Public Art Framework
Port Waterfront Public Art Framework

Prepared for:
City of Port Adelaide Enfield
Land Management Corporation
Newport Quays P/L

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June 2007

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part one: INTRODUCTION
PROJECT OVERVIEW
As part of the Port Waterfront Redevelopment Project Commitment Agreement between Council, the Land Management Corporation and Newport Quays P/L, a Public Art Fund will be established. The Public Art Fund will have a budget in the order of $2m from which artworks will be funded in the Development Area over the life of the project.

In order to provide a clear structure for the progressive commissioning of artworks across the Development Area and the associated Commitment Area this Public Art Framework document has been commissioned.

The brief for the development of the framework states that it is to:

… be a strategic directive for an integrated approach to public art, operating within the City of Port Adelaide Enfield’s Public Art and Placemaking Policy will reflect artistic innovation, contribute to local distinctiveness, sense of place and regional cultural identity.

And the aim of the Public Art Framework is to:

.. develop a Public Art Framework specifically for the Port Waterfront Development Area and generally within the Commitment Area that includes principles to guide the approach to the implementation and incorporation of a cohesive range of quality public art outcomes into the area.

Therefore this Public Art Framework details the Development and Commitment Areas; identifies issues associated with each of those areas; provides background benchmarking; a conceptual framework to inform future artworks; sets out a range of art opportunities; and finally provides a structured procurement approach.

The intent of a framework document such as this is to provide the high level thinking to inform future commissioning of individual artists and artworks within a conceptual approach that can stand the test of time. This is especially true of a project of this nature that will be rolled out over a ten year period.

Therefore the framework does not include detailed briefing material for individual artworks; rather it provides the conceptual thinking that will inform the creation of a specific artwork brief at the time of commissioning and in relation to a detailed understanding of the final design of public space.

A public art framework should provide the Development Area with a series of unifying elements and prevent the artwork becoming piecemeal and disparate elements across the development. An integrated approach to public art design, selection and procurement with Newport Quays planning, design and development processes will ensure a cohesive outcome. Providing future artists and art consultants utilise the conceptual rationale contained in this framework as their starting point, the artworks will continue to build on a solid foundation and contribute to an evolving story.

While the conceptual framework approach aims to provide a unifying dimension to the commissioning of artworks over a long period of time it is also important that it is not so prescriptive that it stifles creativity or leads to boring and predictable outcomes.
The project brief identifies the scope of work associated with the Public Art Framework as:

- **A public art vision specifically for the Port Waterfront Development Area and generally within the Commitment Area. An explanation of terms as they relate to public art is a requirement.**

- **Clear direction how to link development area with the commitment area using public art as one of the mediums to integration.**

- **Principles for Commissioning Process according to best practice, including but not limited to:**
  - Artist identification and selection
  - Concept approval processes
  - Tendering processes in accordance with relevant policies
  - Methodology for the engagement, mentoring and training of local artists
  - Inclusion of artists and designers in project development teams at the outset of planning and delivery

- **Specific de-accessioning outcomes for works of art addressing risk management, asset management, copyright, maintenance and conservation**

- **Prepare a strategy for public art in the commitment area that considers the staging of expenditure by the developer in the development area and supplementary income from other resources for the commitment area.**

An important aspect of the Public Art Framework is that it is to provide a vision and commissioning guidance for not only the Development Area but also for the Commitment Area. Therefore the framework addresses the differences in the nature of the built environment and public realm between the two areas especially when considering the vision and underpinning conceptual thinking.

In Part 1 the potential differences in approach between the Development and the Commitment Areas are highlighted and discussed in the light of community feedback.

Part 2 of the framework sets out the conceptual thinking behind three major options for future public art opportunities proposed.

Part 3 deals with strategies required in delivering the proposed conceptual framework and art opportunities. This section needs to be read in conjunction with Port Adelaide Enfield Council’s *Public Art and Placemaking* policy to ensure compliance with approved procurement requirements.

Part 4 documents a number of benchmark case studies from waterfront redevelopments that provide an insight into comparative developments in Australia and overseas.
SITE CONTEXT - DEVELOPMENT AREA

The Newport Quays Development Area covers a number of land parcels on the waterfront of the Port River covering a total of 50 hectares. The development will be implemented in six separate stages over a period of approximately 10-14 years.

The Development Area includes residential, commercial and recreational uses. Stages 1, 2 and 3 are predominantly residential and recreational in nature and have continuous public access to the waters edge.

All of the residential stages are highly visible from the city side of the river and will feature contemporary architectural design and landscaping. Current urban design approaches indicate extensive open space and public gathering spaces.

Stage 1 includes green spines across the development providing excellent view lines to the river and both passive and active public space between the buildings. Stage 2A features a more urban feel with a greater focus on plaza spaces and marina environments.

From the perspective of artwork opportunities this range of urban design approaches provides many different environments and settings in which the artwork might be placed. A major issue will be how to achieve the maximum benefit from the art fund across such an extensive development and over such a long roll out period.
SITE CONTEXT - COMMITMENT AREA

The Commitment Area includes not only the Port Adelaide city centre but also the ‘pan handle’ of Semaphore Road. Incorporated in the Commitment Area are heritage, waterfront, residential, commercial and industrial zones.

This area contains a rich mix of qualities and activities and potential for future public art that tells the stories of the past and of the growing vibrancy of the city today.

In 2006 a Vision and Urban Design Framework was developed for the Port Adelaide Centre which has established a set of urban design principles as follows:

1. celebrate the waterfront
2. enhance city streets
3. support a diverse community
4. promote the port’s history
5. provide a welcome for visitors
6. facilitate coming and going
7. ensure a city for people

All of the urban design principles would provide a conceptual opportunity for public art to be integrated into future design and upgrading of public spaces and streetscapes. It is important to acknowledge that in the Commitment Area (external to the Development Area) there is, at the time of preparing this framework no dedicated Public Art Fund available for commissioning of artwork. Public art projects in this area will require Council expenditure and additional funding sources to be identified.
DEFINITIONS & EXPLANATIONS OF TERMS

Throughout this document there are a number of terms that are currently utilised in association with contemporary art practice and especially in relation to the commissioning of artworks in the public realm. The following definitions include those contained in the City of Port Adelaide Enfield Public Art and Placemaking Policy [as shown in italics in the following section].

Additional notes have been included where it was felt further clarification of terms was required with regard to the nature of this framework document.

Public Art:
- Refers to any traditional or contemporary work of art in the public domain, designed and created by professional art practitioners. The work can be located on public property, or on private property and is site specific and place responsive in that it offers a creative and/or interpretive statement about the place in which it is located.
- Is the installation of publicly or privately owned artwork(s) that impact physically, visually and/or aurally into the public space.

Public Art can be:
- Internal or external
- Temporary or permanent
- Integrated
- Three dimensional e.g. stand alone sculptural works of art;
- Two dimensional e.g. works of art including wall murals, mosaics and paintings
- A variety of art forms including literature, music, dance, visual art, new media, theatre, craft and design.

Integrated Art:
Is a collaborative process between artists, architects, landscape architects, engineers and other design professionals to create site specific works of art that have a strong relationship with the natural and built environment.

