

# Mount Gambier Public Arts

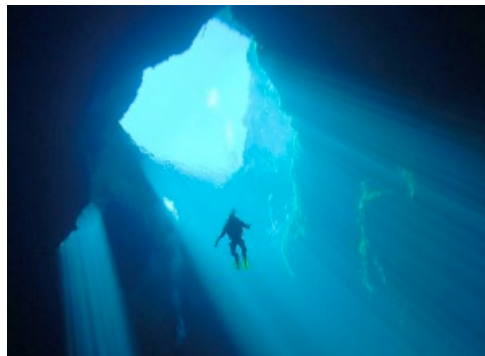
## Strategy

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by

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Walter De Maria, 'Lightning Field', USA, 1977.

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## EXECUTIVE SUMMARY

Every example of Public Art in Mount Gambier should fit into one of the following three categories:

- (i) intimate installations and adornments (some of them deliberately ephemeral) that are encountered by local citizens in the everyday locations of Mount Gambier.
- (ii) high-impact, ‘beacon’ installations that are appreciated not only by local citizens but also but visitors who are attracted from elsewhere
- (iii) recurrent events, such as festivals and conferences, which bring local citizens and visitors together to discuss and appreciate the aesthetic and social qualities of the public spaces, the public arts and other qualities and amenities in Mount Gambier.

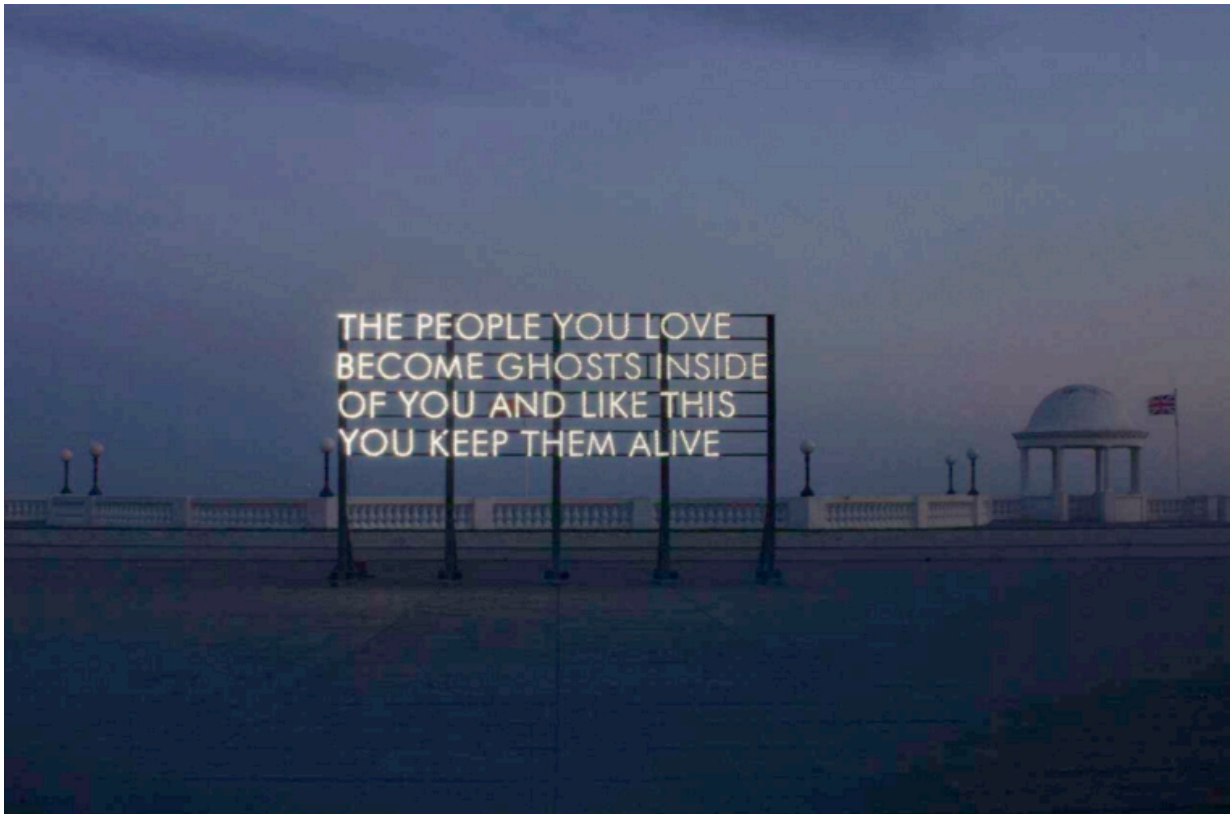
Over the coming five years, the Council should facilitate a suite of public artworks integrated across the three above-mentioned categories.

