Aboriginal and heritage tourism.

Public art can experience cultural heritage of the region through interpretation and its stories.

PP19: Create an energy, water and waste efficient city

19.5 Encourage low-carbon and green energy initiatives in future development such as adaptive building designs, precinct-level car parking strategies and energy-efficient, water efficient and energy generating precinct design.

Public art can be part of a sustainable future planning for its full lifecycle and end of life eg. materials, supply chain and its second life.



Dubbo War Memorial, Designed by Architects H. Crone and R.W. Hinton,  
Bronze relief sculptures by Rayner Hoff, 1925-1926, Darling & Talbragar Streets, Victoria Park, Dubbo

# public art engagement

engagement has guided the ideas and opportunities for public art in the Dubbo Region

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## public art engagement

**The development of the Dubbo Regional Council Public Art Strategy involved an community and stakeholder engagement process. Various methods accommodated broad participation to facilitate meaningful discussions and perspectives. These methods included face-to-face discussions, drop-in sessions, interactive online meetings, and engaging workshops.**

The engagement process involved key stakeholders, including community members, artists, Council staff, and Councillors. The Strategy sought to incorporate a wide range of voices and expertise by actively involving these different groups. In recognition of the importance of digital platforms, online meetings were conducted, allowing participants to join from different locations, in their own time and contribute their perspectives remotely.

The engagement process was designed to ensure the involvement of diverse stakeholders and create a platform for open dialogue, fostering a sense of ownership and collective vision for the Dubbo Regional Council Public Art Strategy.

The engagement process included community meetings, workshops, online surveys, and other activities, which are summarised below:

- Online meetings and workshops with Council staff and Councillors.
- Targeted stakeholder consultation across local business and creative industries.
- Five drop in sessions, day and evening in Dubbo and Wellington.
- Your Say Platform for Public Consultation.

The drop-in sessions and the Your Say Platform asked participants to respond to a high-level framework which tested key ideas. The community and stakeholders responded to these and their key thoughts and ideas are provided adjacent.

“

Imagine walking by the river and being able to activate the sounds of Aboriginal families singing by the river bank. Public art has the capacity to get people engaged emotionally with their surroundings and they'll remember these experiences better.

*By installing artworks that engage residents and visitors with the creatures that inhabit the waterways, connection to nature and non human inhabitants may be strengthened encouraging care for place and Country, not undesirable behaviours in these special places.*

**public art is shared space, and while subjects and themes may be contestable, they should be locality and community relatable.**

*It is important that it not be a cookie cutter replica of what has been successful in other towns, and hence would require a highly imaginative and risk taking group of artists to do the project justice. 'Safe' public art will not put Wellington on the Arts map. The residents of Wellington need to be inspired by the possibilities of art*

**My preference is for works that engage the senses in haptic, tactile, sensorily exciting ways, through digital and experiential design. There are so many possibilities with digital technologies that can prompt participants/ audiences to engage more meaningfully with their surrounds.**

”

the thoughts of the community



Community Developed Project lead by Lewis Burns and Allan Shillingsworth, mural, LH Ford Bridge, Dubbo.

# public art thematic framework

stories and memories  
can guide new public art and  
activations

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# the potential of public art and activations

The Public Art Thematic Framework identifies the vision, principles and the themes and threads for public art in the Dubbo Region. The framework identifies what is important to the region and will form the basis of new artworks proposed for its public spaces.

One of the important questions we ask is why is public art important to the region and what could happen if we don't try our best to develop a creative economy and facilitate public art opportunities, particularly for local creatives?

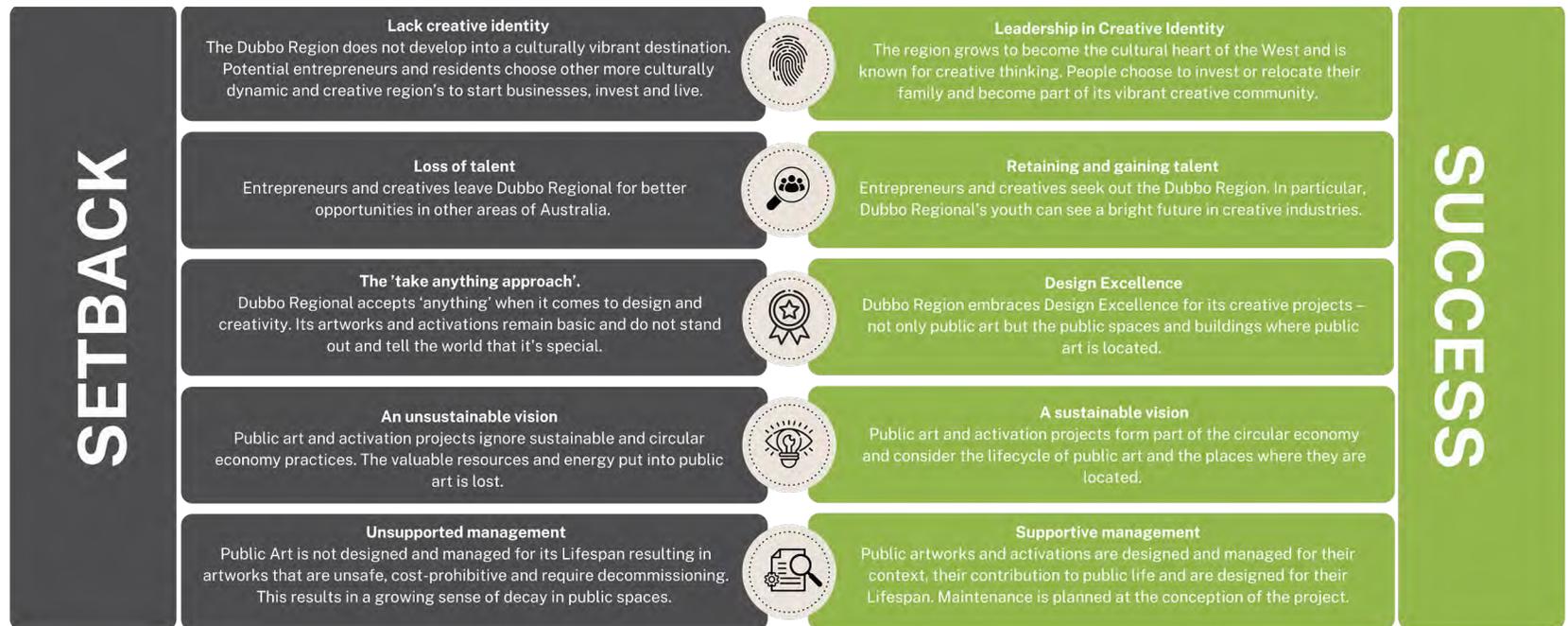


Figure 3 : The value of the Public Art Strategy processes.

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## public art vision for Dubbo Region

The Dubbo Region will use Public Art to support its goals to become a vibrant, safe, healthy, inclusive and economically and environmentally sustainable community.

Public Art will form a key part of the Dubbo Region's toolkit, to tell its stories and history, express its culture, test new and bold ideas, excite the imagination and explore sustainable expressions of public art.



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## guiding principles

The Public Art Strategy is guided by a set of eight principles, which have been shaped through community and stakeholder engagement and in alignment with other Council policies and plans. These principles are a foundation for future public artworks, informing their design and procurement methods.

The principles serve multiple purposes. Firstly, they identify the priorities specific to the Dubbo Region, reflecting the aspirations and needs of the community. Additionally, they provide valuable guidance for new artworks conceived after the adoption of this Strategy, which may not be explicitly outlined in the Public Art Action Framework.

Recognising that these principles are interconnected and work in tandem is important. Each principle reinforces the others, creating a synergistic effect that opens up more opportunities for public artworks, enhances funding prospects, and cultivates our artists' skills, capacity, and overall quality.

By embracing these principles collectively, the Public Art Strategy aims to foster a vibrant and dynamic public art landscape that enriches the Dubbo Region, engages its community, and contributes to its cultural vitality.

## EIGHT Guiding Principles

Principle 1: **Creative Sustainability**

Principle 2: **Creative Economy**

Principle 3: **Stories & Histories**

Principle 4: **Elevate public spaces  
through art**

Principle 5: **A Simple Process**

Principle 6: **Safer Dubbo Region**

Principle 7: **Connecting the Dots**

Principle 8: **Creative Youth**

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## public art principles

### Creative Sustainability

Create public art beyond just aesthetic appeal by incorporating sustainable practices, actively participating in the circular economy, and exemplifying leadership in creative sustainability. Public art can be a powerful example of how art can harmonise with ecological values by integrating materials and processes that minimise environmental impact, utilising recycled or re-purposed elements, and promoting responsible consumption and production. Through innovative approaches and thoughtful design, public art can inspire communities to prioritise sustainability, fostering a collective consciousness that extends far beyond the art itself.

### Stories & Histories

To artistically capture the essence of the Dubbo Region, it is essential to undertake bespoke and creative projects that express the region's history, stories, natural environment, flora, fauna, and geography. Through thoughtful and innovative artistic expressions, these projects can serve as visual and experiential windows into the landscape, showcasing the intricate relationships between the community, its surroundings, and the captivating beauty of the natural world. By delving into the rich tapestry of Dubbo's past, vibrant narratives can be woven into public art installations, showcasing the region's unique heritage and cultural significance.

### Nurture a Creative Economy

Developing a robust Arts and Culture Tourism sector that can catalyse economic and artistic prosperity and grow the region's creative economy is vital. By focusing on up skilling, training, and creating ample opportunities for career artists and creatives, the region can cultivate a vibrant ecosystem that supports and amplifies the talents and contributions of its artistic community. This multifaceted approach not only bolsters the local economy but also enhances the cultural fabric of the region, attracting visitors eager to engage with and appreciate the rich artistic offerings that the Dubbo Region offers.

### Elevate public spaces through art

The region can enhance and activate its public domain by prioritising high-quality public art and activations. These endeavours have the potential to invigorate public spaces, transforming them into engaging areas that foster a sense of community and connection. Through carefully curated installations and dynamic activations, the region can create an environment that captivates the senses and sparks dialogue and exploration. By embracing the power of creativity, the region can cultivate a distinct identity, attracting people to immerse themselves in a dynamic and inspiring public realm.

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## public art principles

### A Simple Process

Developing and implementing a well-defined and straightforward process for procuring art in the Dubbo Region is essential to support its seamless integration into public and private developments. By establishing clear guidelines and transparent procedures, the Region can ensure that artists, developers, and community stakeholders have a cohesive and accessible framework to follow. This streamlined approach will simplify the creation of public art and promote collaboration, creativity, and the meaningful incorporation of artistic elements into the fabric of Dubbo Region's built environment.

### Safer Dubbo Region

Leveraging the power of public art can enhance safety and perceptions of safety in public spaces, effectively reducing graffiti and antisocial behaviour. Public spaces can be transformed into inviting and inclusive environments by strategically integrating art that promotes community pride, cultural expression, and a sense of ownership. These interventions can deter vandalism and foster a positive atmosphere that encourages responsible and respectful engagement with the surroundings. The region can create a harmonious and secure public realm through this approach that instills confidence and reinforces community values.

### Connecting the Dots

Public art supports positive outcomes and strategic priorities like health, urban improvements, and cultural connections in the Dubbo Region. By strategically incorporating art, spaces are created for relaxation, contemplation, and active engagement, promoting well-being. Public art also connects various points within the public domain, encouraging exploration, fostering community engagement, and weaving a tapestry of rich experiences. Through curated projects, Dubbo Region cultivates pride, ignites imagination, and strengthens connections, enhancing overall quality of life.

