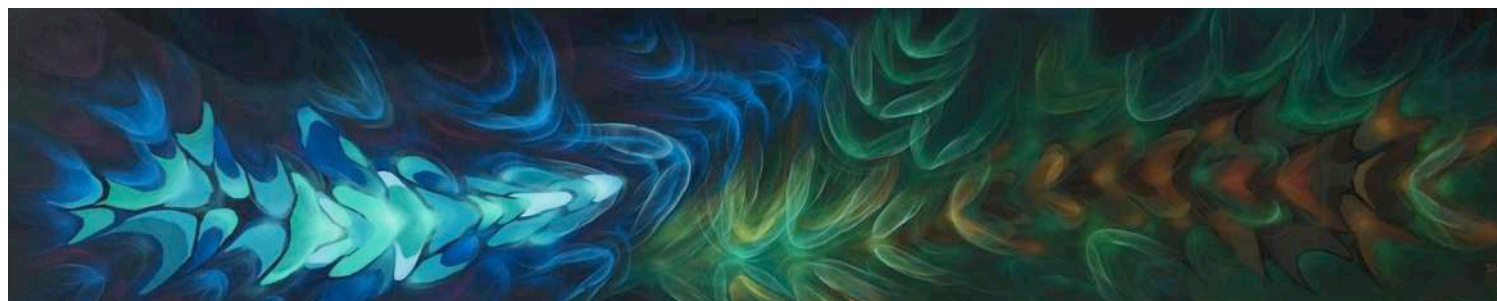




Gawler



PUBLIC ART
FRAMEWORK
2016





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EXECUTIVE SUMMARY



The Public Art Framework provides the Town of Gawler and the broader community with a guide for understanding and developing public art. The document is divided into four sections:

- Public Art Overview
- Public Art Policy
- Public Art Development Guidelines
- Public Art Action Plan

The document is designed to guide the work of Town of Gawler in relation to the development and maintenance of public art and encourage other stakeholders to contribute to public art initiatives in the

Council area. The first section, "WHAT IS PUBLIC ART" provides a definition of public art that is referenced throughout the remainder of the document. It outlines the various types and purposes of public art and includes several case studies that demonstrate its value on a number of levels.

The POLICY outlines the parameters for Council to abide by when developing public art and the Guidelines provide a "how to" guide for artists, groups and businesses who would like to develop public art.

The GUIDELINES includes detailed instructions on developing public artwork from writing a basic project plan to implementing a management and maintenance plan. Information regarding what is included in the Artist Brief, the contract and how to select and assess a suitable site has also been included.

The final section, the Gawler Public Art ACTION PLAN outlines Council's objectives and priorities in relation to public art over the next ten years. It includes plans to commission artworks that will celebrate identity, enhance local public spaces and engage the community in creative practices. It also identifies several priority locations and themes for public art and recommends a review of the existing public art collection and the development of a public art register.

The Gawler Public Art ACTION PLAN, directly responds to the Gawler Arts and Culture Strategy, which outlined a range of actions involving arts based activity which can activate public spaces throughout Gawler.

SECTION ONE

WHAT IS PUBLIC ART?

DEFINITION

Public art is artistic expression presented in two or three dimensional form and installed in places where the public has regular access. It can be situated indoors, in places such as shopping malls, civic centres or libraries or outdoor spaces such as parks, road reserves, car parks and along pedestrian corridors. Providing the public has regular and easy access to the artwork, it can be virtually anywhere.

Public art can be permanent, temporary or ephemeral and it can take many forms including paintings, sculpture, sound installations, text, photography, projections or involve street-scaping 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 relationships with the site it is located and both the artwork and the site generally inform each other.

Whilst murals and historic based figures are commonly recognised, examples of other public art 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 or sound.
- A memorial place, figure or scroll.
- A temporary artwork made from less durable or natural materials such as 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 or regulator. Developers of public, private and commercial infrastructure often choose to include public art as part of new facilities or redevelopments and other entities such as community organisations, corporations and educational institutions commission public art for a range of different reasons.





PURPOSE AND VALUE

The role of public art in the community is diverse with work created by different groups for many different reasons. It can be to mark an occasion or acknowledge an historic figure or happening or it can be simply to enhance the landscape and provide a focal point for a large open space. Whilst 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 the way 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.



Public Art Case Studies

Although difficult to assess, the benefits of public art are widely documented with economic, social and environmental outcomes achieved through public art projects.

The following case studies demonstrate the benefits of public art in a variety of settings:

Achieving Icon Status and Developing New Income Streams

The California Department of Transportation (Caltrans) invested the mandated 1% of the building budget on public art for its new headquarters in Los Angeles in 2004. Despite some initial skepticism, the artwork, which features illuminated coloured tubes on the exterior of the building, has brought in revenue for the Department. The artwork has given the building a striking and unique aesthetic nature that has made it a sought after site for movie, television and photography back drops with Caltrans receiving substantial ongoing income by licensing the entry plaza of the building for these types of activities. The building has also been displayed prominently in print publications around the world, establishing the site as a Los Angeles icon.

