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THE MILL
MORETON
BAY



PUBLIC ART GUIDELINES

Guidance Material for the Priority Development Area

November 2019

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The Mill at Moreton Bay Public Art Guidelines

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1. INTRODUCTION

The Mill Priority Development Area (PDA) aims to be a world-class destination, as such its design and planning must be exemplary.

These Public Art Guidelines have been produced to assist in the delivery of The Mill at Moreton Bay Priority Development Area (PDA) vision. The PDA vision being for an active and embellished public realm delivering high quality landscape and urban design outcomes.

These guidelines are provided to communicate the vision and public art requirements to developers and relevant consultants such as urban planners, architects, landscape architects, artists and designers.

These guidelines also set expectations for the community in terms of the theming, form and location of public art at The Mill.

They assist the design, planning and assessment of civic spaces, streetscapes and parks within the PDA.

These guidelines provide developers and designers with a clear indication of the outcomes that are desired.

These guidelines will be utilised by Moreton Bay Regional Council (MBRC) as the Minister Economic Development Queensland (MEDQ) delegate in the assessment of public art proposals in the PDA. They will also be consulted by the Design Review Panel (DRP) in its role of providing specific design advice for development propositions.

These guidelines provide clarity to investors and the community on the quality of the public artwork to be included in the PDA.

The standards set out in these guidelines are intended to provide a degree of certainty and clarity of interpretation of the *Development Scheme*. Notwithstanding this intention, as guidelines are not statutory obligations, they are to be afforded some flexibility in application.

Proponents may therefore propose innovative and alternative solutions that demonstrate achievement of the PDA vision, relevant structural elements, PDA-wide criteria and place provisions in the *Development Scheme*.

These guidelines are an evolving document expected to be revised from time to time to reflect new findings or recommendations prompted by further PDA planning work and on-going review of development outcomes achieved across the PDA.

The Mill Public Art Guidelines are a companion to The Mill Civic Space and Park Guidelines, Mill Streetscape Guidelines, and other future Mill Guidelines and as such a holistic approach is to be adopted in their application to specific opportunities

1.1 RELATIONSHIP TO THE DEVELOPMENT SCHEME

The Mill Public Art Guidelines are 'guidance material' and are to be taken into account in the preparation and assessment of PDA development applications in accordance with sections 2.1.3, 2.2.2 and 2.6 of the *Development Scheme*.

These guidelines are required by the *Development Scheme's* Implementation Strategy to support the achievement of the vision for the Mill. The relevant Implementation Strategy action is:

4.6 Action 2. Develop additional guidance material as needed to assist in communicating the criteria within the development scheme (for example street profiles and cross sections).

As per the Implementation Strategy, these guidelines will assist in communicating the *Development Scheme* criteria.

1.2 RELATIONSHIP TO THE MORETON BAY REGIONAL COUNCIL PLANNING SCHEME

The Moreton Bay Regional Council Planning Scheme is also 'guidance material' and where relevant is taken into account in the preparation and assessment of PDA development applications (refer to section 2.2.12 of the *Development Scheme*).

Where these guidelines contain variations to aspects of the planning scheme, these guidelines prevail.

2. WHAT IS PUBLIC ART?

Public art refers to contemporary art practice that occurs outside of the traditional gallery or museum system. It is art in any visual media that has been planned and executed with the intention of being staged in the public domain, usually outside and accessible to all.

The public domain refers to both indoor and outdoor spaces and includes the natural and built environment used by the general public on a day-to-day basis such as streets, plazas, parks, and public infrastructure.

Some aspects of privately owned space also contribute to the look and feel of the public realm within a place. These may include:

- the articulation, bulk and scale of buildings;
- courtyards and building entries that are traversed by the public; or
- gardens that are visible from the public realm.

While monuments, memorials and civic statues are some of the oldest forms of public art, contemporary public art practice is a much wider practice in which site specificity, community involvement and collaboration are key as is the relationship between the content and audience.

