

Shire of Narrogin Public Art Strategy & Masterplan 2019



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ACKNOWLEDGMENTS

Artsource and the Shire of Narrogin acknowledge the Traditional Owners of country throughout Australia and recognise their continuing connection to land, waters and community. We pay our respects to them and their cultures and to elders both past and present.

We would like to thank all the people that have contributed to the Public Art Strategy and Masterplan. In particular Shire of Narrogin's Project Manager Susan Guy, visual artist and educator Karen Keeley, ARTS Narrogin and independent art consultants Mariyon Slany and Yvette Coyne. Beverley Iles, Peter Dailey, and Dr. Perdita Phillips provided their precious insights for the public art master class and survey. We would also like to thank all the online survey takers.

Artsource's Chair Penny Bovell undertook the consulting, research and writing of this document.

Graphic design by Betty Richards.

Front cover image: Rebecca Cool, Mural (detail), Narrogin Town Hall Piazza | Photo provided by ARTS Narrogin

Back cover image: Community Art Mosaic (detail), Town Hall | Photo provided by ARTSNarrogin

Following is a list of the versions of this document:

Version	Title	Date	Authors/Editors
1	Narrogin Public Art Strategy and Masterplan Draft v1	29/04/2018	EG, KR
2	Narrogin Public Art Strategy and Masterplan Draft v2	14/07/2018	PB, EG
3	Narrogin Public Art Strategy and Masterplan Draft v3	03/09/2018	PB, MS, EG
4	Narrogin Public Art Strategy and Masterplan Draft v4	02/11/2018	PB, YC
5	Narrogin Public Art Strategy and Masterplan Draft v5	12/11/2018	PB, SG, AA
6	Narrogin Public Art Strategy and Masterplan Draft v6	12/12/2018	PB, SG, AA
7	Narrogin Public Art Strategy and Masterplan Draft v7	20/12/2018	PB, SG

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CONTENTS

Executive Summary	3
 PART 1: SHIRE OF NARROGIN PUBLIC ART STRATEGY	 5
Introduction	6
1. Strategic Context	8
2. Vision	12
3. Guiding Principles	13
4. Curatorial Response	14
5. Key Locations for Public Art within The Shire	15
6. An Investment That Matters	17
 PART 2: SHIRE OF NARROGIN PUBLIC ART MASTERPLAN	 22
Introduction	23
Stage 1: Building Common Ground	24
Stage 2: Space Activation	25
Stage 3: Nodal Site-specific Public Art Projects	27
Stage 4. Iconic Public Artwork	29
 Appendix I: Inventory Of Public Artworks	 30
Appendix II: Interpreting Key Terms	33

EXECUTIVE SUMMARY

A VIBRANT, CULTURAL, CREATIVE NARROGIN

This document provides a foundation for the development of public art within the Shire of Narrogin. A Public Art Strategy is presented in Part 1 and a Public Art Masterplan in Part 2. The Strategy explores a vision and identifies public art themes and narratives for the Shire, types of public art best suited to the Shire's needs and recommends sites and locations for public art. The Masterplan establishes a way forward for implementing the Strategy. The document facilitates embedding public art into the fabric of the Shire to reflect the unique history, diverse communities and the creativity of Narrogin and its districts and shows a way forward for the Shire to contribute to creating a vibrant, cultural and creative Narrogin.

BUILD ON THE LEGACY OF THE PAST, RESPOND TO NEW IDEAS

The Public Art Strategy has been developed through research, surveys and community consultation and with reference to key planning documents including the Shire's Strategic Community Plan 2017–27, the 2016 Narrogin Townscape Study Review, the 2018 Gnarojin Park Masterplan (in draft at the time of writing) and the 2015 Wheatbelt Development Commission's Economic Development and Implementation Strategy for the Greater Narrogin Region. The Strategy and Masterplan build on the legacy of the past, while responding to new ideas about art, storytelling, interpretation and cultural expression. A focus on these important aspects of community life was called for in the engagement process undertaken during the development of the Strategy and Masterplan.

CULTURAL INVESTMENT TO BE VALUED

Cultural vitality and creativity are strengthened by investment in cultural assets and activities. The vision is to create contemporary spaces that bring nature and culture together and are much loved by the community and visitors alike. In its entirety this document is aspirational and promotes the ethos that the Shire of Narrogin understands that excellent public art can be provocative and awe inspiring and the visionary aspect of art can promote conversation and enrich relationships within any community. The underlying message is a constant one – that public art is valued by communities, brings a range of social, economic

and cultural benefits, shapes and defines a place and fosters cultural and community identity. It is a message that says cultural investment creates positive ripple effects for social cohesion, small business economies and renewal. On the basis of this message, Councillors and the Shire of Narrogin executive are encouraged to consider inclusion of public art in future capital works, planning processes and program implementation and Council is encouraged to invest in a public art program.

STRATEGY IMPLEMENTATION

Implementing the Strategy will require the Shire to consider and assess the potential contribution and involvement of a range of partnerships with arts groups, community based organisations, government departments and the Chamber of Commerce. Implementation will require an assessment of annual budget allocations and funding sources for public art, consideration of the appointment of a public arts officer or an independent consultant to assist with capacity building and procurement and the establishment of a public art advisory panel to assess public art proposals and assist in the development and fostering of partnerships with stakeholders. The advisory panel, appointed by the Shire would address the need for inclusion in decision making and transparent processes, both pivotal to the success of public art implementation within the Shire.

KEEPING THE STRATEGY LIVE

The Public Art Strategy is to be kept 'live'. This means that the Shire of Narrogin executive, managers and Shire Councillors frequently refer to this document with the intention to operationalise it. The Narrogin Chamber of Commerce along with individual businesses and private developers are encouraged to consider the economic, social and cultural benefits of public art and become familiar with the vision, principles and themes set out within this Strategy and Masterplan.

A STAGED APPROACH TO IMPLEMENTATION

The Strategy can be adapted to suit the Shire of Narrogin's aspirations as the Masterplan sets out and recommends a staged approach to implementing the Strategy - from building common ground to small budget space activation projects to nodal public artworks and finally to an iconic public artwork. This staged and strategic approach is considered feasible and meaningful and will produce outcomes from a public art program that contribute to a distinctive legacy and character for Narrogin and its districts for residents and visitors to appreciate and enjoy.

PUBLIC ART IN REGIONAL WA

LEFT Jahne Rees & Ross Storey, The Rainbow Serpent, Narrogin | Photo provided by Shire of Narrogin
 RIGHT TOP Russell Sheridan, Elements, Margaret River | Photo Russell Sheridan
 RIGHT BOTTOM Paul Elliot, Re-pressed, Wickepin | Photo Paul Elliot

PART 1

**Shire of Narrogin
Public Art Strategy**

INTRODUCTION

The Public Art Strategy establishes the rationale for public art and describes a context in which the Strategy has been developed. It sets out guiding principles to achieve a vision for the Shire of Narrogin which includes contributing to the arts, to cultural development and the fabric of daily life in the community.

A key element of the Strategy is the provision of a curatorial response which identifies public art themes and narratives for the Shire and the identification of sites and locations for public art. The Strategy conveys a strong message that public art is transformative and viewed as an investment, brings a range of social, economic and cultural benefits, shapes and defines a place and fosters cultural and community identity.

The meaning of capacity building, and importantly, recommendations for building creative capacity within communities is addressed by the Strategy. It is argued that capacity building enables people to have the confidence to take part in the delivery of public artwork as well as to appreciate its inherent value. In the long term improved cultural infrastructure, helps to stimulate economic and creative growth, build community identity and contribute to a sense of pride and feelings of belonging.



Gordon Mithcell, Rhythm of Life, Kalamunda

PUBLIC ART RATIONALE

WHAT IS PUBLIC ART?

Public art is the practice of involving experienced artists in the conception and development of artwork and using their training and imaginative skills in the transformation of a public space. Public art is specifically commissioned for a known site and its audience is the public or community – be it a social, tourist or working community – occupying that space.

Successful public art considers a number of types of creativity and information analysis:

- > An understanding of spatial relationships, built forms, material technologies and site-specific contexts in a way that other creative disciplines do not necessarily require;
- > Visually interpreting historical, social and political information and abstract concepts; and
- > Employing ‘joined-up’ thinking to achieve results suitable to the scale and complexity of the range of public artworks across the globe, along with effective project management skills that are generally supported by an arts officer role or independent consultant.

WHY DO WE NEED PUBLIC ART?

The US based Association for Public Art sets out the value of public art as follows:

Public art can express community values, enhance our environment, transform a landscape, heighten our awareness, or question our assumptions. Placed in public sites, this art is there for everyone, a form of collective community expression. Public art is a reflection of how we see the world – the artist’s response to our time and place combined with our own sense of who we are. (Association for Public Art, www.associationforpublicart.org, cited 25/10/2018)

The Department of Local Government Sport and Cultural Industries sets out the contribution of public art and its benefits as follows:

Public Art contributes to our understanding and appreciation of our cultural and natural heritage, enhancing our built environment and creating more meaningful public spaces. Among its many social, economic and cultural benefits, public art can help to define a place and create a sense

of cultural and community identity; improve the public experience of buildings and spaces; and encourage creative collaborations between artists and other professionals such as architects, designers, landscape architects and engineers. (<http://www.dca.wa.gov.au/DevelopingArtsandCulture/publicart/>, cited 26/11/18)

Country Arts WA Chair Ross Beckett has argued investing in a thriving arts, culture and creative sector is an investment in the State’s future and that arts and culture have a key role to play in making regional communities liveable, accessible, dynamic and diverse places to live. (s3-ap-southeast-2.amazonaws.com/juiceboxcreative-cawa/wp-content/uploads/2016/03/08092559/MR_9_2017_Investment-into-WAs-thriving-arts-culture-and-creative-sector-continues.pdf, cited 22/11/18)

In 2016 the Australia Council released national, state and regional statistics about the impact of the arts in our daily lives. The Australia Council data presented below clearly shows that many Western Australians living regionally recognise the varied positive impacts the arts have on our daily lives and in our communities.