### Creative Youth

The region can foster a nurturing environment that supports and empowers the creativity of its youth, allowing them to be inspired, develop their skills, and forge a deeper connection to their home and its rich tapestry of land, culture, and history. By providing accessible platforms, educational initiatives, and mentorship programs, the region can cultivate the potential of young individuals. Through these intentional efforts, the Dubbo Region can amplify the voices of its youth and provide them with opportunities for personal growth, self-expression, and a sense of belonging, ensuring a vibrant and inclusive creative landscape for generations to come.

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## public art themes and threads

**The Public Art Thematic Framework comprises both Themes and Threads. A Theme is an overarching idea, story or message. A Thread are the ways in which that Theme could be explored - as there are many different ways to express an idea such as different view points or points in time.**

The *Public Art Thematic Framework* will guide the development of public art in the Dubbo Region. The framework will articulate what stories, ideas and histories are important to be expressed in the public domain. Other stories and ideas may come to light over time and are encouraged to be considered.

Council encourages discussions with the *Cultural Development Team*, early in the design process should any new themes be proposed.

## Evolution of a thematic process

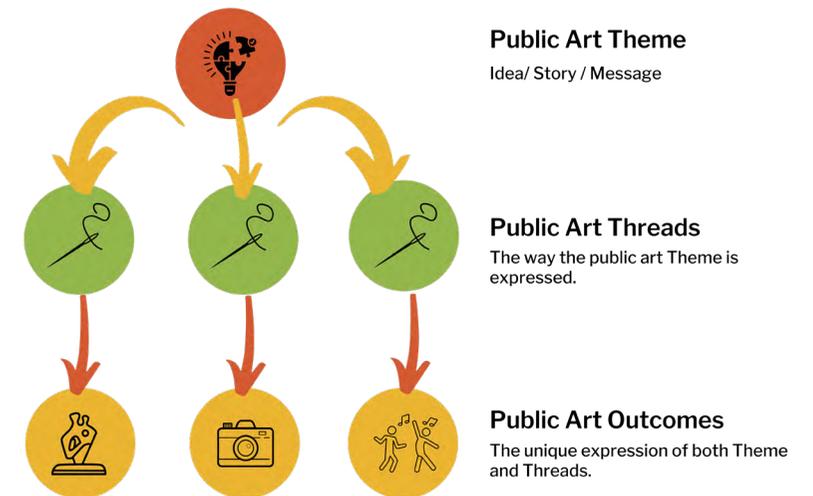


Figure 4 : The evolution of a Theme and a Thread into a public artwork.

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# public art themes and threads

## All Walks of Life

### Theme

All forms of life that have walked the land before us, who walk it today and those yet to come.

### Threads

- Mega Fauna: as expressed through aboriginal stories and archaeological records.
- Wildlife: Today's fauna who have become part of the region's identity.
- People: the people who made the Dubbo region their home a long time ago, those arriving today and those who will join us some day.
- From Urban to Wild: the diversity of life in all its forms and habitats.
- Cultural Journeys: The people who bring their stories to the region from all corners of the Earth.

## Resilient Places

### Theme

The health of the region's people is expressed through its health as a place.

### Threads

- Flow and Movement: connection of community to its rivers and creeks. Dubbo and Wellington as places of many paths coming together.
- Symbolism of the Macquarie/Wambuul River: its health as an expression of Dubbo.
- Its time to change Perceptions: are perceptions more powerful than actualities and what influences perceptions?
- Enabling Access: connections to physical and metaphysical places to facilitate new discoveries.

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## public art themes and threads

### Dark Skies & the Ground Beneath

#### Theme

Exploring what is above us and below us and our place in between.

#### Threads

- The wonder of the night sky: our place in the universe and Dubbo Regional as part of the NSW Dark Sky Region.
- First Nations stories: Aboriginal stories of the sky.
- Geological history of the region.
- Red earth, exposed landscape and big sky.
- Hidden gems: the mysteries of what is hidden below the earth such as Wellington Caves and fossils.
- Wayfinding and destinations: the sky and land as navigation tools.
- The land as part of our sustainable future.

### Who we are and who we want to be

#### Theme

Journey of exploration and development, delving into the distinct place identity that defines the essence of the Dubbo Region.

#### Threads

- Leadership: Dubbo Region's role in the circular economy and sustainable leadership.
- Nurturing the future: mentorship, knowledge sharing and paying it forward.
- Thinking Big and Bold: exploring new ideas and ways of creating.
- Open Mindset: embracing the awkward and uncomfortable.



Fong Lees Lane Activation, Wellington Arts, Wellington



Temporary mural in creation for Youth Week 2019

**public art  
governance**

management and guidance for  
public art in the Dubbo Region

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## management of public art

Public Art governance is how public art is managed and delivered by Council and the private sector. The Cultural Development Team (CDT) will be responsible for the delivery and coordination of public art along with supporting the private sector in the delivery of their own projects. The Cultural Development Team is supported by a Public Art Advisory Panel.

### Cultural Development Team

The *Cultural Development Team* will be responsible for the care and management of the *Public Art Collection*, curate or work with a curator in developing new public art in the Dubbo Region and collaborate and assist internal and external stakeholders in identifying new opportunities for public art in the region.

The Cultural Development Team's roll will include:

- Undertake a Public Art Audit and develop and maintain a Public Art Register.
- Management of the Public Art Budget.
- Act as a point of contact for Dubbo Regional Council and the community with regard to public art projects including providing advice on grant applications.
- Management of the *Public Art Collection*. This includes overseeing the maintenance of the collection, management of the Public Art Register, attribution of artwork and artists and deaccessioning and decommissioning of artworks.

- Advocate for the integration of public art into Council-led projects and identify methods to connect public art projects with Council led policies and plans.
- Act in a curatorial role and procure public artworks for Council projects.
- Management of the Activation Precincts including program of projects, budgets, artist management and funding.
- Source funding and application for grants.
- Act as a point of contact for local artists.
- Develop Guidelines for Public Art in Private Development.

The tasks listed above can be undertaken by Council's Cultural Development Team or outsourced to external consultants with specialized skills.

For Council led projects, public art can be delivered by any department within Council however this should be done in consultation with the *Cultural Development Team*.

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## public art advisory panel

The NSW Government Public Art Toolkit recognises the value and benefits of Public Art Advisory Panels for local government.

*“Advisory panels are an integral part of promoting and maintaining the principles of public sector procurement throughout the commissioning process. Panels aim to be fair and open and encourage innovation and excellence, value for money and positive social, economic and sustainability outcomes for the delivery of high quality public art.”*

*NSW Government Public Art Toolkit’s advice on Public Art Advisory Panels (pg 65)*

A Public Art Advisory Panel (PAAP) for Dubbo Regional Council is proposed as an advisory body that provides recommendations for consideration by Council regarding major public artworks by the Council and private development. The Panel does not hold the authority to approve artworks themselves. The PAAP serves as an expert body, offering informed technical and thematic recommendations to the Council. The Council can then consider these recommendations as part of the approval process for public artworks. By incorporating the insights and expertise of the PAAP, Council can benefit from a broader range of perspectives and ensure that the decision-making process regarding public art aligns with the best interests of the community and the region.

### Composition of the PAAP

The members of the PAAP will be selected for each public art project to provide the required skills.

Its members should be drawn from the following and with selection based on the project typology and constraints:

- Artist advice provided by Two (2) experienced local and visiting artists and one (1) art educator.
- Urban Design and Placemaking advice provided by one (1) professional working in the public realm, provided by an Architect and/or a Landscape Architect who are experienced in public art projects.
- First Nation’s representation provided by one (1) First Nation’s cultural leader and one (1) Indigenous artist or First Nation’s Curator.
- Public Art curation advice provided by one (1) public art curator or producer of public art commissions.
- Local business representation from two (2) retail/commercial business people.
- Representation from Council where specific expertise is required.
- The above are encouraged to include representatives from diverse backgrounds including, culturally diverse, women, youth, seniors, people with a disability and other marginalised groups.

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# public art advisory panel

## Convening the PAAP

The *Public Art Advisory Panel* (PAAP) is convened on a project by project basis and its members are selected as per the public art typology, complexity or cultural sensitivity. Should the demand for public art increase, the PAAP may be scheduled month as required.

The register of Panel members should be established through an Expression of Interest (EOI) process and its members available for a two (2) year period. There is no guarantee that the Panel members will be called upon in that time.

From time to time, specialist expertise beyond the skills of the PAAP members may be required for specific projects and that expertise can be sourced either through an EOI or directly sourced.

## Role of the PAAP

The PAAP will be required to independently assess the documentation provided by the *Cultural Development Team* and the Applicant/Artist/Curator and meet either face to face and/or online and discuss the proposal. The PAAP will jointly prepare a succinct recommendation report.

The PAAP is provided with Terms of Reference at the commencement of their engagement. The Terms of Reference outline the roles and responsibilities of the group relative to the specific commission. Terms of Reference will be developed in accordance with the NSW Government Public Art Toolkit and Council's policies.

## When will the PAAP be required?

Not all artworks will be required to be considered by the PAAP. The decision to form a Panel will be triggered if it is considered a Major Project, which is described as:

- Artwork over \$100,000 in value or
- Artwork located on or within close proximity to heritage item or
- Culturally sensitive location or artwork or
- Artworks requiring community engagement or
- Sculptural works or projects requiring engineering that could be a public safety issue or
- As requested by the planning/assessing officer or the *Cultural Development Team*.

Some artworks may meet several or all of the above criteria or just one to be considered a Major Project.

The PAAP can also be called to also advise on other matters that relate to public art and cultural projects from time to time:

- Budget allocations for public art.
- Technical expertise across the operational and technical aspects of public art.
- Assist in up-skilling Council's staff on integrating public art

Wellington Gateway Sculpture, Frances Ferguson, Mitchell Highway and Caves Road, Wellington  
1993-1996, found materials, stone, ceramics and glass, includes girders from the Old Wellington Bridge



## creating public art

The success of public art is directly linked to the way we plan its delivery.

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# creating public art

Creating public art requires careful planning so it integrates into the public domain and public life. As bespoke and creative elements, there are many things to consider, from public safety, through to material selection, from community perceptions through to its Lifespan.

To assist in the creation of public art, this Strategy has identified objectives that guide the process of creating public art.

- Concept design and integration of a public art to start early in the design process.
- All public artworks must be produced by an Artist or an Artist is a key designer in a public art project.
- Where applicable, public art concept design or high level approach is to form part of the Development Application stage.
- Artists are paid for their creative work such as design competitions. Artists are not required to prepare a concept for free to be considered for an art commission.

Public artworks that form part of a development approval will need to align with the development approval process and the construction program. This will be documented in the *Guidelines for Public Art in Private Development* which will be prepared by the *Cultural development team*.

A public artwork maybe initiated by Council, community initiated or a privately developed project. Public artworks that form part of a development approval will need to align with the development approval process and the construction program.

Regardless of the *Lifespan* of a project or who is the project initiator, the process for conceiving and developing the artwork generally follows the same process:

The process follows these steps:

Stage 1 Project Conception

Stage 2 Commissioning And Contracting

Stage 3 Concept Design

Stage 4 Detailed Design

Stage 5 Fabrication & Installation

Stage 6 Promotion & Activation

Stage 7 Completed Artwork And Asset Handover

Stage 8 Evaluation

Stage 9 Initial Maintenance

Stage 10 Lifespan Processes

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# public art process

## Stage 1 Project Conception

The first step is to identify the project, its scale and its scope. For major projects or a project that forms part of a Development Application, this process will be articulated in a Project Plan.