Some works should be funded and created out of artists’ own initiative, with maximum encouragement and red-tape reduction but minimal direct involvement from Council; these works will almost always be in the first above-mentioned category. Council should directly fund some of these first kinds of artworks.

Council may also decide to invest in a more ambitious and expensive ‘beacon’ project from time-to-time. Some ‘beacon’ works should be funded via partnerships between Council and State and Federal cultural agencies or with particular businesses and industries that see benefits in such a collaboration. Council should be proactive in identifying and negotiating with such partners and informing them of the opportunities and benefits.

The third category of public artworks - events, festivals and conferences - will usually be funded by Council or by State/Federal agencies or by business and industry, or by collaborations amongst all these parties. Additionally, local citizens should be encouraged and informed how to develop, off their own initiative, special cultural gatherings. Council should develop protocols for encouraging, advising and sometimes materially assisting such private-citizen initiatives.

Over the coming five years, local artists should always be encouraged to be involved in the development, production and installation of projects across the full suite of the three different types of artworks. Local citizens should be involved either as principal artists or as team-members or interns on projects led by more experienced artists. Throughout the process of developing, producing and installing artworks, consultative participation with the general community and ‘hands-on’ capacity-building within the local creative community are key strategic objectives. Such capacity-building entails both the deployment of local talent and the judicious exposure of local practitioners to ‘imported’ talent of the highest order and experience, talent which is keen not only to deliver outstanding artworks but also to offer tuition to local practitioners.



Robert Montgomery Scotland, 2010



# **PART ONE -- Definitions and Key Terms**

## **1.1 Scope**

This document presents a strategy for generating public art in Mount Gambier during the coming five years. The strategy outlines points-of-focus and ways to deliver a rich and varied suite of effective, strong-impact public arts.

The document aligns to the Council's existing Culture and Heritage Plan and to the Community Plan. It takes account of community consultations undertaken during the composition of the Culture and Heritage Plan. It also takes account of detailed discussions and interviews with Riddoch Gallery staff and selected local artists, conducted by Ross Gibson during visits to Mount Gambier in May and June 2018. It also aligns to policies and strategies in the broader South Australian context; for examples the South Australian Regional Visitor Strategy and the missions of Country Arts SA and the Limestone Coast Local Government Association and the Mount Gambier Chamber of Commerce.

## **1.2 Defining 'Public Art'**

Public Artworks are defined as artistic installations and built-forms as well as scheduled events that are encountered by citizens throughout the everyday, outside environment of Mount Gambier as well as in the city's public spaces and facilities.

In this document, three distinct but connected categories of public art are always kept in view:

- (i) intimate installations and adornments (some of them deliberately quick and ephemeral) encountered by delighted local citizens in the everyday locations of Mount Gambier.
- (ii) high-impact, 'beacon' installations that are appreciated not only by local citizens but also by visitors who are attracted from elsewhere such that they are encouraged to stay overnight and appreciate other aspects of the city. These high-impact works should be strikingly photographable and should have a strong presence on social media. They should also be the subjects of enthusiastic word-of-mouth reportage by visitors from near and far.
- (iii) recurrent events, such as festivals and conferences, which bring local citizens and visitors together to discuss and appreciate the aesthetic and social qualities of the public spaces, the public arts and other cultural qualities and amenities in Mount Gambier.

In all their forms, public artworks add to the perceived cultural value and life-style attractiveness of a civic environment. This value to tourism and business-development within a region has become evermore emphatic over the recent decade as cultural tourism has become an increasingly strong yet discerning activity within Australia and across southeast Asia and the Pacific.

Public art can take the form not only of statue-like objects or murals. It can also be light-works, sound-works, video-projections, walks, orchestrated performances in unusual locations, rituals and gatherings. Furthermore, citizens' abiding memories and stories related to encounters with art in public places can be as important as the artworks themselves.

In other words, public artworks can and should live *inside* people as much as they exist in the public domain; and they should be passed on and preserved via the stories people tell each other about encountering the works. Thus fostering citizens' treasured personal memories and word-of-mouth enthusiasm about public artworks is inherent to a successful public artwork strategy.

