

Urban Art Strategy

Logan's Activity Centres



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ACKNOWLEDGEMENT

Logan City Council respectfully acknowledges the Traditional Custodians of the lands across the City of Logan – the Yugara / Yugarapul peoples, the Turrbal peoples, the Yagara language speaking peoples, the Yugambeh language speaking peoples, including Mununjali and Wanjeburra peoples – and extends respect to the Elders, past, present and emerging. The City of Logan recognises and respects their cultural heritage, beliefs and relationships with the land.

Logan City Council engaged Beth Jackson (Artfully) to develop the Urban Art Strategy.

artfully.com.au



Cover image: Kyra Mancktelow, *Our way* (2021), Streetprint artwork

Executive summary

Urban art is a vital thread within the social and cultural fabric of the contemporary city and a demonstrable expression of communities' creative impulse. Urban art connects people and place, offering a common focus and inclusive platform for interpretation, and imagination, engagement and identification. It has the power to provoke, inspire and transform.

Urban art involves a diverse range of artforms, creative interventions, production methods and design applications for generating both permanent and temporary (including participatory and event-based) outcomes in the public realm.

The purpose of this strategy is to focus urban art's role in shaping place, enhancing the environment and connecting community for the City of Logan. From distinctive natural environments of bushland forests, rivers and wetlands; to rich social and cultural layers of ancient Aboriginal connection; successive waves of European settlement and industry, and contemporary global communities – the City of Logan is a place rich in stories and dreams. Urban art is a key means for expressing those stories and sharing those dreams, fostering local pride and attachment.

The City of Logan is growing rapidly with opportunities for transformation. This strategy is focused on the city's eleven Activity Centres as they grow and adapt to meet current needs and future demands. Urban artworks play a vital role in making these centres more enjoyable and meaningful places to live, visit and work. They are evidence of this city's new maturity as a cultural centre and a creative producer with deep community connections.

This strategy is closely aligned to the Activity Centre Implementation Plans and other planning frameworks to provide an integrated approach to good placemaking, encouraging cultural tourism, community and economic development. The strategy provides a flexible framework for creative place-based practices to engage and deliver a diverse range of collaborative processes and artistic outcomes – permanent and temporal – as described in general action plans and in Activity Centre-specific priority projects over a 10 year period.

VISION

Urban art enhances our city centres and uplifts our community spirit. A diverse range of creative outcomes forge strong connections to place, expressing stories, cultures, character, and showcasing talent. Highly visible and accessible, urban art plays an important role in achieving Council's vision for the City of Logan as a green city full of pride, opportunity and culture.

PURPOSE

The purpose of the Urban Art Strategy is to:

- set out a clear vision for urban art in the City of Logan's Activity Centres
- advocate the role of urban art for the City of Logan's economy and communities
- where appropriate, ensure urban art commissions are included in new developments
- encourage partnerships to diversify and strengthen sustainable support and funding for urban art in the City of Logan
- ensure the management and maintenance of urban art is appropriate and of a high standard
- engage artists, residents and other partners with place shaping through urban art projects and programs
- encourage collaborative, place-based creative practice for temporal and permanent art outcomes
- provide guidance in regard to development and implementation of urban art in the City of Logan.

Part 1: Introduction

WHAT IS URBAN ART?

Urban art is a place-based creative practice which enhances built and natural environments and adds value to the urban character and cultural identity of a city. Urban art involves a diverse range of artforms, creative interventions, production methods and design applications for generating both permanent and temporary (including participatory and event-based) outcomes.

Urban art is intended as a broader term than public art, encompassing creative placemaking collaborations and outcomes such as creative signage, integrated design, interpretive signage, creative lighting, bespoke playscapes, place activation events, public artworks and installations. These works may be produced by creative collectives, design studios, and community collaborations, as well as individual artists, designers and creatives.

In an expanding field, today's urban art can be manifested through a wide range of media and artistic approaches, including but not limited to painting, sculpture, integrated design, lighting, digital media, performance, soundscapes, installation and landform. Urban art is not a distinct artform as such, rather the term refers to creative outcomes in any media made for and in the context of the civic realm, be it built spaces or open landscapes in the urban environment.

There are many forms of urban art, for example:

FREE-STANDING — Three-dimensional, stand-alone artworks that may be singular or a related series of works.

INTEGRATED — Artwork that is integrated with built form or land form such as artist-designed walls, ceilings, screens, fences, facades, floors, earth mounds, planting schemes, paths, lighting and projection treatments.

APPLIED — Artwork that is applied as a surface treatment such as murals, mosaics, digital wraps, paste-ups.

INSTALLATION — Artwork comprised of a number of elements, often mixed-media, and integrated with the site location.

TEMPORARY — Artwork that is non-permanent such as temporary installations, performance art, participatory works, event-based work.

PARTICIPATORY — Artwork developed and/or made in collaboration with members of the community through artist-driven processes and outcomes.

CREATIVE COMMUNITY — Artwork created by members of the community in a shared format as part of a creative public conversation.

BESPOKE FUNCTIONAL DESIGN — Artworks that are uniquely designed functional elements, either original or in limited edition series, such as street furniture, play equipment, and lighting installations.



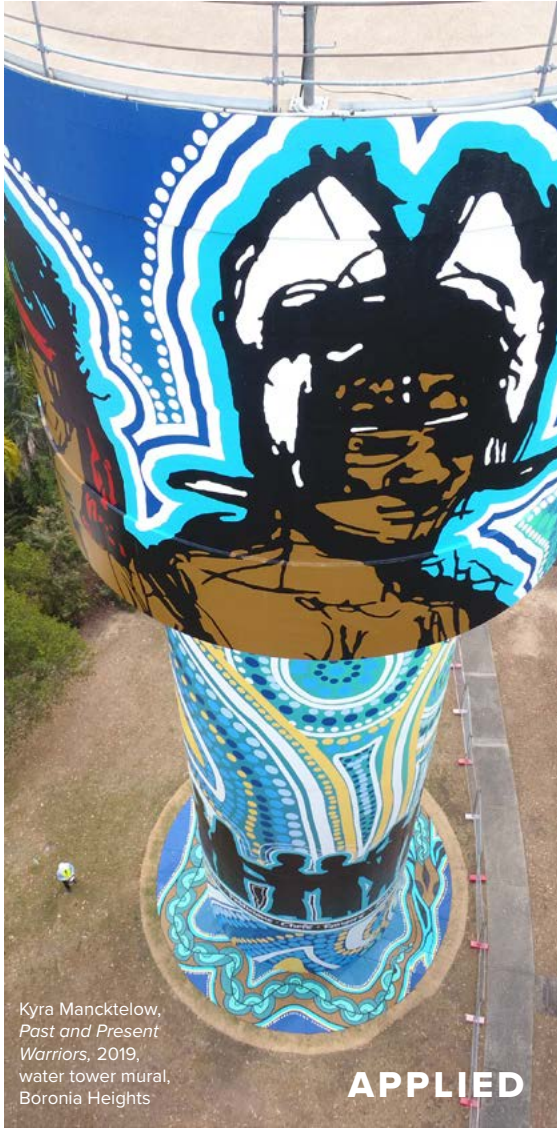
Rachael Lee, *Pods & Pentagons*, 2020, Springwood Welcome Mats



Daniel Templeman, *Four Rings*, 2019, Yarrabilba



PARK(ing) Day – street car park spaces are transformed into green, recreational pop-up 'parks' on the third Friday of September each year



Kyra Mancktelow,
Past and Present Warriors, 2019,
water tower mural,
Boronia Heights