Key decisions in scope identification should include:

- Location of the artwork.
- *Lifespan* of the artwork.
- Artwork Budget.
- Funding sources for the artwork.
- Ownership of the artwork (if Council owned, identification of the Unit responsible).
- Cultural value and significance of the artwork.
- Responsibility for the artwork such as maintenance.
- Other decisions will need to be made once the concept is prepared, such as budget for *Lifespan* maintenance however, an initial discussion should be undertaken in Stage 1 as this should inform the project scope and *Artist Brief*.
- If a Council led project, the initial planning for a *Monitoring, Evaluation and Learning Plan*.

### Commissioner specific processes

#### Council-Led

The preparation of a *Project Plan* that outlines the decisions identified adjacent. The *Project Plan* can be prepared by the *Cultural Development Team*, by another person in Council who is experienced in public art, or delegated to an external *Public Art Curator* engaged by Council. The *Project Plan* will need to be signed off by the *Cultural Development Team* prior to the preparation of the *Artist Brief* and putting the project out to tender.

#### Privately-Led

For developments where public art is required as part of a Development Application, this is an important step and is encouraged to be prepared with the assistance of a privately engaged *Public Art Curator*.

#### Community-Led

The development of a *Project Plan* for a community-led public artwork is recommended and can be prepared in collaboration with the *Cultural Development Team*. The *Cultural Development Team* may suggest the assistance of an experienced external *Public Art Curator* for complex projects or those with high cultural value or structural complexity.

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# public art process

## Stage 2 Commissioning and Contracting

Once the important decisions have been made and the project is ready to move to the next stage, the *Artist* and *Artist Team* can be sourced. This requires the preparation of an *Artist Brief*. In some instances, a single Artist may have already been identified however, if the public artwork is of cultural significance, the selected *Artist* may need to be discussed with the *Cultural Development Team* or cultural advisors such as First Nation’s cultural leaders.

The *Artist Brief* should be prepared by the *Cultural Development Team*, another person in Council or an independent *Public Art Curator in consultation* with the *Cultural Development Team*. For community-led projects it can be prepared by an individual responsible for the project, however it recommended that it be reviewed by the *Cultural Development Team* who can assist in a streamlined process.

The *Artist Brief* will include the decisions made in the *Project Plan* comprising a description of the art project, its location, the proposed *Themes* and *Threads*, engagement requirements (if required), implementation, ownership and maintenance requirements.

Public artworks can also be collaborative processes involving numerous artists or specialists. If this is a requirement, the *Artist Brief* should document the specialist skills needed. During this stage, opportunities for the training and mentoring of emerging artists is encouraged through partnerships with commissioned artists.

### Sourcing artists/Artist Teams

The *Artist Brief* can be issued as an *Open Competition* or sent directly to selected artists to participate in a *Limited Competition* or *Direct Engagement*. If issued as an *Open Competition*, the scope should not require an art concept as it is not ethical to require an artist to produce conceptual work for free. The selection process should be based on artists CV. If a *Limited Competition* is selected, then the production of concepts must be on a paid basis.

### Selecting the Artist/Artist Team

The process in selecting the Artist/Artist Team will vary whether it is a *Major Project* or if it is a standard public art project or an activation.

A Selection Panel will select the Artist/Artist Team using Selection Criteria identified at time of writing the *Artist Brief*. For a Major Project, the *Public Art Advisory Panel* will form part of the Selection Panel. The process may include interviews with the shortlisted artists or request additional information. For all other projects, the *Cultural Development Team* and relevant Council staff will form the Selection Panel.

The engagement of the Artist/Artist Team will follow the Dubbo Regional Council Procurement Policy.

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## Stage 3 Concept Design

Once the *Artist or Artist Team* is selected and contracted, the Artist / Artist Team will use the *Artist Brief* to prepare a *Concept Design* for the artwork. The *Concept Design* process will vary depending on the type of engagement - Open Competition, Limited Competition or Direct Commission.

The design process may include engaging with the community, organisations or First Nations representatives. A high level concept will be produced and it should be resolved to a level to identify:

- potential constraints.
- complexities and issues such as material supply chain.
- collaboration requirements, particularly in the case of Integrated artworks.

High level cost estimates, maintenance considerations and maintenance budget, fabrication process and lifespan should be identified at this stage.

### Commissioner specific processes

#### Council-Led and Privately-Led

The artwork *Concept Design* is required to be approved by the *Cultural Development Team* (or the person who approved the Project Plan in their absence) if the artwork forms part of a Development Application.

For a *Major Project* it may need approval from Dubbo Regional Councilors. If Development Approval is required, the *Concept Design* will form part of the *Development Application* documentation and should be accompanied by a Preliminary *Public Art Report* which articulates the following:

- Project Scope and location.
- Name of Artist(s) and how and why they were selected.
- Artwork budget and maintenance budget.
- Themes and Threads (drawn from the Curatorial Framework).
- Artist Concept.
- Implementation program.

#### Community-Led

The *Concept Design* is recommended to be discussed with the *Cultural Development Team*, prior to *Stage 4 Detailed Design*.

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## Stage 4 Detailed Design

Following Stage 3 *Concept Design*, the *Artist(s)* will move into the development of detailed designs. The *Artist(s)* is required to obtain expert advice to enable detailed cost estimates, confirmation of all weather performance of the chosen materials, resolution of the fabrication process, programming and WH&S requirements.

Where appropriate, the detailed designs should be incorporated within landscape or architectural documentation to ensure consistency.

### Commissioner specific processes

#### Council-Led and Privately-Led

The artwork's *Detailed Design* is required to be approved by the *Cultural Development Team* (or the person who approved the *Project Plan* in their absence), if the artwork was part of a Development Approval and conditioned.

For a *Major Project* it may need approval from Dubbo Regional Councilors. If Development Approval was required, the *Detailed Design* will form part of the *Construction Certificate* documentation and should be accompanied by a *Detailed Public Art Report* which articulates the following:

- Project Scope and location.
- Lifespan.
- Artist and how and why they were selected.
- Detailed artwork budget and detailed maintenance budget.
- Themes and Threads (drawn from the Curatorial Framework).
- Artist Detailed Design.
- Engineering drawings.
- Draft Maintenance Plan.
- Detailed Implementation program.

#### Community-Led

The Detailed Design is recommended to be discussed with the *Cultural Development Team* prior to *Stage 5 Fabrication and Installation*.

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## Stage 5 Fabrication and Installation

During Stage 5 the artwork is fabricated. In many projects this will include artwork shop drawings that are coordinated with engineering requirements. Materials will be ordered at this stage.

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. These fabricators are generally experienced in producing public artworks as they are specialist in nature. For this reason it is not best practice to ‘tender out’ the fabrication.

The roles for project management and contract administration must be determined at the commencement of the project in Stage 1. Contract administration roles can be undertaken by the *Cultural Development Team* or by an independent *Public Art Curator* or by the project’s superintendent if part of a large project. The installation of the artwork may be undertaken by the Artist’s team or by the building contractor if it forms part of a new development. The party responsible for installation needs to be determined as early as possible to allow for proper planning.

### Attribution

Attribution of the artist should form part of the completed artwork. Attribution should be located in a safe and visible location near the artwork and include:

- Artist(s) name.
- Name of the artwork and year installed.
- Brief explanation of the theme, story of the artwork.

## Stage 6 Promotion and Activation

Stage 6 is focused on promoting and activating the artwork that has been installed. This involves profiling the artists and celebrating their work’s cultural significance and the stories it contains.

A range of strategies may be employed to promote the artwork, including creating interpretive signage or digital content, hosting public events or performances, and engaging with the media to generate coverage and interest. This can raise awareness of the artwork and its significance and encourage community members and visitors to engage with it.

In addition to promoting the artwork, it is essential to profile the artists who created it. This may involve creating artist profiles or biographies, hosting artist talks or interviews, or featuring the artists in other promotional materials. By highlighting the artists’ work, the community can gain a deeper understanding of the creative process and the inspiration behind the artwork.

Finally, celebrating the cultural significance of the artwork is an integral part of promoting and activating it. This may involve hosting cultural events or ceremonies, inviting community members to participate in traditional activities related to the artwork, or incorporating the artwork into local festivals or celebrations. By celebrating the cultural significance of the artwork, the community can deepen their connection to it and gain a greater appreciation of its value.

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## Stage 7 Completed Artwork and asset hanover

The artwork is now complete and can take pride of place in the public domain. The artwork is handed over to the asset owner.

The public artwork should be added to the *Public Art Register*. The *Final Public Art Plan* should be uploaded to the register.

### Public Art Register

The public artwork should be added to the Public Art Register. All fields in the register are required to be completed.

### Maintenance Plan

A *Maintenance Plan* is required for all artworks and will be included as part of the Final Public Art Report. The *Maintenance Plan* shall be uploaded to the Public Art Register.

### Final Public Art Report

A final report is prepared which documents the process of manufacturing the artwork. It is an expansion of the report prepared in Stage 4.

The report should include:

- Project Scope and location.
- Lifespan.
- Ownership and responsibilities.
- Artist name and how and why they were selected.
- Final public artwork cost and updated detailed maintenance budget.
- Themes and Threads (drawn from the Curatorial Framework).
- Artist Detailed Design.
- Shop drawings/fabrication drawing.
- Final engineering drawings and engineering certification.
- Photographs of the fabrication, installation and the completed artwork in its location.
- Maintenance Plan.
- Monitoring, Evaluation and Learning findings / recommendations for future projects and/or policy amendments.

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## Stage 8 Evaluation

The NSW Government Public Art Toolkit encourages the evaluation of the public art project.

“ Evaluation is a process of gathering evidence before, during and after a project to find out how well the aims and outcomes have been achieved. Allocating resources for evaluation of outcomes and long term benefits promotes excellent public art projects. ”

*NSW Government Public Art Toolkit's advice on Evaluation (pg 107)*

Following the completion of Council-led public art projects, evaluations of the projects will be undertaken. Council encourages and will support the evaluation of community and privately led projects as they collectively contribute to the growth and development of the region.

There are five evaluation categories.

- Artistic Value- includes assessing conceptual and technical innovation as well as aesthetic quality.
- Social Value- meeting the objectives of the City's Social Justice Policy
- Place Value- including improvements to character, safety and useability.
- Economic Value- this includes growth of the Creative Economy.
- Cultural Value - to be identified by relevant Traditional owner groups, First Nations representatives, local multicultural leaders with assistance from the Public Art Advisory Panel.

### Importance of evaluating Temporary or Activation Projects

Temporary public art and Activation projects are important tools in the revitalisation and activation of Dubbo Region's places. They can be used as testing sites to see what changes – for better or worse – art and activations can have:

- Do they encourage more visitors,
- Is there an increase in retail spend and
- If so, at what times of the day or week.

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## Documenting the outcomes

All projects are encouraged to be documented as *Case Studies*, regardless of whether they achieved their intended outcome. The lessons learnt from each project could inform future projects and enable Council to better plan for the future. A guide to evaluating a public art project will be developed for Dubbo Regional by the *Cultural Development Team*, guided by the NSW Government Toolkits available.

