

COOLANGATTA PUBLIC ART

EOI - ONLINE INFO SESSION

Public Art For Streetscape Improvements at
Griffith Street, Coolangatta

Art—Work

Co-creativity

We acknowledge and pay respects to the peoples of the Yugambeh language region of the Gold Coast and all their descendants both past and present.

INTRODUCTION

SITE + PLACE (COOLANGATTA)



INTRODUCTION —

[COOLANGATTA]

THE PROJECT:

Art-Work Agency and City of Gold Coast are seeking experienced artists deliver 5 new public art outcomes as a part of Coolangatta's Griffith Street, Stage 2 Streetscape upgrade project.

These public art activations are a key aspect of the streetscape upgrade: improving visual appeal, creating new meeting points, and reinvigorating the streetscape to improve the sense of place and celebrate Coolangatta and its community.

Other outcomes included in the Streetscape Improvements are landscaping and planting, lighting, footpath upgrades and a refurbishment of John Orbansen OAM Park.

The goal of the public artworks in Griffith Street is to create a space in which the Coolangatta community and tourists want to spend time; to sit, socialise and relax, on their way to and from the ocean.

Art-Work Agency has been engaged by City of Gold Coast as the Project Curator on this project.



COOLANGATTA [GOLD COAST, QLD]

- is everything related to the beach and surfing including headlands and foreshore
- is family-oriented
- has a small, country town feel and is still considered a sleepy resort town
- is home to key cultural events that proudly celebrate the history and passions of the community, e.g. Cooly Rocks on Festival, Flotsam Surf Film and Photography Festival, Quicksilver Pro etc.
- is distinctly different to Broadbeach and Surfers Paradise, free of the polished, glittery restaurant, shopping and party culture
- is not overrun or defined by high-rise buildings.

Other Interesting facts:

Coolangatta is named after the schooner ship, The Coolangatta, that was wrecked on Bilinga Beach during a storm.

Long before colonisation up to the present day, the Tweed Coast area (including where Coolangatta is today) is a place of significance for the Bundjalung and Yugambeh Language Speaking Peoples. The land, water and rivers to the south and north of the area were rich sources of food.

Whilst formally separated by the New South Wales / Queensland state border, Tweed Heads and Coolangatta are almost synonymous with each other, often referred to in the same breath.

Coolangatta is a border town. It is considered to be the 'gateway' to the state of Queensland.

Its hot in Brisbane, But its Cool-angatta.

TARGET MARKET —

As the works will be located in public spaces on Griffith Street, the main audience is primarily the local Coolangatta community. This includes residents from Kirra, Tweed Heads, Tugun and Bilinga, who frequent Coolangatta's commercial centre and beaches.

Audiences for the public artworks will also include interstate, national and international visitors to Coolangatta and the Gold Coast.

“If you plan for the locals, the tourists will come.”

– William Owen, RPS Australia



SITE + PLACE

– Snapper Rocks, Ivan Solorzano

CURATORIAL FRAMEWORK —

‘A life lived by the ocean’

Coolangatta is where life IS the ocean, and all things that relate to it. It is nuanced, relaxed, unpretentious, playful and vibrant.

Through a total of five public artwork opportunities, artists will have the opportunity tell the many stories of Coolangatta by site-specifically examining the meaning of ‘a life lived by the ocean’.

Working on an intimate human scale, the commissioned artworks will bring a playful, vibrant and culturally rich layer to the streetscape and pedestrian experience of Griffith Street, Coolangatta. It is essential that these artworks uphold the bold, vibrant creativity, and inventiveness that the Gold Coast is known for, while responding directly to the curatorial vision unique to Coolangatta and Griffith Street.

The commissioned public artworks will each be;

- Distinctively unique to place
- collectively harmonious
- colourful
- Playful
- Bold
- Participatory (where possible)
- Encouraging to the community and tourists to dwell; to sit, socialise and relax.





THEMES —

Within the context of ‘a life lived by the ocean’, artists are invited to explore the following themes:

A site and source of life:

All of Coolangatta’s stories hold the ocean at their heart. Artists are invited to investigate the cultural, natural and historical markers of seaside life in Coolangatta. :

- The new public artworks for Griffith Street, Coolangatta should be site-specific, innovative, and playful.
- All artworks will work harmoniously to share stories, create safe and inspiring spaces for the community to gather with sense of pride.
- The artworks will be the starting point of meaningful conversations about the journey to Coolangatta as we know it, and work to put Coolangatta’s iconic stories, transformative moments and beach culture at the forefront of everyday experiences on Griffith Street.
- By providing context to tourists and a new source of pride to Coolangatta’s community, the artworks seek to sustain and inspire opportunities for continued cultural production, inviting active participation and engagement with Griffith Street and Coolangatta more broadly.