Note: Integrated Art
- Integrated art is often a term used to describe artworks of a functional nature or for artists value adding to elements of the urban environment such as street furniture, lighting, wall treatments or paving
- If the Public Art Fund supports integrated art in the Development Area the fund should only pay for the selected artist’s concept and design development fees and any construction or material costs over and above the price identified for a commercially available product

Community Art:
- Involves a high degree of community consultation and is created by members of a community for a local site while working with a leading artist.
- Initiates partnerships between artist(s) and community to create quality art, across any art form, and reflecting cultural identity, values and issues relevant to that community.
- The completed works are referred to as Public Art.
Notes: Community Consultation or Engagement

- In addition to the potential for community involvement in Community Art projects there are a number of other ways that the local community can input into public art processes
- The term community consultation usually applies to a consultative process leading up to the identification of the art opportunity and its conceptual approach and possibly providing the community with an opportunity to comment on the final concept design prior to commissioning
- Community consultation is mainly utilised on placemaking projects where there is a significant local involvement. It is not often involved in private sector developments, although where they exist, a body corporate might be consulted.
- The term community engagement is used to describe a process where the selected artist engages with members of the local community to learn about their history, hear their stories and understand their lives and aspirations as a basis for concept development
- The challenge for the commissioner is to find the right balance between consulting/engaging and maintaining the artist’s integrity

Placemaking:
Is the way people transform places where they live, through a holistic integrated approach to designing public environments that is directly linked to the cultural life and cultural identity of the community.

Art:
- Is work that broadly embraces visual and performing arts that include a human presence and broaden, challenge or question traditional views.
- Is any original human creation which contains an idea and culminates in a set of processes with the outcome considered to be art.

Artist:
- Any arts practitioner working in the arts (creative or interpretative) who either makes or endeavours to make a living from their art.
- A practitioner either professionally trained in any form or acknowledged as an artist through their track record (exhibiting/commissions) and accepted by their professional peers as an artist.

Notes: Artist
- For the purpose of inclusiveness the term artist is often applied to visual artists, performing artists, designers and craftspeople alike
- An artist may also be an architect or landscape architect who practices as an artist in addition to their profession
- However most governments and public art policies exclude any architect or landscape architects who are working on the specific project from being commissioned as an artist on that project
- An artist can be part of the design team, however needs to be independently appointed, as it is considered important to maintain a separation between the project design team and commissioned artists to ensure the project benefits from the additional artist’s insight and creativity.
In addition to the previous definitions from the Public Art and Placemaking Policy provided above are the following definitions of terms used in this document:

**Signature Works:**
- Artwork in this category might be called signature works, landmarks or icons. All these terms relate to the fact that such works tend to be commissioned as set pieces of art in their own right and not an integral part of a capital works project.
- These artworks are often major commissions with significant budgets and therefore require a transparent and accountable commissioning process to ensure the best artists are considered and that due process occurs.

**Temporary Works**
- Temporary works might be physical outcomes that are specifically designed to last for days, weeks or months.
- This category may include one off or scheduled events in parks or other public spaces such as outdoor exhibitions or installations.
- Where temporary works are located in unsupervised public spaces they need to meet the same public safety standards and robustness requirements as a permanent work.

**Notes: Young and emerging Artist**
- The previous definition of an artist rightly places the emphasis on the professionalism of the individual, as in most cases for public art projects, the commissioner is seeking highly professional services.
- There is however also a need for young and emerging artists to get opportunities to start their career and to demonstrate their creativity.
- These opportunities might be gained through being awarded small scale or temporary/ephemeral projects with minimum risk or by being engaged as an assistant to a professional artist on a major project.
- In addition mentoring opportunities can be created with a "lead artist" undertaking the main commission and the less experienced artist undertaking a lesser commission under the mentors guidance.
Ephemeral Works

- The term ephemeral works might be used to describe projects such as environmental, projection or lighting works where there is no physical artwork created
- The term might also be applied to physical works in non permanent materials such as natural found materials that are allowed to revert to their natural state

Public Realm

- The public realm can be defined as including but not limited to streets, squares, parks and spaces that are within buildings that are accessible to the general public and in the ownership of, or under the control of public authorities
- Spaces accessible to the public but in private ownership such as shopping centres, office corporate buildings and residential developments can be perceived to be part of the public realm
BENCHMARK LESSONS FOR PORT ADELAIDE

The benchmark projects included in Part 4 of this report were selected in order to provide a range of approaches, while also demonstrating that there are a number of consistent aspects to artworks in dockland developments.

The following points are of relevance to this framework:

- many of the benchmark examples are large scale developments along water edge sites and demonstrate the value of having some works of significant scale in order to provide both wayfind and identity the role
- ideally there should be a mix of large and small artworks to provide both landmarks and more intimate detail
- it is important to retain elements and stories of dock heritage to be reinterpreted through the contemporary artwork
- that community stories can be woven into contemporary artworks through a wide range of art practices
- opportunities for change and discovery through ephemeral artworks or events are important in enlivening a site
- by comparison to case studies such as the Melbourne Docklands the Port Waterfront Public Art Fund is not a large amount of money when the scale of the development and extended timelines are taken into account
part 2: CONCEPTUAL FRAMEWORK
CONCEPTUAL FRAMEWORK

Port Waterfront will sponsor a much needed revitalisation of urban community and lifestyle and new forms of engagement with the river and its banks. Residents living in close proximity to the water and the city centre will appreciate their city from a new perspective. The contemporary styled Port Waterfront development will stand in stark contrast to the city centre of Port Adelaide with its strong heritage features and values. Accentuated by their situation on opposite sides of the river, there is a danger that the two areas may polarise into a simplistic ‘old versus new’ binarism.

Given the strong degree of difference in precinctual characters, it would initially seem logical to develop two distinctly different strategies for the integration of public art into the two areas. However, on closer examination, it is the deeply complementary nature of the two areas which creates an ultimate strength of character, layers of meaning and potential for community engagement for the city of Port Adelaide.

The new Port Waterfront development needs to be given memories of its past, while the city centre needs to imagine its future. This is in fact the same need, a place-making, story-telling, identity-seeking need for cultural and community expression, reaching beyond economic and infrastructural imperatives. The notion of living histories, explored and expressed through the memories of Port Adelaide’s inhabitants, has been skilfully produced through the small but deeply significant publication *the port river* (City of Port Adelaide Enfield 2001).
These gemstones of first-hand accounts bring to life the city's past with delightful immediacy and intimacy. Within these stories and at the heart of this project is the foundational concept of dialogue, profoundly symbolised in the following extract:

“... My grandmother, Laura Glanville, like Great-Grandmother Lartelare before her, was born in a wurley at the Kaurna camp on the western bank of the Port River. As great-grandmother grew up the colonists were encroaching with roadworks and subdivisions. The great mangrove forests were being cut down and the land was covered with silt for wharfs and houses.

Captain John Hart, of Glanville Hall, allowed our people to camp along the Glanville waterfront. They took the name Glanville from Mary, wife of Captain Hart, whom Lartelare worked for. Captain Hart had a lot of respect for the Kaurna people. My grandmother’s father, brothers and uncle worked for him and great-grandmother worked at Glanville Hall. But John Hart died in 1873.

