



COMMUNITIES COMMITTEE MEETING

AGENDA

19 JULY 2022

Your attendance is required at a Communities Committee meeting of Council to be held in the Council Chambers, 232 Bolsover Street, Rockhampton on 19 July 2022 commencing at 10:30am for transaction of the enclosed business.

A handwritten signature in black ink, appearing to be "C. P.", is positioned above the printed name of the Chief Executive Officer.

CHIEF EXECUTIVE OFFICER
15 July 2022

Next Meeting Date: 16.08.22

Please note:

In accordance with the *Local Government Regulation 2012*, please be advised that all discussion held during the meeting is recorded for the purpose of verifying the minutes. This will include any discussion involving a Councillor, staff member or a member of the public.

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1 OPENING

1.1 Acknowledgement of Country

2 PRESENT

Members Present:

The Mayor, Councillor A P Williams (Chairperson)
Deputy Mayor, Councillor N K Fisher
Councillor S Latcham
Councillor C E Smith
Councillor C R Rutherford
Councillor M D Wickerson
Councillor D Kirkland
Councillor G D Mathers

In Attendance:

Mr E Pardon – Chief Executive Officer
Ms A Cutler – General Manager Community Services (Executive Officer)

3 APOLOGIES AND LEAVE OF ABSENCE

4 CONFIRMATION OF MINUTES

Minutes of the Communities Committee held 21 June 2022

5 DECLARATIONS OF INTEREST IN MATTERS ON THE AGENDA

6 BUSINESS OUTSTANDING

Nil

7 PUBLIC FORUMS/DEPUTATIONS

Nil

8 OFFICERS' REPORTS

8.1 ENVIRONMENTAL SUSTAINABILITY STRATEGY: FY2021-22 YEAR IN REVIEW

File No:	1174
Attachments:	1. Environmental Sustainability Strategy - Year in Review FY2021-22 ↓
Authorising Officer:	Alicia Cutler - General Manager Community Services
Author:	Christine Bell - Coordinator Environmental Sustainability

SUMMARY

This report provides an update on implementation of Council's Environmental Sustainability Strategy and tables the 'Year in Review' highlights report for FY2021-22.

OFFICER'S RECOMMENDATION

That Council endorse, and approve public exhibition of, the Environmental Sustainability Strategy FY2021-22 'Year in Review' report.

COMMENTARY

Council's 'Year in Review' report (shown at Attachment 1) highlights the key achievements against the Environmental Sustainability Strategy during FY2021-22. This is Council's fourth highlights report since adopting the current Strategy. The report demonstrates Council's commitment to, and accountability for, a wide range of sustainability initiatives across Council's many and varied functions.

PREVIOUS DECISIONS

25 September 2018: Council adopted the Environmental Sustainability Strategy and directed the Sustainability Strategy Executive Group to implement an annual action plan for the Strategy and to provide progress reports back to Council.

20 August 2019: Council endorsed the FY2018-19 Year in Review report.

08 September 2020: Council endorsed the FY2019-20 Year in Review report.

14 September 2021: Council endorsed the FY2020-21 Year in Review report.

BUDGET IMPLICATIONS

No known budget implications associated with this report.

LEGISLATIVE CONTEXT

No known legislative implications associated with this report.

LEGAL IMPLICATIONS

No known legal implications associated with this report.

STAFFING IMPLICATIONS

This report has been prepared in-house as part of Council's routine sustainability reporting requirements. There are no known additional staffing implications associated with this report.

RISK ASSESSMENT

Not applicable.

CORPORATE/OPERATIONAL PLAN

This report progresses key actions in the Operational Plan FY2022-23:

4.2.2.1 Implement the Sustainability Strategy for the Region in accordance with the Annual Action Plan. Report on progress via the annual Year in Review highlights report and quarterly updates.

CONCLUSION

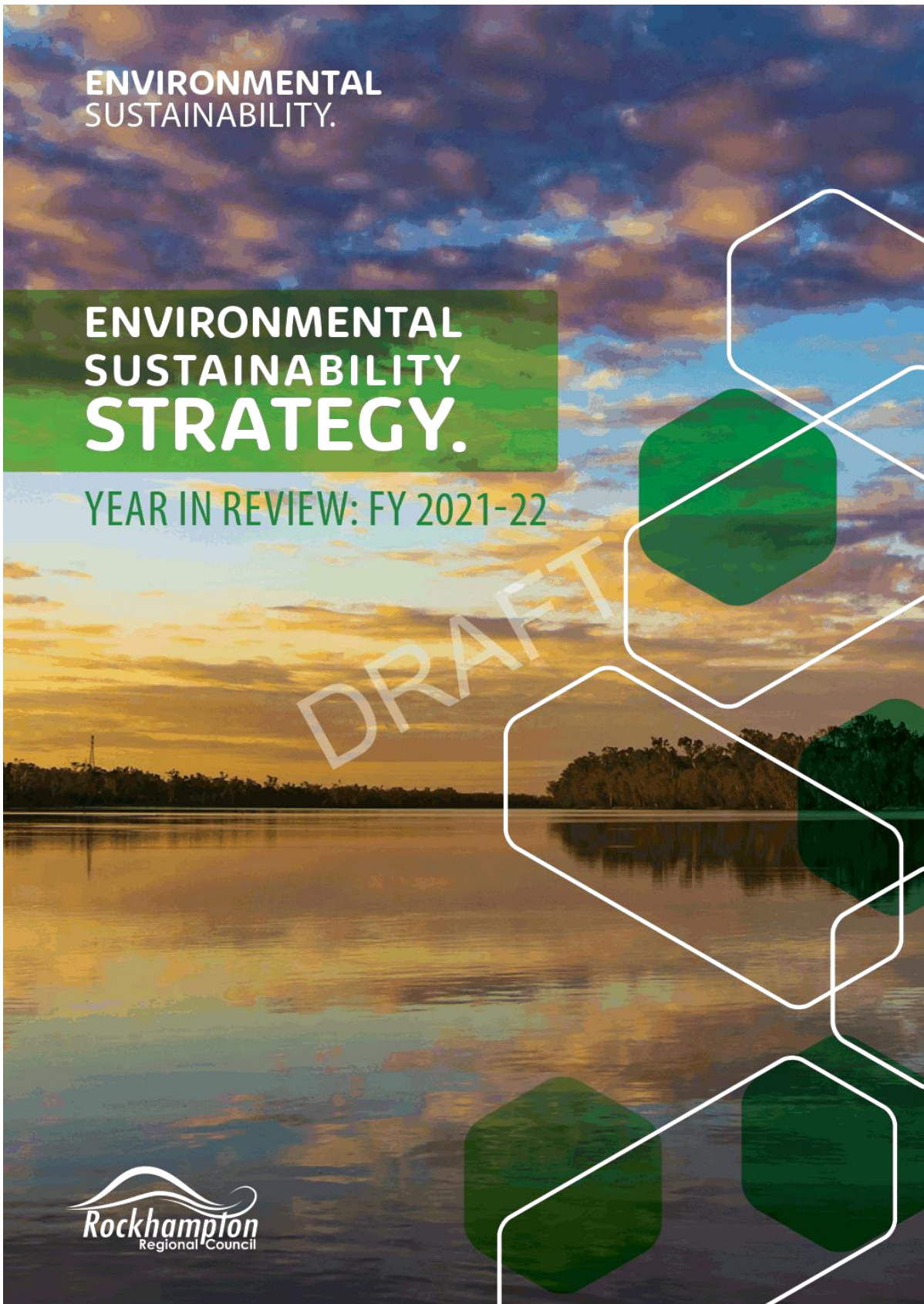
The Year in Review report demonstrates Council's commitment to ensuring the continued liveability and prosperity of the Rockhampton Region. It also shows what can be achieved when we work together to protect, maintain and enhance our natural environment; empower our community to live more sustainably; encourage sustainable industry and infrastructure; and continually improve our environment and sustainability performance.

**ENVIRONMENTAL SUSTAINABILITY
STRATEGY: FY2021-22 YEAR
IN REVIEW**

**Environmental Sustainability Strategy -
Year in Review FY2021-22**

Meeting Date: 19 July 2022

Attachment No: 1



ACKNOWLEDGEMENTS.

Rockhampton Regional Council would like to acknowledge the Traditional Custodians within our Region, the Darumbal People, the Gaangalu Nation People and the Barada Kabalbara Yetimarala People, and pay our respects to their Elders past, present and emerging.

We also acknowledge the Torres Strait Islander people whose land is in the Torres Strait but who live and work on Aboriginal land.

Council also recognises the contributions of a range of organisations, individuals and the broader community who have each helped to bring the Environmental Sustainability Strategy to life and who continue to help make change happen across our Region. Key collaborators include: The Great Barrier Reef Marine Park Authority, Department of Environment and Science, Local Government Association of Queensland, Department of Corrective Services, Greening Australia, CQUniversity, Fitzroy Basin Association, Fitzroy Partnership for River Health, Fitzroy River Water, Rockhampton Regional Waste and Recycling, Capricornia Catchments, Darumbal, Landcare, Multicultural Australia, Jobs Queensland, Capricorn Conservation Council, Native Plants Capricornia, Birdlife Capricornia, Central Queensland Aboriginal Corporation for Cultural Activities, local schools and kindergartens.

FY 2021-22 edition

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Disclaimer:

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CREATING A SUSTAINABLE FUTURE.

The Rockhampton Region is a great place to live, visit and invest. Council's Environmental Sustainability Strategy 2018-2022 has been helping to ensure it remains that way both now and in the future by providing shared objectives and pathways to advance sustainability across our Region. Despite the challenging times we're living through, I'm very proud of the way Council has been working together with our local residents, community partners, local businesses and other levels of government to support the continued liveability and prosperity of our communities.

This Year in Review report checks in on the progress we've made and highlights some of the key actions Council is taking as we transition towards a more sustainable future. Some of the key highlights from FY2021-22 include:

- Increased momentum on renewable energy projects including the installation of small-scale Council owned solar systems on key Council and community facilities and progress on a range of large-scale energy generation projects across the Region.
- The roll-out of new waste diversion initiatives bringing us another step closer to zero waste, like our Food Organics and Garden Organics (FOGO) trial, polystyrene recycling trial and new arrangements for the recycling of end-of-life solar panels.
- Increased focus on improving water security and the resilience of the Region's water storage assets.
- Innovative and sustainable approaches embedded within major project design and delivery at the Rockhampton Museum of Art, Rockhampton Airport and the Rockhampton Botanic Gardens & Zoo.
- Extension of Council's shared pathway network supporting active transport such as walking and cycling and the local trial of e-scooters.
- Growing community interest in environment and sustainability initiatives, such as National Tree Day, the Native Plant Program, Plastic Free CQ and the student-led CQ Sustainability Youth Summit.
- The strengthening of collaborative efforts to protect, maintain and enhance our natural environment in conjunction with key partnership programs and local stakeholders.
- Continued efforts to embed environment and sustainability considerations in Council's operational practices and procedures from procurement to asset management and local services.

I'm excited to see what can be achieved within the Rockhampton Region as we set out together towards 2030 on the next chapter of our sustainability journey.

Photo: Murray Lagoon by Jan Wilson



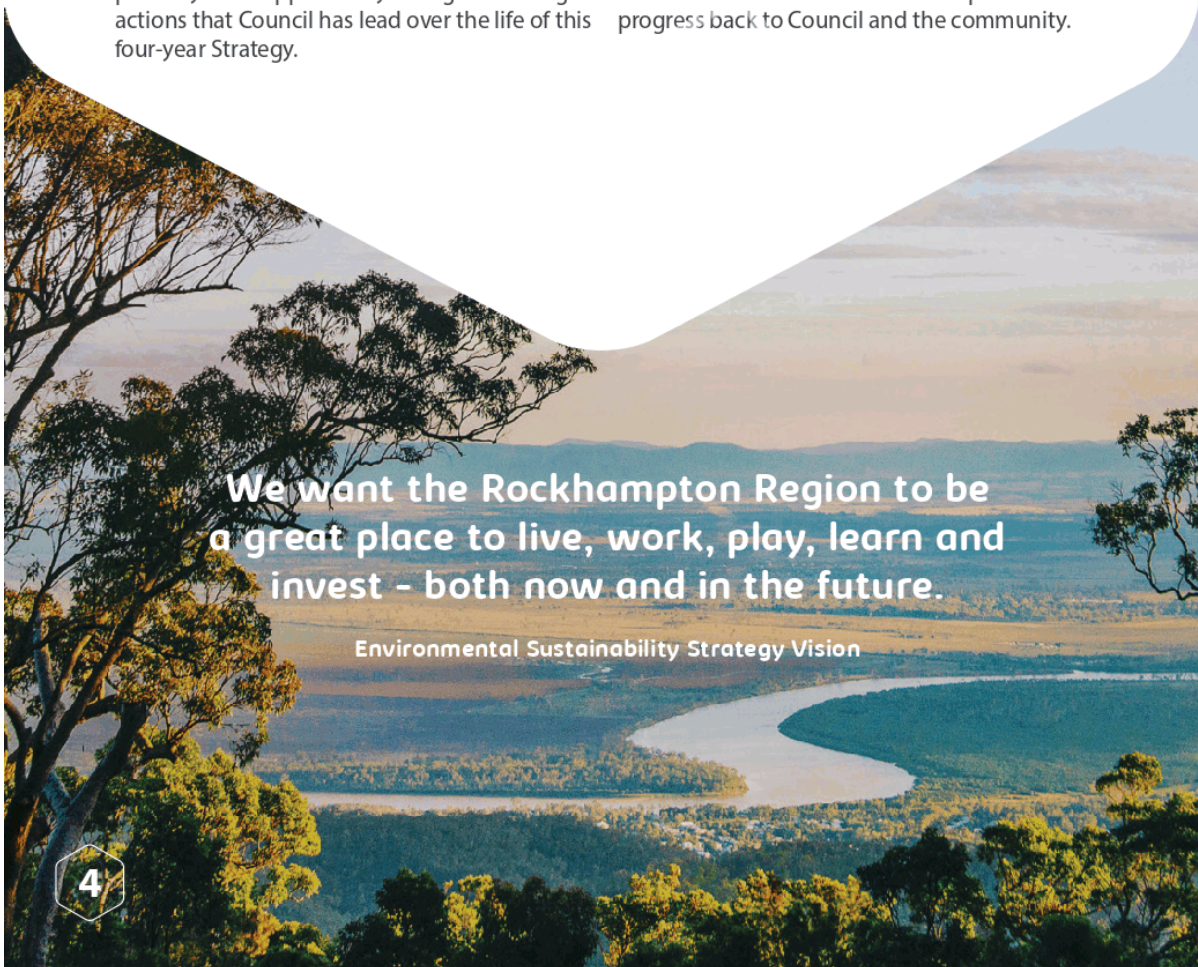
OUR PATHWAYS TO A SUSTAINABLE FUTURE.

Council is committed to putting sustainability into action through its corporate commitments and governance arrangements; its strategies and operations; and its community services, programs and partnerships.

The Environmental Sustainability Strategy delivers on our vision for a sustainable future through four interconnected pathways. Together the pathways guide our approach to protect our natural environment, empower our community to live more sustainably, enhance the liveability of our Region, ensure that we use our resources wisely and much more. The pathways are supported by a range of strategic actions that Council has lead over the life of this four-year Strategy.

Council recognises that strong partnerships are critical to achieving these outcomes and continues to work with a range of stakeholders to actively pursue funding and collaborative opportunities.

As part of Council's Sustainability Governance Framework, the Sustainability Strategy Executive Group meets regularly to guide implementation of Council's Environmental Sustainability Strategy. They also monitor and review progress against the supporting annual action plan, work together to identify further opportunities for improvement and collaboration across Council and report this progress back to Council and the community.



We want the Rockhampton Region to be a great place to live, work, play, learn and invest - both now and in the future.

Environmental Sustainability Strategy Vision

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NATURAL ENVIRONMENT.

Let's work together to protect, maintain and enhance our natural environment.



EMPOWERING COMMUNITY.

Let's work together to strengthen our community capacity to live sustainably.

INDUSTRY & INFRASTRUCTURE.

Let's work together to create a liveable region that encourages sustainable industry and infrastructure.



COUNCIL OPERATIONS.

Let's work together to continually improve Council's environment and sustainability performance.

Photo: 'Framing the Fitzroy' by Madelyn Holmes



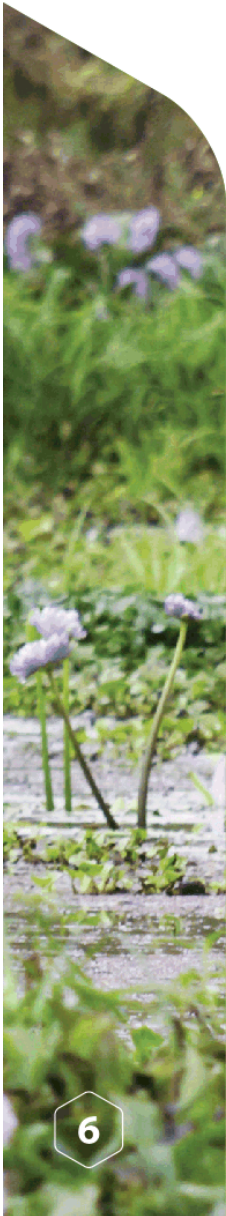
NATURAL ENVIRONMENT.

OBJECTIVE

Let's work together to protect, maintain and enhance our natural environment.

TARGETS

- Programs in place to maintain and enhance our natural assets, waterways and green corridors
- Programs in place to protect remnant vegetation and support local biodiversity in urban areas
- Long term trending improvement in net waterway health



6

YEAR IN REVIEW

5,000
NATIVE PLANTS

bringing nature back into our local communities through Council's Native Plant Program.

19

REEF GUARDIAN COUNCILS
working together to protect and conserve the Great Barrier Reef Marine Park through activities that improve the health and resilience of the Reef.



NATURAL RESOURCE MANAGEMENT

activities delivered on-ground works at a number of key sites across the Region in collaboration with local community groups.



GROWING REGIONAL PARTNERSHIPS

continuing to improve management of our natural assets as part of the Central Queensland Sustainability Strategy 2030, Fitzroy Partnership for River Health and local research initiatives.

Photo: 'Native stalk at Pink Lily' by Judy Milner

BRINGING NATURE BACK

Council's Bringing Nature Back Program provides an overarching framework for a range of activities designed to connect our community with nature and protect, maintain and enhance our natural environment. Bringing Nature Back activities included:

- local residents received 5,000 native plants to take home and plant in their yards as part of Council's Native Plant Program (July 2021);
- over 200 local residents participated in community planting activities to mark National Tree Day 2021, planting over 450 native plants to help restore riparian areas and shade and cool open spaces;
- 187 locals made nearly 12,000 bird sightings (120 different species) as part of Birdlife Australia's Aussie Backyard Bird Count in October 2021;
- residents and community groups hosted or joined in to 'step up to clean up' at a range of Clean Up Australia Day events held across the Region in March 2022;
- Local kindergartens, daycare centres and early childhood education programs received customised Rockhampton Region Nature Play Passports to encourage nature play and help local families explore and engage with our local natural assets.



NATURAL RESOURCE MANAGEMENT

Council's Natural Resource Management (NRM) Program works with local partners to deliver on-ground outcomes on Council land, whilst developing skilling and employment pathways for locals. In FY2021-22, Council fostered partnerships with CQUniversity, Multicultural Australia, Capricornia Catchments, Central Queensland Aboriginal Corporation for Cultural Activities, Max Employment Rockhampton, and the Commonwealth Government's Work for the Dole Program. Works were delivered at Fraser Park, Yeppen Lagoon, Frenchville Road/Frenchmans Creek, Col Austin Park and Moores Creek.



INCREASING URBAN CANOPY COVER

Council delivered around 320 new semi-advanced trees to increase canopy cover and help shade and cool our Region. The new trees were planted at Bryan Bulman Park, Rigalsford Park, Murray Lagoon, Lakes Creed Road, Kerrigan Street, Baker Street Park, Apex Park, Aquatic Place, Eton Street, Rosel Park, Duthie Park, John Leak Memorial Park, Kettle Park and Violet Street Gracemere. Council is continuing to scope additional sites for future tree planting activities.

BIOSECURITY ACTIVITIES

Under the *Biosecurity Act 2014* (Qld), Council is required to maintain a Biosecurity Plan for Pest Management. The Plan identifies how Council manages the risk of introduced plants and animals to our environment, the economy and our community. Under the Plan, Council continues to implement feral pig baiting and trapping programs, floodplain inspection activities, prickly acacia and feral leucaena control works, aquatic weed control on the Fitzroy River and targeted weed control on Council-managed land. Council also continues to participate in the Capricorn Pest Management Group and to deliver a biological control program using living organisms such as insects to suppress aquatic weed infestations and supports local landholders by providing access to relevant biocontrols. Council's Biosecurity Plan is being reviewed.

Photos: CQACCA team commencing NRM work on Limestone Creek; Residential Native Plant Program pack; Council representatives attending the Reef Guardian Council Executive Committee meeting in collaboration with officers from the Great Barrier Reef Marine Park Authority.

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IN FOCUS:

ENVIRONMENTAL PROTECTION IN LAND USE PLANNING

The *Planning Act 2016* (Qld) is the principal law regulating land use planning and development. It provides a framework for regional and statewide planning instruments, and supports the development assessment process. Under the Act, Councils are required to maintain a local planning scheme. The planning scheme is the document that the community, the development industry and governments all look to in order to understand the local government's plan for managing growth and change, including what sort of development they can expect in a local area. The planning scheme also guides what land can be used for, how land may be developed and what assessment process is required.