A place for gathering, connection and transition:

Coolangatta has a long history of different communities gathering by the ocean, to celebrate, partake in ceremony and access food, as well as surf, swim and socialise. Artists are invited to investigate the notion of Coolangatta both a place of gathering and transition.

PROJECT SCOPE

OVERVIEW —

PROJECT OPPORTUNITIES —

OVERVIEW

To complete the streetscape works taking place on Griffith Street, five new public artworks will be commissioned, providing opportunities for five artists to realise large-scale work in Coolangatta.

These will be some of the first formal opportunities for site-specific public artworks in Griffith Street and will ultimately increase community pride, add to the existing identity and sense of place in Coolangatta, with consideration to its relationship with Tweed Heads.

The opportunities include:

- **Two (2) murals (to be completed by two artists)**
- **Six (6) to seven (7) shade structures (to be completed by one artist)**
- **Two (2) lengths of bus stop balustrade (to be completed by one artist)**
- **Three (3) to four (4) sculptures (to be completed by one artist)**

One artist will be engaged per opportunity

- Six artists will be shortlisted per opportunity by the Project Curator from Expression of Interest submissions for the Shade Structures + Sculptures.

Artists must be local to the Gold Coast

- Demonstrated with a home address in the Gold Coast region
- or/ demonstrate a clear, significant connection to the Gold Coast

Effective and harmonious relationship between projects

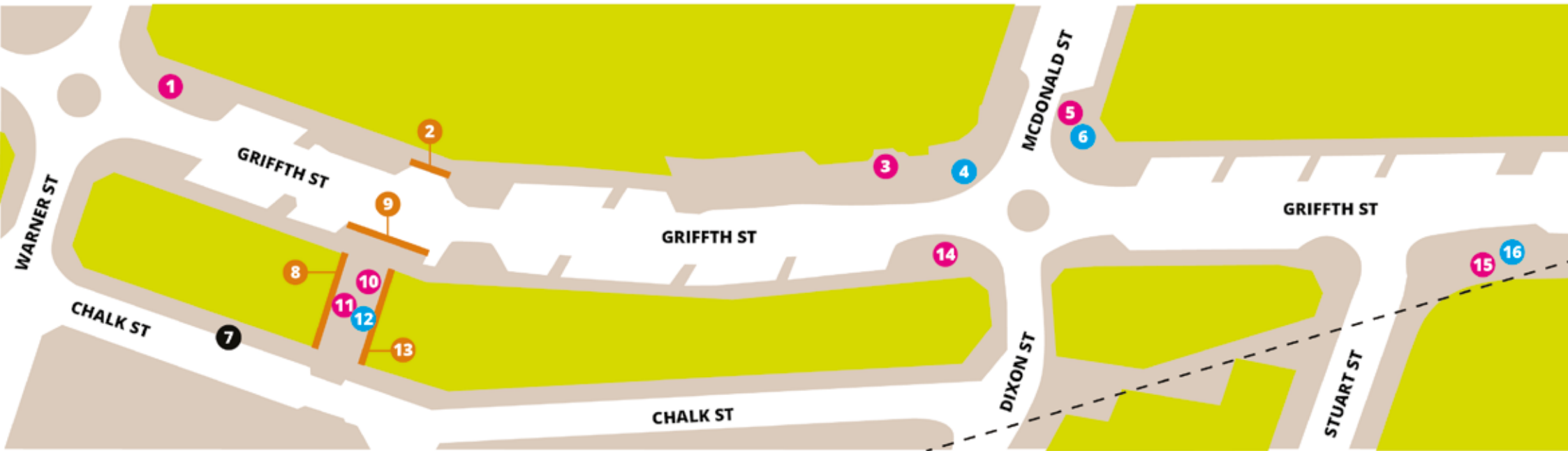
- While each opportunity is to be designed by a different artist, the artworks are required to be harmonious to establish an engaging, cohesive experience for viewers, in line with the project's curatorial vision.

An effective and harmonious relationship between projects will be achieved by:

- Avoiding unattractive clashes between colour palettes or materials.
- Clear differentiation between key stories. (e.g. each artwork opportunity tells a different story.)
- Cohesive signage outlining the vision and relationship between the artworks and sites for viewers.

