

Public Art Framework 2022 - 2032

March 2022



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Production acknowledgment

This document was produced by the City of West Torrens in conjunction with Maz McGann, Principal Consultant from Play Your Part and members of the West Torrens community who contributed during community engagement.

Cover images

Main image: 'City to Sea Along the Karawirra Parri': Astrid Hocking.

Supporting images: taken from Cawthorne Street Mural.

Kaurna Acknowledgement

The City of West Torrens is located on the Traditional Homelands of the Kaurna Nation of People, the first Traditional Owners and Custodians of the Adelaide Region.

It is important to recognise that, while colonisation has resulted in the dispossession and dislocation of the Kaurna Meyunna, their Spiritual, Cultural Heritage and relationship with their Country is enduring. Kaurna's Connection and obligation to their Ancestral Lands the (Yarta) is still as important to the living Kaurna people today. The Kaurna people have lived on their lands for more than 50,000 years and developed strong and enduring spiritual, social, economic and governance systems that are still relevant for Aboriginal Title and are recognised within the 1836 Letters Patent.

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Document history

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Public Art Framework 2022 - 2032

Our Vision

Committed to being the best place to live, work and enjoy life

The five focus areas for the delivery of our vision are:



Community life

We support diversity, health and well-being, community cohesion and connections, and create opportunities to learn and enjoy the local area.

We ensure housing, urban development and infrastructure contribute to attractive and safe neighbourhoods, and how we travel in and beyond our area.



Built environment



Organisational strength

Council ensures its services lead to quality outcomes and exceptional experiences for our community.

We protect and conserve the natural environment, reuse and recycle resources, support biodiversity and respond to climate change.



Environment and sustainability



Prosperity

We support jobs, businesses and industries to generate local economic growth and activity.

Message from the Mayor and CEO

Our Council's vision for our community is for West Torrens to be 'the best place to live, work and enjoy life'.

As such, we are pleased to introduce our first ever Public Art Framework, which outlines how public art can be used to enhance our city and recognise the unique history, culture and urban environment of West Torrens.

The Public Art Framework builds on a number of the key objectives in our Community Plan 2030. These include community engagement, economic and environmental outcomes, while also providing a strategic approach to the development of public art across our city.

Public art adds value to the cultural, economic and aesthetic vitality of West Torrens. It helps foster a sense of identity and pride, enhances the experience of public spaces and improves community connection.

West Torrens is undergoing significant change as a result of urban infill, which is resulting in smaller lot sizes and greater pressure on public open spaces. Public art can contribute to the vibrancy and function of our open spaces and encourage people to visit and linger longer.

The development of public art provides economic opportunities for artists and engagement opportunities for our community.

This Framework will facilitate and support public art projects by Council, private developers and our community.



A handwritten signature in black ink that reads "Michael S. Coxon".

Michael S. Coxon
Mayor



A handwritten signature in black ink that reads "Terry Buss".

Terry Buss PSM
Chief Executive Officer

Why does Council need a Public Art Framework?

The City of West Torrens Public Art Framework (Framework) is designed to support the development and management of public art by Council, the broader community and other stakeholders. The Framework consists of two documents: the Public Art Plan, which sets the vision, and the Public Art Guide, which informs the functional implementation of the Plan.

Together the two documents in the Framework set out themes and aspirations for public art development and provide practical guidance on the procurement, commissioning, management, promotion, governance and regulation of public artworks.

What is the Public Art Plan?

The Public Art Plan sets out the vision for public art in our city and outlines the key drivers and aspirations for public art. It conveys our desire to work with a range of partners to develop a distinct identity for West Torrens through public art in key precincts. It also identifies priority themes to be expressed and promoted through public art in West Torrens for the next 10 years, as informed by the community engagement process. The City of West Torrens Public Art Plan is the leading document in our Public Art Framework.

How the Plan was developed

The 'Strategic Approach to Public Art' consultation survey was promoted via our YourSay page and social media, receiving responses from 73 respondents. Maz McGann, of Play Your Part, conducted more in-depth one-on-one interviews with four key stakeholders. The themes and responses received through the survey were further unpacked through three focus groups held in mid to late 2020 with 19 people in attendance. The input from the community engagement primarily informed the Themes section of this Plan.

The original intent was to develop the Public Art Plan through a co-creation process with residents and the local arts community, however, physical distancing and lock-down impacts of COVID-19 meant that gathering with community was not possible in the way that was intended. Thus it was necessary to modify the engagement program used to develop the Public Art Plan to suit the changing context. It is acknowledged that this may have impacted some people's access to provide input.

Definition of public art

Public art is artistic expression presented in two or three-dimensional form and installed in places where the public has regular access. Providing the public has regular and easy access to the artwork, it can be virtually anywhere. For the purpose of our Plan, we are primarily focussed on art in civic centres or libraries; outdoor spaces such as parks, road reserves, car parks, and adjacent pedestrian and cycling corridors; or in key sporting, recreation, tourism or development precincts.

Public art can be permanent, temporary or ephemeral and it can take many forms including murals, sculpture, sound installations, text, photography, projections or involve streetscaping that has been artist designed. It can be of any scale with the size and nature of the artwork often influenced by the surrounding environment.

Creating or developing public art is often referred to as 'commissioning', with an artist or arts organisation 'commissioned' to create a site-specific piece of art. Public art has an intrinsic relationship with its location and both the artwork and the site generally inform each other.

While murals and statues of historic figures are more common traditional forms of public art, other examples include:

- A realist or abstract sculpture.
- Imagery or decoration integrated within a building structure.
- Prose or poetry inscribed in public places such as on footpaths or walls.
- Digital artworks that may include moving or still images and/or sound.
- A memorial plaque, figure or scroll.
- A temporary artwork made from less durable or natural materials such as sand, paper or textile.

The development of public art can be instigated by anyone, but given the public nature of it, governments at various levels are often involved, either as a service provider – providing funds or other support, facilitator, owner, custodian and/or regulator. Developers of public, private and commercial infrastructure often choose to include public art as part of new facilities or redevelopments. Other entities such as community organisations, corporations and educational institutions commission public art for a range of different reasons.

Vision

Our vision for West Torrens is a commitment to being the best place to live work and enjoy life. The City of West Torrens will create public art that enhances the aesthetics and connection to our city's neighbourhoods and contributes to a distinct identity for our key recreational, residential, commercial and visitor precincts. Public art projects will be developed in partnership with community and private stakeholders and engage people whose culture and identity reflect that of the area.

Strategic alignment

The development of public art in a local government environment can contribute to strategic objectives and goals across a range of departments and business units. The Public Art Plan (and associated Guide) may help to realise the vision, goals, strategic objectives, opportunities and commitments that we have identified in our suite of strategic and corporate documents as listed on the following two pages.

Our Vision: Committed to being the



Community life focus:

We support diversity, health and wellbeing, community cohesion and connections, and create opportunities to learn and enjoy the local area.

Strategic objectives:

- A diverse, inclusive and welcoming community.
- A resilient community through community involvement, social connections and life-long learning.
- Recognition of our unique local cultural identity and heritage.



Built environment focus:

We ensure housing, urban development and infrastructure contribute to attractive and safe neighbourhoods, and how we travel in and beyond our area.

Strategic objectives:

- Place-making and public art which enhance the visitor experience at key destinations.
- An attractive, safe and cohesive urban environment that supports better quality development assessment outcomes, diverse housing choice and compatible non-residential development.
- Neighbourhoods designed to promote safe, active travel and strengthen connections, amenity and accessibility.

Trends and opportunities:

- Need for accessible public open space, sport and recreation facilities and social infrastructure to support new and existing residents in denser suburbs.
- Developing our cycle and walking routes into a fully connected system that encourages active travel.



Prosperity focus:

We support jobs, business and industries to generate local economic growth and activity.

Strategic objectives:

- Optimise the benefits of local activity and key employment precincts
- Economic development through innovation, collaboration and investment and connections between business and the community.

Trends and opportunities:

- A dynamic, diverse and transforming business community that wants transparency when working with Council and help in forging partnerships.

best place to live, work and enjoy life.



Environment and sustainability focus:

- We protect and conserve the natural environment, reuse and recycle resources, support biodiversity and respond to climate change.

Strategic objectives:

- Prepare for and respond to the challenges of a changing climate
- Open spaces that foster the natural environment, support biodiversity and encourage people to spend time outdoors.

Trends and opportunities:

- Predicted increase in extreme weather events as a result of climate change and forging strong community resilience.



Organisational strength:

Council ensures its services lead to quality outcomes and exceptional experiences for our community.

Strategic objectives:

- Strong partnerships and working relationships with our community, other organisations and spheres of Government.
- High levels of governance, transparency and integrity.
- Sustainable financial management principles.