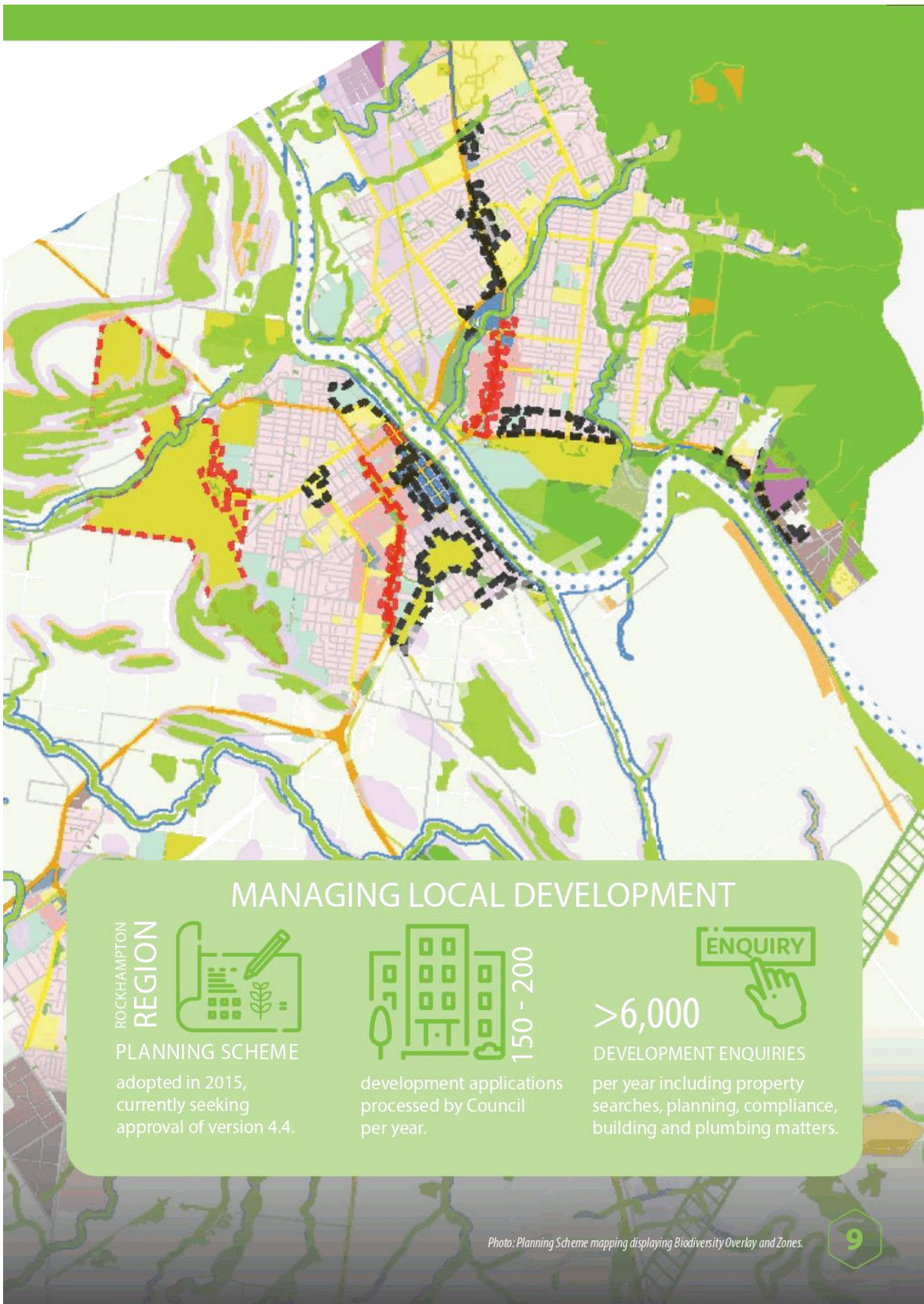
The Rockhampton Region covers a diverse geographic area of 6,575km². The Fitzroy River, fed by a vast catchment being the largest draining to the Great Barrier Reef, flows through the Rockhampton Region and is vital for water supplies, agriculture and recreational activities. Broad wooded areas, wetlands and national parks provide habitat for a diversity of native species. The Region also showcases natural environmental values and species that are distinctive to the Region and which contribute to Queensland's biodiversity.

The Rockhampton Region Planning Scheme provides a powerful tool to protect, maintain and enhance the natural environment. The Planning Scheme can help to:

- Prevent inappropriate development and land uses by setting the strategic intent and strategic framework for the region;
- Ensure that the settlement pattern focuses on urban infill to minimise further encroachment on natural areas;
- Protect areas from urban development such as conservation areas, open space, natural corridors and links;
- Ensure that environment and heritage values are appropriately identified and protected through the use of zones and overlay mapping;
- Identify areas vulnerable to natural hazards such as flood, bushfire, steep slopes, coastal erosion and acid sulfate soils; and
- Assess and regulate any development impacts and environmentally relevant activities.

Council regularly updates the Planning Scheme to incorporate both major and minor amendments. In FY2021-22, Council commenced a major amendment to update the flood hazard overlay mapping and associated development controls. To inform the amendments, Council completed several flood studies to improve its understanding of flooding in the Rockhampton Region, updated the regional flood model and local catchment studies and undertook consultation with local residents.







EMPOWERING COMMUNITY.

OBJECTIVE

Let's work together to strengthen our community capacity to live sustainably.

TARGETS

- Community sustainability engagement programs in place
- Community-based environment and sustainability initiatives encouraged and recognised
- Increased canopy cover within the urban footprint



YEAR IN REVIEW

IMPROVING COMMUNITY RESILIENCE



Council's Community Education, Relief, and Recovery Trailer helps local families prepare their households for natural disasters.

2,686 HOUSEHOLDS



subscribe to the Living Sustainably e-newsletter receiving practical information, tips and actions to implement in their homes.



COMMUNITY INITIATIVES shared in \$9,200 funding via Council's Environmental Sustainability Scheme helping to support local sustainability action.

68

LOCAL BUSINESSES



ELIMINATED 300,960 SINGLE USE PLASTIC ITEMS as part of their participation in the Plastic Free CQ program.

Photo: Straw No More Ambassador Charlie Erlewein, pictured with mother Kirstin presenting at a Council deputation in August 2021.

COMMUNITY RESILIENCE

Council's Disaster Management unit has prepared a range of educational resources designed to help children learn about, and prepare for, emergencies and disasters that they may experience in the Rockhampton Region. Local residents can learn how to stay safe and become more resilient by helping their family to prepare a Household Emergency Plan, Emergency Kit and Evacuation Kit. A dedicated Community Education, Relief, and Recovery Trailer has been established to support education initiatives as well as the relief and recovery phases following disaster events.



LIVING SUSTAINABLY

Council's Living Sustainably program focuses on simple actions that residents can take in their own homes. The program fosters sustainable behaviour and encourages the community's wise-use of resources through 12 sustainability themes.

As part of the Living Sustainably program:

- residents were able to access a range of household sustainability focused program materials and resources via Council's website;
- more than 2,686 households receive practical information, handy tips and calls to action via the monthly e-newsletter;
- local schools participate in the annual Sustainability in Action schools calendar competition which is designed to encourage students to adopt and model sustainable behaviour within our local community and to recognise their achievements; and
- over 4,000 local families received a copy of the 2022 Rockhampton Region community calendar which recognised and featured 12 of our local 'sustainability champion schools'.



WORKING TOWARDS ZERO WASTE

Council's Waste Strategy outlines strategies to support the transition of our community towards a circular economy with the long term goal of achieving zero waste by 2050. A range of initiatives are being implemented as part of the Strategy's goal and priority to change local waste behaviours.

This includes:

- Council's Recycling Hero Schools program, which is designed to implement and monitor tailored school based waste reduction actions;
- Council-hosted teacher Professional Development workshops providing materials and resources covering environmental sustainability, waste and water, local laws, and disaster management;
- Working with the Boomerang Alliance to implement the Plastic Free CQ program to support local businesses transition to reusable or compostable options in response to the legislated Queensland single-use plastic ban;
- Improving access to residential bin collection information through the development of a new bin day search tool on Council's website; and
- Partnering with CQUniversity, Multicultural Australia and other local organisations to support the development of an Upcycling Village.

Photos: Council's Disaster Management team with the Community Education, Relief and Recovery Trailer; Stanwell State School students featured in the Schools Calendar Competition, Multicultural Australia Trainees supporting development of the Upcycle Village at Lakes Creek Road Waste Management Facility.

IN FOCUS:

CENTRAL QUEENSLAND SUSTAINABILITY YOUTH SUMMIT

The inaugural CQ Sustainability Youth Summit was held on 16 July 2021, coordinated by the Emmaus College Student Sustainability Committee and hosted by CQUniversity.

The Emmaus College Student Sustainability Committee is a small group of students who are passionate about sustainability and caring for the world around us. Working in partnership with CQUniversity, the Students planned and delivered the CQ Sustainability Youth Summit with around 200 participants from secondary schools across Central Queensland.

The aim of the event is to bring together students to discuss and identify ways in which young people can be more active in their local community, with particular focus on how to transition to a more sustainable future. Participants prepared a range of discussion topics and questions to present to a guest panel and participated in a range of sustainability focused activity stations and stalls.

The CQ Sustainability Youth Summit included:

- guest speakers Brittany Lauga MP, Barry O'Rourke MP, Mayor Tony Williams, Councillor Donna Kirkland, Professor Nick Klomp, Patrice Brown and Jackson Munton;
- activities and a networking session to further increase sustainability awareness and build better connections between schools, businesses and industry;
- student showcase of sustainability initiatives that they currently run within their schools;
- local business and industry stalls to showcase innovative and sustainable practices within their operations;
- students sharing ideas and networking with peers who were also passionate about the environment;
- student introduction to a variety of higher education courses focussed on environment and sustainability;
- media assistance to share youth interest in sustainability and key sustainability messages with the broader community.

The inaugural event received support from Council's Community Assistance Program – Environment and Sustainability Scheme as well as a range of local sponsors. Based on the success of the inaugural event, the Emmaus College Student Committee plan to continue delivering an annual Youth Summit to empower local youth to actively participate in sustainability actions.





EMPOWERING YOUTH



SCHOOL STUDENTS attended the inaugural Sustainability Youth Summit 2021.



OF THE ROCKHAMPTON REGION'S population is under 18 years of age and have an important role in positively influencing the current and future sustainability of our Region.



CQ SCHOOLS represented from across Emerald, Gladstone, Rockhampton and Yeppoon.

Photo: G. Donna Kirkland, Professor Nick Klomp, Member for Keppel Battney Laing, Mayor Tony Williams with Emmaus College student representative attending the CQ Sustainability Youth Summit in July 2021.

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INDUSTRY & INFRASTRUCTURE.

OBJECTIVE

Let's work together to create a liveable region that encourages sustainable industry and infrastructure.

TARGETS

- Council's planning instruments actively encourage sustainable development
- Major Council projects incorporate sustainable design and procurement considerations
- Eco-tourism ratings achieved for key local destinations
- Roadmap in place to support clean growth choices



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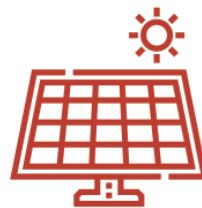
YEAR IN REVIEW

NEW
3.75ML



RESERVOIR AND PUMP STATION
progressing in Gracemere to support the proposed Mount Morgan water pipeline and help improve water security.

100%



END OF LIFE SOLAR PANELS DIVERTED
from landfill for reuse or recycling as part of new Rockhampton Regional Waste and Recycling partnership arrangements.

RENEWABLE
ENERGY
ZONE



driving new local projects including the construction of the Clarke Creek Wind Farm and other new wind and solar initiatives.



2,500M³
EXPANDED
POLYSTYRENE

foam processed to form dense pellets which can be recycled into products such as synthetic timber, stationery and plant pots.

Photo: Roakwood Weir Facebook progress update, October 2021.

WATER SECURITY

Water security is key for our Region and our communities, yet can be challenging to achieve given the ongoing drought and extreme weather conditions. To address critical water shortages at Mount Morgan, Council has progressed business case planning and secured funding commitments from all levels of government to develop a water pipeline as a permanent water supply solution. Council also endorsed to commence the design and construction of a new reservoir and pump station at Lucas Street Gracemere.



MAKING WATER WORK

Council recognises that water security is also key to a range of different local economic development opportunities. The Making Water Work program has been created to progress sustainable agriculture development in the Rockhampton Region. The Program is part of the Region's roadmap to support clean growth choices. The Fitzroy River has the largest river catchment on the eastern seaboard of Australia and provides the Region with long-term opportunities to develop irrigated agriculture such as horticulture, cropping and livestock production in the Fitzroy Food Bowl. Advance Rockhampton has been working with industry and other levels of government to support landholders to access water resources associated with Rookwood Weir, create more local food manufacturing and related service jobs and to access domestic and export markets, whilst ensuring sustainable agricultural growth and positive outcomes for the Great Barrier Reef.



WASTE DIVERSION INITIATIVES

As we transition towards zero waste, Rockhampton Regional Waste and Recycling has rolled out a number of new waste diversion initiatives. This includes a Food Organics and Garden Organics (FOGO) trial to determine whether an organics kerbside bin is a good solution for the Rockhampton Region, a recycling trial for expanded polystyrene foam and new arrangements for the recycling of end-of-life solar panels. Council continues to extend active landfill gas extraction at the Lakes Creek Road Landfill and has been working with CQUniversity's Social Innovation Hub to support opportunities to turn local waste into resources. Advance Rockhampton has also been working with local industry to develop a circular economy discussion paper.

ACTIVE TRANSPORT

Through implementation of the newly adopted Walking and Cycling Strategy, Council aims to provide the necessary infrastructure and programs to enable a 50% increase in active transport usage by 2031. Council has been supporting community connectivity by constructing new walking circuits and addressing missing links in our existing footpath network. Council also commenced a 12 month trial of E-scooters within Rockhampton. E-scooters are ideal for short trips in and around our commercial precincts, reducing the number of cars on the road and providing locals and visitors with greater choice in mobility options.

Photo: New pathways at Kershaw Gardens; Truck delivering water to Mount Morgan community; Rockhampton Regional Waste and Recycling Manager Michael O'Keefe and G Shane Latcham with the landfill gas flaring infrastructure at Lakes Creek Road Waste Management Facility.

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IN FOCUS:

FOOD ORGANICS AND GARDEN ORGANICS TRIAL

Organic wastes are a significant component of our local waste streams. Yet the good news is, it's possible to divert much of these organic materials from landfill. In late 2021, Council received Queensland Government funding to trial a Food Organics and Garden Organics (FOGO) kerbside collection system within the Rockhampton Region.

Rockhampton Regional Waste and Recycling kicked off a 12-month FOGO trial in October 2021 with a total of 762 residential households to investigate which organics kerbside bin service configuration would be the most viable solution for our Region.

The FOGO trial identified three groups of residential households to receive different bin sizes and service configurations, with some receiving a food organics and garden organics bin and others receiving a garden organics only bin. Organic material collected from the trial is taken to a commercial composting facility in Gracemere where it is composted for between 12-18 weeks in order to turn it into several grades of compost products.

The trial will compare and evaluate the total tonnes of material collected, contamination levels, cost and community response to each of the service configurations. Council will use the learnings from the trial to make a decision about the feasibility of FOGO collections in the Rockhampton Region and the most suitable service to roll out across the whole community.

So far, initial bin monitoring and compositional audits have shown that the new FOGO bins are proving popular. Participation rates are around 70%, with the majority of bins at least half full, whilst contamination rates have remained relatively low.

If implemented successfully across the Region, the FOGO service has the potential to:

- Significantly reduce the quantity of waste going to landfill (estimated at around 8,000 tonnes per year);
- Reduce waste management costs by extending the life of the Lakes Creek Road Landfill facility;
- Reduce carbon emissions from landfill;
- Mitigate the impact of the Queensland Government's waste levy on ratepayers;
- Help the Rockhampton Region to meet National and State government waste reduction targets;
- Return valuable nutrients back into productive use in our local soils; and
- Provide community-wide environmental and economic benefits by closing the loop on organic waste.

Implementation of the FOGO trial delivers on key organic waste actions identified in Council's Waste Strategy and marks another significant step towards zero waste.

16





LOCAL FOGO TRIAL

762 

HOUSEHOLDS
participating in the trial
across three residential
areas.



12 **MONTH TRIAL**
including regular
monitoring and
compositional
bin audits.



SERVICE DELIVERY
options trialed to
determine most viable
organics kerbside bin
service configuration.

Photo: Food Organics and Garden Organics - Trial launch, September 2021.



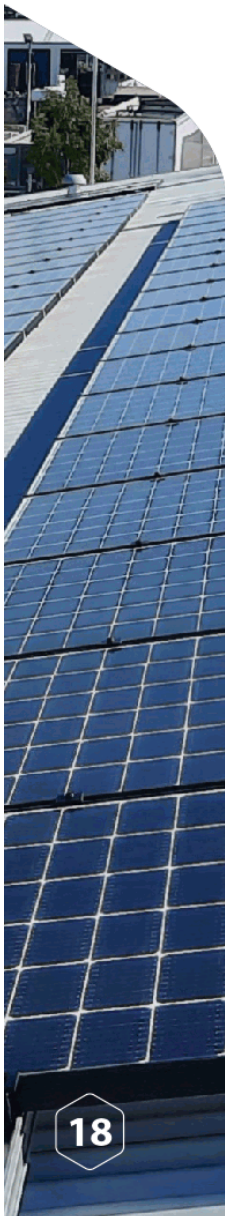
COUNCIL OPERATIONS.

OBJECTIVE

Let's work together to continually improve Council's environment and sustainability performance.

TARGETS

- Internal sustainability engagement program in place
- Environmental management systems operating for nominated units
- Majority of Council's operational electricity needs sourced from renewable energy



YEAR IN REVIEW



NEW SOLAR INSTALLATIONS

bringing Council's solar generation capacity to over 500kW, with a 1300kW system also under development at the Glenmore Water Treatment Plant.



AUSTRALIAN SUSTAINABLE COMMUNITIES

2021 TIDY TOWN AWARDS

winner in the Environmental Sustainability - Natural Environment and Environmental Sustainability - Water categories.



STRENGTHENING CLIMATE RESILIENCE

through local collaborative action, regional partnerships, training, working groups and government forums.

CORPORATE METRICS



being collated to better understand efficiency opportunities associated with electricity, waste, fuel and other resources under Council's operational control.

Photo: Solar installation at Council's Animal Management Centre located in Gracemere.

SECOND NATURE

Council's Second Nature program aims to increase staff sustainability awareness and action. During the year, the program worked with Council's Internal Sustainability Working Group to:

- establish a purchasing arrangement for the supply of compostable foodware for Council events and other activities;
- run refreshers on sustainable catering practices and office recycling;
- refine processes for the collection, reuse and recycling of old uniforms;
- support the Pilbeam Theatre's switch to rechargeable batteries for key performance equipment; and
- continue the expansion of guidance materials within the Sustainability Toolkit on the Staff Hub.



RENEWABLE ENERGY INITIATIVES

Council continues to increase the amount of its operational electricity needs sourced from renewable energy, with an additional 8 solar systems installed this year. Council now has over 500kW of solar generation capacity. The new systems at the Animal Management Centre, Bauhinia House, Mount Morgan administration building, Memorial Gardens, Northside Library and Dooley Street Depot, join existing solar installations at the Gracemere Library, Rockhampton Museum of Art and the Boathouse. Solar works at Glenmore Water Treatment Plant are also progressing. Further planning will continue to prioritise future solar opportunities across key Council and community assets.



STRENGTHENING LOCAL RESILIENCE

Council is committed to ensuring the Rockhampton Region is resilient and prepared to manage climate-related risks and opportunities. Council has been working with the Queensland Reconstruction Authority to develop the Regional Resilience Strategy for Fitzroy and Capricornia as well as the subsequent local resilience action. Council successfully secured funding from the Australian Government's Black Summer Bushfire Recovery Grants to help progress bushfire resilience planning, increase capacity for firefighting response, support staging areas at the Gracemere SES Depot and a number of other key local projects.

Council has been actively planning for major asset renewals. This includes upgrades to infrastructure such as Sewage Treatment Plants, Water Treatment Plants, roads and a range of other facilities. Energy, water and waste efficiencies continue to be prioritised in all major projects. Council has also been pursuing funding for more comprehensive climate resilience planning.

Council continues to work with key stakeholders to support the development and installation of an improved flood warning network throughout the Fitzroy Basin. Officers have also contributed to local networks via the Renew Economy Forum, Towards a Low Carbon Economy workshops, the CQ Climate Change Symposium and the CQ Local Government Climate Forum.

Photo: Pilbeam Theatre switched to rechargeable equipment to reduce single use batteries, Solar installation at North Rockhampton Library; Council staff participating in Queensland Reconstruction Authority 'Walking the Big Map' activity as part of regional resilience planning.

IN FOCUS:

ELECTRIC VEHICLE TRANSITION

In March 2022, the Queensland Government released the Zero Emission Vehicle Strategy 2022 -2032 and the first Zero Emission Vehicle Action Plan 2022 - 2024. The Strategy has been developed in partnership with the Department of Transport and Main Roads and Department of Energy and Public Works. It aligns with the Queensland Transport Strategy supporting strategic outcomes for accessible, convenient transport; efficient reliable and productive transport for people and goods; and sustainable, resilient, and liveable communities.

The 10-year Strategy establishes Queensland's shift to zero net emissions by 2050 through the following targets:

- 50% of new passenger vehicle sales to be zero emission by 2030, moving to 100% by 2036;
- 100% of eligible Queensland Government fleet passenger vehicles to be zero emission by 2026; and
- every new TransLink funded bus added to the fleet to be a zero emission bus from 2025 in South East Queensland and from 2025-2030 across regional Queensland.

The Queensland Government has established the Queensland Electric Vehicle Super Highway by installing 31 fast-charging sites that enabling Queenslanders and tourists to travel from Brisbane to Toowoomba in a low or zero emission vehicle. Council worked actively with the State Government to ensure our Region was included in the infrastructure roll out with a publicly available fast-charge electric vehicle charging station located at City Hall. The next phase of the Super Highway rollout will also see an additional 24 fast-charging sites installed, linking inland townships to the statewide network.

Council is progressing a long-term transition to a low carbon fleet. Council's Fleet Vehicle Greenhouse Gas Emissions Reduction Policy was adopted in 2012. Consistent with the policy, Fleet continues to include emission ratings in plant assessments resulting in the procurement of plant and vehicles with low emissions. As at June 2022, Council's vehicle fleet included six fully electric vehicles and seven hybrid vehicles. There is potential to significantly increase this number once hybrid and electric utility vehicles (utes) become more readily available over the next few years.

To further support this transition, Council maintains Fleet charging stations at the Glenmore Water Treatment Plant and the Dooley Street Depot (including a newly installed 50KW fast charger). Council is also advocating for the installation of additional public chargers across the Region for use by locals and visitors to the Region.

20





ZERO EMISSIONS FLEET

50%



of all new passenger vehicle sales to be zero emission by 2030, as per the Queensland Government's Zero Emission Vehicle Strategy.



6

ELECTRIC VEHICLES within Council's fleet, with low emissions opportunities considered in every new purchase.