● SCULPTURE
 ● SHADE STRUCTURE
 ● LOADING ZONE
 — OTHER
 - - - QLD/NSW BORDER

- | | | | |
|--|--|--|---|
| 1 SHADE STRUCTURE | 5 SHADE STRUCTURE | 9 BUS BALUSTRADE - NORTH | 13 SITE 1 MURAL |
| 2 BUS BALUSTRADE - SOUTH | 6 FEATURE SCULPTURE | 10 SHADE STRUCTURE | 14 SHADE STRUCTURE |
| 3 SHADE STRUCTURE | 7 LOADING ZONE | 11 SHADE STRUCTURE | 15 SHADE STRUCTURE |
| 4 SCULPTURE | 8 SITE 2 MURAL | 12 SCULPTURE | 16 SCULPTURE |



Public Art for Streetscape Improvements at Griffith Street, Coolangatta — Site Overview

BUS STOP BALUSTRADES — GRIFFITH STREET

OVERVIEW

OPPOSITE JOHN ORBANSEN OAM PARK

ALUMINIUM PANELS

Site 1: Coolangatta East TransLink Bus Stop
– North bound

Site 2: Coolangatta East TransLink Bus Stop
– South bound



Reference Balustrade Artwork 10 — Sonic Architecture



MURALS — JOHN ORBANSEN OAM PARK

OVERVIEW



[LEFT] Mural 1 : Width: 9 m, Height: 3 m
NBN Cabinet size: Width 1m, Height 1.2m, Depth 0.55m

[Below] Mural 2 : Width: 9 m, Height: 6 m





Artists sketch of the future John Orbansen OAM Park upgrade — Supplied by City of Gold Coast



EOI OPPORTUNITIES

SCULPTURES + SHADE STRUCTURES —

SCULPTURES —

THREE (3) TO FOUR (4) SCULPTURAL ARTWORKS

One artist will be engaged to design three to four sculptural artworks.

Address: Various locations along Griffith Street

Locations + sizes:

1. Corner of McDonald Street and Griffith Street (north-east) minimum - Approx size: 1m x 1m x 1m;
2. Corner of MacDonald and Griffith Street sculpture minimum- Approx size: 3m x 3m x 3m (potential feature artwork)
3. Corner Griffith Street and Stuart Street near the New South Wales / Queensland border - Approx size: 1m x 1m x 1m; and
4. John Orbansen OAM Park - Approx size: 1m x 1m x 1m.

Budget: \$74,250.00

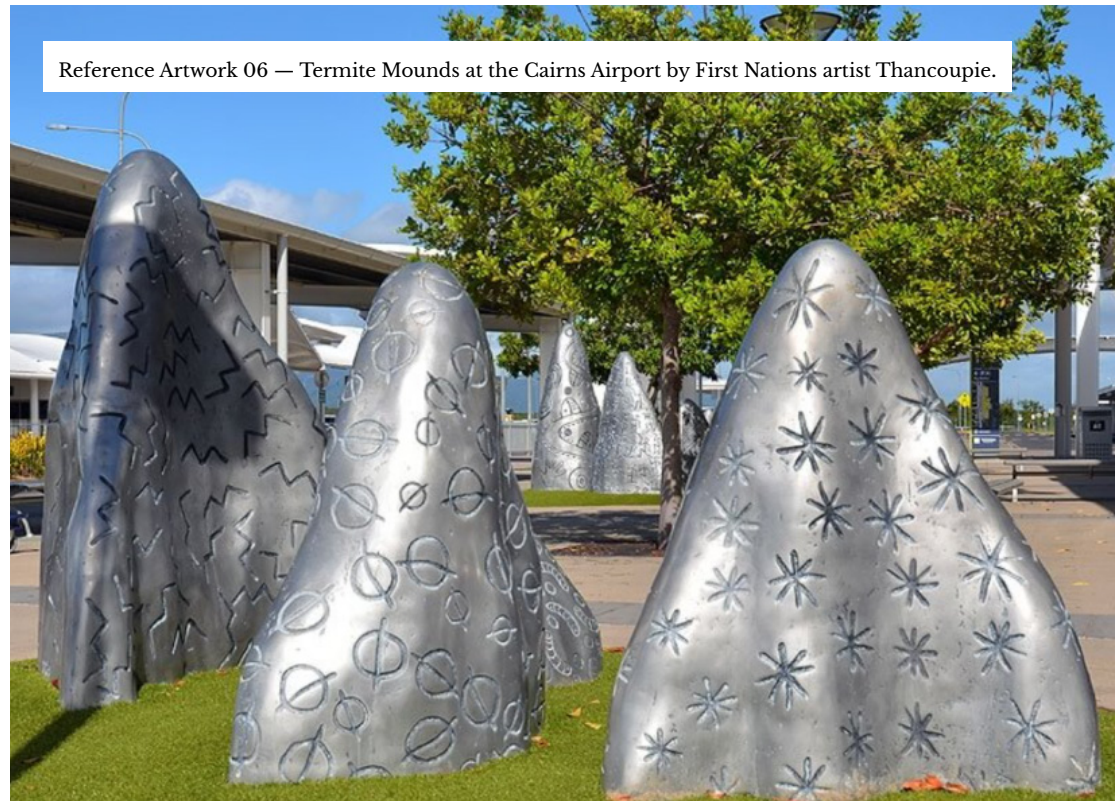
This budget is all inclusive including all costs associated with artist fee, fabrication and freight to destination. It excludes costs associated with installation and the detailed design package, which includes engineering.