APPLIED



INSTALLATION

John Coleman,
Butterfly books,
2015, Marsden
Library, Marsden



PARTICIPATORY

Arts in the Park,
2015, Logan River
Parklands



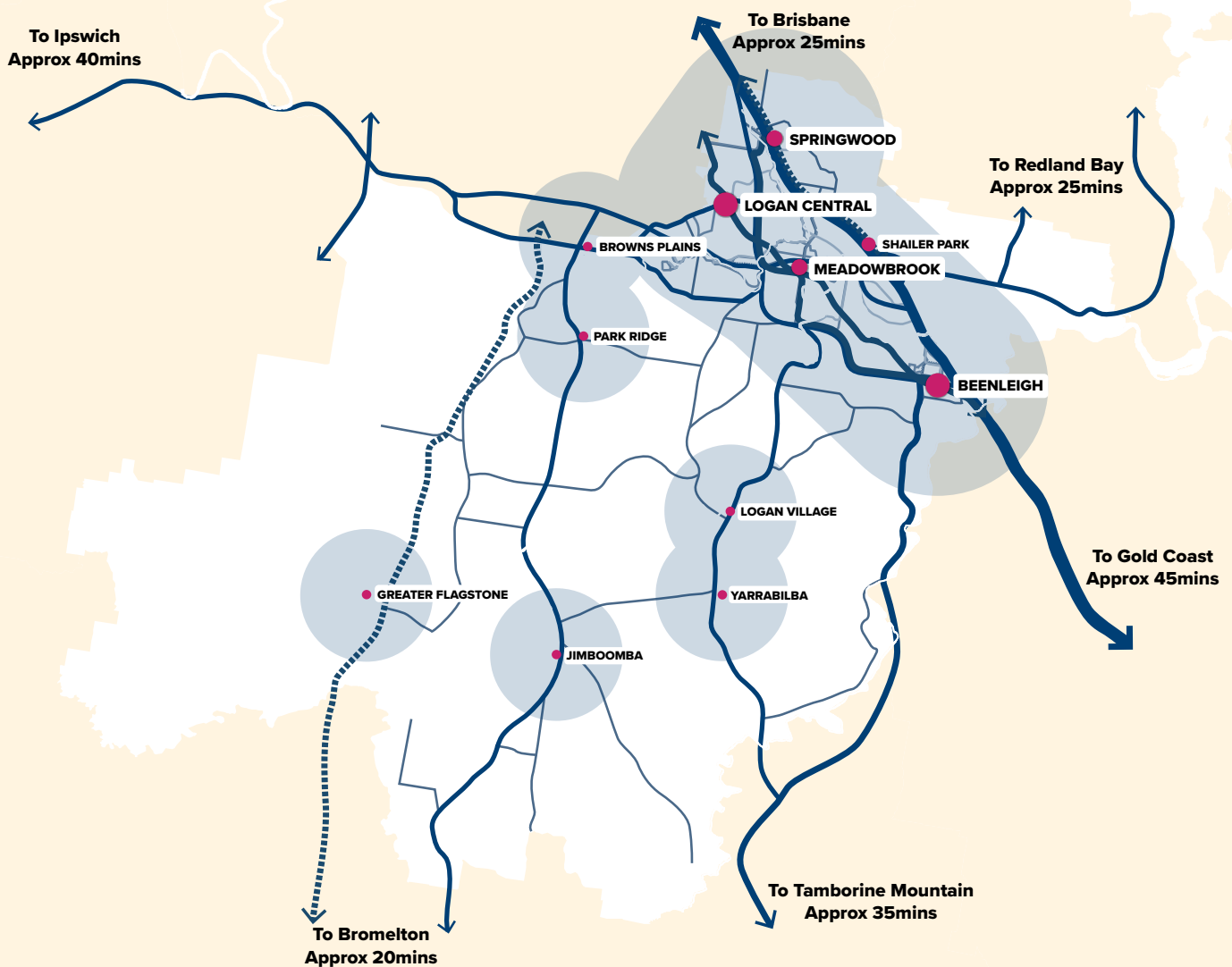
TEMPORARY

Natasha Narain,
W.O.R.D.S. 2014,
Homesickness Project, Logan
Village.



BESPOKE FUNCTIONAL DESIGN

Bespoke adventure playground 2020, Greater Flagstone



City of Logan
Activity Centres

CITY OF LOGAN: THE PEOPLE

As of June 2020, the population of the city of Logan is 341,985 with a population density of 3.48 persons per hectare. 69 per cent of the city is rural, semi-rural or land for conservation.

The City of Logan is a young city, with a higher proportion of children and young people and a lower proportion of people aged 60 or older, compared to the South East Queensland average. The median age of residents is 34.

The City of Logan is recognised as one of the most culturally diverse cities in Australia. Home to people from

more than 217 cultural backgrounds, including 3.2 per cent people who identify as First Nations peoples. More than a quarter of people are born overseas.

The City of Logan is expected to be one of the fastest growing cities in Queensland, with the population expected to exceed 500,000 by 2036. Two of Queensland's Priority Development Areas (Greater Flagstone and Yarrabilba) will be home to 170,000 people in the next 20 to 30 years – slightly less than half of the city's total growth.

CITY OF LOGAN: THE PLACE

The area now referred to as the City of Logan was originally inhabited by Aboriginal peoples and nations for tens of thousands of years. First contact with Europeans happened in 1826 when Captain Patrick Logan explored the river, later named after him. Logan was commandant of the Moreton Bay Penal Settlement from 1826 until his death in 1830. When the penal settlement closed in 1841, squatters took up the land. Cedar getters extracted the best of the timber along the Logan and other rivers in the region. The first leases of land in the Logan area were issued from 1849.

The City of Logan has a rich agricultural history with the Logan River providing a key transport route. Cotton was the first commercial crop grown in the region. 'Kanaka' or South Sea Islander indentured labour worked the cotton industry. The South Sea Islanders also worked in the sugar industry which became the staple industry between 1866 and 1874. Commercial dairying began in the late 1880s and became the key industry in the area through the first half of the twentieth century. The Kingston Butter Factory was established in 1907 and operated until 1983.

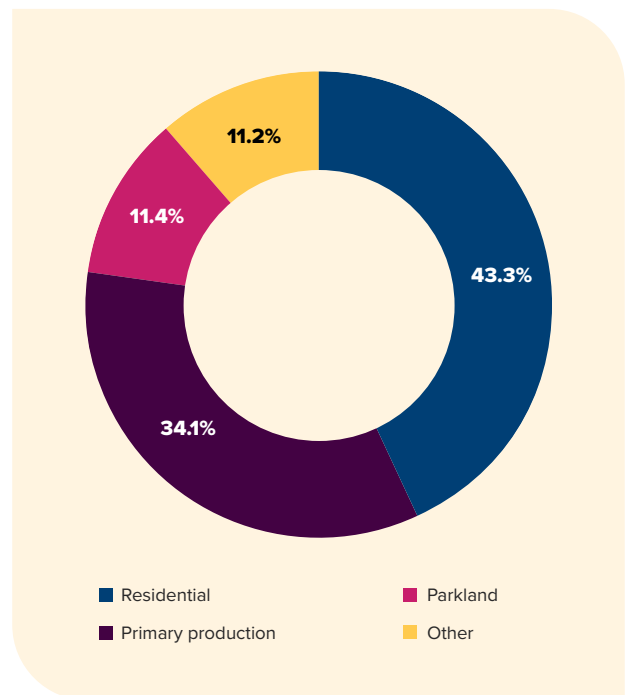
The post-war need for housing generated a lot of development in the region, including major estates in Rochedale South and Springwood from the late 1960s. In 1969, the Queensland Housing Commission developed large areas of land for public housing in Kingston and Woodridge. Logan was declared a city in 1981. The South East Freeway linking Brisbane to Springwood and eventually to the Gold Coast was not completed until 1985.

Today the City of Logan is a growing residential area, with substantial rural, rural-residential, commercial, and industrial areas. The city encompasses around 957 square kilometres, with rural areas located mainly in the southern, western and eastern edges. Much of the rural area is used

for sugarcane growing, dairy farming, cattle grazing and horse agistment and breeding. With more than 900 parks and reserves and two major rivers, the City of Logan is rich with natural assets, including Daisy Hill Conservation Park, Eagleby and Berrinba Wetlands, and Spring Mountain Reserve.