Public Art Changing Perceptions about Community Safety

First developed in 2006, Nocturnal is a night-time festival of temporary Public Art installations presented annually in the City of Greater Dandenong, in Melbourne's South East. The event aims to reinvigorate Dandenong's commercial centre after dark and change perceptions about safety in the area. A range of artworks is developed for the festival using lights and large-scale projection. These are presented alongside a range of other activities including performances and night-time tours, which illuminate many of the city's laneways, car parks and streets and provide a sense of vibrancy and safety for participants. After the 2013 event 42% of participants reported that their perceptions of Dandenong at night had improved – this figure rose to 90% after the 2015 event.

Attracting Visitors and Providing a Catalyst for Economic and Cultural Growth

The Angel of the North is a large-scale public artwork in the north of England, situated alongside a major highway that runs through Gateshead Council. Created by Antony Gormley and completed in 1998, the artwork is 20 metres high, 54 metres wide and weighs 200 tonnes. Over 150,000 visitors see the Angel each year in addition to the 90,000 drivers who see it from the A1 highway on a daily basis, which equates to about 33 million people per year. It is one of the most viewed pieces of art in the world. A pivotal work for the Gateshead Council's Public Art Program, its impact has helped win funding for other major projects including the Millennium Bridge, the Centre for Contemporary Art and the Sage Gateshead Music Centre. It has also greatly increased financial, business, media and arts interest in the region.



Influencing Public Policy and Information Access

Particle Falls is an environmentally themed temporary public artwork developed in San Jose, California in 2010. Featuring a cascade of light installed on the wall of a prominent building, it reflected the volume of particle matter air pollution in the air at any given time. The greater the presence of particle matter in the air, the brighter and stronger the waterfall of blue light appeared. With the number of people dying from airborne particulate pollution tripling each year in 2009, the work communicated an important environmental health issue. An important aspect of the project was breaking down the barriers to access information regarding air quality. Through collaboration with Air Now, an open data platform for air quality, the artists Andrea Polli and Chuck Varga, were able to contribute to improving the quality of data released to the public by the US EPA.



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 and abstract. There are lots of ways of describing public art with the following providing an overview of public art types. Artworks can fit into more than one category.

PERMANENT

Artwork that is designed to last for a long period of time – usually a minimum of twenty years but generally for much longer. Permanent public artwork is often made of stone or bronze and location and installation are important considerations. Memorials and commemorative artworks are common examples of permanent public artwork.

TEMPORARY

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 timeframe from a few minutes to a few months. It can be made from less durable materials or be a performance or installation of several elements that link together.

EPHEMERAL

Artwork that has a very 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 fibres could be created in-situ, enjoyed for a few days and then disperse naturally back into their environment.

INTEGRATED

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.

FUNCTIONAL

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 bollards, interpretive signage boards or furniture gives environments a unique flavor.

COMMEMORATIVE

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.

Design, Construction and Installation



The development of public art can happen in a variety of ways. An individual or group of artists can manage and facilitate the entire process including design / formulation, fabrication / construction and installation. Alternatively the artwork can be designed to specification by an artist(s) that collaborates with a range of other specialist trades people, craftspeople or laborers who help to construct and install the work. For example a sculptor might design an artwork and then work with a metal fabricator to make various elements, which are welded together and polished by another specialist tradesperson.

Public artwork can also be created in collaboration with the community. An artist can take on a leadership role and work with community members who actively participate in designing, creating and/or installing the artwork. Along with high quality artistic outcomes, public art created in this way can provide opportunities for people to develop skills and make social connections. This process is often referred to as “community centred practice” or “community art”. Alternatively the artist may work in a consultative manner with the community who inform the artwork through their stories, ideas and values providing context and themes.



SECTION TWO

PUBLIC ART POLICY

1. Purpose

The purpose of this policy is to outline the principles that govern funding, acquisition, management and disposal of public art in the Town of Gawler.

2. Scope

This policy relates to:

- Public artwork developed and maintained by Council.
- Private land developers, artists and community groups considering creating public artworks on Council land and in public open space.
- Public art integrated into the design of new buildings or open space precincts.

The policy needs to be read in conjunction with Sections One, Three and Four of the Gawler Public Art Framework.

3. Definitions

***Public Art:** Refers to works of art in any media that have been planned and executed with the specific intention of being sited or staged in the physical public domain, usually outside and accessible to all.

De-accession: Is the process of removing and disposing of public art works.

Moral Rights of Artists: Moral rights are rights individual creators have in relation to copyright works they have created. Creators have the right to be attributed (or credited) for their work; not have their work falsely attributed and not have their work treated in a derogatory way.

Developing Party: The individual or organisation that instigates and leads the development of a public artwork within the public realm.

Public Realm: Any publicly owned streets, pathways, right of ways, parks, publicly accessible open spaces or any public civic buildings and facilities.