Artists will be paid a separate concept design fee at the artwork selection phase.

Reference Artwork 05 — Shaumyika Sharma 'Why is it Pink', Sculpture by the Sea 2021



Reference Artwork 06 — Termite Mounds at the Cairns Airport by First Nations artist Thancoupie.



STREET FURNITURE —

SIX (6) TO SEVEN (7) SHADE STRUCTURES

One artist will be engaged to design and fabricate six (6) to seven (7) shade structures.

Address: Various locations along Griffith Street

Approx. size*: The structures are to have a clear height zone of no less than 2.2 m.

Locations:

1. Northern-eastern corner of Griffith Street and Warner street (x1)
2. John Orbansen Park (x2)
3. North eastern corner of McDonald Street and Griffith Street (x1)
4. north western corner of McDonald Street and Griffith Street (x1)
5. Western corner of Dixon Street and Griffith Street (x1)
6. Eastern corner of Griffith Street and Stuart Street, near the Queensland / New South Wales border (x1)

Budget: \$146,250.00



STREET FURNITURE —

SIX (6) TO SEVEN (7) SHADE STRUCTURES

Budget and Methodology Options 1 + 2:

Depending on the engaged artists' experience, capacity and skill level, they may choose to complete the project by one of the below options.

OPTION 1

Artist Manages both the Design and Fabrication of the Shade Structures

The engaged artist/designer carries out all work outlined in the budget to deliver the work to the site ready for installation.

The artist ensures all requirements are met for a work to withstand all outdoor art ratings and sign-offs.

The Project Curator is to carry out rigorous communication during the design and build stages to ensure the artist/designer is clear with the expectations of the work.

Recommended budget breakdown:

- **Artist fee (30% of total budget) - \$43,875.00 + GST**
- **Fabrication and materials (70% of total budget) - \$102,375.00 + GST**

TOTAL PROJECT BUDGET - \$146,250.00 +GST

OPTION 2

Artist Manages Design of Artwork | Art-Work Manages Fabrication

The artist/designer provides seven 2-dimensional digital patterns/artworks for application to a selected modular shade structure.

This modular structure will be selected by the project curator with advice from the project team and the engaged artist/designer.

The artist's fee in the below tables reflects the perceived amount and nature of work required by each outlined methodology, as per NAVA's Code of Practice, which is an hourly rate of between \$50.85 - \$112.56 for an emerging - mid-career artist.

This fee is based on the output required to achieve the project outcomes. In the instance of option two, this includes licensing the artwork or the design exclusively for maintenance purposes.

Recommended budget breakdown:

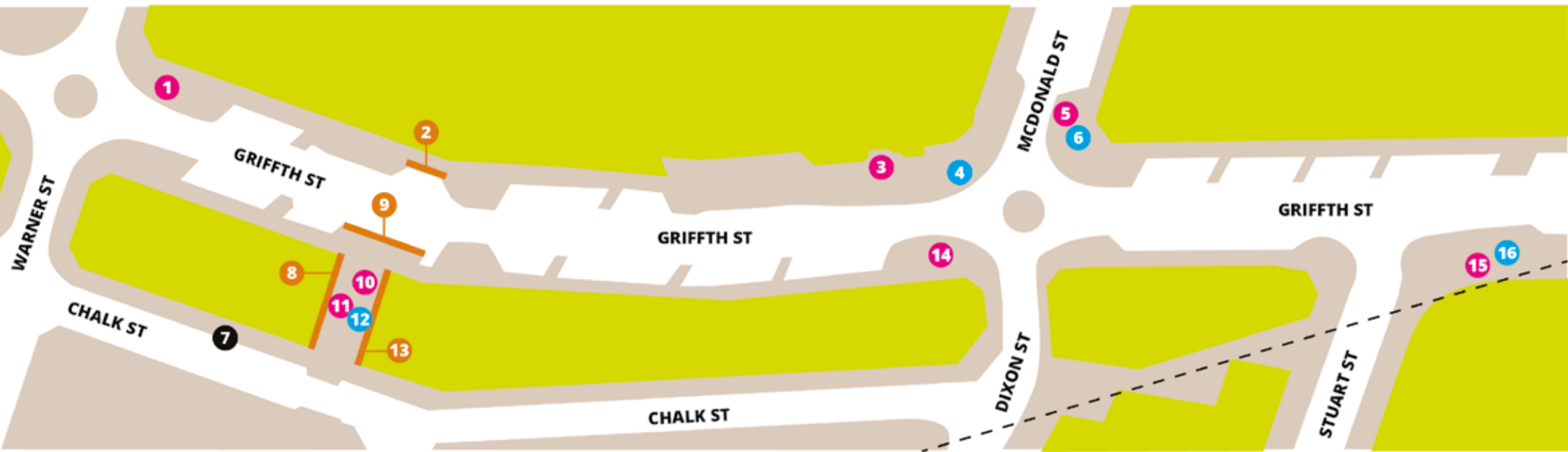
- **Artist fee - \$8,400.00 + GST**
- **Fabrication and materials - \$137,850.00 + GST**