With significant existing infrastructure to service a growing population, including a major hospital, major tertiary education facilities, growing housing stock and major transport links, the City of Logan continues to support the growing South East Queensland region and attract a wide range of industry and development.

Land Use





CARING FOR MYRTLE
 I DREAM THE WAY MYRTLE IS, THE WAY
 POWERED BY THE RIBBON OF THE SEA
 THROUGH MYRTLE'S WATERS.

THE WINDS OF CHANGE ARE THE
 BEST WE CAN EXPECT TO BRING TO US
 FOR MYRTLE AS WE MOVE INTO THE
 FUTURE. WE MUST BE OPEN TO
 CHANGE AND EMBRACE THE NEW
 OPPORTUNITIES THAT ARE AHEAD OF US.
 WE MUST BE OPEN TO THE
 CHALLENGES THAT ARE AHEAD OF US.
 WE MUST BE OPEN TO THE
 OPPORTUNITIES THAT ARE AHEAD OF US.

John Coleman,
Caring for Myrtle,
 Meadowbrook

SUMMARY OF CONSULTATION

The development of this Urban Art Strategy has been guided by an internal working group consisting of a number of internal branches including, Parks, Libraries and Creative Industries, Marketing, Economic Development and Strategy, City Standards and Animal Care, and Parks Branches, and has been led by the Place Management Team.

Strategy development has been informed by a consultation process involving:

- a series of interviews with internal stakeholders from across Council
- a presentation to Council and interviews with four Councillors
- a focus group with external arts community stakeholders, including a First Nations artist stakeholder
- a series of interviews with external business and arts stakeholders (including First National artist's)
- an online survey released via Council's 'Have Your Say' portal which received 32 responses.

All projects further developed and delivered in the implementation of this strategy will be done so in consultation with the relevant communities.

CONSULTATION FINDINGS

Why urban art?

- To create community pride and ownership of public spaces. Urban art is a vital means and opportunity for creating positive images of place for the city and for the community to share and feel ownership of.
- To create memorable and meaningful people-friendly places. Urban art can improve the quality, safety and attraction of public spaces. It can assist in activating and enlivening urban centres, bringing people together.
- To support the local arts community. Urban art is a highly visible way to showcase the creative talent of the City of Logan and thereby instill a sense of community pride and optimism, and generally improving community wellbeing.

What urban art?

- street art/murals – an accessible, impactful artform, particularly for youth, that transforms urban environments
- creative lighting, digital projections, interactive or responsive works can transform places for evening activation
- temporal art – installations, events, pop-ups, festivals and creative interventions
- artworks that reflect the community that are meaningful and relevant to their locale
- the strategy should provide opportunities for more public art of all kinds, permanent and temporal.

Where urban art?

- urban parks and green spaces
- laneways discovery spaces and streetscapes
- walking and cycling trails
- frequently cited specific locations included: Slacks Creek Green Link and Moss St, Slacks Creek; Logan Village Green; Beenleigh Town Square; Jimboomba Rail Corridor and Cusack Ln, Jimboomba; Croydon Rd Precinct, the Civic & Cultural Centre Precinct, and Logan Gardens, Logan Central; future Springwood Town Square.

How urban art?

- by engaging with the local community – taking a 'grass roots' approach
- by combining art with broader community festivals and events
- integrating artwork designs within streetscaping, playgrounds and urban improvement projects
- encouraging and partnering with businesses, developers and property owners.

Part 2: Context

PLANNING CONTEXT

Council's role in the urban environment

Logan City Council shapes the city's built environment in six key areas:

- It is responsible for the open spaces, including the majority of the city's parks, reserves, and streetscapes.
- It is the owner of, and investor in, major civic infrastructure such as Logan Entertainment Centre, Logan Art Gallery, Kingston Butter Factory Cultural Precinct, libraries, leisure centres, community, and sports facilities.
- It is the planning authority for all private developments across the city, with the exception of the Priority Development Areas of Yarrabilba and Greater Flagstone which are managed by the Queensland Government.
- It has adopted a Place Management Model to better coordinate enhancement of the key Activity Centres across the city — refer to the City Centre Implementation Plans.
- It develops masterplans shaping the city's footprint for current and future generations.
- It is responsible for the city's collection of public art.

Urban art in Logan's Activity Centres

The City of Logan is home to a network of centres, including the major and primary Activity Centres of Springwood, Logan Central, Meadowbrook and Beenleigh, and the additional established centres of Logan Village, Jimboomba, Loganholme, and Browns Plains. There are also the emerging and developing centres of Yarrabilba, Greater Flagstone, and Park Ridge.

Activity Centres are service hubs for local neighbourhoods and regional districts, playing an important role in the prosperity and liveability of a growing city. They are located near major transport infrastructure and provide a growth corridor of state significance for development, employment and services. They are key destinations for community gathering, social exchange and interaction.

Following a series of City Centre Summits where placemaking professionals, urban designers, community leaders and council staff gathered to workshop future place visions, Council has developed a set of Implementation Plans for six of the city's Activity Centres.

This strategy adopts a place-based approach, focusing on the city's 11 key Activity Centres.

The strategy will deliver on outcomes from the City Centre Summits to develop a distinctive place vision for each centre. Urban art can contribute towards revitalisation of centres through expressing the local place character, reflect local creativity and celebrate culture in key meeting places in the centre.

POLICY CONTEXT

Governance

This strategy is governed by the City of Logan’s *Corporate Plan 2021 – 2026* which identifies the following priority outcomes and focuses relevant to urban art.

PRIORITY OUTCOME	PRIORITY FOCUS
<p>Proud City We are a proud city. A city of opportunity. A young city rich with culture. We value diversity, which is enriching for our community. We are proud of our community’s positive contributions to improve the quality of our lifestyle.</p>	<p>2.4 Enhance the beauty and culture of our cityscape through investing in our public spaces and landscape.</p>
<p>Healthy Connected Community Healthy, inclusive and connected communities are at the heart of our city. We will provide social infrastructure that meets the needs of our community and is accessible. We encourage residents and visitors to explore and enjoy what our city has to offer and support locals to lead healthy and active lifestyles.</p>	<p>4.2 Provide our community with a variety of places that meet people’s needs and aspirations.</p> <p>4.3 Invest in developing our parks and open spaces to encourage healthy, active and enjoyable community lifestyles.</p> <p>4.4 Provide arts and entertainment opportunities within the city.</p>
<p>Economy and Growth Our city is unique in terms of its economy and growth. We will support and directly contribute to long-term economic growth by supporting local jobs and investment opportunities. We will help to build local wealth and balance the challenges associated with population growth by enhancing community lifestyles and environment.</p>	<p>5.1 Continue to develop the City of Logan as an emerging tourism destination with a strong sporting, cultural and nature-based offering.</p> <p>5.2 Stimulate our city centres through place making and civic improvements that drive economic activity and inspire the community to collectively reimagine and reinvent public spaces as the heart of every community</p> <p>5.2 Grow our night-time economy through practical actions to promote a geographical spread of diverse evening activity, encourage widespread community participation and improve the safety, amenity, social and economic vitality of our city at night.</p>

This strategy is also governed by the city’s *Arts, Culture and Heritage Strategy 2018-2022*, and seeks to deliver for its vision and outcomes.

Christopher Trotter,
Brachychiton Rupestris (detail),
2004, Logan Central



Related policies

The development and delivery of urban art opportunities and outcomes can involve a number of different areas within Council and intersects across several distinct but related policies and programs.

Council’s **Public Art and Design Policy** sets out a clear methodology and guidelines for the Council-led commissioning of public art and design works by professional artists/designers/creatives, including permanent works, temporal works and murals. Guidelines for artwork decommissioning and disposal are also included. This policy applies to the Council-led public art projects of this strategy.