Trends and opportunities:

- Changes to grant allocation or other funding mechanisms and shifting services from State to Local Government.

City of West Torrens Reconciliation Statement

Commitment item no 6:

- Assisting Aboriginal communities with their identification, protection and promotion (where appropriate) of local sites of cultural significance.

City of West Torrens Public Realm Design Manual

Objective 1:

- Describe the key characteristics of the city's urban structure, identifying the physical qualities that makes West Torrens a unique and recognisable place.

Along with the key corporate documents listed here, the Public Art Plan (and Framework as a whole) may also deliver on, or need to consider, elements included in the Public Health Plan, Community Land Management Plans, Disability Access and Inclusion Plan, Open Space Plan, Transport Strategy, Economic Development Plan and our Asset Management Plans.

The Plan also contributes to aspects of regional plans such as awareness-raising aspects of the AdaptWest Regional Adaptation Plan, and the Building Western Adelaide Plan and supporting Adelaide Beaches Western Region Tourism Destination Action Plan.



Aspirations for public art

Aspirations for public art provide context and purpose for future public art initiatives. When we and other stakeholders are developing public art within West Torrens, the following aspirations provide guidance as to what we are hoping each artwork to achieve.

- Set West Torrens apart from other areas through public art that celebrates local culture within local neighbourhoods, recreational spaces and commercial precincts and increases cohesion and a sense of belonging.
- To improve the attractiveness of key urban precincts and pathways, making them more appealing on a community and economic level.
- To preserve and celebrate local stories and history in unique ways that make them more visible and promote a distinct West Torrens identity.
- To encourage residents and visitors to linger longer in the public realm, thereby increasing activity and vibrancy.
- To increase participation in the development of and engagement with public art.

Key themes

Adopting a thematic approach when developing public art in a local government environment ensures artworks are relevant and relate to the place in which they are to be situated and the people who live, work and visit there. The themes outlined in this Framework are provided as a foundation for the development of public art projects and can guide artists and organisations involved in the process. They are general in nature and have been identified through research and consultation with members of the West Torrens community.

It is important to note that other themes may also emerge in the coming years or be relevant to particular public art projects, depending on their location and objectives. When considering themes and approaches that vary from those mentioned in this document, understanding how the community will relate to the work and the story it tells is vital.

Left: Stobie Pole Artwork, Jervois Street, Torrensville: Richard Paton, 'Along the river to the sea'.

Theme 1: Community life

Heritage - people and place

First nations

West Torrens, like much of metropolitan Adelaide, is on the land of the Kaurna people, who have lived in the region for many thousands of years. Before European settlement, the area was largely an open grassy plain with patches of trees and shrubs, punctuated by the sea to the west and the River Torrens to the north. The river, which is known as Karrawirra Pari in Kaurna language, was not only a rich source of food and water, it was an important camping and meeting place.

From a spiritual perspective, Kaurna people recognise the connectedness of people and culture with the living landscape and the stars. Their creation story is part of their 'dreaming' and centres around Tjilbruke, a symbol of renewal who created fresh water with his tears.

West Torrens residents are eager to recognise the Kaurna people and connection to the local landscape through public art.

Multiculturalism

Ethnic diversity and multi-culturalism has an important role in shaping the social and economic fortunes of West Torrens. Based on the most recent Census data, 31 per cent of the area's population was born overseas and the same amount also speak a language other than English at home.

A large number of migrants to West Torrens come from the regions of India and Sri Lanka, and migrants from many other parts of the world including China, Italy and the Philippines have also made West Torrens their home. Greek orthodoxy is significantly represented in the area.

With this cultural and religious diversity comes a melting pot of stories, traditions, music, cuisines and social values – woven into the fabric of West Torrens. From an artistic perspective this provides a rich foundation for creative development and engagement.

Public art offers an opportunity to celebrate diversity, promote community identity, and increase a sense of belonging for the city's migrant population. Celebrating past and present music, cuisine, culture and connection to the land.



Left: 'Spirit of Family': Sherry Rankine and Jacob Stengel - location, Sir Donald Bradman Drive, Brooklyn Park.

Theme 2: Prosperity

Heritage - industry and innovation

Public Art developed in the context of this theme could focus on recognising the legacy of outstanding sporting, engineering and innovation contributions to the city.

Since colonisation, West Torrens has experienced multiple transformations and has become a place rich with stories. It was one of the first local government areas formed in Adelaide, established in 1853 as the District Council of West Torrens. It was also one of the first 'country' sections to be surveyed by Colonel William Light, who also took up land in the area.

With the majority of the land occupied by the City of West Torrens taken up by farming, it remained sparsely populated for many decades. The state's first wheat crop is said to have been planted near Hilton and vineyards were established along the River Torrens.

West Torrens has a rich cultural, sporting and engineering history, with links to some of the state's great innovations.

As the home to Adelaide Airport, the region hosts the Vickers Vimy Plane, which was the first plane to fly from England to Australia within 30 days. Adelaide Airport is a major economic contributor to our State.

West Torrens is also home to Thebarton Oval, which has played an important role in our State's football history and the area also boasts Santos Athletics Stadium and Priceline Stadium (Netball SA Stadium), which is the main host venue for the Netball South Australia Premier League.

The former Johns Perry Engineering works, located in the suburb of Mile End, played an important role in the engineering accomplishments around Adelaide and Australia. It produced steel for projects such as the University of Adelaide footbridge, locomotives for the north Queensland sugar industry, some of which are still in use for tourism purposes as well as the steelwork for the 246 metre long Birkenhead Bridge.

The State Heritage listed Hallett and Sons Brickworks, located in Thebarton, is one a handful of 'Hoffman' kilns remaining in the world. The Hoffman kiln introduced an economy of scale which brought about a dramatic improvement in the efficiency of brick manufacture, and they dominated the brickmaking industry in South Australia from the First World War to the 1970s. During its active years, the company produced bricks that were used in the construction of a very large number of houses in South Australia.

Well-known writer and artist Barbara Hanrahan was raised and educated in Thebarton and the West Torrens area was also the filming location of the early silent feature movie, 'The Woman Suffers'.

There are many stories of both the ordinary and extraordinary that convey the eclectic nature of West Torrens.

From a public art perspective, the stories of the region can be celebrated and provide an opportunity for West Torrens' history to be more visible and celebrated through public artworks.



Right: Writer and artist Barbara Hanrahan was raised and educated in Thebarton. Image: State Library of South Australia.

Theme 3: Environment and sustainability

The natural environment

West Torrens residents have a strong affinity for nature and sustainability. Local waterways, bird-life and native flora are critical to the quality of life enjoyed by locals. Many are acutely aware of the challenges of maintaining a healthy environment in the context of modern urban life and the need to promote a sustainable lifestyle. Before colonisation, more than 725 species of native plants and 280 species of birds are known to have been in the Adelaide area.

While much of this biodiversity has been lost or irreversibly damaged, the region boasts substantial green corridors and parks with native plants

and bird-life. West Torrens is nestled between Adelaide Central Business District (CBD) and the Gulf St Vincent and has the River Torrens and major drainage corridors weaving a path through its landscape. Our corridors and parks are greatly valued by the community and they offer exciting opportunities as spaces to celebrate the natural environment, sustainability and cultural connections.

Public art developed in the context of this theme could focus on environmental education, encouraging people to act sustainably and enjoy the natural environment, celebrating what it brings to city life



Local community gardeners became artists by painting a nature mural at Plympton Community Gardens.

Theme 4: Built environment

A changing urban environment

West Torrens is entering into a phase of considerable urban development with economic settings ripe for government infrastructure investment, coupled with private development facilitated by changes to planning policy through the Planning and Design Code.

In the next 5 - 10 years, West Torrens residents can expect to see changes to major transport infrastructure, mainstreet urban design treatments, high rise buildings in relevant planning zones, major sporting and recreation infrastructure, and potential for changes to public transport infrastructure.

While change of this type can be beneficial for the greater good, care must be taken to ensure existing residents are not alienated by the changes and can

ultimately cohesively co-exist with any new residents or businesses in their locality.

The act of involving existing residents in public art projects provides an opportunity to develop a sense of ownership in an area and reduce feelings of powerlessness during periods of change.

Public art developed in the context of this theme could be beneficial in helping people achieve a sense of belonging in relation to place in a changing urban environment. Public art as a vehicle for bringing new and old communities together and/or as a way of creating a sense of place where the urban environment is in a state of change for communities affected by infill or infrastructure projects.



Holland Street, Thebarton, incorporates public art that is educational in an open plaza style setting.

Directions for our city

The following strategic objectives specifically respond to each focus area of our Community Plan 2030, which support the realisation of the overall vision for public art in West Torrens.