- > 70% believed the arts had a ‘big’ or ‘very big’ impact on stimulating their minds
- > 70% believed the arts impact their ability to express themselves
- > 73% believed the arts impact their ability to think creatively and develop new ideas, up from 57% in 2013
- > 74% believed the arts had a ‘big’ or ‘very big’ impact on child development
- > 68% believed the arts help us understand other people and cultures
- > 62% believed the arts impact our sense of wellbeing and happiness, up from 52% in 2013
- > 63% believed the arts shape and express Australian identity, up from 44% in 2013
- > 42% believed the arts bring customers to local businesses. (www.australiacouncil.gov.au/research/connecting-australians-states-territories/, cited 22/11/2018)

1. STRATEGIC CONTEXT

1.1 NARROGIN

The Shire is one of 15 local governments within the Wheatbelt Development Commission's Wheatbelt South sub region of Western Australia with a population of 5,162 representing just over 29% of the Wheatbelt South's population of 17,673 at the time of the Australian Bureau of Statistics (ABS) 2016 Census. The Shire comprises two town sites; Narrogin with a population of 4,274 persons and Highbury, with a population of 294. The median age of the Shire's population is 40 years and compares to a younger median age of 36 years for the State and 38 years for the Australian population. People aged 55 years and over comprised 32 percent (1,665 persons) of its population and people aged 65 years or over made up 18 percent of its population. Just under 7% (352 persons) of its population identified as Aboriginal and Torres Strait Islander compared to a significantly less proportion of 3% for both Australia and Western Australia.

Narrogin as a town site is an important regional centre offering commercial, government and non-government services. It has a regional hospital, three primary schools, a senior high school, numerous aged care facilities and a regional recreation and leisure centre.

The Shire of Narrogin embraces its culturally diverse community and seeks to meet the vision and aspirations of all within its community. Narrogin is situated on Wiilmen Country and is a special place to many Noongar people today. Noongar occupation of the Dryandra Woodland – Wilgadin, 22 kilometres north-west of Narrogin, dates to pre-European contact. Several Noongar sites have been recorded in the area, including an ochre quarry, a scar tree, stone arrangements, rock art and artefact scatters.



Anne Neil, Dappled Light, South Perth | Photo Stella Fraser

1.2 RELATED DOCUMENTS

This Strategy as well as the Masterplan have been developed with reference to, and link with, a number of key strategic documents. A brief overview of these linkages follow:

THE STRATEGIC COMMUNITY PLAN 2017–2027

The Shire of Narrogin's Strategic Community Plan 2017–2027 outlines a range of objectives and associated key outcomes. Its economic objective is to "support growth and progress, locally and regionally" with associated outcomes including "promote Narrogin and the region", "promote and develop tourism" and "maintain local attractions". The Shire's social objective is "to provide community facilities and promote social interaction" and a key outcome from this objective is to encourage and support continued development of arts and culture. The Shire's Strategic Plan highlights the strong creative culture of the community with a significant presence of artistic and creative endeavours. Its environment objective is to "conserve, protect and enhance our natural and built environment" with an associated outcome being to improve and maintain the built environment. (See www.narrogin.wa.gov.au/documents/339/strategic-community-plan-2017-2027, pp 18–22, cited 6/12/2018)

This Public Art Strategy encourages and supports continued development of arts and culture. The Strategy links with, and contributes to, the achievement of the Strategic Community Plan's objectives and the Strategy's chosen themes and narratives reinforce the aspirations and values of the Narrogin community.

Underpinning any public art project is the opportunity to enrich a community's experience through connection and participation. For a spectator, public art provides entertainment, promotes dialogue and interaction and for tourists it can help them remember special places and experiences. Statistical evidence proves cultural tourists spend more than other types of tourists and stay longer in communities they visit indicating creativity and art are valuable assets to regions who focus on the development of art and culture. (ABS, 2013 Arts and Culture: A Statistical Overview, 2012 (cat. No. 4172.0), cited 19/12/2018)

The extent of open space typical of regional Australia presents invaluable opportunities for situating public art and drawing attention to rural locales. Space, site and art are ideal partners for acknowledging both the natural and built environment. Public art can encourage positive points of view about complex issues concerning conservation and protection of flora, fauna and habitats. This Strategy and Masterplan encourages a constructive dialogue about the symbiotic relationship between nature and development and it is hoped new narratives will develop to pay tribute to Narrogin's heritage and its built environment.

2016 NARROGIN TOWNSCAPE STUDY REVIEW

The 2016 Narrogin Townscape Study Review conducted by H+H Architects recommends certain improvements to the built and natural environment:

- > Developing a civic and cultural heart by creating a central civic space in the CBD and developing opportunities for cultural and community buildings and facilities.
- > Consolidating the CBD by enhancing the built form and streetscape fabric, reinforcing the many unique aspects of the town and preserving the heritage characteristics, federation styles and the identification of Narrogin as a railway town.
- > Improving walkability, greening the town centre and preserving heritage trees.

Proposed public art projects outlined in the Masterplan lend themselves well to the realisation of the Townscape Study Review's proposals or recommendations. For instance, the Review suggests the use of special artwork benches commissioned for Mackie Park that would celebrate the rail history of Narrogin and themed signage as a way to emphasise the heritage aspects of the town. The Masterplan recommends local artists be given opportunities to respond to commissions for public art that are functional as well as decorative and opportunities to colour the roadway leading into Narrogin's town centre would contribute to way finding.

2018 DRAFT GNAROJIN PARK MASTERPLAN

The Public Art Strategy aligns with the current draft Gnarojin Park Masterplan by recommending a number of opportunities for temporary and ephemeral events that could be held in Gnarojin Park. Public artworks could be integrated within

the draft Gnarojin Park Masterplan's proposals for infrastructure including functional designs for furniture, shading, bollards and lighting.

2015 ECONOMIC DEVELOPMENT AND IMPLEMENTATION STRATEGY FOR THE GREATER NARROGIN REGION

This Public Art Strategy links with five of the key principles recommended in the Economic Development and Implementation Strategy published by the Wheatbelt Development Commission (WDC) and Landcorp (2015). These are:

- > Creating a Vibrant Economy – the Public Art Strategy contributes to raising the level of skills relevant to public art within the community and providing opportunities to diversify business.
- > Built Form and Housing – the Public Art Strategy encourages design elements to celebrate communities.
- > Infrastructure – the Public Art Strategy enhances Narrogin's appeal for lifestyle and business development.
- > Protecting and Enhancing the Natural Environment – the Public Art Strategy promotes awareness and connecting the community and visitors to the environment and natural assets.
- > Strengthening the Narrogin Community – the Public Art Strategy contributes to this through the creation of interest and dialogue.

2011 COMMUNITY ARTS NETWORK WA (CANWA) GNAROJIN CREEK REVITALISATION PROJECT

A project delivered in Narrogin in 2011 by the Community Arts Network (formerly CANWA) focused on Noongar stories and the rehabilitation of the Gnarojin Creek. The project was jointly funded by the Shire of Narrogin, WDC, and Lotterywest. Community capacity building and skills broadening workshops designed specifically for the Noongar community were central to the project. The CANWA project was an important step in capacity building and commencement of a public art collection in Narrogin focusing on Indigenous art. The 2018 Gnarojin Park Masterplan (in draft at the time of writing) makes recommendations regarding this important connection with the Noongar community, including the creation of more narratives for public artworks, and the upkeep and maintenance of the existing works.

1.3 THE COMMUNITY'S CALL FOR PUBLIC ART

Community engagement as part of the development of the Public Art Strategy and the Masterplan confirmed a strong level of interest in, and support for, further development of public art in Narrogin. Consultation engagement methods employed were an online survey, a face to face survey, a community workshop and a two day master class for local artists. The online and face to face surveys were used as a way to gauge the community's interest in current and future public art and potential sites for public art in the Shire.

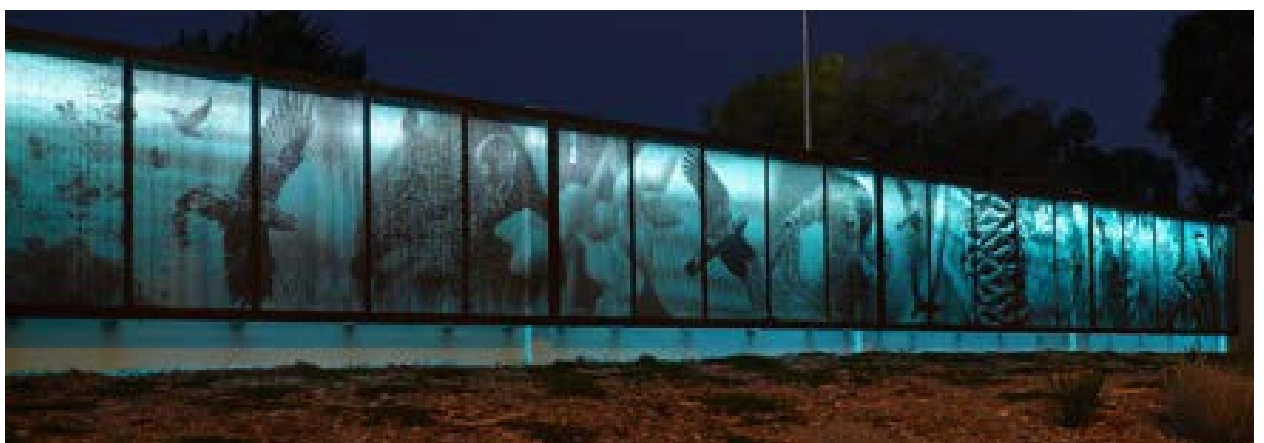
The online survey attracted 73 responses with 75% of respondents being female, 75% in the age range 35–74 years, and approximately 10% with an Indigenous background. (Very few under 24's responded to the survey which provides an awareness to further engage this age group in the future). Respondents indicated a strong interest in seeing public art projects in Narrogin and overwhelmingly viewed Narrogin's CBD and public parks as favoured locations for public artworks, closely followed by the old railway station, with the desire to welcome visitors to the town and support the growth of the local arts community.