### **1.3 Mission**

The mission for public art in Mount Gambier is to facilitate the provision of a rich range of public arts installations and events that bring pleasure, excitement and a proud sense of identity to the citizens of Mount Gambier whilst also bringing curious and appreciative visitors to the city and the environs.

The mission for public art emphasises the opportunities that the commissioning and facilitation of public art offers for community-engagement and artistic capacity-building in the city.

### **1.4 Purpose**

The purpose of the Public Art Strategy for Mount Gambier is:

- to provide a framework of values and guidelines as well as concrete objectives and suggested projects leading to the commissioning and integration of public art in the everyday environments of Mount Gambier, from inception through installation, maintenance and potential decommissioning.
- to scope possible funding streams and productive partnerships and everyday modes of encouragement for creating public art that is integrated to the larger set of missions and plans endorsed by Council in service of the citizens of Mount Gambier.

### **1.5 Geographic Range**

The Public Art Strategy relates to the jurisdiction of Mount Gambier Council. But it also takes account of public venues and attractions contiguous to the council footprint, attractions in nearby environs which draw visitors in to Mount Gambier.

The rationale for extending the geographic range of the Public Art Strategy beyond the confines of Mount Gambier proper is to enhance the relationship of the city to its surrounds, strengthening connectivity and permeability to larger economic, cultural and environmental opportunities that flow into the city from nearby.

### **1.6 Distinctiveness of Mount Gambier as a Site for Public Art**

The Culture and Heritage Plan and the associated council documents summarise the special qualities of Mount Gambier and describe the pride of the citizens. With such findings already clarified via community consultation, the stage is set for creating public art which contributes to the development of 'a culturally inspired city' (to quote the Culture and Heritage Plan).

Public art should be envisaged which harmonises with the following special local qualities:

- the unique combination of land and sea environments,
- the striking blend of sedimentary (limestone) and volcanic (basalt) geology,
- the spacious street-plan and the availability of excellent building stock within the CBD and the envioning suburbs,
- the present-day cultural diversity and spirit of inclusiveness,
- the diversity in the local economy (especially forestry, fishing and agriculture, with tourism beckoning as a major new influence, as noted in the SA Govt's recently published 'Regional Visitor Strategy'),
- the city's location at the half-way point between Melbourne and Adelaide, well-connected by road and air-transport,
- links to the tertiary education sector and a burgeoning youth-festival culture,
- the recent development of the 'railway lands' and the installation of large photographic 'paste-ups' around the CBD streetscape,
- the existence of well-loved, distinctive environments such a the Cave Garden, the sink-holes and the Crater Lake Precinct, all providing fascinating venues for performances and other ephemeral interventions,
- the benign climate with its clean air and open skies and vivid light,
- the rich heritage of indigenous history shaping the country,
- the keen remembrance (treasured by local history enthusiasts) of the many subsequent stories that have played out in the district since settlement.

### **1.7 Defining Qualities of Acceptable Artworks**

Public artworks commissioned or permitted should have several, if not all of the following qualities

- high aesthetic standards;
- originality and integrity of the artwork;
- technical feasibility and ability to successfully realise the proposal;
- contribution of the artwork to the animation, enhancement, enjoyment or understanding of its context;
- appropriateness of the artwork to the context of the site;
- impact on the public's day-to-day use of the public domain;
- durability of the artwork and its ability to withstand weathering and physical contact over time;

affordable life-cycle costs;  
consistency with relevant planning, urban design, heritage and environmental legislation  
and Council policies.



Maya Lin, 'Wave Field' at Storm King USA, 1995

## **PART TWO -- The Guiding Values and Principles for facilitating Public Artworks in Mount Gambier**

### **2.1 Consultation and Capacity-building**

Local artists should always be encouraged to get involved in the development, production and installation of the work, either as principal artists or as team-members or interns on projects led by more experienced artists. Throughout the process of developing, producing and installing the work, consultative participation with the general community and ‘hands-on’ capacity-building within the local creative community are key strategic objectives. Capacity-building entails both the deployment of local talent and the judicious exposure of local practitioners to ‘imported’ talent of the highest order and experience, talent which is keen not only to deliver outstanding artworks but also to offer tuition to local practitioners.