*The various types of public art including permanent, temporary, ephemeral, functional, integrated and commemorative are outlined in detail in Section One of the Gawler Public Art Framework.



4. Council's Role in Public Art

Town of Gawler understands the benefits of public art and is committed to encouraging, developing and managing public art initiatives in Gawler. Council has many roles in relation to public art. It is both manager and regulator but Council is also a facilitator and agent that develops public art both independently and in collaboration with other stakeholders.

4.1 Council as Public Art Manager

Management of public art includes general maintenance, insurance and any other decisions in relation to the artwork including de-accessioning and significant repairs that are beyond the anticipated maintenance schedule e.g. damage caused by unexpected elements such as a major storm or fire.

The developing party owns the public artwork unless a transfer of ownership takes place by mutual agreement with another party, which may be Council or a third party. If the developing party includes multiple partners, ownership of the artwork will be nominated in the project Memorandum of Understanding (MOU). For example if public art is created on the wall of a building by someone other than the property owner, the ownership of the artwork and management responsibilities will be determined in the MOU.

Management of public art is the responsibility of the owner unless a management agreement is put in place between Council and/or another third party.

Town of Gawler is responsible for the management and care of Council owned public art. Council owned public art is listed on the Town of Gawler Public Art Register.

If Council has taken responsibility for the management of existing public artworks that were developed by others, ownership is presumed to have transferred to Council. E.g. If a service club created an artwork 20 years prior and Council has managed the artwork including insurance, maintenance and repairs in that time Council will be considered the owner of the artwork.

4.2 Council as Public Art Regulator

The development of public art by Council or external developing parties will be subject to Council's planning and development processes and policy.

The installation, repair or removal of public art on public land must adhere to Council's Work Health and Safety processes and policies.



4.3 Council as Public Art Facilitator / Agent

The objectives in relation to the development of public art over the next ten years are outlined in the Gawler Public Art Action Plan (Section Four). The Town of Gawler will operate as a service provider - partnering with others, supporting public art through funding and as a developing party in its own right, to achieve the objectives outlined in the Plan.

The Town of Gawler will adhere to the guidelines included within this policy and the broader framework, working collaboratively with the community, businesses and other government and non-government agencies to fund and develop public art.

5. Acquiring and Commissioning Public Art

When developing public art either independently or in collaboration with others, Council will adhere to all relevant Council policies and procedures including Work Health and Safety and Procurement.

Council will develop public artwork that aligns with strategies outlined in existing or new documents associated with the public realm, arts and cultural development, place-making and open space and recreation planning. For example Gawler's Community Plan, the Arts and Culture Strategy, Residential Town Character Study and the Integrated Urban Design Framework would be considered when developing public art.


5.1 Developing Permanent Public Art

When developing new permanent public art, Council will follow the "Open Competition Model" as outlined in Section Three of the Framework for a minimum of 70% of public art projects undertaken over five years. The "Open Competition Model" includes the following elements as part of the process:

- Preparation and circulation of brief
- Expression of interest
- Shortlisting by the Public Art Selection Panel
- Design concept
- Final Selection by the Public Art Selection Panel
- Contract
- Construction / installation

The remaining 30% of public art projects, which result in permanent artworks, may be developed through any of the following processes:

- Direct invitation – A specific artist or group of artists is contracted to respond to Council's brief and create a permanent artwork.
- Limited competition – A small number of artists, between three and six, are invited to express interest in Council's brief and compete with a small number of artists for selection.

- 
- Community Arts and Cultural Development – Council directly contracts a lead artist to work with community members to collaboratively create an artwork.
 - Direct Purchase – Council purchases an existing artwork for installation in the public realm.
 - Acquisitory Prize – An exhibition of sculptures with the winning artist awarded a prize and the artwork acquired.

All of the processes listed above and are outlined in Section Three of the Gawler Public Art Framework. Permanent public art includes permanent public art that is integrated, functional or memorial in nature.

5.1.1 Selection Panel

Council will form a Public Art Selection Panel to adjudicate the selection of a permanent public art proposal from a limited or open competition, the preferred artist for a direct invitation or the direct purchase of an existing artwork. Public Art Selection Panels will be convened temporarily each time a public art process is being undertaken by Council and membership may vary depending on the nature of the project. Terms of Reference will be established by the Panel at its first meeting, and will include a decision making process that preferences “decision by consensus”. The Public Art Selection Panel will forward a recommendation to Council for their approval. Approval by Council of the recommendation will trigger the disbandment of the Public Art Selection Panel.

The Public Art Selection Panel will include Gawler staff representatives from the Community Services, Works and Engineering and Council’s Depot Operations Departments. Other members of the Panel will be appointed depending on the project ensuring stakeholder representation and artistic expertise.


Sitting fees may be payable to artists and community members for Public Art Selection Panel Meetings depending on specific circumstances of the Panel Member and the schedule of the Panel.