The results of the face to face survey conducted as a street interview with 71 people contributing, largely reflected those of the online survey. A specific question in the face to face survey asked respondents to describe/name their favourite public art. Their collective response demonstrated a breadth of, and awareness about, the discipline of public art and a familiarity with artworks located internationally, and nationally including Western Australia. Respondents were asked to rank their preferences for themes and narratives to be

expressed through public artwork. Stories of the town, local Noongar stories, settler history and the railway history were prioritised.

The community consultation workshop provided further opportunity for local input into the Public Art Strategy. The workshop was attended by a cross section of stakeholders with their ideas helping to shape the Masterplan. The participants provided invaluable deep-seated knowledge about community aspirations, suitable locations and relevant types of public art.

The two day master class targeted local artists interested in extending their studio-based practice through public art commissions. The event, delivered by an independent public art consultant and two experienced public artists, guided the participants through the various stages of developing, commissioning and delivering public artworks. The workshop was tailored specifically to Narrogin and included discussion of existing and potential sites, local history and culture, and aspects of public and community engagement. The master class focused on preparing and delivering a professional concept, understanding commission agreements and an introduction to delivering design documentation. The workshop was extremely well received with one participant commenting that it was "... one of the best I've attended in Narrogin; very informative and inspiring." The master class highlighted the potential benefits of fostering social, economic, cultural and environmental capital in the Shire of Narrogin if local artists were supported to participate in local public art projects.



Rick Vermeij, Species, Murdoch | Photo Rick Vermeij

In summary, community comment and feedback has pointed to strong interest in:

- > Conveying narratives about the Narrogin region through public art.
- > Making use of public art opportunities to share knowledge, up-skill local artists and provide work opportunities for associated industries. Some artists have past experience in executing public art projects but there is a broader group of artists who would benefit from opportunities to participate including training and mentoring in the field.
- > Encouraging inclusivity following the mental health ethos; “No plan for me, without me”
- > Developing public art projects that improve morale, promote a sense of togetherness and wellbeing and encourage a sense of belonging.
- > Building connectivity between Gnarojin Park and the CBD and improving specific sites with public art such as Mackie Park, the rear of the Hordern building and the area surrounding the disused railway station.
- > Building on the existing public art projects within the Shire through a curated approach that reinforces a sense of place, improves connectivity and cohesiveness.
- > Contributing to capacity building, tourism and the economy through the creation of public art and identifying the potential for the development of artefacts and merchandising useful for raising revenue (e.g. posters, cards, t-shirts, and more).
- > Directing traffic into Narrogin by using way finding techniques and providing interest so that people will stay and explore the region.
- > The consultation has informed the vision, guiding principles and curatorial response articulated in this Strategy and the Masterplan.

1.3.1 FUTURE COMMUNITY ENGAGEMENT

The Shire of Narrogin is committed to its responsibility to consult with, and inform, its community, however this Strategy reinforces the requirement for a balance between the Shire’s need for community engagement with respect to public art initiatives and the need to demonstrate cultural leadership and innovation. Consultation can be time consuming and sometimes dilutes more challenging concepts specific to public art. For projects with a significant budget and/or those that memorialise a very specific cultural story or historical event in Narrogin, community feedback can be sought through public comment, or focus groups, depending on the nature of the project. This feedback needs to be balanced against the

requirement to maintain the integrity of an artistic proposal as might be assessed by a public art advisory panel which could be appointed by the Shire.

Best practice indicates that all public art projects over a given value which are commissioned by the Shire should be assessed via a public art advisory panel. Applying best practice, the members of the panel would be drawn from the community and membership would include visual art experts, community representatives and technical advisors. The requirement to call for community comment on individual public art projects should therefore be limited.

2. VISION

This Public Art Strategy's vision is to create contemporary spaces that bring nature and culture together and are much loved by the community and visitors alike.

It is a vision that can be achieved through a range of actions including:

- > Creating a vibrant and contemporary sense of place whilst also respecting and responding to Narrogin's existing history, culture and aspirations.
- > Strengthening the identity and overall wellbeing of the community through cultural participation and presenting opportunities to connect is a principle of social capital building.
- > Respecting Narrogin's creative sector and acknowledging its contribution to the local and regional economy.
- > Infusing qualities of diversity, creativity and character through themes, types of art and approaches.

Ongoing reference by the Shire of Narrogin to this Public Art Strategy's vision which is embedded with an ethos of the importance of investing in arts and cultural development, will contribute to and support the Shire to achieve its communicated mission of providing leadership, direction and opportunities for the community. (See www.narrogin.wa.gov.au/documents/339/strategic-community-plan-2017-2027, Cited 6/12/2018)



Fiona Foley, Blue Water Trail (detail), Mackay

3. GUIDING PRINCIPLES

The Shire can observe and make use of the following ten guiding principles to work toward achieving this Strategy's vision. The principles are responsive to Shire documents, consultation with the community, research of strategies for other local governments and standard protocols.

1. Identify and acknowledge creative industries as economic drivers in the region.
2. Engage in capacity building for public artwork with key community stakeholders, business partners and community groups.
3. Use public art programs to increase the skills and employment opportunities of local artists and draw on local expertise and materials wherever possible.
4. Develop high quality public art in key locations to enrich the public realm, encourage civic pride and urban renewal.
5. Identify the key sites where artworks might be placed including sites for iconic, nodal and temporary artwork.
6. Build a collection of public art that is cohesive, curated, and maintains industry best practice standards.
7. Use the public art program to nurture social capital through developing and strengthening friendships, helping communities understand and celebrate their heritage and providing a safe way to discuss and solve difficult social problems.
8. Follow good governance, procurement and public art processes in relation to the implementation of this Strategy.
9. Respect natural environment values and world heritage values in the implementation of this Strategy.
10. Respecting the role of public art expertise and recognise it is a vital component of a successful public art program and assist in evaluating consistent design and aesthetic standards.



Margaret Dillon, Clarkson Transit Station, Perth | Photo Margaret Dillon

4. CURATORIAL RESPONSE

4.1 PRIORITIES

A curatorial approach to public art brings with it sensitivity and awareness of contemporary contexts and the history of a place and focuses on developing ideas that will relate and connect. The outcome would assume a series of public artworks that deliver multi-layered meanings and experiences for the public.

Artwork themes, types and location are prioritised in this Strategy in accordance with:

- > Relevance to achieving this Strategy's vision and the observation of the ten Guiding Principles.
- > Outcomes from the community consultation process undertaken while developing this Public Art Strategy.

4.2 PUBLIC ART KEY THEMES AND NARRATIVES

Suggested key themes for public art assist and guide artists to focus on local identity and place making opportunities as well as to identify deeper narratives. Themes and narratives also inform a public art brief (written for each public art project) and become the basis for useful avenues of research and documentation. In this sense themes and narratives help shape the final aesthetic responses and the type of visual language an artist might adopt.

Community consultation and research conducted to develop this Public Art Strategy, strongly indicated the following themes and narratives should underpin future public art commissions in the Shire.

4.2.1 THEME 1: CULTURAL HERITAGE

- > Important Indigenous narratives – develop new stories to increase a sense of belonging, ownership and pride for the community.
- > Colonial and early settler stories, historical sites and reflections on different stages of European development in the region.
- > Multicultural influences and opportunities for celebrating diversity.
- > Exploration of Narrogin's art and museum collections – utilise the museum and art collections and local literature to visualise history and reference assets.
- > Narrogin's contribution to the first and second world wars as well as to other wars such as the Korean and Vietnam Wars.
- > Rail and agricultural history.

4.2.2 THEME 2: BIODIVERSITY

- > Key destinations such as parks, woodlands and playgrounds.
- > Narrogin's distinctive natural assets.
- > Distinctive weather conditions and climate changes.
- > The relationship between farming and the weather and Noongar interpretations of the seasons.
- > The beauty of certain flora and fauna and of extinct species.
- > The special significance and aesthetic beauty of aspects and assets that are difficult to express or easily overlooked including: times of the day, e.g. dusk and dawn, the seasons, dew and frost, and significant natural places such as waterways and rocky outcrops.

4.2.3 THEME 3: HERE AND NOW

The "Here and Now" theme is an opportunity to situate current ideas within the public realm.

- > Use the CBD as a vibrant focal point through community events, popular activities and placement of artworks that act as draw cards and encourage way finding.
- > Enrich the heritage characteristics of Narrogin whilst still providing a contemporary sense of place.
- > Use new technologies to articulate contemporary ideas.
- > Link public art to leisure activities such as the races, speedway, sports and recreation and bike and walking trails.
- > Ensure public art is innovative and inclusive wherever possible.

5. KEY LOCATIONS FOR PUBLIC ART WITHIN THE SHIRE

5.1 EXISTING PUBLIC ART IN THE SHIRE

A range of public art already exists within the Shire of Narrogin. For example there are Noongar and European artworks located at Gnarojin Park and several murals created through community art projects throughout the CBD and at school sites. There are three recent State Government Building

Management and Works public art projects at the Narrogin Regional Hospital, Narrogin Senior High School and the Narrogin College of Agriculture. A full catalogue of the Shire's public artworks, their definitions and types can be found at Appendix I.