Community life: We support diversity, health and wellbeing, community cohesion and connections, and create opportunities to learn and enjoy the local area. Expressed through the Public Art Theme Heritage-People and Place (First Nations and Multiculturalism). Public art that celebrates past and present music, cuisine, culture and connection to the land.

Strategic objectives

- Recognise and nurture our distinct local cultural identity and heritage through new and existing public art.
- Public art that reflects the diverse, inclusive and welcoming community.
- Public art that inspires community involvement, creative participation, social connections, life-long learning and a connectedness to place.
- Public art that embraces technological change and incorporates elements of interactivity, whether analogue or digital, to encourage a deeper engagement with the artwork. (This may include augmented reality, audio interpretation and/or play related elements.)
- Public art that promotes community health, wellbeing and safety.

Trends and opportunities

- An ageing population who increasingly want to stay in their homes with a high quality of life and have time after retirement to be involved in community and public art projects.
- Council's existing community focal points - such as the library, community centres and other facilities and programs which build community capacity, inclusion and wellbeing which can be leveraged for public art participatory projects.
- Cultural diversity and its positive influence on the richness and vibrancy of our city.
- A more engaged community of 60,000+ people, many who want to work with Council to achieve positive outcomes for public art.
- Scope to increase the development of digital assets that increase access to interactivity with public art including signage and information on the artwork, artist and the site.
- 31 per cent of West Torrens residents were born overseas.
- Increasing number of residents who live alone (currently 30 per cent) and therefore could very much benefit from interactive public artworks which inspire connection.



Built environment: We ensure housing, urban development and infrastructure contribute to attractive and safe neighbourhoods, and how we travel in and beyond our area. Public art that helps people belong or relate to place in a changing urban environment.

Strategic objectives

- Place-making and public art which enhances the visitor experience while celebrating the local history, culture and distinct West Torrens identity.
- Strategic gateway locations have major public art projects.
- An attractive, safe and cohesive urban environment enhanced by public art in key recreational and residential activity nodes and mixed use, economic and visitor destination precincts.
- Public art which enhances safe, active travel and strengthens connections and amenity in the City's neighbourhoods without impacting on accessibility.
- Public art which links the natural environment and the built environment.
- A variety of indoor and outdoor sport, recreation and community facilities and open spaces which incorporate public art which reflects the distinct West Torrens identity.
- Development that includes public art as an embedded element or value add including in City of West Torrens' major projects and significant private or state government developments.

Trends and opportunities

- Increased residential population through infill development and potential adverse impacts on amenity and established vegetation and open space - increasing the pressure for open space to fulfil multiple roles which requires a coordinated approach to public artwork placement.
- Need for new accessible public open space, sport and recreation facilities and social infrastructure which presents opportunities for public art to be incorporated in the master-planning stage of major developments.
- Developing our cycle and walking routes into a fully connected system that encourages active travel - which provides the opportunity for a trail of public artworks along the travel paths.
- Consider crime prevention through environmental design and vandalism/graffiti measure to ensure that damage to public art does not have the opposite of the desired effect of beautification through public art.
- 89 per cent of residential properties in West Torrens are within 400 metres of open spaces, which presents opportunities for people to be close to public artwork sites.
- 174 hectares of open space and more than 130 Council-owned buildings which presents opportunities for public art locations.
- Increased prevalence of crowd control devices presents opportunities to incorporate Art to disguise them and make them friendlier. i.e. places use 'sculptures' that double as crowd control bollards and/or community art activities to make little bollards look more 'fun'.

Public Art Framework

2022 - 2032



Prosperity: We support jobs, businesses and industries to generate local economic growth and activity. Expressed through public art that reflects the history of local industry and innovation. Public art that inspires by recognising the legacy of outstanding sporting, engineering and innovation contributions to the local area.

Strategic objectives

- Maintain a diverse, resilient collection of public art which provides economic and cultural value to the residential and business community, including the visitor economy.
- Optimise the benefits of local activity precincts and enhance vibrancy with public art.
- Economic development through collaboration and investment in public art developed through businesses and community collaboration.

Trends and opportunities

- Transparency for artists and developers when working with Council and help forging partnerships with the community.
- The planned completion of the North-South Road corridor that will better link our city with Greater Adelaide.
- Recognition of the history of the West End Precinct, which is a key opportunity site for Council.
- Infrastructure spending as a conduit to incorporate public art in the local economy.



Environment and sustainability: We protect and conserve the natural environment, reinforce cultural connections to the land, reuse and recycle resources, support biodiversity and respond to climate change, expressed through public art that promotes environment and natural sustainability. Public art that educates and encourages people to act sustainably and celebrate the natural environment.

Strategic Objectives

- Consider the use of sustainability principles in public artworks.
- Prepare for, and raise community awareness of, the challenges of a changing climate by promoting environmental education through public artworks in the City.
- Open spaces that incorporate public art among the natural environment to encourage people to spend time outdoors and with nature.

Trends and opportunities

- Innovations in materials and products available for public art, as well as principles of circular economy.
- Predicted increased in extreme weather events as a result of climate change forges strong community resilience and an active drive to use public art to deliver community messages.
- Lowering levels of private vehicle dependency, combined with legislated universal access needs, opens greater opportunity for more people to be using active travel and enjoy public artworks in the public realm.



Organisational strength: Council ensures its services lead to quality outcomes and exceptional public art experiences for our community.

Strategic objectives

- Manage and efficiently maintain the City of West Torrens' collection of public art as an asset.
- Strong partnerships and working relationships with our arts community and broader community stakeholders.
- Identify opportunities to partner with private, commercial, government and community stakeholders to deliver public art and investigate funding and other opportunities to support the development of public art
- Inclusive, innovative and collaborative approach to public art projects including meaningful engagement of the community and inclusion of public art in major projects.

Trends and opportunities

- Reinforce the place-based distinct identity for West Torrens through the inclusion of high quality images of distinctive artworks being used to convey the corporate and community identity in media and communications.
- Set clear goals and expectations, through the Public Art Plan, for stakeholders who wish to develop public art in West Torrens.
- Changes to government grant allocation or other funding mechanisms for public art.
- Regional collaboration to deliver significant coordinated public art projects or public art festivals (such as PAE's Wonderwall festival) to leverage value-add and achieve cost effective and more impactful public art experiences.
- Ensure staff have the knowledge and skills to assist stakeholders to deliver public art.



Public spaces provide great locations for public art.

Key sites

As this is a 10-year plan, a range of opportunities will emerge across West Torrens which should be considered in the context of the site and the purpose of the public art project. The following is provided as possible sites to consider when developing public art in the context of the key drivers and strategic actions detailed in this Plan.

It is not a definitive list, but it has been compiled based on community feedback and provides a good starting point for site selection – particularly within the context of the key drivers.

- Adelaide Airport.
- Adjacent to the Adelaide Parklands – as entry markers.
- Retail strips and industrial precincts – particularly for the development of murals.
- Neighbourhood parks and open green spaces.
- River Torrens Linear Park and Westside Bikeway.
- Along major transport corridors and at key intersections.
- Significant Aboriginal cultural locations.
- As part of new master-planned housing developments.



Major transport corridors provide prime locations for entrance statements and public art.

Location	Most relevant themes					Potential funding/ project partners
	First Nations	History of industry and innovation	Multi-culturalism	Natural environment	Infill modern urbanism	
Adelaide Airport	✓	✓	✓	✓	✓	AAL /BWA Philanthropy
Adjacent Adelaide Parklands as entry markers	✓				✓	DEW/CoA
Retail strips		✓	✓			Mainstreet associations/ business owner collectives, philanthropy
Industrial precincts		✓	✓		✓	Business / land owner collectives
Neighbourhood parks and open space	✓	✓	✓	✓		Council, State Govt., philanthropy
River Torrens Linear Park	✓			✓	✓	DEW, neighbouring councils, State Govt.
Westside Bikeway		✓		✓	✓	Neighbouring councils, State Govt.
Major transport corridors and key intersections		✓		✓	✓	DIT (State Govt.)
Significant Aboriginal cultural locations	✓			✓		State/Federal Govts.
New housing developments		✓			✓	Renewal SA / private developers
Major Council developments (i.e. hubs, ovals)	✓	✓	✓	✓	✓	Sporting and community groups, State/Federal Government, philanthropy

Summary of themes:

- First Nations reflecting recognition of continuing connection to the land.
- History of industry and innovation; recognising sporting, engineering achievements.
- Multi-culturalism; celebrating past and present, music, cuisine, culture and social life.
- Natural environment - educational and thought provoking; awareness raising.
- Infill modern urbanism; art that helps people belong or relate to place in a changing urban environment.

What is the Public Art Guide?