5.2 Commissioning Temporary Public Art

Council may contract artists to create temporary or ephemeral public art for a specific purpose or event. An artist may be directly selected or artists may be invited to submit proposals that respond to the requirements of Council in relation to the event or purpose.

5.3. Unsolicited Public Art

External parties including individuals, community organisations or other private or commercial entities, may offer unsolicited public art to Council outside of any planned commissioning or acquisition process. This may include a proposal to create a permanent or temporary public artwork or to donate or sell an existing artwork for installation by Council in the public realm.



Upon receipt of unsolicited public art proposals Council will consider the proposal and assess if acquisition of the work is in keeping with Council's current program and collection development. Council will consider the following:

- The nature and relevance of the artwork in relation to community needs and values.
- The relevance of the artwork in relation to Council's existing public art collection.
- Cost of installation and management of the work for the duration of its life and the availability of funds in Council's existing budget.
- Partnership opportunities, particularly for the development of new public artworks.
- The significance of existing artwork and the outcome, if Council does not acquire it.

Council may either accept or decline the donation and/or proposal and make recommendations in relation to the artwork for the developing party. A Public Art Selection Panel may be appointed to assist with the assessment.

6. Funding Public Art

6.1 Grants and Funding

A range of public and private funds are available throughout Australia that can support Public Art projects. Funding and/or sponsorship will be sought by the Town of Gawler Council to support Public Art Projects wherever possible. Details regarding funding possibilities and securing grants is detailed in Section Three of this Document – Public Art Guidelines, from page 27.

6.2 Percent for Art Scheme


A minimum of 1% of the gross construction costs for capital projects undertaken by Council including new buildings, existing buildings, which are to undergo a major refurbishment, significant landscaping projects and land developments (excluding land acquisitions) will be allocated to the development of public art.

Funds maybe allocated to create work adjacent to or in the capital development or deposited into a Public Art Fund to enable a reserve to be built up to expected on public art projects identified and approved by Council.

6.3 Developer Contribution Scheme

Council will work with commercial and private developers to facilitate contributions and investment in Public Art.

Contributions towards the provision of Public Art will be considered and ultimately provided by developers during the rezoning or building / planning approval process, whilst Community Infrastructure or Developer Contributions Schemes are being negotiated. Monetary or in-kind contributions are both options, which will be explored, and commitments negotiated as outlined below. Throughout negotiation periods council staff will have access to documentation highlighting potential future public art projects or will develop new public art projects in collaboration with stakeholders.



During negotiations with Developers Council may encourage one of the following options in relation to contributions for public art.

- **Equivalent Cash Contribution to the Town of Gawler for Allocation through their Public Art Program.**
This option is where the developer contributes the cash equivalent sum to the Gawler Public Art Fund managed by Council. This is used by Council to develop public art projects that benefit the local precinct.
- **On-site Contribution**
The developer may commission public artwork to the value of the public art contribution and the works shall be located on the property or on publicly owned land adjacent to the development with approval. N.B. The ownership of the artwork would require definition if this is the preferred option.
- **A Combination of Both**
The applicant may commission a public artwork as part of their development and any remaining portion may go to Council's Public Art Fund.

7. Repair and De-Accessioning Process


Over time for a range of reasons permanent public artwork may need to be repaired or removed (de-accession). Reasons for repair or removal include the following:

- Deterioration of the artwork as a result of natural aging or weathering.
- Damage resulting from natural causes such as a disaster or major weather event.
- Damage caused by vandals or as a result of an accident.
- A change in community standards or expectations. E.G. a work that includes a water feature that is no longer deemed appropriate given water conservation standards.
- A change in the landscape. E.G. a traffic corridor is changed or redeveloped.

7.1 Repair of Damaged Artwork

If an artwork is damaged Council staff will make a full assessment of the damage and formulate a report with suitable recommendations in relation to repair and estimated costs. If Council staff do not have the appropriate expertise, outside contractors will be sought to undertake the assessment and prepare the report. Council will determine a suitable course of action based on the report, which may include a number of options including repair, removal or relocation. In determining a course of action the following considerations should be included in the report:

- The nature and severity of the damage and process for repair. For example, the repair may involve the use of replacement materials, are the materials available, will the use of replacement materials detract from the overall artwork.
- The likelihood of further deterioration or repeated damage regardless of repair. For example, is the work in a location where the crime rate is increasing and the work is



expected to be repeatedly damaged or has the region become prone to regular floods?

- Access to the artist and their skills to inform, lead or conduct the repair work (see “right of repair” below).
- The monetary and community value of the artwork and the cost of repair including access to insurance. For example, the actual value of the artwork may be \$50k but its worth may be far greater due to community pride and or tourism.
- Community expectations. For example, the work may be very popular and highly regarded by the community or it may be very old and no longer considered relevant.

