

# Public Art Framework

Revised April 2026



# ACKNOWLEDGEMENT OF COUNTRY

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Mparntwe Town Council-le alengke areme tyerrtye Mpwepe Arrernte mape, apmere Mparntweke atweye mape itne alengke areme arrkwelenge, lyeyenge ante Ingwethe apetye apetyame mape.

Alice Springs Town Council acknowledges the Central Arrernte People, the traditional owners and custodians of Mparntwe/Alice Springs, and pays respect to their Elders: past, present and future.

*Central Arrernte translation provided by Sabella Kngwarreye Turner*



*Atyunpe by Dan Murphy (2015)*

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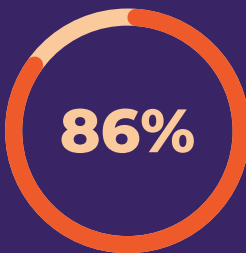
## ART IN PUBLIC SPACES, COMMONLY REFERRED TO AS PUBLIC ART...

Encompasses works of any medium that are intentionally created and placed within the public domain. These artworks are designed to be visible and accessible to a broad audience, namely the general public.

## WHY DOES PUBLIC ART MATTER?

Public art serves as a multifaceted tool for enhancing public spaces, offering benefits that go far beyond aesthetics. It plays a vital role in placemaking, innovation, sharing knowledge, promoting well-being, and supporting sustainability practices.

A growing body of research has found that public art positively influences social, cultural, and economic capital. Studies have emphasised its intrinsic value in connecting communities, educating the public, and sparking creativity. Furthermore, public art has provoked tangible outcomes of increased community engagement, tourism, and economic development.



**Of NT residents “acknowledged the significant positive impact of the arts on individuals, communities, and the economy.”**

**“A strong and vibrant arts and cultural sector is integral to the health and well-being of our communities.”**

Northern Territory Government Department of People, Sport and Culture. (2025). *Arts NT*. <https://dpdc.nt.gov.au/arts-culture-libraries/about-arts-nt>

## CONTEXT & PURPOSE

Alice Springs Town Council is committed to commissioning new work for public places, buildings and infrastructure around Alice Springs to encourage visitation and activation among our public spaces.

This *Public Art Framework*, derived from *Alice Springs Town Council's Public Art Masterplan 2020-2030* and *Public Art Policy*, details the processes and key features for the commissioning of new public art works. This is used by Council officers as the guiding framework for all commissions to ensure fairness, transparency and consistency. Furthermore, this framework provides an overview to the public on the processes and expectations of Council in procuring, producing and maintaining public art.

Council is committed to maintaining and expanding on a relevant, diverse and exciting public art collection in alignment with the National Association for the Visual Arts' (NAVA) Code of Practice – Commissioning Art in Public Space.

# SMALL TOWN, BIG ART



*Many Hands* by  
Itja Ntjarra Art Centre  
(2021)



*Urtna Seats*  
by Alison Hittmann &  
Tangentyere Artists  
(2024)



*Yeperenye Dreaming*  
by David Rilstone  
(2024)

# PUBLIC ART ADVISORY PANEL (PAAP)



*Wedged-Tail Eagle (Irretye) by David Rilstone (2025)*

## What

Council recruits a four year term-based PAAP to assist Council in advising on relevant public art projects within the municipality as required by the Public Art Policy. The advice provided by PAAP is to support the implementation and actioning of the Masterplan. The delegations of PAAP recommendations are made in accordance with Council's Public Art Policy.

## Who

PAAP includes appointed external members and relevant internal members. Total external membership is capped at 10, with internal members appointed as needed. External members are recruited through the public EOI process listed on page 9, ensuring broad representation of our community including but not limited to local artists, First Nations or peak body representatives, technicians, curators etc. The purpose of recruiting PAAP members is to establish a standing pool of expertise from which members may be selected for individual projects to assist with assessment and the recommendation or determination of project awards.