### **2.2 An Integrated Approach to Funding**

Some works should be funded and created out of artists’ own initiative, with maximum encouragement and red-tape reduction but minimal direct involvement from Council; these works will almost always be intimate-scaled. Some works will be funded via a commissioning process which disburses dedicated Council funds; most of these works will be intimate-scaled, but Council might see real benefit in investing in a ‘beacon’ project from time-to-time. Some works will be funded via partnerships with State and Federal cultural agencies or with businesses and industries that see benefits in such collaboration. Council should be proactive in identifying such partners and informing them of the opportunities and benefits. As for the funding of events, festivals and conferences: these will usually be funded by Council or by State/Federal agencies or by business and industry. However, local citizens should be encouraged to develop plans, off their own initiative, for cultural gatherings; and Council should develop protocols for encouraging, advising and sometimes materially assisting such private-citizen initiatives.

### **2.3 Local Distinctiveness**

The distinctiveness of Mount Gambier as detailed above -- especially its natural environment, its Indigenous and settler heritages, and its present-day economic resilience and multi-cultural diversity -- should always be available as strong thematic elements in all public artworks.

### **2.4 Encouragement of Local Creativity**

Council should advertise its keen-ness for local creative people to become involved and to show initiative in developing the public-art identity of Mount Gambier. As part of this process of encouraging the public-arts creativity of citizens, Council should also work to streamline their funding-application forms and their ‘development application’ processes, where feasible, in relation to the installation of public artworks.

## **2.5 Archiving**

All public art projects -- no matter how ephemeral, no matter how they were funded – should be carefully documented, described and critically evaluated such that a thorough and lasting public record of their existence and their effectiveness is kept in Council records or in a Library Register.

## **2.6 Circulation**

Attention should be paid to the placement of artworks clustered as drawcards around the CBD and the environs of the city, attracting viewers (locals and visitors) to the critical mass of each cluster and then drawing pedestrians and vehicular travellers onward, around and across the city, thereby animating the locale and instilling pride and benign kind of creative competitiveness in various parts of the city.

## **2.7 Sustainability**

As a general principle, artworks should be facilitated that have considerable longevity with a minimum of regular maintenance. ‘Lightly installed’ is a desirable characteristic. Works requiring staff to be assigned to them in order to ensure optimal performance should be considered a liability. Temporary works -- quickly and cheaply installed and just as readily dismantled when their allotted or most effective time is complete – should also be encouraged. For example, ‘paste-up’ wall-works and/or stencil paintings and billboard-style pieces. Works which demand a heavy ‘carbon footprint’ or which produce waste that is difficult and environmentally burdensome to eliminate should be avoided.

## **2.8 Partnerships**

Council and/or Riddoch Gallery staff should identify and encourage opportunities for partnerships with industry, business, the Chamber of Commerce, Universities and neighbouring Councils.

## **2.9 Staffing**

In order to expand the reach and effectiveness of public art, and thereby to reap the economic and social benefits of such expansion, Council should constantly review the level of staffing that is truly required. It is fair to say the present minimal staffing levels of the Riddoch Gallery appear to be stretched already and will need to be expanded in order to deliver the exciting enhancements envisaged with the public art strategy.

## **2.10 Time Strands**

Artworks which blend different periods of historical time can help local citizens and visitors sense the depth and dignity that have long been a foundation of life in Mount Gambier. Such historical richness, depth and ‘braided’ complexity in the local identity, when highlighted with evocative artworks, can intensify a general sense of civic pride.





Maria-Fernanda Cardoso, 'While I Live I will Grow', Green Square, Sydney, 2018

## **PART THREE -- Suggested First Actions for Council**

### **3.1 Minimising Red-Tape**

Reduce red-tape impediments to legal but quick, ephemeral or citizen-initiated public-art activities.

### **3.2 Encouraging Citizens' Initiative**

Riddoch Gallery staff and relevant Council staff should develop one-page 'how-to' guidelines for citizen-artists and property-owners interested in installing works in particular locations. The pamphlets would be organised along the lines of something like: "So You are an Artist and You want to Install a Public Artwork" and "So You are a Property-owner and you would like to Commission a Public Artwork on your Property".

### **3.3 Staffing Needs**

Analyse the real staffing needs, in Council and the Library and the Riddoch Gallery, associated with a newly invigorated public-arts approach.