As a guide, the following is recommended to be recorded for each project. Follow up analysis is also recommended periodically throughout the life of the project. This analysis should evaluate the recommendations from the Monitoring, Evaluation and Learning Plan prepared in Stage 1 if one was prepared. The analysis should consider:

- Location, typology and Lifespan of the artwork.
- Goals the project was trying to achieve such as activating an unused space, reducing malicious damage or an event.
- Identify if the project met the goals and its impact on the public space and the community.
- Initial budget for the project and final cost including any cost changes and why. Its important to identify hidden costs or escalation of material costs.
- Lessons learnt and opportunities if the project was undertaken again.
- Data recorded for the project such as numbers of visitors and retail spend. Method of data recording identified.

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## Stage 9 Initial Maintenance

The initial maintenance period will be for 12 months where the artist or the fabricator (subject to the artist agreement) will be responsible for any defects or unusual wear and tear. Beyond the 12-month period the artwork will need to be maintained as per Stage 10.

The maintenance requirements will be documented in the *Maintenance Plan* prepared in Stage 6.

Any maintenance undertaken in this period should be recorded in the *Public Art Register*.

## Stage 10 Lifespan Processes

The *Lifespan* process identified at the outset of the project will have identified cleaning regimes and safety checks (particularly important for catenary artworks and interactive artworks). These should be undertaken as per the *Maintenance Plan*.

Malicious damage (such as graffiti or physical damage) may require the artwork to be repaired. This process will be managed by the *Cultural Development Team* who will identify the appropriate skills to undertake the work. The *Cultural Development Team* can determine if the *Artist* is required to be part of the repair process and advised of any changes to the artwork to allow it to remain in the public domain.

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## process for temporary public art and activations

Temporary public art and activations will follow a similar process as a permanent project however, will require a deaccessioning process significantly earlier than a Permanent public art project.

*Temporary* public art and activations may need approval from Council if:

- They are expressing culturally sensitive subject matter.
- They require road closures.
- They are located in an area of environmental sensitivity.
- They are illuminated close to residential areas.
- As directed by the *Cultural Development Team*.

### Deaccessioning Temporary, Ephemeral and Activation Projects

A *Temporary, Ephemeral* artwork or activation project is short lived in the public domain. Their *Second Life* should be planned and considered at the outset of the project. When the project has reached the end of its Lifespan, the artwork is removed and relocated to its new home or recycled if it not suitable for repurposing. The location of project should also be 'made good' such as ensuring the public domain remains safe and attractive. Artworks should not decay in place unless specifically designed to do so. A deaccessioning and decommissioning process is documented in *Lifespan Processes*.

### Outcomes from the Temporary or Activation Project

*Temporary, Ephemeral* artwork or activation project is just as important as a *Permanent* artwork. All *Temporary* and *Ephemeral* projects should undergo the evaluation process identified in Stage 8.



Bill Ferguson, Brett Garling, 2019, Bronze, Rotunda, Macquarie Street, Dubbo, funded by the NSW Government

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# public art delivery methods

There are three methods to identify an *Artist* or Artist Team for a public art project.

These processes are same regardless of whether it is Council-led, community-led or a privately-led project.

Regardless of which approach is adopted, the best outcome involves the *Artist* early in the process. This can reduce delays but also provide better opportunities for public art integration.

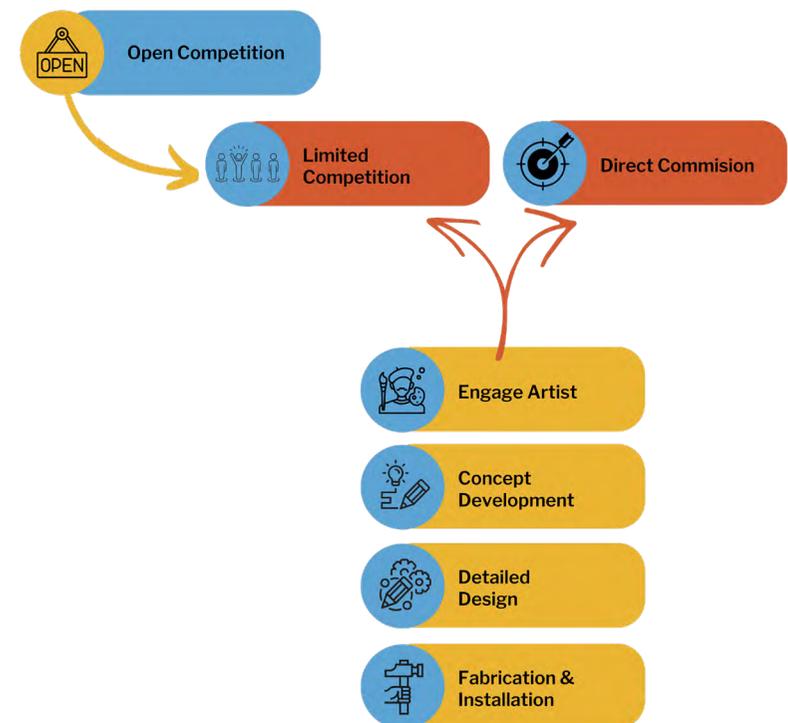


Figure 5: Public Art delivery approaches

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# commissioning typologies

## Open Competition

Artists responds to an advertised open brief. The Open Competition should be limited to an Expression of Interest and not require concepts. Artists can be asked a series of questions to assist in shortlisting Artists. Artists are selected on their portfolio and methology.

### Advantages

- Can improve the publicity of the project.
- Allows a greater catchment of Artists.
- Creates opportunities for emerging artists.
- Transparent and equal approach.

### Disadvantages

- Longer timeframe as it requires a second step such as Limited Competition or Direct Commission.
- May require additional costs.
- May require greater administrative support.

## Limited Competition

A select group of Artists are invited to respond to a brief by providing a concept on a paid basis. Artists are selected on the basis of their concept and their fit with the Selection Criteria.

### Advantages

- Engage artists who specialise in the type of work you want.
- Shorter timeframe.
- You can encourage artists who wouldn't usually apply to an open competition to submit an EOI or concept.

### Disadvantages

- It may not be as fair or transparent as an Open Competition and may lessen diversity amongst applicants.
- Requires thorough research and careful thought about the Artist. Expert curatorial advice recommended.

## Direct Commission

An Artist(s) is selected on their past work. Artist may be selected from a data base or as a participant of an Open Competition which bypasses the Limited Design Competition.

### Advantages

- Generally preferred approach for prominent artists.
- Opportunity to develop a collaborative working relationship with the artist from the beginning.
- Ability to target the artist for a particular project.

### Disadvantages

- It may not be as fair or transparent as an Open Competition and may lessen diversity amongst applicants.
- Requires thorough research and careful thought about the Artist. Expert curatorial advice recommended.

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## budgeting for public art

How public art is funded is an important consideration early in process. Obtaining enough money for the desired project is critical, as mismatched funding can result in poor outcomes, lack of interest from artists and jeopardise future funding. Getting expert advice early is recommended for community or privately developed public artworks.

When budgeting for an artwork the following things should be considered:

- Will a Public Art Curator be required?
- What type of procurement process is proposed. If it's a Limited Competition fees will be required for each participating Artist.
- What are the possible installation costs?
- Will there be any below ground costs such as footings and lighting conduits?
- Could there be approval fees?
- Will other consultants form part of the team and require fees eg. engineers.
- Will the project need to hire equipment such as lifts.
- Will there be legal fees for contract review and recommendations?
- What is included or not included in the project e.g poles for catenary artworks.

Many public artworks can take 2 years from conception through to installation. This means budgets will also need to consider cost escalations during the artworks design and fabrication timeframe.

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# funding public art

## Council-Led Projects Funding

Funding for Council projects are proposed from three sources:

### Public Art Budget

Recommendation for Council to consider a dedicated budget per annum for public art which is managed by the *Cultural Development Team*. The budget will be for the curation and maintenance of public arts not aligned with capital work projects. Public art budgets are recommended to be included in Council's annual budget preparation policy for approval by Council.

### Capital Work Projects

Council will consider the allocation of an appropriate percentage of identified project budgets for dedication to public art for community and infrastructure projects over \$2m (for new projects or upgrades to existing projects). Funding for Capital Work Projects are recommended to be documented in a formal policy for approval by Council and considered as part of Annual Budget allocations and approvals.

### Collaboration

Working with other teams within Council to identify other ways to fund public art projects. This could include the enhancement of a landscape project or a social needs project and its adaption into a public art project.

## Community-Led Project Funding

The community has the opportunity to obtain funding for public art projects. Where applicable, public art grants external to Council, are available to individuals, community groups and businesses.

Council will support community and private funding applications through the *Cultural Development Team* who can provide advice, run grant application workshops, provide updates on funding rounds and work with the community to jointly fund public art projects.

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# art in private development

Public art has the opportunity to enhance the region’s economic, social and cultural standing. This is true for Council-led projects as well as private development.

Dubbo Regional Council supports and encourages the private sector to develop public art as part of new developments or for major alterations and additions.

To assist in this process, the *Cultural Development Team* will develop *Guidelines for Public Art in Private Development*. The guidelines will assist developers in procuring place based public art and explain the process for working with Dubbo Regional Council.

The Guidelines for Public Art in Private Development will include the following:

- Budget guide.
- Artist selection process.
- Procurement considerations.
- Maintenance considerations.
- Guide on how to work with Council and the approval processes.

The *Guidelines for Public Art in Private Development* will be read in conjunction with the goals and principles of this Strategy.

## Where Public Art is not appropriate for private development

Some private developments may not be suited to a public artwork. There can be many reasons such as a lack of public space, safety concerns and heritage considerations.

The public art project’s location and typology to be determined on a project-by-project basis by the *Cultural Development Team* in conjunction with the *Public Art Advisory Panel* and the Planning Officers.

It is recommended that a Developer Co-Contribution policy be developed as a standalone policy for approval by Council.

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## dedication of artworks or funds

Public Artworks or funds to procure a public artwork may be dedicated by the public to Dubbo Regional Council.

Dubbo Regional Council can choose to accept or reject an artwork or artwork funding if it does not meet the specific criteria as follows:

Criteria for an existing artwork:

- The artwork is not suitable for the public domain eg. not constructed from durable materials.
- The artwork is unsafe e.g hazardous materials or facilitates climbing which is not suited to its location.
- Culturally sensitive or offensive artworks.
- Must meet the goals and principles of the Public Art Strategy.
- Must meet the sustainability objectives of the Strategy.
- Costs for curator (if required), installation and attribution provided by the funding party.

Criteria for public artwork funding:

- The funding is provided without conditions which prohibit Council's ability to meet the objectives of this *Public Art Strategy*.
- Council and the *Cultural Development Team* select the location of the artwork however, the funding party can inform that process.
- The funding will include artists fees, consultant fees (engineer etc), maintenance budget for the lifespan of the artwork and the engagement of a *Public Art Curator* if the *Cultural Development Team* is not available to procure the work.

### Dedication or Funding Process

The process to determine how to manage and use a artwork or funding offered to Council.

1. Make contact with the *Cultural Development Team* (CDT) to offer an artwork or funding for an artwork in the public domain. The CDT will ask a range of questions which will include:
  - the nature of the artwork, the artist, its history, ownership.
  - the amount of money forming the offer and if there is a particular reason or conditions for offering the money. Examples could include the enhancement of a public space, as a memorial to a person or event, or tell a story. This will help the CDT identify the best way forward.
2. The CDT may convene the *Public Art Advisory Panel* to identify the opportunities and constraints around the offering.
3. Should Council agree to proceed, an agreement will be prepared between Dubbo Regional Council and the funding party. This process will be documented by the *Cultural Development Team*.
4. A *Public Art Project Plan* and *Artist Brief* is prepared and endorsed by Council. The funding party may be invited to view the *Artists Brief* and their scope of work prior to its issue. Meetings with the funding party may form part of the process. Where the project is culturally sensitive or the artwork represents a person alive or deceased, the family will have a role in informing the *Artist Brief* and participate in the artist selection process.
5. Following the completion of the artwork, the artwork attribution will acknowledge the funding party and the funding party will be invited to an opening ceremony if one is undertaken.