# EXTERNAL PAAP MEMBERSHIP

## Why Get Involved?

By being involved in Council's PAAP, artists and broader community members can help represent and inform public art projects to reflect the town's collective values, aspirations, and long-term vision, ensuring alignment with Public Art Masterplan 2020-2030.

## External Membership

External PAAP representation can consist of a variety of relevant subject-matter experts. This representation ensures specialist insights are provided and considered in relevant projects for broader expertise, inclusion, accessibility and representation. Such members may include but are not limited to:

- First Nations artists and Art Centres
- Local artists and organisations
- Metal and wood workers
- Urban / Graffiti artists
- Sculptural & installation artists
- Fabricators
- Curators
- Engineers, technicians, welders
- IT / Digital / Multimedia creatives
- Community representatives (i.e. Traditional Owners, LGBTQIA+, CALD groups, disability advocacy)

## Key Information

**Applying for PAAP Membership:** an open Expression of Interest (EOI) will provide locals the opportunity to apply to participate. From this, a pool of members will be maintained. If / when someone forfeits their position, the EOI will re-open to fill the position while trying to maintain the desired ratio for equal representation and technical expertise.

**Term-Based Pool:** establishing a term-based PAAP will maintain expertise, establish a cohesive town-wide view, and allow for past learnings to be carried forward to inform future public art projects.

**Time Commitment:** PAAP members will be assigned per project based on specific needs (e.g. technical expertise, required art medium) while equal representation considered when members are selected. Pending the project scope, times will vary, with efforts made to maximise efficiency.

**Duration of Membership:** PAAP members will be appointed for a four year term as aligned with Public Art Policy revisions.

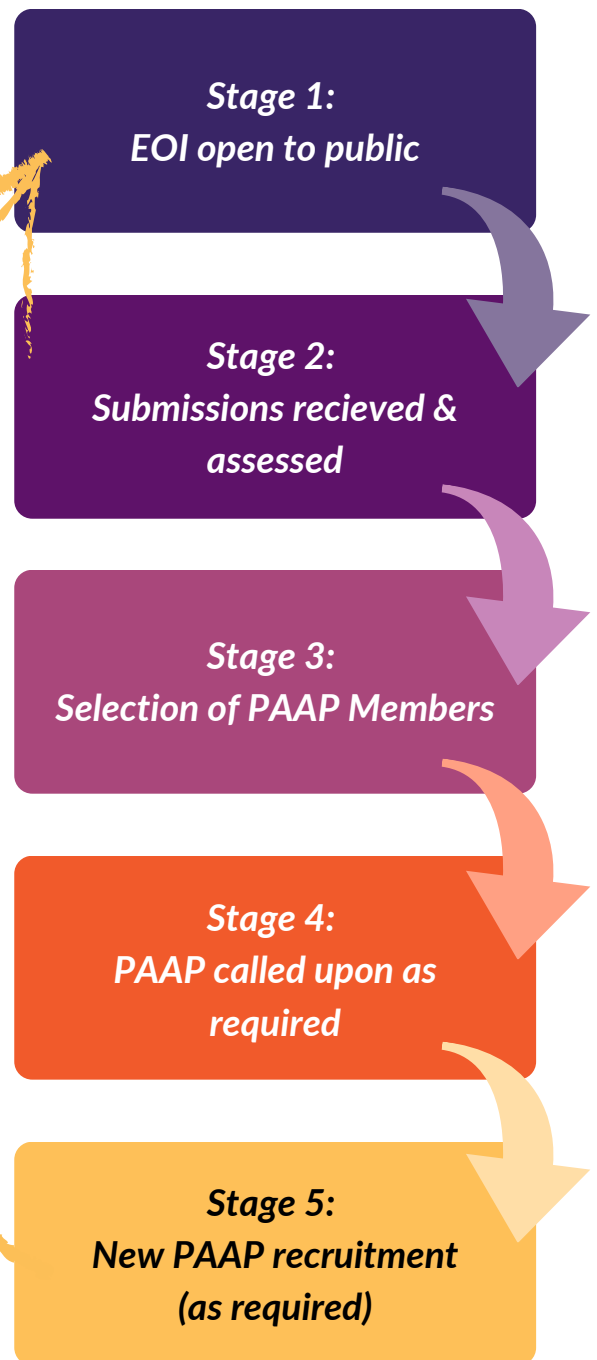
**Equity, Accessibility & Inclusion:** the pool of members included in the PAAP will represent a cross-section of the community. Council are available to assist individuals in applying for and participating in PAAP.