8

ELECTRIC VEHICLE CHARGING SITES

located with our Region, with chargers currently located at City Hall, Stockland Rockhampton and a range of local accommodation venues.

Photo: One of Council's electric vehicle fleet at the charging station located at City Hall



LOOKING FORWARD.

Council is very pleased with the progress made under the Environmental Sustainability Strategy 2018-2022. Over the last four years, the Strategy has guided the delivery of a range of new sustainability initiatives both within Council and across our Region.

As we move towards 2030, we recognise the need to deliver local initiatives that accelerate the Rockhampton Region's progress towards emissions reduction targets whilst simultaneously working to strengthen community, environmental and economic resilience to climate-related risks and impacts.

So we're taking the opportunity to refresh our Sustainability Strategy to incorporate these rapidly evolving requirements.

Looking forward to FY2022-23, Council is planning to adopt a revised Sustainability Strategy that focuses on:

- transitioning towards net zero emissions;
- prioritising a healthy natural environment;
- building climate resilience; and
- ensuring that we thrive in the low carbon economy.

Council's vision is One Great Region. Live. Visit. Invest. Achieving this vision requires Council to work together with our communities, businesses, industries and other levels of government as we continue to create a sustainable future for the Rockhampton Region.

This means we'll be continuing the great work that we've started, whilst looking for new ways to strengthen our capacity to live sustainably; to create even more liveable and resilient communities; to position our Region for further investment; and to continually improve our environment and sustainability performance.


We're excited about the opportunity to positively influence the continuing liveability and prosperity of this wonderful place we call home. And we welcome you to be part of the next chapter in the Rockhampton Region's sustainability journey.


**Let's continue to work together to create
One Great Region to live, visit and invest in.**



BE PART OF THE SOLUTION!

 rockhamptonregion.qld.gov.au/EnvironmentalSustainability

 sustainability@rrc.qld.gov.au

 1300 22 55 77

 PO Box 1860
Rockhampton Qld 4700



*Photo: 'Sunset reflections on the Fitzroy'
by Jasmine Mick*

8.2 THE GOLD AWARD 2022 ARTWORK PURCHASES AND SOLE SUPPLIER PROVISION

File No:	11760
Attachments:	<ol style="list-style-type: none">1. Ian Smith Acquitision Submission↓2. Ewan Macleod Acquitision Submission↓3. Gordon Hookey Acquitision Submission↓4. Nonggirnga Marawili Acquitision Submission↓
Authorising Officer:	Alicia Cutler - General Manager Community Services
Author:	John Webb - Manager Communities and Culture

SUMMARY

This report seeks approval for the acquisition of four artworks from the 2022 Gold Award for the Rockhampton Museum of Art Collection under the sole provider provision in accordance with s235(a) of the *Local Government Regulation 2012*.

OFFICER'S RECOMMENDATION

THAT Council:

1. Approve the recommendation from Rockhampton Museum of Art Philanthropy Board for the acquisition of the four (4) artworks for inclusion the Rockhampton Museum of Art Collection; and
2. Approve the artists or their represented Gallery as sole suppliers in accordance with s235(a) of the *Local Government Regulation 2012* for the acquisition of their 2022 Gold Award artworks.

BACKGROUND

Since 2012 Rockhampton Museum of Art (RMOA) has been supported by the Rockhampton Museum of Art Philanthropy Board and The Gold Trust to fund The Gold Award, a recurring invitation-only painting prize. The Gold Award is an acquisitive prize in which the winning Artist receives \$50,000. The Rockhampton Museum of Art Gift Fund and donors have also provided generous funds to support the acquisition of four (4) additional works displayed as part of the 2022 Gold Award.

The RMOA Director and Philanthropy Board unanimously endorsed the application of the Gift Fund to purchase the following four (4) artworks, based on their pricing and value as artworks that best represent Australian contemporary painting:

1. Ian Smith, *Across & Down Fig* 2021
2. Euan Macleod, *Esplanade (after Arone)* 2021
3. Gordon Hookey, *Burke and Wills* 2021, represented by Milani Gallery
4. Nonggirnga Marawili, *Baratjala* 2020, represented by Alcaston Gallery

Due to an artworks bespoke nature there is only one supplier and therefore acquisitions must occur through sole provider provision. The artworks and artists have been identified and assessed as meeting Rockhampton Museum of Art collection focus. Supporting acquisition proposal documents are attached.

PREVIOUS DECISIONS

In June 2019, Council resolved to purchase artworks in the same manner from the 2018 Gold Award.

BUDGET IMPLICATIONS

Itemised:

Ian Smith, Across & Down Fig 2021 \$25,000

Euan Macleod, Esplanade (after Arone) 2021 \$30,000

Gordon Hookey, Burke and Wills 2021, represented by Milani Gallery \$40,000

Nonggirnga Marawili, Baratjala 2020, represented by Alcaston Gallery \$40,000

Total purchase value: \$135,000

The acquisitions are funded entirely from the Rockhampton Museum of Art Gift Fund. The Gift Fund is a trust account held by Rockhampton Regional Council which is fully funded through donations and bequests by members of the public and corporations.

LEGISLATIVE CONTEXT

Under Section 235, Other Exceptions, of the Local Government Regulation 2012:

“A local government may enter into a medium-sized contractual arrangement or large sized contractual arrangement without first inviting written quotes or tenders

if—

(a) the local government resolves it is satisfied that there is only one supplier who is reasonably available”

LEGAL IMPLICATIONS

There are no legal implications.

STAFFING IMPLICATIONS

There are no staffing implications.

RISK ASSESSMENT

A risk assessment is not required.

CORPORATE/OPERATIONAL PLAN

Operational Plan 2021-22 – Section 1.2.3 - Commence operations of the Rockhampton Museum of Art including the activation of the gallery space and surrounds.

CONCLUSION

Rockhampton Museum of Art seeks, with recommendation from the RMOA Director and Philanthropy Board, the acquisition of the four (4) artworks as detailed within this report for the Rockhampton Museum of Art Collection.

As there is only one supplier able to create each bespoke artwork the artists or their representing gallery are sought as sole suppliers to Council in accordance with s235(a) of the *Local Government Regulation 2012* for their 2022 Gold Award artworks.

THE GOLD AWARD 2022 ARTWORK PURCHASES AND SOLE SUPPLIER PROVISION

Ian Smith Acquitision Submission

Meeting Date: 19 July 2022

Attachment No: 1

Rockhampton
Museum of Art

220 Quay Street, Rockhampton Q 4700



**Rockhampton Museum of Art Collection
ACQUISITION PROPOSAL FORM**



ACQUISITION METHOD *(please tick ✓ all relevant areas)*

Purchase		With funds provided by Rockhampton Museum of Art Acquisition Fund
	x	With funds provided by Rockhampton Museum of Art Gift Fund
Donation		Not requiring tax deductibility through the Rockhampton Museum of Art
		Tax deductibility through the Australian Government's Cultural Gifts Program
Bequest		Not requiring tax deductibility through the Rockhampton Museum of Art




VENDOR/DONOR DETAILS

Name	Ian Smith
-------------	-----------

Rockhampton Museum of Art

220 Quay Street, Rockhampton Q 4700



Context and significance of item					
<p>Ian Smith is a celebrated Queensland painter whose career spans four decades. Smith was invited to participate in the 2022 Gold Awards, part of RMOA's inaugural exhibitions. Smith's <i>Across & Down Fig</i> was awarded Highly Commended by guest judge Chris Saines CNZM.</p> <p>Saines commended the work in his award-giving speech:</p> <p>Ian Smith's <i>Across and down fig</i> 2021, for all the seeming turmoil of its surface, is a highly resolved painting by an artist who knows how to draw order through chaos. Taking as its departure point the impossible tangle of vines and roots that terminate beneath the giant fig trees that can be found across of the Tropical north, where Smith grew up, he has woven together an image that, not without effort, shifts register between highly compressed and released light and dark passages. This is a painting that celebrates and investigates the disorder of the natural world in order to find a way through to something else.</p> <p>The hermetic tangle of the monochromatic palette on the left, is skilfully opposed by the silvery white's that pull the eye across to the right – these two pictorial counterpoints held in equilibrium by the stabilising trunk of the tree itself. If you look closely, you will find that Smith has inscribed several circular yellow-brown motifs, buried into the substrate of his composition. Whether their intent is symbolic, or the residual impulse of an artist whose work has so often been underscored by geometry, matters little in this context.</p> <p><i>Across and down fig</i> is a painting whose realism trenchantly holds its seeming abstraction at bay. There are certain passages in Smith's work that almost inevitably remind you of the work of that other Ian, Ian Fairweather – it's self-referential density, its limited palette and its gestural mark-making – whether he consciously strove for them or not. But this painting isn't made in homage. It's a painting that celebrates the way in which the natural world can be a powerful and compelling jumping off point for artistic exploration, and I think Ian Smith's really found himself along the way."</p> <p>In regards to his fig motif, the artist is quoted in the Gold Award catalogue:</p> <p>"The fig trees, while being specific motifs, are among those subjects— like clouds passing across the sky— which allow complete subjective freedom, yet remain unquestionably REAL. I can paint at will, following made-up branches across and roots down wherever they lead me. This 'mindless' freedom is a most desirable, relaxed state for an older artist's brain after years of mental wrangling while at work; free to enjoy simple weaving the fabric of the painting's surface while contemplating all ways of painting, from the simple to extreme complexity."</p>					
Significance to the Rockhampton Museum of Art Collection					
<p>This purchase has been approved by the Rockhampton Museum of Art Philanthropy Board to be funded from the Rockhampton Museum of Art Gift Fund. As an outstanding artwork from the 2022 Gold Award exhibition, receiving Highly Commended, it was selected by the Director as a priority to acquire for the RMOA Collection using funds raised by the 2022 Gold Patrons.</p>					
Staff member assessing for acquisition	Emily Wakeling				
Staff member nominating for acquisition	Jonathan McBurnie				
Signature	<table border="1"> <tr> <td></td> <td>Date</td> </tr> <tr> <td></td> <td>08/07/2022</td> </tr> </table>		Date		08/07/2022
	Date				
	08/07/2022				

Rockhampton Museum of Art



220 Quay Street, Rockhampton Q 4700

LIST OF WORK/S

Proposed accession number	2022_014
Artist/Maker	Ian Smith
Title	<i>Across & Down Fig</i>
Description	Painting on canvas
Date	2021
Medium and support	Acrylic on canvas
Dimensions (cm)	188 x 278 cm
Proposed credit line	Rockhampton Museum of Art Collection. Purchased through the Rockhampton Museum of Art Gift Fund 2022.
Proposed sources of funds	Gift Fund
A\$ Value	\$25,000
Sale price	\$22,727.27
Copyright status	Active
Copyright owner (if known)	Artist
Collection subgroup	
Location of work	RMOA

EXHIBITION HISTORY

Exhibition title	The Gold Award 2022
Institution, location	RMOA
Exhibition dates	Feb-May 2022
Catalogue/illustration number/Notes	

PROVENANCE

Name	Artist				
Address				Postcode	
Telephone	Home		Work		Mobile
Email					
Dates of ownership					

ARTIST/MAKER DETAILS

(biography/ curriculum vitae attached)

Date & place of Birth	
Date & place of Death	
Study and work details	Lives and works in Brisbane

Rockhampton Museum of Art



220 Quay Street, Rockhampton Q 4700

CONDITION RATING *(please tick ✓ relevant rating)*

<input checked="" type="checkbox"/>	A	Excellent condition, not likely to require any active conservation treatment in the near future if cared for, to international museum standards.
<input type="checkbox"/>	B	Good, stable condition, may require some active conservation treatment in the future, ie inherent vice due to materials or production techniques used by artist.
<input type="checkbox"/>	C	Fair condition, requires conservation treatment to be of exhibition standard, current condition will not impact upon other items in collection.
<input type="checkbox"/>	D	Poor condition, either not likely to be of exhibition standard even if conserved or will cause problems if stored with other items in collection, i.e. severe active mould, insect infestation problems, which obliterate the aesthetics etc. Possibly should be digitally captured and then destroyed.

STORAGE REQUIREMENTS *(please tick ✓ relevant requirement)*

<input type="checkbox"/>	A	Easily accommodated in current storage facilities
<input checked="" type="checkbox"/>	B	Can be accommodated in storage, will require some re-organisation
<input type="checkbox"/>	C	Will require purpose-built storage unit which can be accommodated in current storage space
<input type="checkbox"/>	D	Storing this object may/will be to the detriment to the rest of the collection and will be highly vulnerable, i.e. not feasible to store in current storage area.

ADDITIONAL REQUIREMENTS *(please tick ✓ relevant requirement)*

<input checked="" type="checkbox"/>	Valuations are not required for this acquisition	
<input type="checkbox"/>	Valuations are to be arranged by the Rockhampton Art Gallery	Cost estimate

ARTIST/MAKER DETAILS CONT.

Biography

Source: Heiser Gallery

Biography

Ian Smith was born in Cairns, Queensland in 1950. In 1968 the artist began studying architecture at the University of Queensland but left the course after one year. In 1970 he travelled to live and study in Melbourne where he completed a Diploma of Art and Design at the Prahran College of Technology in 1972. Between the years 1973 to 1979 Smith lectured full time in painting and drawing at the Queensland College of Art, Brisbane. In 1979 the artist left the college to paint full time.

The artist's exhibiting career began in 1969 when his work was curated in the exhibition *Young Contemporaries*, Contemporary Art Society, Brisbane; three years later, in 1972, Smith held his first solo exhibition with Gallery One Eleven, Brisbane. From that time

Rockhampton Museum of Art Collection: Acquisition Proposal

Form

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Rockhampton Museum of Art



220 Quay Street, Rockhampton Q 4700

onwards the artist exhibited with Ray Hughes, whilst in Brisbane he is now represented by Heiser Gallery.

Smith's work has been curated in exhibitions both in Australia and abroad including *Six New Directions*, Queensland Art Gallery (1985); *Painters and Sculptors*, Queensland Art Gallery and the Museum of Modern Art, Saitama, Japan (1987); *Delineations: Exploring Drawing*, Ivan Dougherty Gallery, College of Fine Arts, University of New South Wales (1989); *Twenty Australian Artists*, Galleria San Vidal, Venice, Italy, Queensland Art Gallery and travelling (1990); *Ian Smith: Paintings and Drawings*, Campo & Campo Gallery, Antwerp, Belgium (1993); and *Since I left*, Cairns Regional Gallery and travelling (1996-1998).

In 1988 a major survey exhibition examining Smith's work was curated by the Museum of Contemporary Art, Brisbane. A decade later in 1999 the Brisbane City Gallery curated the exhibition *Bridges* an exhibition of paintings produced over a six year period, the imagery of which acted as metaphors for the life the artist was leading at the time whilst he journeyed between Belgium (his home between the years 1988 and 1994), and Australia.

Ian Smith's work is represented in Australian and overseas institutional collections including The Metropolitan Museum of Art, New York, Standaard Boekhandel, Belgium, National Collection, Ghana, National Gallery of Australia, Queensland Art Gallery, National Gallery of Victoria, University Art Museum, University of Queensland, QUT Art Collection, and various regional and university collections.

Past exhibitions

2015

Human Image
14 April – 9 May

2013

Freehand Geometry
7 May – 1 June

2012

24 July – 18 August

2011

21 June – 16 July

2010

Islands in the Bay
1 June – 26 June

2008

Personal Matters
19 August – 13 September

2006

23 May – 17 June

Rockhampton Museum of Art Collection: Acquisition Proposal

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THE GOLD AWARD 2022 ARTWORK PURCHASES AND SOLE SUPPLIER PROVISION

Ewan Macleod Acquitision Submission

Meeting Date: 19 July 2022

Attachment No: 2

Rockhampton
Museum of Art

220 Quay Street, Rockhampton Q 4700



**Rockhampton Museum of Art Collection
ACQUISITION PROPOSAL FORM**



ACQUISITION METHOD *(please select all relevant areas)*

Purchase	<input type="checkbox"/>	With funds provided by Rockhampton Museum of Art Acquisition Fund
	<input checked="" type="checkbox"/>	With funds provided by Rockhampton Museum of Art Gift Fund
Donation	<input type="checkbox"/>	Not requiring tax deductibility through the Rockhampton Museum of Art
	<input type="checkbox"/>	Tax deductibility through the Australian Government's Cultural Gifts Program
Bequest	<input type="checkbox"/>	Not requiring tax deductibility through the Rockhampton Museum of Art


VENDOR/DONOR DETAILS

Name	Euan Macleod
-------------	--------------

Rockhampton Museum of Art

220 Quay Street, Rockhampton Q 4700



Context and significance of item	
<p>Euan MacLeod is an Aotearoa New Zealand-born, Sydney-based painter whose prolific career spans four decades. In 2022 he was invited to participate in the 2022 Gold Awards as part of RMOA's inaugural exhibitions.</p> <p>Extracted from Jonathan McBurnie's Gold Award catalogue essay:</p> <p>Euan Macleod's practice is an extended and inward journey of the psyche. Deploying a series of timeless and universal iconographies—boats, mountains, pits, shovels, flames— the works are difficult to pin down, slippery to define, but emotive and evocative in their imbrication of referents. Macleod's figures walk, climb, dig and submerge, always searching; ciphers upon which we can project our own thought and emotions.</p> <p>Executed in dense gashes, skeins and deposits of oil, <i>Esplanade (after Arone)</i> 2021, displayed in the 2022 Gold Award, continues the artist's sonorous, often melancholic treatise on existence, peppered with small biographical clues which may or may not be red herrings. The title refers to the artist's friend, the prolific and charismatic Cairns-based artist Arone Meeks, whose untimely death in 2021 left a significant void in many hearts. Here, he strides, larger than life along the esplanade, flanked by his partner under a vivid, cumulonimbus-laden North Queensland sky. It is a quietly heroic work imprinted with love and hope, a quiet triumph of spirit amid the badlands of two years of emotional entropy. What else has the pandemic been if not a sustained test of the bonds we have forged between us over months and years? Amid these remnants of things lost sit moments of gentle hope and bittersweet nostalgia.</p>	
Significance to the Rockhampton Museum of Art Collection	
<p>This purchase has been approved by the Rockhampton Museum of Art Philanthropy Board to be funded from the Rockhampton Museum of Art Gift Fund. As an outstanding artwork from the 2022 Gold Award exhibition, it was selected by the Director as a priority to acquire for the RMOA Collection using funds raised by the 2022 Gold Patrons.</p>	
Staff member assessing for acquisition	Emily Wakeling
Staff member nominating for acquisition	Jonathan McBurnie
Signature	
Date	08/08/2-2022

Rockhampton Museum of Art



220 Quay Street, Rockhampton Q 4700

LIST OF WORK/S

Proposed accession number	2022_012
Artist/Maker	Euan Macleod
Title	<i>Esplanade (after Arone)</i>
Description	Painting on canvas
Date	2021
Medium and support	Oil on polyester
Dimensions (cm)	180 x 120 cm
Proposed credit line	Rockhampton Museum of Art Collection. Purchased through the Rockhampton Museum of Art Gift Fund 2022.
Proposed sources of funds	Gift Fund
A\$ Value	\$30,000
Sale price	\$30,000
Copyright status	Active
Copyright owner (if known)	Artist
Collection subgroup	
Location of work	RMOA

EXHIBITION HISTORY

Exhibition title	The Gold Award 2022
Institution, location	RMOA
Exhibition dates	March-May 2022
Catalogue/illustration number/Notes	

PROVENANCE

Name	Artist				
Address				Postcode	
Telephone	Home		Work		Mobile
Email					
Dates of ownership	Since creation 2021-22				

ARTIST/MAKER DETAILS

(biography/ curriculum vitae attached)

Date & place of Birth	
Date & place of Death	
Study and work details	Lives and works in Sydney

Rockhampton Museum of Art

220 Quay Street, Rockhampton Q 4700



CONDITION RATING *(please select relevant rating)*

<input checked="" type="checkbox"/>	A	Excellent condition, not likely to require any active conservation treatment in the near future if cared for, to international museum standards.
<input type="checkbox"/>	B	Good, stable condition, may require some active conservation treatment in the future, ie inherent vice due to materials or production techniques used by artist.
<input type="checkbox"/>	C	Fair condition, requires conservation treatment to be of exhibition standard, current condition will not impact upon other items in collection.
<input type="checkbox"/>	D	Poor condition, either not likely to be of exhibition standard even if conserved or will cause problems if stored with other items in collection, i.e. severe active mould, insect infestation problems, which obliterate the aesthetics etc. Possibly should be digitally captured and then destroyed.

STORAGE REQUIREMENTS *(please select relevant requirement)*

<input type="checkbox"/>	A	Easily accommodated in current storage facilities
<input checked="" type="checkbox"/>	B	Can be accommodated in storage, will require some re-organisation
<input type="checkbox"/>	C	Will require purpose-built storage unit which can be accommodated in current storage space
<input type="checkbox"/>	D	Storing this object may/will be to the detriment to the rest of the collection and will be highly vulnerable, i.e. not feasible to store in current storage area.

ADDITIONAL REQUIREMENTS *(please select relevant requirement)*

<input checked="" type="checkbox"/>	Valuations are not required for this acquisition		
<input type="checkbox"/>	Valuations are to be arranged by the Rockhampton Art Gallery	Cost estimate	

ARTIST/MAKER DETAILS CONT.

Biography

Source: King Street Gallery

Euan Macleod was born in Christchurch, New Zealand in 1956. He was awarded a Diploma of Fine Arts (Painting) by the Ilam School of Fine Arts, Canterbury University, in 1979, before moving to Sydney in 1981. He has held more than fifty solo shows in New Zealand and Australia and has taken part in numerous group exhibitions in Australasia and internationally.

Euan's work is represented in many private and public collections, including the National

Rockhampton Museum of Art



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Gallery of Australia, Te Papa Tongarewa Museum of New Zealand, and the Metropolitan Museum of Art, New York. Euan has won art prizes in Australia, including the Archibald

in 1999, the Sulman Prize in 2001, the Blake Art Prize in 2006, the New South Wales Parliament's inaugural Plein Air Painting Prize in 2008, the Tattersall's Landscape Prize in 2000 and 2009, the Gallipoli Art Prize, 2009, and the King's School Art Prize in 2011.

In 2010 Piper Press, Sydney published a monograph, *Euan Macleod: The Painter in the Painting*, written by Gregory O'Brien.

Surface Tension: the art of Euan Macleod 1991-2009, a Tweed River Art Gallery touring exhibition, curated by Gavin Wilson, toured six regional Australian galleries, beginning at S.H. Ervin Gallery, Sydney, in November 2010.