TOTAL PROJECT BUDGET - \$146,250.00 +GST

SITE LOCATIONS —

● SCULPTURE
 ● SHADE STRUCTURE
 ● LOADING ZONE
 — OTHER
 - - - QLD/NSW BORDER

- | | | | |
|--|--|--|---|
| 1 SHADE STRUCTURE | 5 SHADE STRUCTURE | 9 BUS BALUSTRADE - NORTH | 13 SITE 1 MURAL |
| 2 BUS BALUSTRADE - SOUTH | 6 FEATURE SCULPTURE | 10 SHADE STRUCTURE | 14 SHADE STRUCTURE |
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Public Art for Streetscape Improvements at Griffith Street, Coolangatta — Site Overview

SITE LOCATIONS —

JOHN ORBANSEN OAM PARK - SHADE STRUCTURE (X2) + SCULPTURE (X1)



Approx. Locations

SITE LOCATIONS —

CORNER OF GRIFFITH STREET AND WARNER STREET - SHADE STRUCTURE (X1)



Approx. Locations

SITE LOCATIONS —

NORTH-EASTERN CORNER OF GRIFFITH STREET AND MCDONALD STREET - SHADE STRUCTURE (X1) + SCULPTURE (X1 - FEATURE)



Approx. Locations

SITE LOCATIONS —

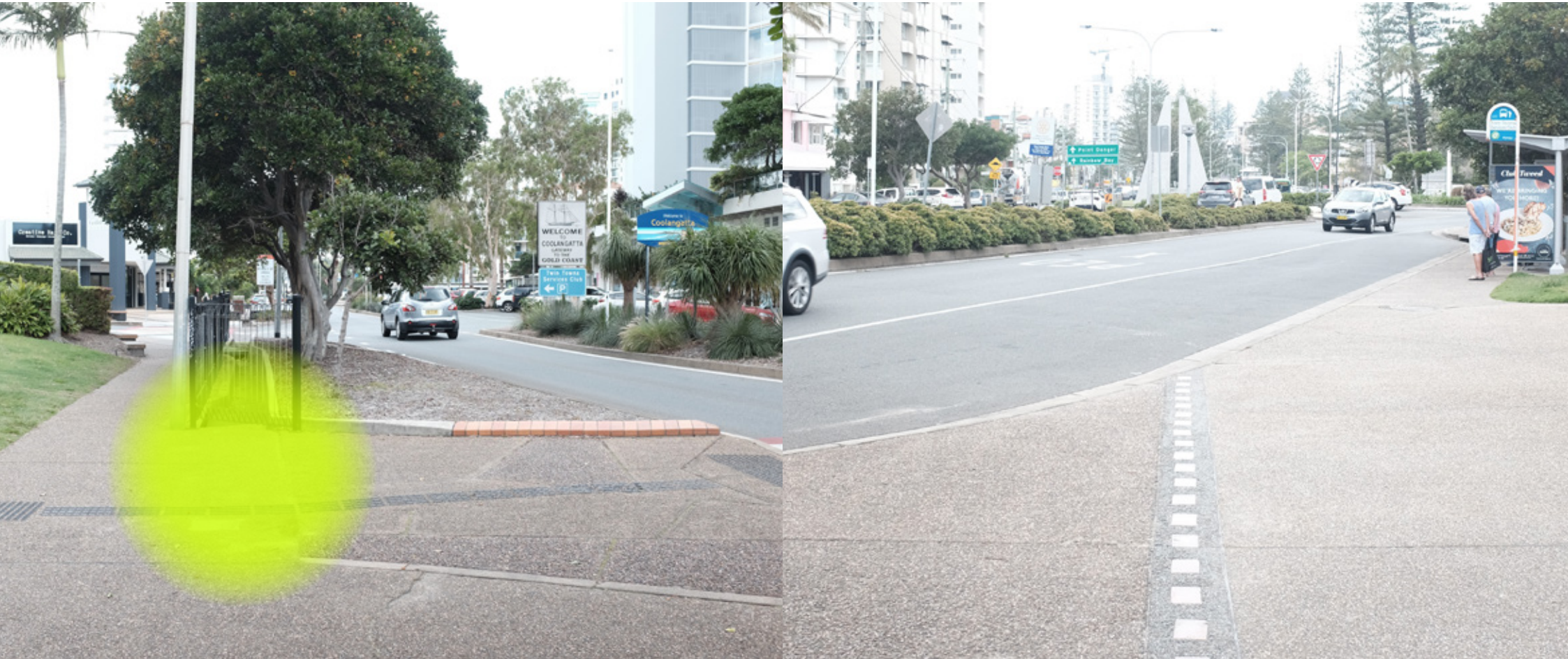
NORTH WESTERN CORNER OF GRIFFITH STREET AND MCDONALD STREET - SHADE STRUCTURE (X1)