In 1889 Colonial Sugar Refinery, the new owners, ordered Lartelare and her family and her people off their ancestral land. ... It was not until 1951 that Grandmother Laura, now an elder of around seventy, brought us back to the river. ... Grandmother remembered looking down Le Fevre Peninsula and seeing all the campfires at night. A lovely sight. A comforting sight. All friends, relatives there. A peaceful sight. My Mother’s totem was the Black Swan. I’m a Pelican woman, from my father’s side. On the other side of the river lived Medindie people, the Emu People. ...” (Veronica Brodie, the port river, City of Port Adelaide Enfield, 2001, p.22)

The image of two sisters waving to each other across the river, expressing kinship and connectedness from ancient to modern times, is an abiding metaphor for Port Adelaide. The opportunity to integrate public art throughout the development area on the western bank and the inner city on the eastern bank, is an opportunity to realise this metaphor (extending far beyond two waving statues).
HART’S MILL PRECINCT
Hart’s Mill is identified as part of the development area while being situated within the city centre and Commitment Area. This, together with its location on the central bend in the river (Hart’s Mill Point), make it a focus for the public art framework project.

This geographic focal point is sympathetic with the history and stature of the Mill which is a key piece of heritage architecture (the Port’s oldest industrial building), once a focus for industry and community at the port, now an icon of place.

It is named after Captain John Hart who constructed the flour mill in 1855 after retiring from his mariner career as a whaler and a sealer. (Hart later became a prominent politician serving as Premier, Chief Secretary and Treasurer). Thus Hart’s Mill may be seen as the geographical and symbolic centre-point of the “Nodes of Memory”. It marks the commencement of the weaving from which story lines emanate and memory threads gather, criss-cross and intersect.

Hart’s Mill as the focal “Node” and the one of greatest public visibility and accessibility, has the potential to engage the widest range of audiences – visitors, new residential, inner urban, recreational, workers, tourists, students and so on. From this experience these audiences will be encouraged to seek out other public artworks.
“NODES OF MEMORY”

“Nodes of Memory” will consist of a series of sites in key public places along the river frontages and beyond into outer areas. Each site, founded on a notion of dialogue and living history, will draw upon the stories of the port from its many and varied perspectives. The resulting artworks, integrated into site and built form, will act as gathering points, centres of gravity for the community. Each node will express an individual character and mood – humorous, playful, commemorative, symbolic, romantic, and so on – attesting to the notion of many past histories, many voices in the present, and many ways forward.

It is envisaged that each work will contain significant feature element/s, able to be viewed from a distance, and also incorporate smaller, dispersed elements to provide levels of visual detail which will intrigue over time and to create a broader environmental awareness and relationship to place. The memory nodes will function at both a macro and micro level, creating journeys within journeys. Within the memory nodes will be woven memory threads, qualities common to all, which will create a sense of continuity within the city and promote the notion of linking stories together to weave a deeper sense of place.

A key material memory thread is the inclusion of recycled objects and remnant materials from the port – wharf timbers, machinery parts, shipping remnants, capstans, and so on – which are ready-made memories of the Port’s working past. The strategy of story telling, expressed differently in each memory node will also create a strong thread of connection between artworks. The memory nodes, in their conversational and recollection-like forms will activate real and symbolic links between: public and private; work, home and play; past, present, and future; day and night; virtual and real environments.

“Nodes of Memory” will activate a relational field for the City of Port Adelaide, triggering connections between people and place which weave their way back and forth across the fluid river. Weaving - again it is the rich Indigenous heritage of the Port that provides an abiding, generative metaphor:

“Around the Port River and the other waterways on our country there were reed beds. The Kaurna people made mats and nets and baskets and they were experts at their weaves. You can see examples in the South Australian Museum; some of those nets were over thirty feet long. They made nets and stone traps for fish as well as hunting nets for kangaroos and emus. And they would do things the Kaurna way. I remember my aunt Gladys told me that Ivaritji would say, ‘Always remember, you split the reed, my girl. You’ve got to split the reed when you weave!’”

Kaurna people weave that way; others would use the whole reed. It’s like copyright. You could make something similar to another group; but you can never make it the same. So people could pick up a basket and know where it was made.” (Kauwawa Lewis O’Brien)

Public artworks, as “Nodes of Memory” woven through with unique stories of place, will enrich, remember and renew the City of Port Adelaide.
It is proposed that there should be ten primary nodes at designated sites along either side of the river. The plan opposite indicates the indicative locations of the nodes and includes both those which would be part of the Development Area and those proposed for the Commitment Area. The concept is intended to act as a mode of stitching together the Development and Commitment Areas over time.

The 6 (A) nodes are within the Development Area and would represent the major commissions to be funded out of the Public Art Fund. It is acknowledged that A2 aligns with Lartelare which at the time of preparing this Framework had been the subject of extensive consultation with the Indigenous community and has undergone design development with the landscape design team.

The 4 (B) nodes are within the Commitment Area and would require Council or alternative funding. These nodes are essential to complete the stitching together of the overall concept. [Note: responsibility for the node [B3] will depend on the eventual ownership of this land package.

A public artwork is proposed as part of the new Port River Expressway bridge development. While this site (X) is outside the Commitment Area it would provide an opportunity to further reinforce the Nodes of Memory concept.
In addition to the A & B Nodes of Memory there are also other opportunities for the conceptual approach to be implemented across the Commitment Area.

For example the map opposite shows how the concept can be extended out into other key Port Adelaide locations such as the railway station and Semaphore Road.

Concepts previously developed for the Semaphore Road upgrade have focused on telling local Semaphore stories and are nodal in character.
The nodes might be marked by a consistent language of marker or landmark sculpture that might be made from a combination of new materials and recycled materials, building the new over the old. This may involve the use of materials such as the wharf timbers or sculptural adaptations of the lighting towers as shown opposite as a base or starting point for the contemporary work.

The exact nature of each node will be dependant of the “memory” focus and the selected artist, but it is anticipated that it will feature the marker element and a collection of small scale discovery works that tell a story. The discovery works might be text based such as poems, paving design or a collection of sculptural objects. In addition they might involve soundscapes or new media installations. The opportunities will only be limited by the budget and the imagination of the artists.

It is proposed that each node be created by an individual artist or a team of artists in order that each has a distinctive look and feel. The artist will be expected to undertake local research and community engagement in order to establish a basis for memories that they intend to express through their node.

The "Nodes of Memory" concept provides an ideal framework for a long term roll out of the public art program as it can be developed as a series of discrete packages that can be built up into a complete and interrelated group over the life of the project. The concept does rely on at least two nodes being developed within the Commitment Area to complete the weave across the river.
“ILLUMINATE THE PAST”

The quality and concentration of heritage built environment in the City of Port Adelaide is striking and distinctive. It is particularly precious in Australia where (western) development is so young and there has been an emphasis on modernisation. Port Adelaide reveals layers of history, distinct eras of settlement and development, in a rich and complex grain.

Port Waterfront signals another new era of development for the port, a new influx of inhabitants, new lifestyles, new engagement with the river waterway and its environs and the town centre. The development project presents an opportunity to salvage and further invest in the port’s heritage. Such a gesture may be seen as an acknowledgement of the aspirations and dreams of past communities of the port, a tribute to their hard work, and a symbolic way of remembering the past in order to ensure the future.

Many cities around the world have redeveloped their disused docklands and have retained examples of heritage cranes. These iconic structures provide a strong visual appeal to the redevelopment areas. [see images: London, top centre and Rotterdam, top right]

An artist/lighting designer could be commissioned to produce a creative lighting scheme for iconic heritage, buildings and bridges around the waterfront. For example at Emscher Park in Germany the lighting of industrial relics has transformed derelict site structures into an “Iconic” night time fantasy world as illustrated in the lower images. The park developers commissioned a lighting designer with extensive experience in theatre, opera and pop concerts to design the lighting throughout the disused refinery project.
“TIME AND TIDE”
‘Time and Tide’ is a proposal for a series of temporal public artworks commissioned at intervals throughout the life of the framework, which will provide a platform for contemporary artistic interpretation and enliven and activate the Commitment Area. The program will utilise a range of art forms that explore concepts associated with the passing of time and the ebb and flow of the tides of change.