The touring exhibition, *Euan Macleod: Painter*, curated by Gregory O'Brien, travelled to several New Zealand regional galleries between 2014 and 2017.

In 2019 Macleod collaborated on *High Wire*, a book of drawings and words, with Lloyd Jones. It was published in 2020.

CV

Source: Artist's website

Solo exhibitions [selected from 2010-2021]

2021

- Hold Fast, Bowen Galleries, Wellington, NZ
- Lessons in isolation, PG gallery 192, Christchurch, NZ

2020

- Figure in a Dissolving Landscape, King Street Gallery on William, Sydney
- Euan Macleod – Drawings and etchings from *High Wire* – a picture book by Lloyd Jones and Euan Macleod, Bowen Galleries, Wellington NZ

2019

- Euan Macleod: Cloud and River, Niagara Galleries, Melbourne
- Guardian: Euan Macleod, Delamar Gallery, Trinity Grammar School, Sydney
- Clouds and Caves, Bowen Galleries, Wellington NZ
- Clouds and Caves, Bowen Galleries (in Auckland NZ)

2018

- The Clayton Utz Art Partnership: Euan Macleod, Clayton Utz, Sydney
- Euan Macleod Prints, Octa, Cromwell, NZ
- Painting in window, Bowen Galleries, Wellington NZ

2017

- Swing/Bridge, Watters Gallery, Sydney NSW
- A Backward Glance, Bowen Galleries, Wellington NZ
- High and Low, Nock Art Gallery, Hong Kong

Rockhampton Museum of Art Collection: Acquisition Proposal

Form

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Rockhampton Museum of Art



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- Euan Macleod – Painter, travelling survey exhibition - Southland Museum and Art Gallery, Invercargill; Sarjeant Gallery, Whanganui; Te Manawa Museum of Art, Science and History, Palmerston North; Whangarei Art Museum, Whangarei – all New Zealand
- 2016
- Euan Macleod – Prints 1991 -2016, Orange Regional Gallery, NSW
 - I do love paint: Euan Macleod, New England Regional Art Museum, Armidale NSW
 - A fragment of a memory of travel – a travelogue of works on paper, Watters Gallery, Sydney
 - Euan Macleod – paintings, PG gallery 192, Christchurch, NZ
 - Euan Macleod – Painter, Suter Gallery, Nelson; Central Stories Art Gallery and Museum, Alexandra; Ashburton Art Gallery, Ashburton; Millennium Public Art Gallery, Blenheim; Aigantighe Art Gallery, Timaru, - all NZ
 - Boneyard, Niagara Galleries, Melbourne, Vic
- 2015
- Gallipoli, Watters Gallery, Sydney NSW
 - Euan Macleod – Painter, Forrester Gallery, Oamaru
 - Rope, Bowen Galleries, Wellington NZ
 - Bank of America Merrill Lynch - Art of Connecting: Euan Macleod, BAML, Sydney
- 2014
- Euan Macleod: the Painter in the Painting, Tauranga Art Gallery, NZ; Hamilton Art Gallery, NZ
 - Euan Macleod: Moreton Island, Museum of Brisbane, Qld
 - Moreton Island – En Plein Air, Victor Mace Fine Art gallery, Brisbane Qld
 - Exploration, Watters Gallery, Sydney NSW
 - Euan Macleod - Works on Paper, Watters Gallery, Sydney NSW
- 2013
- Colossus, Niagara Galleries, Melbourne Vic
 - High Water, Bowen Galleries, Wellington NZ
- 2012
- South Island, Watters Gallery, Sydney, NSW
 - Euan Macleod – Works on Paper, Bath Street Gallery, Auckland NZ
 - Holiday Snaps, Victor Mace Fine Art Gallery, Brisbane Qld
 - In Island, Window Gallery, Bowen Galleries, Wellington NZ
- 2011
- Surface Tension: the art of Euan Macleod 1991 – 2009, Tweed River Art Gallery, NSW
 - Surface Tension: the art of Euan Macleod 1991 – 2009, Orange Regional Gallery, Orange, NSW
 - Euan Macleod: Works on Paper, Glasshouse Regional Gallery, Port Macquarie, NSW
 - Onward and Upward, Niagara Galleries, Melbourne
 - Surface Tension: the art of Euan Macleod 1991 – 2009, Mornington Peninsula Regional Gallery, Vic
 - Surface Tension: the art of Euan Macleod 1991 – 2009, New castle Region Art Gallery, NSW
 - Euan Macleod Portraits, Maitland Regional Art Gallery, NSW
 - Surface Tension: the Art of Euan Macleod 1991 – 2009, UQ Art Museum, Brisbane
 - Dry Ice – Paintings by Euan Macleod, Victor Mace Fine Art Gallery, Brisbane
 - Euan Macleod – a Selection of Etchings, Grahame Galleries +Editions, Brisbane
- 2010
- Glacial, Watters Gallery, Sydney
 - Walking on Ice, Bowen Galleries, Wellington NZ
 - Surface Tension: The art of Euan Macleod 1991-2009, S.H. Ervin Gallery, Sydney

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- Brisbane River Paintings, Victor Mace Fine Art Gallery, Brisbane

Group exhibitions [selected from 2015-2021]

2021

- Local Knowledge, Eastern Southland Gallery, Gore, NZ
- Archibald Prize, Art Gallery NSW, Sydney
- Stirring the Ash: Euan Macleod & Andrew Merry, Bathurst Regional Art Gallery, NSW
- The Dobell Drawing Prize #22, National Art School, Sydney
- From the river to the sea, Grafton Regional Gallery, NSW
- Stations of the Cross, Northmead Creative and Performing Arts High School, Northmead NSW
- Tree of Life – a testament to endurance, SH Ervin Gallery, Sydney NSW
- Re-gathering, Benalla Art Gallery, Benalla, Vic

2020

- Revolving Summer Show, PG gallery 192, Christchurch NZ
- Local Knowledge – Euan Macleod and Gregory O'Brien, Millennium Art Gallery, Marlborough NZ
- Euan Macleod – High Wire: book & works on paper, PG gallery 192, Christchurch NZ
- Xmas '20, PG gallery 192, Christchurch NZ
- Salon des Refuses, SH Ervin Gallery, Sydney NSW
- Local Knowledge – Euan Macleod and Gregory O'Brien, Millennium Art Gallery, Blenheim NZ
- Portraits Project: 15 Self Portraits, Manly Art Gallery & Museum, Sydney NSW
- Elliott/Eyes Collection, Maitland Regional Art Gallery, NSW
- Double Vision – Euan Macleod and Ron McBurnie, Tweed Regional Gallery, Murwillumbah, NSW
- The Bite - Prints by Cicada Press, Project Gallery 90, Paddington NSW

2019

- Archibald Prize 2019 (travelling exhibition), Muswellbrook Regional Arts Centre, Muswellbrook, NSW
- Wai –The Water Project, Pataka Art+ Museum, Porirua NZ
- Double Vision – Euan Macleod & Ron McBurnie, Tweed Regional Gallery, Murwillumbah, NSW
- River on the Brink: Inside the Murray-Darling Basin, S.H Ervin Gallery, Sydney
- Rock Paper Scissors, Delmar Gallery, Trinity Grammar
- SALIENT: Contemporary Artists at the Western Front, Tweed Regional Gallery, Murwillumbah, NSW
- Sydney Contemporary 2019, Yavuz Gallery, Singapore, stand
- Love, Tweed Regional Gallery, Murwillumbah NSW
- Journeyman, ceramic collaborations by Euan Macleod and Ros Auld, Lolli Redini, Orange NSW
- Belle Ile, Euan Macleod & Luke Sciberras, King Street Gallery on William, Sydney
- Water Project, Canterbury Museum, Christchurch NZ
- Archibald Prize, finalists' exhibition, Art Gallery of NSW
- He Manawa Whenua: He Puna Wai WaterWay - Thirteen contemporary artists explore the rivers and lakes of Aotearoa, Aratoi Wairarapa, Museum of Art and History, Masterton NZ
- Stations of the Cross 2019, Northmead CAPAHS, NSW
- SALIENT: Contemporary Artists at the Western Front, NERAM, Armidale, NSW; Bank Art Museum, Moree; Muswellbrook Regional Arts Centre
- Inside/Outside, King Street Gallery on William, Sydney
- Work and Play: Fine Art Prints From Cicada press, Project Gallery 90, Paddington NSW

2018

- 100 Years On, King Street Gallery on William, Sydney
- SALIENT: Contemporary Artists at the Western Front, Anzac Memorial, Hyde Park, Sydney;
- Kedumba Connections, Orange Regional Gallery, Orange NSW
- Euan Macleod – Paper, Watters Gallery, Sydney
- Euan Macleod and Gregory O'Brien: Collaborations, Watters Gallery, Sydney

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- 2018 Archibald Prize, (travelling exhibition), Geelong Gallery, Vic
- Sydney Contemporary 2018, Niagara Galleries, Melbourne, stand;
- Yavuz Gallery, Singapore, stand
- Euan Macleod: Painter, Pataka Art + Museum, Porirua, NZ
- The Horse, curated by Noel McKenna, Darren Knight Gallery
- Belle Ile: Luke Sciberras and Euan Macleod, Manly Art Gallery & Museum, Sydney, NSW
- The Art of Friendship, Gallery Lane Cove + Creative Studios, Lane Cove, NSW
- Jamberoo Mountain Road, Shoalhaven Regional Gallery, Nowra, NSW
- Archibald Prize, (finalist), Art Gallery of New South Wales, NSW
- Sedimente, Werkschauhalle, Spinnerei, Germany
- The Water Project, Ashburton Gallery, Ashburton, NZ
- Interiors, Orange Regional Gallery, Orange, NSW
- Euan Macleod – Painter, Pah Homestead, Auckland, NZ
- Four Views – Euan Macleod, Steve Lopes, Angela Malone and Brad Hammond, Lolli Redini, Orange, NSW

2017

- Coast: the Artists' Retreat. Cape Schanck to Point Nepean, Mornington Peninsula Regional Gallery, VIC
- An Idiosyncratic Selection Curated by Geoffrey Legge, Watters Gallery, Sydney
- Xmas '17, PG gallery 192, Christchurch, NZ
- Tamatea: Art and Conservation in Dusky Sound, The Suter Art Gallery, Nelson, NZ
- Sydney Contemporary 2017, Watters Gallery exhibit, Carriage works
- Kakaudu – an artist's perspective, Mitchell Fine Art, Brisbane
- Artist Profile – Australasian Painters 2007-2017, Orange Regional Gallery, Orange NSW
- Water, water every where..., Collaborations with Gregory O'Brien, The Diversion, Picton, NZ
- Lock the Gate, Watters Gallery, Sydney
- Fragrant Impressions, Nock Art Foundation, Hong Kong
- Yavuz Gallery, Singapore, at Art Basel Hong Kong 2017, Hong Kong
- Stations of the Cross 2017, Northmead Creative and Performing Arts High School, NSW
- The Phantom Art Show, Bunker Cartoon Gallery, Coffs Harbour, NSW and touring nationally 2017-18

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THE GOLD AWARD 2022 ARTWORK PURCHASES AND SOLE SUPPLIER PROVISION

Gordon Hookey Acquitision Submission

Meeting Date: 19 July 2022

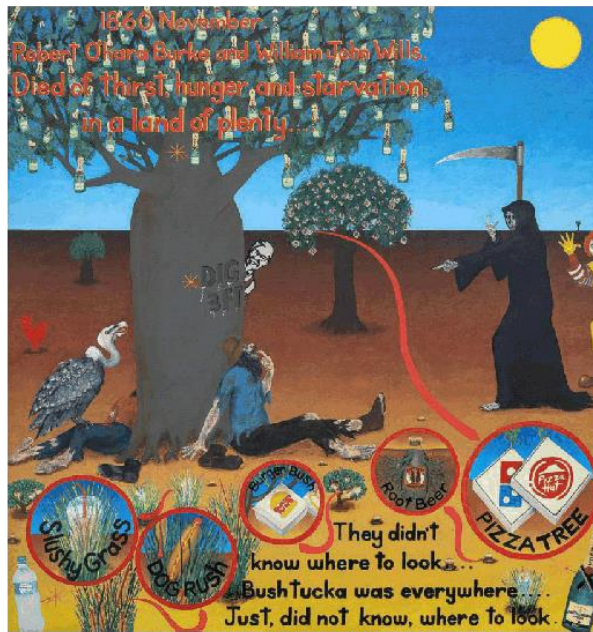
Attachment No: 3



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**Rockhampton Museum of Art Collection
ACQUISITION PROPOSAL FORM**



ACQUISITION METHOD (please tick ✓ all relevant areas)

Purchase		With funds provided by Rockhampton Museum of Art Acquisition Fund
	x	With funds provided by Rockhampton Museum of Art Gift Fund
Donation		Not requiring tax deductibility through the Rockhampton Museum of Art
		Tax deductibility through the Australian Government's Cultural Gifts Program
Bequest		Not requiring tax deductibility through the Rockhampton Museum of Art




VENDOR/DONOR DETAILS

Name	Josh Milani, Milani Gallery
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Rockhampton Museum of Art

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Context and significance of item			
<p>Gordon Hookey (Waanyi people) is an internationally renowned Brisbane-based painter. He is a founding member of the influential First Nations artist collective ProppaNOW. Hookey was invited to participate in the 2022 Gold Award as part of RMOA’s inaugural exhibitions. His painting <i>Burke and Wills 2021</i> was awarded Highly Commended.</p> <p>Extracted from Hamish McQuire’s Gold Award catalogue essay:</p> <p>Using his own experiences, Gordon Hookey is known for his storytelling of Australian history from a First Nations perspective, undercut with a wry humour and subversive twist on pop iconography. Hookey uses visual metaphors to convey his messages about the harsh realities many First Nations Australians face. By combining these metaphors with bold colors and text, as well as incorporating Aboriginal wildlife as central characters, he positions Black Australians at the forefront. Important discussions are had with honesty, and oppressive systems are held accountable.</p> <p>In <i>Burke and Wills 2021</i>, Hookey satirises the story of 19th century explorers Robert O’Hara Burke and William John Wills, and shifts the narrative from a romanticised tragedy, to a story about the importance of Indigenous knowledge. He achieves this by utilizing the modern iconography of fast food brands in place of bush tucker, with accompanying text reading: “Died of thirst, hunger and starvation; in a land of plenty... They didn’t know where to look...”</p> <p>In typical fashion for the artist, the chosen use of brands translates bush tucker to the viewer as something that is as accessible and convenient as takeaway, while also highlighting the continued vulgarisation of communities at the hands of corporate imperialism and late capitalism. This subversion contrasts with other interpretations of the story, which portray Burke and Wills as vulnerable men left in a harsh environment; instead Hookey’s work is a decidedly mischievous take on this mythologising of the heroic white Australian male. Through protesting these portrayals, Hookey suggests a counter argument – that by portraying Country as cruel and unforgiving, one is omitting Indigenous history and knowledge entirely.</p>			
Significance to the Rockhampton Museum of Art Collection			
<p>This purchase has been approved by the Rockhampton Museum of Art Philanthropy Board to be funded from the Rockhampton Museum of Art Gift Fund. As an outstanding artwork from the 2022 Gold Award exhibition, receiving Highly Commended from the guest judge Chris Saines CNZM, it was selected by the Director as a priority to acquire for the RMOA Collection using funds raised by the 2022 Gold Patrons.</p>			
Staff member assessing for acquisition	Emily Wakeling		
Staff member nominating for acquisition	Jonathan McBurnie		
Signature	<table border="1"> <tr> <td></td> <td>Date 08/07/2022</td> </tr> </table>		Date 08/07/2022
	Date 08/07/2022		

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LIST OF WORK/S

Proposed accession number	2022_010
Artist/Maker	Gordon Hookey
Title	<i>Burke and Wills</i>
Description	Painting on canvas
Date	2021
Medium and support	Oil and canvas on Caravaggio linen
Dimensions (cm)	187 x 177 cm
Proposed credit line	Rockhampton Museum of Art Collection. Purchased through the Rockhampton Museum of Art Gift Fund 2022.
Proposed sources of funds	Gift Fund
A\$ Value	\$45,000
Sale price	\$40,000
Copyright status	Active
Copyright owner (if known)	Artist
Collection subgroup	First Nations
Location of work	RMOA

EXHIBITION HISTORY

Exhibition title	The Gold Award 2022
Institution, location	RMOA
Exhibition dates	Feb-May 2022
Catalogue/illustration number/Notes	

PROVENANCE

Name	Artist				
Address				Postcode	
Telephone	Home		Work		Mobile
Email					
Dates of ownership	Since creation 2021-22				

ARTIST/MAKER DETAILS

(biography/ curriculum vitae attached)

Date & place of Birth	
Date & place of Death	
Study and work details	Lives and works in Brisbane

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CONDITION RATING *(please tick ✓ relevant rating)*

<input checked="" type="checkbox"/>	A	Excellent condition, not likely to require any active conservation treatment in the near future if cared for, to international museum standards.
	B	Good, stable condition, may require some active conservation treatment in the future, ie inherent vice due to materials or production techniques used by artist.
	C	Fair condition, requires conservation treatment to be of exhibition standard, current condition will not impact upon other items in collection.
	D	Poor condition, either not likely to be of exhibition standard even if conserved or will cause problems if stored with other items in collection, i.e. severe active mould, insect infestation problems, which obliterate the aesthetics etc. Possibly should be digitally captured and then destroyed.

STORAGE REQUIREMENTS *(please tick ✓ relevant requirement)*

	A	Easily accommodated in current storage facilities
<input checked="" type="checkbox"/>	B	Can be accommodated in storage, will require some re-organisation
	C	Will require purpose-built storage unit which can be accommodated in current storage space
	D	Storing this object may/will be to the detriment to the rest of the collection and will be highly vulnerable, i.e. not feasible to store in current storage area.

ADDITIONAL REQUIREMENTS *(please tick ✓ relevant requirement)*

<input checked="" type="checkbox"/>	Valuations are not required for this acquisition	
	Valuations are to be arranged by the Rockhampton Art Gallery	Cost estimate

ARTIST/MAKER DETAILS CONT.

Biography

Source: 'The National' exhibition website

Gordon Hookey

Born 1961, Cloncurry, Queensland. Lives and works Brisbane

Waanyi, Gulf region

Gordon Hookey locates his art at the interface where Aboriginal and non-Aboriginal cultures converge. His style and approach is distinctive in its vibrancy and best known for its biting satire of Australia's political landscape, its leaders and representatives.

Hookey's work combines figurative characters, iconic symbols, bold comic-like text and

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a spectrum of colours. His perspective comes from a divergent, activist positioning; his work challenges hierarchies, skewering the status and integrity of the 'elite' while working to bolster the position of the marginalised and oppressed. Hookey is a core member of the Brisbane-based Indigenous collective proppaNOW, alongside artists including Richard Bell, Vernon Ah Kee and Jennifer Herd.

CV

Source: Milani Gallery

- Born 1961 Cloncurry, Queensland. People: Waanyi. Lives and works, Brisbane, Queensland.

Education

2008-12

- Master of Visual Arts, Queensland College of Art, Griffith University, Brisbane

1989-91

- Bachelor of Fine Arts, College of Fine Arts, University of New South Wales, Sydney

Solo Exhibitions

2022

- *MURRIALITY*, Institute of Modern Art, Brisbane; UNSW Galleries, Sydney (upcoming)

2021

- *Paintings, Sculpture and Video*, Milani Gallery, Brisbane
- *Sacred Nation, Scared Nation*, in collaboration with Gary Simmons, Fort Gansevoort New York (online)

2017

- *Wellaroo*, Boomalli Aboriginal Artists Co-operative, Sydney

2015

- *Extant*, Artrageous, Deagon

2013

- *Gordon Hookey: Kangaroo Crew*, Queensland Art Gallery | Gallery of Modern Art, Brisbane

2012

- *Graduation Exhibition*, Whitebox Gallery, Griffith University, Brisbane

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- *Recent Sculpture and Drawing*, Milani Gallery, Brisbane

2010

- *Recent Drawings: The Kangaroo Series*, Nellie Caston Gallery, Melbourne

2009

- *"WHICHWAY!...?"* Milani Gallery, Brisbane

2008

- *"a ready made joke"*, Melbourne Art Fair, Royal Exhibition Buildings, Melbourne

2007

- *So Fist Tick Catered Phenomenaah*, Bellas Milani Gallery, Brisbane
- *Contempt Free Hart*, Contemporary Arts, Umbrella Studio, Townsville, Queensland
- *Con Ject Charr-Jarr-Yarh-"Arrgh"*, Koorie Heritage Trust Inc, Melbourne, Australia

2006

- *Kopatai Project Space*, Port Chalmers, Dunedin, New Zealand

2005

- *www.gordonhoo.com*, Nellie Castan Gallery, Melbourne

2001

- *Ruddocks Wheel*, Casula Powerhouse Arts Centre, Sydney

2000

- *Untitled*, Villa Van Delden, Ahaus, Germany

1996

- *Terraism*, Red Shed Gallery, Adelaide, South Australia

1995

- *Interface Inya Face*, Canberra Contemporary Art Space, Canberra, Australia

1994

- *Canadian Exchange*, Arthaus, Sydney

Two-Person Exhibitions

2001

- *In Ya Face* (with Gordon Syron), Boomali Aboriginal Artists Cooperative, Sydney

1998

- *Furious* (with Andy Lelei), Casula Powerhouse Art Centre, Sydney

Group Exhibitions

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2021

- The 10th Asia Pacific Triennial of Contemporary Art (APT10), QAGOMA, Brisbane
- *Just Not Australian*, Bathurst Regional Gallery, NSW (touring)

2020

- *OCCURENT AFFAIR: proppaNOW*, UQ Art Museum, Brisbane

2019

- *Just Not Australian*, Artspace, Sydney
- *The Abyss: Strategies in Contemporary Art*, Brisbane

2018

- *Frontier Imaginaries ed. 5: Trade Markings*, Vanabbe Museum, Eindhoven
- *Continental Drift: From Blak to Black*, CIAF, Cairns Art Gallery, Cairns

2017

- *The National*, Museum of Contemporary Art, Sydney, Australia
- *dOCUMENTA 14*, Athens and Kassel

2016

- *Beyond the Tower: UQ Art Museum - 40 years and counting*, University of Queensland Art Museum, Brisbane
- *Frontier Imaginaries*, Institute of Modern Art, Brisbane

2015

- *Out of Queensland: New Indigenous Textiles*, Cairns Regional Gallery

2014

- *Conflict: Contemporary Responses to War*, UQ Art Museum, Brisbane
- *My Country, I Still Call Australia Home* (Touring), Auckland Art Gallery Toi O Tamaki
- *FOUR ROOMS*, Adelaide Festival, Tandanya, Adelaide
- *proppaNOW – the black line*, Bett Gallery, Hobart
- *proppaNOW*, Brisbane Powerhouse

2013

- *NEW2013*, University of Queensland Art Museum, Brisbane
- *Born to Concrete*, University of Queensland Art Museum, Brisbane
- *My Country, I Still Call Australia Gome*, Queensland Art Gallery | Gallery of Modern Art, Brisbane

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2012

- *Propositions*, Milani Gallery, Brisbane
- *Sculpture Is Everything*, Queensland Art Gallery | Gallery of Modern Art, Brisbane
- *ANIMAL / HUMAN*, UQ Art Museum, Brisbane
- *Making Change*, Beijing, National Art Museum of China, ANIMATION: *TERRAIST*

2011

- *Ten Years of Contemporary Art: The James C Sourris AM Collection*, Queensland Art Gallery | Gallery of Modern Art, Brisbane
- *The Black See*, proppaNOW, Kickarts Contemporary Arts, Cairns
- *Felix Australia*, ICE Gallery at Crane Arts, Philadelphia

2010

- *PAY ATTENTION*, Tony Albert and friends City Gallery Wellington, New Zealand
- *Jus' Drawn*, proppaNOW, Linden Contemporary Arts Centre, Melbourne & touring with NETS through regional Victoria until 2011
- *PUTSCH*, proppaNOW, Tandanya National Aboriginal Cultural Institute, Adelaide Festival Visual Arts

2009

- *I walk the line*, New Australian Drawing, Museum of Contemporary Art, Sydney

2008

- *Australian*, Casula Powerhouse, Sydney
- Selected Recent Acquisitions, UQ Art Museum, Brisbane

2007

- *Culture Warriors*, National Indigenous Triennial, National Gallery of Australia, Canberra & touring in Australia and Washington until 2009
- *The Amersham Trophy*, proppaNOW, Ambleside Street Studio, West End, Brisbane
- *Friendly Fire*, proppaNOW Group, George Petelin Gallery, Gold Coast
- *Power and Beauty: Indigenous Art Now*, Heide Museum of Modern Art, Melbourne, VIC.