Approx. Locations

SITE LOCATIONS —

EASTERN CORNER OF GRIFFITH STREET AND STUART STREET (QLD/NSW STATE BORDER) - SHADE STRUCTURE (X1) + SCULPTURE (X1)



Approx. Locations

DESIGN CONSIDERATIONS —

SCULPTURES + SHADE STRUCTURES

TECHNICAL INFORMATION

- The shade structure must comply to Austroads Guide to Road Design: Part 6A: Pedestrian and Cyclist Paths and Australian Standard 4685-2014.
- It is envisaged the shade structures will minimise the effect of the hot sun during the hottest periods of the day whilst also considering warmth users need in the cooler months.
- The structure requires Registered Professional Engineers of Queensland (RPEQ) certification which will be provided by Art-Work Agency as part of the Detailed Design Package.
- The chosen surface treatment must be safe for users of a built-up urban area where contact with the shade structure and sculptures will occur.
- The shade structures and sculptures must not include acute edges, sharp edges, any other feature which may cause any harm to the public in any way.
- All public works must be designed to fit existing footings, which have already been engineered and will be installed ahead of artwork fabrication. Footing design will be provided to successful artists for consideration during their design process. Consider methods which allow the sculpture to be easily removed from site.
- Any powder coated elements must comply with Appendix A – QLD-181206 GCCC General Steel.

DURABILITY AND LONGEVITY

- All public works must be fabricated using materials suitable for an external, seaside environment.
- Fixings and joints must be carefully designed and chosen to achieve best possible longevity endeavours.
- The design is to reconsider features and shapes which could easily be vandalised and broken.
- The artist should consider ways in which missing, failing or broken parts can be easily and affordably substituted or replaced, including consideration of key variable such as supply line wait times and local availabilities.
- The structure should withstand tree litter build-up such as fallen leaves

The sculpture must be manufactured in materials that are suitable for a coastal environment, including salty air and varying wind speeds, and that will meet City of Gold Coast Maintenance requirements.

DESIGN CONSIDERATIONS —

Artworks sho

SCULPTURES + SHADE STRUCTURES

ACCESSIBILITY

- The public works must consider access for all audiences, including those with disabilities.

MAINTENANCE

- All artworks should allow for reasonable maintenance. This includes in and around the areas surrounding the structures.
- A maintenance manual (digital and hard copy) must be produced and handed to the principal project manager on completion of install. This manual is to specify on-going maintenance information which can be utilized to extend the lifetime of this structure asset
- All surfaces must be treated / finished to achieve graffiti, vandalism, water, and stain resistance.
- The engaged artist or business will be asked to provide comprehensive maintenance specifications and information upon handover of the artwork.

MATERIALS

Options for suitable materials (for both the frames and membranes) include but are not limited to the following;

- Stainless Steel (with two pack epoxy three coat paint system)
- Hot dipped galvanised steel (with two pack epoxy three coat paint system)
- Aluminium (with two pack epoxy three coat paint system)
- Corten Steel

SIZE AND DIMENSIONS

- All works have various sizes and outcomes. These will be clarified clearly for concept design stages. Its important that all works have a clear height zone of no less than 2200mm.
- No holes or gaps between 8mm-12.5mm wide which may cause finger, foot and leg entrapment, are to be avoided.
- A design which mitigates clothes entrapment is also required. Compliance to AS4685-2014 is non-negotiable.