Public artworks can be located in, or form part of:

- building developments;
- public open space;
- private space that is physically or visually accessible to the public;
- streetscapes; and
- transport or utility networks.

Public art may be permanent, temporary or ephemeral. It should not be seen in isolation but in the context of its adjacent buildings, their uses and its location in a wider network of public and private space.

2.1 TYPES OF PUBLIC ART

The descriptors that follow indicate the diversity of approaches to public art projects. Public art does not need to fall into a single type, it is common for art to cross between one or more types. For example a piece of functional art can also be classified as iconic, equally an interpretive piece of art can also be site specific.

Digital

Examples of digital public artworks include video played on an outdoor screen, or computer-generated imagery (CGI) projected directly onto the surface of a building. Digital artwork can also include elements of sound or light.

Kinetic

A kinetic artwork is one that moves in some way.

Functional

Where the primary purpose of the element is utilitarian such as seating, lighting, bollards, rubbish bins, bike racks, shelters and paving. These can vary in form, scale or quantity, dependent on the location and artist aspiration. Functional works can reinforce a design aesthetic or thematic concern and be playful, delightful or sophisticated.

Commemorative

A commemorative artwork is located at a focal point within the landscape or architectural design location that draws attention to historical events, persons, or places of significance. A commemorative opportunity may be a stand-alone form or a collection of elements, is mostly medium to large scale, and are generally built from elements designed to endure.

Landmark/Way finding

A landmark/wayfinding artwork is one sited within a key location, often within a place of historical or geographical significance, and with high traffic volume. The landmark opportunity may lend itself to a large-scale, stand-alone form, while a wayfinding opportunity is located along a journey or pathway often within direct or indirect sightlines. This may serve the dual purpose of being both an artwork and a directional indicator, and may be of variable form, quantity, and scale.

Site specific

Designed specifically for and in response to a particular site through scale, material, form and concept.

Interactive

An interactive artwork offers audience engagement as part of its character and function. Examples of these artworks include play-based sculptural elements (in a public park or playground), and digital interactivity, where viewers may take their own journey through the artwork layers.

Integrated

Works that are fully incorporated within the design of the built or natural environment. It may be the facade of a building, be constructed within and/or be of importance to the architectural framework. It may also add meaning, aesthetic importance or itself be a feature within a space either indoor or outdoor.

Interpretive

Where the primary purpose is to describe, educate and comment on issues, events or situations. It generally has relevance to the area in which it is sited, and adds a layer of cultural memory over the place.

Temporary

Temporary public artwork has a predetermined lifetime that can range anywhere between a few hours to several years. Examples can include installations, projections and performances created for public space.



Figure 1. Example of digital art
 Night Life
 Artist: James Turrell
 Image courtesy of QAGOMA



Figure 2. Example of functional art
 XXX Times Square with Love
 Artist: J.Mayer H.Und Partners
 Image courtesy of Rob Kassabian & Marsha Ginsberg for Times Square Arts and UAP



Figure 3. Example of landmark scale art
 Air sea and land, curated by Justkids
 Artist: Okuda San Miguel
 Image courtesy of Justkids

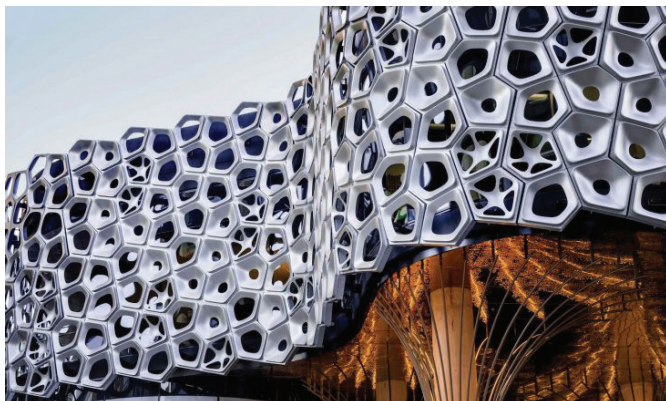


Figure 4. Example of integrated art
 The sound That light makes
 Artist: Alexander Knox and Canhui Chen
 Image courtesy of UAP.