2006

- *Urban Aboriginal Artists of NSW*, Boomalli Aboriginal Artists Cooperative Exhibition, Art Images Gallery, Adelaide Festival, Adelaide
- *There Goes The Neighbourhood*, proppaNOW, Ambleside Street Studio, Brisbane

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2004

- *On Reason and Emotion*, Biennale of Sydney, Museum of Contemporary Art, Sydney
- *Melbourne Art Fair*, Royal Exhibition Buildings, Melbourne
- *Colour Power*, National Gallery of Victoria, The Ian Potter Centre, Melbourne
- *Urban Aboriginal Artists of NSW*, Boomalli Aboriginal Artists Cooperative Exhibition, Art Images Gallery, Adelaide Festival, Adelaide

2003

- *Con-Sen-Trick-Sir-Kills*, Linden Centre of Contemporary Art, Melbourne
- *One Square Mile*, Museum of Brisbane
- *Travelling Waters linking our Communities 11th Mil-Pra AECG*, Aboriginal Exhibition and Art Award, Liverpool Regional Museum, Sydney
- *Flannelette*, Liverpool Regional Museum, Sydney

2002

- *The History of Things to Come*, Casula Powerhouse Arts Centre, Sydney
- *Common Ground*, Hazelhurst Gallery, Sydney

2001

- *Weaving Garden*, Casula Powerhouse Arts Centre, Sydney
- *Caught in the Headlights*, Boomalli Aboriginal Artist's Co-operative, Sydney
- *Intermission*, Boomalli Aboriginal Artist's Co-operative, Sydney
- *Dingo Flat*, Workshop and Exhibition, John Curtin Gallery, Perth
- *Uncommon World*, National Gallery of Australia, Canberra

2000

- *Aboriginal Expo 2000*, Olympic Site, Sydney
- *Mum Shirl Tribute Exhibition*, Boomalli Aboriginal Artist's Co-operative, Sydney
- *Shop Front*, Boomalli Aboriginal Artist's Co-operative, Sydney
- *Black 2 Basics*, Boomalli Aboriginal Artist's Co-operative, Sydney
- *Comfort Zone*, Boomalli Aboriginal Artist's Co-operative, Sydney
- *Beyond the Pale*, Art Gallery of South Australia, Adelaide

1999

- *Reconciliation*, Lane Cover Culture and Music Centre, Sydney

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- *Black and White*, SH Ervin Gallery, Sydney, NSW

1998

- *White Man Can't Dance*, Bangarra Theatre, Sydney
- *Furious*, Casula Powerhouse Arts Centre (residency), Sydney
- *La Casa Musicale*, Perpignan, France
- *My Country*, Fairfield Regional Heritage Centre, Sydney
- *Fourth NATSI Heritage Award*, Old Parliament House, Canberra
- *Djarlaringi*, Manly Art Gallery, Sydney
- *Our Children*, Casula Powerhouse Arts Centre, Sydney
- *Wake Naima*, Djabai Cultural Centre, Noumea, New Caledonia

1997

- *Off-Shore: On-site*, Casula Powerhouse Arts Centre, Sydney
- *Black Letter Law*, Touring Exhibition, Canberra Contemporary Art Space, Canberra
- *Black on Trac*, Annual Members Exhibition, Boomalli Aboriginal Artist's Co-operative, Sydney
Black Humour, (touring) Canberra Contemporary Art Space, Canberra

1996

- *Finders Keepers*, Margrove Heritage Centre, Cleveland, England, UK

1995

- *Skin*, Sydney Theatre Company, Sydney
- *Native Title*, Touring Exhibition, Tandanya, Adelaide
- *Power Games*, Casula Powerhouse Arts Centre, Sydney
- *NAIDOC Week on the Street*, Paddington, Sydney
- *16 Songs*, (Touring Exhibition), The University Art Museums, University of California at Santa Barbara, United States of America
- *Reactions*, Boomalli Aboriginal Artist's Co-operative, Sydney

1994

- *3rd National Aboriginal and Torres Strait Heritage Art Award*, The Art of Place, Old Parliament House, Canberra
- *Man Animal Man*, Gorman House, Canberra
- *Crossworks*, Canberra Contemporary Art Space, Canberra

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- *Naii Ngarrambi Wanggirali Nangi Dyannai Ngurui*, Canberra Contemporary Art Space, Canberra
- Neo Locula Collection, Arthaus, Sydney
- *Urban Artyfact*, Boomalli Aboriginal Artist's Co-operative, Sydney

1993

- *Dante in Australia*, Centro Deantesco, Ravenna, Italy

1992

- *Continuity*, Boomalli Aboriginal Artist's Co-operative, Sydney

1991

- *Solid*, The Works Gallery, Sydney

1990

- *Maroochy Arts Festival*, Maroochy Town Hall, Nambour, Queensland, Australia

Awards and Grants

2021

- Finalist, Gold Award, Rockhampton Museum of Art

2009

- Albers Foundation Studio Residency, Connecticut, USA (Australia Council for the Arts)

2008

- Casula Powerhouse Residency, Sydney
- Gertrude Street Contemporary Art Space and Studios Residency, Melbourne

2007

- Umbrella Studios Residency, Contemporary Arts, Townsville, Queensland

2006

- Otago University Residency, Dunedin, New Zealand
- Banff Centre Residency, Banff, Canada

2005

- Deadly Award – Visual Artist of the Year

2004

- Casula Powerhouse Residency, Sydney

1998

- Emerging Artists Prize, 4th NATSI Heritage Art Award, Canberra

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1990

- Maroochy Arts Prize, Maroochy, Queensland

Collections

- UQ Art Museum, Brisbane
- Queensland Art Gallery/Gallery of Modern Art, Brisbane
- Art Gallery of Western Australia, Perth, WA
- Flinders University Adelaide, South Australia
- Australian National University, Canberra, ACT
- Liverpool City Council, Liverpool, New South Wales
- National Gallery of Australia, Canberra, ACT
- National Gallery of Victoria, Melbourne, Victoria
- University of Technology, Sydney, NSW
- University of Wollongong, New South Wales
- HOTA on the Gold Coast, Queensland
- AKT Consultancy Brisbane, Queensland, Australia
- Cleveland Shire Council Cleveland, United Kingdom
- Djabai Cultural Centre Noumea, New Caledonia
- Jabal Centre Australian National University, Canberra, Australia Capital Territory, Australia
- Margrave Heritage Centre Cleveland, England, United Kingdom
- Native Studies University of Alberta, Canada
- Osaka Museum of Ethnology Osaka, Japan
- Private Collections

Publications

- E Buttrose, 'Sculpture Is Everything', Queensland Art Gallery | Gallery of Modern Art, Brisbane, p. 40, 2012
- G Petelin, 'Nationality, Internationality and Indigenous Culture', Australia Felix, Octivius Press, Brisbane, pp.10–12, 2011

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- B McLean, Good and Proppa: Urban Aboriginal Art from Queensland, 10 years of Contemporary Art, Queensland Art Gallery, Brisbane, 2011
- McLean, Ian. *Rattling Spears: A History of Indigenous Australian Art*. Reaktion Books Ltd, 2016, pp. 237.
- B Munting, Gordon Hookey, Australian Casula Powerhouse, Sydney, 2010
- L Nowell, Putsch, proppaNOW, Tandanya National Aboriginal Cultural Institute, Adelaide, 2010
- B Croft, 'Contemporary Australian Art at the Asia Pacific: Flash Gordon's message, Language Is a Virus—The Kings English (Not)', *Artlink* vol. 30, no. 1, p. 52–54, 2010
- E Heartney, 'Identity and Locale', *Art in America*, no. 5, May, p. 65, 2009
- M Demozay, *Gatherings: Contemporary Aboriginal and Torres Strait Islander Art from Queensland Australia*, Keeairu Press, Southport, Queensland, 2006
- R Nelson, The serious art of fun, *The Age Metro* 18 May, 2005 p.9
- Dr Joseph Pugliese, Theatre's of War, Reason and Emotion exhibition catalogue essay, Museum of Contemporary Art Sydney Biennale June, 2004
- The art of politics, *Herald Sun* February, 2004
- Gallery defends right to show painting, *Herald Sun* February, 2004
- Gallery slammed for Painting Mocking Howard - Bush Ties, *Common Dreams News Centre* February, 2004
- Art lampoon causes stink in Australia, *The Washington Times* February, 2004
- Australian gallery defends right to display political painting, *ABC Radio Australia* February, 2004
- J Pugliese, 'Gordon Hookey: Theatres of War', in I Carlos (ed.), *On Emotion and Reason: Sydney Biennale 2004*, Biennale of Sydney Ltd, Sydney, pp. 110–113, 2004
- J Ryan, 'Screaming Out Loud What People Are Whispering: Gordon Hookey on Art', *Colour Power: Aboriginal Art Post 1984*, National Gallery of Victoria, Melbourne, 2004
- G Coslovich, Box Office - (the best of art), *The Age (Melbourne) Magazine* October, 2004 p.113
- J Kelly, Art attack on PM Howard, *Herald Sun* February, 2004
- J Liston The Personal is Political, *The Weekend Australian* June, 2004

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- S Kidd, A mild-mannered provocateur on the move, *The Emerald Hill Times* July, 2003
- A Finnegan, 'Border Panic: Open Channel on Refugees', *Artlink*, vol. 23, no.1, p. 20, 2003
- M Helmrich, Mianjin ngatta yarrana (Brisbane, I'm Going), Square Mile Brisbane Boundaries catalogue essay, Museum of Brisbane, 2003
- C Thompson, Operation Honesty - The Art of Gordon Hookey, Con-Sent-Trick Sir-Kills exhibition catalogue essay, Linden - St Kilda Centre for Contemporary Art July, 2003
- A MacDonald, Making Art at the Interface, Places That Name Us, RAKA Award: contemporary visual arts #3, The Ian Potter Museum of Art, The University of Melbourne October, 2003
- P Munro, Shirt that won the west - and selected outposts, *The Sydney Morning Herald*, April, 2003
- M Madigan, Students leap to save the PM from being depicted as a pig, *The Courier Mail* September, 2002
- Tom Sear, and Conroy Wood, Diana, Common Ground: Exploring the royal National park - the dramatic common ground shared by Southern Sydney and the Illawarra exhibition catalogue, Hazelhurst Regional Gallery and Arts Centre, 2002
- Controversial painting prompts racism row, *ABC News Online* September, 2002
Painting sparks outrage, *News Mail* September, 2002
- B Genocchio, Your Space or Mine?, *The Weekend Australian* November - December, 2002
- G Hookey, 'Ruddocks Wheels', *Border Panic Reader*, Australia Network for Art and Technology, Performance Space Sydney, p. 70-72, 2002
- C Hennessy, Painting outrages students, September, 2002
- B James, Festival's King Hit, *Sydney Morning Herald* March, 2000
- P Cochrane, Festival of hope amid anger and reminders of sorry past, *Sydney Morning Herald* March, 2000
- M Fitzgerald, Renewing the country, *Time* April, 2000
- D Broker, Beyond the pale - Adelaide biennial of Australian Art, *Eyeline* Spring, 2000
- M Billington, Feast for the eyes, *The Guardian* March, 2000
- B Croft, Beyond the Pole: Contemporary Indigenous Art, *2000 Adelaide Biennale*, Art Gallery of South Australia, Art Gallery Board of South Australia. 2000

Rockhampton Museum of Art Collection: Acquisition Proposal

Form

14

Rockhampton Museum of Art



220 Quay Street, Rockhampton Q 4700

- S Sandkötter, Künstler stellen Entwürfe für das Ahauser Wandbild vor, Wochenpost, 24 Mai, 2000
- Wandbild nimmt Gestalt an, Ahauser Zeitung, 2000
- R Usher, History Rears its ugly head, The Age 2000
- H McQueen, Art can reveal but never resolve, Art Monthly April, 2000
- D Mellor, Review - beyond the pale, Art and Australia spring, 2000
- J Mendelssohn, A Sorry storey, The Bulletin March, 2000
- R&V Megaw, Art indigenous and incredible, Adelaide Advertiser March, 2000
- S McCulloch-Uehlin, Mind the gap, The Weekend Australian, March 2000
- P Lloyd, Contemporary Challenge February, 2000
- J Kean, The diversity of practice - Political theatre in Beyond the Pale, Artlink, vol. 20, no.1 2000
- TJ McNamara, Heroics from the Pacific edge, The Weekend Herald October, 1999
- B James, When the pen is mightier than the word, Sydney Morning Herald February, 1999
- B James, Catching the lost wave, Sydney Morning Herald November, 1998
- J Albert, Laughter mixed with tears, Australian Magazine June, 1998
- Hanson influence in Black Humour, Northern Territory News April, 1998
- C Jones, Distinctly black, Real Time August/September, 1997
- S Barron, Provocative and timely humour, The Canberra Times, July 1997
- H Musa, A capital life, The Canberra Times, October, 1997
- C Proudfoot, Aboriginal artists see funny side, Canberra Times, July, 1997
- S Radok, Black humour, Artlink vol.18 no.3 Winter, 1997
- A Carver, Naturally cultured/culturally natured: Recent dialogue between Aboriginal art and the environment, Periphery, no26 February 1996 p.10
- D Shires, Just see it, Muse #163 July, 1996
- N Captain Sears, Cook; hero or villain? 1996
- S Whitton, Bridging the gap through art, Whitby Gazette August 23, 1996 p.5
- Artist takes a dig at Manly, The Manly Daily, January 28, 1995
- D Leach, The Earth, Something That Belongs To Us, The Leader, 1994

Rockhampton Museum of Art Collection: Acquisition Proposal

Form

15

Rockhampton Museum of Art



220 Quay Street, Rockhampton Q 4700

- I Slarke, Dante in Australia - Trenta Artisti Australiani 1993
- S Stegall, Sprit Spirals and Samovers, Tharunka, 1993

Form

Rockhampton Museum of Art Collection: Acquisition Proposal

16

THE GOLD AWARD 2022 ARTWORK PURCHASES AND SOLE SUPPLIER PROVISION

Nonggirnga Marawili Acquitision Submission

Meeting Date: 19 July 2022

Attachment No: 4

Rockhampton Museum of Art Collection ACQUISITION PROPOSAL FORM






ACQUISITION METHOD *(please select all relevant areas)*

Purchase	<input type="checkbox"/>	With funds provided by Rockhampton Museum of Art Acquisition Fund
	<input checked="" type="checkbox"/>	With funds provided by Rockhampton Museum of Art Gift Fund
Donation	<input type="checkbox"/>	Not requiring tax deductibility through the Rockhampton Museum of Art
	<input type="checkbox"/>	Tax deductibility through the Australian Government's Cultural Gifts Program
Bequest	<input type="checkbox"/>	Not requiring tax deductibility through the Rockhampton Museum of Art

VENDOR/DONOR DETAILS

Name	Beverly Knight, Alcaston Gallery
-------------	----------------------------------

Context and significance of item					
<p>Nonggirnga Marawili is a Yolnguelder and highly respected painter and printmaker whose artistic career started in the 1980s. She is the daughter of famed pre-contact artist and warrior Mundukul of Arnhem Land. She lives and works in Yirrkala, northeast Arnhem Land. Marawili was one of nine artists invited to participate in the 2022 Gold Award at Rockhampton Museum of Art.</p> <p>Her practice incorporates line and dot patterns to represent natural elements, including water, rock, fire, and lightning. In 2017, Marawili stated, "I paint water designs. The water. As it crashes onto the rocks at high tide. Sending the spray into the sky. You know what I mean. That's what I do... This is the painting I do. You may spy on me and think that I am painting sacred things. This would be a lie."</p> <p>Displayed in the 2022 Gold Award, <i>Baratjala</i> 2020 is a bark painting that exemplifies this movement of water, by utilising long, thin brushstrokes that flow throughout the canvas, with dots representing the spray of water as waves reach the shore. Two rocks in the foreground are suggested by circular shapes, accented by dotted designs representative of barnacles. Baratjala, of the title, is a place name. It is a Madarrpa clan estate adjacent to Cape Shield on the mainland in east Arnhem Land, where the artist and her father would camp when she was a child.</p> <p>Marawili's striking use of pink ink throughout the body of the painting highlights the circular designs against the black background. The pink is sourced from recycled magenta printer cartridge, demonstrating Marawili's mastery of two cultures—her Yolngu community and the colonial Anthropocene—within a representation of a natural landscape.</p>					
Significance to the Rockhampton Museum of Art Collection					
<p>This purchase has been approved by the Rockhampton Museum of Art Philanthropy Board to be funded from the Rockhampton Museum of Art Gift Fund. As an outstanding artwork from the 2022 Gold Award exhibition, it was selected by the Director as a priority to acquire for the RMOA Collection using funds raised by the 2022 Gold Patrons.</p>					
Staff member assessing for acquisition	Emily Wakeling				
Staff member nominating for acquisition	Jonathan McBurnie				
Signature	<table border="1"> <tr> <td></td> <td>Date</td> </tr> <tr> <td></td> <td>08/07/2022</td> </tr> </table>		Date		08/07/2022
	Date				
	08/07/2022				

LIST OF WORK/S

Proposed accession number	2022_015
Artist/Maker	Nonggirnga Marawili
Title	<i>Baratjala</i>
Description	Bark painting
Date	2020

Medium and support	Natural pigments and recycled print toner on bark
Dimensions (cm)	216 x 115 cm
Proposed credit line	Rockhampton Museum of Art Collection. Purchased through the Rockhampton Museum of Art Gift Fund 2022.
Proposed sources of funds	Gift Fund
A\$ Value	\$40,000
Sale price	\$40,000
Copyright status	Active
Copyright owner (if known)	Artist
Collection subgroup	First Nations
Location of work	RMOA

EXHIBITION HISTORY

Exhibition title	The Gold Award 2022
Institution, location	RMOA
Exhibition dates	March-May 2022
Catalogue/illustration number/Notes	

PROVENANCE

Name	Artist				
Address				Postcode	
Telephone	Home		Work		Mobile
Email					
Dates of ownership					
Since creation 2020-2022					

ARTIST/MAKER DETAILS*(biography/ curriculum vitae attached)*

Date & place of Birth	1938, vicinity of eastern Arnhem Land, NT
Date & place of Death	
Study and work details	Lives and works in Yirrkala, northeast Arnhem Land, NT

CONDITION RATING*(please select relevant rating)*

x	A	Excellent condition, not likely to require any active conservation treatment in the near future if cared for, to international museum standards.
	B	Good, stable condition, may require some active conservation treatment in the future, ie inherent vice due to materials or production techniques used by artist.

	C	Fair condition, requires conservation treatment to be of exhibition standard, current condition will not impact upon other items in collection.
	D	Poor condition, either not likely to be of exhibition standard even if conserved or will cause problems if stored with other items in collection, i.e. severe active mould, insect infestation problems, which obliterate the aesthetics etc. Possibly should be digitally captured and then destroyed.

STORAGE REQUIREMENTS (please select relevant requirement)

x	A	Easily accommodated in current storage facilities
	B	Can be accommodated in storage, will require some re-organisation
	C	Will require purpose-built storage unit which can be accommodated in current storage space
	D	Storing this object may/will be to the detriment to the rest of the collection and will be highly vulnerable, i.e. not feasible to store in current storage area.

ADDITIONAL REQUIREMENTS (please select relevant requirement)

x	Valuations are not required for this acquisition		
	Valuations are to be arranged by the Rockhampton Art Gallery	Cost estimate	

ARTIST/MAKER DETAILS CONT.**Biography**

Source: Alcaston Gallery

Highly respected senior Yolŋu artist and elder, **Nonggirŋa Marawili** is regarded as one of the most important contemporary Australian artists, whose bold and highly sophisticated artworks reflect an innate understanding of culture, history, and the environment.

Using natural materials such as earth ochres combined with a striking use of pink ink from recycled print toner cartridges, Marawili's practice alludes to her strong cultural ties, whilst simultaneously crossing artistic boundaries. The integration of recycled ink alongside ochre first emerged in Marawili's works in 2017, marking an important development in her artistic practice, and one which aligns with the Maḡarraḡpa philosophy 'if you paint the land you should use the land'.