### **3.4 Audit of Possible Sites**

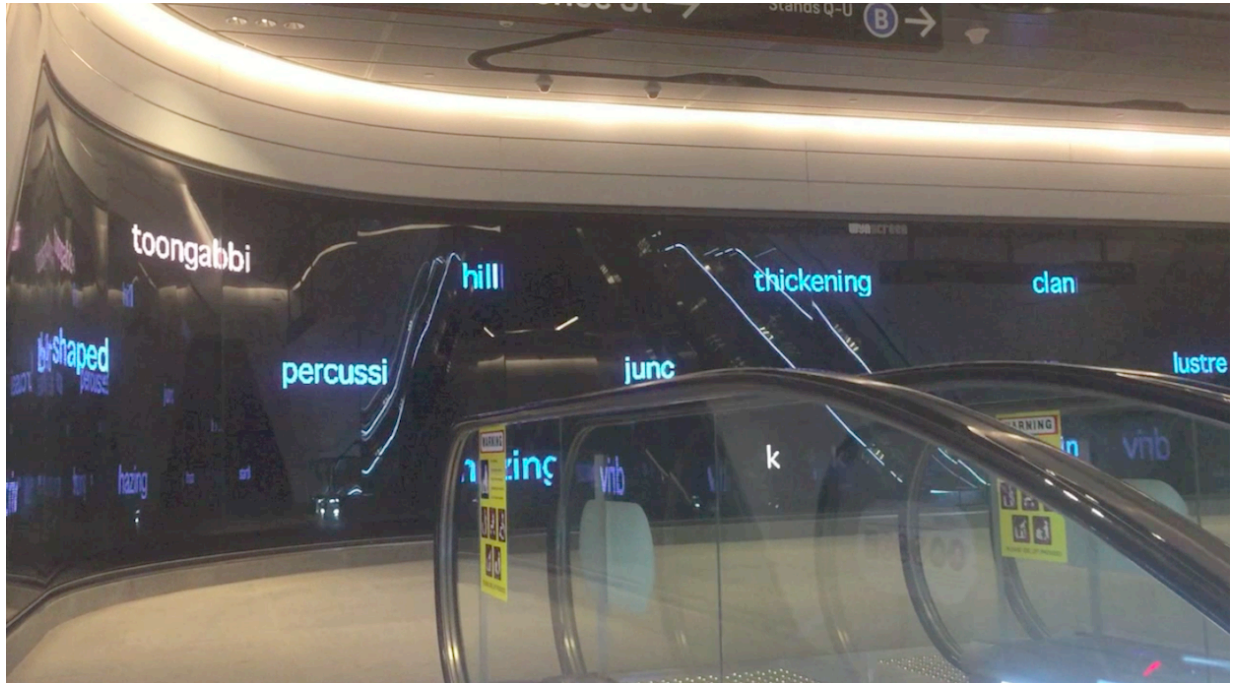
Riddoch Gallery staff and relevant Council staff should produce and publish a map of all known valid and viable sites around the CBD and further afield which could feature in public artworks, especially low-cost, ephemeral works created by local artists who are advised how to produce and install pieces independently.

### **3.5 Measures of Success**

Drawing from the table of 'Measures for Success' that are listed in the Mount Gambier Culture and Heritage Plan, Council needs to specify which measures are highest priority.

(NOTE: the consultant's impression – from reading the Plan's consultation-data and from formal dialogues with Council staff – is that artistic capacity-building for local citizens, community-participation, pride-enhancement and economic activation are the main issues to be measured in relation to public art. The Culture and Heritage Plan, on page 15 and following, offers sound advice about how to perform such measurement.)





Ross Gibson, 'Bluster Town', Wynyard Station, Sydney, 2017

## **PART FOUR -- Council Commitments to Artists and Artworks (and vice versa)**

### **4.1 Payments to Artists**

#### **(a) Design Development Phase**

In situations where Council is commissioning a major work from a particular artist, negotiations should be held concerning a fee for the preparation of design drawings, a prototype illustrating a portion of the design, a design intent statement, detailed budget breakdowns for the refinement of the design and fabrication of the work and a time line for the project's phases during fabrication, construction and installation. The fee shall be calculated and agreed amongst all parties on the basis of the likely time required to complete the design development and any expenses likely to be incurred.

#### **(b) Fabrication/Installation Phase**

The artist oversees the fabrication and installation of the artwork in terms of artistic integrity. This will necessitate a number of inspections to maintain quality assurance for this process. A fee will be calculated and negotiated for this phase according to the number of inspections and degree of involvement of the artist during this phase. Alternatively, the artist may nominate a local proxy who will take charge of these overseeing responsibilities.