Figure 5. Example of interpretive art
 Interpretive artwork on the Noarlunga Downs Wetland Trail
 Image courtesy of www.walkingsa.org.au



Figure 6. Example of temporary art
 Trail of Tears, curated by Justkids
 Artist: D*FACE
 Image courtesy of Justkids

2.2 EXAMPLES OF PUBLIC ART IN THE PRIVATE REALM

Inclusion of public art within private development can be used as a marketing tool and placemaking element. It can change the way people think about a building and the way people pass through a commercial precinct.

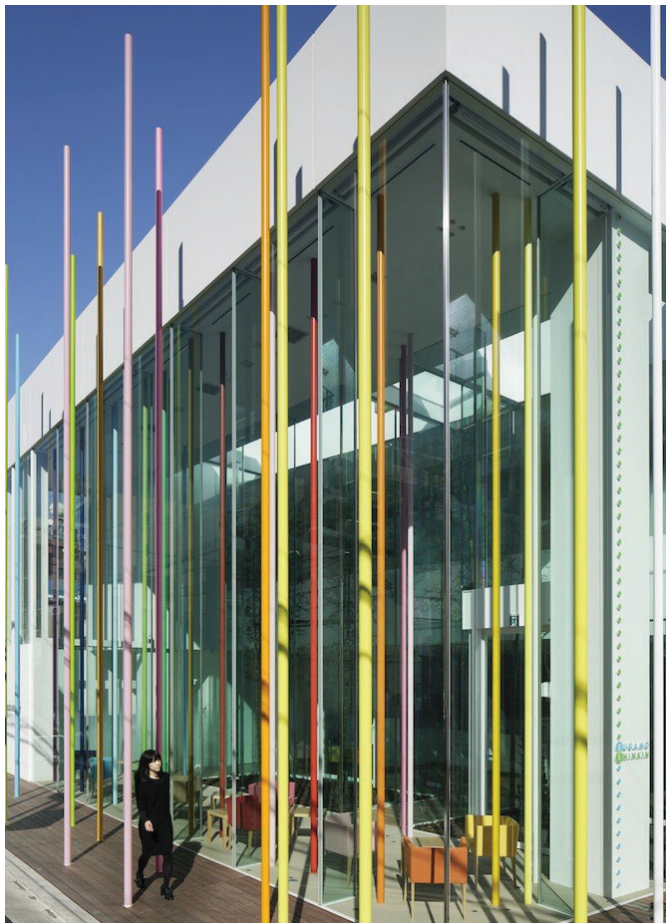


Figure 7. Rainbow mille-feuille Tokyo, by artist Emmanuelle Moureaux. This commercial building is offset 2m from the property line to allow for the installation of 48 coloured sticks on both sides of the glazed facade. Image courtesy of Daisuke SHIMA

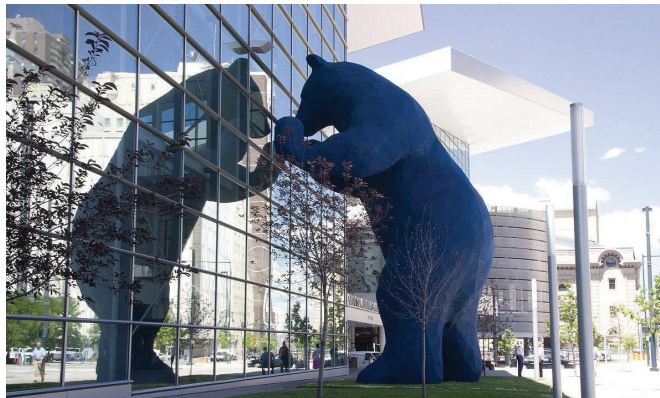


Figure 8. "I see what you mean" Denver, Colorado by Artist Lawrence Argent. Peering into the cities convention centre, the sculpture embodies the curiosity that a passerby might feel. Creating an attraction in its own right.