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## **lifespan funding**

**Lifespan funding will be identified each year for the Public Art Collection.**

All new artworks created following the endorsement of this Strategy which are owned and managed by Council will have an identified maintenance budget each year for the *Lifespan* of the artwork.

The funding requirements will be determined by the Director in collaboration with the *Cultural Development Team* and other departments in Dubbo Regional Council.

As part of the approval process, Council reporting will include a Lifespan budget and included in future forecast budgets.

Consideration of the impact of new artworks on the existing budget for *Public Art Collection* will need to be considered.



Black Rhinos, Gillie and Marc Schattner, Bronze, 2013, Dubbo Airport, Gift of the Artists.

# lifespan processes

each artwork has a lifecycle - from  
conception through to its end of life

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# sustainability and lifespan processes

## Sustainable Public Art and Place Activation

Sustainability and the circular economy are important in the future of our society. While the creative industries have an essential role in expressing our culture, inventiveness and growing our economy, there are times when public art, placemaking and activations can be wasteful and not in keeping with a sustainable mindset.

The NSW Public Art Toolkit identifies sustainability as an important consideration for public art.

**“Careless public art practices can harm the environment and climate systems by using toxic, wasteful materials. Follow these guidelines to make public art sustainably.”**

*NSW Government Public Art Toolkit’s advice on Sustainability (pg 46)*

For example, as Activations and Temporary public artworks are short lived there aren’t always plans on what do with an artwork once its purpose has been fulfilled. In some instances, artworks and activations decay in place – defeating their purpose to activate and beautify the public domain. This means that the time, money and resources put into these projects are short lived.

The Strategy recognises the importance of sustainability, the role of the circular economy and adaptive reuse in public art and activation projects.

The following sections demonstrate how these principles can be integrated into planning, designing, implementation, maintenance and deaccessioning of public artworks and activations.

## The Sustainability Principles

For public art in the Dubbo Region its Sustainability Principles will ask the commissioner of the artwork and the artist to:

- Avoid single use artworks or materials/processes in the creation of an artwork.
- Low toxic in its materials, manufacturing and installation process.
- When not a traveling artwork, source local materials and manufacturers and installers where appropriate for the artwork.
- Minimise visual and noise pollution.
- Re-purpose, reuse and recycle public art as part of its Second Life.
- Consider the carbon footprint of the artwork.

## Lifespan Processes

In this section the *Lifespan Processes* for a public art project are identified. These include:

- End of Life and Second Life.
- Deaccessioning and Decommissioning.
- Maintenance Considerations.

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## life stages of an artwork

All existing and new public artworks will be assigned a Lifespan by the Cultural Development Team. When the artwork reaches the end of its Lifespan it is described as its End of Life.

This includes both *Permanent*, *Temporary* and *Ephemeral* public artworks.

### End of Life

An artwork that reaches its *End of Life* is not automatically deaccessioned. Reaching *End of Life* triggers the *Cultural Development Team* to assess the artwork and either extend its *Lifespan* or trigger a Deaccession or Decommission process. Public artworks are encouraged to have a *Second Life* in both the Deaccession and Decommission processes.

### Extension of Lifespan

When the *Cultural Development Team* extends a public artwork's *Lifespan*, additional tasks such as maintenance may enable the artwork to survive the extended *Lifespan*. Further information about maintenance considerations is provided in Maintenance on page 63.

All existing and new Public Artworks will be assigned a *Lifespan* by the *Cultural Development Team*. When the artwork reaches the end of its *Lifespan* it is described as its *End of Life*. This includes both *Temporary*, *Permanent* and *Ephemeral* public artworks.

### Second Life

Public artworks can have a role in the circular economy, and opportunities for adaptive reuse are recommended to be explored. All public artworks are recommended to have a *Second Life*. The goal is to avoid public artworks becoming landfill or letting their stories and memories become lost and forgotten.

A *Second Life* means:

- Returning the artwork to the artist.
- Gifting the artwork to a community organisation or school.
- Selling the artwork, if it is owned by Dubbo Regional Council.
- Relocating and upgrading the artwork for a new public location. This may include protective coatings and strengthening.
- Recycling or reusing the artworks components and materials.

All *Second Life* approaches are subject to the *Deaccession* and *Decommission Process* identified on page 61.

When a public artwork is *commissioned*, its *Second Life* should already be considered through the following methods:

- Contractual arrangements such as the ability to sell or gift the artwork once its reached its *End of Life*. Artists may negotiate a royalty when the artwork is sold or gifted.
- Ability to dismantle and relocate an artwork, particularly if its *Lifespan* is shorter and it is intended to move around.
- Changes to the site once it has been removed e.g. such as new works to repair ground plane once the artwork is removed.

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# lifespan processes

## Deaccession and Decommission

When a public artwork reaches its End of Life it may undergo a deaccession or decommission process. There are several reasons why Council or a private owner may choose to deaccession or decommission an artwork. For instance, the use of a place may have changed, or an artwork may have deteriorated and become unsafe.

This Strategy provides two methods to remove an artwork from the public domain.

### Deaccession

To remove a public artwork from the *Public Art Collection* and *Dispose* of the artwork.

### Decommission

Remove a public artwork from the public domain and put into storage or lend to another party. The artwork remains in the *Public Art Collection*.

For the purposes of the Plan, **Disposal** means:  
To sell, gift, repurpose, recycle the artwork.

Both the *Deaccession* and *Decommission* process differ slightly and their process are provided in Figure 6 and the following page.

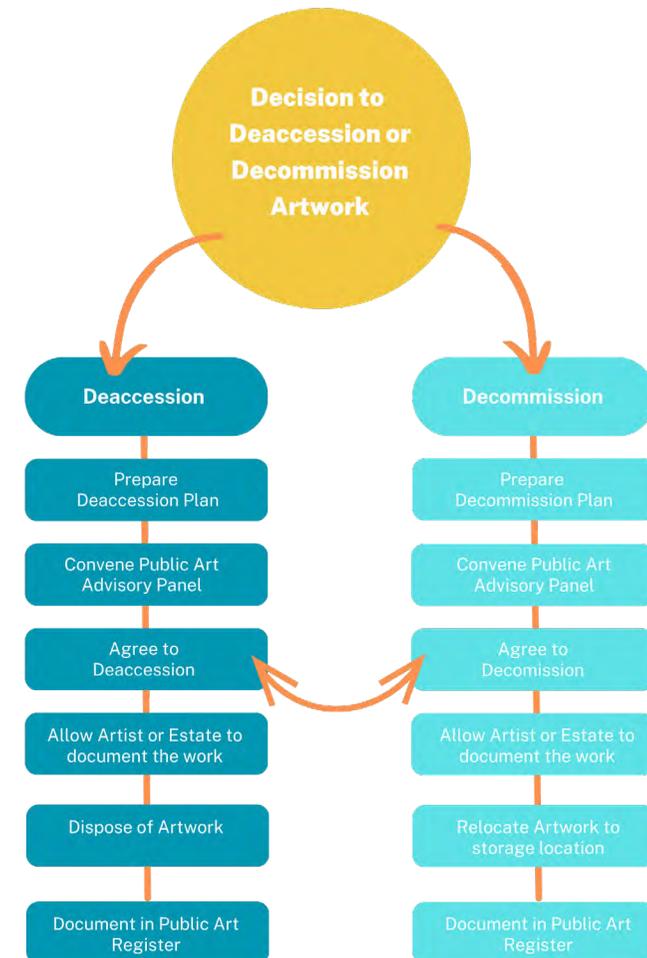


Figure 6: Deaccession and Decommission Processes

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# deaccession & decommission process

## Deaccession Process

The *Deaccession* process is managed by the *Cultural Development Team* once a public artwork is identified as needing *Deaccession*.

1. The *Cultural Development Team* manages the *Deaccession* process once an artwork is identified as needing decommissioning.
2. Prepare a *Deaccession Plan*. This is undertaken by the *Cultural Development Team* or by an independent *Public Art Curator*. The *Deaccession Plan* establishes criteria for the assessment of the artwork. The criteria will be different for each artwork but, as a minimum, should identify the *Artist*, its cultural significance, contractual arrangement, ownership and methods for its *Disposal*. It should also consider potential community interest in removing the artwork from the public domain. Initial recommendations are provided in the *Deaccession Plan*.
3. Convene the *Public Art Advisory Panel* to review the proposed criteria and recommendations of the *Deaccession Plan*.
4. If the process decides to *Decommission* rather than *Dispose*, then proceed to the Decommission Process Step 5.
5. Document the artwork and update the *Public Art Register* to document the process.
6. Allow the *Artist* (or their estate) the opportunity to document the artwork in line with *Copyright Amendment (Moral Rights) Act 2000* requirements.
7. Undertake *Disposal*, which may include selling, gifting or repurposing parts of the artwork e.g. recycling or used to create a new artwork.
8. Document the artwork in the *Public Art Register* as *Disposed* and include the Disposal method.

## Decommission Process

The *Decommission* process is managed by the *Cultural Development Team* once an artwork is identified as in need of decommissioning.

1. The *Cultural Development Team* manages the *Decommission* process once an artwork is identified as needing decommissioning.
2. Prepare a *Decommission Plan*. The *Cultural Development Team* or an independent *Public Art Curator* undertakes this. The *Decommission Plan* establishes criteria for assessment. The criteria will be different for each artwork but as a minimum, identify the *Artist*, cultural significance, contracts, ownership, where it will be stored, for how long and storage requirements. It should also consider potential community interest in the removal of the artwork from the public domain. Initial recommendations are provided in the *Decommission Plan*.
3. Convene the *Public Art Advisory Panel* to review the proposed criteria and recommendations of the *Decommission Plan*.
4. If the process decides to *Deaccession* rather than *Dispose*, proceed to the Deaccession Process Step 5.
5. Update the *Public Art Register* to register the process.
6. Allow the *Artist* (or their estate) the opportunity to document the artwork in line with *Copyright Amendment (Moral Rights) Act 2000* requirements.
7. Undertake to *Decommission* the artwork to its storage location, per the agreed storage requirements.
8. Document the artwork in the *Public Art Register* as *Decommissioned* and record its location and care requirements. Upload the *Decommission Plan*.

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## 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 and right against false attribution.
  - The right of integrity – the artist’s right to protect their work from unauthorised 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 this end the Maintenance Plan should include:

- 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.

The Maintenance Plan should include 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.



Pilot Officer Rawdon Middleton V.C., Brett Garling, 2014, Bronze, Victoria Park, Dubbo, Collaboration between Dubbo RSL Sub Branch and Dubbo

# public art framework

building a creative economy

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# public art action framework

During the development of this Public Art Strategy, numerous opportunities emerged for advancing public art and activation projects, both in terms of governance and delivery.

The *Public Art Action Framework* presented here outlines a comprehensive strategy for the next ten years. It encompasses short-term projects designed to kick-start progress, longer term projects to build the region's cultural collection and governance projects aimed at establishing a robust framework for future initiatives. Establishing a clear and effective structure through these governance projects is paramount. It will not only facilitate the creation of additional projects in the future but also provide the following:

- A well-tested and reliable process.
- Enhanced funding opportunities.
- A knowledgeable team to navigate the path.