Winner of the coveted Bark Painting Award at the Telstra National Aboriginal and Torres Strait Islander Art Awards in both 2015 and 2019, and of the Roberts Family Aboriginal and Torres Strait Islander Prize as part of the Wynne Prize at the Art Gallery of New South Wales, Sydney in 2019, Marawili's extraordinary career continues to reach new heights.

In 2018 the Art Gallery of New South Wales presented a major solo exhibition *From my Heart and Mind* by Nonggirŋa Marawili, a significant exhibition and accompanying publication that spanned the artist's career with a focus on the previous five years. In 2020, Marawili was selected to participate in the prestigious NIRIN, Biennale of Sydney, exhibiting

a major installation at the Museum of Contemporary Art (MCA), as well as at Campbelltown Arts Centre.

In 2021 Marawili was short-listed for the 38th Telstra National Aboriginal and Torres Strait Islander Art Awards, as well as being announced as a finalist in both the \$100,000 Hadley's Art Prize in Hobart, Tasmania and the Wynne Prize at the Art Gallery of New South Wales, Sydney. Her works were included in a major landmark exhibition presented by the National Gallery of Australia in Canberra entitled Know My Name: Australian Women Artists 1900 to Now and in an exhibition at the ARTIZON Museum (formerly Bridgestone Museum of Art) in Tokyo, Japan entitled STEPS AHEAD. In addition to presenting a sell-out solo exhibition at Alcaston Gallery, titled ḌÄL – Resilience, Marawili was also included in the exhibition Bark Ladies at NGV International in Melbourne, a landmark exhibition celebrating the NGV's extraordinary collection of bark paintings and larrakitj (painted hollo w poles) by women artists working out of the Yolngu-run art centre, Buku Larrngay Mulka Centre (Buku).

8.3 PLAQUES AND MEMORIALS POLICY

File No: 13762

Attachments:

1. **Plaques and Memorials Policy**[↓](#)
2. **Plaques and Memorials Procedure and Standards**[↓](#)

Authorising Officer: **Angus Russell - Executive Manager Strategy and Planning**
Alicia Cutler - General Manager Community Services

Author: **Amy Johnson - Planning Assistant**

SUMMARY

The purpose of this report is to present to Council for consideration and adoption a framework for the standard, management, maintenance and assessment of community requests for plaques or memorials in Rockhampton Regional Councils public open spaces

OFFICER'S RECOMMENDATION

THAT the Plaques and Memorials Policy and Plaques and Memorials Standards and Guideline be adopted.

THAT Council approves a review date of July 2026.

COMMENTARY

Rockhampton Regional Council manages over 300 hectares of public open space. These areas can often hold a special significance to many people in the community, such as.

- Park users
- People who have involvement in their management or maintenance
- Individuals who play a significant role in the region's social and cultural heritage and,
- Community members who make a valued recreational, environmental and aesthetic contribution to the region.

The significance that these areas of public open space hold for many people results in Council receiving requests for the placement of commemorative plaques and memorials in public open space. This policy has been created to assist with providing a clear direction for decisions to be made in relation to new plaques or memorials. Any decision needs to consider the balance between the desire to commemorate events or individuals and the ongoing enjoyment of natural uncluttered and aesthetically pleasing parks and open spaces.

PREVIOUS DECISIONS

Council has previously workshopped the Plaques and Memorials Policy in October 2021. Topics discussed during this workshop included:

- Plaques and memorials in and out of scope
- Eligibility criteria
- Governance
- Design
- Cost allocation options
- Maintenance

BUDGET IMPLICATIONS

There are no budget implications for Council as all cost for the installation of the memorial are to be incurred by the applicant/requester.

CONCLUSION

The attached Plaques and Memorials Policy and Plaques and Memorials Standards and Guideline is presented for Council's consideration and adoption with a propose review date of July 2026.

PLAQUES AND MEMORIALS POLICY

Plaques and Memorials Policy

Meeting Date: 19 July 2022

Attachment No: 1

PLAQUES AND MEMORIALS POLICY

COMMUNITY POLICY



1 Scope

This policy applies to all existing and proposed plaques and memorials in public open spaces within the Region.

This policy does not apply to:

- (a) Roadside memorials;
- (b) War memorials;
- (c) Memorials or plaques deemed larger than the standard plaque size identified in this policy;
- (d) Memorials or plaques located in a Council cemetery;
- (e) Council plaques used to commemorate an event or opening of a new or refurbished building or facility; or
- (f) A structure that falls outside the scope of the standards set in the Plaques and Memorial Procedure and Standards.

2 Purpose

The purpose of this policy is to ensure a consistent approach to the assessment and placement of plaques or memorials.

3 Related Documents

3.1 Primary

Nil

3.2 Secondary

Aboriginal Cultural Heritage Act 2003

Aboriginal and Torres Strait Islander Heritage Protection Act 1984 (Cwth)

Local Law No. 4 (Local Government Controlled Areas, Facilities and Roads) 2011

Subordinate Local Law No. 4 (Local Government Controlled Areas, Facilities and Roads) 2019

Naming of Parks, Reserves and Sport Facilities Policy

Plaques and Memorials Procedure and Standards

Roadside Memorials Policy

4 Definitions

To assist in interpretation, the following definitions apply:

Council	Rockhampton Regional Council
Memorial	A monument established in memory of a person, group or event.

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Adopted/Approved:	Draft	Department:	Community Services
Version:	1	Section:	Parks
Reviewed Date:		Page No:	Page 1 of 3

Plaque	An ornamental tablet that is fixed to a wall or other surface in commemoration of a person or event.
Public Open Space	Land held by the local government in freehold or leasehold, or as trustee of a reserve, other than a road, that is generally accessible to the community and provides for a range of sport, recreation, cultural, entertainment or leisure pursuits.
Region	Rockhampton Regional Area defined by the Local Government Areas of Queensland.

5 Policy Statement

Council acknowledges the importance of plaques and memorials for remembering, celebrating and recognising the contributions of the Region's people, history, culture, events and organisations. This policy provides a consistent approach to the implementation of new and management of existing plaques and memorials.

5.1 Criteria

Plaques and memorials are intended to commemorate outstanding contributions or significant events important to the community.

Plaques or memorials may be considered for commemoration of the following:

- (a) An individual who is a member of and made substantial contribution to the Region. The contribution was considered as significant, beyond what would be reasonably expected through paid or voluntary work and one that stands out from others who made a valuable contribution.
- (b) A group or association in the Region who have made an outstanding contribution to the Region.
- (c) A heritage or cultural event which has a deep connotation on the community or is of national or state significance.

Commemorating deceased persons in relation to a place of passing is generally not permissible unless under exceptional circumstances and the above criteria for an individual is met.

A request for a memorial commemorating a deceased person is considered after at least 15 months after the passing of the individual to allow time for an appropriate historical perspective.

The subject of commemoration must have a strong association or significance to the proposed location of the plaque or memorial.

Requests for plaques or memorials must be consistent with any applicable master plans, concept plans or any future development plans for the site.

The location of plaques and memorials must not have a negative impact on the use of the site and must not detract from the aesthetic value of the open space.

Council accepts a maximum of one plaque/memorial per person, event or organisation.

All plaques and memorials in public open spaces must have prior written approval from Council. Council will remove any plaques or memorials that have been placed without approval.

If a safety concern or an issue arises within the community regarding a plaque or memorial, Council may at their discretion have a plaque or memorial removed at anytime.

5.2 Design and Construction

The size and type of any furniture is determined by Council in accordance with the Plaques and Memorials Procedure and Standards.

Plaques and memorials are supplied and installed by Council to ensure a consistent standard of design and materials.

The applicant is responsible for all costs associated with the manufacture and/or installation of a plaque or memorial (in some instances Council may at its discretion contribute towards the associated

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costs).

The General Manager Community Services is responsible for the final approval of the design, layout and location of a plaque or memorial.

5.3 Asset Management

Plaques and memorials are owned and maintained by Council upon installation.

Council is not responsible for additional costs to replace a plaque or memorial that has been stolen or damaged beyond repair.

Plaques/memorials and their location are not set in perpetuity but remain effective for a minimum of 10 years after which time Council has authority to remove, move or retain at their discretion.

Council maintains a record of all installations, including the installation date, location, applicant and construction details in Council's GIS system.

6 Review Timelines

This policy is reviewed when any of the following occur:

- (a) The related information is amended or replaced; or
- (b) Other circumstances as determined from time to time by the Council.

7 Document Management

Sponsor	Chief Executive Officer
Business Owner	General Manager Community Services
Policy Owner	Manager Parks
Policy Quality Control	Legal and Governance



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PLAQUES AND MEMORIALS POLICY

Plaques and Memorials Procedure and Standards

Meeting Date: 19 July 2022

Attachment No: 2

PLAQUES AND MEMORIALS PROCEDURE AND STANDARDS



1 Scope

This procedure applies to community members applying for plaques or memorials in public open spaces within the Region.

This procedure does not apply to:

- (a) Roadside memorials;
- (b) War memorials;
- (c) Memorials or plaques deemed larger than the standard plaque size identified in this policy;
- (d) Memorials or plaques located in a Council cemetery;
- (e) Council plaques used to commemorate an event or opening of a new or refurbished building or facility; and
- (f) A structure that falls outside the scope of the standards set in this procedure.

2 Purpose

The purpose of this procedure is to outline the application process and the standards and specifications for new plaques or memorials.

3 Related Documents

3.1 Primary

Plaques and Memorials Policy

3.2 Secondary

Local Law No. 4 (Local Government Controlled Areas, Facilities and Roads) 2011

Subordinate Local Law No. 4 (Local Government Controlled Areas, Facilities and Roads) 2019

Naming of Parks, Reserves and Sport Facilities Policy

Roadside Memorials Policy

4 Definitions

To assist in interpretation, the following definitions apply:

Council	Rockhampton Regional Council
Furniture	An item of furniture such as a seat or table that meets Council's standard for the relevant park or open space.
Memorial	A structure established in memory of a person, group or event.

LEGAL AND GOVERNANCE USE ONLY			
Adopted/Approved:	DRAFT	Department:	Community Services
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Plaque	An ornamental tablet that is fixed to a wall or other surface in commemoration of a person or event.
Public Open Space	Land held by the local government in freehold or leasehold, or as trustee of a reserve, other than a road, that is generally accessible to the community and provides for a range of sport, recreation, cultural, entertainment or leisure pursuits.
Region	Rockhampton Regional Area defined by the Local Government Areas of Queensland.

5 Procedure

5.1 Making an Application

5.1.1 Enquiries

Persons making initial enquiries regarding the installation of a memorial or plaque should refer to the Plaques and Memorials Policy for direction.

5.1.2 Application Process

Applications for the installation of a plaque or memorial are accepted from a variety of sources including individuals, groups, clubs, committees and societies etc.

Applications must be made in writing and addressed to the General Manager Community Services.

Applications must demonstrate in detail their conformance with the Plaques and Memorials Policy and include:

- (a) The information on how the applications meets the policy criteria;
- (b) Outline the preferred location and demonstrated relevance of the requested location; and
- (c) Describe the type of plaque or memorial to be installed.

5.2 Assessment and Notification

Applications are assessed against the criteria outlined in paragraph 5.1 of the policy.

Once assessment is completed the applicant is notified if the application is successful or unsuccessful.

Upon notification of a successful application, Council coordinates with the applicant on the process for the manufacture and installation of the plaque/memorial.

All costs are borne by the applicant, in some instances and at its own discretion Council may contribute towards the cost of the manufacture and/or installation.

Final approval for the design and layout of a plaque or memorial rests with the General Manager Community Services.

5.2.1 Out of Scope Applications

Should the plaque or memorial type fall outside the scope of the Plaques and Memorials Policy and this procedure the applicant may contact Council for further assistance.

5.3 Standard Specifications

Council has developed a standardised model for the development of plaques and memorials. Any applications outside these specifications would fall under paragraph 5.2.1 out scope applications.

5.3.1 Standard Plaque Specifications

Measurement: 130mm x 150mm standard single bronze plate includes; seven lines of text.

Fixing points (lugs) are applied to the plaque suitable for the surface to which it is to be attached.

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The design and text is manufactured as approved by the General Manager Community Services as part of the approval process.

The applicant is responsible to verify accuracy of the text, for example historical information, and to identify any acknowledgement that may be required.

5.3.2 Standard Memorial Furniture

The standard of furniture used for the memorial may depend on the specific standards for the chosen location.

Prices of memorial furniture may differ in relation to the standards and requirements of the location.

Plaques are fixed to the concrete base of a furniture item or centred at the back of the seat.

Upon notification of a successful application, the applicant is informed of the furniture style, any additional requirements and an estimated cost for the purchase and installation of the furniture.

6 Review Timelines

This procedure is reviewed when any of the following occur:

- (a) The related information is amended or replaced; or
- (b) Other circumstances as determined from time to time by the General Manager Community Services.

7 Document Management

Sponsor	Chief Executive Officer
Business Owner	General Manager Community Services
Policy Owner	Manager Parks
Policy Quality Control	Legal and Governance



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Adopted/Approved:	DRAFT	Department:	Community Services
Version:	1	Section:	Parks
Reviewed Date:		Page No:	Page 3 of 3

8.4 FOOTBALL QUEENSLAND'S REQUEST FOR FREEHOLD LEASE AND TRAFER OF ASSET - NORBRIDGE PARK

File No: 4247

Attachments:

1. **Changeroom and Amenities Facility - Proposed**[↓](#)
2. **Norbridge Park Facility Proposal**[↓](#)

Authorising Officer: Alicia Cutler - General Manager Community Services

Author: Justin Bulwinkel - Supervisor - Sports and Administration

SUMMARY

In accordance with Section 236(1)(b)(ii) of the Local Government Regulation 2012 (Qld) a Council resolution is sought to enter into a Freehold Lease with a community organisation over RP613517/1 that currently holds a status of 'surrendered'.

OFFICER'S RECOMMENDATION

THAT:

1. Pursuant to Section 236(1)(c)(iii) of the Local Government Regulation 2012 (Qld) Council approve the request for a Freehold Lease as identified in the report.
2. Council approve transfer of ownership of the existing asset identified in the report (Clubhouse).
3. Council authorises the Chief Executive Officer (Supervisor Business Support) to negotiate the terms and conditions of the agreements with the organisations listed in the report in preparation for execution by the delegated officer.

COMMENTARY

Since January 2022, Football Queensland have successfully taken responsibility of Norbridge Park ensuring the facilities continues to service our community as the home of Football (soccer).

Following months of consultation, Football Queensland have now formalised their request to secure a Freehold Lease over Parcel ID RP613517/1, located on lot 1 Reaney Street, The Common (Norbridge Park). In addition, an extension to the existing lease area (compared to what was previously leased by Football Rockhampton) has been requested to provide for future expansion of facilities, totaling 1,040 m².

Tenure over Norbridge Park is proposed to be defined within the following two (2) agreements between Football Queensland and the Trustee (Council);

- 1) Freehold Land Lease, represented by the area occupied by the existing Clubhouse (382m²), plus an extension of 658m² to the West of the existing structure to support their proposed re-development of the Clubhouse outlined in attachment 1.

This agreement will also stipulate the transfer of ownership over the existing building from Council to Football Queensland, including all existing and future maintenance responsibility of the building.

- 2) Freehold License over the facilities playing surfaces/fields.

Football Queensland's management of Norbridge Park over the past 6 months has seen their ambitions immediately acted upon, growing football in Central Queensland and further demonstrating its commitment to continually improve the facility. Their demonstrated investment to date has not only created a foundation to improve facility standards, but extend its reach to secure higher profile events.

Over the past 12 months, Football Queensland has provided a significant increase in resources and has introduced a number of initiatives to grow football locally. They have demonstrated a commitment to our football community by appointing permanent Football Queensland staff locally by hiring for the following positions, Region Manager, Community Engagement Officer, Competitions Support Staff, Club Ambassador - Technical, all based in Central Queensland. This commitment is also re-enforced by implementing new competitions ie Girls United and a Women's only 7-a-side competition with over 90 participants which both take place at Norbridge Park. Football Queensland have also successfully hosted multiple high-level FQPL Women's games at Norbridge Park this year and in August, they will be hosting for the first time in Rockhampton a high-performance Football Queensland Academy Tournament at Norbridge Park. This program is expected to see over 1,800 people visit the region with teams from Mackay, Wide Bay, and Central Queensland attending.

Football Queensland have continued to advocate for these opportunities over the months, focusing on growth across the sport and improvements to Norbridge Park. With no formal tenure, they have already demonstrated significant commitment via the success of the 2022 season, new programs and the development of a Facility Proposal (Attachment 2). With formal tenure over Norbridge Park it will allow Football Queensland the opportunity to secure funding and hold them accountable on their commitment to improve Norbridge Park.

Assurances for Council that the facility will attract and secure a larger range of competitive event are ensured through Football Queensland financial investment into the facility and their defined responsibilities as lessee.

BACKGROUND

On December 6, 2021 Council formally received the surrender of Football Rockhampton's Freehold Lease and Freehold License over Norbridge Park. Terms of their surrender included the transfer of ownership over the existing Clubhouse to Council.

While Football Rockhampton have since dissolved, Officers, Council and the community recognise Football Rockhampton's commitment over the past 44 years operating Norbridge Park and their continued success.

Football Rockhampton have consistently provided our region with a home for Football (soccer) that clubs and the community are proud of.

Their decision to dissolve was influenced by a series of changes within the structure of the sport, starting back as early as 2010 when the disbandment of local football bodies was announced the governing body.

In 2021 the sitting committee of Football Rockhampton formally past a motion to dissolve the organisation, recognising constraints and challenges they would have to endure if they continued to operate Norbridge Park.

More importantly, the committee understood that while their interest remained focused around their love for the game and its players, the structure of the sport no longer aligned with their position as operator/Lessee of the facility.

While Football Rockhampton's decision did not come lightly, their ability to recognise the benefits of this change is commendable and provides the region an opportunity for short-term growth.

PREVIOUS DECISIONS

THAT Council renew the Freehold Lease and Freehold License with Football Rockhampton over Norbridge Park (Lot 1 RP613517) from 01 February 2018 to 30 June 2022.

BUDGET IMPLICATIONS

Transferring ownership (Clubhouse) to Football Queensland (without consideration) will remove financial responsibility of the asset from Council, including maintenance.

Football Queensland will be charged building site fee, as per Councils adopted Fees and Charges schedule.

LEGISLATIVE CONTEXT

In accordance with Section 236(1)(c)(iii) of the Local Government Regulation 2012 (Qld) a Council resolution is required to issue a Freehold Lease.

LEGAL IMPLICATIONS

It is proposed that Council will enter in to a Trustee Lease with the Tenant which satisfies the requirements of the *Land Act 1994(Qld)*.

STAFFING IMPLICATIONS

Existing resources within Park and Property & Insurance can adequately manage the required legal documentation.

No change imposed on the existing ground maintenance program.

RISK ASSESSMENT

No risk assessment was completed nor necessary in relation to this matter.

CORPORATE/OPERATIONAL PLAN

Lease renewals impose no impact on set corporate or operational objectives.

CONCLUSION

It is recommended that Council approve the Freehold Lease area of 1,040m², transfer of building ownership and support the Chief Executive Officer (Supervisor Business Support) to negotiate the terms and conditions of each in preparation for consideration and execution by the delegated officer.

**FOOTBALL QUEENSLAND'S REQUEST
FOR FREEHOLD LEASE AND
TRANSFER OF ASSET –
NORBRIDGE PARK**

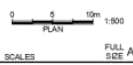
**Changeroom and Amenities Facility -
Proposed**

Meeting Date: 19 July 2022

Attachment No: 1



Surveyed:	Date:
Ref Mark:	RL
Datum:	Horiz.
Zone:	Vert.
Survey Book:	
WSEF: 2022-140-00.dwg	
Asx Plans:	



AMENDMENTS DESCRIPTION	DRAWN	APPRD	DATE
Original Issue	SJD		



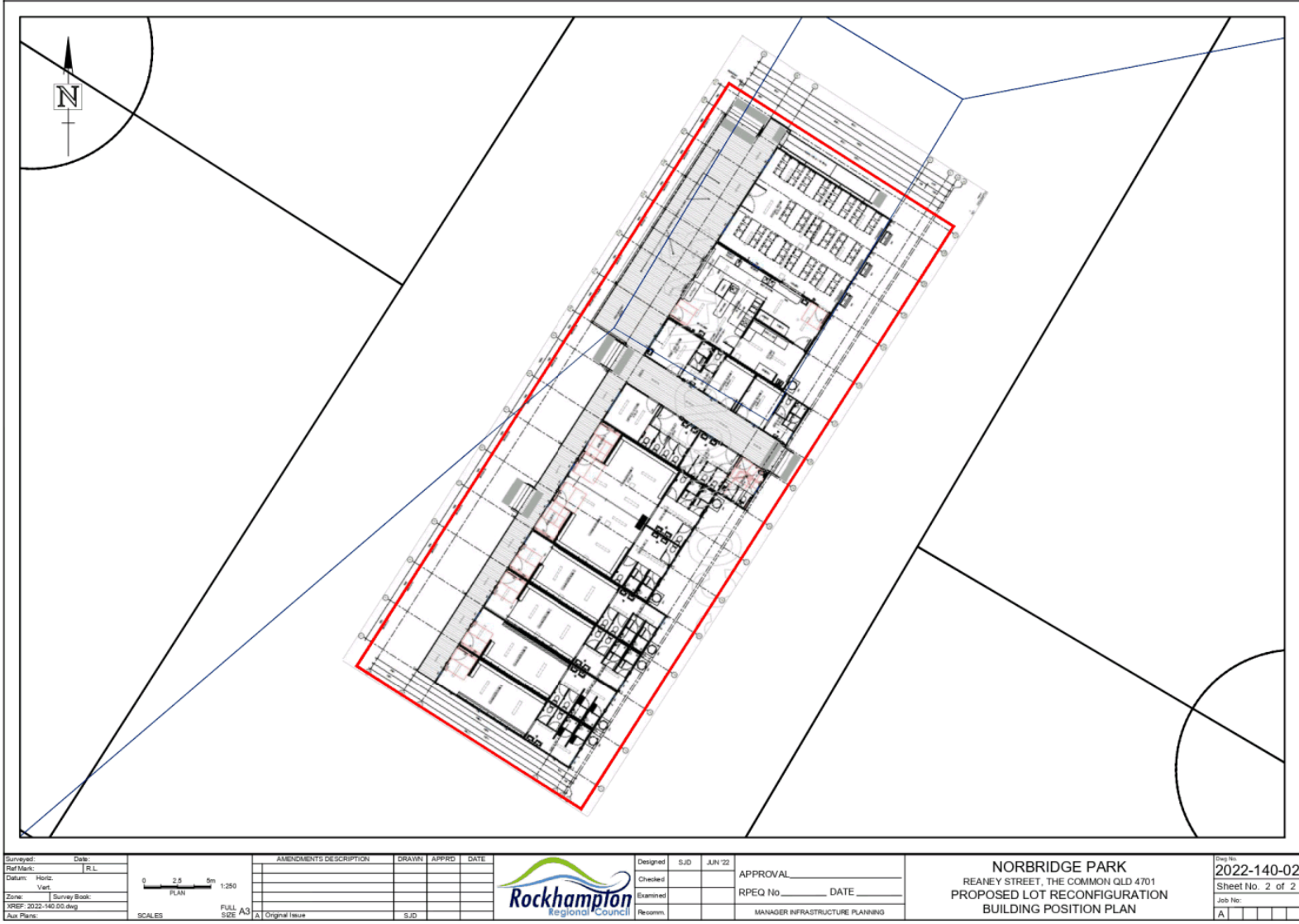
Designed	SJD	JUN '22
Checked		
Examined		
Recomm.		