# APPLYING FOR PAAP

## PAAP Recruitment & Membership Lifecycle



Youth Recycled Art Prize Award Night 2025



# APPLYING FOR PAAP

## EOI Submission & Eligibility Requirements

To be considered for PAAP membership, **EOI submissions** must include:

- A current resume or CV
- A written response (maximum 500 words), detailing:
  - Relevant professional / lived-experience
  - Summary of specialised and/or technical expertise relevant to Public Art
  - Motivation for joining PAAP
  - Indication of availability within the four-year term of PAAP
- Two to five examples and/or supporting documents of relevant work (e.g. artworks, past projects)

## Eligibility Requirements

- ✔ Must be a local resident currently residing in Alice Springs (Mparntwe)
- ✔ Can provide evidence of expertise, skills and/or lived-experience
- ✔ Able to attend and actively participate in PAAP as required
- ✔ Willing to commit in good faith to the four-year term of PAAP membership

## Selection Criteria

All EOIs will be assessed against the following **Selection Criteria**:

### Current Residence & Community Involvement

- Currently residing in Alice Springs (Mparntwe)
- Preferably lived locally for more than 12 months
- Evidence of active participation in local art community

### Professional / Lived-Experience & Technical Expertise

- Demonstrated knowledge and expertise with comparable subject matter
- Key skills and qualifications
- Offers professional and/or lived-experience relevant to public art

### Desire & Capacity

- Provides clear motivation to apply for PAAP
- Willingness and availability to commit to ongoing requirements of PAAP for four-year term

*\*First Nations applicants will be given priority consideration through special measures.*

## Member Appointment

External PAAP members will be appointed based on alignment with selection criteria and eligibility requirements.

Selection of members will be decided on by Director Community Development.



Meeting Room Name Launch, NAIDOC Week 2025

# MODELS OF COMMISSIONING

There are three commissioning models defined by NAVA that Council officers can use when initiating public art projects. The model selected for each project will be assessed on a case-by-case basis for what's most appropriate for the particular project.

## Open Competition

**Use:** Preferred method for commissioning when public art projects are funded through public money.

**Application:** Artists are invited to apply through a public advertised Expression of Interest (EOI).

**Process:**

1. Council creates an Artist Brief that is publicly posted on the Council website.
2. Any qualified artist/s can apply.
3. EOIs are reviewed by Council or PAAP\*.
4. A select number of artists are shortlisted and paid to develop their Concept Proposal.
5. Once all submissions are reviewed, one artist is selected to fabricate and install the artwork.

## Limited Competition

**Use:** Only a select few artists are invited to participate. Council will use this approach for projects with:

- limited budgets,
- when specific skills, experience, or knowledge such as cultural insights are required, or,
- when artists from a particular area can only apply.

**Application:** There is no public call for applications.

**Process:**

1. Council creates an Artist Brief.
2. Council officers invite select artists to submit an EOI.
3. EOIs are reviewed by Council or PAAP\*.
4. A select number of artists are shortlisted and paid to develop their Concept Proposal.
5. Once all submissions are reviewed, one artist is selected to fabricate and install the artwork.

## Direct Competition

**Use:** Direct commission is used when a specific artist is needed. This may be due to their strong reputation, specialised knowledge, and/or unique skills. It's best suited when the project requires a particular approach to working or expert experience or due to available funding.

**Application:** No application is required.

The artist is selected directly by Council or PAAP\* and the open and competitive stages are skipped.

The selected artists is however required to detailed quote to ensure the objectives of the project are feasible.