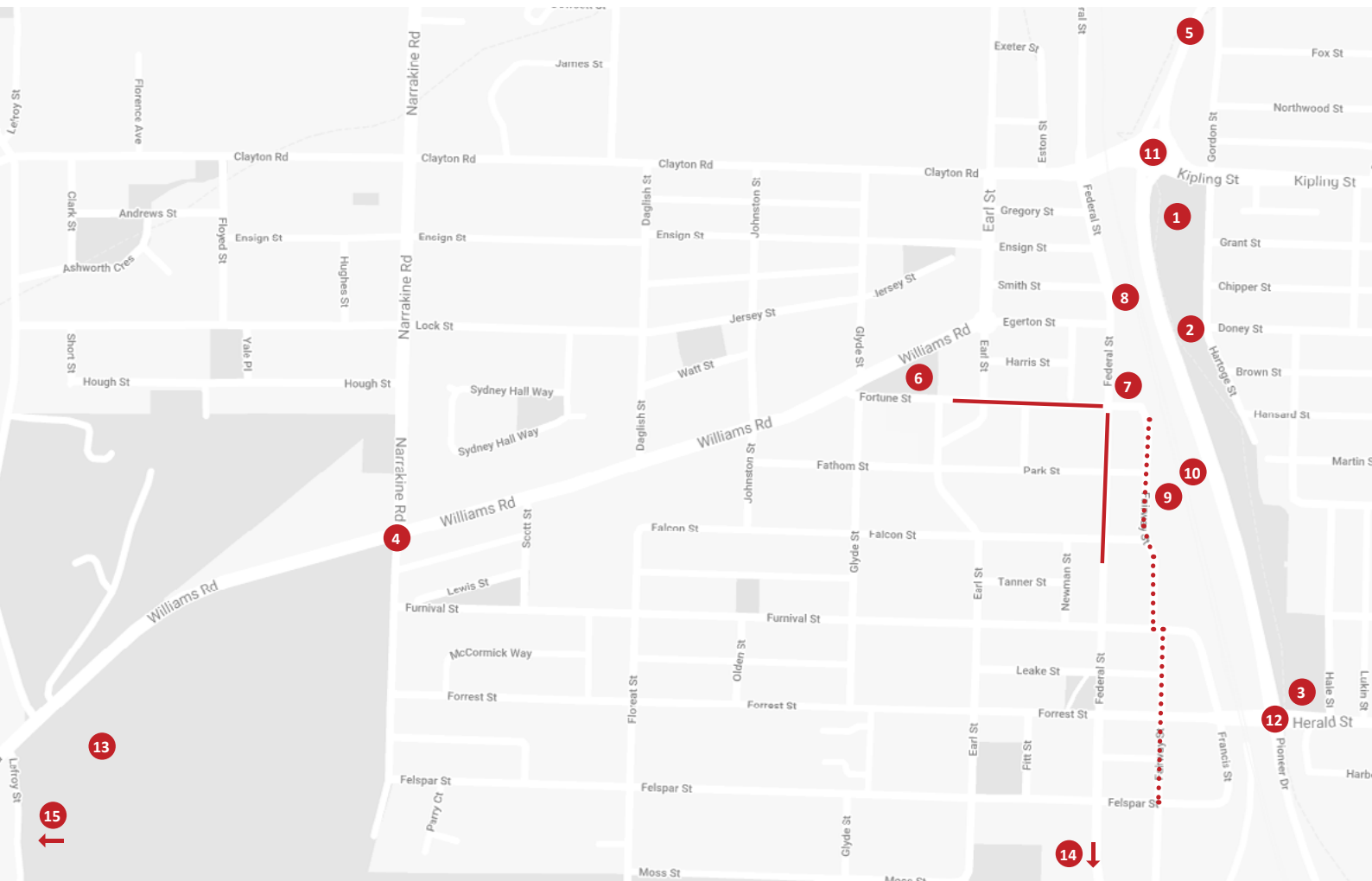
5.2 SITE ANALYSIS AND LOCATIONS

The Narrogin CBD, the surrounding woodlands and tourist sites were identified as public art sites and locations by the community during the public consultation process. The wide roads, distances between various facilities and extensive open spaces are typical features of Wheatbelt towns and they offer opportunities for further visual engagement and provide interesting site lines within the landscape.

Potential sites or locations for public art within the Shire are set out below.

- > The railway line and Gnarojin Park are two important north/south conduits of the town and divide the western and eastern housing precincts. Walkability was a key value identified in H&H Architect's 2016 Townscape Study Review. Improving connectivity within the town by strengthening east/west pedestrian routes will enhance the walkability value of the town site and provide meaningful opportunities for public art placement within Gnarojin Park and in areas adjacent to the railway line. This has been highlighted in the Gnarojin Park Masterplan (in draft at the time of writing).
- > The railway overpass provides an opportunity to scan the town at a significant height and presents interesting vistas. It provides different points of view to look down on to public artwork along Narrogin Brook, over the rooftops of the railway line and goods shed and the horizons beyond. Rooftops are possible additional sites for murals as well as the underside of the overpass which could provide an opportunity for an exciting light artwork or annual light festival (either permanent or temporary).
- > Federal and Fairway Streets adjacent to Mackie Park both provide a substantial area for nodal artwork. In addition the rear of the Federal Street buildings facing the rail line provide suitable walls for mural artwork and there is expansive roadways and light traffic streets useful for highly colourful patterns on the tarmac.
- > Mackie Park with its terraced lawns and Memorial Park provide opportunities for stand-alone artworks with commemorative or heritage subjects.
- > The railway buildings, siding and the nearby goods shed present exciting opportunities for space activation through public art. The Shire owned goods shed is located in close proximity to the Dryandra Country Visitors Centre and is a potential central location for a maker's space, crafts centre or market. Opportunities for public art may also arise at the time of any maintenance work or upgrades.
- > The Great Southern Highway, Williams-Kondinin Road, Wandering-Narrogin Road and Yilliminning Road are all potential sites for entrance artworks. These are major roads leading in and out of Narrogin with the Great Southern Highway and the Williams-Kondinin Road being major conduits for tourists.
- > The cemetery is essentially the first site viewed by travellers entering Narrogin from Williams. European cultures traditionally locate cemeteries on the outskirts of town and on a main road for easy access however an opportunity presents to install a dynamically designed screen to create privacy and constructively attract tourists from different religious backgrounds.
- > Highbury Reserve is a potential location for public art and inspiration could be taken from Northcliffe's nationally unique art and nature trail. Highbury Reserve is known for its spectacular display of spider orchids during wildflower season.

POTENTIAL LOCATIONS FOR PUBLIC ART IN NARROGIN



- | | | |
|----------------------------------|-------------------------------|---------------------|
| 1-3 Gnarogin Park | 8-9 Mural and screen projects | 14 Railway Dam |
| 4-5 Paint the road intersections | 10 Railway Station | 15 The Cemetery |
| 6 Memorial Park | 11-12 Roundabouts | — Furniture |
| 7 Mackie Park and Clock Tower | 13 Foxes Lair | Road painting |

6. AN INVESTMENT THAT MATTERS

6.1 KEEPING THE DOCUMENT “LIVE”

Keeping this Public Art Strategy ‘live’ implies that the Shire of Narrogin executive, managers and Shire Councillors frequently refer to it with the intention to operationalise it. The Narrogin Chamber of Commerce along with individual businesses and private developers are also encouraged to consider the economic, social and cultural values associated with public art and become familiar with the vision, principles and themes set out within this Strategy and Masterplan.

Well executed and planned for public art is an investment, a transformative investment. It increases the desirability, liveability and value of properties, town centres and public spaces. Public art can provide a point of difference to a building project and a commercial centre.

It is significant that recent research has shown that growth in cultural and heritage tourism across Australia has outpaced overall tourism growth. From 2005 to 2015, cultural and heritage tourism grew by 15% for international tourists compared to 8% for overall international tourism (Gomes, P., and Librero-Cano, A., ‘Evaluating three decades of the European Capital of Culture programme: a difference-in-differences approach,’ *Journal of Cultural Economics*, 2016, p.3, doi:10.1007/s10824-016-9281 and cited in the 2018 Draft Western Australian Cultural Infrastructure Strategy, DLGSCI, p. 17). Tourism is vital to any economy, particularly regional areas, and future investment and aspirations of the Shire need to strongly consider the value adding of the contribution public art can make to tourism and the regional economy.



As other stakeholders will ideally be invested in the success of the Public Art Strategy and Masterplan, it is crucial that these documents are kept up to date and publicly available. The following groups are likely to be invaluable stakeholders and partners with the Shire in order to forge successful and sustainable outcomes from operationalising this Strategy:

- > ARTS Narrogin as a peak arts organisation in the Wheatbelt region acting as a hub for the broader arts community including craftspeople, makers, hobbyists and art students;
- > People working in the arts;
- > Community members committed to urban renewal and creating social/economic capital;
- > Local businesses dependent on tourism activity; and
- > Private developers.

This Strategy can be adapted to suit the Shire of Narrogin’s changing aspirations. The operationalisation of the Strategy with reference to the Masterplan can ultimately facilitate the commissioning of a major public artwork within the Shire.

Implementing this Strategy will require Council to consider and assess the potential contribution and involvement of arts groups, community groups and business stakeholders, budget allocations and other income sources and the appointment of a public arts officer or an independent consultant to assist with capacity building and procurement.



LEFT Kathy Allam, Plastic Paradise, Sculptures by the Sea, Cottesloe | Photo Eva Fernandez
RIGHT Peter Knight, Pentaflores, Harrisdale Green | Photo Eva Fernandez

6.2 CAPACITY BUILDING

“Community capacity building is about promoting the ‘capacity’ of local communities to develop, implement and sustain their own solutions to problems in a way that helps them shape and exercise control over their physical, social, economic and cultural environments.” (Western Australian Department for Community Development (2006). sustainingcommunity.wordpress.com/2014/03/10/ccb/, cited 10/10/2018)

Communities are well served by vibrant and engaged citizens and the strengthening capacity of art practice is integral to this ethos. Building creative capacity within communities enables people to have the confidence to take part in the delivery of public artwork as well as to appreciate its inherent value in the long term. Improved cultural infrastructure helps to stimulate economic, creative growth, build community identity and contribute to a sense of pride and feelings of belonging.

The Shire of Narrogin has a number of skilled makers who could apply their knowledge to public art projects. It can be both economical to commission artists living in Narrogin or the Greater Narrogin Region, but more importantly, local artists will bring a strong sense of place to public art projects in the Shire.

The Shire of Narrogin could invest in one or more of the capacity building programs listed below for artists interested in working in public art in the Narrogin region. This approach will raise community capacity in the provision of public art as well as engendering a sense of ownership within the broader community. In line with the ten Guiding Principles and in response to comments from the community during the consultation process, below are some suggestions for capacity building activities that would help to up-skill the community:

- > Deliver future public art master classes for artists which contain direct instruction in skills related to public art - such as concept development, design documentation, working with fabricators, interpreting stories, working in 3D, presenting to selection panels;
- > Commission an artist in residence program, where the artist can act as mentor to local artists through a competitive process;

- > Assist artists to develop professionally. For example, provide assistance with the formal application and commissioning process;
- > Training for artists with non-artists, such as engineers, construction managers, builders, or public art consultants to incorporate designs and ideas into a public work;
- > Training for artists with other design professionals such as landscape architects, graphic designers, architects and others involved in large scale development projects; and
- > Training for arts administrators and arts managers to enable them to act as project managers and public art consultants for future projects.