APPROVAL _____ DATE _____
RPEQ No. _____
MANAGER INFRASTRUCTURE PLANNING

NORBRIDGE PARK
REANEY STREET, THE COMMON QLD 4701
PROPOSED LOT RECONFIGURATION
GENERAL LAYOUT PLAN

Drawg No.	2022-140-01
Sheet No.	1 of 2
Job No:	
A	

© Regional/Eng/Design/Office Projects/2022/140 - Norbridge Park/CAD Drawg/2022-140-00.dwg, 23/06/2022 8:03:40 AM, dohenys



C:\Regional\Eng\Design\Office Projects\2022\140 - Norbridge Park\CAD Dwg\2022-140-02.dwg, 23/06/2022 8:03:42 AM, dohermys



AUSCO MODULAR

NO.	DESCRIPTION	DATE	BY

NO.	DESCRIPTION	DATE	BY

AUSCO
MODULAR BUILDINGS

NOT FOR CONSTRUCTION

FOR INFORMATION ONLY. THIS DRAWING IS NOT TO BE USED FOR CONSTRUCTION. IT IS THE RESPONSIBILITY OF THE CLIENT TO OBTAIN ALL NECESSARY APPROVALS AND PERMITS. THE CLIENT IS ADVISED THAT THE INFORMATION CONTAINED HEREIN IS FOR INFORMATIONAL PURPOSES ONLY AND IS NOT TO BE USED FOR CONSTRUCTION. THE CLIENT IS ADVISED THAT THE INFORMATION CONTAINED HEREIN IS FOR INFORMATIONAL PURPOSES ONLY AND IS NOT TO BE USED FOR CONSTRUCTION. THE CLIENT IS ADVISED THAT THE INFORMATION CONTAINED HEREIN IS FOR INFORMATIONAL PURPOSES ONLY AND IS NOT TO BE USED FOR CONSTRUCTION.

CLIENT:
NORBRIDGE PARK FACILITY

PROJECT:
CHANGEROOM & AMENITIES

BUILDING:
B100

ADDRESS:
REAMEY ST. NORTH
ROCKHAMPTON QLD 4701

DRAWING TITLE:
COVER SHEET

PROJECT TYPE: DESIGN/CONSTRUCT **SHEET NO.:** B100

SALE: B100 **STATUS:** B100

ESTIMATE NO.: **IC:** AB

PRODUCTION NO.: **IC:** AB

JOB NO.: **IC:** AB

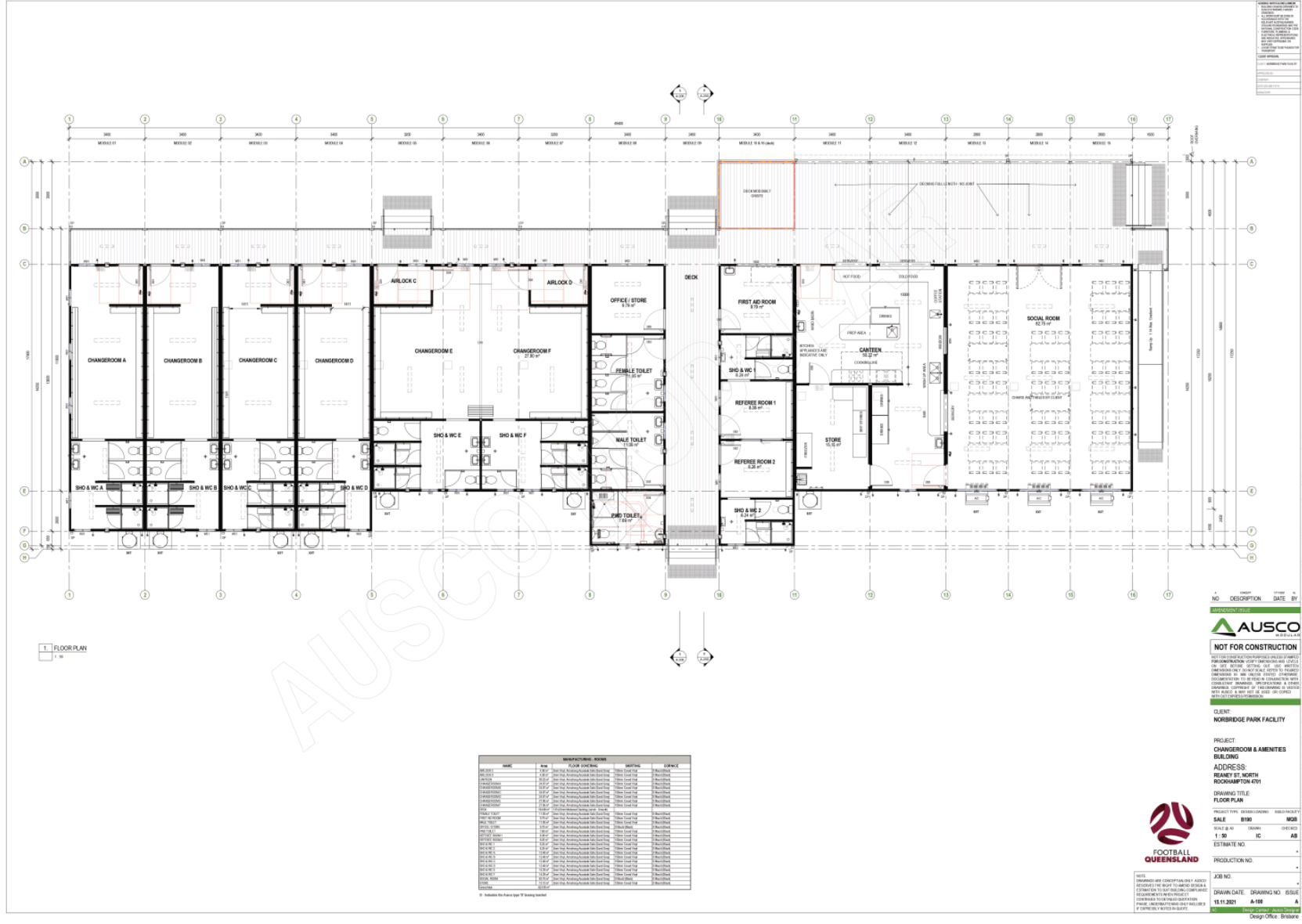
DRAWING DATE: 17.11.2021 **DRAWING NO.:** A066

SCALE: 1:100

FOOTBALL QUEENSLAND

NOTES:
1. REFER TO THE CHANGEROOM & AMENITIES ARCHITECTURAL DRAWINGS FOR DIMENSIONS AND FINISHES.
2. REFER TO THE CHANGEROOM & AMENITIES ARCHITECTURAL DRAWINGS FOR DIMENSIONS AND FINISHES.
3. REFER TO THE CHANGEROOM & AMENITIES ARCHITECTURAL DRAWINGS FOR DIMENSIONS AND FINISHES.
4. REFER TO THE CHANGEROOM & AMENITIES ARCHITECTURAL DRAWINGS FOR DIMENSIONS AND FINISHES.
5. REFER TO THE CHANGEROOM & AMENITIES ARCHITECTURAL DRAWINGS FOR DIMENSIONS AND FINISHES.

Design Office Brisbane





AUSCO
ARCHITECTURE

NOT FOR CONSTRUCTION

CLIENT:
NORBRIDGE PARK FACILITY

PROJECT:
CHANGEBOROUGH & AMENITIES BUILDING

ADDRESS:
REAMEY ST. NORTH
ROCKHAMPTON 4701

DRAWING TITLE:
ELEVATIONS

PROJECT TYPE: DESIGN/CONTRACT ADMINISTRATION
 SALE: \$199
 SCALE: 1:50
 ESTIMATE NO.:
 PRODUCTION NO.:

DATE: 15/11/2021
 BY: A206
 CHECKED BY: A206

15/11/2021 15:42:00 AM
 15/11/2021 15:42:00 AM

Design Office: Brisbane

**FOOTBALL QUEENSLAND'S REQUEST
FOR FREEHOLD LEASE AND
TRANSFER OF ASSET –
NORBRIDGE PARK**

Norbridge Park Facility Proposal

Meeting Date: 19 July 2022

Attachment No: 2



NORBRIDGE PARK

FACILITY UPGRADE PROPOSAL



CONTENTS



FACILITY OVERVIEW	03
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PREMIUM PLAYING SURFACE & LIGHTING	09
PREMIUM PLAYING SURFACE	10
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FACILITY OVERVIEW

Norbridge Park is the home of football in Rockhampton. Located in the eastern part of Rockhampton next to the Fitzroy River, Norbridge Park hosts hundreds of football matches each year, from community divisional games to Premier League fixtures.

As the fourth largest city in Queensland, Rockhampton is the beating heart of the Central Queensland region, with Norbridge Park regularly welcoming hundreds of football families from Gladstone, Yeppoon and surrounding suburbs.

In addition to hosting 22 clubs from across Central Queensland and 8 from Rockhampton, Norbridge Park hosts Football Queensland's high performance FQ Academy Program which provides talented young boys and girls access to a high-quality training environment and an elite pathway.

These facility upgrades will support all levels of football and community sport in the region and ensure local and travelling participants can access a high-quality facility.

PARTICIPATION GROWTH

7% GROWTH



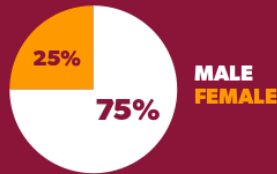
HIGHEST LEVEL OF COMPETITION



FQPL CENTRAL COAST

PARTICIPATION BREAKDOWN

3,842 PARTICIPANTS



50 YEARS WITHOUT UPGRADES

Norbridge Park | Facility Upgrade Proposal

PROJECT OVERVIEW

Norbridge Park requires one premium FIFA-quality playing field, upgraded field lighting and Centre of Excellence with a gym and conference room.

The premium playing field will ensure participants can access a high-quality natural playing surface particularly for high performance FQ Academy and Premier League teams.

The Centre of Excellence would guarantee the football and wider community access to the highest standard of facilities that are also female-friendly.

This is crucial to accommodate the anticipated rapid growth expected from the FIFA Women's World Cup Australia and New Zealand in 2023.

\$2.7M TOTAL

PROJECT STATUS: SHOVEL READY

INFRASTRUCTURE REQUIREMENTS



STRATEGIC ALIGNMENT



COMMUNITY FACILITIES

Building Communities Together

Together we can help remove the barriers to female participation and growth at all levels of our game to create positive, thriving communities across Australia.

Improving grassroots infrastructure and facilities to meet demand and create settings where the community can come together.



PARTICIPANTS PER POSTCODE



Capricornia	
Postcode	Football Participants
4700	242
4701	1042
4702	373
4703	425
4705	7
4706	1
4709	1
4710	64
4711	64
4740	3
4744	1
4746	2
4753	1
Total	2,226



CENTRE OF EXCELLENCE



As the state governing body, Football Queensland is committed to providing equal opportunities and high quality participation experiences for the 186,000+ participants across the state.

By providing players with a high-quality environment to thrive, regardless of where in Queensland they are based, it will be possible to support the rapidly growing numbers of participants across both regional and metro Queensland while strengthening development opportunities and bettering the experience for young footballers on the elite pathway.

Football Queensland has identified Rockhampton for the establishment of a Centre of Excellence in regional Queensland. A Centre of Excellence at Norbridge Park would provide a pathway for young footballers from Gladstone, Biloela and Yeppoon.

The state-of-the-art elite training centre and match facilities would provide high-quality development opportunities for junior and senior footballers, ensuring all players across the region have access to the elite pathway while developing their skills in a high performance environment.

The Centre of Excellence in Rockhampton would also serve as a host venue for semi-professional leagues, showcase matches and other major football and sporting events held in the region. This would provide benefits not only to local football players and teams but also to the wider community in Rockhampton, inclusive of schools, multicultural football and junior cricket matches.



CENTRE OF EXCELLENCE



ACU MODULE

NO.	DESCRIPTION	DATE
1	ISSUED FOR CONSTRUCTION	2022-07-19

AUSCO
 NOT FOR CONSTRUCTION

CLIENT: ROXBOROUGH PARK FACILITY
 PROJECT: CHAMBERSON & ARMITAGE
 BUILDING: ROXBOROUGH PARK FACILITY
 ADDRESS: ROXBOROUGH PARK FACILITY
 DRAWING TITLE: COVER SHEET

FOOTBALL QUEENSLAND

DATE: 19 JULY 2022
 DRAWING NO: 22-001
 DESIGN OFFICE: [Logo]

CENTRE OF EXCELLENCE



PREMIUM PLAYING SURFACE & LIGHTING



Located in Rockhampton's eastern suburbs, Norbridge Park hosts hundreds of football matches each year from community divisional games to Premier League fixtures.

As the primary regional centre in the Central Queensland region, Rockhampton is a hive of football activity regularly welcoming hundreds of football families from Yeppoon, Gladstone and surrounding suburbs.

In addition to hosting 22 clubs from across Central Queensland and 8 from Rockhampton, Norbridge Park hosts Football Queensland's high performance FQ Academy Program which provides talented young boys and girls access to a high-quality training environment and an elite pathway.

Norbridge Park requires a FIFA-quality natural football pitch and upgraded field lighting.

The upgraded pitch will ensure participants have access to a premium quality playing surface and ability to play matches under stadium quality lights.

This is important for both elite and community participants as football continues to grow and Norbridge Park hosts more training sessions, games and major events.



PREMIUM PLAYING SURFACE



13 November 2021

Andy Allan
 General Manager - Central Coast Region
 Football QLD
 Email: andy@footballqueensland.com.au

Hi Andy,

Please find our quotation for the oval re-build at Norbirdge Park

Construction scope of works:

- Site inspection prior to starting, including all inductions and site set-ups
- Complete survey of the field.
- Disconnect any existing irrigation
- Spray the existing surface with round-up x 3 applications
- Use de-compactor (Rotary Hoe) to prepare field for levelling
- Level surface (+/- 20mm) to match in with surrounds.
- Import 400m3 of soil to be added to the field during the earthworks to help with retaining the correct surface levels.
- bulk out the soil, compact and level the surface to meet the surrounding levels.
- supply and install a new irrigation system connecting to the existing water supply
- Supply and lay A Grade Stadium Couch / C2 Sports Couch Turf
- Supply and spread pre-emergent herbicide and fertiliser.
- Price includes all labour, machinery, consumables, freight and travel costs

TOTAL COST: \$349,315.00 + GST

12-week maintenance scope of works:

- Irrigation monitoring every week
- Weekly mowing of the entire oval
- Herbicide applications to ensure there are no weeds present.
- Fertilising monthly
- Rolling of the whole oval to be completed after 8weeks
- Aeration of the oval to be completed after 8 weeks
- Topdressing of the entire oval after 8 weeks
- Line marking prior to hand over
- Price includes all labour, machinery, consumables, freight, and travel costs

TOTAL COST: \$60,652.00 + GST

If you have any questions, please contact me at any time.

Kind Regards,

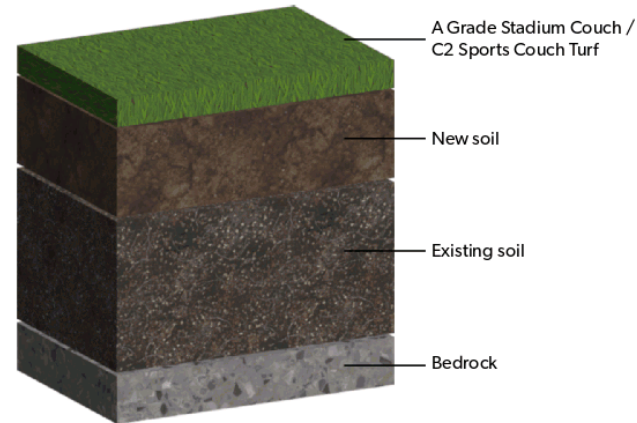
Scott Egan

S. Egan

QLD State Manager

M: 0413 469 059

This quotation is valid for one month from the date of receipt. To accept this quotation, please reply to this email or print out and sign one copy of the document to give to myself or send to Green Options, PO Box 121 Salisbury QLD 4107. Should you have any questions, please do not hesitate to contact myself by return of e-mail or 0413 469 059.



LIGHTING QUOTE



Football Queensland LTD Central Coast

Norbridge Park - Rockhampton 200 Lux Lighting

1211404

Prepared by: Nathan Gundry



ABN 99 100 475 812



ELECTRICAL & DATA

P (07) 3808 9568 F (07) 3208 4098 PO Box 489, Springwood Q 4127

25/11/2021

Andy Allan

Football Queensland LTD Central Coast

Email: CCGM@footballqueensland.com.au

Dear Andy,

T2 Electrical & Data take pleasure in submitting a quotation for the required labour and materials for the above-mentioned project as detailed below in the scope of works.

Project: Norbridge Park - Rockhampton 200 Lux Lighting

Documentation

The following documents were received:

- Drawings: -
- Specification: -
- Addendums: -
- Email: -

REVISION CONTROL

Revision	Revision Details	Author	Review	Date
1	Submission	Nathan Gundry		25/11/2021

LIGHTING QUOTE



ELECTRICAL & DATA

(07) 3808 9568 (07) 3200 4098 PO Box 485, Springwood Q.4127

Please find quoted values below that are all excluding GST.

Description	Total Charge
Field 1 Lighting Upgrade - 200 lux	
Mobilisation	\$19,721.00
Design and Certification	\$1,924.00
Civil - Conduits and Footings	\$39,006.22
Pole Supply, Cross Arm Supply & Installation	\$38,682.00
Supply and Installation of U/G Cables	\$8,134.70
Control Cables	\$4,171.00
Light Fixtures - 200 lux Supply and Installation	\$80,495.48
Pole Internal Lighting Control Panels	\$7,970.68
Aiming Labour	\$1,932.00
Height Access Equipment	\$5,375.00
Elec Test and Commission	\$955.00
Hand over Docs	\$955.00
Demobilisation	\$3,453.50
Sub Total	\$212,777.58
Total Amount Excluding GST	\$212,777.58

We trust that this quotation meets with your acceptance and look forward to your reply.

Should you require any further information, please do not hesitate to contact Nathan Gundry on telephone. Please also refer to our Terms and Conditions following.

Yours Sincerely

Nathan Gundry



LIGHTING PLAN



- Notes**
1. All works shall be done in accordance with the latest AS/NZS 1538:2018 and AS/NZS 1539:2018.
 2. All works shall be done in accordance with the latest AS/NZS 1538:2018 and AS/NZS 1539:2018.
 3. All works shall be done in accordance with the latest AS/NZS 1538:2018 and AS/NZS 1539:2018.
 4. All works shall be done in accordance with the latest AS/NZS 1538:2018 and AS/NZS 1539:2018.

Electrical Summary

Item	Qty	Unit	Value	Notes
1. 1000W LED Floodlights	12	1000W	12000	
2. 2000W LED Floodlights	4	2000W	8000	
3. 4000W LED Floodlights	2	4000W	8000	
4. 8000W LED Floodlights	1	8000W	8000	
Total	19		36000	

Luminaire Schedule

Symbol	Colour	Qty	Description	Item No.	Lot	Unit Price	Total Value
1	White	12	1000W LED Floodlight	1000	12	1000	12000
2	White	4	2000W LED Floodlight	2000	4	2000	8000
3	White	2	4000W LED Floodlight	4000	2	4000	8000
4	White	1	8000W LED Floodlight	8000	1	8000	8000

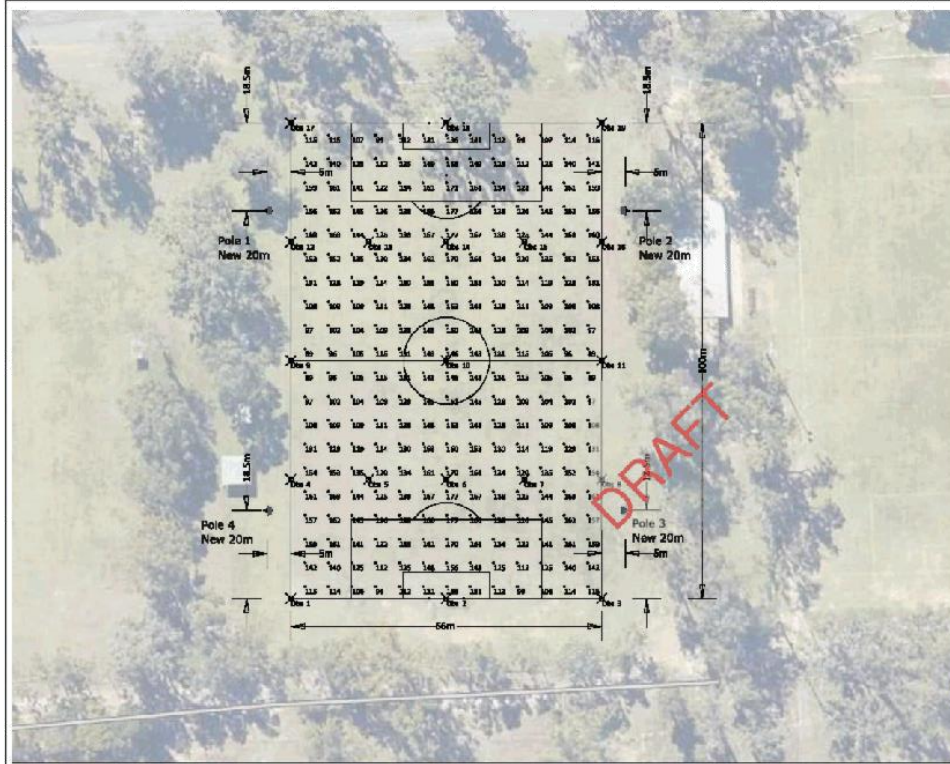
rayline 9 Colebard Street West
Acacia Ridge
Queensland
4110 Australia
Tel: +61 7 3216 7969
Web: www.rayline.com.au

NO.	DATE	DESCRIPTION	BY	CHKD
1	19/07/2022	Issue for comment	Rayline	
2	20/07/2022	Final design	Rayline	

PROJECT NO. 13750

NO.	DATE	DESCRIPTION
1	19/07/2022	Issue for comment
2	20/07/2022	Final design

LIGHTING PLAN



- Notes**
1. All works shall be done in accordance with the AS/NZS 1538:2018 and AS/NZS 1539:2018.
 2. All works shall be done in accordance with the AS/NZS 1538:2018 and AS/NZS 1539:2018.
 3. All works shall be done in accordance with the AS/NZS 1538:2018 and AS/NZS 1539:2018.
 4. All works shall be done in accordance with the AS/NZS 1538:2018 and AS/NZS 1539:2018.