\*As per Public Art Policy - 3.3.3. Commissioning of Public Art

Note: On occasion a Detailed Design may be required prior to artist selection.

# ACQUISITION

There may on occasion be instances where Council is offered to acquire public artworks by;

- donations or bequests of existing public artworks
- funds to have public artworks produced and installed
- the opportunity to directly purchase existing public artworks

Consideration will be made in accordance to the;

- Public Art Policy,
- Public Art Framework,
- Alice Springs Town Council's Public Art Masterplan 2020-2030, and,
- any financial commitments related to installation and maintenance.

Council Officers, and when required, the Public Art Advisory Panel, will review potential acquisitions, and provide recommendations to Council.

Council reserves the right to decline any offer to acquire public artworks.



*Living Water* by Karine Tremblay (2021)

# FUNDING & FEES

## Public Art Commission and Development

Council will fund the commission and development of public art through varied means of funding, including annually budgeted operational funds, the Percent for Art Scheme and grant funding.

## Artist Fees

Based on the project fee, artist fees will be determined in line with NAVA's Payment Standards.

### Concept Proposal

Project Budget	Minimum Fee Range	
\$5,000 +	\$500.00	\$1,000.00
\$20,000+	\$1,000.00	\$2,000.00
\$100,000+	\$3,000.00	\$5,000.00
\$300,000+	\$4,000.00	\$6,000.00
\$500,000+	\$5,000.00	\$7,000.00
\$1,000,000+	\$7,000.00	\$10,000.00

### Artist Fees

Project Budget	Minimum Fee Range	
\$5,000 +	45%	55%
\$20,000+	30%	40%
\$100,000+	25%	35%
\$300,000+	21%	26%
\$500,000+	20%	24%
\$1,000,000+	19%	28%

Sourced from NAVA's Code of Practice - Fees

# CAPTURING OUR STORIES.



From celebrating our unique, colourful community...

*Ross Park Soccer Shed Mural*  
by Melanie Rose Gunner Art (2018)

To reflecting the stories  
of our enduring natural  
environment...



*Yeperenye Moth Shade Structures*  
by Pip McManus (2018)

# COMMISSIONING PROCESS

Under an open and limited competition commissioning model, Council will follow a staged process to provide fair competition and ensure the procurement of works remains in line to strategic visions and intent.

Council can provide support to ensure equitable participation in the commissioning process of public arts.



Youth Matter by Future Yaye's Group (2024)

# Stage 1: EOI

An EOI process will open for the commission of the work(s), with artists (individuals or in groups) who meet the eligibility criteria either publicly (open) or directly (limited) invited to apply .

EOI submissions must include:

- A resume or CV for each artist in a submission
- Two to five examples of previous artworks with artwork details and imagery
- A written response to the artist brief (maximum 500 words), detailing:
  - The artist(s) current practice
  - An understanding and response to project themes
  - Intended approach for artwork design
  - Relevant key skills and previous works
  - Indication of artist(s) availability within proposed project timelines

All EOIs will be assessed against the following initiating selection criteria:

<b>Quality of Portfolio</b>	Artist experience, relevant previous work, creative interpretation of project
<b>Capacity to Deliver</b>	Ability to respond to Council's initiatives, timelines and requirements
<b>Strategic Alignment</b>	Supports Council's <i>Public Art Masterplan 2020-2030</i> vision and principles

# Stage 2: Concept Proposal

Shortlisted artists, following a successful EOI, will be contracted and paid a Concept Proposal fee in line with NAVA payment standards to develop and submit in response to the artist brief. Detailed documentation and project-specific information will be provided when applicable to support proposals.

A site visit will be arranged for all shortlisted artists in this stage with the project manager and subject-matter experts to support a deeper understanding of the site, its context, and project constraints.