Image courtesy of Argent studio.



Figure 10. Darling one construction hoarding, Sydney by artist Karan Singh. Hoarding illustrations were designed for the Lendlease project to bring a vibrant and enticing attraction to what is typically seen as plain hoarding structures.

Image courtesy of Houston Group



Figure 9. "Harmonic Convergence", Miami International Airport, Miami, FLA- ©2012, PhenomenArts, Inc., Christopher Janney, Artistic Director. Integrated into the station terminal, the work is composed of 132 shades of transparent color with accompanying sound-score. The artwork uses video sensors to track pedestrian movement within the space and influence the sound-score.

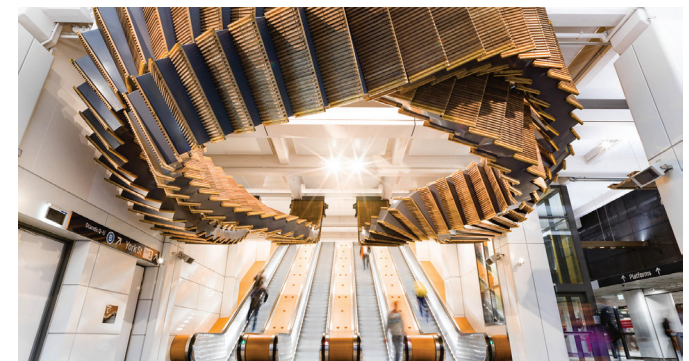


Figure 11. Interloop, Wynard Station Sydney by artist Chris Fox. Internal to the trainstation. The sculpture uses remnant pieces of the original train station as a dynamic signifier of Sydneys past enriching the history of the site.

Image Image courtesy of Josh Raymond, chrisfox.com.au

3. WHY INCLUDE PUBLIC ART

Public art is used to enhance an environment and enrich the experience of being in a place. The inclusion of public art in the Mill will enhance the way people engage with each development by creating focal reference points in the region that encourage people to engage with their surroundings.

Works of art can become familiar features that help to cultivate community identity and support way-finding. This will add to the evolving community's sense of place by providing an opportunity to understand and reflect upon the Mills past, present and future.

Developers and contractors are to consider public art opportunities early in the design process to evaluate site influences, implications and restrictions that may be imposed by the site and the expectations of the future audience.

4. COMMISSIONING PUBLIC ART

Every commissioning opportunity is different and the act of commissioning requires some adaptability to each site's unique circumstances.

Commissioning public art will involve contracting professional and recognised local, national, or international artists to produce permanent or temporary site-specific work.

The commissioning process begins by developing an artist brief. The brief is to be open and inspiring to allow space for creativity, time for research and development of ideas. It needs to be clear and set well defined and realistic ambitions.

Selecting the right artist for each job significantly influences the success of each project and, the selection process may vary depending on the procurement model. This is described more in section 9.1.

Art in the public and private domain can be realised through:

MBRC developments

Designated MBRC sponsored temporary or permanent capital works projects for the purposes of civic enhancement.

Private developments

Private developers are encouraged to integrate public art within their developments to express their commitment and contribution to the development of this vibrant precinct.

This can be achieved by using design consultants that will develop designs that are cognisant and respectful of the sites heritage and environmental context. It should also be future focused and consider the potential to help shape the built form into precincts, communities and places of a human scale that people enjoy living, learning and working in.

This may also be achieved by commissioning public art.

Community cultural developments

Where public art projects are developed and managed by community organisations or led by MBRC.

Transport authorities and service providers

Where high quality urban design outcomes are integrated within infrastructure elements. This could include but is not limited to facade treatments to bus stops and substations, bridge design, design of smart city infrastructure and artistic embellishments to traffic signal boxes and service pit lids.