### **4.2 Copyright, ownership and moral rights**

In the commissioning of artists for the design and fabrication of works of art for public places, the artists retain the copyright to the Design for the work of art throughout the Schematic Design, Design Development, and Fabrication stages of the commissioning process, and that the artist retains the copyright to the artwork after it has been installed and becomes the property of the Council. While the artist retains the copyright in all phases, Council owns the physical design submission document prepared by the artist in the Schematic Design and Design Development phases of the commissioning process.

In retaining the copyright the artist agrees not to reproduce the artwork in a similar form and at a similar scale without first obtaining the consent of Council in writing.

Although the artist continues to hold the copyright to the artwork, Council is given an irrevocable licence to exhibit the Design and/or reproduce the Design in any publications. Should Council wish to publish or reproduce the design in 'for profit' publications or deployments, Council should seek the artist's consent and, if granted, negotiate to pay an appropriate fee.

The commissioned work will be displayed or installed at its designated Installation Site, and a notice including the name of the artist will be publicly displayed and identified in the vicinity of the installed artwork.

Where the artist's design is exhibited or published in any Council publication, or where any media release is made which concerns the work, Council will name the artist;

Council will not intentionally destroy, damage, alter or modify the artwork without prior notification of the artist.

As owner of the work, Council will have an irrevocable right to dispose of the artwork at their discretion after providing proper notification to the artist of the intention to do so. Council and artist should work toward a mutually-acceptable solution for the artwork's removal from its installation site (ditto re. its re-use, re-location, or return to the artist).

#### **4.3 Artwork Maintenance Principals**

[NOTE: these guidelines are offered without the consultant being aware of any existing protocols. If such protocols already exist and suffice, then the following 'Maintenance Principles' are included merely for review and comparison.]

All commissioning documents shall specify the life of the artwork. By considering the maintenance requirements at the outset, then the specifications for materials can be ascertained. In those instances where the commission is for ephemeral works, then the artist can select less durable materials. The procedure of considering the maintenance requirements at the outset also ensures that the owner of the work (i.e. Council) is made aware of the life-cycle costs at the approval stage, thereby ensuring Council's capacity to commission artworks is cross-referenced to Council's capacity to maintain them.

Council shall assume responsibility for the maintenance of all public artworks commissioned and installed by Council on specified sites and will ensure that a five-year maintenance plan is developed for each work.

##### **(a) Maintenance Statement Required from Artist**

It is a requirement that the commissioned artists provide a maintenance statement with full details of the steps required to look after the work and any conservation measures recommended.

The statement shall include:

- A list of the artists, designers and major sub contractors with appropriate contact details;

- An inventory of all installed equipment including lighting components and software comprising the work listing the type of artwork, manufacture details, capacity, operating parameters, size and serial number, supplier's names, addresses and telephone numbers;

- A description of the installed services, their purpose and mode of operation with reference to equipment;

- An inspection, testing and maintenance program in tabular form showing the frequency and level of routine attention required for each component of the work throughout its intended lifespan;

- Operating procedures for the work including starting and stopping instructions and instructions for restarting after power interruption and in case of emergency;

‘As installed’ drawings for the work and all related equipment and services.

### **(b) Preparation of a Public Art Maintenance Forward Plan**

Council should develop a Public Art Maintenance Forward Plan which will account for the annual and projected future costs of:

- routine inspection, cleaning, and preparation of a Condition Report for each work of public art;
- repair of any damage or undue deterioration in each existing work of art;
- The de-accessioning or removal of any commissioned works of art in public places which, following the formal assessment by Council and an appropriate conservator, are not viable to repair or renovate within reasonable cost parameters, or which are already scheduled for decommissioning within agreements previously undertaken.

### **(c) Deaccessioning Artworks**

It is sometimes necessary to relocate, remove or dispose of a public artwork if there are significant changes to the context in which the artwork is located or if it presents a risk to the public or is not able to be maintained.

All commissioning documents shall specify the life of the artwork and its deaccessioning requirements. The commissioning documents shall also ensure that Council, as the owner of the artwork, has the right to dispose of the artwork at their discretion providing that specified deaccessioning requirements are met.