Progressed applicants are given time to develop their concept proposals and must include;

- A one-page artist statement about the proposed artwork
- An expanded written concept
- Design plans, elevations and technical details
- Visual renderings and/or models
- Material samples
- A preliminary description of installation
- A proposed community engagement process, including how people will engage with the work
- Identifications of any key maintenance issues
- Anti-graffiti and vandalism considerations
- An indicative project timeline, estimating the time required for fabrication and installation
- A detailed budget that lists a breakdown of:
  - Artist fees
  - Engineering certification with Public Liability and other necessary insurances
  - All materials, fixings, paints and finishes
  - Fabrication costs
  - Technical costs
  - Installation costs
  - Lighting requirements
  - All transport and travel costs, including overseeing installation
  - Any subcontractor fees required
  - 10% contingency

# Stage 3: Selection of Artist

Shortlisted artists will submit their Concept Proposals to Council for assessment against the below selection criteria. One artist or artist team will then be awarded the commission.

Successful artist(s) will enter into an Artist Agreement with Alice Springs Town Council. This contract sets out the obligations and conditions of all parties, including programming, milestones and payment schedule. This includes the agreement of milestones in which the artist(s) must submit Detailed Designs for approval before progressing further in fabrication and installation.

## SELECTION CRITERIA

<b>Artistic Concept &amp; Relevance</b>	20%	<ul style="list-style-type: none"> <li>• Originality, creativity and communication of concept and ideas</li> <li>• Response to artist brief and clearly articulated</li> <li>• Relevance to theme</li> <li>• High artistic standard</li> <li>• Aesthetic response to the site, enhances viewer experience</li> </ul>
<b>Project Methodology</b>	15%	<ul style="list-style-type: none"> <li>• Details a clear and feasible plan</li> <li>• Timeline and ability to meet deadlines</li> <li>• Resource availability</li> <li>• Does not present any significant risks to Council</li> <li>• Adherence to artist brief and project requirements</li> </ul>
<b>Artist Experience &amp; Portfolio</b>	15%	<ul style="list-style-type: none"> <li>• Quality of previous work</li> <li>• Demonstrated capability on comparable projects</li> <li>• Key skills and qualifications</li> </ul>
<b>Technical Capability &amp; Feasibility</b>	15%	<ul style="list-style-type: none"> <li>• Competence and compliance to relevant codes and regulations</li> <li>• Feasibility of proposed fabrication, installation and execution</li> </ul>
<b>Maintenance &amp; Durability</b>	10%	<ul style="list-style-type: none"> <li>• Serviceability and maintenance considerations</li> <li>• Longevity and appropriateness of materials</li> <li>• Environmental appropriateness</li> <li>• Anti-vandalism measures</li> </ul>
<b>Value for Money</b>	10%	<ul style="list-style-type: none"> <li>• Budget clarity and detail</li> <li>• Cost-effectiveness and efficiency</li> <li>• Artwork life expectancy</li> <li>• Overall value</li> </ul>
<b>Local Benefit</b>	10%	<ul style="list-style-type: none"> <li>• Support for local business and local artists to create public art that celebrates and showcases creativity, local stories, and inspires civic pride</li> <li>• Engagement of local suppliers or contractors</li> </ul>
<b>Sociocultural Impact</b>	5%	<ul style="list-style-type: none"> <li>• Environmentally friendly and aligned to Council's Climate and Environment Policy</li> <li>• Community and stakeholder engagement to ensure inclusivity and respect to cultural protocols</li> <li>• Supports Council's Public Art Masterplan 2020-2030</li> </ul>

## Stage 4: Fabrication & Installation

The artist may fabricate the artwork themselves, supervise its fabrication, or use a combination of both approaches, depending on agreed execution.

Following written approval from Council Officers of 100% Detailed Designs the artist will proceed with fabrication and installation.

The artist is responsible for the creation of the artwork and ensuring it remains true to the awarded concept proposal. Throughout the process, the artist must provide regular progress updates to Council.

## Stage 5: Handover

Following final installation, Council will inspect the work for any defects and to ensure compliance with the approved concept proposal.

The ongoing maintenance of the public artwork will be the responsibility of Council. The artist is required to submit a Maintenance Manual following final installation to guide this process and ensure the integrity of the artwork.