7.1.1 Right of Repair


When an artwork is damaged, Council will make every effort to contact the artist and liaise with the artist in relation to repair of the work. Referred to as the “Right of Repair”, it provides the artist with an opportunity to provide a quote to Council for the repairs and for this to be considered in the Damage Assessment Report. Depending on the capacity of the artist and the viability of the quote, according to Council’s procurement policy, Council may choose to collaborate with the artist in relation to the repairs. Depending on the artist’s current circumstances and the needs of Council, the artist may undertake or manage the repairs personally, supervise the repairs in conjunction with Council staff, provide advice to Council in relation to materials and construction or suggest a selection of other suitable artists or crafts people who are able to undertake the repairs.

The artist may not be alive or declines the “right of repair”, whereby Council will seek advice from other artists or crafts people that have the necessary skills to undertake the repairs and/or provide advice.

7.2 De-Accessioning Artwork

Prior to de-accessioning a public artwork Council will undertake the following process:

- A recommendation for de-accessioning of an artwork is made by Council Staff or a community member or organisation for one of the following reasons:
 - The artwork is irreparable or restoration is not viable
 - The artwork is causing an unacceptable risk to public safety
 - The site is being redeveloped
 - The environment is no longer suitable for the artwork
 - The artwork is no longer relevant or valued by the community
 - The artist merit of the work has diminished
 - The ownership of the artwork can not be ascertained and Council are unable to effectively manage the artwork in an ongoing capacity
- Council staff may establish a Public Art Advisory Panel to support and inform the de-accessioning process. The Panel is similar in representation to the Public Art Selection



Panel, featuring relevant Council representatives from Community Services and Works and Engineering and representatives from the broader community. The Panel will provide independent and expert advice in relation to the artwork in question and the de-accessioning process.

- In collaboration with the Public Art Advisory Panel, Council will undertake community consultation to establish community expectations in relation to the artwork. The consultation will be targeted and include all relevant stakeholders. For example, residents or businesses that are in the vicinity of the artwork, any party involved in the development of the artwork including the artist and or the artist's descendants and community members who identify with the work should be consulted. If the work is a memorial or was created to honour a particular industry or theme then relevant organisations can inform discussions regarding the de-accessioning of the artwork. For example if it is war related, the RSL would be involved and if it relates to pioneering stories the local historical or agricultural society might be involved.
- In collaboration with the Public Art Advisory Panel, staff will formulate a De-accessioning Report and forward to Council for consideration. The Report will include:
 - Reason for de-accessioning along with evidence to support the proposal
 - The process for evaluating the artwork and its relevance
 - Relevant Damage Assessment Reports
 - The history and provenance of the artwork including its original purpose and the parties involved with its development
 - Results of the community consultation
 - Re-location or long term storage options
 - Potential financial impact including the cost of repair, ongoing maintenance, removal, storage and relocation
 - A time line for de-accessioning
- If Council chooses to accept a recommendation to de-accession the artwork the decision will be publicised through local media and the community provided with 28 days to object the decision in writing. If no objections are made, the work will be removed.
- If objections are received, Council will consider these at its earliest convenience and review the decision in light of any further information that has been provided.
- If the artwork is deemed to pose an unacceptable risk to public safety, measures may be taken by Council to secure the artwork until the matter has been rectified. This may include cordoning off the artwork or removing it until a decision to repair or de-accession has been made.



SECTION THREE

PUBLIC ART

DEVELOPMENT GUIDELINES

OVERVIEW

Developing public art is both challenging and rewarding. From idea to installation the process can be lengthy and complicated but it is achievable and the rewards for the community are significant.

The Public Art Development Guidelines provide a step-by-step guide for the design and installation of public art. It is not just for Council, it includes a range of information that can help any business, group or individual take their idea for an artwork in a public place and make it a reality. The instructions included in this part of the Gawler Public Art Framework should be used in the context of the other three sections. Users of the guidelines should understand the role and purpose of public art as outlined in Section One and the remaining sections provide a useful guide on Town of Gawler's policy position and priorities in relation to public art.

The Guidelines cover the following topics:

- Developing the Idea
- Making a Plan and Funding
- Commissioning Models
- Alternative Project Models
- Documentation
- Development, Construction and Installation
- Evaluation
- Maintenance and Ongoing Management

DEVELOPING THE IDEA

Developing the idea for a public art project is the first important step to what can be a lengthy process. In developing the idea a number of considerations need to be addressed including why develop the project, who will be involved, where it is going to happen and how you can articulate this information to others.

Purpose

Determining the key purpose of the artwork is an important starting point when developing a public art project. 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 these questions – Why do we want to create this artwork and how will creating the artwork achieve this?

Answering the “why” question is sometimes easier – “we want to make the space look better” or “we want to celebrate an historic milestone” are popular answers to the question. Often there is more than one answer to the “why” question because of the potential for public art to achieve a broad range of outcomes. It is recommended, that two to three key objectives be identified. Refining the objectives will make articulating the project to others easier and help when developing partnerships, applying for funding and preparing the Artist’s Brief. For example public art almost always enhances a public space but the primary reason might be to raise awareness about an issue such as climate change or reconciliation. The awareness-raising objective is more important and should be the focus for the project development.