Council’s **Community Art Policy** sets out a clear methodology and guidelines for the Council-led commissioning of public art and design works by local professional artists/designers/creatives working with community groups, including permanent works, temporal works and murals. This policy applies to the Council-led community art projects of this strategy.

The **Logan Art Collection including Deaccession and Disposal Policy** governs the city’s indoor art collection and does not apply to the commissioning or acquisition of urban artworks.

The **Logan Art Gallery Exhibitions Policy** describes a priority program focus for local artists, with consideration given to:

- First Nations Australian artists
- artists from a diversity of cultural backgrounds
- youth and younger artists
- artists with disabilities
- artists engaging in developmental/experimental art practices.

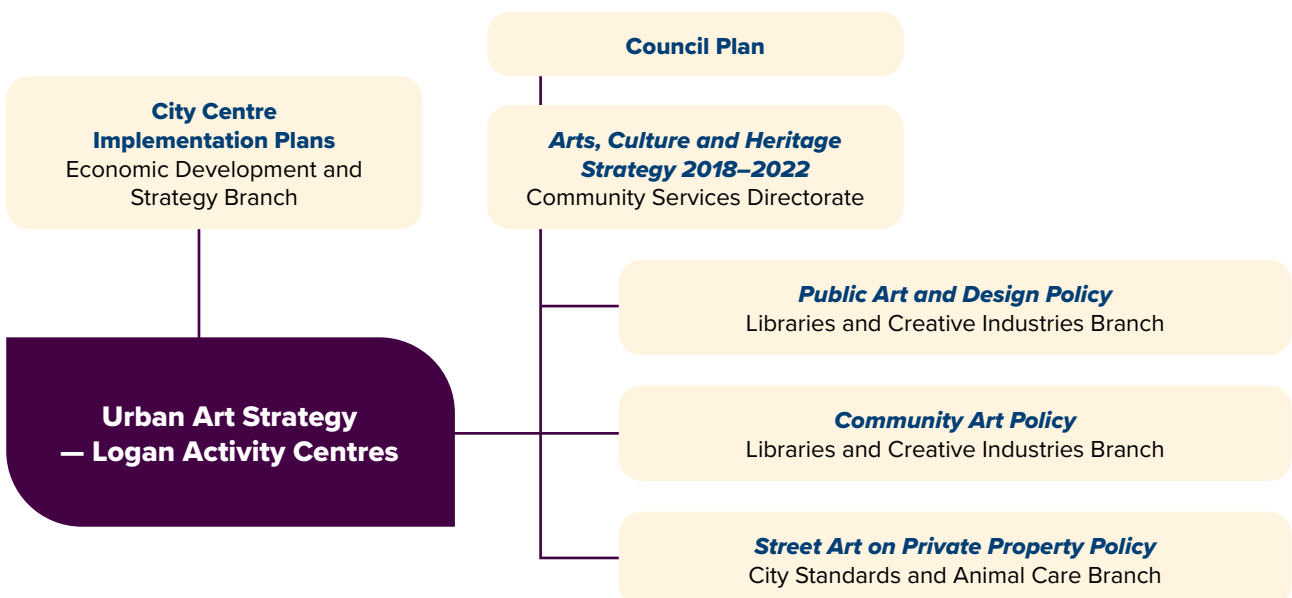
This strategy supports this priority policy focus and extends it to the curation of urban art commissions.

Council’s **Street Art on Private Property Policy** seeks to ‘...encourage the use of street art. Positive promotion will foster visual amenity, tourism and deter graffiti. This policy enables Council to show support for broader expression art (street art). Council’s support will attract high quality and even world-renowned artists.’

The policy calls for the development of a Street Art Strategy. This Urban Art Strategy seeks to deliver (in whole or part) this policy intent.

In addition, this strategy recommends the adoption of guidelines to encourage and support privately-led urban art commissions, including street art.

Policy and planning primary relationship chart



Supporting policies

RECONCILIATION ACTION PLAN JUNE 2019-DECEMBER 2020

Guidelines for engaging Aboriginal and Torres Strait Islander Peoples in the City of Logan

The Urban Art Strategy – Logan’s Activity Centres is built on the understanding and recognition that the City of Logan is situated on the traditional lands of many peoples including the Yuggera, Turrbal, Yugarabul, Jagera and Yugambeh peoples, and is now home to many diverse First Peoples.

Logan City Council respectfully acknowledges the Traditional Custodians of the lands across the City of Logan and extends respect to the Elders, past, present and emerging. The City of Logan recognises and respects their cultural heritage, beliefs and relationship with the land.

Urban art can be an evocative entry point into public conversations and shared journeys of reconciliation and truth-telling — helping to restore visibility to the City of Logan’s First Nations communities, creating a greater sense of place and belonging, and sparking dialogue about the legacy of colonialism, and a shared path forward.

Aunty Peggy’s mural
on the front of
Logan Art Gallery



Recognising the symbolic significance of urban art, the city, commits to embedding truth and reconciliation as foundational principles for urban art commissions led by the city, through:

- Acknowledging the First Nations history, present and future of the land as part of all urban art projects.
- Ensuring that First Nations communities and creators must be at the centre of the decision-making process for any First Nations-focused project.
- Ensuring that urban art advisory committees and stakeholder groups have appropriate First Nations representation. First Nations art projects should be governed by First Nations selection panels and involve First Nations curators, while advisory committees for non-First Nations projects should endeavour to include First Nations representation wherever possible.

LOGAN RIVER VISION

The Logan River Vision is a 50-year vision from 2017 through to 2067, developed from ideas and feedback from the community.

Many of the identified opportunities potentially involve an urban art processes and outcomes, including:

- iconic landmarks that reflects the river reaches identity
- innovative wayfinding installations or pavement marking to educate, promote and inform residents and visitors about the reaches recognised values
- events and festivals to celebrate social, cultural and environmental values of the river
- lighting of key riverside parks
- extend the Public Art and Heritage Trails and ensure all trails include First Nations cultural heritage sites and stories.

There is also a myriad of opportunities for artwork to feature as integrated designs in river and park infrastructure.

Silvio Apponyi,
*Bring Back the Big
Bass*, 2008 (detail),
Logan Village



LOGAN DESTINATION MANAGEMENT PLAN 2018-2022

Logan Destination Management Plan 2018-2022 is a comprehensive tourism strategy, focusing on product development, planning requirements, industry development as well as marketing. It identifies selective product focus areas – such as sports-based tourism activity, cultural-based tourism, culinary/food tourism – and relies on working with government and industry partners and operators.

Opportunities that potentially relate to urban art outcomes include:

- short film festival – a component of this could be held in a public open space such as Beenleigh Town Square
- specialist sporting and cultural events for public open spaces in the City of Logan's Activity Centres should be a priority consideration
- City of Logan's trails provides feature opportunities for urban artworks
- Logan Stories which can provide platforms for creative

interpretation as urban art, temporal or permanent

- way finding signage – local artist/creatives can be involved in signage design and content development.

There are also opportunities for artwork to feature as integrated designs in attraction infrastructure such as the proposed Riverine Discovery Centre.

The strategy advocates that urban art outcomes can be delivered as feature components of wider community and cultural events.



Phil Price,
Inflorescence,
2016, Yarrabilba

Part 3: Strategy framework

A VISION FOR URBAN ART IN THE CITY OF LOGAN

Urban art enhances our city centres and uplifts our community spirit. A diverse range of creative outcomes forge strong connections to place, expressing stories, cultures and character, and showcasing talent.

As a highly visible and accessible artform, urban art plays an important role in achieving Council's vision for the City of Logan as a green city full of pride, opportunity and culture.

URBAN ART STRATEGY OBJECTIVES

The vision will be achieved through the following five objectives, each with an action plan, detailed in Section 3.