Workshop by Rebecca Cool, Narrogin Town Hall | Photo provided by ARTS Narrogin

6.3 PARTNERSHIPS

This Strategy is intended to provide guidance for all organisations that wish to develop and deliver public art in the Shire. Engagement with the business sector as property owners, developers, employers, patrons or potential funders of public art can provide direct benefit within Narrogin and its districts. Enhancing the capacity of the creative sector has been shown to have flow on effects to the overall economy of a town. Marcus Westbury's Renew Newcastle project in New South Wales is a useful example of a way a city has built co-operation between arts and cultural community groups, other community based organisations, educational institutions, and all levels of government and government agencies (www.renewnewcastle.org).

Participation in shared strategies will lead to joint commitment and ownership, with every individual public art project providing an opportunity to enhance partnership and contribute to building the profile of the town.

Key partners for the implementation of this Strategy may include: Department of Biodiversity Conservation and Attractions (DBCA), ARTs Narrogin, the Dryandra Country Visitors Centre, Narrogin Aboriginal Corporation, Kaata-Koorliny Employment and Enterprise Development Aboriginal Corporation, Narrogin Chamber of Commerce, the Narrogin Caravan Park, aged care organisations such as Opal Narrogin, Karinya Residential Care, Narrogin Nursing Home, disability support services and local businesses.

Organisations delivering regional infrastructure such as Main Roads WA, Water Corporation WA, the Department of Regional Development and others should be considered as suitable partners for specific projects that lend themselves to community and environmental development.

6.4 PUBLIC ART ADVISORY PANEL

A public art advisory panel appointed by the Shire, could assist the Shire of Narrogin to assess public art proposals and also to assist in the development and fostering of key partnerships with stakeholders. Inclusion in decision making and transparent processes are pivotal to the success of public art implementation within the Shire.

The role of an advisory panel would be to assist the Council in matters concerning implementation of public art projects and appropriate support. It is highly recommended a member of the community knowledgeable about visual art and the discipline of public art be represented on such a panel. Professional development for less experienced panel members could assist in understanding conceptual and strategic issues around public art and ensure effective panel processes.



Akira Moriya (Japan), Bilby, The York Festival 2018 | Photo provided by Jenny Garroun

6.5 FUNDING PUBLIC ART

In acknowledging broader social and economic benefits of public art the funding of projects requires commitment from the Shire. This section provides a brief background to the funding of public art in WA as well as suggestions for how the Shire might assign funding in the future.

The Western Australian State Government Percent for Art Scheme first adopted in 1989 is an excellent example of integrating public art within government led infrastructure projects. Jointly administered by the Department of Culture and the Arts (now DLGSCI) and the Department of Finance's Building Management and Works the Scheme has been adapted by other state government agencies, interstate entities, local government authorities and private developers as the best practice model.

More than 538 artworks valued at approximately \$46 million have been commissioned in WA by the State Government (Public Art Guidelines, Department of Culture and the Arts, 2015, p5). Many of these public works contribute to the cultural legacy of Western Australia.

The main objectives of the State Government Percent for Art Scheme are to:

- > Improve the quality of the built environment and the value of public facilities.
- > Identify and create professional and economic opportunities for artists.

The minutes of the former Town of Narrogin Council meeting 20 September 1994 Item No 10.4 (5.1) records the following motion:

“...that consideration is given to spending one percent of the budgeted construction cost of new town buildings on Art and/or Cultural Works that would be associated with the construction”.

This was, at that time an extremely progressive motion for Council and in 1996 independent public art consultants Urban Thresholds were contracted to draft a Percent for Art Scheme. There is no evidence the Scheme was adopted and with few new capital works developed since then, there has been little opportunity to commission iconic public artworks based on a percent for art funding strategy.

For the successful implementation of this Strategy and Masterplan and the adoption of policies in the future it will be important for the Shire to consider three important avenues of fundraising:

- > an annual budget for public art,
- > partnering with other organisations, government bodies, developers and local businesses,
- > applying for funding through national and state funding bodies.

Establishing an annual budget allocation to serve as seed funding for larger projects can provide the financial resources needed to fundraise and plan for larger projects. An annual budget could be carried forward for two or three years if necessary, to allow for an accumulation of funds that befits the time it takes in planning, procuring and commissioning public art. Some local governments in WA levy a percentage of rates which goes towards the project management and commission fees for the creation, installation and maintenance of public art. Current practice has set this type of levy in the vicinity of 0.75% to 1.0%.

Voluntary contributions from private developers are encouraged by some local government authorities. Planning incentives are offered in return for developers commissioning public art within their development. These planning incentives will vary for each local government, depending on planning guidelines for a location but may include offsets for provision of parking spaces, building height, plot ratios or other planning considerations.

Major infrastructure project funding sourced through state or federal government can include a percentage for public art. The expectation that public art can be successfully delivered as standalone items via other external grant funding needs careful consideration. There are very few sources of grant funding available for the production of public art. Grants may cover community development or cultural heritage aspects of working with the community or the

creation of stories useful for the development of appropriate public art. Strong partnerships with industry, as well as a financial commitment from the Shire of Narrogin may assist in gaining funding for some aspects of a public art project.

National and state arts funding bodies do not generally fund public art projects however they may assist with capacity building, skills based workshops and residency opportunities in order to develop the creative capital of the community. At the time of publication potential funding sources include:

- > WA Government – Regional Economic Development Grants www.drd.wa.gov.au/rfr/REDG/Pages/default.aspx
- > Wheatbelt Regional Grants Scheme & Community Chest Fund www.wheatbelt.wa.gov.au/funding/wheatbelt-regional-grants-scheme/
- > Lotterywest – Community Spaces Outdoors. Outdoor community spaces grants help create spaces for people to come together and take part in activities that benefit their well-being. www.lotterywest.wa.gov.au/grants/grants/community-spaces-and-places-1
- > Department of Local Government, Sport and Cultural Industries grant categories for public arts (regional)
- > Aboriginal and youth arts grants
- > Community engagement specific to Local Governments such as Age Friendly Communities Planning Grants, Community Gardens Grants www.dlgi.wa.gov.au/GrantsFunding/Pages/All-grants-programs.aspx
- > Creative development
- > Creative Regions Grants Programs
- > Additional useful grants information can be found at: www.dlgi.wa.gov.au/AdviceSupport/Pages/LG-Grants-Directory.aspx
- > Country Arts WA: www.countryartswa.asn.au/our-services/funding/other-funding/project-fund/

6.9 MARKETING OF PUBLIC ART AND PUBLIC ART EVENTS

Marketing and communication of the Shire’s arts and cultural attractions is imperative to the success of the public art program and to obtain the vision for Narrogin as an important cultural tourism destination.

A comprehensive marketing strategy should be developed for the public art collection, and for individual commissions as they come about, particularly landmark artworks and other artworks linked to key events.

The marketing strategy for public art should be linked to key arts and cultural events happening throughout the year, and leverage on partnerships with ARTs Narrogin and other public art partners for the most efficient use of marketing and public relations resources. ARTs Narrogin offers visual arts and other cultural services. Its motto “Connecting the Arts in the Region” reflects the vision and goals of this organisation, and could also provide linkages in terms of marketing.



Margaret Dillon, Karratha | Photo provided by Artsource

PART 2

**Shire of Narrogin
Public Art Masterplan**

INTRODUCTION

This Masterplan provides a number of ideas, recommendations and suggestions for the Shire in order to operationalise and implement the Public Art Strategy within a long range schedule. The schedule is not prescriptive but should be viewed as presenting viable opportunities for capacity building and for the creation of a cohesive and curated public art collection (a collection separate from the Narrogin Art Collection).

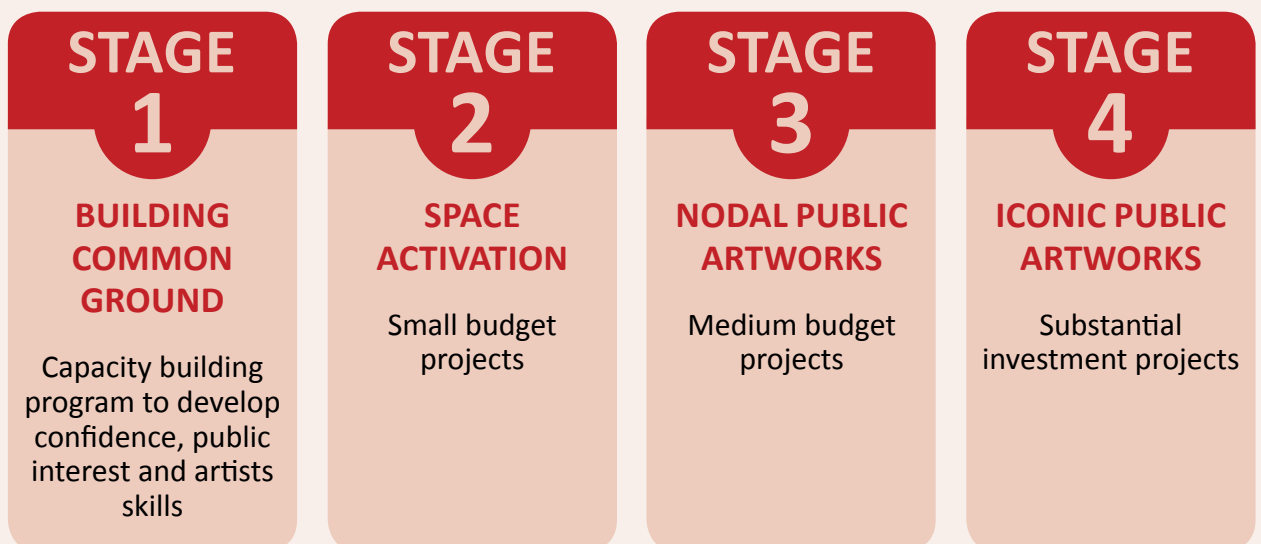
The main aims of the Masterplan are to:

- > Reflect the vision and principles set out in the Public Art Strategy and help direct the aesthetics of the proposed public art themes and narratives so as to achieve contemporary and relevant outcomes for the Shire;
- > Encourage capacity building and up-skilling for the community, as well as creating a cohesive vision that encapsulates Narrogin's character and identity through a collection of public artworks;
- > Point to ways a public art program can be utilised to create vibrancy through a step by step process that uses small, cost-effective projects to build awareness and appreciation of visual aesthetics and ultimately leads to the commissioning of major public artworks; and
- > Build on assets that make Narrogin memorable, to create objects or moments in time that offer tangible reflections of the local community and give positive personal experiences through the telling of local stories.