The “how” question is sometimes more difficult to answer but to ensure the project has focus, understanding how creating a piece of art will achieve the objectives is important. Section One of the Gawler Public Art Framework provides a good overview of the value and purpose of public art and will help answer the “how” question.

Answering the following questions and listing the answers in order of importance will help clarify the purpose of the project:

- a) How will the artwork enhance the space and why is that important?
- b) Will the artwork tell a story about a person or people, place and/or event and why is the story important?
- c) Will the artwork change the way people behave in the space – encouraging them to take more time and contemplate or to take a particular path through a space?
- d) Will the artwork attract new people to the space?
- e) Will the artwork promote a particular idea or issue or offer a chance to educate people and if so what is the issue and why will people be interested in it?

Identify the key reason(s) or objective(s) for creating the artwork and ensure the idea will be relevant to others and that you can explain this clearly and succinctly to others.

Refine the idea and prepare a one-page overview. Use this in the conversations with others including funders, stakeholders and other strategic

The Site

Public Art is most commonly site-specific and ultimately the artwork and the site will belong to each other and intrinsically connected. Therefore when developing the idea for the project the location and nature of the site is a key consideration. When developing a public art project think about the following considerations:

Identify the site in conjunction with the project objective and ensure the two complement each other.

- **Which came first, the site or the artwork?**

Sometimes when building or creating new places either inside or outside, developers allocate a site(s) for public art to be created. Alternatively an organisation may have a site that lends itself to public art but they have not yet considered the purpose of the artwork.

If this is the case it is important to consult with relevant stakeholders architects and designers as well as the developers to understand the site allocation; they may have had aspirations for how the artwork fits in with the overall design of the place or that it has a functional capacity in the way people behave in the space. Access to the site for installation purposes needs to be thought about also but these will be articulated in the Artist Brief.

- **What happens at the site?**

The activities and interaction of people at the site will impact on the type of artwork that suits the place. Is it a place where people go to socialise, shop, relax, exercise or work? What types of businesses are nearby and are there industry clusters? What types of people go to the site; young people, tourists, workers, families? Understanding the activity and the people provides insight into the audience – which the public art project may be trying to reach, affect or change.

- **Physical Characteristics?**

An audit of the physical characteristics of the site should be undertaken with consideration given to the things that can't be changed and the things that are flexible. For example the size the site and the adjacent buildings will generally be unchangeable but the landscaping and flora around the site can be changed, moved or enhanced to complement the artwork. Any changes in the physical characteristics should be factored into the project budget.

Site Selection Advice Table

If selecting a site, this table will provide some guidance as to the various considerations.

| | | |
|---------------------------------|--|---|
| REGULATORY & LEGAL REQUIREMENTS | <ul style="list-style-type: none">• Council and State Planning and Development Strategies and Regulations• Environmental (EPA) Guidelines | <ul style="list-style-type: none">• Land ownership and land use caveats (e.g. Crown Land)• Specific zoning• Disability access |
| FUNCTIONALITY | <ul style="list-style-type: none">• Industry clusters• Day and/or night use• Public activity | <ul style="list-style-type: none">• Transport routes and pedestrian movement & interactions• Future potential use |

| | | |
|---------------------------|---|---|
| SOCIAL / HISTORIC PROFILE | <ul style="list-style-type: none"> • Safety, security & comfort • Sense of community ownership / informal ownership • Accessibility | <ul style="list-style-type: none"> • Cultural meanings & ethics • History / heritage of the site • Distinctive features |
| ENVIRONMENT | <ul style="list-style-type: none"> • Environmental quality • Resource conservation • Biological diversity | <ul style="list-style-type: none"> • Energy efficiency • Recycling and rehabilitation |
| VISUAL QUALITY | <ul style="list-style-type: none"> • Built / man-made surroundings – style and age of architecture and surfaces • Landscaping and natural features • Ground coverings and soil types | <ul style="list-style-type: none"> • Aesthetics – colour, texture, tone & the senses • Other nature features e.g. cliff faces, water etc. |
| SITE SPECIFIC | <ul style="list-style-type: none"> • Access to power / water • Lighting • Patterns – layout, scale & space • Vistas | <ul style="list-style-type: none"> • Boundaries • Other relevant artworks in local vicinity |

Partners

A diverse array of strategic and operational partners is important for public art projects to succeed – they can provide both technical and artistic advice and support, help research, act as ambassadors for the project and provide funds. Partnerships are an important part of a public art development and the broader the support base the greater chance the project has of being realised.