5. DEVELOPING THE BRIEF

The artist brief is a written document that provides relevant information on the artwork to be commissioned. The brief should set the vision, direction and scope of the commission whilst remaining flexible enough to allow for a creative response.

Different parties may be involved in developing the brief including art curators, artists, architects, landscape architects, community members and any other professions and individuals with a passion for artistic expression.

Developers and contractors may wish to engage an art curator to help develop the brief and manage the procurement of the public artwork commission. This is discussed further in section 9.2.

The brief is generally considered a formal document and contents may include the following:

- identity of the person/group in charge;
- project details including background information on the community, the site and project objectives;
- artist submission requirements including details on what is required of the artist at each stage of the selection and creation processes;
- scope of commission, type of work proposed, scale, material constraints and any stylistic preferences;
- budget available for the design concept and fabrication;
- project timeline;
- assessment criteria and selection panel if relevant (described in section 10);
- proposed lifespan of artwork and maintenance; and
- contract conditions.



Figure 12. Example briefing workshop

6. PUBLIC ART VISION

To create one of Australia's distinct regional public art collections that creates an innovative urban heart and sustainable climate of life-long public art.

6.1 PUBLIC ART OBJECTIVES

The public art objectives and principles are mechanisms to establish performance expectations of public art and their contribution to realising the PDA-wide criteria and Place Provision criteria identified in the *Development Scheme*.

The following objectives of the public art guideline have been designed to guide developers, relevant contractors such as urban planners, architects, landscape architects, artists and designers in realising the public art vision for The Mill.

1. Use art to contribute to the sense of place

Art theming will invite artists to respond to the heritage of the place; to acknowledge the first inhabitants and share its natural histories, and also evoke the innovation and contemporary aspirations at the heart of The Mill development. Public artworks will be unique, relevant and memorable.

2. To create local landmarks

Inclusion of landmark scale urban art can be used to shape the urban identity of The Mill and improve the visual connection to the surrounding environment.

3. To make streets, open spaces and buildings more distinctive

Using the language of the built form and public realm to express the character of the site will bring cultural meaning, aesthetic quality and uniqueness to the urban space.

4. Use temporary art to create changing experiences.

The use of temporary and ephemeral art can beautify streetscapes and create excitement around new and proposed developments and activate underused sites.

6.2 PUBLIC ART DESIGN PRINCIPLES

The design principles provide guidance for developing projects, shaping briefs, selecting artists and implementing projects. The principles apply equally to all scales of public artwork.

1. High quality design

Artwork to be delivered at The Mill is to be of high quality and artistic merit. This can be achieved by engaging curatorial advisors and well-regarded artists to realise each project vision.

The life cycle of the proposed artwork is to be considered when developing the brief to ensure that the artwork will have creative and physical longevity and on-going relevance to the site.

A maintenance schedule is to be developed and enforced throughout the life of the artwork.

2. Connection to Country

Use public art to acknowledge, uphold and reflect the prior and ongoing connection to Country of local Traditional Custodians – the Kabi Kabi First Nation Traditional Owners Native Title Claim Group ('Kabi Kabi Claimaints').

3. Art should be able to be enjoyed and experienced by everyone

Art projects should be developed with a community audience in mind. Art work should engage people of all ages and abilities, and provide an opportunity to explore cultural diversity.

4. Art should relate well to the built and natural environment

Ensure that art work is responsive to climate and environmental issues, be constructed of environmentally aware materials and processes and consider the use of embodied and expended energy in its manufacture and operation.

7. CURATORIAL RATIONAL

Paper and cardboard are two elements that have been integral to The Mill site for generations.

The former AMP/Amcor Paper Mill operated on the site for 56 years. The Mill closed in 2013 and now is making way for a health and knowledge precinct. The operations of the Mill are within clear living memory for many residents, a generation of whom will no doubt be somewhat amazed at its re-birth as a university of knowledge and innovation.