INSTALLATION AND FOOTING

- The footing for the artwork has already been designed and will be installed in Coolangatta.
- The artwork design and installation methodology must be compatible with these footings. Engineered drawings and footing details will be provided to shortlisted applicants to assist with their concept designs.

ARTWORK & ARTIST SELECTION

ARTIST SELECTION AND SHORTLISTING —

EOI Process – Shade Structure and Sculpture Artworks

Six artists will be shortlisted per artwork opportunity. Three artists will be selected from the shortlist to develop one concept design each for the artwork opportunity in question.

EOIs will need to be submitted online via the Art-Work Agency website by closing date - December 19, 11:59PM (AEST)

Artists do not need to submit Artwork Concept Designs during the EOI process.

To be considered artists will need to submit:

1. Full Name
2. Email address
3. Proof of local residence by a home address on the Gold Coast OR up to 200 word statement detailing a significant connection to the Gold Coast region
4. Artist statement (up to 250 words)
5. Up to 200-word statement detailing the ability to work effectively and efficiently with a client group and within a contracted commission context.
6. Current CV, including a minimum of two references (previous commissioners highly regarded).
CVs required for all team or collaboration members, if applicable.
7. Link to social media or website.
8. Up to 5 examples of previous work relevant to the opportunity (PDF format, under 5MB in total.)



– (Looking West) Rainbow Bay, Coolangatta

Shortlisting Process

Six (6) artist's will shortlisted by the Project Curator from the EOI submissions for both opportunitites (Shade Structures and Sculptures) All details will be reviewed and comments will be provided by the City of Gold Coast Public Art Advisory Group (PAAG) and Project Curator using;

Appendix 5A – Public Art Artist Evaluation Sheet.

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Where a First Nations artist is shortlisted, additional assessment advice regarding cultural appropriateness must be sought by the Project Curator from the City of Gold Coast Indigenous Cultural Heritage Officer, Legal Services Unit, which must be provided to the Public Art Advisory Group to support the artist selection process.

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Concept Design Selection

The Project Curator will attend the Public Art Advisory Group (PAAG) meeting to present shortlisted artists and support the assessment process for the Sculptures and Shade Structures.

- Three (3) artists will be selected by the PAAG from the shortlisting process for each artwork opportunity (Shade Structures and Sculptures).

Appendix 5A – Public Art Artist Evaluation Sheet

Project: _____
 Artwork Opportunity: _____

Assessor: _____
 Date: _____

Each artist to be assessed and scored (1–5) against the following criteria:

1. Unacceptable 2. Acceptable 3. Good 4. Very Good 5. Excellent

Artist/Designer		Notes / comments
1		
2		
3		
4		
5		
6		
7		
8		

Evaluation Criteria for Artist Selection	Weighting	1	2	3	4	5	6	7	8
Artistic Merit Artistic quality of work, innovation in concept and form of artwork	30%								
Relevance & Suitability to Artwork Brief, Artwork Opportunity & Curatorial Framework Media, style and conceptual approach	25%								
Track Record & Relevant Experience Previous work of this type, reputation for work, competence, capacity to deliver [To include referee reports]	25%								
Local Benefits Refer to the Applying Local Benefits Guide (Objective #A46253764)	20%								
Management / Compliance Time management, organisation, acceptable insurance, quality systems	YES/NO								
Total	100%								

NOTE: Evaluation Criteria weightings are fixed. The 20% Local Benefits weighting must be applied unless locals only are invited – see *Procurement Policy and Contract Manual*. Consult the City’s Applying Local Benefits Guide if it is considered that factors other than business locality can assist with our local economy. Referee reports will be obtained after the assessment process and advice circulated to assessors to confirm or adjust scoring.

NOTE: Advice and comments may be provided in writing by a Public Art Working Group (only mandatory for commissions >\$250K) and the Indigenous Cultural Heritage Officer (where appropriate) for the PAAG’s reference and consideration.

CONCEPT DESIGN PHASE —

Three (3) artists will be selected from the shortlisting process for each artwork opportunity to develop one (1) concept design.

At the concept design phase, the following items should be provided by the artist for assessment:

- Artwork title
- Artwork concept statement or description
- Concept designs, including sketches, drawings, models or maquettes (applicable to sculptures, balustrade and shade structures only.)
- Installation and maintenance methodology
- Proposed fabricator (applicable to sculptures, balustrade and shade structures only.)

A concept design fee of \$1,000.00 total (plus GST if applicable) applies for each shortlisted applicant to produce one (1) concept design.

-

The successful applicant for each artwork opportunity will be engaged to refine and manufacture the selected concept, and deliver it for installation on site.

The successful applicants must be available for internal stakeholder consultation and review throughout the design and fabrication process.