Attribution of the artwork will be properly acknowledged with signage produced by Council in consultation with the artist and installed at an appropriate on-site location.

## MAINTENANCE

Council is responsible for the upkeep for all commissioned or acquired public artworks, ensuring all Council-owned public art maintains its quality as much as possible while staying safe and suitable for display.

Commissioned artist(s) are required to prepare art specific maintenance manuals under the award of works and as stipulated within their Artist Agreement.

Council will continue to allocate an annual maintenance budget. Council will consider the intended lifespan of each artwork during routine maintenance and inspection. Some works such as murals and ephemeral works are designed to be temporary or have a reduced lifespan which can influence the decision of Council to repair.

## ASSET MANAGEMENT

Public artworks owned by Council are recorded in the asset register when they meet the criteria set out in the Council's *Procurement Policy* as per current asset procedures. This helps Council track, value and manage artworks throughout their lifespan.

A dedicated public art register also keeps an up-to-date list of all permanent works. This simple system ensures artworks are treated as important community assets, with clear oversight of their condition, costs and long-term care, supporting responsible and transparent management across Council.

# UNIQUE TO OUR TOWN



*Historic Flood Marker by J9 Stanton (2016)*



*Ghost Gum Shadow Mosaic by Alison Hittmann (2016)*

# DECOMMISSIONING, RELOCATION OR DISPOSAL

Decommissioning means formally retiring a public artwork. This can include moving it, storing it, selling it, donating it, or disposing of it. Public artworks do not last forever. Materials age, weather causes damage, or safety concerns develop. Sometimes artworks need to be removed because the site is being redeveloped or because the artwork no longer suits its location.

## LEGAL RIGHTS OF ARTISTS

When a public artwork needs to be removed, relocated, or officially retired, there are legal and ethical steps that must be followed. Under the *Copyright Act 1968*, Council will not knowingly infringe, or let others infringe, on the artist. Council will offer the artist a fair chance to remove the artwork or to visit it so they can record it (e.g. photograph) or discuss what is planned.

## RELOCATION OR DECOMMISSION

If an artwork cannot stay where it is, relocating it may be possible. This should only happen after careful discussion between Council and the artist to ensure the artwork is treated respectfully.

If the artwork is going to be relocated or decommissioned, Council will contact the artist. If they cannot be reached, someone who represents them will be consulted. If the artwork is being removed permanently and it is safe to do so, the artist may be offered the first opportunity to take ownership of it and to document it in its original location.

## PRIOR TO DECOMMISSIONING

Council will follow a formal decision-making process prior to commencing decommissions, that includes:

- Considering the artwork's intended lifespan
- Assessing conditions set out in the original Artist Agreement
- Seeking advice from key people (e.g. artist, maintenance staff, site owners, technical experts)
- Appropriately addressing any cultural or community issues linked to the artwork or its location

*This process has been developed from NAVA's Code of Practice – Commissioning Art in Public Space*

# ARTIST AGREEMENT

Artist Agreements are edited and executed for each individual project. There are items that will remain the same in each and items that are fluctuant to meet the needs of the project and its artists.

Council's Artist Agreement covers several items as determined by relevant Council policies and recommended best practice by NAVA.

## Standardised Inclusions of Artist Agreement

- Recitals
- The Work
- The Commission Fee
- Payment Of Commission Fee
- Title And Copyright
- Consultation Requirements
- Completion & Acceptance
- Rejection
- Delivery & Installation
- Delay
- Death Or Incapacity Of Artist
- Loss Or Damage
- Maintenance And Documentation
- Defects Liability
- Repairs And Restoration
- Disputes
- Termination By Artist
- Termination By Council
- Consequences Of Breach
- Applicable Law



*Redtail* by Bart Michael (2024)