In 1948, Herbert Gepp, managing director of Australian Paper Manufacturers Ltd. announced that the company was acquiring land on the Pine River, Petrie, for the establishment of a paper mill which would produce wrapping paper and cardboard. From 1957 until 2013 The Mill did just that, supporting jobs and businesses. But the production of paper at the Mill also caused contamination of the site. As a society and as individuals we are all more acutely aware of our human responsibility to make our activities more sustainable and to minimise our contamination of the environment which sustains us all in the end.

There is now considerable emphasis on recycling of paper (pioneered at the Mill) and much of what we use today had already been recycled to increase its sustainable use on the planet. Paper remains an important and valuable commodity in both the local and global market.

Paper and cardboard have also remained consistently important to a range of both traditional and contemporary artists for its artmaking capabilities as both a material to draw and paint on and a substance to manipulate - folding, gluing, cutting - to make into sculptures, artists books and a variety of other uses. It is also universally seen as a suitable artmaking material for children due to its affordability and less precious nature for experimentation. Consequently, it is a broadly democratic and inclusive medium of art practice for all ages and cultures.

Paper and the environment are key platforms for The Mill to be recognised, explored and celebrated. Together they imply **unfolding futures in a new millennium**.



Figure 13. Example of riparian themed art work. Image courtesy of duo decorative screens

8. CURATORIAL THEMES

Curatorial themes

MBRC has identified four curatorial themes to inform the development of artwork across the site and to assist in the selection of artwork type, artist/s and artwork.

These themes have been established by acknowledging and recognising the sites geology and natural environment, the Traditional Custodians and their connection to Country, post contact European settlement, and contemporary and future Australian society.

Table 3: Proposed curatorial themes

Caring for Country: Riparian zone	The next Mill (ennium)	Gathering through time and place	An outdoor pharmacy
<ul style="list-style-type: none"> ▪ Fragile ecology ▪ Environmental sustainability 	<ul style="list-style-type: none"> ▪ Digital connectivity ▪ Smart technology 	<ul style="list-style-type: none"> ▪ Collective approaches ▪ A gathering place - from Aboriginal people coming together for ceremonies and the Mill attracting workers to the region, to the new learning and innovation industries that will attract people into the future. 	<ul style="list-style-type: none"> ▪ Bush medicine ▪ Contemporary research and medical achievements
<ul style="list-style-type: none"> ▪ Prior Aboriginal occupation and use of the area 	<ul style="list-style-type: none"> ▪ Ethical, environmental and economic coherence 		<ul style="list-style-type: none"> ▪ Melding artistic research with botanical and scientific endeavours
<ul style="list-style-type: none"> ▪ Ongoing Aboriginal custodianship of Country 	<ul style="list-style-type: none"> ▪ Experimentation 		
<ul style="list-style-type: none"> ▪ Coming together of different landscapes and cultures 	<ul style="list-style-type: none"> ▪ Innovation 		
<ul style="list-style-type: none"> ▪ All Recreation Parks within Mill Central and Mill Green 	<ul style="list-style-type: none"> ▪ Life long learning 		

9. FRAMEWORK FOR DEVELOPERS

9.1 COMMISSIONING MODELS

There are several ways to commission artworks and to source artists for public art commissions. The most common methods are 'open competition', 'limited tender', and 'direct commission'. Each method offers benefits and limitations that need to be considered on a case-by-case basis.

Open Competition/Invitation

Open competition is usually adopted as an advertised 'expression of interest' (EOI) and most frequently includes two stages:

- shortlisting a select number of artists from the first round EOI applications and inviting them to further develop their proposal for a design fee; and
- shortlisted artists present their concept to a selection panel who follow a rigorous assessment criteria to select one artist or a team of artists.

Limited Tender

Limited tender involves an artist being sourced from existing arts advocacy organisations' databases and/or through commercial and non-commercial galleries. Several artists may be approached for consideration as an initial 'long-list' and then a shorter list is determined against criteria to contend for the public art commission through a limited competition.