1

Develop diverse urban art commissions and programs

Foster and enable a dynamic range of commission processes supporting a diverse and high-quality range of artwork outcomes, permanent and temporal.

2

Improve resourcing, planning, and administering urban art

Provide robust mechanisms for the funding, administration, and management of urban art in the City of Logan.

3

Support artists and engage communities in a collaborative urban art ecology

Enrich the cultural life of residents, workers, and visitors through supported artistic engagement in urban art commission processes and programs.

4

Embed urban art within broader place shaping projects and programs

Employ and integrate urban art processes and outcomes as a key means for achieving place distinction.

5

Maintain and promote urban art

Employ best practice standards in the management of the city's urban art collection and raise awareness of urban art in the City of Logan for local and visitor communities.

URBAN ART STRATEGY OUTCOMES

The strategy's objectives have been developed to support delivery of the outcomes described in the city's **Arts, Culture and Heritage Strategy 2018-2022**.

1

Development

Develop a robust and connected creative community that is vibrant, innovative and diverse, and is attractive to residents, visitors and investment.

2

Engagement

Improve the lifestyle quality and wellbeing of our community through connecting, engaging and participating in the creative industries.

3

Places and spaces

Provide high quality, up-to-date, accessible and safe places and spaces for imagination, reflection and innovation, where stories are told and ideas are shared.

4

Partnerships

Our well-developed strategic partnerships contribute to the sustainability of the city's unique heritage and growing creative industries.

5

Communication

Our distinctive stories are positioned as a key element of the city's image and identity.

STAKEHOLDERS

The City of Logan's urban art projects and programs are based on teamwork, collaboration and partnerships within Council and externally. Management requires a flexible and responsive framework, ensuring processes and decisions are informed by staff and industry expertise.

Urban Art Working Group

This strategy recommends the establishment of an Urban Art Working Group, made up of internal branch representatives to provide expert advice on specific projects, share project information and coordinate outcomes.

PLACE MAKING AND URBAN DESIGN PROGRAM

Council's Place team, within the Economic Development and Strategy Branch, is tasked with place making projects, developing and delivering the Implementation Plans, masterplans, and urban improvement projects for each of the city's 11 activity centres. Place Managers play a key role in delivering on the outcomes of the Urban Art Strategy, ensuring integration within the wider placemaking and planning frameworks.

CREATIVE INDUSTRIES PROGRAM

The Creative Industries team, within the Libraries and Creative Industries Branch, provide the specialist expertise in public art curatorial and management practice. Public art and community art projects may be initiated and managed directly by the team or projects may be initiated and managed by other areas within Council with the advice and support of the Creative Industries team.

Public art commissions, in accordance with the Public Art and Design Policy, are governed by a Project Advisory Committee, consisting of stakeholder representatives from within Council and from the wider community, convened by, or in conjunction with, the Libraries & Creative Industries Manager and the Creative Industries Program Leader.

Community art projects, in accordance with the Community Art Policy, are governed by a project team, consisting of relevant stakeholder representatives and the engaged artist/s, and liaising with the Libraries & Creative Industries Manager and the Creative Industries Program Leader.

The Public Art Collection is managed by the Creative Industries program.

A local artist register is held and maintained by the Creative Industries program.

The Creative Industries team also administer the Regional Arts Development Fund (RADF) grant program.

COMMUNITY DEVELOPMENT PROGRAM

The Community Development Program, within the Community Services Branch, provide specialist advice and support in community engagement and development which can be valuable to many urban art projects. They engage with the full community spectrum, from children, young people and families, through to the elderly. They support specific groups such as First Nations peoples, refugees, and people with disabilities and special needs. Community Development projects may result in urban art outcomes as an organic part of the engagement process.

GRAFFITI AND PEST SERVICES TEAM

The Graffiti and Pest Services team, within the City Standards and Animal Care Branch, manage a street art / mural program as a graffiti prevention program, which includes the design and painting of murals on wooden electricity poles and other public infrastructure throughout the City of Logan's suburbs. The team also provide mural installation advice and support for the realisation of mural commissions by artists who may not have the required expertise, skills, and/or experience.

PARKS BRANCH

The Parks Branch play a significant role in development and integration of art in parks and open spaces. They are also responsible for the management and maintenance of integrated urban artworks.

MARKETING AND EVENTS BRANCH

The Marketing Program, located within the Marketing and Events Branch, provide specialist advice on Council's branding, designs and brand consistency. There may be opportunities within urban art and placemaking projects to reference Council brand colours and design schemes to communicate a city-wide identity.

The Marketing Program also manage and maintain creative lighting assets and therefore must be consulted regarding creative lighting commissions.

COMMUNITY ENGAGEMENT PROGRAM

All projects further developed and delivered in the implementation of this strategy will have a community engagement strategy suitable for the place, project and partners.

Asset management

The City of Logan has an existing public art collection, consisting of approximately 30 permanent independent artworks. Works in the collection are documented on the Logan Art Collection Management and maintenance asset register. The asset owner is the Libraries and Creative Industries Branch. The initiation of a project needs to consider whole of life costs and maintenance of urban art projects as part of the project cost.

There are a number of artworks that feature as integrated design elements within built forms such as pathways, shade structures, screens, facades, seating and so on. These artwork elements are registered as part of the larger built form asset. The asset owner is the Parks Branch. The Parks Branch is also the asset owner of several commemorative items located throughout the city's public realm.

There are also a number of murals. Murals are generally considered to have a limited lifespan of approximately 5 years. The asset owner for murals is the City Standards and Animal Care Branch.

Community artworks may be independent, integrated, or mural works. Their asset ownership must be considered on a case-by-case basis, in accordance with the Community Art Policy. Maintenance for community artworks will be provided for a minimum of five and a maximum of ten years.

Creative lighting elements include treatments to various underpasses and three water tower lighting treatments which are iconic city features located at: Telfer St, Shailer Park; Wineglass Dre, Hillcrest and Jacaranda Ave, Underwood. The asset owner is the Marketing and Events Branch.



The wineglass water tower at Hillcrest. The City of Logan has three water towers that feature light shows from 6 pm to 10 pm each night. The shows change regularly.

URBAN ART COMMISSION MODELS

This strategy seeks to employ and support a range of best-practice commission models for the realisation of quality urban art outcomes. Together these various methodologies catalyse a diverse and sustainable urban art ecology that benefits both local and visitor communities.

Council-led commissions

URBAN IMPROVEMENT AND CAPITAL PROJECTS

Artwork is commissioned as part of Council's capital works, enabling a 'bigger picture' approach and integrated artwork outcomes. Many Councils across Australia, Europe, Canada and the United States allocate a fixed percentage of total project costs dedicated to urban art, typically in the order of one per cent.

Benchmark example

There are many examples of these projects and programs, ranging from major arterial road upgrades and infrastructure to small suburban centre improvement projects.



Image: Kingsford Smith Drive upgrade, Brisbane — sculptural markers by Kenji Uranishi and 'bandarra-gan: strong woman track' interpretive trail, integrated paving treatment by Judy Watson

PLACEMAKING AND PLACE ACTIVATION PROGRAMS, PROJECTS AND EVENTS

Placemaking and place activation programs provide a vital layer for cultural and community engagement in urban spaces. Projects can range in scale and cost from lightweight pop-up initiatives to more major interventions. Projects can be responsive to community ideas and urban design issues and can be held as testing grounds and momentum building exercises for future permanent commissions or precinct improvements. They can be occasional, event-based or ongoing, providing an informal layer, different to the festival format.

PROGRAMMABLE ARTWORK PLATFORMS

Programmable urban art platforms are forms of permanent infrastructure, such as lightboxes, billboards, banners, vitrines, and data projectors that can support a changing program of temporal artworks.