The Public Art - Guide (Guide) provides best-practice instructions for developing art in the public realm. It is suitable for use by Council and other stakeholders. It details the process of developing public art including basic project planning and management, site selection and commissioning artists to create art work that is fit for purpose. The Guide ensure that public art is developed safely and efficiently and help address issues relating to ownership, insurance and the ongoing maintenance and management of public art.

The Guide cover the following topics:

- Developing an idea.

- Making a plan and funding.
- Commissioning models.
- Alternative project models.
- Documentation.
- Development, construction and installation.
- Evaluation.
- Maintenance and ongoing management.

The Guide is part of the City of West Torrens Public Art Framework and should be read in conjunction with the Public Art Plan.

Why does Council need the Guide?

From idea to installation, public art development incorporates a range of elements and requires a variety of skills to ensure it is done well. Artistic skills are paramount, but community and stakeholder engagement, project management and engineering skills are equally essential. It is vital to identify the purpose of a public art project in the context of the place and the people who live, work and play there. On a creative level, good public art is intrinsically

connected to a place and should feel like it belongs there.

This Guide provides step-by-step advice for the design and installation of public art that provides a range of cultural, community and economic outcomes. The Guide is not just for Council; it includes information that is useful for any business, group or individual interested in developing public art.

An overview of public art

What is public art?

The following is the definition of public art as provided by South Australia's state arts agency.

'Public art is regarded as the artistic expression of a contemporary art practitioner presented within the public arena, outside the traditional gallery system, where it is accessible to a broad audience.

Contemporary public art practice involves a diverse range of activities and outcomes. ... The term 'public art' includes 'design', where the elements have been designed by an artist, or design team involving the creative input of an artist.

The public arena refers to both indoor and outdoor spaces that are accessible to a wide public and includes parks, open plazas, road reserves, civic centres and library foyers. Works of art in the public arena may take on many forms; including paintings, prints, murals, photography, sculpture, earthworks, details in streetscapes, performance, installation, sound works, text, audio or multimedia. They may be permanent, temporary or ephemeral.'



City of West Torrens Auditorium Gallery.

Types of public art

As suggested in the definition, public art is diverse in size, type and location. Artists can interpret a range of ideas and concepts through artwork, which can be quite literal and obvious or sometimes more subtle or abstract. There are many ways to describe public art; the following provides an overview of public art types. Artworks can fit into more than one category.

Intended 'lifespan' of the artwork

Permanent	Temporary	Ephemeral
Artwork that is designed to last for a long period of time – usually a minimum of 20 years but generally for much longer. Permanent public artwork is often made of stone or bronze with location and installation of the artwork important considerations. Memorials and commemorative artworks are common examples of permanent public artwork.	Artwork that is positioned in, or created within, public place for a short time. Unlike ephemeral artwork it would need to be packed up or moved at the completion of a short time-frame from a few minutes to a few months. It may be made from less durable materials or be a performance or installation of several elements that link together.	Artwork that has a brief lifespan and is often designed to break down in the environment with little intervention required for clean-up. For example, sand sculptures at the beach or mandalas made from natural fibre could be created in-situ, enjoyed for a few days and then disperse naturally back into their environment.

Intended 'function' of the artwork

Integrated	Functional	Commemorative
Artwork that is incorporated into the fabric of a building or place such as an artistically designed façade, landscaping or specially commissioned fittings for the floor or ceiling. This type of public art usually involves an artist working in collaboration with architects, interior designers and builders for new or redeveloped facilities.	Artwork that is created with an alternative complementary function in mind such as somewhere to sit or to add light. Often developed for playgrounds, parks and in main street, functional public artwork such as uniquely designed bollards, interpretive signage boards or furniture gives environments a unique flavour.	Artwork that is designed to memorialise or commemorate a person, place, event or thing. These often involve figurative forms that incorporate some explanatory text with names and/or stories. Traditionally these are permanent and although many are statues some can be abstract oriented.

The purpose and value of public art

The role of public art in the community is very diverse and artworks can be created by different groups for many different reasons. It can be to mark an occasion or acknowledge a historic figure or event or it can be instigated to enhance the landscape and provide a focal point for a large open space. While art has an intrinsic value in its own right, on an instrumental level, public art can have positive impact on a variety of things including the way people move around in a space, health and wellbeing, tourism, community pride and ownership and education.

The purpose of public art can be any of the following:

- To beautify or enhance a public space.
- To influence how people move through a space; such as pedestrians taking a particular route through a reserve or vehicular traffic slowing down at a particular point.
- To celebrate or acknowledge a historically significant event or place.
- To encourage visitation and enhance visitor experiences.
- To individualise a particular site and create a recognisable icon which can be used in conjunction with place-based branding and promotion.
- To raise awareness or educate on a particular issue or theme such as multiculturalism, the environment, children and young people or civic responsibility.
- To reflect and celebrate the identity and values of the people and the places they live, work or visit – conveying characteristics and/or stories that are relevant to the local community.
- To provide function – such as seating or climbing equipment or providing directional information.

Developing public art - step by step

Step one: It starts with an idea!

Developing an idea is the first important step in a public art project. For some, the idea is easy and may be inspired by a location, story or an event and be centred in creativity. When formulating the idea, it is important to consider a range of practical and thematic elements – it is vital that idea for the artwork is a good fit for the overarching purpose, the site is right and the right people are available to help make it happen. The following checklist will help ensure the idea is well rounded and will result in a good art outcome for the community.

Public art idea checklist

A. Purpose

The purpose represents the primary reason for creating the artwork and indicates the expected outcomes from its development and ongoing existence. Public art provides an artistic focal point in a public space, but it can have social, cultural and economic benefits also, and it is important to ask the 'why?' question.

Question: 'Why are we creating this artwork? What will it achieve/do?'

Any of the following answers are reasonable, or you may have another good reason. Whatever it is, the purpose of the artwork should be clearly articulated from the beginning. Understanding why the artwork is being created provides a foundation for decision-making throughout the project and ensures relationships with partners and/or stakeholders that are involved are aligned. The purpose will also be a critical component of the artist's brief.

The key aspirations outlined on in the Public Art Plan may help identify the purpose of the artwork, but there are also other possibilities. The following offers some possible answers to the 'Why' question.

Possible answers for the 'why' question:

- ✓ Improve how the space looks and feels, e.g. safer, more attractive or striking (CWT key driver).
- ✓ Modify the physical behaviour of people within a place, e.g. encouraging people to walk in a particular direction, sit in certain places or to remain in a space longer.
- ✓ To preserve and celebrate local stories and history in a unique way that makes them more visible (CWT key driver).
- ✓ To provide opportunities for people to engage in creative activities in practical ways (CWT key driver).
- ✓ Attract people to a particular place. e.g. encourage visitors to stop in a certain place.
- ✓ To raise awareness about a particular issue or idea e.g. climate change or reconciliation.
- ✓ To help people connect with each other and feel a stronger sense of belonging (CWT key driver).

Articulating the purpose is the first important step and writing a brief one-page overview of why the work is being created and what it will achieve in terms of objectives will help guide the project moving forward.

B. The site

Public art is generally site specific and ultimately the site and the artwork will be connected. When developing the idea for the artwork, the location and nature of the site is fundamental. The following checklist will help think about the site and what needs to be considered.

Which came first, the site or the artwork?

When building or creating new places either inside or outside, sometimes developers allocate site(s) for public art to be situated. Alternatively, an organisation may have a site that lends itself to public art that they have identified without thinking about the purpose of the work.

If the site comes first, it is important to consider what the owners, developers, architects and/or designers were thinking when they allocated the site for public art. They may have a specific purpose in mind.

What are the physical characteristics of the site?

An audit of the physical characteristics of the site will help identify constraints - things can't be changed, as well as conditions that might be flexible. For example, the size of the site and adjacent buildings will generally be unchangeable but the landscaping and flora around the site could be changed, moved or enhanced to complement the artwork. Importantly, any changes to the physical characteristics should be considered in the overall project budget.

Access to the site for the purposes of installation must also be considered and determine if the work is constructed on site or elsewhere and transported.

A site selection advice table has been provided in the Appendix. This will help developers of public art to assess a site effectively.

What happens at the site?

The activities and interactions of people who reside there or visit the site and the nearby surrounds (street, neighbourhood, town etc.) will have an impact on the nature and type of artwork. For example, the site could be a place where people socialise, shop, relax, exercise or work and how they use the site is important to consider. The types of businesses or industries that are nearby and the characteristics of the people who go to the site is also relevant. These people/ businesses are the immediate audience for the artwork and will have an interest in the site. When developing the idea, the audience is a key consideration – their interest and support is imperative.