Direct Commission

Direct commission is when artists are approached directly to create work for a public art commission against an approved brief endorsed by the commissioner. The artist in this instance is deemed to be the most suitable person to deliver the public art commission.

Often, public art curators are appointed to undertake the work required for direct commissions. This approach provides clear identification of artist and reasons why, direct negotiation of what is required, uses a curator's expertise (if contracted), and can result in commissions by high-profile artists with a national or international reputation who would only likely respond to the brief if approached directly.

The process is not open in this instance; it relies on high-level knowledge of artists and the expertise of the curator engaged and requires good negotiation skills to execute the commission.

9.2 MANAGING ARTWORK COMMISSIONS

MBRC encourages the appointment of a public art consultant / curator to assist with the commissioning process and ensure high quality, contemporary art outcomes that are consistent with the vision for The Mill.

Some curators have expertise in project management and may also undertake community consultation and stakeholder management, oversee the commissioning process, artwork fabrication, risk assessments, time-frame and budget.

Standard artwork commissioning methodology is attached Appendix A.

10. APPROVING A PROPOSED ART SUBMISSION

10.1 DEVELOPMENT APPROVAL PROCESS

Developers are encouraged to discuss public art proposals with MBRC prior to development approval submission. For projects that require Master Planning, are of high significance or impact, Step 1 to 3 should be followed. For other developments, Steps 2 to 3 are to be followed.

It is recommended that the art work commissioning methodology shown in Appendix A is utilised to ensure that the commissions are in line with MBRCs objectives, principles and expectations under *the development scheme*.

Step 1 - At pre-application stage or during the application process

A public art proposal should be prepared which identifies the scope and rationale of the public art opportunity, the proposed commissioning process, and estimated budget. The proposal will be reviewed by the Design Review Panel Public Art Sub-Committee in line with the public art criteria nominated in 10.2 of this guideline. Any recommendations will be recorded in writing and passed on to the developer for consideration.

Step 2 - MBRC Development application

Public art development is to be included in the finalised development application. Details should include:

- brief statement of design intent and how it relates to the approval criteria;
- a site plan to show where the artwork will be installed;
- concepts/illustrations of proposed artwork showing the relationship to its environment;
- dimensions and materials of proposed artwork; and
- the proposed budget.

MBRC will issue a decision notice that endorses the scheme. MBRC may provide conditions requiring further information prior to endorsement including the provision of a public art report prior to occupation of the development.

Step 3 - Installation of works

A final public art report is required to be submitted prior to the occupation of the development, to satisfy MBRC that the public art criteria has been met.

The report should provide information about the completed work(s) and commissioned artist including images; key details about the fabrication and installation; information regarding ongoing ownership and maintenance.

10.2 PUBLIC ART CRITERIA

Suggested criteria is listed below. This criterion may also be used by the Design Review Panel Public Art Sub-Committee.

1. Artistic merit
 - » The artwork is an original, designed and created by a professional artist/s.
 - » The artwork achieves high standards of excellence and innovation.
 - » The artist/s have previous experience with similar size, scale, budgeted projects and have professional referees.
 - » Artwork is not offensive
2. Alignment with the curatorial framework. The artwork complies and engages with, or interprets the curatorial rationale and themes:
 - » Caring for Country - Riparian zone
 - » The next Mill (ennium): Game changing innovation
 - » Gathering through time and place
 - » An outdoor pharmacy
3. Engagement and accessibility.
 - » The artwork complies with Aboriginal cultural protocols (if relevant)
 - » It is accessible to the public - it can be seen from or is in the public realm - and provides engagement opportunities.
4. Place and site
 - » The art work contributes to an attractive, stimulating and functional environment, and does not detract from the amenity or safety of the public realm.
5. Design life
 - » The artwork complies with relevant policies, Australian standards and building codes.
 - » Materials are durable and there is consideration of maintenance requirements.