Programmable urban art platforms can provide an access point for artists less experienced in working in the public realm and can translate a range of media for public display. They refresh and renew public spaces and can offer opportunities for emerging and established public art curators.

Benchmark example

Brisbane City Council's Outdoor Gallery program — aimed at rejuvenating under-utilised city spaces, Brisbane's Outdoor Gallery has grown incrementally over time. Today, the gallery includes 20 light boxes, five banners, three projections and two vitrines across eight laneways, on Edward St and at the King George Square car park.

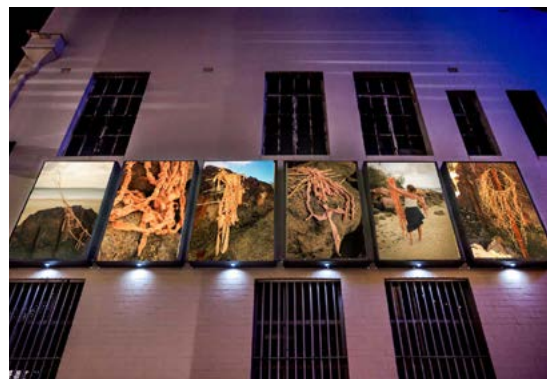


Image: Delvene Cockatoo Collins, Fish Lane

Benchmark example

The interactive art installation, called 'Impulse' featured 12 big seesaws set up on Broadway between 37th and 38th Streets, New York, with the block completely closed to vehicles through January 2020. Held as part of the city Department of Transportation's Seasonal Streets Program.

Designed through a collaboration between Toronto-based design firm Lateral Office and Montreal-based architectural firm CS Design.

Image: *Impulse*, Lateral Office and CS Design, Toronto



MURALS, PASTE-UPS AND DIGITAL WRAPS

Murals, paste-ups and digital wraps are one of the most impactful, flexible and accessible urban artforms. As applied cost-effective treatments, they can also act as a graffiti deterrent, enhancing public safety.

These artforms offer the direct appeal of an artist's handmade/personal expression and thus make visible the distinctive human voices of local communities.

Benchmark example

There are countless examples of murals locally and around the world that have become much-loved emblems of place. The most iconic and well-known in Australia are those that feature on giant silos in regional towns, forming their own tourism trail.



Image: Kyra Mancktelow, bus wrap (detail), University of Queensland, Brisbane

INDEPENDENT COMMISSIONS

Key locations can be identified by Council as sites for urban art opportunities through masterplanning and other strategic planning processes. These are important strategic initiatives, independent of larger capital works projects.

Benchmark example

Public Art Melbourne projects is a catalyst for city artists, planners, enablers and investors to work together on various special projects.

A public artwork by Brook Andrew with Trent Walter, commemorating Tunnerminnerwait and Maulboyheenner, two Tasmanian Aboriginal men who were publicly hanged in Melbourne in 1842.



Image: *Standing*, Tunnerminnerwait & Maulboyheenner, Melbourne

CREATIVE LIGHTING

Creative lighting, such as LED installations, gobos, and laser displays offer impactful and comparatively low-cost creative design treatments for urban infrastructure, including programmable designs. They can effectively transform urban environments, enhancing public safety and encouraging evening economies.

Benchmark example

Lighting design for Ishøj Station, Copenhagen, Denmark, by AF Lighting - the concept is based on artistic interpretations of water which create a visual link to Ishøj's maritime environment and to the nearby Museum of Modern Art.



Image: AF Lighting, Isohoj Station, Copenhagen

FESTIVALS / OUTDOOR EXHIBITIONS

Outdoor art exhibition events/festivals have risen in number and popularity around Australia over the past decade.

Benchmark example

Major outdoor art exhibition events/festivals directly commissioned and managed by local Councils, include Strand Ephemera, Townsville; Floating Land, Noosa; and the smaller scale MoreArt festival, City of Moreland, Melbourne.



Image: Alison MacDonald, *Flow*, upcycled plastic lids, Strand Ephemera

Artist-led/Council-supported commissions

ARTIST GRANT PROGRAMS

Supporting artist's initiatives is vital to fostering an engaged and active arts community. Modest grant programs can encourage experimentation, collaborations and collective efforts for a wide range of temporal and ephemeral urban art outcomes.

Councils may establish dedicated urban art funding programs or encourage applications through general arts grants programs such as Regional Arts Development Fund (RADF).

Benchmark example

Test Sites, City of Melbourne — Test Sites gives artists the opportunity to explore and experiment with creative ideas for projects within the public realm. The Test Sites program provides project funding, practical advice and support, as well as workshops for those new to exploring public realm and spatial practice. Funded by the City of Melbourne with artist grants up to \$5000.



Image/artist: Andrew Atchison

OPEN CALLS

A strategic way of encouraging artist-led projects is through an open invitation process.

Initial proposals should be indicative only. If considered to be of interest, they can be selected for further development with appropriate planning and partnerships developed over time.

Benchmark example

Open call, Toronto — an open call for project ideas invites artists to use Toronto as their canvas, and craft a concept for an innovative public art work in any scale, scope or medium. In an open call, artists are free to experiment with different concepts and media, and consider any and all options for creative placemaking.



Image/artist: Noel Harding

FESTIVALS/OUTDOOR EXHIBITIONS

Increasingly artist-run initiatives are moving beyond the gallery and studio model and into the public realm. The city is their canvas and they're thinking global and acting local.

Councils have an important role to play in helping these initiatives to grow and deliver sustainably.

Benchmark example

Major outdoor art exhibition events/festivals initiated and managed by artist/curatorial collectives, include Gertrude Street Projection Festival, Melbourne; First Coat, Toowoomba; and Brisbane Street Art Festival.



Image/artist: Kate Geck, Gertrude Street Projection Festival

EQUIPMENT PROGRAMS AND RESIDENCIES

Councils can offer artists access to resources such as equipment and/or studio space to develop and realise urban art ideas and outcomes.

Residencies are an effective way to support artists from overseas or interstate to develop a first-hand appreciation and meaningful experience of place, with potential for mentoring, creative collaborations, and community engagements.

Benchmark example

Sunshine Coast Council Projection Art Program — two high-resolution data projectors are available for artists. They can be used for conducting public art projection installations. The aim is to build skills, provide employment

opportunities and create engaging outdoor events. Artists can add their names to an online projection artist register.



Image/artist: Brian Keayes aka 'Möbius'

Business/Developer-led commissions

DEVELOPER CONTRIBUTION SCHEMES

Many cities have instigated developer contribution schemes or incentive schemes to ensure or encourage private investment in urban art.

Such schemes typically occur in capital cities with major investment and large-scale developments.

Benchmark example

Examples of developer contribution schemes:

- **BRISBANE** — 0.25% of total project cost for projects over \$5m
- **CITY OF SOUTH PERTH** — 1% of development budgets in excess of \$4m (typical of many Western Australian councils)
- **CITY OF YARRA, MELBOURNE** — 1% of development budgets in excess of \$1m (capped at \$1m)
- **CITY OF PORT PHILLIP MELBOURNE** — 0.5% of total project cost for projects over \$2m

Under Queensland Planning legislation developer contributions schemes cannot be mandated for urban art projects, but developer incentive scheme should be investigated to encourage investment in urban art projects.



Image/artist: John Meade

STREET ART PROGRAMS

Murals are popularly commissioned by local businesses, business associations and property owners as part of their branding, customer attraction and local community engagement.

Benchmark example

City of Port Phillip, Melbourne Street Art Site Register — a register of privately owned sites for potential creation of art. Property owners are encouraged to register their sites. Council connects artists with these registered opportunities.



Image/Artist: St Kilda Police Station, Vexta, 2015

HOARDINGS PROGRAMS

Whilst site hoardings are often prominent spaces to advertise the development under construction, some councils have succeeded in persuading developers to utilise this space for artwork.