C. Partners

The majority of public art projects involve multiple partners and the relationships between partners is vital to the success of the project. Partners can be invested in the project in a variety of ways, providing artistic advice, funding, and technical support or perhaps helping with research, community engagement or public relations. As a general rule, the broader the support base in public art projects, the greater the likelihood of it being fully realised.

When conceiving the idea, compile a list of potential partners that may be interested in the project, detailing how the purpose, site and/or idea is relevant to potential partners. For example, nearby businesses/tenants/residents, local arts organisations, historic groups, schools, media outlets and government bodies may be useful partners in a public art project.



Step two: Making a plan

A good project plan ensures the development of the public art will run smoothly and achieve its aims. A successful project means the art will be well-received by its intended audience, that stakeholders and partners expectations are realised and the work is artistically and physically strong, safe and legally and legislatively compliant. A project plan articulates the purpose, project objectives and outlines the actions that need to be undertaken to realise the project. It should also include some time-lines and a budget.

A planning template has been included in the Appendix. It is more relevant to public art projects that focus on permanent public art, but it is important to remember that temporary or ephemeral artwork may also be appropriate and the planning template will be helpful for these types of projects too.

When formulating a project plan the following should be considered:

Realistic time-frames

Have realistic time-frames – from idea to installation and launch can take considerable amount of time – sometimes years! Developing partnerships, securing funding and providing an artist with an adequate amount of time to research, design and fabricate the work is important.

Funding sources

Funding public art projects is challenging and securing funds can take some time and may involve multiple partners. Government is a key source of funding for Public Art, but often funds from local, state or federal governments will need to be leveraged to access financial or in-kind support from other sources, which can take time (see realistic time-frames above).

Good communication

The project plan is a key document that informs partners and stakeholders of how the project will proceed and is the foundation for good communication between everyone involved. It will ensure that everyone understands their responsibilities in relation to project milestones.

From a public relations perspective, project communications needs to include regular updates for the community. Key messaging that updates the community builds anticipation and provides an opportunity to deal with any anxiety or issues that might arise about the artwork. Public art can create controversy and it is better to be on the front foot if people are worried that the artwork won't be to their liking. It is good to identify any potential backlash and manage this accordingly, using positive messages and potential ambassadors to tell the story.

Step 2

Step three: Funding

Sourcing funding for public art is challenging, but there are a variety of options to consider and it is recommended that multiple sources of funding be considered when raising funds for the project. As outlined in Step two, including a plan for the funding is critical and the following will help to consider funding needs and opportunities fully.

Multiple funding partners

Most public art funding projects require multiple funding partners, providing both cash and in-kind support. A list of potential funding sources is detailed in the Appendix with funding from government, private/commercial sources through sponsorship and crowd funding up for consideration.

In-kind support

Some partners may not be able to provide cash funding but they may be able to offer products or services that can contribute to public art projects. For example:

- The site preparation or installation may require heavy machinery which a partner or sponsor may be able to provide in-kind.
- Local suppliers or tradespeople may be able to provide materials or expertise in-kind or at a reduced rate, e.g. concreting or construction materials.
- Local/community media outlets may sponsor the project and provide free publicity.

- Local community groups may provide in-kind support such as gardening group providing planting advice or an historical society helping with research.

Staged funding

Funding for the whole project may not be needed up-front and many funding bodies recommend a staged funding process for a larger public artwork project.

For example, Arts SA may provide a small amount of funding for the development of concepts from a number of artists. After a preferred artist/artwork has been identified then further funding can be sought from them or other funding bodies or sponsors. It may be easier to secure funding if a tangible concept is available to show potential supporters of the project.

Funding responsibilities

It is important to note that some funding bodies will have specific requirements in relation to the process for commissioning the artwork and selection of an artist. For example, Arts South Australia will prefer the use of artists who live and work in the state. Sponsors and other contributors may also have expectations that should be factored into the project plan and partnership / funding agreements.



Step four: Public art acquisition

There are several ways to acquire public art, with a variety of processes that will result in a great piece of art. An artist can be commissioned to create a work according to specific details provided in an artistic brief, a ready-made work can be purchased from an artist or their representative, or an acquisitive prize can be presented with the 'winning' artwork acquired and installed at a site.

The following provides an overview of a variety of options that can be employed to acquire/create a piece of public art. It is important to consider them all and appreciate what is the best approach for the project and the desired outcomes.

Open competition commission

An open call is made for artists to submit proposals expressing interest in the project. A shortlisting process is then undertaken with a small group of artists (three - five) chosen to create detailed designs. From the designs, an artist is contracted to create the work including finalising the design, fabrication and installation. This option provides more choice and greater diversity in the proposals, but depending on the quantity of submissions received, it can take longer to review, and the quality of the proposals is not assured.

In the context of Local Government, this approach is preferred and is often aligned with the expectations of funding bodies. Some of the other approaches detailed are variations of this approach and are also reasonable in the context of community-based outcomes.

Limited competition commission

This is the same process as an open competition, but a select number of artists are contacted and invited to develop proposals. This limits the number of artists competing for the project. This option provides less choice but there is a greater chance of quality if reputable artists are specifically invited and it takes less time to review proposals.

Direct invitation commission

A specific artist or arts organisation is contracted to respond to the 'artist brief' and create an artwork on behalf of the contractor. This option can provide limited options, however an artist with a reputation for a specific type of work or an association with the site can be chosen with quality and relevance

maintained. Although there is only one artist, they can be asked to provide multiple designs and contracted based on their previous experience of creating work of a particular nature. If government partners are involved, this process may go against procurement or tender processes that require greater competition and it therefore it may not be an option.

Direct purchase

The developing party purchases an existing artwork for installation in the public realm. This option can reduce the time-line for the installation but there is a risk of the work not being authentic to the site or the audience if it has been made previously outside of the project. This option is generally only employed in a corporate environment.

Acquisitive prize

An acquisitive prize involves a competitive exhibition where artists enter artworks to be considered for the prize. The winning artwork is then acquired to be installed at a site that may or may not have been determined before the competition. This option is the riskiest public art acquisition process, but it does offer other advantages, including opportunities to engage with the public. The quality of the artwork cannot be guaranteed and it may not be ideal for the site or the intended audience. While judging criteria can be developed, the winning artwork is dependent on the judge's preferences and tastes.



Step 4

Community Arts and Cultural Development (CACD)

CACD projects can involve any art form and if desirable they can incorporate the development of a piece of public art. These projects are community-based and central to their implementation is the idea of community participation – which can be advantageous for a variety of reasons. The project should still be led by professional practicing artist(s) and focus on strong creative outcomes, but the community can also feel more connected and empowered in the context of this approach.

A CACD approach to public art could be particularly useful if the purpose of the project is to encourage participation, improve health and wellbeing or increase community pride. Details of how you would include a CACD element into an open competition commission are outlined in this document.

Mentoring and training program

Nurturing the skills of new and emerging artists is a positive and rewarding exercise. Generally the nature of commissioning processes includes a requirement for artists to have previous experience in developing public art, which ultimately impacts on the number of experienced artists who are available to create work.

An alternative project model for the development of public art, which sees the up-skilling of artists so they are better equipped to enter the field of public art, involves a training and mentoring model. The elements of the process include:

- The commissioning process is similar to the open or limited competition, but emerging artists are targeted in the advertising and when selected they are mentored through the process.
- The appointment of a lead artist who is experienced in public art projects and capable of delivering training and development.
- Emerging artists apply to be part of the process and those selected participate in a training program with the lead artist to develop a public art proposal.
- All participating artists present a proposal to a selection panel.
- An emerging artist is selected and commissioned to develop the artwork under the guidance and mentoring of the lead artist.

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Commissioning actions

The following outlines the key actions when commissioning an artist to develop a public art work.

a) Develop an artist brief

An artist brief should be developed for all of the approaches detailed above except 'direct purchase' and even in that instance it would not be unreasonable to forward a brief to artists who have work available to purchase.

Action: Prepare an artist brief that outlines:

- Purpose of the project including key objectives and what you hope to achieve in terms of short and long-term outcomes.
- Background information including relevant history and culture of the site, the community, other stakeholders and the commissioning organisation.
- What you want from the artist in terms of consultation, research, fabrication, installation, insurances, milestones, artistic approaches and themes etc.
- Parameters for the project including time-frames, themes and budget.
- The selection process and evaluation criteria.
- Site maps and other relevant imagery.
- Contact information and links to any reference material.
- How long the art work is expected to last outdoors.

b) Assessment panel

An assessment panel can be appointed in all of the approaches detailed above, with the exception of the acquisitive prize, where a single or panel of judges is usually appointed to adjudicate the competition.