Temporary installations, projections, or performances will generate an urban imaginary, creating a new set of memories for the Port. Many times, it is temporary works of art and their fleeting experiences which carve a deeper impression upon a community than permanent icons which merge with everyday existence. Freed from the restrictions of permanency, these works can use a wider range of materials in surprising and unexpected ways. They can also address local issues and community feeling in a higher risk ways, employing provocation, sensation, humour and satire.

This program is highly suited to the engagement of local practitioners and maybe incorporated into local arts contexts such as festivals and exhibitions.

The ‘Time and Tide’ program provides the opportunity for local artists, school and TAFE students and the local community to engage in an ongoing program of ephemeral works that can be highly creative, intellectually stimulating or humorous.
CONCEPTUAL FRAMEWORK SUMMARY
The Conceptual Framework has deliberately been kept to three distinct but interrelated concepts in order to maintain clarity of vision across both the Development and Commitment Areas.

The “Nodes of Memory” and “Illuminate the Past” both have a strong focus on the rich past history of the Port and aim to assist the process of retaining memories of the working port into the new residential era. This focus on the history is also a direct response to the feedback received from the community consultation workshop, where participants were very keen to place the main emphasis of the artwork on telling the Port’s stories. It is however important to emphasise that these nodes should clearly be the result of contemporary artists approaching the Port’s history from a contemporary art perspective.

The “Time and Tide” concept can also potentially be associated with the story telling concept and provide an opportunity for many voices to be expressed through short term small scale ephemeral projects.

Commitment Area Conceptual Opportunities
As has been identified the “Nodes of Memory” concept requires three major nodes to be completed as part of the stitching together process. However the “Nodes of Memory” concept should not be seen as exclusively linked to large scale public art commissions as it has the potential to inform an ongoing series of projects across the Commitment Area.

As identified in this framework the Public Art Fund will only pay for those artworks that are within the Development Area and Council is responsible for finding the funds to commission works in the Commitment Area.

Due to this funding situation it is highly likely that the main avenue for Council projects will be through the integration of artworks into capital works projects and through grants or sponsorship. Potential projects might range from significant commissions in the hundred thousands to twenty or thirty thousand budgets on a street upgrade.

Indeed recent artwork concepts developed as part of the 2005-06 Semaphore Road redevelopment plans focused on the telling the stories of Semaphore’s rich Indigenous and European histories and could be badged as a “Nodes of Memory”.

The “Time and Tide” concept of commissioning small scale ephemeral works is also highly relevant as it can provide a vital element in developing the Port as a vibrant and stimulating place. Ephemeral projects as discussed in this framework also provide an ideal package for sponsorship and grant applications due to their scale and opportunities for young and emerging artists.
part 3: IMPLEMENTATION STRATEGIES
RETAINING AND RECYCLING
The Land Management Corporation has started the stockpiling of maritime artefacts and recyclable materials such as wharf and building timbers. This should be continued as the Development Area becomes cleared of its structures and infrastructure in preparation for the new developments.

These stockpiles will form both a valuable source of raw material for artists and bring back into the new artworks an inherent link to the past. The recycling of maritime artefacts and materials into the "Nodes of Memory" will provide a visual and experimental quality to the projects as they are implemented.

A project such as the Rocks Riverside Park discussed in the Benchmark section is an excellent example of how artists can both work with artefacts and work with site specific materials to create new works that are rich in historic materiality.

There is also an important economic advantage for the Development Area art program in providing artists with a free source of base materials from which to create. This will lead to value for money from the available Public Art Fund.
FUNDING: DEVELOPMENT AREA

The Commitment Agreement states that Newport Quays will provide a Public Art Fund of “not less than two million dollars” for the “purpose of procuring public art works which are to be included within the Redevelopment Project”. While $2m is a significant amount of money it needs to be considered in the context of the scale of the Development Area and the time-frame.

The agreement specifies that the funds must be made available “on a progressive basis, from the revenue which the Developer receives from the sale of parcels of land within the Development Area”. While this may present some issues regarding the timing of procurement opportunities corresponding with available funds, it does ensure the funds are available for the complete implementation of the artwork program.

The Commitment Agreement also identifies that not less than $25,000 should be spent on commissioning an artwork for “Latelare” in precinct 2a. This specific funding is over and above the $2m for public art across the Development Area, however Node A2 aligns with “Latelare” to ensure additional funds will be expended for Artworks within Latelare.

No funds have been allocated for ongoing asset management as this has been identified as the responsibility of Council as part of its public realm/open space maintenance budget.

Public Art Fund Options

The options proposed would require funding in the order of:

- "Nodes of Memory" $1,750,000
  5 Nodes at approx $250,000 each
  1 Node [Harts Mill] at approximately $500,000
- "Illuminating the Past" $250,000

Total $2,000,000
Excludes GST
[Note: the above budgets are indicative only]

It is recommended that the Public Art Fund considers ‘seed funding’ for the initial “Time and Tide” program in conjunction with local festivals such as the Port Festival, Port Adelaide Fringe or SALA Week.

Additional Funding Sources

Arts SA have two potential sources of grant funding that may be an option:

- funding towards artist fees during concept design and design development which would be ideal for the initiation of the first concepts for the “Nodes of Memory”
- festivals and events grants could be applied for between $10,000 to $15,000 towards implementation of ephemeral projects such as “Time and Tide”
FUNDING: COMMITMENT AREA (EXTERNAL TO DEVELOPMENT AREA)

At the time of writing, there was no Public Art Fund money available for the Commitment Area therefore funding sources will need to be sought. Funding sources are likely to be drawn from Council and state government departments with the possibility of some private sector contributions.

This framework has been mindful of linking in with the design principles in the 2006 Vision and Urban Design Framework for the city. The “Nodes of Memory” concept fits well with the urban design principles and therefore could be integrated into future work as part of the implementation of the framework. The “Nodes of Memory” concept includes three nodes that are currently outside the Development Area and therefore would require alternative funding.

In the early stages it will be important to implement at least node [1B]. Conceptually the “Nodes of Memory” concept would scale down successfully to a local nodal project for important locales with story telling potential within streetscape or associated capital works projects.