Benchmark example

City of Sydney Creative Hoardings Program — developers with construction sites in high traffic areas must cover their hoardings in art by a living Australian artist, or historical images relevant to the local area. Developers can commission their own artist, or they can use artworks licensed by the City of Sydney, free of charge.



Image/Artist: Camila De Gregorio and Christopher Macaluso of Eggpicnic

Community-led/Council supported commissions

COMMUNITY ART PLATFORMS

Many community service organisations, including those working with special needs groups such as people with mental health issues, disabilities, refugees, homeless people and others deliver arts programs. Councils can work with these organisations to achieve public realm exhibition outcomes. Councils can also provide dedicated community art platforms.

Benchmark example

Artforce Brisbane — an open access community initiative, Artforce Brisbane allows Brisbane residents, regardless of age or artistic experience, the opportunity to design and paint murals on one of over a 1000 traffic signal boxes.



Artist/image: ArtBox — City of Gold Coast artists' digital designs are applied to signal boxes via a Laminex 'wrap' (Left: Daniella Doherty & Right: Laura Strange)

PLACEMAKING PROJECTS AND PROGRAMS — CREATIVE COMMUNITY

Public spaces are increasingly called upon for creative community purposes — whether it be annual global events such as PARK(ing) Day, remarkable regional projects such as Ghost Nets, or local initiatives like urban sketchers in parks and art installations in community gardens. These collaborative and cooperative efforts are a positive and adaptive force for change for cities of the future.

Benchmark example

The High Line, New York (ongoing program) — a nonprofit organisation and a public park built on a historic, elevated rail line. You can walk through gardens, view art, experience a performance, savour delicious food, or connect with friends and neighbours — all while enjoying a unique perspective of New York City. Nearly 100 per cent of the annual budget comes through donations. The High Line is owned by the City of New York.



Artist/image: Ryan Sullivan

CO-DESIGN PROJECTS

With the advent of the makers movement, men's sheds, craft markets and everything DIY, communities are increasingly coming together to workshop and make things, often with locally sourced and/or recycled materials. Artists, designers and other creatives are playing key roles in leading co-design processes and projects.

Benchmark example

Community Kitchen — a participant-led initiative with the Jeays St Red Cross Community Centre in Bowen Hills, Brisbane. The structure and material composition of the final piece were the direct result of the participatory design and construction workshops.



Artists/image: Unqualified Design Studio

Partnership commissions

CENTRE IMPROVEMENT PROJECTS

These are large capital upgrade projects funded in partnership with owners of commercial property in a centre and are subject to a high level of community consultation. Each centre improvement program seeks to build on local characteristics, culture and history to enhance its identity. This is achieved by using a distinctive palette of streetscaping elements such as coordinated street furniture (seats, rubbish bins, streetlights, bollards and bicycle racks), landscaping, and upgraded pavements using a range of different materials. Many Centre Improvement Programs incorporate urban art.

Benchmark example

Many cities use this model to manage urban renewal, including the City of Gold Coast and the City of Brisbane.



Artist/image: Matthew Harding, Kenmore, Brisbane

STATE GOVERNMENT AGENCIES AND PUBLIC-PRIVATE PARTNERSHIPS (PPPS)

Many State Government agencies and PPPs have adopted commitments to urban art, including Western Australian agencies Metropolitan Regional Development Authority (MRA), Perth Transport Authority (PTA), Main Roads WA (MRWA) which have adopted percent for art schemes.

Infrastructure entities such as the West Gate Tunnel and the Level Crossing Removal Project in Melbourne partner with local governments to deliver local outcomes.

Benchmark example

Metro tunnel creative program — the Metro Tunnel Creative Program features activities and events designed and led by a team of designers, curators, and place managers dedicated to enhancing city life alongside the construction of the metro tunnel.



Artist/image: Josh Muir

FESTIVALS

While there are many festivals dedicated to temporal visual art, there are many more that include art installations alongside performance, music, community activities and live events, as part of broader arts and cultural programming. These larger scale productions typically involve a range of funding partners and income streams.

Benchmark example

Examples include White Night, Melbourne; Vivid, Sydney; Dark Mofo, Hobart; the Woodford Folk Festival, Woodford; or the newly formed Modifyre (Burning Man Australia), Brisbane.



Artist/image: Cave Urban, *Portal*, 2018-19-Woodford Folk Festival

PLACE CONSIDERATIONS AND CRITERIA

Urban art opportunities shall be developed through place-based considerations.

Primary placemaking considerations:

- artworks as destination markers, expressing distinctive place identity (for locals and visitors)
- artworks that reflect local character and cultures – past, present and aspiring
- artworks that assist with place activation and community engagement, including children's play
- artworks that enhance the environment, including improvement of existing urban infrastructure, safety, and connectivity.

Priority locations within Activity Centres:

- parks — metropolitan and district levels, civic parks/ town squares
- major and arterial roads, particularly at gateway thresholds
- main streets/commercial precincts
- active streets, including laneways, in boutique retail and dining precincts
- community facilities, especially cultural centres
- transit stations, rail and bus
- health and education precincts.

Additional locations outside Activity Centres (outside the direct scope of this strategy but of city significance):

- tourist centre destinations to support the visitor experience
- natural sites of high significance to the First Nations community e.g. Berrinba wetlands
- sports and recreational facilities as primary sites for community gathering, particularly young people and families
- trails/active transport routes.

Pedestrian and cycle pathway project with integrated 'carpet' artworks, Springwood



Part 4: Action Plan

POLICY OBJECTIVES AND ACTIONS

Each of the five strategy objectives has an action plan. These high-level actions are to be read in conjunction with the Urban Art Implementation Plan which identifies urban art projects and opportunities in more specific detail.

Urban art projects referenced do not represent a commitment by Council, developers or other stakeholders to fund or deliver a specific project. Specific urban art projects can be considered for funding, applications for government grants, and partnerships with a range of stakeholders, that lead to the eventual delivery of the project. Opportunities identified in the implementation plan may be transferable to other centres/places.

Abbreviations for key branches in Council that will play a role in urban art projects:

- **ED&S** – Economic Development and Strategy Branch
- **Parks** – Parks Branch
- **RIP** – Road Infrastructure Planning
- **RID** – Road Infrastructure Delivery Branch
- **LCI** – Libraries and Creative Industries Branch
- **DA** – Development Assessment Branch
- **M&E** – Marketing and Events Branch
- **CECE** – Customer Experience and Community Engagement Branch
- **CS&AC** – City Standards and Animal Care Branch
- **CS** – Community Services Branch
- **SL&F** – Sports, Leisure and Facilities Branch
- **Finance** – Finance Branch
- **TMR** – Queensland Transport and Main Roads

OBJECTIVE 1

DEVELOP DIVERSE URBAN ART COMMISSIONS AND PROGRAMS

Foster and enable a dynamic range of commission processes supporting a diverse and high-quality range of artwork outcomes, permanent and temporal.

01	ACTIONS	STAKEHOLDERS
1	Develop cross-branch collaborations and partnerships for the development and delivery of urban art projects as an integrated component of Council's urban improvement projects and capital infrastructure works.	All
2	Investigate the development of temporal urban art opportunities and outcomes as part of Council's placemaking and place activation projects and programs.	ED&S, LCI, M&E
3	Investigate opportunities to partner with transport companies to explore the potential for digital or digitised artwork on the city's public buses.	LCI, M&E, External Stakeholders
4	Identify infrastructure (e.g. underpasses, water towers) in key locations, particularly gateway sites, that can be suitable for creative lighting projects and develop a creative lighting strategy for the city with input from key stakeholders.	ED&S, RID, M&E, LCI, CS&AS, TMR
5	Continue to deliver a street art program with a focus on graffiti-prevention, following urban art commission guidelines.	ED&S, LCI, Parks, CS&AS
6	Encourage urban art outcomes as an extension of Logan Art Gallery's exhibition program, which may seed recurrent festivals/events across the city's open space areas.	ED&S, LCI, Parks
7	Investigate incentive programs and grants to facilitate produce temporal public art projects in Logan's activity centres. Consider workshopping successful proposals with established artist mentors.	ED&S, LCI
8	Encourage urban art outcomes – temporal, event-based, performative and participatory – within festival and event programs, both as dedicated temporal art programs and as components of wider festival/event programs.	ED&S, LCI, M&E
9	Explore the feasibility of the establishment of a traffic signal box art program (via direct painting or vinyl wrap) as an open-access community art program for Logan's activity centres.	ED&S, CS, LCI, M&E, RIP

OBJECTIVE 2

IMPROVE RESOURCING, PLANNING, AND ADMINISTERING URBAN ART

Provide robust mechanisms for the funding, administration, and management of urban art in the City of Logan.