Action: Appoint and brief a panel of appropriately qualified people to assess the applications and select the artist. Simple terms of reference should also be established outlining the role of the panel, how the final decision will be made e.g. does the panel need to reach a consensus or is a majority satisfactory. Consideration should also be given to the payment of sitting fees depending on the circumstances and the inclusion of representatives from stakeholders on the panel may also be useful.

Which personnel to include on an assessment panel largely depends on the project. For example, if the project has a specific heritage element someone

with expertise in this area should be included. As a general rule, an arts professional and someone with engineering knowledge is mandatory, however, engineering may not be necessary for mural artworks.

c) Advertising for Expressions of Interest (EOIs)

Advertising for Expressions of Interest (EOIs) would only be sought if it is an open process. Not all of the approaches require an open call for EOIs. For example a limited competition process sees specific artists targeted and no advertising is necessary.

Action: Invite artists to submit an EOI. Advertise broadly using networks where artists are likely to read information about the project. Arts funding bodies will have databases of artists they can distribute information to, specialist websites such as ArtsHub and the use of social media may also be useful. Keep in mind any specific criteria, such as the artist needs to be Aboriginal or South Australian, as this may also determine where you advertise.

The advertisement needs to outline what is required in the proposals from submitting artists. In general, this includes the following, which will be received either online or via the post:

- CV outlining their experience in developing public art.
- Details of past projects.
- References.
- Response to the brief – not a detailed concept but some indication about how the artist might approach the project and the preliminary ideas they have to offer on an interpretive and artistic level.

d) Shortlisting

Shortlisting is required for many of the above approaches depending on how the process is structured.

Action: From the EOIs received, a shortlist of artists is chosen – usually between three and six. Keep in mind that all of the short-listed artists will be asked to develop a concept and design and will need to be paid a development fee for undertaking this work. For example you may receive 20 EOIs; from this group you choose four artists to develop concept designs that respond to the brief including drawings, imagery and/or a Marquette. Standard practice is for the four shortlisted artists to be paid a concept development fee which covers their time and material costs to develop the concept. Depending on the overall scale of the project, this fee could be between \$1,500 and \$2,500 and ensures quality concepts are provided.

e) Briefing

Action: The shortlisted artists are offered a briefing that may include further conversations with key members of the project team or other stakeholders, plus a site visit.

f) Presentations

This is not essential but can be useful if the selection panel is struggling to decide on which artist to choose. It should be articulated in the brief that artists may need to make a presentation.

Action: The short-listed artists present their concept proposal to the assessment panel. While not essential, the presentation preference is for an in person interview style meeting. This provides the artist with an opportunity to speak to the proposal and answer questions from the panel directly.

g) Assessment, selection and commissioning (contracting)

Action: After the presentations, the assessment panel reviews each proposal against the criteria outlined in the artist brief and selects the preferred artist. From here the artist is officially 'commissioned' to create the work and a contract is formulated between the commissioning body and the artist which confirms all the details. The artist then proceeds with the development of the final design, which includes engineering specifications, materials, scale and an installation plan.

h) Concept refinement and approval

Action: Before developing the final concept, the artist may undertake further research and consultation with stakeholders and the community – depending on the requirements detailed in the original brief and what has been agreed in the contract. This part of the process is generally collaborative with the artist and the commissioning body engaged in an ongoing conversation that includes:

- Further consultation and research as required.
- Changes or re-designs of the concept by the artist based on feedback, consultation and research.
- Further site visits if required.
- Finalisation of a design that is agreed upon by the artist and the commissioning body's project team.
- Approvals from specialists as required e.g. engineers, building and planning, relevant stakeholders such as Aboriginal consultants etc.
- The development of a detailed project plan developed by the artist with time-frames.

i) Artwork development and installation

The artist commences with the fabrication/ construction and installation of the artwork. More information about this component of public art development is detailed later.

It should be noted that acquiring public art is not an 'exact science' and variations in the approaches and the actions outlined can occur in a different sequence, depending on the nature of the project, the structure of the commissioning organisation and the desired outcomes. Key points to remember when acquiring public art include:

- Permanent public art is designed to have a relationship with the place and the people who interact with that place, so it is important to factor in the culture and identity of the place and people involved.
- When multiple artists are being considered, a fair, transparent and equitable process should be undertaken.
- Quality detailed documentation and strong supportive relationships are vital.

Step five: Documentation

Getting the documentation right as part of the commissioning process is important and will help ensure the project stays on track and that there are no surprises in relation to the development of the art.

a) Artist brief

The following elements should be included in the artist brief:

- **Background:** A brief history of the project and how it developed, including information about partners and funding. It should be no more than three to four paragraphs.
- **Project overview:** This is a succinct description of the project summarising the key elements. This to ensure people have an immediate sense of the project before reading the detailed information. Approximately two to three paragraphs.
- **Project aims and objectives:** A dot point list which articulates the aims and objectives of the project.
- **Lead artist role:** A description of the role for the lead artist and what is expected of them. It should be written in plain language. Some projects may involve consultation and if the lead artist is expected to undertake this work or engage particular partners or stakeholders, these requirements should be outlined in the Brief. For example, it may be a requirement for the lead artist to consult with local Aboriginal groups or people who use the proposed site, to inform the design and development of the artwork.

The lead artist will generally organise and manage installation, which will most likely require consultation with a variety of people. For example the installation process may temporarily impact on others including blocking access or interrupting power supplies. The artist, in discussion with the project team and those impacted, should implement strategies to minimise impact wherever possible. If issues have been identified during the planning stage and the project team has specific expectations in relation to how the artist will handle these issues, this information should be included in the brief.

- **Artistic and design themes:** This section describes any key themes for the project – particularly if the project has specific objectives relating to a theme or idea. For example if the project is designed to recognise the history of the site this would be articulated in this section of the document along with some information about the history and where the artist might locate additional information. Other preferences such as a desire for the work to be contemporary, traditional or interactive would also be included in this section of the document.
- **Artwork requirements:** This section details the physical and conceptual requirements of the artwork including the period of time the artwork is expected to last and that it needs to be created from materials that are durable and suitable for outdoor installation. Other requirements should also be listed, for example if the work is to be located by the sea or in an area that has a high risk of vandalism including specifications about rust resistance or graffiti proofing could be listed.

Requirements regarding specific materials should also be included in the artist brief, for example if the artwork is being installed in an area known for its timber production, you could nominate that timber features in the artwork.



- **Project site details:** The physical attributes of the site should be listed in this section, including size and any characteristics such as the ground type and surrounding features including buildings and flora. A map and some images are also useful. The heritage of the site is also useful – particularly if the site is historically significant.
- **Key stakeholders:** A list of the key stakeholders and their relevance should be included in the document. Artists will naturally wish to consult with stakeholders, and it is important they are aware of who they are and how they are connected to the site and the project.
- **Selection process and criteria:** For an open or limited competition, the brief should include details about the assessment of the proposals and what criteria will be used for evaluation and how these will be weighted. Information about who will assess the applications should be included, although this does not need to be specific names but where these people are being sourced from e.g. two Council staff, two community members, a practicing artist and a representative from the funding body.

Where the brief is for a direct invitation, the process of approval for the final design should be included. Typical areas for evaluation include artistic merit, track record and experience, relevance, capacity of the artist in terms of access to studio space and/or specialist fabricators and relevance and appropriateness of the concept.

- **Required submission materials:** This is a list of materials required as part of the EOI and the full proposals from shortlisted artists. It will include specific requirements in relation to the length

and detail of the CV, the number of images, how materials will be supplied (hard-copy or electronically) and if expectations in relation to interviews and presentations.

- **Project budget:** Details of the project budget including the fees provided to the short-listed artists and the commission fee. Some commissioning bodies will allocate funds separately for the construction of footings or preparing the site and landscaping following the installation, if this is the case this should be indicated in the budget. If the artist is responsible for footings and site preparation this should be outlined in the brief.
- **Time frame:** The anticipated deadlines including when EOIs are due, when shortlisted artists will be notified, when presentations will be expected and when the project needs to be completed should all be included. When scoping the project time frame, ensure that artists have adequate time to undertake the work, for example a month to get EOIs submitted and four to six weeks for shortlisted artists is reasonable.
- **Commissioning body and personnel:** Details about the commissioning body and the personnel who will be involved in the project should be listed along with details of where further information can be obtained.
- **Other information:** This includes any specific details pertaining to the project including CACD elements or community engagement needs.