Other Options
- A focus on integrated art being a requirement of all major capital works projects undertaken in the Commitment Area would be a very positive approach for Council and provide an opportunity to gain maximum value from the limited funds available
- The SCIP scheme in Brisbane is a highly successful example of how effective integrated work can be on relatively small scale capital works projects [see page 48]

Funding Requirements

2007-2008 $100,000
“Nodes of Memory” [Node 1B]

[Note: the above budgets are indicative only]

Council also provides the opportunity for artists to apply for Community Art Grants of $5,000 each.
Additional Funding Sources

Arts SA:
Arts SA have three potential sources of grant funding that may be an option for Council:

- Project seed funding – Funding towards fees for South Australian artists participating in the design development stage of a project. It is anticipated that Arts SA’s project development advice and seed funding will generate further project opportunities and enhance South Australia’s reputation as a leader in the arts. Amounts available: Should be discussed with Arts SA, range from $2,000 - $10,000, closing date: Open

- Commission funding support – Funding towards the commission of new work designed by South Australian artists for installation within high profile, publicly accessible environments in South Australia. Applicants will have an artist’s concept or developed proposed they seek to commission. Public art and design commissions may involve a range of approaches and participants but central to the project will be the professional artist. Amounts available: Up to $10,000, closing dates: 11 May 2007, notification June 2007, 31 August 2007, notification October 2007, 2 November 2007, notification December 2007

- Public art and design: major commission – Support to commission significant new work by leading South Australian artists, to be presented in high profile, publicly accessible environments in South Australia. Major commissions in public art and design recognise the role that outstanding arts projects play in enhancing South Australia’s reputation as a centre of arts excellence. The application must be the commissioning organisation, not the individual artist. Amount available: Up to $100,000, Closing 11 May 2007, notification June 2007

Australia Council for the Arts
The Community Partnerships funding program should be explored as a potential source of funding especially for projects with a Community Cultural Development [CCD] focus.

Community Partnership information states:

*The community partnerships program aims to build a new model to encourage wider community participation in, and engagement with, the arts.*

*The program will not only coordinate and integrate Council-wide strategic support for CCD and other arts activity in the community along with youth and seniors, education, arts and disability and regional arts activities, it will also provide the mechanism through which the Council can make strategic investments into community partnerships initiatives and projects, including existing and future CCD initiatives and projects.*
PROCUREMENT OPTIONS

The Port Waterfront Redevelopment Project Commitment Agreement specifies that in procuring public art works pursuant:

... the Developer will consult with Council in respect of such procurement including the design of public art, selection process, and the Developer must take into account the Art in Public Places Guidelines and Council’s Public Art Policy in procuring the public art.

The following discussions relate to appropriate commissioning processes for public art projects of this nature and are in-line with the broad commissioning guidelines provided by Council.

Following the acceptance of this Public Art Framework and the art opportunities detailed within, the following process would be employed by Newport Quays P/L.

Precinct Concept Planning

Precinct Design Brief

- Include Public Art Works component mindful of the overall urban design objectives, desired theme for the public realm, possible use of artefacts and landscape design

- Council (Manager, Recreation & Community Development and Arts & Cultural Officer) input at this early brief preparation stage and involvement of public artist as appropriate. (Note: Council may wish to consult with the Manager, Public Art & Design, Arts SA at this stage).

- Ensures early integrated consideration of the public art component in the design process having regard to master planning and urban design objectives

Draft Proposals

- To ensure public art receives appropriate input at earliest possible stage, selected artist will provide input to and comment on the draft precinct plans prepared by the Consortium and its design team.

Pre – DA lodgement

- Council consultation (60 day period as per Commitment Deed) to include consultation and feedback on public art element at a concept planning level

Consultation Framework

- Council consultation required in respect to procurement, design and selection

- In developing proposals Consortium must take into account:
  - Port Waterfront Public Art Framework
  - Guidelines for the Installation of Art in Public Places
  - Council’s Public Art and Placemaking Policy
**Artist Involvement/Selection**

- Newport Quays P/L to involve local/national artists as appropriate in the development of public art proposals within the Development Area.

- Newport Quays, Council’s Arts and Cultural Development Officer and Manager Recreation and Community Development will be involved in the artist selection process. Newport Quays P/L to appoint an artist(s) following consultation with Council.

- Selected artist(s) will be invited to respond to the Design Brief issued by Newport Quays P/L and contribute to planning and design of this element as part of the Precinct Design Team and will be required to have close regard to the overall Precinct master planning brief, desired theme and the abovementioned framework documents.

- Newport Quays P/L may involve more than one artist in selective competitions for the development of public art concepts which comply with the overall master planning framework for any Precinct(s).

- Council to manage the design and delivery process for public art projects in the Commitment Area outside of the Development Area but must consult with the Consortium and ensure that the design process is consistent with the Public Art Framework.

- Public art proposals shall include programs for the maintenance of artwork to ensure the on-going quality and presentation of the work. (Note: Maintenance Manual and 12 month warranty required)

- Maintenance of public art will be the responsibility of the Council as an integral part of its open space/public realm and funds for this purpose shall be set aside by Council as part of its asset management budgets. (Note: 12 month handover period consistent with public reserves)

The Consortium will reconcile and report expenditure on public art at the completion of each node and any other public art project undertaken.
Copyright and Moral Rights Issues
For artists the question of copyright and moral rights requires significant contractual consideration. The following dot points provide an overview of current public art commissioning best practice and approaches that have been identified as providing a fair balance between the interests of both the artist and the commissioner.

- National best practice and Council’s Public Art and Placemaking Policy recommend that the artist should retain copyright in the concept proposal
- Under the moral rights legislation in Australia the artist should be acknowledged as the author of the work both with regard to a permanent plaque on or near the artwork and in any feature of the work
- The contract between artist and commissioner should include a licence agreement that provides the commissioner with the right to reproduce images of the artwork for marketing and promotional purposes
- The commissioner should not produce any reproductions of the work for commercial purposes without entering into an agreement with the artist that ensures the artist’s copyright is not infringed
- The artist should also agree in the contract to not reproduce the same artwork for another commissioner
ASSET MANAGEMENT

It is important to consider the impact of commissioning in the order of $2m of public art on Council's resources once the artworks have been transferred to Council ownership. In the early years after installation the works will require regular cleaning as specified by the artists but as the works age increased costs will be associated with annual condition reporting and subsequent conservation work.

Ideally the artworks should be included in Council's total asset management planning to ensure it is not overlooked or under funded. The maintenance of those works in the Development Area might be funded along with the public space maintenance as a proportion of the rate revenue for the area. In addition to requiring the artists to provide maintenance manuals it is recommended that conservation advice be sought at the concept and design development phases. This is to ensure that the artists are properly considering the selection and combinations of materials are appropriate to the marine environment.

In accordance with Council's Public Art and Placemaking Policy the artwork contracts should be explicit regarding the anticipated life span of works and the de-accessioning process.

The public art program will lead to a significant collection of valuable assets. Therefore forward planning for asset management is a critical part of any public art framework.

In some existing percent for art policies a portion of the percent amount is set aside to meet future maintenance costs. There is no fixed figure that is applied across the board by commissioners although some cities have put a figure between 3% and 6% of the value of the asset in their annual budget for ongoing cleaning and maintenance.

Alternately the cost of asset management can become part of the total asset management program for the public realm of the development area. Ideally an Asset Management Plan should be developed to ensure that the regular cleaning and general maintenance is undertaken according to the artist's wishes. It is also worth undertaking regular condition reports to make sure that any problems are identified quickly before becoming major conservation tasks.

The advantages of commissioning high calibre artists with experience in public art are two fold; firstly they are likely to have given careful consideration to the long term durability of the work, and secondly their artworks are likely to appreciate considerably in value as an artist's career develops. It is therefore important to undertake periodic valuations of the collection.

At some point in time artworks in the collection will become redundant. Perhaps the building or public space has changed to such a degree that the integrity of the artwork has been compromised, or the artwork is no longer safe or there has been significant changes in community attitudes and conceptually the artwork is no longer acceptable to the public. Therefore the strategy needs to set out what are the conditions under which artworks can be removed or relocated [refer to Council's Public Art and Placemaking Policy].
part 4:
APPENDICES
BENCHMARKING

Around the world large numbers of working ports and active waterfronts have been transformed in new residential or commercial zones that take advantage of the ready access to water and in many cases close proximity to the city centre.