Community consultation

Community consultation will occur after engaged artists submit their concept designs. Submitted concept designs will be used for community consultation, presented by the Project Curator.

Concept Designs will be presented by the Project Curator in a community consultation effort hosted on-site at the Strand and in John Orbanen OAM Park in Coolangatta.

The community will be invited to consider and comment on the concept designs. An online consultation event will also be hosted online.

The Project Curator will invite the Coolangatta community specific to Griffith Street and surrounds (including residents and business owners) to participate in one the consultation sessions.

Consultation on works by First Nations Artists

Art-Work Agency will work with a First Nations consultant to ensure that the First Nations community is appropriately, formally consulted for artworks by First Nations artists.

A First Nations consultant will provide support and consultation to navigate First Nations community and elder consultationall stages.

KEY DATES —

SCULPTURES + SHADE STRUCTURES

Phase 1 – Artist Shortlisting and Selection

Expressions of Interest open: November 21, 2022

Expressions of interest close: December 19, 2022 | 11:59PM AEST

Selected artists notified: 1st February, 2023

Artists contracted to develop concept designs: 1st February, 2023

Phase 2 – Concept Development

Artists to develop concept designs: February 1, 2023

Concept designs due: February 17, 2023

Community Consultation: March 1 - 8, 2023

PAAG Evaluation: March 17 - May 12, 2023

Artwork concept selected: May 12, 2023

Final design revisions completed: May - June, 2023

Phase 3 – Fabrication

Detailed construction drawings + engineering sign off: June - July, 2023

Fabrication to commence: July - November 2023

Phase 4 – Installation

Installation: November 15 - 24, 2023 (TBC)

Phase 5 – Project Sign Off

Certificates and Maintenance Manuals / Handover: December, 2023

Appendix 6 – Public Art Artwork Concept Evaluation Sheet

Project: _____
 Artwork Opportunity: _____

Assessor: _____
 Date: _____

Each Artwork Concept Proposal to be assessed and scored (1–5) against the following criteria:

1. Unacceptable 2. Acceptable 3. Good 4. Very Good 5. Excellent

Artist/Designer		Notes / comments
1		
2		
3		

Evaluation Criteria for Artwork Selection	Weighting	1	2	3
Curatorial Alignment Complies and engages with, or interprets the strategic priorities outlined in either the: <ul style="list-style-type: none"> • Artwork Curatorial Framework • Artwork Brief; or • City of Gold Coast Public Art Plan 	20%			
Artistic Merit and Integrity Proposed artwork: <ul style="list-style-type: none"> • Demonstrates high-quality, innovative work with high artistic merit and value-adds to the Council public art collection; and • Respects the moral rights and copyright of other creators, and shows respect for and complies with Indigenous cultural protocols. 	20%			
Place and Site <ul style="list-style-type: none"> • Relevance, suitability, and responsiveness to the place and site proposed for the commission. • Spatially compatible and enhances the functionality of public building and spaces. Effective visual presence from key view lines carefully considered. Relates to the context of the site. Meaningfully and effectively references/expresses local stories, histories and/or diverse cultural perspectives. 	20%			
Viability, Safety and Design Life <ul style="list-style-type: none"> • Budget proposed is congruent with the design and fabrication approach and methodology, and is adequate to achieve a final work. Materiality proposed is appropriate, sound, safe and durable and is resistant to weather, theft, and vandalism. • Consideration of maintenance requirements - fabrication suitability, reliability of materials and likely ongoing costs of annual maintenance of all aspects of the work. • Refer comments and advice from Technical Review Group 	20%			
Local Benefits Refer to the Applying Local Benefits Guide (Objective #A46253764)	20%			
Total	100%			

ARTIST SUPPORT —

We help you through the whole process

To ensure that artists engaged to develop a concept design have the support needed to produce site-specific public artworks, the Project Curator (Art-Work Agency) will provide the following support:

- Artists engaged will be required to attend a group tour to all of the artwork sites on Griffith Street to provide artists with a real-time understanding of the spatial relationship between the different artworks and the spaces being activated as part of the project.
- Artists engaged to undertake the commission will have the option to book a site meeting with the Project Curator at any time.
- Support accessing and locating resources from the Local Studies Library, The State Library, Gold Coast City Library and First Nations Organisations or Cultural Heritage Bodies.
- Assistance connecting with community members or groups who may inform research or concept development.
- Artists have the option to request additional project management support from Art-Work Agency at any stage in their project to ensure that their artwork is delivered in budget and on-time.
- Art-Work Agency can provide support in the production of the work by providing connections to local fabricators and suppliers

THANK
YOU—

Art—Work

For further questions please contact:

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m 0400 986 824

Byron Coathup

Art—Work