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b) The contract

Whenever an artist is engaged to undertake an activity, a contract should be agreed to between the contracting body and the artist. The contract is a legally binding document and should be prepared by someone with experience in developing and negotiating contracts. In addition to standard contract information it is recommended that the following items are included in a public art commission contract:

- Insurance requirements.
- Workplace Health and Safety expectations.
- Delivery and installation details.
- Project milestones that are aligned with the project schedule.
- Copyright arrangements.
- Conditions relating to the display of the work in a public place.
- Conditions relating to the process in relation to damage, alterations and maintenance.
- Details regarding the disposal of the work e.g. if the work is damaged beyond repair and right of repair obligations.
- A release date, which is the date the commissioning body agrees to display the work until or the basis for de-accession on other grounds as outlined by any relevant policies

Sample contracts are available through:

- Arts Law (artslaw.com.au)
- National Association of Visual Artists (NAVA) (visualarts.net.au)
- Arts South Australia (arts.sa.gov.au)
- The Local Government Association of SA (lga.sa.gov.au).

c) Management/ownership agreement

The ongoing ownership and management of the artwork needs to be put in place at the beginning of the project. This outlines who is responsible for the artwork long-term and what they are expected to do in terms of insurance, copyright, ongoing maintenance and any repairs that may be required. If Council is the commissioning party, this is not necessary as the art work will be automatically included on our asset register. If the work is developed by us and other partners or by separate organisation(s) then an agreement needs to be put in place detailing who is responsible for the work from a legal perspective.

For example if a community organisation creates an art work but would like Council to take care of it long-term, then an agreement with them will need to be reached with us. Another common situation where an agreement is vital is when murals are created on private property. Agreements with the property owner, the commissioning agent and the artist should be put in place to clarify who owns the work, when/if it can be removed, how it might be used from a PR perspective and who is responsible for insuring it and maintaining it – and for how long.

These agreements can be formal contracts, memorandums of understanding or ground leases but it is imperative that they be put in place to avoid conflict and issues with insurance and disrepair later on.



Public assets, such as bins, can be a canvas for public art.

Step six: Development, construction and installation

Development, construction and installation of a public art work can take several months, depending on the artwork's size, materials and the condition of the site. During this phase of the project the milestones will provide an important guide to ensure the project remains on track. The contract should include milestones and deadlines when these are expected to be reached, along with any reporting requirements. Regular meetings between the project team, the artist and other specialist personnel should be scheduled at regular intervals. It is imperative that there is a good working relationship between all parties and that issues are reported and addressed as they arise.

The project should be photographically documented from start to finish. This will provide imagery for historic reasons but also for reporting to funding bodies and promotional opportunities. It is recommended that a representative from the project team conduct one or two studio visits to monitor the development of the artwork and document the project.

The following outlines the key components of the development, construction and installation phase of a public art development project.

a) Construction

How the artwork will be constructed will be agreed during the commissioning stage of the project and detailed in the contract. For a standard commission, the artist will be responsible for the construction and installation of the art work, but this may vary from project to project, depending on the circumstances. For example if the public art is part of a CACD project, construction may involve a range of community members or groups who are participating in the 'making' of the artwork. Some artworks are constructed off site and installed as a whole piece and others may be constructed on site or be a combination of the two. Regardless of the process, the project team should monitor the construction and ensure the art work is developing as per expectations. This might include studio visits and or meetings with the artist and any other stakeholder involved in the construction/fabrication of the artwork.

b) Promote the project

Promoting the project is important, both among project stakeholders, partners and participants but also more broadly through media outlets, including social media. This part of the project should be well mapped out in the project plan. This stage of the project is a prime time to promote the project and while it is good not to reveal the final artwork until it is installed, capturing the progress of the artwork's development and construction and promoting it in the media builds anticipation.

c) Site preparation

It is imperative to ensure that the site is ready for the artist to construct on site or install. The preparation of the site is usually the responsibility of the project team, but the artist may have specific needs such as footings or excavation that have been included as part of the proposal and detailed in the contract. Depending on the site, various tasks may need to be completed including the digging of holes for footings, the pouring of concrete, levelling the site or installation of power cables for irrigation or lighting.

The allocation of these responsibilities should be outlined during the design, development and contracting stage and the project team must monitor progress and ensure these works are completed according to agreed deadlines.



Step 6

d) Installation

The installation is an exciting time and generally the artist will take the lead at this stage but there is usually a team of people involved and it is important to make sure everyone is prepared and a plan has been provided and communicated to all involved. The project team may be directly involved in the installation or merely supervising the task – either way it is important to be prepared.

Things to consider during the installation include:

- **Weather**
Pouring of concrete, transportation of the art work and installation may all be affected by weather and it is important to have a contingency plan and ensure deadlines can accommodate weather conditions. Checking the forecast before the install is important and scheduling an installation during anticipated periods of inclement weather is not recommended.
- **Traffic management**
Depending on the size and nature of the artwork and the site, transport and installation may impact on traffic. A traffic management plan may need to be implemented, which will involve Council and/or the local Police. This will need to be organised well in advance of the installation and can be the responsibility of the artist, the project team or both depending on what is included in the project plan and contract.
- **Workplace Health and Safety (WHS) and risk management plans**
WHS and risk plans should be developed and implemented in a way that satisfies the policies and procedures of all stakeholders and any legislative requirements. Artists should be across their responsibilities in this area, but the project team will ultimately be responsible for ensuring the site is safe and that all risks have been accounted for. Good collaboration between the artist and the project team will ensure this can be addressed without issue. If the site is in a particularly public place, the safety of the public who move through the site will be imperative and this should be a key part of the project plan.

- **Keeping things under wraps**

After the work is installed, it may be sensible to cover it up, (depending on its size) and reveal it at a launch. This helps build excitement for the art work and also provides time to add other finishing touches such as lighting, signage, landscaping etc.

e) Signage/plaque

Signage is important for a number of reasons including the recognition of the artist, the time that it was installed, the title of the work and any key themes or ideas that will help people enjoy the art work. Signage could include full interpretation or a simple plaque near or adjacent to the art work. The type and position of any signage and the information included should be discussed with the artist. Any sponsor or funding body obligations will also need to be included on the signage and acknowledged according to any funding or sponsorship agreements that are in place. It is important that the signage is positioned appropriately so that it does not detract from the artwork and that members of the public can find it easily. It may also link in with other signage in the region for other public art works that are all part of the same collection.

Some artists prefer not to include signage that offers explanation of the artwork and expect that the actual piece will speak for itself. The public generally enjoy signage and can learn a great deal about the art work, the background and the themes, culture or history that it represents. The nature and quantity of the information included on signage is a balance and should be installed as soon as possible after the completion of the work. It is generally the responsibility of the project team to manage and install signage.

Step seven: Management, maintenance and project completion

Unless specific arrangements have been made with a third party, the management and maintenance of the artwork is the responsibility of the owner. Ongoing maintenance for most outdoor sculptures is minimal but this depends on the nature of the artwork and the materials it is made from. A maintenance schedule should be put in place that may include cleaning, re-coating of painted surfaces, and replacement of globes for any lighting, mowing or weeding around the work as applicable. The artist should outline any special maintenance requirements during the concept development and design stage. These, along with any usual maintenance requirements, should be documented and handed off to the owner that will be managing the artwork long term.

If the ownership of the art work is going to be transferred to a third party for the purposes of long-term care and management, this should be confirmed during the planning stages of the project.

a) Project completion

To complete the project the following tasks will need to be undertaken:

- Any documentation regarding ownership, management and maintenance should be put in place.
- The artwork should be insured.

- The owner should include it on their asset register.
- A project evaluation should be undertaken that includes a de-brief with the artist and project team.
- Reporting and acquittals should be prepared and submitted to funding bodies.
- Ongoing promotion opportunities should be put in place – depending on the purpose of the project For example, it could be included on regional tourism websites, as part of walking or visitor trails or include the establishment of 'selfie' hashtags.
- A maintenance plan should be implemented by the owner.





Appendices

Appendix 1: Site selection advice table

When selecting or assessing a site, this table will provide some guidance as to the various considerations of the site and the people around the site in terms of their priorities and culture.

Regulatory and legal requirements	<ul style="list-style-type: none"> • Council and State Planning and Development Strategies and Regulations • Environmental (EPA) Guidelines • Land ownership and land use caveats (e.g. Crown Land) • Specific zoning (and in some cases required development approvals) • Disability access
Functionality	<ul style="list-style-type: none"> • Industry clusters • Day and/or night use • Public activity • Transport routes and pedestrian movement & interactions • Future potential use
Social/historical profile	<ul style="list-style-type: none"> • Safety, security & comfort • Sense of community ownership / informal ownership • Accessibility • Cultural meanings and ethics • History / heritage of the site • Distinctive features
Environment	<ul style="list-style-type: none"> • Energy efficiency – install and ongoing use • Recycling and rehabilitation
Visual quality	<ul style="list-style-type: none"> • Built / man-made surroundings – style and age of architecture & natural surfaces • Landscaping and natural features • Ground coverings and soil types • Aesthetics – colour, texture, tone & the senses e.g. • Other nature features e.g. cliff faces, creeks, lakes, fields etc.
Site specific	<ul style="list-style-type: none"> • Access to power / water • Lighting • Patterns – layout, scale and space • Vistas • Boundaries • Other relevant artworks in local vicinity

Appendix 2: Project plan template

Information written in bold should be included in the project plan.