There has been a strong interest in the commissioning of public art in the majority of waterfront redevelopments of note. Cities such as Barcelona and the London Docklands were early examples of integrating artworks throughout public spaces. Other cities such as Helsinki in Finland [shown opposite], Cardiff Bay in Wales, Melbourne Docklands and Newcastle’s Honeysuckle Bay have continued the trend.

In this section we present a number of case studies that each demonstrates a different approach or aspect to commissioning artworks that is worth considering in the light of the Port Waterfront Framework.
CASE STUDY 1: HELSINKI, FINLAND

In Helsinki there is an interesting mix of artworks around the docklands and the harbour frontage.

In the more open areas of the harbour there is a series of large scale sculptural works that are highly visible from both the land and across the harbour.

The nine glass cubes are illuminated at night and can be seen from around the harbour and out to sea. The twelve meter high sculpture ‘Wave’ shown opposite also provides a strong visual landmark for the docklands.
CASE STUDY 1: HELSINKI, FINLAND

In other more contained and pedestrian scale areas of the docklands the artworks are of a more intimate scale.

For example in the Hietalahti Harbour Basin a series of 50 stainless steel balls of different sizes are scattered around the area acting as a unifying element. The simple highly polished spheres reflect their environment and capture the changing elements.

This project demonstrates the potential for small repetitive elements to achieve a major visual impact and define an area.
CASE STUDY 2: CARDIFF BAY, WALES

The Cardiff Bay Redevelopment is a classic redevelopment project transforming a ex-working dockland into a new residential and commercial environment. Integrated into the redevelopment was a percent for art program and the establishment of the Cardiff Bay Arts Trust.

The Cardiff Bay Arts Trust were the agency responsible for the ongoing implementation of the percent for art program and have commissioned an extensive body of work across the redevelopment area.

The program has taken an eclectic approach to curating and as a result a wide range of artworks have been commissioned.

This includes major landmark and gateway projects at the entry points to the redevelopment area such as the “Stacks” by artist Ellis O’Connell and significant commemorative artworks such as “Face” by artist Brian Fell.

In addition to the large scale works a number of small detailed integrated works and more human scale sculptural works are also to be found as one walks around the redevelopment area.
CASE STUDY 3: HONEYSUCKLE BAY, NEWCASTLE

The Honeysuckle Development Corporation is the organisation responsible for the redevelopment of 50 hectares of derelict land and buildings along Newcastle Harbour, adjacent to the CBD.

Both the fact that Honeysuckle is a residential and commercial redevelopment of port waterfront land and its close proximity to the city centre make it an interesting case study of relevance to Newport Quays.

In 2004-2005 the Honeysuckle Development Corporation commissioned a Honeysuckle Public Art and Placemaking Strategy to guide the development of an ongoing public art program. Of relevance to the Port Waterfront Public Art Framework study are the goals to achieve "innovation in contemporary art and achievement of best practice in site specific public art and design" and the intention of "commissioning regional, national and international artists".
CASE STUDY 3: HONEYSUCKLE BAY, NEWCASTLE

In the early stages of the redevelopment there has been a focus on quite a high level of integrated work within the public realm, especially the waters edge promenade.

The promenade development is an example of the integration approach where there are pavement designs and street furniture such as bins and tree surrounds designed by artists. A suite of bollards unique to Honeysuckle have been created, each with a cast element that is representative of found objects from the docks.

In addition to the commissioning of permanent artworks the Honeysuckle Development Corporation has also partnered with the City of Newcastle to fund ‘Live Sites’ an organisation established to manage a program of performance art events within the city and Honeysuckle areas. The program has developed a strong annual calendar of events for a very wide range of audiences.
CASE STUDY 4: MELBOURNE DOCKLANDS
The Victorian Government through the Melbourne Docklands Authority, now VicUrban, introduced an Integrated Urban Art program based on 1% of the total development cost of each of the development precincts. The scheme includes the splitting of the 1% into three categories where [a] is the developers responsibility, [b] is a joint developer and Authority partnership and [c] is monies provided directly to the Authority by the developer.

[a] 0.5% of total development cost to integrated design and execution of artworks in the internal and external public spaces within the individual building land titles

[b] 0.3% of total development cost to integrated artistic input to the design of materials used in public areas [e.g. paving, street furniture, lighting, landscape, etc] and the integrated design and execution of specific artworks as agreed with the Authority

[c] 0.2% of total development cost on integrated design and execution of specific artworks within the Docklands area
CASE STUDY 4: MELBOURNE DOCKLANDS
The Integrated Urban Art program is overseen by an officer within VicUrban who ensures that developers meet their percent for art obligations and also provides a high level curatorial perspective on proposed concepts from commissioned artists.

In addition to overseeing the private sector obligation the urban art officer is responsible for the initiation and co-ordination of commissions within the part [c] funding. To date VicUrban has commissioned an impressive range of artworks from their 0.2% funding. Commissions include artworks by Victorian, interstate and international artists.
CASE STUDY 4: MELBOURNE DOCKLANDS

It is currently estimated that there has been in the order of $14m spent on integrated urban art within the dockland’s precincts as a result of the percent requirement.

A number of the individual artworks have had budgets in excess of $500,000. Ultimately the ownership of all the [b] and [c] artworks, which are in the public realm, will be transferred from the State to the Melbourne City Council.

Due to the large amounts of money available through the 1% scheme the trend in Melbourne has been towards the commissioning of large scale signature works of art rather than towards more integrated urban elements. This has led to the creation of a massive outdoor art gallery on the banks of the Yarra River.

To put the funding in the context of Newport Quays, a number of individual tower block developments in the Melbourne Docklands have generated 1% funds in the order of $1.5m to $2m.
CASE STUDY 5: ROCKS RIVERSIDE PARK
Brisbane City Council redeveloped a brown field site on the bank of the Brisbane River into a significant regional park.

The award winning Rocks Riverside Park has been developed on the former site of a QLD Cement Limited plant.

Of significance to the Port Waterfront Framework was the focus on capturing the essence of past use and the integration of industry detritus as a feature of the landscaping.

The public art master plan provided a curatorial framework that drew on the past history of the site and especially the materials and construction approaches associated with the previous industrial use.
CASE STUDY 5: ROCKS RIVERSIDE PARK

As part of the final park an ‘industrial plaza’ was created with massive elements from the old cement processing works. The elements take pride of place in the landscape and provide a major focal point and link to the past.

This project demonstrates the potential to incorporate historic elements into new projects and enrich the visitor experience.
CASE STUDY 6: BRISBANE

The Eleanor Schonell Bridge will span the Brisbane River between Dutton Park and the Queensland University’s St Lucia campus. It is designed to be used by pedestrians, cyclists and bus traffic only.

The curatorial approach taken for the Green Bridge focused on a narrative concept of “Building Bridges”. Building Bridges as represented in both the physical design and construction of the structure and the metaphoric building of bridges between communities.