The ten year plan is proposed in two stages.

Within each stage, the projects are divided into Governance Projects and Public Art Projects.

## Public Art and Activation Projects

The *Public Art Action Framework* identifies public art and activation projects that Council will primarily implement. However, there are instances where collaboration or co-production of artworks with local businesses and the community can be explored.

The community and private development are encouraged to create their own public art projects that align with the objectives of this Strategy.

## Governance projects

Council is responsible for Governance projects, aiming to establish a streamlined process for implementing public art initiatives while conducting thorough testing and evaluation of their outcomes. Recognising the need for flexibility, this Framework allows for necessary adjustments as plans progress.

Throughout this journey, the Council may engage the expertise of other professionals, businesses, and the community to contribute to the process. Their involvement can take various forms, such as participating in panels, conducting evaluations, and providing valuable feedback.

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## Stage 1 : public art & activations

### Action 1 : Establish Two Activation Precincts in Dubbo and Wellington

#### Objective

*Activate the public domain, foster creative experimentation, and transform designated areas into vibrant Activation Precincts within the Dubbo Region.*

#### Indicative Steps:

1. Identify potential locations: Conduct a thorough assessment of the Dubbo CBD and Wellington CBD areas to identify suitable locations for the Activation Precincts. Consider areas that can serve as missing nodal points/destinations or have the potential to evolve into new roles, purposes, or characters. Leverage their presence to stimulate further activation, draw foot traffic, and contribute to the overall vibrancy and character of the surrounding area.
2. Design and infrastructure planning: Develop a plan for each Activation Precinct, including design elements, infrastructure requirements, and potential program of activations.
3. Provide space for artists: Allocate designated areas within the Activation Precincts for artists to reserve a space either through an app or through the *Cultural Development Team*. Encourage and support local artists to actively participate in the spaces.
4. Tracking and evaluation: Implement a tracking system to monitor and measure the impact of the Activation Precincts on their respective locations. Capture both analogue and digital data to assess the level

of activity, engagement, and changes brought about by the Activation Precincts.

5. Visitor economy focus: Promote the Activation Precincts as additional destinations for the visitor economy. Highlight the artistic and cultural offerings of the precincts, attracting visitors to explore and engage with the creative energy of the area.



Love Lanes Festival, Wyoong Central Coast

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## Stage 1 : public art & activations

### **Action 2:      Establishing Legal Street Art Walls/ Spaces in Dubbo and Wellington**

#### **Objective:**

*Transform targeted walls and structures repeatedly tagged with Street Art into vibrant murals by designating legal Street Art walls/spaces in Dubbo and Wellington.*

#### **Indicative Steps:**

1. Identify walls and structures: Conduct a thorough assessment to identify walls and structures in Dubbo and Wellington that are frequently targeted with graffiti. Consider factors such as visibility, accessibility, community engagement and ownership.
2. Obtain necessary permissions: Work closely with local authorities, property owners, and relevant stakeholders to obtain the required permissions and support for the legal Street Art walls/spaces.
3. Design guidelines and regulations: Develop clear guidelines and regulations for the use of the legal Street Art walls/spaces, including specifications for acceptable art forms, sizes, time limits, and any additional restrictions deemed necessary.
4. Implement monitoring systems: Set up a comprehensive monitoring system to track graffiti occurrences on the designated walls and in the surrounding areas. This will allow for timely intervention and maintenance to preserve the quality of the murals.

5. Create case studies: Document and analyse the outcomes and acknowledge what works and doesn't work.
6. Community engagement and promotion: Promote the initiative through various channels to raise awareness and encourage community participation.



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## Stage 1 : public art & activations

### Action 3: Establishing a Permanent Plinth in the Heritage Plaza

#### Objective:

*Create a Permanent Plinth in the Heritage Plaza to showcase rotating artworks, fostering a dynamic and engaging artistic environment. Utilise the plinth in the Heritage Plaza to support the growth of a new nodal point and destination on Macquarie Street.*

#### Indicative Steps:

1. Plinth establishment: Install a Permanent Plinth within the Heritage Plaza. Ensure the plinth is designed to accommodate artworks of varying sizes and mediums and to allow for attribution.
2. Rotating artwork schedule: Develop a rotating artwork schedule for the plinth, changing the displayed artwork every three - six months. This schedule will allow for a diverse range of local and visiting artists to showcase their work and engage with the community. Encourage artistic diversity and collaboration, enriching the cultural fabric of the community. Ensure all artworks have a second life to promote sustainability.
3. Heritage Plaza as a nodal point: Promote the Heritage Plaza as a nodal point that contributes to the growth and development of Macquarie Street. Emphasise its significance as a destination, attracting visitors and locals alike.
4. Data tracking and analysis: Implement a comprehensive data tracking

system to observe and measure the impact of different artworks on the space, retail spend, behavior, and overall activity in Heritage Plaza.

5. Community engagement and feedback: Encourage community involvement and feedback regarding the exhibited artworks. Seek input from residents, visitors, and local businesses to ensure the artwork selection resonates with the community's interests.



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## Stage 1 : public art & activations

### **Action 4: Development of a Gateway Artwork at Dubbo Regional Airport**

#### **Objective:**

*Create a captivating and visually striking Gateway Artwork at Dubbo Regional Airport to enhance the airport's aesthetic appeal and provide a memorable welcome to visitors.*

#### **Indicative Steps:**

1. Develop a Project Plan: Identify the key parameters for the project.
2. Limited Competition: Due to the important role of the artwork a Limited Competition process is recommended. Facilitate a selection process to choose an Artist or a team of artists who will be responsible for creating the Gateway Artwork. Consider holding Masterclasses, lectures and workshops along side the process with the selected artist to facilitate up-skilling, in particular the youth.
3. *Creating Public Art* delivery process: Review the Creating Public Art project delivery process identified in this Strategy (pg 40) for guidance and support.



Wagga Wagga weaving welcome 2013, by Wiradjuri elders, Aunty Sandy Warren and Aunty Lorraine Tye, and Ngiyampaa elder Aunty Joyce Hampton with Wiradjuri/Kamilaroi artist Jonathan Jones.

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## Stage 1 : public art & activations

### Action 5: Foreshore Public Art Trail

#### Objective:

*Plan and implement a Public Art Trail along the Macquarie/Wambuul River Foreshore, commencing with two public artworks, with a focus on accessibility, connectivity, lighting, and future infrastructure.*

#### Indicative Steps:

1. Planning the Art Trail: Develop a comprehensive plan for the Foreshore Public Art Trail, considering:
  - The overall route, key points of interest, and connectivity with the CBD. Collaborate with urban planners, landscape architects, and relevant stakeholders to ensure a well-designed and accessible trail.
  - Incorporate lighting elements into the artworks to ensure their visibility and usability during nighttime. Collaborate with lighting designers to develop an appropriate lighting plan that highlights the artworks, enhances the safety and ambiance of the trail after dark but does not result in light pollution.
  - Install necessary infrastructure to support the future installation of new artworks along the trail. This may include footings, mounting points, and provision for power supply. Anticipate future growth and artistic expansion along the trail by planning and implementing infrastructure accordingly.

2. Artwork implementation: Establish a timeline for the initial public artworks on the trail. Identify future artworks to allocate future funding. Allocate year one for the planning phase, year two for the first artwork installation, and year three for the second artwork installation. Future artworks will form part of Stage 2.
3. Data tracking: Implement a data tracking system to gather relevant information on trail usage, visitor behavior, and engagement.



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## Stage 1 : public art & activations

### Action 6: Develop a Mural in Wellington

#### Objective:

*Create a vibrant mural on a prominent wall in Wellington, following the project delivery process outlined in the strategy.*

#### Indicative Steps:

- **Identify a Key Wall:** Identify a prominent and suitable wall in Wellington that is well-positioned to serve as a canvas for the mural. Consider factors such as visibility, accessibility, and relevance to the local community and surrounding environment. Long term ownership and maintenance is an important consideration.
- **Creating Public Art delivery process:** Review the Creating Public Art project delivery process identified in this Strategy (pg 40) for guidance and support.



Katanning murals, 2017 Mel McVee, Brenton See, Chris Nixon, Darren Hutchens and Karim Jabbari

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## Stage 1 : public art & activations

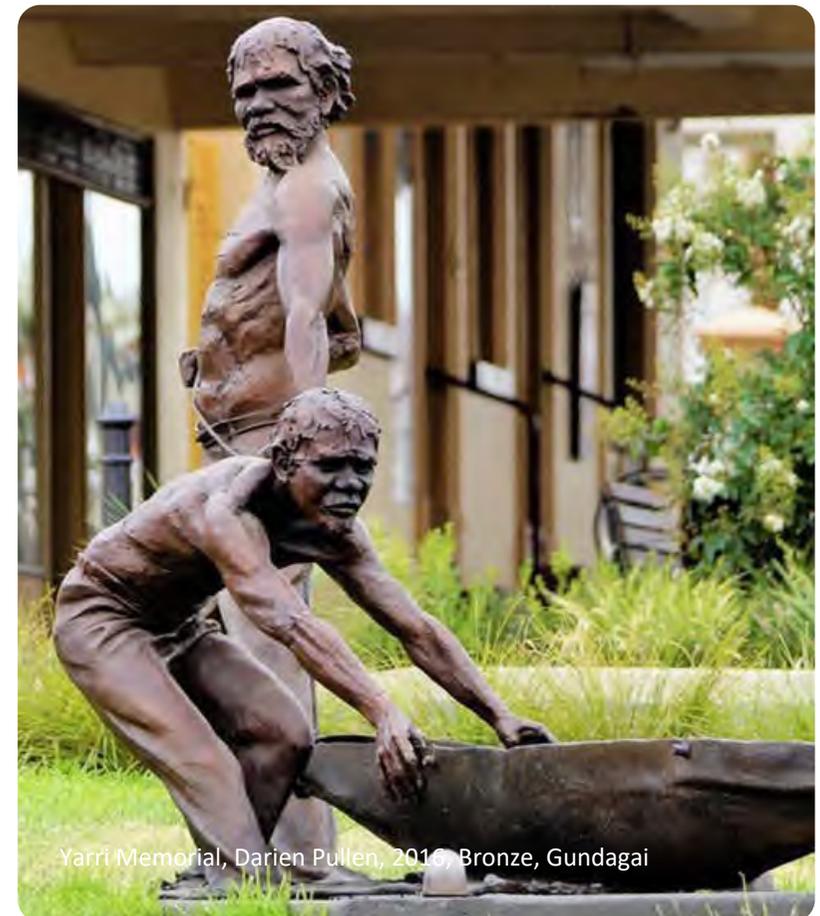
**Action 7:**      **Develop a public artwork as part of the Wiradjuri Centre in Dubbo.**

**Objective:**

*Develop a public artwork within the grounds of the Wiradjuri Centre in Dubbo.*

**Indicative Steps:**

- *Identify a location:* Identify a prominent and suitable location in the Wiradjuri Centre in Dubbo. Consider factors such as visibility, accessibility, kid-safe requirements and relevance to the local community and surrounding environment. Long term ownership and maintenance is an important consideration.
- *Creating Public Art delivery process:* Review the Creating Public Art project delivery process identified in this Strategy (pg 40) for guidance and support.