Equipment Schedule

Item	Qty	Unit	Notes
Light Pole	4	Each	20m height
Light Fixture	100	Each	100W LED



Client Details

Client Name	Football Queensland
Client Address	111 St George Street, Brisbane, QLD 4000

rayline
 9 Coleward Street West
 Acacia Ridge
 Queensland
 4110 Australia
 Tel: +61 7 3216 7969
 Web: www.rayline.com.au

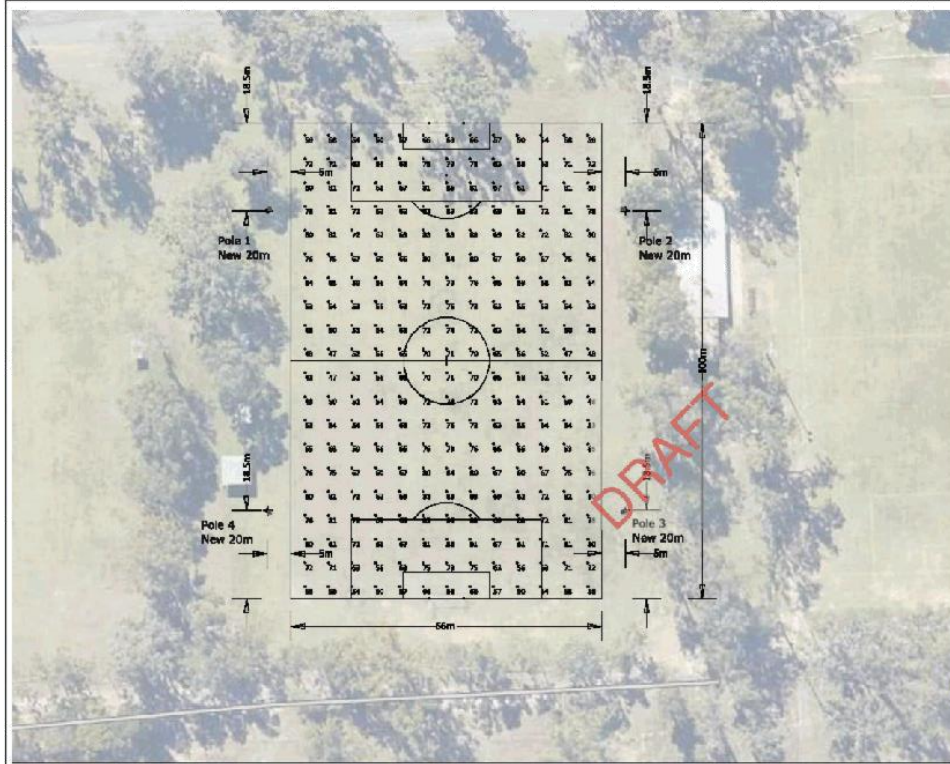
Project Details

Project Name	Football Queensland
Project Location	Acacia Ridge
Project Start	19/07/2022
Project End	19/07/2022

Project No. 12345

Project No.	12345
Project Name	Football Queensland
Project Location	Acacia Ridge

LIGHTING PLAN



Notes

1. All works shall be done in accordance with the latest AS/NZS 15398.1.0 and AS/NZS 15398.2.0.
2. All works shall be done in accordance with the latest AS/NZS 15398.1.0 and AS/NZS 15398.2.0.
3. All works shall be done in accordance with the latest AS/NZS 15398.1.0 and AS/NZS 15398.2.0.
4. All works shall be done in accordance with the latest AS/NZS 15398.1.0 and AS/NZS 15398.2.0.

Material Summary

request minor modification					
Item	Unit	Qty	Unit	Qty	Unit
Item 1	Unit	1	Unit	1	Unit

Electrical Data

W. Fan Controller - G.A.S.I. 1000W 230V 50Hz 1000W 230V 50Hz
 1000W 230V 50Hz 1000W 230V 50Hz
 1000W 230V 50Hz 1000W 230V 50Hz
 1000W 230V 50Hz 1000W 230V 50Hz

Item	Qty	Description	Unit	Qty	Unit	Unit	Unit
Item 1	1	1000W 230V 50Hz 1000W 230V 50Hz	Unit	1	Unit	Unit	Unit

rayline
 9 Colebard Street West
 Acacia Ridge
 Queensland
 4110 Australia
 Tel - +61 7 3216 7969
 Web - www.rayline.com.au

Item	Qty	Description	Unit	Qty	Unit
Item 1	1	1000W 230V 50Hz 1000W 230V 50Hz	Unit	1	Unit

Item	Qty	Description	Unit	Qty	Unit
Item 1	1	1000W 230V 50Hz 1000W 230V 50Hz	Unit	1	Unit

LIGHTING PLAN



Source	Label	Qty	Description	Item Reference	LF	Unit	Value	Total Value
1	ASCR-15	8	Plasma Coated Aluminium 15.5 DPT Full ASB-18 2000mm x 2000mm 2000mm 2000mm 2000mm 2000mm 2000mm 2000mm	286220	1.000	1.000	33310	33310
2	ASCR-15	8	Plasma Coated Aluminium 15.5 DPT Full ASB-18 2000mm x 2000mm 2000mm 2000mm 2000mm 2000mm 2000mm 2000mm	286220	1.000	1.000	33310	33310

rayline 9 Colebard Street West
Acacia Ridge
Queensland
4110 Australia
Tel: +61 7 3216 7969
Web: www.rayline.com.au

REV	DATE	DESCRIPTION	BY	CHK



16. Fan Controller - CRASH, APPROX 100mm x 100mm x 100mm
17. Fan Controller - CRASH, APPROX 100mm x 100mm x 100mm
18. Fan Controller - CRASH, APPROX 100mm x 100mm x 100mm
19. Fan Controller - CRASH, APPROX 100mm x 100mm x 100mm
20. Fan Controller - CRASH, APPROX 100mm x 100mm x 100mm

- Note**
1. All lighting fixtures shall be installed in accordance with the manufacturer's instructions.
 2. All lighting fixtures shall be installed in accordance with the manufacturer's instructions.
 3. All lighting fixtures shall be installed in accordance with the manufacturer's instructions.
 4. All lighting fixtures shall be installed in accordance with the manufacturer's instructions.
 5. All lighting fixtures shall be installed in accordance with the manufacturer's instructions.

Note that this scheme is too remote from any potentially affected residential development to justify calculation of Illumination and Internally Light trespass. Similarly, the adjacent roads serve access to the park only and speed restricted accordingly. If ground surface Light Ratio (L:W:R) has been assessed and is <1:1.

LETTERS OF SUPPORT



Rockhampton Office
232 Bolsover St, Rockhampton
Gracemere Office
1 Ranger St, Gracemere
Mount Morgan Office
32 Hall St, Mount Morgan

23 November 2021

FOOTBALL QUEENSLAND
ATT: ANDY ALLAN
PO Box 79
KINGSTON QLD 4114

To whom it may concern

RE: LETTER OF SUPPORT

I write on behalf of Rockhampton Regional Council in support of Football Queensland's proposal, including applications to eligible funding programs to provision the re-development of Norbridge Park.

For decades Norbridge Park has been home to football in Rockhampton, supporting both Football QLD, local clubs and the community offering multiple playing fields and facilities to hosts competitive events and programs.

Football QLD will take responsibility to lead the proposed development with conditions set by Council.

Rockhampton Regional Council not only supports the project but looks forward to working closely with Football Queensland to improve the facility for the region.

If you have any further questions or would like to discuss the matter further please contact Justin Bulwinkel from our Sports & Recreation Team on 0447877850 or email sports@irc.qld.gov.au.

Yours sincerely

Alicia Cutler
GENERAL MANAGER COMMUNITY SERVICES

Rockhampton Regional Council PO Box 1860, Rockhampton Q 4700
P: 07 4932 9000 or 1300 22 55 77 | E: enquiries@irc.qld.gov.au | W: www.irc.qld.gov.au





8.5 PARKS PROGRESS REPORT

File No: 8044

Attachments:

1. [Tree Planting Collage](#)
2. [Gracemere Tree Planting](#)
3. [Rockhampton Tree Planting](#)

Authorising Officer: Alicia Cutler - General Manager Community Services

Author: Aaron Pont - Manager Parks

SUMMARY

At Community Services Committee meeting on 17 May 2022, an undertaking was given to provide bi-monthly updates in relation to Parks Service Standards.

OFFICER'S RECOMMENDATION

THAT the report be 'received'.

COMMENTARY

Since the Community Services Committee meeting on 17 May 2022, a number of actions have taken place:

- A full day was held with Councillors inspecting a number of parks and medians with the objective to share information around traffic management, Department of Transport and Main Roads (DTMR) limitations and a number of projects and initiatives. Councillors have asked for further inspections, which is presently in planning stage.
- Examples of schedules have been provided and it was outlined that they are under review to better organise the resources on northside. Ultimately full schedules will be provided for the entire area to Council.
- Strategic Planning has been undertaken with the Parks unit and a common goal has been set for the team.

"Growing Great Spaces that everyone enjoys and we are proud of"

We have identified 4 pillars of improvement that will help achieve this goal:

1. Improved Stakeholder Engagement & Communications
2. Happy, Proud & Engaged People
3. Robust Resourcing processes
4. Established Systems, Processes as decision making tools

Under each of the pillars, actions have been identified and prioritised:

- Additional resourcing has been established by way of a Business Improvement Officer – Communities which will initially focus upon Parks Service Standards. This position commences mid-July and will help to progress the large number of actions that will eventuate.

- As part of the information pack, information was provided around tree planting and is reattached for record. In Sustainability discussions queries were raised around decisions to allocate resources. A tree planting strategy has been drafted and will be presented to Council before the end of the year. In the meantime, Gracemere has been prioritised for increased planting as it has much less tree coverage than other areas in our community.

CONCLUSION

An update since Community Services Committee meeting on 17 May 2022 is provided. Now that additional resources have been secured, it is expected that momentum will increase.

PARKS PROGRESS REPORT

Tree Planting Collage

Meeting Date: 19 July 2022

Attachment No: 1







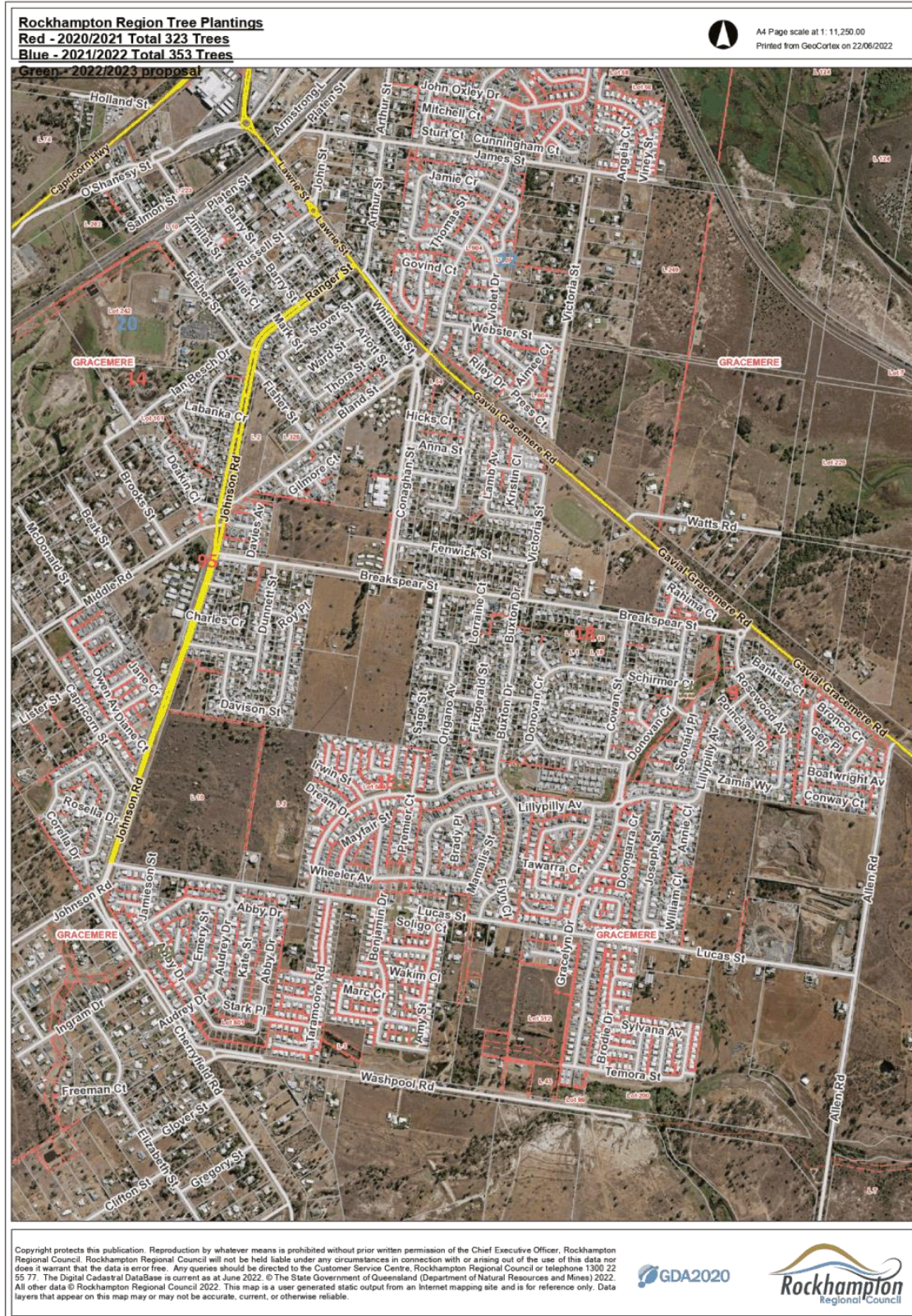


PARKS PROGRESS REPORT

Gracemere Tree Planting

Meeting Date: 19 July 2022

Attachment No: 2

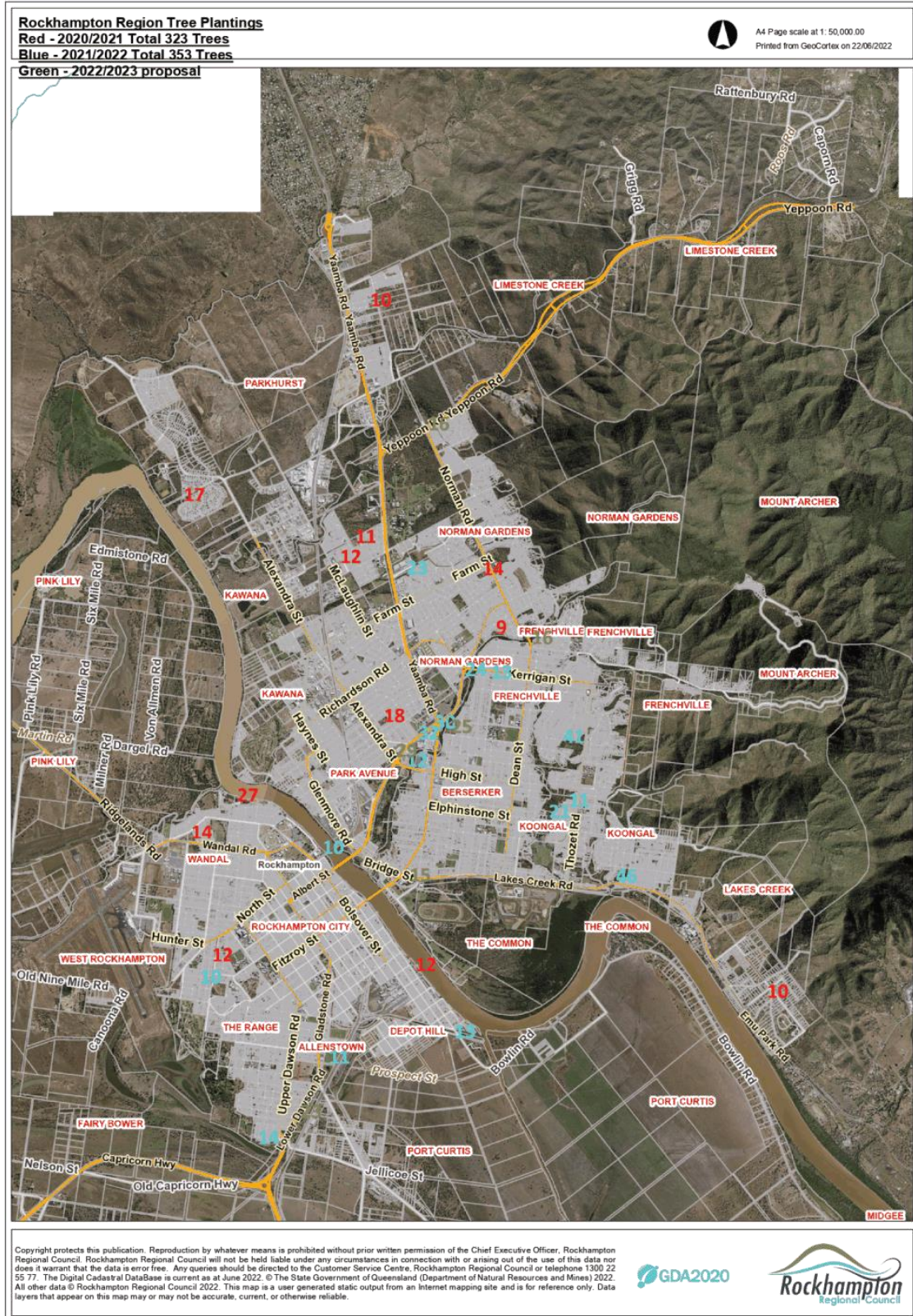


PARKS PROGRESS REPORT

Rockhampton Tree Planting

Meeting Date: 19 July 2022

Attachment No: 3



8.6 MOUNT MORGAN AQUATIC CENTRE REDEVELOPMENT CONCEPT DESIGNS

File No: 12534
Attachments: Nil
Authorising Officer: Alicia Cutler - General Manager Community Services
Author: Kerri Dorman - Administration Supervisor

SUMMARY

Amended drawings on concept design options for the Mount Morgan Aquatic Centre are expected to be received by Monday 18 July 2022.

COMMENTARY

Council officers are expecting receipt of amended drawings on concept design options for the Mount Morgan Aquatic Centre on Monday 18 July 2022.

Upon receipt of such drawings, Council report and attachments will be forwarded separately to Councillors for consideration at Community Services Committee meeting.

9 NOTICES OF MOTION

Nil

10 QUESTIONS ON NOTICE

Nil

11 URGENT BUSINESS/QUESTIONS

Urgent Business is a provision in the Agenda for members to raise questions or matters of a genuinely urgent or emergent nature, that are not a change to Council Policy and can not be delayed until the next scheduled Council or Committee Meeting

12 CLOSED SESSION

In accordance with the provisions of section 254J(3) of the *Local Government Regulation 2012*, a local government may resolve to close a meeting to the public to discuss confidential items, such that its Councillors or members consider it necessary to close the meeting.

RECOMMENDATION

THAT the meeting be closed to the public to discuss the following items, which are considered confidential in accordance with section 254J(3) of the *Local Government Regulation 2012*, for the reasons indicated.

13.1 YWCA Facility Future Options

In accordance with section 254J(3)(g) of the *Local Government Regulation 2012* it is considered necessary to close the meeting to discuss negotiations relating to a commercial matter involving the local government for which a public discussion would be likely to prejudice the interests of the local government. (Lease negotiations.)

13.2 Property Matter

In accordance with section 254J(3)(g.) of the *Local Government Regulation 2012* it is considered necessary to close the meeting to discuss .

13 CONFIDENTIAL REPORTS

13.1 YWCA FACILITY FUTURE OPTIONS

File No: 9999

Attachments:

1. **Future Options Analysis Summary**
2. **Proposed Tender Evaluation Criteria**
3. **Refurbishment Cost Breakdown**

Authorising Officer: **Angus Russell - Executive Manager Strategy and Planning**
Alicia Cutler - General Manager Community Services

Author: **Jacinta Daniels - Community Master Planner**

In accordance with section 254J(3)(g) of the *Local Government Regulation 2012* it is considered necessary to close the meeting to discuss negotiations relating to a commercial matter involving the local government for which a public discussion would be likely to prejudice the interests of the local government. (Lease negotiations.)

SUMMARY

This report provides an update on the YWCA lease and presents potential options for the future of the site at 125 Robinson Street, Frenchville.

13.2 PROPERTY MATTER**File No:** 374**Attachments:**

1. Mount Morgan Arts Precinct Proposal 2022
2. Letter from President - Mount Morgan Arts Precinct MMCC Inc
3. 78 East Street Small Church Condition Report
4. 78 East Street Dwelling Condition Report

Authorising Officer: Alicia Cutler - General Manager Community Services**Author:** Emma-Jane Dwyer - Manager Community Assets & Facilities
Kellie Roberts - Coordinator Property and Insurance

In accordance with section 254J(3)(g.) of the *Local Government Regulation 2012* it is considered necessary to close the meeting to discuss .

SUMMARY

Manager Community Assets and Facilities reporting on a proposal for property acquisition in Mount Morgan.

14 CLOSURE OF MEETING