O2	ACTIONS	STAKEHOLDERS
1	Encourage and advocate for the allocation of a small percentage of Council's capital works project funds for projects in excess of \$500,000 towards urban art.	ED&S, Parks, Roads, CS, LCI, SL&F, CS&AS, M&E
2	Continue to identify urban art opportunities within planning frameworks, including precinct masterplans. Encourage urban art be considered as part of development on key landmark building sites with the major activity centres.	ED&S
3	Develop amendments in the Planning Scheme that facilitate the development of urban art projects across the activity centers. Provisions should be flexible and interpretable, not overly prescriptive or compulsory.	ED&S
4	Encourage private sector investment in urban art through the development of urban art guidelines for developers, businesses, and property owners. Continue to negotiate with the developers of Greater Flagstone and Yarrabilba to ensure quality urban art outcomes.	ED&S, DA, State Government, Developers
5	Investigate incentive programs and grants to facilitate urban art projects in Logan's activity centres. Consider workshopping successful proposals with established artist mentors.	ED&S, LCI, DA
6	Encourage urban art to be considered as part of development on identified landmark building sites within the planning scheme.	DA, ED&S
7	Advocate for partnerships with state and federal government authorities, including Logan Hospital, Logan TAFE, Queensland Rail, Transport and Main Roads, schools, and Griffith University Logan campus – to enhance the activity centre precincts with urban art, permanent and temporal.	ED&S, LCI
8	Investigate the development of Street Art Register of key sites to facilitate mural commissions on both private and Council-owned sites.	ED&S, LCI, CS&AC
9	Establish an Urban Art Working Group, to assist with the implementation of urban art projects..	ED&S, LCI, Parks, M&E, CS&AC



OBJECTIVE 3

SUPPORT ARTISTS AND ENGAGE COMMUNITIES IN A COLLABORATIVE URBAN ART ECOLOGY

Enrich the cultural life of residents, workers, and visitors through supported artistic engagement in urban art commission processes and programs.

O3	ACTIONS	STAKEHOLDERS
1	Employ professional best practice standards in the commissioning of urban art and remuneration of artists as detailed in the National Association of the Visual Arts' Code of Practice for Commissioning Art in the Public Space.	All
2	Investigate the development of a register of local artists and creative practitioners with interest and experience in urban art, including a subset of local street artists.	LCI, CS&AC
3	Investigate the development of a register of local and regional curators and consultants, established and emerging, with interest and expertise in urban art, including First Nations curators.	LCI, CS&AC
4	Give preference to local fabricators with interest and capacity to work with artists in the translation and realisation of urban artwork concepts.	ED&S, LCI, CS&AC, Parks
5	Establish and maintain communication with the City of Logan's First Nations community, including Traditional Owner groups and Elder representatives, ensuring consultation in regard to urban art commissions, temporal and permanent, particularly those involving First Nations artists, stories, places and themes.	ED&S, LCI, CS&AC, Parks, M&E
6	Work with relevant arts organisations to deliver networking and professional development opportunities for local urban artists.	ED&S, LCI
7	Seek input from regional and interstate festival organisers such as Brisbane Street Art Festival, First Coast Toowoomba, Swell Gold Coast, West Projections, Melbourne and Gertrude Street Projection Festival, Melbourne to guide and/or mentor local artists/creative groups interested in urban art festival production.	ED&S, LCI, CS&AC, Parks, M&E
8	Investigate the feasibility for large-scale outdoor projection/s for a festival event.	ED&S, LCI, CS&AC, Parks, M&E
9	Investigate opportunities to develop and deliver urban art projects in partnership with local secondary schools to foster talents, skills and opportunities for young people.	ED&S, LCI, CS&AC, Parks, CS
10	Where practicable and relevant, foster the contemporary expression and translation of diverse cultural practices into the public realm, seeking broad and meaningful community consultation, engagement and/or participation.	All
11	Develop urban art projects site-responsively, including an integrated understanding of local histories, and in consultation with relevant communities and Traditional Custodians.	All



OBJECTIVE 4

EMBED URBAN ART WITHIN BROADER PLACE SHAPING PROJECTS AND PROGRAMS

Employ and integrate urban art processes and outcomes as a key means for achieving place distinction.

O4	ACTIONS	STAKEHOLDERS
1	Investigate the feasibility of the delivery of an annual temporal urban art festival, with a focus on cultural diversity and the environment.	ED&S, LCI, CS&AC, Parks, M&E, CS
2	Continue to support and encourage creative community placemaking and place activation platforms.	ED&S
3	Provide dedicated urban art commission opportunities for local artists to access and creatively interpret Logan Stories and local heritage;	ED&S, LCI
4	Support urban art as a vehicle for fostering intercultural dialogue and creative intercultural collaborations.	All
5	Continue to develop and deliver dedicated urban art projects in partnership with the city's First Nations communities.	ED&S, LCI, CS
6	Ensure urban art is used as means for heritage interpretation in public spaces and artists are involved in future memorial design processes, including First Nations heritage and First Nations artists.	ED&S, LCI, Parks
7	Identify opportunities for the engagement of local artists and arts groups to participate in Logan City Council's event program and place activation initiatives.	LCI, M&E, ED&S
8	Identify and deliver placemaking opportunities and outcomes involving creative co-design, between local artists and community groups such as children's play, community garden amenities, interpretive trails, etc.	ED&S, LCI, CS

OBJECTIVE 5

MAINTAIN AND PROMOTE URBAN ART

Employ best practice standards in the management of the City's urban art collection and raise awareness of urban art in the City of Logan for local and visitor communities.

O5	ACTIONS	RESPONSIBLE BRANCHES
1	Ensure adequate funding is allocated to ongoing maintenance as part of the whole of life project cost for all new artwork commissions/projects.	All
2	Clearly define asset ownership for Urban Art projects, and set out clear lines of responsibility for asset registration, management, maintenance, and periodic condition and valuation assessment.	All
3	Investigate opportunities to market urban art projects.	M&E
4	Ensure all artists are appropriately acknowledged through plaques / attribution acknowledgement and, where relevant, maintenance manuals. and ensure that Urban Art projects are photo-documented.	All
5	Include urban art festivals and place making events in the city's events calendar.	ED&S, LCI, M&E
6	Develop educational information and activities to local schools to facilitate engagement with urban art and local urban artworks.	ED&S, LCI, CS&AC, Parks, M&E, CECE, CS
7	Celebrate local interconnected stories of people, place and the work of local creatives, particularly through social media platforms such as Instagram and Facebook. Promote the social benefits of urban art projects and programs with key messages of community pride, wellbeing and inclusion.	ED&S, LCI, M&E, Media
8	Consider audience engagement experiences when developing urban art opportunities (design teams) and artworks (artists/creatives).	ED&S, LCI, Parks, CECE
9	Aim to allow for the production of quality shareable content during the commission process so that audiences can gain insight and connect with urban art.	M&E, ED&S, LCI
10	Incorporate the city's urban artworks into the city's broader promotional activities and marketing campaigns.	M&E, ED&S, LCI