Project overview

This should be no longer than one paragraph and give a brief description of the project and what the end result will be.

Project objectives

- 1. Objectives should be straight to the point and convey the purpose of the project and what you want to achieve.**
- 2. e.g. create an artwork in the public park that acknowledges the Aboriginal heritage of the town.**
- 3. eg. beautify the public park and encourage visitors to stop and use the park.**

Time frame

Insert start and finish dates of the project.

Task list

A task list can be found at the end of the document which you can print and use as a guide.

Appendix 3: Funding organisations and resources

The Australia Council for the Arts

www.australiacouncil.gov.au

The Australia Council is the Federal Government's independent arts agency and it has a variety of funding programs that can support public art projects.

Arts South Australia

arts.sa.gov.au

Arts South Australia is the State Government's arts agency and it has a variety of funding programs that can support public art projects.

Creative Partnerships Australia and the Australia Cultural Fund

creativepartnershipsaustralia.org.au

australianculturalfund.org.au

Creative Partnerships Australia has been established by the Federal Government to help foster public and private relationships in the arts. It can help with advice and support to develop philanthropic support. The Australian Cultural Fund is a crowd-sourcing platform specifically for arts and cultural projects and offers 'Deductible Gift Recipient' status for donors.

City of West Torrens

westtorrens.sa.gov.au

The City of West Torrens offers community grants that may support public art projects as part of the community grants program.

Sponsorship

Sponsors come in all shapes and sizes and it is important to approach sponsors who align with your objectives or that have a relationship with the site and/or place where the artwork will be. When developing a list of possible sponsors, consider what the relationship will cost in terms of management. For example you may agree to erect a plaque adjacent to the artwork that includes their logo and explains their support. The cost of installing this plaque should be factored into the budget.

Planning and Development Fund

Through the State Government's Plan SA, grants are offered to councils to support projects that improve the way our public spaces function, making them more sustainable, more accessible, safer and healthier. Councils would need to be a key partner and driver of the project to access this funding. These grants also rely on the project fitting in with a broader plan or strategy for a place making and urban renewal and development.

Crowd-sourcing

Crowd sourcing, or crowd funding, involves registering a project with one of the many crowding websites currently available and inviting people to contribute financially to your project. It is a great way of getting some funds and it reflects the support the project has in the community. It is difficult to rely on crowd funding to fund the entire project, but it is good for part-support or to fund a specific component. There are many different platforms such as Pozzible or Kickstarter and it is important to choose the right platform as some are more geared towards arts projects than others. You should also fully understand the conditions of each site in terms of accessing the donations, commission and promotion of the project. The Australia Council provides an overview of arts crowd-funding in this short video- <https://vimeo.com/50604156>

Non-arts funding bodies

There are a range of funding programs through non-arts agencies that still may support public art, depending on the overall theme or goal of the artwork. For example, if the project was specifically designed to engage young people then the Department of Youth may contribute funds as part of youth week. Or if the project is designed to raise awareness about climate change, you may partner with Landcare, which may have funds to contribute. Think about the potential partners and their capacity to bring funds that will help support the project.

Community funds and philanthropy

Many big corporates have community funds and there are a large number of philanthropic trusts in Australia that will fund arts-based initiatives. Philanthropy Australia is a peak body that provides support to philanthropic individuals or organisations. It has an extensive list of philanthropic bodies and details the types of projects it funds, however a paid subscription is necessary in order to access this information. Well-known philanthropic arts funders include the Gordon Darling Foundation, the James and Diana Ramsay Foundation and the Sidney Myer Foundation. More information can be found on the Philanthropy Australia website philanthropy.org.au.

Funding resources

There are a range of web-based resources that can offer information about funding.

- Our Community – A great website with a regular funding newsletter but there is a charge to subscribe. www.ourcommunity.com.au
- Grant Connect – An online government website that details grants nationally grants.gov.au

Public Art Framework

2022 - 2032

Task list

Complete the accompanying table and remember to keep it simple and review regularly as things can change. Several tasks can happen simultaneously.

Task	Details	Personnel	Schedule
Prepare a one page overview	Keep it simple - this can be used as the basis for a 'pitch' to potential partners and others that will be involved.		
Identify and secure partners	List potential partners and how you might encourage them to be involved.		
Develop the project team	These are the people who are going to be involved in the project development from a practical level. It may include partners and other relevant people who can provide advice and expertise. For example an Engineer will be able to help with ensuring the artwork will be sound from an engineering and construction perspective.		
Prepare a detailed budget	The project plan should include a detailed budget but in the first instance an indicative high-level budget will suffice.		
Develop a communications plan	Keep people informed about project progress and be prepared to promote positively in the media. Keep in mind that not everyone loves the idea of spending money on public art so work out how you might handle any negative media.		
Secure funding	This can be one of the more time-consuming elements of the project, depending on the size of the project, parties involved and how it is being initiated. Do some research and list the funding opportunities that are relevant here in the plan – and identify who is going to write the funding applications.		
Select and assess the site	As suggested in the Guide – the site might have come first but an assessment needs to be undertaken to help with the artists brief and determine any issues that might need to be addressed.		
Nominate the owner/manager	Who will ultimately own the artwork and who will manage it needs to be resolved during the planning stage. The owner of the artwork will be responsible for its maintenance, repair and insurance requirements. A group that is developing the artwork may not be in a position to own the artwork or the site might belong to a third party.		
Consultation	The amount and nature of consultation undertaken will depend on a few different things including the objectives of the project, the site and who the partners and stakeholders are. Including an element of consultation for the artist to undertake as part of the Artist Brief can also be part of the consultation process.		
Develop the artists brief	An artist brief template is included below. This is the key document that explains what you want from the artist.		
Undertake the commissioning process	Commissioning is the process for selecting an artist to create the work and how it will be created – like choosing which builder you would like to build your house. There are several different ways this can happen which are detailed in the guide above. Further details might need to be added to the plan depending on which Commissioning process you select.		

Task	Details	Personnel	Schedule
Appoint artist	A legally binding contract is required and will be signed by both parties. The contract will detail expectations, milestones, reporting and insurance requirements. Insurance requirements should also be documented. This is a great opportunity to get some publicity for the project.		
Apply for planning approval	Depending on the site, the nature of the work and Council's planning rules, planning approval may be required. This may be required prior to the commissioning process with further approvals required after the artwork is designed with engineering specifications identified. Consult with Council's planning team and determine the best course of action regarding planning approvals and building requirements		
Site preparation	Preparations to the site as agreed with the site owner / manager and the artist should be documented and undertaken in collaboration with all relevant parties.		
Installation	The installation of the artwork is often the responsibility of the Artist, but this should be closely monitored by the Project Team / Manager and ensure it is being undertaken according to expectations – artistically, legislatively (WHS) and according to required engineering standards.		
Launch	Celebrate the artwork with an official launch – invite partners, sponsors, funders, the artist, community members and the media to launch the work and promote its value and purpose widely.		
Evaluate	Evaluate the project against expectations, including the objectives and the milestones in the plan. Partners, the project team and the artist will be part of the evaluation and can provide feedback that can help inform the next project.		
Implement management plan	The management plan should be developed early on in the planning process, but it is good to review at the conclusion of the project and that it will be implemented accordingly.		

Budget

An indicative high-level budget is important in the first instance with a more detailed budget prepared as the plan is fleshed out.

Public art costs can vary in cost from a few thousand dollars for a small one-dimensional mural to a few million dollars for a large scale / high profile artwork. In the artist brief a fixed budget will be included with the artist developing an artwork within the budget provided but other costs including landscaping, security, lighting etc. will also have costs.

All public art projects cost money and it will be important to have actual cash to pay the artist it is

also good to consider the potential for partners and sponsors to provide in-kind support in relation to materials, site preparations and installation.

Considerations when estimating the project costs include:

- Project Management – this may be voluntary, in-kind or managed by a partner or project leader such as Council.
- Site Costs – site preparation, purchase etc.
- Artist Fees – this may include fees for multiple artists during the concept development and design phase as well as the commissioning fee for the artist.

- Expert Advice – this may include advice from engineers, architects or trades people.
- Media – Depending on any relevant advertising costs associated with consultation, artist recruitment and promotion of the project.
- Launch – It doesn't need to be huge but an event with light refreshments is nice.
- Materials – If you have some specifications regarding materials this may impact on the cost. For example: bronze, while it is extremely hard wearing it is very expensive.



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