11. GLOSSARY

Unless defined below, or in the *Economic Development Act 2012*, or the *Development Scheme*, the MBRC *Planning Scheme* definitions apply to this guideline

Development Scheme
The Mill at Moreton Bay Priority Development Area - Development Scheme (August 2017) - https://www.dsdmip.qld.gov.au/edq/the-mill-at-moreton-bay.html

APPENDIX A

STANDARD ARTWORK COMMISSIONING METHODOLOGY

A. STANDARD ARTWORK COMMISSIONING METHODOLOGY

ARTWORK OPPORTUNITIES REPORT (CURATORIAL RATIONALE, OPPORTUNITIES)

- Identify the project vision and objectives; in particular, how they relate to public art;
- review existing artwork elements in the immediate precinct and surrounds to ascertain context for new commission/s;
- consult with the client and design team to ensure that strategies developed align with the approval criteria
- consult with the project design team to ensure design intent/palette and best artwork siting in relation to key design features and view lines;
- develop a Curatorial Rationale – key themes and conceptual drivers to inform artwork types and artist selection for the project (see section 9); and
- finalise a public art opportunities report or public art proposal for client review. This document may be presented to Council at pre-application stage or during the application process (see section 11.1).

Artist Selection (Identification, Shortlist)

- create a longlist of local, national and international artist suitable for the opportunities;
- present longlist and suggested shortlist of artists to the client and design team for selection;
- liaise with the shortlisted artists regarding project opportunities, programs, budgets and expectations; and
- finalise an Artist Selection Report for client review.

Artwork Commission Brief (Opportunity, Context, Direction)

Create a briefing document that:

- articulates project background, context and curatorial drivers
- outlines artwork opportunity and objectives
- identifies program and budget
- outlines concept design requirements

CONCEPT DESIGN STAGE - (IDEAS, BUDGET, SCALE)

Artist will:

- undertake research and read all briefing material;
- produce a concept for the art opportunity outlined in the briefing document;
- provide visual representations such as sketches / impressions / renders, illustrating the proposed artwork design with scale and perspective indicated;
- produce a written Concept Statement outlining vision, intent and rationale for the concepts;
- propose artwork implementation/construction methodology; and
- develop cost estimates and a proposed program for the implementation stage.

Curator will:

- conduct artist briefings to outline curatorial and design direction of artworks;
- manage budgets, approvals and payments to artists and sub-contractors;
- provide commission agreements on behalf of the client;
- review concept designs and provide curatorial input and advice to artists;
- assist artist/s to seek engineering advice and liaise with design and/or construction teams;
- review budgets and provide construction estimates to client;
- facilitate concept design presentations;
- meet with the project team to gain endorsement for artwork concepts to proceed to design development and commissioning; and
- finalise a concept design package for client review.

DESIGN DEVELOPMENT STAGE (BUDGET, ENGINEERING, RISK MANAGEMENT)

Artist will:

- resolve any outstanding design issues
- finalise materials and finishes
- finalise fabrication methodologies and costings.

Curator will:

- provide contract management and artist liaison;
- review developed designs, fabrication methodologies, and budgets;
- assist the artist/s to seek suitable fabrication quotations;
- assist artist/s to confirm engineering requirements and liaise with design and/or construction teams;
- liaise with the project design team and site contractor as required regarding site constraints, programming, access, etc.; and
- review budgets and provide construction estimates to client; facilitate client presentations;

COMMISSION STAGE (FABRICATION & INSTALLATION)

Artist & Curator will:

- oversee fabrication to ensure artistic vision of the project during construction including client approvals as required;
- provide quality reviews throughout the fabrication process and ensure adherence to approved artwork budget;
- liaise with artist/s, managing contractor, sub-contractors and Council to coordinate all aspects of artwork installation, such as footings, power requirements and site access;
- provide commission update reports to the client at key stages of fabrication and installation of the artwork/s;
- obtain final client approval prior to delivery of artwork/s or installation; and
- oversee the installation of the artwork/s and provision of installation plans as required.

THE MILL MORETON BAY

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