Yarri Memorial, Darien Pullen, 2016, Bronze, Gundagai

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## Stage 1 : Governance Projects

### Governance Projects : Stage 1 Projects (1 - 3 years)

No.	Project	By Whom	Possible Collaboration
1.1	Prepare Guidelines for Public Art in Private Development.	CDT	
1.2	Establish Public Art Advisory Panel (PAAP). Develop Terms of Reference for the PAAP.	CDT	
1.3	Prepare Guidelines for Public Art in Private Development.	CDT	
1.4	Develop a Public Art Toolkit for Artists and Creatives.	CDT	
1.5	Undertake a Public Art Audit and develop a Public Art Register for existing public art in the region.	CDT	
1.6	Develop a de-accessioning and de-commissioning policy.	CDT	
1.7	Develop a standard agreement for public art dedication or funding.	CDT	
1.8	Investigate public art as a community benefit as part of developer contributions.	CDT	
1.9	Undertake grant application workshops for the community.	CDT	

CDT- Cultural Development Team

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## Stage 2 : public art & activation

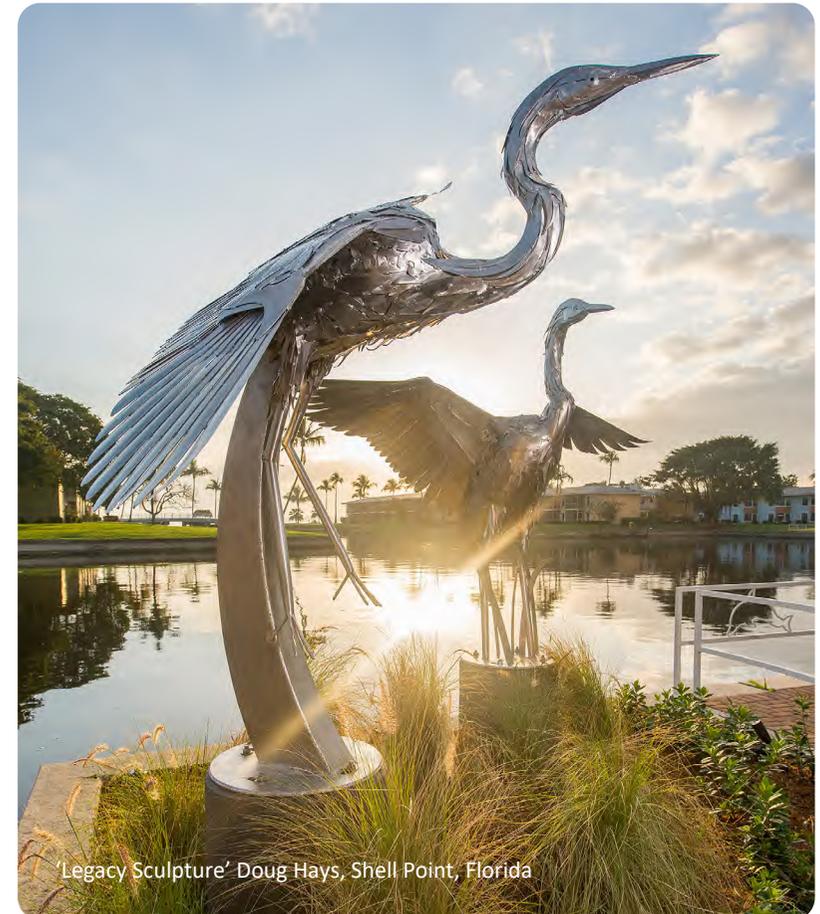
### Action 8: Ongoing Development of Public Artworks on the Macquarie/Wambuul River Foreshore Public Art Trail

#### Objective:

*Continuously develop and install new public artworks along the Macquarie/Wambuul River Foreshore Public Art Trail, adding one new artwork each year.*

#### Indicative Steps:

1. Project Continuation: Build upon the success of the initial implementation of the Foreshore Public Art Trail and the two artworks previously installed. Ensure that ongoing development of the trail aligns with the overall vision and objectives outlined in this Strategy. Respond to the outcomes of the evaluation process.
- *Creating Public Art* delivery process: Review the Creating Public Art project delivery process identified in this Strategy (pg 40) for guidance and support.



'Legacy Sculpture' Doug Hays, Shell Point, Florida

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## Stage 2 : public art & activation

### Action 9 : Development of Gateway Artworks for the Region

#### Objective:

*Create visually striking and representative gateway artworks to the region and for Dubbo CBD and Wellington, establishing iconic landmarks that welcome visitors and enhance the regional identity.*

#### Indicative Steps:

1. *Location Identification:* Identify strategic locations at the entrances or key access points of the region, Dubbo CBD and Wellington to install the gateway artworks. Ensure high visibility and consider the architectural context and urban planning principles to create a harmonious integration of the artworks within the surrounding environment.
2. *Creating Public Art delivery process:* Review the Creating Public Art project delivery process identified in this Strategy (pg 40) for guidance and support.



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## Stage 2 : public art & activation

### Action 10: Development of a New Sculpture Garden in Geurie

#### Objective:

*Create a vibrant and accessible sculpture garden in Geurie, either at its current location or a suitable alternative site, considering potential relocation due to flooding, to provide an engaging artistic experience for visitors and locals alike.*

#### Indicative Steps:

1. Site Evaluation: Conduct a comprehensive evaluation of the current sculpture garden to determine its suitability in terms of accessibility, flood risk, and long-term viability. If necessary, identify alternative sites within or near Geurie that are less prone to flooding but still accessible and suitable for a sculpture garden.
2. Stakeholder Engagement: Engage with the local community, including residents, artists, business owners, and relevant authorities, to gather input and feedback.
3. Relocation Assessment (if applicable): If the decision is made to relocate the sculpture garden due to flooding concerns, assess potential alternative sites identified in Step 1.
4. Design Conceptualisation: Collaborate with artists, landscape architects, and designers to develop a design concept for the new sculpture garden that reflects the unique character of Geurie.
5. Sculpture Acquisition: Develop a process for relocating, commissioning

and acquiring new sculptures that align with the vision and themes of the sculpture garden. Select sculptures that create a cohesive and visually engaging collection.

6. Community Involvement and Events: Encourage involvement and engagement through educational programs, workshops, and events.
7. Promotion and Tourism Initiatives: Develop a marketing and promotional strategy to raise awareness of the sculpture garden and attract visitors.



"Seated Woman", Francisco Zuñiga, 1975, Bronze, Ann Marie Gardens in Maryland

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## Stage 2 : public art & activation

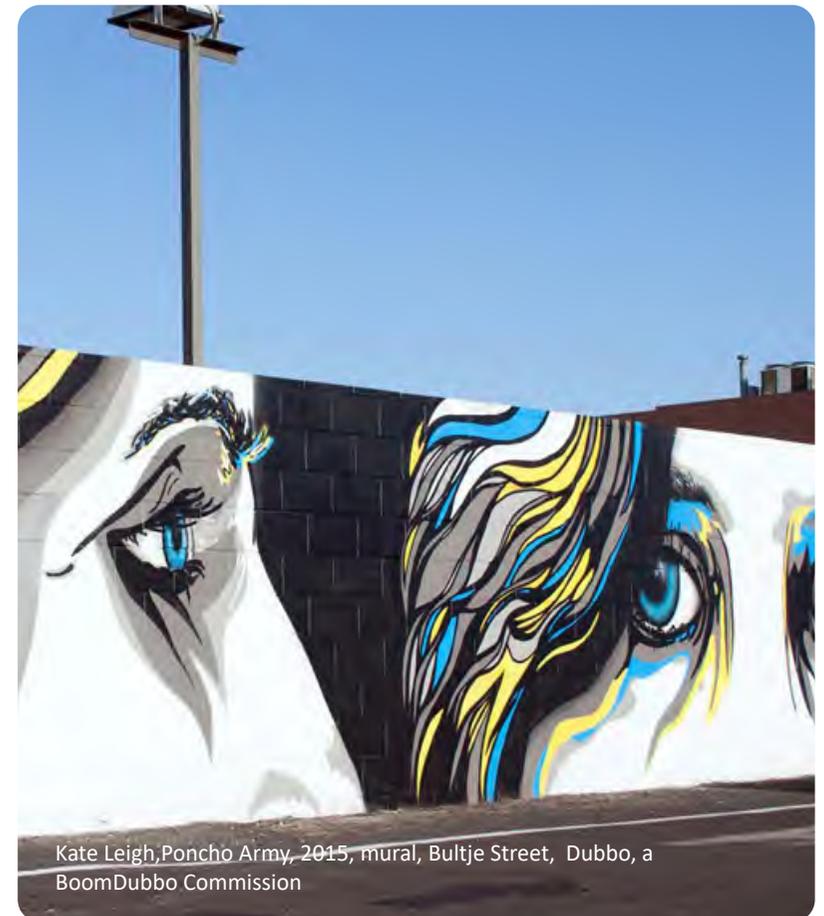
### Action 11: Expansion and Continuation of the Wellington Mural Program

#### Objective:

*Expand and sustain the mural program in Wellington, fostering creativity, community engagement, and urban beautification through the creation of new murals throughout the town.*

#### Indicative Steps:

1. Mural Program Assessment: Evaluate the success and impact of the Stage 1 mural program in Wellington, considering factors such as community response, and the program's contribution to the town's identity. Identify areas for improvement and gather feedback from stakeholders, including local artists, residents, businesses, and relevant authorities.
2. Mural Location Identification: Collaborate with local stakeholders and community members to identify suitable locations for new murals in Wellington. Consider public spaces, blank walls, or areas that would benefit from artistic enhancement, such as building facades, public parks, or cultural landmarks. Ensure that the chosen locations align with the town's vision and urban planning guidelines.
3. *Creating Public Art* delivery process: Review the Creating Public Art project delivery process identified in this Strategy (pg 40) for guidance and support.



Kate Leigh, Poncho Army, 2015, mural, Bultje Street, Dubbo, a BoomDubbo Commission

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## public art action plan - Stage 2

### Governance Projects : Stage 2 Projects

No.	Project	By Whom	Possible Collaboration
2.1	5 year review- Review of the Public Art Strategy.	TBC	
2.2	5 year review- Review of the Guidelines for Public Art in Private Development.	TBC	
2.3	Artist up-skilling program		



Maliyan (Wedge Tail Eagle, Brett Garling, 2019, Bronze, Cameron Park, Wellington.

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public art projects that can guide the way

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## Past Present Future

Significant mural honoring activist Pearl Gibbs and championing Aboriginal rights, prominently displayed in Dubbo's CBD as part of the BOOM DUBBO project.

<b>Title:</b>	Past Present Future
<b>Artists:</b>	ADNATE
<b>Year:</b>	2016
<b>Material:</b>	Paint
<b>Location:</b>	Darling Talbragar Streets, Dubbo
<b>Public Art Typology:</b>	Mural

Past Present Future is a large mural work created by nationally regarded artist ADNATE. This artwork is a tribute to the activism of Pearl Gibbs a key member of the Aboriginal Progressives Association and the first and only female member of the NSW Aborigines Welfare Board. Throughout her life Pearl Gibbs was a passionate advocate of full citizen rights and particularly championed the rights of Aboriginal Women. The BOOMDUBBO project, which developed and initiated a number of significant murals around the Dubbo CBD, ensured that this important member of the community was given a impactful and prominent location for celebration.

Regional artists Dylan Goolagong and Nathan Peckham worked with ADNATE on the background and design elements of the work. Commissioned through a BOOM Dubbo partnership with Dubbo Regional Council's Ignite program.