Identify partners that have values and goals that align with the project and demonstrate how the project will contribute to their interests. Here is a list of suggested partners:

Identify partners, convey the nature of the project, ensure it aligns with their interests and develop the relationships.

| Partner Type | Suggestions | Notes |
|--------------|-----------------------------|---|
| Funding | Philanthropic Organisations | Deductible Gift Recipient (DGR) Status is often a requirement but the number of philanthropic organisations is growing. |
| | Government Funding Bodies | All levels of government have funding programs aimed at a variety of areas from community and industry development, education, arts development, and tourism. |
| | Private Sponsors | Consider sponsors who have something to gain from the project in terms of exposure and achieving their objectives. |

| | | |
|------------------|--------------------------|---|
| Artistic | Local Arts Organisations | Local Arts Councils, Public Art Galleries and Arts Collectives can provide support in relation to accessing artists and providing creative guidance. |
| | Tertiary Art Schools | Mentoring opportunities and arts networks. |
| | Government Arts Agencies | State and Federal Arts Agencies including the Australia Council and Arts South Australia can also provide support and guidance in relation to the process from start to finish. |
| | Peak Bodies | Arts or other special interest peak bodies such as GuildHouse (state Craft Agency) may be able to provide support and make suggestions in relation to partners, funders and artists. |
| Media | Local Media Outlets | Radio, newspaper and television agencies can help promote the project – giving more exposure to sponsors and help to create broader community interest. |
| Site | Site Owner / Managers | Partnering with the owner or manager of the site is imperative – this could be Council, a state government department such as National Parks SA or SA Water or a private landowner. Previous owners / users may also be relevant – particularly if the site has Aboriginal heritage. |
| | Nearby Tenants or Users | The endorsement of residents or businesses located near the site, user groups who use the site or caretakers of the site will help to secure funding and support from other partners. They can also ensure the resulting artwork is embraced long term and provide context for the Artist's Brief. |
| Special Interest | Historical Societies | Historical organisations can provide a historic context for the site and the artist's brief. If the work aims to recognise or celebrate local history their role as a partner would provide credibility for the project. |
| | Industry Groups | If the site is adjacent to a particular industry cluster, working with industry representative organisations can be useful. For example, if the site is in a shopping area the local retailers association can help. If the site is adjacent to sporting grounds, local sporting associations will want to be involved. |
| | Specialist Groups | If the project is themed around a particular idea such as climate change or a social welfare issue, working with a group that operates in the relevant area will be useful. |

MAKING A PLAN

Developing a project plan is an important element of a public art project and the template below provides a way of developing a basic project plan. It doesn't need to be overly detailed but when working with others it is important that everyone is on the same page.

*Make a plan,
keep it simple and
be realistic about
your timeframes.*

This planning process is more geared towards the development of permanent public art. Temporary or ephemeral artwork may be developed as part of a festival event and generally require less funding, planning and / or resources. The planning template below can still be utilised but some items may not be relevant including those related to ownership and ongoing maintenance. Some temporary public art projects are quite large and may require detailed planning and development; take the artworks created by Christo and Jean Claude for example, they are hugely successful examples of temporary public art that has significant impact. <http://christojeanneclaude.net>

The green italics text included in the template provides some advice regarding what to input or gives examples.

When formulating your plan remember these important things:

- Have Realistic Timeframes – from idea to installation can take some time and whilst that can be frustrating it also gives people in the community a chance to get to think about the idea of the artwork and possibly contribute in some way. From idea to installation it can take two to three years. Sometimes this might be much shorter, particularly if a private developer or Council has allocated a site and some funds to support the project.
- Funding Public Art Projects are challenging and can take some times – good public art costs a considerable amount of money, but it is worth the wait and the investment!
- Keep stakeholders informed along the way – including the community, partners and investors.

Project Plan Template

PROJECT OVERVIEW: *This should be no longer than a 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. *E.G Beautify the Public Park and encourage visitors to stop and use the Park.*

TIMEFRAME: <<Insert start and finish dates of the project>>

TASK LIST: *Complete this table and remember to keep it simple and review it regularly because things can change. And some of the things might be happening at the same time – whilst this table appears to give a sequential process, the order of things can change and several tasks can happen simultaneously.*

| TASK | DETAILS | PERSONNEL | COMPLETION DATE |
|-------------------------------------|---|-----------|-----------------|
| <i>Prepare a 1-page overview</i> | <i>Keep it simple – this can be used as the basis for a “pitch” to potential partners and who will be involved in the project team.</i> | | |
| <i>Identify and Secure Partners</i> | <i>List potential partners and how you might encourage them to be involved.</i> | | |
| <i>Develop the Project Team</i> | <i>These are the people who are going to be involved in the project development from a practical level. It may include representatives from your partners as well as 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.</i> | | |
| <i>Prepare Detailed Budget</i> | <i>The project plan should include an indication of the cost of the project but at some stage a more detailed budget should be formulated. This needs to be prior to the circulation of a brief and will most likely be prepared as part of a funding or sponsorship proposal.</i> | | |
| <i>Develop a Media Plan</i> | <i>Keep people informed about how things are going through the media – it might give your sponsors some exposure and builds interest and anticipation in relation to the project. 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.</i> | | |
| <i>Secure Funding</i> | <i>See section below about funding options – this can be one of the more time consuming elements of the project, depending on the parties involved and how it is being initiated.</i> | | |
| <i>Select and assess the Site</i> | <i>As suggested earlier in the Guidelines – 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.</i> | | |
| <i>Nominate the Owner / Manager</i> | <i>Who owns the artwork and who will manage it is an important part of the planning process. The owner of the artwork will be responsible for its maintenance and repair if it is damaged and any insurance requirements. If a community group is developing in a public space, they may work collaboratively with Council or another public body that will ultimately take responsibility for the artwork in terms of insurance and maintenance.</i> | | |
| <i>Consultation</i> | <i>The amount and nature of consultation you undertake will depend on a few different things including the objectives of the project, the site and who the partners and stakeholders might be. You may also include an element of consultation with the artist as part of their process – this will be outlined in the Artist’s Brief.</i> | | |