To create a coherent public art collection the Shire of Narrogin will be required to:

- > Encourage and welcome community interest and participation;
- > Recognise and promote the value of arts and culture and the contribution it makes to community wellbeing, employment and tourism;
- > Encourage cooperation and input from private developers;
- > Engage in open, fair and transparent selection processes for public art procurement;
- > Keep abreast of state and national policies and be inspired by other town/s and cities public art ideas; and
- > Support the procurement and management of public art commissions through appropriate levels of resourcing.

THE MASTERPLAN COMPRISES FOUR STAGES:



STAGE 1: BUILDING COMMON GROUND

Stage 1 of this Masterplan is about working with the community to build its capacities, including skills development for local artists and trades people, and increasing awareness and interest for the broader community.

In aiming for best practice, the visual art sector and its clients are protected by recommendations and policies established by the National Association of Visual Arts (NAVA), the Department of Local Government Sport and Cultural Industries (DLGSCI) and Artsource, the peak body organisation for visual artists in Western Australia. These organisations encourage best practice when selecting artists, and acknowledge that in providing public art opportunities, local government and clients aim for excellence and the best overall outcome. This process may, however, not always favour less experienced artists and regional artists can also be disadvantaged. To assist with optimising employment and capacity building in regional locations, the Masterplan recommendations favour opportunities for training and mentoring to be written into public art briefs.

STAGE 1 RECOMMENDATIONS:

RESEARCH

Initiate four visual art research residencies based on selected key stakeholder interests. The role of the visual arts researcher would be to develop constructive, pertinent and original narratives that reflect different approaches to public art and different perspectives of Narrogin. The projects should have tangible outcomes in the shape of exhibitions, performances, oral or other sorts of presentations useful for community engagement, capacity building and demonstrating the potential for public art.

The visual art researcher will share ideas and skills, mentor and collaborate with local artists interested in undertaking a public art project. They will confer with the key stakeholder groups. Relationships and intersections will develop with the intention that outcomes will be real, shared and fruitful. Roles and responsibilities will need to be outlined in a project brief.

Key stakeholders would include: ARTS Narrogin, a representative for the Museum and Art Collections and Library, representatives from the Indigenous community, local bushland and community garden enthusiasts, Dryandra Country Visitors Centre (DCVC), the Narrogin & Districts Townscape Committee, Disability Services Commission, sports and recreation groups, aged care services and the Chamber of Commerce.

MASTER CLASSES AND WORKSHOPS

Artsource presented a two-day master class for local artists during the development of the Public Art Strategy. The master class facilitated the sharing of public art knowledge and expertise.

The next step in building creative capacity within the community is to offer additional master classes to provide skills training to increase knowledge and experience in aspiring public artists to present their ideas. Content covered in the workshops would include concept development, material exploration, building small scale 3D constructions and presentation techniques.

An important aspect of master classes and workshops would be relationship building, creating partnerships and collaboration between experienced artists, aspirational artists, crafts people and local trades people with the aim of setting up mentorship opportunities.

An example of successful capacity building and community engagement through public art occurred when the former Town of Narrogin commissioned Margaret River artist Rebecca Cool to create a mural at the Town Hall Piazza in Narrogin's CBD. Many local artists assisted with painting her Council endorsed design.

EXHIBITIONS AND MERCHANDISING

The Shire could consider making use of research, master classes and workshop outcomes for building awareness and interest in the broader community. Whilst strictly not within the category of public art, creative research such as drawings; maquettes or models; preliminary designs for small and large public art projects make worthwhile material for display and exhibition at either ARTS Narrogin or the DCVC. Additionally, the outcomes (or designs) could be considered as potential merchandise for the DCVC.

STAGE 2: SPACE ACTIVATION

Space activation focuses on relatively small budget projects and paves the way for bigger commitments to public art in the future. It presents a calendar of low cost, short-term public art opportunities that build confidence, skills and public and practitioner awareness. An artist or group of artists would be paid a fee for their creative endeavours with the project or event managed by the Shire, ARTS Narrogin or an independent consultant.

As with the Stage 1 recommendations, the following space activation recommendations present an opportunity to develop more complex narratives, including responses to natural phenomena such as Narrogin's amazing light, dusk, dawn, dew (one only has to recall the spider webs throughout the bush), frost, unique flora and fauna and the many other subtle characteristics that help identify the uniqueness of the town to tourists.

STAGE 2 RECOMMENDATIONS:

SCREEN PROJECTIONS

An annual projection event that tells stories about Narrogin's history and its people. This event would provide opportunities and invite participation from local artists, art enthusiasts, tourists and students to participate in a programmed event. Screen projection events were presented as an idea by ARTS Narrogin during community consultations and the organisation would ideally manage the digital program. Subjects could include: art and sport, walking tours through woodlands, oral stories, and animation, short and experimental films. There are some exciting examples of iconic projections created for festivals around the world including from the roof of the Sydney Opera House and the Yagan Square screen in Perth's CBD (refer to Yagan Square Digital Tower, MRA, www.mra.wa.gov.au/news-and-updates/works-updates/digital-tower-construction).

Location: Custom made bill boards in the CBD, TV monitors in vacant shop windows, a large screen erected in the vicinity of the rear of the Hordern building, Mackie Park or Gnarojin Park.

THE CLOCK TOWER PLINTH

The clock tower plinth is an idea for a small-scale sculpture project based on the often controversial and humorous artwork situated on the Fourth Plinth of Trafalgar Square, London. The public art could be placed on the plinth of the Narrogin clock tower. (It is acknowledged that Council resolved to remove the clock and plinth). en.wikipedia.org/wiki/Fourth_plinth,_Trafalgar_Square (cited 3/9/2018)

Location: Corner of Fortune and Federal Street.

A LINE IN SPACE

A line in space (heading in the right direction) creates a Narrogin specific memory by embellishing parts of the Water Corporation's pipeline between Williams and Narrogin. Bold graphics would lead people into the town creating a memorable entrance. Due to the shape and scale of the pipeline the brief would suit abstract or bold graphic styles of painting. Approval will be required from the Water Corporation and its noted the Corporation has recently introduced a community activation program called "Splash of Colour" which is a curated public art series that celebrates water and the important role water plays in the future of Western Australia. www.watercorporation.com.au/about-us/in-the-community/splash-of-colour (cited 18/11/2018)

Location: The Williams to Narrogin Water Corporation of WA pipeline.



The Williams to Narrogin water pipeline | Photo Penny Bovell

HIDDEN NARROGIN

Discovery Public Art Projects referred to in Appendix II is a type of site specific public art that encourages active engagement and curiosity. It encourages locals and visitors to actively engage with the town and the surrounding woodlands. Based on an idea from the Dryandra Country Visitors Centre this project would focus on installing ephemeral or temporary artworks within the bushlands and reserves to rouse curiosity, encourage recreational play and bush walking. Two 'unofficial' artworks can be found in Foxes Lair and at Yornaning Dam with motifs of a fox and bucket respectively, painted on small rocks.

The advantage of these sorts of small interventions is in the activation, enjoyment and discussion that can develop from finding and viewing these artworks. Technological applications (geocaches), printed maps and merchandising can support the program. (Geocaching is a treasure hunt using a GPS enabled device to find a geocache near your home, city, the bush or anywhere in the world).

Location: Foxes Lair, Railway Dam, parks and gardens across the town.



Artist Unknown, Foxes Lair, Narrogin | Photo Penny Bovell

STAGE 3: NODAL SITE-SPECIFIC PUBLIC ART PROJECTS

It was eloquently expressed during the community consultation process that the Narrogin community needs opportunities to tell stories that are important to them; even if the stories are difficult and challenging they still should be told. Identifying narratives is an opportunity to explore reverence as much as humour and nodal public artworks are very useful for encouraging and celebrating diversity and heritage because they imply a series of works will enable a variety of expressions to unfold.

STAGE 3 RECOMMENDATIONS:

COMMISSIONING A CURATED SERIES OF WORKS

Commissioning a curated series of works with the intent to improve connectivity between Gnarojin Park and the CBD. These curated works will introduce visitors to the town, create way finding across the town, and build on the existing public art projects. Artists would be selected by a competitive process and the size of the works would be medium scale and not dissimilar to the existing Noongar public art projects already situated at Gnarojin Park.

The objective is to focus on the diverse community groups within the region and speak to Council's mission statement in the Strategic Community Plan 2017–2027 to: "Provide leadership, direction and opportunities for the community". Building on the residency and research opportunities in Stage 1 recommendations, a series of medium scale public artworks could be curated for specific sites across the town. The works would lend themselves to being:

- > Figurative or abstract stand-alone sculptures.
- > Ground plane artworks or shade facilities.
- > Light artworks to navigate spaces at night especially within Gnarojin Park and for the overpass.
- > Horticulture art, functional street furniture, lighting and shade design.

The purpose of the nodal artworks would be to create or interpret local Noongar, migrant, early settler/farming stories and stories about past industrialisation that have underpinned the success of the town. Visualising these narratives would encourage integration and present positive aspects of "town building". (Cross reference with Space Activation projects such as the Screen Projections would reinforce the curatorial approach).

This recommendation would also encourage ownership and foster a greater sense of belonging for the Noongar community and improve morale and wellbeing for all the community.

Locations: Gnarojin Park, the railway overpass, in the vicinity of the railway station through to Mackie Park and the CBD.

PAINTING THE ROADS AS ENTRY STATEMENTS

Painting the roads could be an on-going project that focuses on decorating the ground plan of a selection of intersections, footpaths or sections of the roads using high quality industrial paints. Narrogin has several major entry roads into the town. This idea was born from conversations during the community consultation indicating a desire for attracting people into the town and announcing they had arrived. Like the 'Line in Space' concept this idea places emphasis on the journey to and destination of Narrogin.