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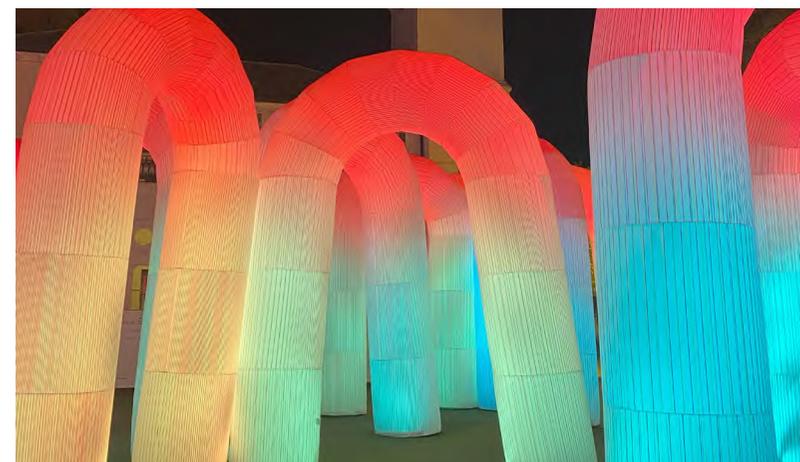
# Sky Castle

Sky Castle by ENESS was a captivating light installation at the 2022 DREAM Festival in Dubbo, celebrating the beauty of light and attracting around 70,000 visitors over four weeks.

<b>Title:</b>	Sky Castle
<b>Artists:</b>	ENESS
<b>Year:</b>	2021
<b>Material:</b>	Inflatable
<b>Location:</b>	Old Dubbo Goal Forecourt
<b>Public Art Typology:</b>	Activation

Sky Castle by ENESS was introduced into the 2022 DREAM Festival in line with the re-branding of the DREAM Festival and its new positioning statement: Dubbo DREAM Festival is a multi-sensory festival that celebrates the beauty of natural and man-made light that abounds Dubbo and the Great Western Plains. The light and sound activation was introduced to provide an exciting event during the 2022 festival and aligned with the Festival’s new tag line: Connect, Celebrate and Illuminate.

Sky Castle was located in Dubbo’s CBD in Macquarie Street for four weeks, 23 September – 23 October 2023 and timed to cross the NSW spring school holidays providing an additional reason to visit or stay longer in the Dubbo Region. Behavioural Analytics was undertaken to record visitation to Sky Castle via a de-identified mobile phone data tracker. This tracked attendances every minute and provided Council with close to accurate attendance figures. A total visitation of 70,000 people was recorded. Funded by NSW Community Events Program 2022.



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# Wellington Gateway Sculpture

The Wellington Gateway Sculpture by Artist Frances Ferguson has become an iconic gateway artwork for the region.

<b>Title:</b>	Wellington Gateway Sculpture
<b>Artists:</b>	Frances Ferguson
<b>Year:</b>	1993- 1996
<b>Material:</b>	Found materials, stone, ceramic and glass. Inc. girders from the Old Wellington Bridge Mitchell
<b>Location:</b>	Highway and Caves Road, Wellington
<b>Public Art Typology:</b>	Sculpture

The Wellington Gateway Sculpture was designed by Frances Ferguson, with the help of a regional landscape designer, a glass artist and a metalwork artist. Ferguson also had the the assistance of the Orana Aboriginal Corporation and the local Wellington Shire Council and community. It was a combined effort that resulted in the magnificent and complex sculpture. Installed over two years between 1993 and 1996 with the central tripod was constructed from girders recovered from the 1989 collapse of the 'Old Wellington Bridge'.

Each of the elements is a symbolic representation of Wellington's character. The skeletal feel refers to the fossils found in Wellington Caves, while the wind-chimes symbolise the cave's stalactites. The shape of the tripod conveys both the image of a sunset and that of a pod, which represents the fertility of the surrounding valley. The vines represent growth and the area's vegetation, while the mosaic panels each convey an element of Wellington's history and culture.



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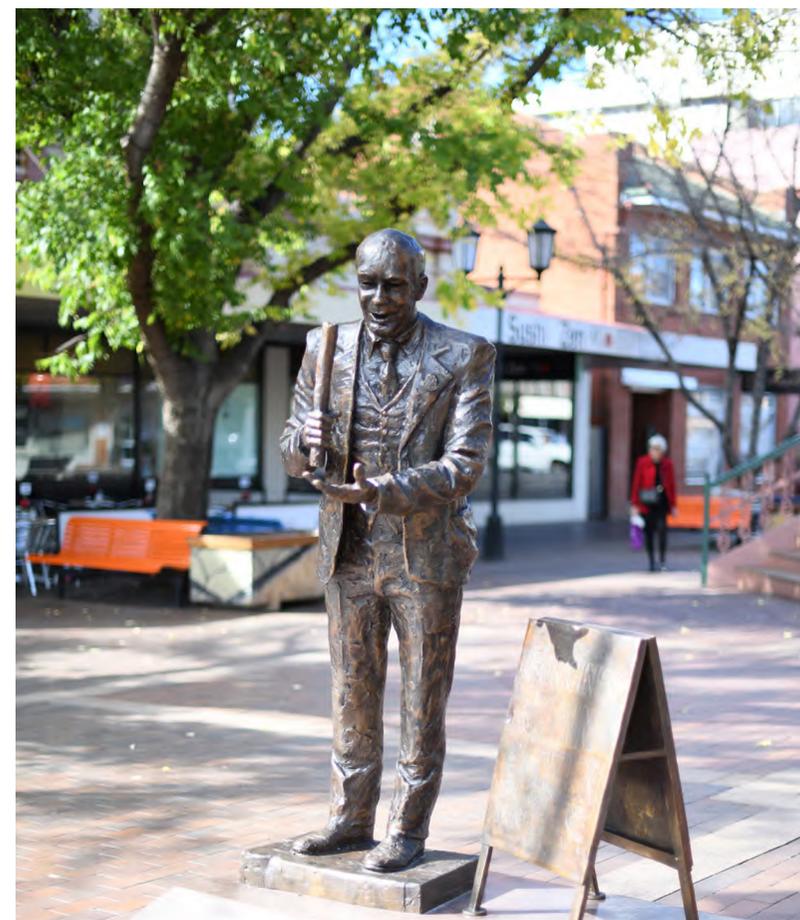
## Bill Ferguson

William ‘Bill’ Ferguson, was a pivotal member of the movement for civil rights for Australia’s Aboriginal People in the 1930s, One of the founders of the Aboriginal Progressive Association and a tireless worker for the rights and freedoms of all people.

Title:	Bill Ferguson
Artists:	Brett Garling
Year:	2019
Material:	Bronze
Location:	Macquarie Street, Dubbo
Public Art Typology:	Sculpture

This project, to recognise the contribution of Bill Ferguson was a community initiative from its outset. It began in 2014 when a group of locals, began to look for ways to honour and memorialise the achievements of William ‘Bill’ Ferguson. From these initial discussions A 'Go Fund Me' campaign was initiated that raised 3,500 dollars to begin planning a sculpture in the main town square of Dubbo. Members of this committee had also engaged with and gained support from Dubbo Regional Council, the Local Member for Dubbo, the Dubbo Aboriginal Community Working Party and a number of arts organisations in Dubbo.

The bronze statue was made by nationally renowned sculpture Brett Garling and was installed in the most prominent site in Dubbo’s CBD, the Macquarie Street Rotunda. It opened to the public on Saturday 4th of May 2019. The project was funded by the NSW Government.



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## Fong Lees Lane

Each year, the Fong Lees Lane in Wellington transforms into a vibrant outdoor eating venue and creative space, celebrating the town's rich histories and cultural influences.

Title:	Fong Lees Lane
Artists:	Various
Year:	2019
Material:	Various
Location:	Fong Lee Lane, Wellington
Public Art Typology:	Activation, Street Art

Fong Lees Lane in Wellington comes alive each year with a vibrant and diverse celebration, honoring the rich histories and cultural influences that have shaped the town into the welcoming community it is today. This project transforms the lane into a bustling outdoor eating venue, where visitors can indulge in a variety of multi-cultural foods while enjoying live music, street performances, and the enchanting ambiance created by night lanterns made by local students.

The highlight of the event is the captivating appearance of a Chinese dragon, gracefully dancing its way through the lane after nightfall. The event is curated by Wellington Arts Inc. each year.





Sir Sidney Kidman, Poncho Army, 2015, mural, rear Brisbane Street, Dubbo, a BoomDubbo Commission

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a guide to the terms in  
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**Artist**

An artist is a person who is engaged in the arts. An artist expresses old and new ideas, thoughts, stories through a range of creative mediums.

**Artist Brief**

A description and scope of work for a public art project to guide an Open Competition, Limited Competition or Direct Commission. An Artist Brief is prepared by the Cultural Development Team or Public Art Curator.

**Artist Team**

The Artist Team support the delivery of a public art project and provide skills not held by the artist such as documentation, engineering, curation, digital and electrical.

**Council**

Council means the Dubbo Regional Council.

**Contemporary Collection**

Artworks forming part of the Public Art Collection with a Lifespan of 25 years or less.

**Ephemeral**

A public artwork with the lifespan of minutes and until it disappears or is completed.

**End of Life**

When a public artwork reaches the end of its Lifespan.

**Activation Precinct**

Area designated for temporary public art projects. Two precinct are initially proposed for Dubbo Region. Precincts can change location however, will remain active for a minimum of 1 year unless an issue arises such as public safety. A budget should be assigned to each Precinct for each calendar year while active.

**Lifecycle**

The stages of conceiving an artwork through to its disposal.

**Lifespan**

Life Span means the time a public artwork remains in the public domain. Its Lifespan could be Permanent, Temporary or Ephemeral.

**Mediums**

Mediums are the materials from which a public artwork is made, such as metal, wood, plastic and clay.

**Major Project**

A Major Project is one that meets the following criteria:

- Artwork over \$100,000 in value.
- Artwork located on or within close proximity to heritage item.
- Culturally sensitive artworks.
- Artworks requiring community engagement.
- Projects requiring engineering and possible public safety issue.
- As requested by the assessing officer or the Cultural Development Team.

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### Permanent public art

A public artwork with the lifespan of 2- 25 years.

### Long Term Collection

Artworks forming part of the Public Art Collection with no end of Life.

### Public Art Collection

Public Art Collection - public art assets located in the public domain, in storage or on loan.

### Project Plan

A Project Plan is prepared at the beginning of a Public Art project and identifies the scope of the project. This include key decisions such as site, budget and Lifespan.

### The Public Art Advisory Panel (PAAP)

The Public Art Advisory Panel is an advisory body comprised of experts from both within Council and external professionals.

### Public Art Register

The Public Art Register records all artworks in the Public Art Collection. It is managed by the Cultural Development Team.

### Public Art Report

Document prepared by the *Cultural Development Team* or a *Public Art Curator* that describes the public art project and can be used for approvals.

### Second Life

The new use of a public artwork once it reaches its Second Life.

### Selection Panel

Group of people selected to assess a competition submission. The *Selection Panel* base their decisions on *Selection Criteria*.

### Selection Criteria

List of specific attributes that an artist and their concept needs to meet in order to be selected. Selection Criteria is generally unique to each project.

### Temporary public art

A public artwork with the lifespan of 2 days- 2 years.

### Themes and Threads

A Theme is an idea or story. A Thread is the many ways that the Theme can be expressed or explored.

### Typologies

Typologies mean the shapes and form a public artwork can take. Public art can be a Sculpture, Urban Elements, Creative Lighting, Street Art, Nature Art, Digital Art, Integrated Artworks, Activations, Performance and Soundscape.