Where Council intends to remove, relocate, destroy or demolish any public artwork, the following process should be observed:

- First, Council should make reasonable enquiries as to the identity and location of the artist (or the artist’s representative). If, after making reasonable enquiries, Council cannot identify or locate the artist (or the artist’s representative) Council may remove, relocate, destroy or demolish the public artwork as it sees fit;
- If Council identifies and locates the artist (or the artist’s representative), it will before the removal, relocation, destruction or demolition of the artwork give the artist (or the artist’s representative), written notice stating:
  - (a) Council’s intention to remove, relocate, destroy or demolish the artwork; and
  - (b) Then the artist may, within 3 weeks of the notice, seek access to the artwork for making a record of the artwork.
- If requested, Council will consult in good faith with the artist in relation to the removal, relocation, destruction or demolition of the artwork. However, the owner is under no

obligation to agree to any demands of the artist, whether or not those demands or requests are reasonable;

- Where the deaccessioned artwork is moveable (that is, anything that may be picked up and carried around), Council will also give the artist a reasonable opportunity to remove the artwork from the place where it is situated before taking any further action.



Ramus Illumination & Born in a Taxi Theatre Company, 'Enlighten' 2016





Teshima Museum, Seto Sea, Japan 2013

## PART FIVE -- Five-Year Work-flow for a Suite of ‘Exemplar’ Public-Art Projects in Mount Gambier

In conclusion, the following section offers suggestions for a five-year schedule (2019 – 2023 inclusive) that governs the development and delivery of an integrated suite of specific ‘exemplar’ artworks covering the three categories of artworks already described: (i) intimate-scale and/or ephemeral, (ii) high-impact, attractor or ‘beacon’ artworks and (iii) recurrent events and rituals.

In presenting this suite of examples, the section describes real, actionable outcomes that could be delivered in the short-term (2019), the mid-term (2019 -21) and the long-term (2022 and beyond).

NOTE: Council and Library and Riddoch Gallery staff will have their own list of potential projects to add to this sample array.

### 5.1 Short-term suggested deliverables for 2019

**(a) Shopfront Video Projections.** Install video-projections in empty shopfront locations around the CBD. Commission work from local artists and students (secondary and tertiary). Also invite artists from elsewhere to offer works for exhibition.



Kate Richard & Ross Gibson, “Unhomely”, Sydney 2014

**(b) Walking Rituals.** Invite local artists and artists from elsewhere to write a one-page description of a ‘walking-ritual’ project that they envisage being performed in a particular site in Mount Gambier or in the environing region. Invite citizens and selected guest-artists to perform the rituals.



Richard Long “simple creative acts of walking and marking” UK

**(c) Ephemeral Paste-up and Stencil Art.** After running a workshop for young people and any other interested citizens, teaching basic principles of paste-up and stencil wall-arts, identify a range of walls and surfaces that are designated ‘legal’.



Anonymous Paste-up in Melbourne CBD 2012

Advertise the availability of these legal walls and surfaces. ‘Pepper’ the walls and surfaces with some quickly and cheaply commissioned ‘starter’ pieces. Issue a simple statement about the need



for all artists to consider the values and feelings of all other citizens and artists. Then wait for works to appear.

**(d) The Unplugged Cave Garden Challenge.** Create a regular performance-session for the Cave Garden next to the Riddoch Gallery. Down toward the bottom of the Cave Garden, set up a simple, small platform that is quick-to-install and quick-to-dismantle so that the audience looks down on the performers and the sound spirals up from the earth to the onlookers.



Brian Ritchie shakuhachi performance

Commission 'Cave Garden Performances' from sound-artists, musicians and vocal performers. Turn the limitations of the site into its strengths. I.E. **specify that all performances must have no mains or generator electrical power; and that the only instruments and/or equipment permitted are what can be carried in one trip by a performer(s) wearing back-pack.**

Examples of an ideal performance: Shakuhachi concert by Brian Ritchie or Riley Lee; east-European throat singing; African praise-singing; trumpet solos from Morrison academy students; unaccompanied operatic arias; calliope and hurdy-gurdy recitals; bagpipe performances; musical saw recitals.

## 5.2 Mid-term suggested deliverables 2019 – 2021

Commence planning in late 2018 to develop and deliver the following larger kinds of projects.

**(a) Indigenous Rituals in Country.** Commence negotiations with local indigenous people (not only artists), to see if there is a walking or foraging-in-country project that might be developed -- walking through particular story-country; gathering rocks or seeds or plants for artefact or ornament-making.

**(b) Crater Lake Precinct Laser Project.** Commission a lighting-artist to create a simple, programmable laser-light installation in or around the Blue Lake and/or the larger Crater Lake Precinct. (Consider sponsorship opportunities with lighting companies; collaboration opportunities with Universities; grant-application opportunities with Australia Council, Country Arts SA, State Regional Development, State and Federal Tourism Departments.)