The project involves:

- an ‘oral history’ project where interviews were conducted with community members on either side of the river, historians, ferry operators, bridge designers and construction workers
- a sound recording project focused on gathering sounds from the bridge cables as they are tensioned during construction
- text works integrated into the pedestrian walkway that are based on poems generated from the oral history transcripts
- touch screen units installed on the bridge that will feature options to listen to the oral history recordings and or ‘singing bridge’ soundscape

The program has been developed so that there is balance between permanent artworks such as the text and the physical digital equipment and the programmable audio/visual works which can be changed or added to over time.
ART PRACTICE: SIGNATURE WORKS
Large sculptural pieces have traditionally been commissioned as landmarks or signature works for major urban developments or important civic buildings.

Signature works can provide an “iconic” edge to a development and become a landmark, meeting point or photo opportunity.

In most cases they are of a larger than human scale and made of quality permanent materials and require a significant budget to implement. For example the work illustrated opposite is a sculpture by Melbourne artist Geoffrey Bartlett and is situated in the Melbourne Docklands. The sculpture is made from stainless steel, is over 14m high and cost in the order of $500,000.
ART PRACTICE: INTEGRATED ARTWORKS

In addition to commissioning artworks such as sculptures there is a lot of value in working with artists on integrated artworks as part of the building or urban fabric. Options might include paving, street furniture, retaining walls or interpretive signage.

The advantages of involving artists in integrated artworks can be the development of unique detailing or furniture that has a strong sense of place and uniqueness. The other advantage is that maximum benefit can be gained through using art budgets to value add to existing expenditure.

In the docklands redevelopment in Amsterdam Harbour artists have been engaged to create a series of highly individual bridges across the canals in the new residential areas. [see opposite]

Standard practice with integrated artwork is to value add from the Public Art Fund an amount over and above the sum nominated for the functional element.
Public space provides an ideal canvas for paving artworks which can either be integrated into the paving materials or applied to the surface.

Basic pavement materials such as concrete can be transformed by surface treatments into a site specific artwork such as sand-blasted images. More complex paving designs can be achieved through the casting in or inlaying of materials such as bronze, stainless steel and granite.

The benchmarking has highlighted the opportunities for integrated art within Dockland redevelopments such as the Honeysuckle Redevelopment area and the Borneo Docks in Amsterdam. While these case studies have obvious relevance to the Newport Quays development there are many examples of local governments committing to integrated art within their capital works projects.

An excellent example of the integration of artworks into capital works projects in a suburban environment is the Brisbane City Council's Suburban Centres Improvement Plans [SCIPs]. For the last ten years Council has integrated artworks into all their suburban upgrades as part of the ongoing capital works program. Artists have been engaged to develop individual streetscape elements as part of a placemaking commitment to the community.

At times due to the value adding potential of integrated art Brisbane City Council has estimated that at least 10% of the overall capital works budget has been spent on "integrated art".
ART PRACTICE: EPHEMERAL ARTWORKS

Many opportunities exist for artists to work with the land/water in the creation of ephemeral artworks which might exist for hours or months. Artists have worked with construction teams on new developments to create artworks that can enhance the environment prior to or during the construction phase. The work shown opposite at Varsity Lakes, Queensland is an ephemeral drawing on the lake edge during construction which was allowed to gradually disappear as the water level rose and the grass grew.

Major projection projects onto city buildings have been features of arts festivals in cities such as Perth, Melbourne, Sydney and Adelaide. Projection and lighting have also been utilised with great impact to animate outdoor public spaces and landscape/seascapes. The image below is of a fibre optic artwork by artist Warren Langley.

Such ephemeral projects bring life and vitality to the space. They might be a feature of the city or development for a brief moment in history but the experience can become a strong memory for the people who witnessed the event.

A development such as Newport Quays would provide a wide range of ephemeral opportunities should it be deemed appropriate to commit some funding to a program of ephemeral events.
ART PRACTICE: TEMPORARY ART SPACES

An effective mechanism for introducing an element of change into the built environment can be through providing art spaces or ‘platforms’ for temporary artworks.

For example there are a number of successful curated ‘billboards’ in Australia such as in the Creative Industry Precinct at the Queensland University of Technology, Kelvin Grove campus or the corner art space at 299 Queen Street, Melbourne.

In both of these examples the artists utilise traditional billboard technology. An alternate approach is to explore digital technology for screen based artworks.

Federation Square in Melbourne features a large screen that can be used for new media art as well as for event programming and special broadcasts such as during the recent football World Cup. The advantage of the digital space is that it introduces almost unlimited potential for changing visual stimulation.

Temporary art spaces as discussed do provide an opportunity for changing content, however they also require ongoing curating and management to ensure standards are met and programming is maintained over time.
PUBLIC ART AND PLACEMAKING POLICY

The Commitment Deed specifies that the Developer “must take into account the Guidelines Art in Public Places and Council’s Public Art Policy in procuring public art”.

The following is a copy of the City of Port Adelaide Enfield’s Public Art and Placemaking Policy.

<table>
<thead>
<tr>
<th>Responsible Department</th>
<th>Community Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date of Adoption</td>
<td>9 September 1997</td>
</tr>
<tr>
<td>Minutes Reference</td>
<td>CDC 32 Item 7.2</td>
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<tr>
<td>Relevant Procedures</td>
<td>• Guidelines for the Installation of Art in Public Places</td>
</tr>
<tr>
<td></td>
<td>• Guidelines for Public Artwork on Stobie Poles and Bus Shelters.</td>
</tr>
<tr>
<td>Related Policies</td>
<td>Community Safety – Graffiti Removal/Minimisation Contracts and Tendering Policy</td>
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</tbody>
</table>

PURPOSE

• To instil pride of place, recognise the City’s unique attributes and create aesthetically and/or emotionally stimulating environments.
• To encourage and support a wide variety of creative expression and arts practice by community members.
• To influence, shape and support the integration of public works of art into urban renewal and development projects and to act as a guide for private sector Public Art and placemaking initiatives.
• To promote and develop collaborative planning partnerships between design professionals (planners, architects, urban designers), businesses, artists and the community.
• To protect the integrity of Public Art and provide for its commissioning, maintenance and de-accessioning.
• To realise the Culture and Community theme of the City Plan 2004-2009 and address objectives identified in Council’s Cultural Strategic Plan 2003-2006.
• To ensure appropriate consultation practice is a significant aspect of each public art project.
• To underpin a transparent and accountable best practice commissioning process.
PRINCIPLES

Council is strongly committed to planning an urban design processes that facilitate collaboration and active community consultation and participation. As a result of this commitment this policy is based on community cultural development and placemaking principles. The principles that underpin this policy are:

- Creativity, the arts and culture are essential components of everyday community life and are crucial to the social well being of the community.
- Art plays a significant role in community life expressing local and cultural identity and distinctiveness.
- Diverse heritage and continuing cultures of Indigenous people and people from a range of cultural backgrounds are recognised, valued and respected.
- Indigenous protocols regarding ownership of cultural material, interpretation, appropriation, copyright and authenticity of artwork is implemented.

- Public works of art integrate the key elements of community cultural development. They create spaces that generate a sense of place which is anchored in the values, ideals and activities of the community.
- Public art provision can occur on three levels.
  - Integrated Public Art: The development of a civic identity through urban regeneration projects, appropriately designed spaces and beautification initiatives.
  - Community Art: The participation of the community in initiating, responding to and providing public art for their own enjoyment or purpose.
  - Commissioning of Public Art: The commissioning of significant pieces of public art.
- A collaborative planning process produces extraordinary works of art that enliven, enrich and enhance the quality of the Council’s visual environment and public spaces.
- Council accepts and supports professional rates of pay for artists, designers and craftspeople.
- Public Art enhances economic development and tourism.
DEFINITIONS

For the purpose of this policy, the following definitions apply:

Public Art:
- Refers to any traditional or contemporary work of art in the public domain, designed and created by professional arts practitioners. The work can be located on public property, or on publicly accessible private property and is site specific and place responsive in that it offers a creative and/or interpretive statement about the place in which it is located.
- Is the installation of publicly or privately owned artwork(s) that impact physically, visually and/or aurally into the public space.