Safety concerns should be considered if adopting this idea and approval will be required by Main Roads WA or depending on who is the controlling agency of the section of the roads. Fairway Street in the CBD is an alternative and quieter street to use if safety is thought to be an issue.

Road painting designs are popular new forms of public art that are used to slow traffic in areas that combine vehicle and pedestrian use. The artwork can mark entry points and intersections and be used as way finding. It is highly recommended the designs are abstract dynamic patterns and colours with optical effects employed to promote conversation. WA artist Trevor Richards is the master of this new art form. The effects can

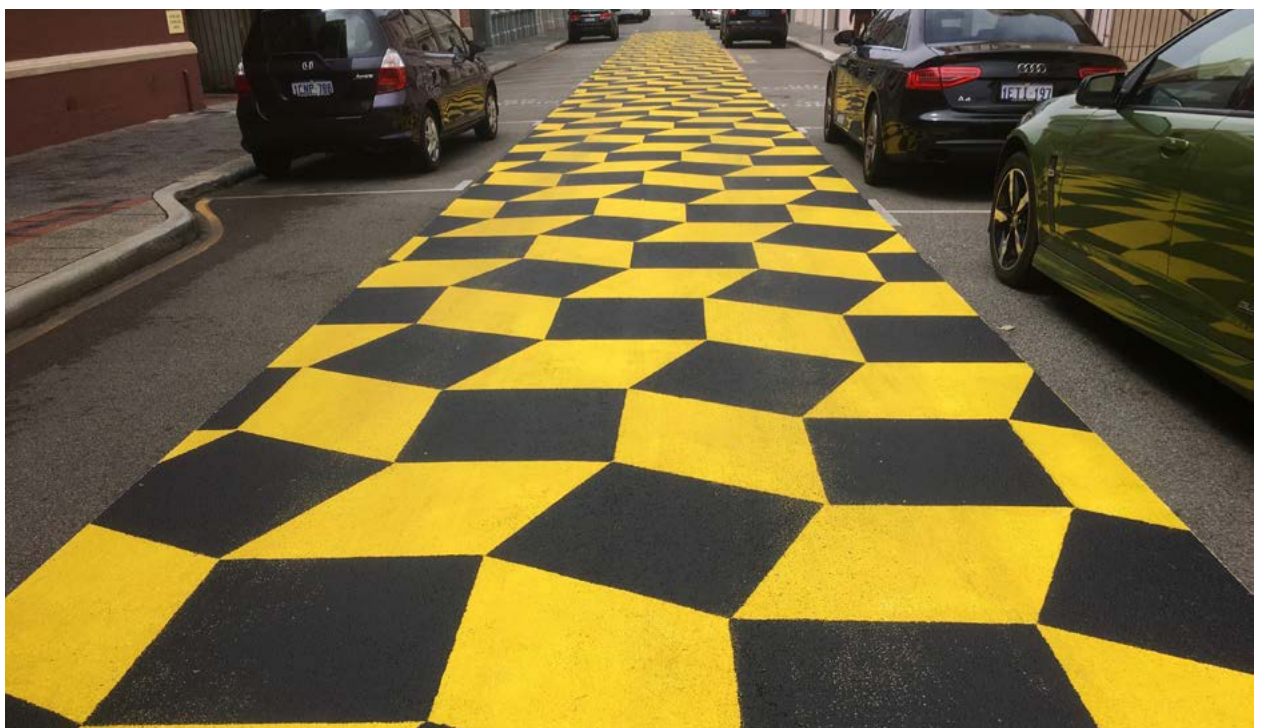
be long lasting and the paint has reasonable warranties that acknowledge endurance against traffic wear and tear. This sort of project could provide an opportunity for mentoring, youth and community involvement and be launched or connected with community festivities. www.trevorrichards.iinet.net.au/Trevor_Richards/Home.html (cited 3/09/2018).

Locations: Main roads in and out of Narrogin, Fairway Street Narrogin and the Great Southern Highway entrances into Highbury.

FUNCTIONAL SEATING FURNITURE

The creation of functional furniture such as seating and tables will reflect the recommendations in the 2016 Townscape Study Review by focusing on furniture design employing narratives about Narrogin. The idea is to take ordinary and functional items such as seating and make them into something that people will enjoy to look at as well as use. Interesting designed seating as well as bollards and lighting will enhance the streetscape and create a sense of local pride as the narratives will be unique to Narrogin.

Locations: Through the Narrogin CBD and green belts throughout the town and Highbury.



Trevor Richards, High Tide, Fremantle Festival | Photo Trevor Richards

STAGE 4. ICONIC PUBLIC ARTWORK

Narrogin has enormous potential for the creation of an iconic and memorable town centre artwork. There is a coherent yet eclectic architectural style amongst the CBD buildings with examples of Federation, Deco and 1950's architecture. Federal Street between Egerton and Fortune Streets, presents as an impressive formal street plan. The Egerton Street intersection comprises the former Shire Offices and the grand Mardoc Building. The Hordern building is a commanding asset to the CBD and useful for capitalising on the potential for a tourist route through Wandering, Narrogin, Wagin and onto Albany.

STAGE 4 RECOMMENDATIONS:

INVESTMENT IN A PUBLIC ARTWORK

The Shire invests in a substantial public artwork in conjunction with new infrastructure. This artwork would be iconic, contemporary and stand alone, or it could be integrated into the facades and walls of new or refurbished buildings. It would require a substantial budget in the annual planning process and sufficient lead in time to coordinate, design, fabricate and install. It would be important to create excitement and pride in this opportunity.

Gaining confidence, knowledge and enthusiasm through the execution of the numerous smaller, lower budget projects (Masterplan Stages 1-3) will assist in the decision making for a substantial artwork procurement program. It may coincide with a private development project. It could be linked to local government development approvals and possible required contributions to public art.

This Masterplan does not recommend a specific theme or narrative for an iconic public artwork because it would be assumed Council would reflect on the knowledge and experience gained from executing the previous recommendations in the earlier stages. It would be expected an iconic public art commission would attract expressions of interest from experienced artists capable of presenting unique and rigorously researched ideas specific to the town and the site.

Locations: Various possible locations including the CBD, Mackie Park, Great Southern Highway roundabout or the smaller roundabout at the Herald and Forrest Streets intersection.



Duncan Moon, Cloughton Reserve, City of Bayswater | Photo Paul Parin, provided by Artsource

APPENDIX I: INVENTORY OF PUBLIC ARTWORKS



ARTWORK TITLE:
The Rainbow Serpent, 2011

ARTIST:
Jahne Rees & Ross Storey

LOCATION:
Gnarojin Park

CURATORIAL THEME:
Indigenous artworks
CAN WA funded community art project

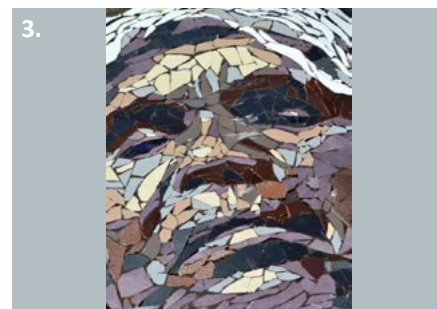


ARTWORK TITLE:
4 X Boomerang Seats, 2011

ARTIST:
Jahne Rees and Ross Storey with the local Noongar community

LOCATION:
Gnarojin Park

CURATORIAL THEME:
Indigenous artworks
CAN WA funded community art project



ARTWORK TITLE:
The Charnock Woman, 2011

ARTIST:
Ross Storey, with facilitator Danka Scholtz Lorenz

LOCATION:
Gnarojin Park

CURATORIAL THEME:
Indigenous artworks
CAN WA funded community art project

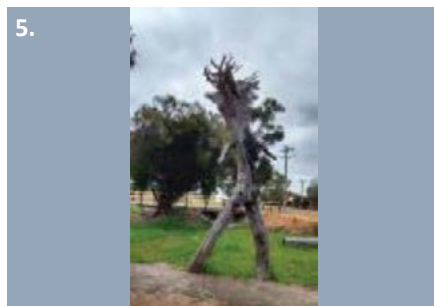


ARTWORK TITLE:
Narrogin Poles, 1994/2010

ARTIST:
Jahne Rees, Graeme Miller & Ross Storey

LOCATION:
Gnarojin Park, Noongar Dreaming Site

CURATORIAL THEME:
Indigenous artworks
Noongar Revival Project



ARTWORK TITLE:
Koor-nam-ing Koor-lyny – men and women meet while walking about, 1994

ARTIST:
Jenny Morrison, Cecile Williams with community artists Ross Storey, Michelle Penny, Scott Ugle & Brian Colbung

LOCATION:
Gnarojin Park

CURATORIAL THEME:
Indigenous artworks *Noongar Revival Project*



ARTWORK TITLE:
Marramucking Well, 1994

ARTIST:
Unknown

LOCATION:
Gnarojin Park

CURATORIAL THEME:
Indigenous artwork *Noongar Revival Project*



ARTWORK TITLE:
The Waugal Wall

ARTIST:
Darren Hutchens & Ross Storey

LOCATION:
Narrogin Primary School

CURATORIAL THEME:
Indigenous/ Community Mural



ARTWORK TITLE:
Town Hall Piazza, 2015

ARTIST:
Rebecca Cool with assistance from the local community artists and Ross Storey

LOCATION:
Town Hall Piazza, Narrogin CBD

CURATORIAL THEME:
Community/Town of Narrogin Public Art Placemaking Commission



ARTWORK TITLE:
The Narrogin Race Track Mural

ARTIST:
Catherine Williamson

LOCATION:
Narrogin Race Track

CURATORIAL THEME:
Community Commission – Narrogin Race Club

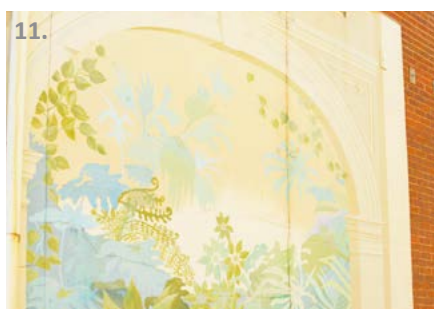


ARTWORK TITLE:
A Living Life of Sport, 2003

ARTIST:
David McFall and Samuel Fenton

LOCATION:
Narrogin Leisure Centre

CURATORIAL THEME:
Community Public Artwork Commission



ARTWORK TITLE:
Community Art project, 1992

ARTIST:
Lee Thompson with Narrogin Artists Group (Joy Rich, Evelyn White, Susan Riley)