**(c) Revive the Archive.** Partnering with the Mount Gambier Library and the Local History Society, present a ‘masterclass’ with established ‘archive artists’, then encourage and commission local artists and storytellers to create video installations and digital-storytelling projects drawing on local history artefacts and images as well as drawing on the National Library’s Trove digital collection. Display results in shopfronts and in the Library and on a dedicated website.

Initiate this project during the biennial Video Festival but continue it throughout the rest of the year.

Partnership opportunity with schools and Universities.

NOTE: for a superb ‘model’ of such a project, see [www.storycorps.org](http://www.storycorps.org)

**(d) Mount Gambier Drone Art Competition.** Develop a high-profile project for stills photographers and video-artists. After running a masterclass with a local and/or a visiting drone-camera artist, establish a competition for drone art *produced in and about the Mount Gambier environment*. Negotiate the cooperation of landholders and particular property-holders to allow artists to interpret special private spaces as well as designated, Council-controlled spaces.

NOTE: Align this competition both to the annual Video Art Festival and to the annual Land Art Festival. (See section 5.2 (e), below, for more details about the annual Land Art Festival.)

**(e) Mount Gambier Biennial Land Art Conference and Festival.** Establish a biennial gathering which attracts local citizens and visiting artists and writers to discuss, re-define and create new versions of ‘Land Art’, re-considered perhaps as ‘Environmental Art’ or ‘Eco Arts’.

NOTE: the time and place are perfect for Mount Gambier to become a world centre for discussions as well as commissions and constructions that re-define the important late-twentieth-century ‘genre’ of ‘land art’. Such discussions and commissions and constructions would bring national and international fame and esteem to Mount Gambier and, over time, would draw visitors from around Australia and around the world. An exhibition and publication program should be established to align to the biennial Festival.

Partnership opportunities with the Australia Council, Country Arts SA, Universities, philanthropic trusts, industry, Chamber of Commerce, regional and state and national galleries.

### 5.3 Long-term deliverables 2022 and Beyond.

While delivering on the schedules exemplified in the two time-frames described above, Riddoch Gallery and Council staff should also be laying groundwork for more ambitious, long-term ventures drawing on (and paying off) larger budgets that would have to be assembled from partnerships with state and federal governments, industry and philanthropic trust. These ambitious, long-term projects should be imagined as international beacon that draw esteem, visitors and economic gain toward Mount Gambier. If the right investors could be found, these ventures could combine with the public art projects already instigated in such a way that we could

see the beginnings of a visionary enterprise to rival, in the long run, great facilities such as DIA Beacon or Mass\_MOCA or Storm King Sculpture Park in the USA, or the ‘art islands’ in the Seto Sea in Japan.

Establishing a set of international ‘beacon’ or ‘attractor’ projects at Mount Gambier would place the region in a developing ‘traveller’s trail’ of cultural tourism that links Adelaide to Melbourne via key sites at Mount Gambier, the Western Districts of Victoria, Hamilton, Ballarat, Bendigo, Tarra Warra and Geelong. (See the SA Regional Visitor Strategy, 2018)



Anthony Gormley UK 2006



Miyajima Shrine, Hiroshima, Japan

**(a) A Crater Lakes Precinct Laser Project.** A lighting-artist could be commissioned to create a simple-but-dramatic, programmable laser-light installation in or around the Blue Lake and/or the larger Crater Lake Precinct. When the project not active, it is invisible; but when ‘on’, it transforms the lake(s) and intensifies observers’ appreciation of the extraordinary aesthetic qualities of the site(s). Such a project connects with the distinctive ‘Land Art’ theme that could emerge to define cultural activity in the region.

Sponsorship opportunities arise here with lighting companies, with Universities; grant-application opportunities exist with Australia Council, Country Arts SA, State Regional Development, State and Federal Tourism Departments.

**(b) A Wind-Powered Art Project.** In collaboration with alternative-energy and wind-power companies, a large wind-powered project could be commissioned. This would be another ‘beacon’ project, which would highlight the special environmental advantages and innovative consciousness of the region. Such a project connects with the distinctive ‘Land Art’ theme that could emerge to define cultural activity in the region.

**(c) An Ocean-located ‘Beacon’ Project.** In partnership with the crayfishing industry, an environmentally responsive and sympathetic beacon of some kind could be commissioned that occupies a portion of the continental shelf on the coastline south of Mount Gambier. Such a project connects with the distinctive ‘Land Art’ theme that could emerge to define cultural activity in the region.