Public Art can be:
- Internal or external
- Temporary or permanent
- Integrated
- Three dimensional e.g. stand alone sculptural works of art;
- Two dimensional e.g. works of art including wall murals, mosaics and paintings;
- A variety of art forms including literature, music, dance, visual art, new media, theatre, craft and design.

Integrated Art:
Is a collaborative process between artists, architects, landscape architects, engineers and other design professionals to create site specific works of art that have a strong relationships with the natural and built environment.

Community Art:
- Involves a high degree of community consultation and is created by members of a community for a local site while working with a leading artist.
- Initiates partnerships between artist(s) and the community to create quality art, across any art form, and reflecting cultural identity, values and issues relevant to that community.
- The completed works are referred to as Public Art.

Placemaking:
Is the way people transform places where they live, through a holistic integrated approach to designing public environments that is directly linked to the cultural life and cultural identity of the community.

Art:
- Is work that broadly embraces visual and performing arts that include a human presence and broaden, challenge or question traditional views.
- Is any original human creation which contains an idea and culminates in a set of processes with the outcome considered to be art.

Artist
- Any arts practitioner working in the arts (creative or interpretative) who either makes or endeavours to a make a living from their art.
- A practitioner either professionally trained in any art form or acknowledged as an artist through their track record (exhibition/commissions) and accepted by their professional peers as an artist.
POLICY

1. General
   1.1 Council will support and create dynamic partnerships that include arts, culture and placemaking initiatives.

   1.2 In recognition of the three levels of Public Art provision the following will apply:

   - Integrated Public Art: Council will advocate strongly for the integration of Public Art in urban renewal projects, new developments and major upgrades. Council and its strategic partners will collaborate early in the planning process to achieve high quality Public Art outcomes.

   - Community Art: Public Art that is initiated by the community must address the Guidelines for the Installation of Art in Public Places and/or the Guidelines for Public Art on Stobie Poles and Bus Shelters.

   - Commissioning of Public Art: Council will initiate Public Art as part of its commitment to improving the overall appearance of the City and to creating vibrant, attractive and functional spaces.

   1.3 Works of art gifted/donated to the City of Port Adelaide Enfield are considered in line with Council’s Guidelines for the Installation of Art in Public Places.

2. Consultation

   Community and stakeholder consultation will be an integral component at each level of Public Art provision. The type and extent of consultation will be dependent on the specific project and may involve a range of consultation processes. All Public Art projects should demonstrate sustainable community support and the relevance and appropriateness of the work to its location and local community.

   The City of Port Adelaide Enfield’s Public Consultation Policy, the Guidelines for the Installation of Art in Public Places and the Guidelines for Public Art on Stobie Poles and Bus Shelters can provide further information on consultation processes suitable for proposed Public Art.

3. Maintenance and conservation

   3.1 Proposals for new public works of art must consider:

   - The suitability and durability of materials, the life span and environmental conditions on the work, cleaning and maintenance requirements.

   - The impact the work could pose on Council’s ongoing maintenance costs and associated labour requirements.

   - The work’s siting in accordance with Urban Design and Landscape Guidelines.

   - Risk management and consideration of public safety standards and the public’s use of and access to the public space.

   - The potential for the work to be vandalised and how it could later be appropriately reinstated.
3.2 Council undertakes to maintain the artworks in public places for which it has ownership in accord with the instructions contained in the artist’s maintenance manual for each work where applicable.

4. Commissioning and de-accessioning of Public Art

4.1 Commissioning

- Commissions to artists will be in accordance with Council’s Contract and Tendering Policy.
- All artist contracts for public art will state that copyright remains with the artist and that ownership of the work transfers to Council on completion of the project. (Copyright Act 1968).
- Public art projects that involve the commissioning of artists/community artists should include acknowledgement of Indigenous protocols regarding ownership of cultural material, interpretation, appropriation, copyright and authenticity of works of art.
- Council encourages commissions for works in the public realm that support local professional artists living and/or working in the City of Port Adelaide Enfield.
- Council encourages commissions that support and facilitate mentoring opportunities for local emerging artists.

4.2. De-accessioning of public works of art

4.2.1 The period for which the work is to be installed and arrangements for the de-accessioning of the work will be agreed as part of the commissioning process.

4.2.2 The removal of a public work of art from its designated site ahead of schedule (in the case of temporary works) and at all (in the case of works intended to be permanent) can only occur when:

- The work becomes degenerated or damaged beyond what reasonable rectification costs Council could provide;
- A major change occurs in the function of the public space sufficient to change the nature of the place and the work’s intended place-making role;
- A Formal petition is made by the artist that the function of the public space for which the work was created, or the function for which the work was created in the space is no longer pertinent, to the serious and severe detriment of the work and its public art purpose.

4.2.3 A work of Public Art will not be removed on the basis of the aesthetic predilections of individuals.

5. Temporary works

- The period for which the work is to be installed and arrangements for the de-accessioning of the work will be agreed as part of the commissioning process.
The work may be removed ahead of the scheduled time if any of the conditions specified in Section 4.2.2 unexpectedly arise.

**DELEGATION**
City Manager

<table>
<thead>
<tr>
<th>Date</th>
<th>Description Change</th>
<th>Minute Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>23/5/01</td>
<td>Re-titled Artworks in Public Spaces Policy to address a broader range of requests and arts media. Previously titled Painting of Artworks on Bus Shelters and Stobie Poles Policy.</td>
<td>GSC 238 Item 11.1</td>
</tr>
<tr>
<td>13/4/04</td>
<td>Changes to Format and expansion of policy to address large public works of art and issues of maintenance and de-accessioning. Change of name to Public Art Policy</td>
<td>CL 528</td>
</tr>
<tr>
<td>12/4/05</td>
<td>Wording under Item 1.1.3 changed from occupational health and safety to public safety.</td>
<td>CL 1188</td>
</tr>
<tr>
<td>11/4/06</td>
<td>Titled changed to Public Art and Placemaking Policy and wording strengthened to reflect Council’s commitment to an integrated approach to public art. Clarification of definitions &amp; detailed position on commissioning, de-accessioning &amp; maintenance.</td>
<td>CL 1825</td>
</tr>
</tbody>
</table>
PHOTOGRAPHY ACKNOWLEDGEMENTS:

Photography © Brecknock Consulting unless otherwise stated:

Page 20: upper right: Steven Newton – lower: designed by Catherine Griffiths, Poet Denis Glover
Page 34: Peter Butter, Kari Leppanen and Dusan Javanovic
Page 35: upper and lower right: Peter Butter, Kari Leppanen and Dusan Javanovic – lower left: Raimo Utriainen
Page 36: Pasi Karjula and Marco Vuokola
Page 39: artists unknown
Page 40: Robert Owen and DCM
Page 41: lower left: John Kelly – lower centre: Bruce Armstrong – upper and lower right: Virginia King
Page 43: Paul Johnston
Page 46: Geoffrey Bartlett
Page 47: artists unknown