

AUSTRALIAN SILO ART AND WELLBEING

First Public Report

SUMMARY OF RECOMMENDATIONS

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Dr Amelia Green

Professor Scott Weaven

Department of Marketing

Note: This document contains a summary of the recommendations made in the report.

[Click here to access to the full public report.](#)

Contact: amelia.green@griffith.edu.au

Summarising implications and recommendations

The implications and recommendations discussed throughout this report present key considerations for Local Councils, Shires, community groups, tourism boards, local businesses, funding bodies, arts organisations, artists and indeed all stakeholders with an interest in supporting and sustaining the potential benefits of silo art for visitors, local communities and Australia.

Ongoing activation, promotion and stewardship of existing sites

	Implication / recommendation	Pages
1	Direct greater attention to and investment in the ongoing activation, promotion, maintenance and stewardship of existing (and new) silo art sites.	49–50, 70, 77, 84
2	Evaluate opportunities to re-frame silo art as a launching pad and strategic asset (rather than an isolated project that is ‘complete’ when the paint dries).	65, 70, 84
3	Consider working together with other nearby small towns (with and without silo art) as networks or webs in order to overcome resource constraints and offer deeper, more varied and engaging visitor experiences.	85
4	Seek to proactively address the ‘return visits challenge’ (e.g. What would make silo art visitors visit again? How can we make visitors fall in love with our town?)	36, 45, 49–50
5	Seek to collaborate with local businesses in these towns as strategic partners in the development of a deeper and more varied tourism offering.	70, 77–78
6	Address the apparent disconnect between: <ul style="list-style-type: none"> • Visitors eager to spend money in local businesses once in the town, and • Local businesses that would like more customers (see also Figure 13, Page 78). 	49–50, 77–78
7	Actively consider the different ways local residents may think about the silo art in their town, and opportunities to develop ongoing community engagement strategies (i.e. after the artwork is complete) Consult the 11 resident audience groups discussed to assist with this process (see Table 7 for examples).	72–76
8	Engage with the multiple dimensions of silo art’s appeal to visitors and tailor strategies, campaigns and messages and other initiatives intended to promote existing sites (see Table 1 for examples), rather than pursuing ‘one size fits all’ approaches that assume all silo art visitors experience silo art in the same way.	40–44
9	Consider the three main silo art design trips identified in this research when designing strategies to increase visitation, extend visitation time and encourage repeat visits.	45–48
10	Maintain <u>up-to-date</u> online and print information about silo art, local businesses (and opening hours) and the town, and ensure visitors can easily locate this information when considering and planning trips.	49–50 77–78
11	Provide information about local businesses and attractions (and opening hours) <u>at the art site</u> (e.g. signage with a map identifying walking distances to each business and attraction).	49–50 77–78

Silo art planning, funding and project development of new sites

	Implication / recommendation	Pages
1	Actively seek to preserve the distinctiveness of Australian silo art as a unique form of public art and art tourism in the minds of visitors and local communities. For instance, prioritise small towns (rather than larger regional centres) in the development of new sites and funding schemes/decisions.	20–25
2	Sound empirical evidence regarding the impacts of silo art on visitors and residents (to assist with funding applications for new sites, as well as the promotion of existing sites).	27–39
3	Community consultation before and throughout the silo art planning process is essential (to facilitate artworks that tell genuine local stories, and to foster broader engagement with the project amongst the community). Ensure budget components of funding applications include resource allowances for consultation with the community, and artist-community engagement.	22–23, 58–59, 61–63, 77, 83
4	Actively consider the different ways members of local communities may think about silo art when consulting with community members and developing community engagement strategies. Consult the 11 resident audience groups discussed to assist with this process (see also Table 7 for examples).	72–76
5	Ensure community consultation enables local business owners and managers to share their specialised knowledge of the area, and provide input towards key decisions during planning and development phases that can in turn facilitate the potential for silo art to benefit local economies.	70, 77–78
6	Ensure artists engage with the local community, in person, on multiple occasions (e.g. workshops with interested residents to discuss design options, invite artists to spend time living in the town before painting begins etc.). Utilise interactions with artist as opportunities for mutual learning and knowledge exchange. Consider specifying particular forms of artist-community engagement in Artist Briefs and contracts.	22–23, 61–62
7	Actively engage with the specialised skills, abilities and styles of artist/s and pursue opportunities to combine (a) unique artistic styles of each artist and (b) unique and genuine local stories.	22–23, 83
8	Ensure silo artworks tell genuine local stories* that local communities want to talk about for years to come (not only to foster positive community engagement with the art, but also as a key reason visitors engage with the art and develop interest in the town) *Note: A ‘genuine local story’ refers to stories involving landscapes, flora, fauna, people, lifestyles, traditions and other phenomena actually present in the town, or events that actually occurred in the town.	22, 40–44, 58–59, 63, 83
9	Reflect on how design options for future sites differ from existing silo artworks (and how the story told through a proposed design adds to the broader collective story told through Australian silo art).	81, 83–84
10	Install signage to direct traffic to silo art sites, and guide vehicles to safe parking areas etc. <u>before the art is complete</u> . Ensure budget components of funding applications include signage and related site infrastructure.	49–50 77–78