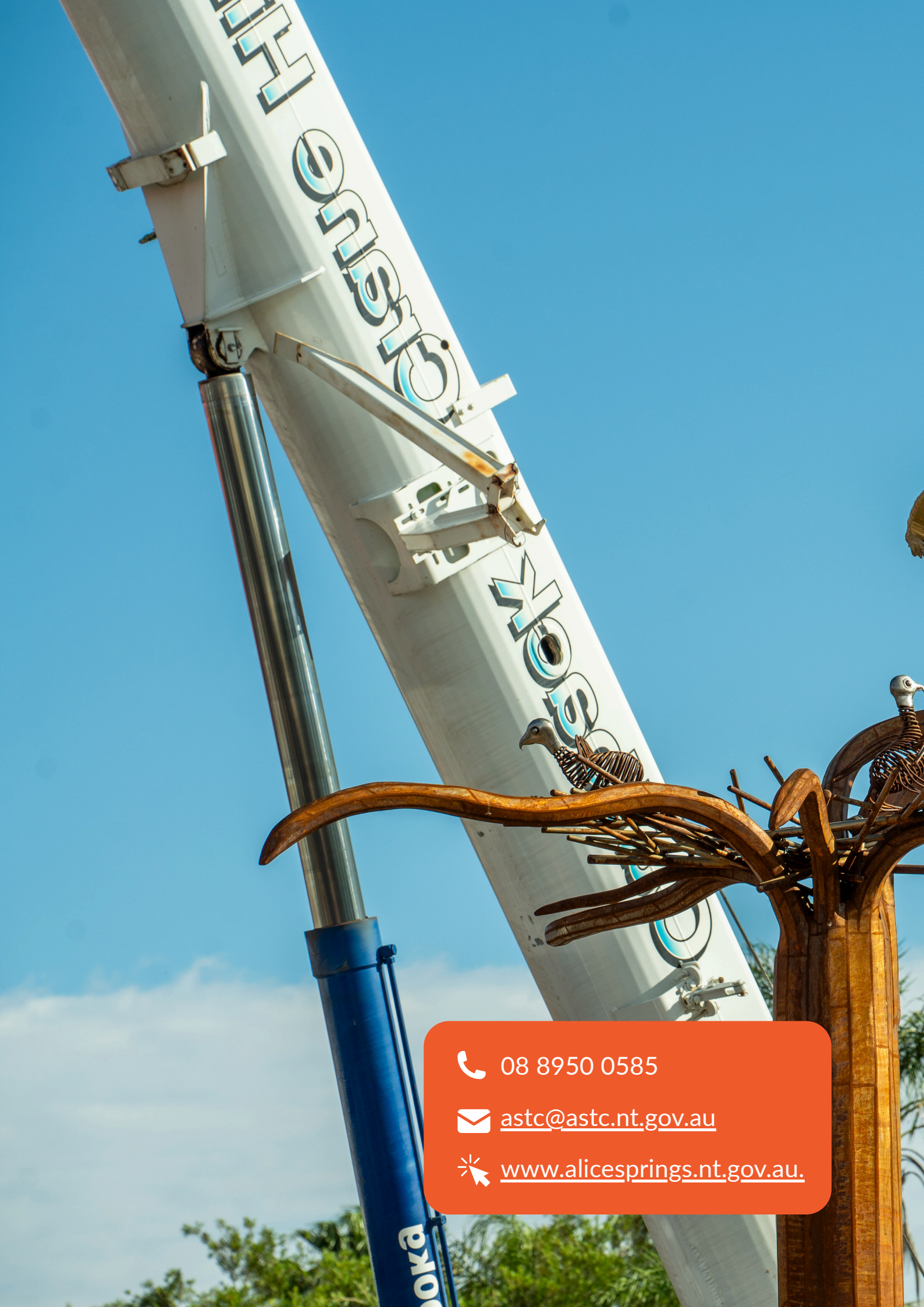
# COMMUNITY ENGAGEMENT

Pending the scope of each of Council's proposed public art projects, the relevant level of community engagement will be undertaken. This engagement will be decided and guided by Council's Public Art Policy and Community Consultation Policy.



# REFERENCES

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