LOCATION:
Rear of Town Hall, Fortune Street Laneway

CURATORIAL THEME:
Heritage/Mural Town of Narrogin Public Art Placemaking Commission



ARTWORK TITLE:
Mosaic, 1999–2000

ARTIST:
Paul Connor community art workshops with local artists

LOCATION:
NEXIS Narrogin Exhibition Space

CURATORIAL THEME:
Entry Statement



ARTWORK TITLE:
Highbury Sundial

ARTIST:
Highbury District Community Council, E. Barrett-Lennard (Designer) Lionel Brookes (Builder)

LOCATION:
Great South Highway, Highbury Town Centre

CURATORIAL THEME:
Heritage Centenary of Federation Funding



ARTWORK TITLE:
Shire of Narrogin Entry Plaque

ARTIST:
Paul Connor community art workshop with local artists

LOCATION:
Council Offices, Fortune Street

CURATORIAL THEME:
Entry statement Shire of Narrogin Commission



ARTWORK TITLE:
Town of Narrogin

ARTIST:
Elinor Binning and Narrogin's Men Shed

LOCATION:
Great Southern Highway

CURATORIAL THEME:
Entry statement Shire of Narrogin Commission



ARTWORK TITLE:
Horizons and Our hearts in the land the future is in our hands, 2013

ARTIST:
Monique Tippet and Carl MacMillan

LOCATION:
Narrogin Agriculture College, Student Accommodation and Student Services

CURATORIAL THEME:
Entry statement BMW State Funded Project



ARTWORK TITLE:
Colour Collective, 2014

ARTIST:
Alex Spremberg

LOCATION:
Narrogin Senior High School

CURATORIAL THEME:
Entry statement BMW State Funded Project



ARTWORK TITLE:
The Narrogin Health Service Artworks, 2017

ARTIST:
Lorena Grant and Stan Samulkiewicz

LOCATION:
Narrogin Health Services

CURATORIAL THEME:
Entry statement BMW State Funded Project

APPENDIX I: INVENTORY OF PUBLIC ARTWORKS



ARTWORK TITLE:
Handrails

ARTIST:
Max Werner

LOCATION:
Gnarojin Park

CURATORIAL THEME:
Wayfinding

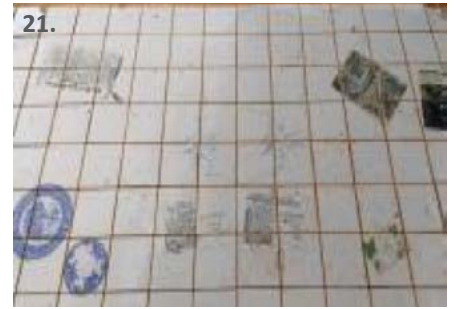


ARTWORK TITLE:
The Centenary Pathway

ARTIST:
Bernd Kaiser

LOCATION:
Gnarojin Park

CURATORIAL THEME:
Heritage 1892–1992 Centenary Park Project



ARTWORK TITLE:
Newton House Barbeque Picnic Table

ARTIST:
Jenny Dawson, hand painting of tiles by Carol Taylor, Evelyn White, Joy Rich, Mrs Chan

LOCATION:
Gnarojin Park

CURATORIAL THEME:
Heritage 1892–1992 Centenary Park Project



ARTWORK TITLE:
Newton House Tile Patchwork Quilt

ARTIST:
Jenny Dawson hand painting by Carol Taylor, Evelyn White, Joy Rich, Mrs Chan

LOCATION:
Gnarojin Park

CURATORIAL THEME:
Heritage 1892–1992 Centenary Park Project



ARTWORK TITLE:
Railway Institute Stories Off the Wall Mural

ARTIST:
Rebecca Cool and local community artists

LOCATION:
Railway Institute Hall

CURATORIAL THEME:
Community/Heritage
Country Arts WA – Community Art Project



ARTWORK TITLE:
Town Hall Seating

ARTIST:
Stan Samuelkiewicz and David Coates

LOCATION:
Narrogin Town Hall Verandahs

CURATORIAL THEME:
Functional artwork
Shire of Narrogin Public Art Commission



ARTWORK TITLE:
Newton House Barbeque

ARTIST:
Bernd Kaiser

LOCATION:
Gnarojin Park

CURATORIAL THEME:
Heritage 1892–1992 Centenary Park Project

APPENDIX II: INTERPRETING KEY TERMS

INTERPRETING KEY TERMS

ARTIST

For the purposes of this Strategy, artist means a person who earns the majority of their income from creating original artworks, who has a track record of exhibiting their artworks, and who has a university qualification or high level technical college qualification in visual or fine art, or other art form where relevant. Graphic Designers, Architects, Interior and Landscape Architects are disciplines with some shared concerns however they are not qualified artists.

THE LANGUAGE OF VISUAL ART

There are three modes of representation usually associated with visual art:

- > Abstract Art relies on simplification, geometry and symbolism;
- > Figurative Art relies on recognition and static depiction of a subject with the artist aiming to portray real life accurately; and
- > Conceptual Art draws attention to materials and contexts to help convey meaning and ideas.

CAPACITY BUILDING

Community capacity building is about promoting the 'capacity' of local communities to develop, implement and sustain their own solutions to problems in a way that helps them shape and exercise control over their physical, social, economic and cultural environments. Western Australian Department for Community Development (2006)

PUBLIC ART

Public art is the practice of involving experienced artists in the conception and development of artwork, and using their training and imaginative skills in the transformation of a public space. Public art is specifically commissioned for a known site and its audience is the public or community – be it a social, tourist or working community – occupying that space.

TYPES OF PUBLIC ART

Approaches to making public art vary extensively and artists are generally led by the knowledge and skills associated to their own practice. For example, one artist may be interested in producing

functional objects; another is interested in abstraction and geometrical form; whilst others are keen to create activities that will overtly interact in some way with the public. Below is a description of different types of public art:

- > **Applied:** artwork that is applied to a surface, such as artworks applied to building facades, or murals on walls.
- > **Community Art:** artwork that is created with the involvement of community members or groups, such as local residents or school students. Community art is usually produced through a collaborative project between a qualified artist and the community group.
- > **Discovery:** small scale works that are localised interventions that may be spontaneous or subtle; the works reveal themselves to pedestrians as they come into the vicinity.
- > **Walk trails:** usually encompass a series of nodal artworks and often use elements of surprise to maintain the interest of pedestrians.
- > **Ephemeral:** art that is transitory in nature, usually designed to naturally deteriorate over time, or as an experience or event and lasting for only a short period, such as digital projections, performance art, music, dance or exhibitions.
- > **Functional:** artwork that serves an operational function within the built environment, such as seating, bike racks, paving, fencing or lighting that has been designed by an artist.
- > **Ground plane or paving works:** form part of the ground in a public setting. Ground plane works designed to be viewed closely by pedestrians in the space, potentially slowing their movement through the area and creating the opportunity for an intimate and personal engagement between the work and the viewer.
- > **Heritage/Memorial:** artwork designed to recognise the history or cultural heritage of a place, or to commemorate a person, or past event.
- > **Indigenous Art:** cultural, heritage or contemporary artworks which are specifically commissioned to be created by Indigenous artists and/or to have involvement of local Indigenous people.

- > **Integrated:** artwork that is successfully integrated into the design and function of a place, through the collaboration of an artist with the design team.
- > **Interactive:** artwork that the public can interact with, beyond merely touching the work, such as works incorporating technology that respond overtly to public or environmental interaction, or an artwork that elicits a particular behavioural interactive response from the audience.
- > **Land Art:** artwork that uses plants, rocks or other landscaping materials as its medium. Land Art must be conceived and designed by a qualified artist who is knowledgeable of and concerned with the importance and specificity of site.
- > **Multimedia:** artwork produced or displayed through the use of technical media such as digital imagery, film, video, photography, or projection art.
- > **Stand-alone:** freestanding artworks that are not part of a building or other structure, such as sculptures and objects. Works of this type that are large scale are referred to as Landmark or Monumental artworks. Works of this type that are of medium-scale and placed at focal points within the landscape, such as an intersection, view point or rest point are called Nodal artworks.
- > **Temporary:** artwork designed to be installed for a short time frame (e.g. 1 week to 1 year), such as artwork in a seasonal program, or art made with materials that are intended to only last for a limited time.

PLACE ACTIVATION

ParklandWA states Placemaking is an approach and an ethos, which places community participation at the forefront of creating vibrant public spaces that contribute to the health, happiness and wellbeing of that community. www.parklandwa.org.au (cited 22 October 2018)

The Arts play a critical role in determining a 'sense of place' and can contribute to the urban renewal of a town or city. Temporary and ephemeral art in public spaces act as a catalyst for generating social activity on a small or grand scale and can be planned in conjunction with community events, festivals and to temporarily activate retail areas.

Examples of place activation include:

- > Artists temporarily using empty shops for events and art activities;
- > Inviting performance artists to present work during festivals;
- > Involving light artists to illuminate dark and unsafe areas of a town or city;
- > Laneway projects where artists are invited to re-invigorate unrepaired, dilapidated or disused buildings;
- > Projected digital works, murals and temporary installations are all ways of encouraging people to develop the social capital and wellbeing of a town or city.

For artists and clients alike, the benefits of ephemeral public art projects are numerous. They include:

- > A greater degree of experimentation and challenge;
- > Opportunities for emerging artists, amateur artists, community and student groups to be involved;
- > Introduces contemporary ideas about art to the public;
- > Allows a client and the public to enjoy a rolling number of artworks rather than having a fixed and static artwork with which the public becomes familiar;
- > Can help attract seasonal tourism, related for example to the wildflower season;
- > Testing of themes and narratives with the local community before proceeding with a more permanent feature.