| TASK | DETAILS | PERSONNEL | COMPLETION DATE |
|--|---|-----------|-----------------|
| <i>Develop the Artists Brief</i> | <i>See the template included later in the guidelines. This is the key document that explains what you want from the artist.</i> | | |
| <i>Undertake the Commissioning Process</i> | <i>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 options detailed further in the guidelines as to this process can be undertaken. Further details might need to be added to the plan depending on which Commissioning process you select.</i> | | |
| <i>Appoint Artist</i> | <i>A legally binding contract should be prepared and signed which clearly articulates expectations, milestones and reporting requirements. Insurance requirements should also be documented.</i> | | |
| <i>Apply for Planning Approval</i> | <i>Depending on the site, the nature of the work and Councils planning rules, planning approval may be required. It is important to consult with Council's planning team to evaluate if an application is necessary and how the project will be assessed in relation to this process.</i> | | |
| <i>Site Preparation</i> | <i>Preparations to the site as agreed with the site owner / manager and the artist should be documented and undertaken in collaboration with them.</i> | | |
| <i>Installation</i> | <i>The installation of the artwork is often the responsibility of the Artist but this should be closely monitored by the Project Team and ensure it is being undertaken according to expectations – in terms of quality and from the perspective of work health and safety.</i> | | |
| <i>Launch</i> | <i>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.</i> | | |
| <i>Evaluate</i> | <i>Evaluate the project against your expectations, which includes your objectives and the milestones in your plan. Partners, the project team and the artist will be involved and it may be as simple as inviting them to prepare a short evaluation statement that explains how the processes and outcomes of the project met with their expectations. This will help inform the next project!</i> | | |
| <i>Implement Management Plan</i> | <i>This should have been addressed earlier as part of the Ownership / Manger part of the project plan. It is important to review at this stage now that the artwork and any site changes have been completed.</i> | | |

COSTS: *A general idea of cost expectations is enough with a more detailed budget developed as the project progresses. A detailed budget will need to be prepared before circulating a brief and will most likely be prepared as part of a funding or sponsorship proposal. All public art projects cost money but some partners and sponsors may be able 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.*

Funding

Getting 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 thinking about income for a project. When thinking about how the project can be funded consider the following:

- **In-kind support** – Whilst some of the partners may not be able to provide cash funding some may be able to offer products or services that can help you achieve your goals. For example:
 - The artwork might require a crane for transport or installation and a local business might be able to offer to do this work for free or at a reduced rate.
 - A local concreter might be able to offer a reduced rate for putting in footings or foundations.
 - Various suppliers may be able to provide materials for free or a reduced rate – such as timber, steel, textile etc. Keep in mind that if there is a materials sponsor that this needs to be included in the artist brief to ensure potential artists are aware and include it in their proposals.
 - The local paper might sponsor the project with free advertising and/or editorial content.
- **Staged funding** – you don't necessarily need to get your project funded all in one hit and many funding bodies recommend that a staged funding process for larger public art works.

For example Arts South Australia may provide a smaller amount of funding for the development of a brief and the design and concept phase. The results of this phase of the project provide you with a more substantial idea of the resulting artwork – with some design drawings and possibly a model (maquette) of the artwork making it easier to secure further partners, funders and sponsors. The sculpture concept and design materials will form the basis of further funding applications.

Be creative when thinking about funding and look at a variety of funding sources. Always talk to funding bodies before putting in an application.



Funding organisations and resources:

- **The Australia Council for the Arts**
<http://www.australiacouncil.gov.au>
The Australia Council is the Federal Government's Independent Arts Agency and they have a variety of funding programs that can support public art projects.
- **Arts South Australia**
<http://arts.sa.gov.au>
Arts South Australia is the State Government Arts Agency and they have a variety of funding programs that can support public art projects.
- **Country Arts South Australia (CASA)**
www.countryarts.org.au
Country Arts SA are an agency of the state government that specifically supports arts development in regional South Australia. They have a range of funding programs that may be useful but it is important to note that there are criteria in relation to where you are in terms of being "regional".
- **Creative Partnerships Australia and the Australia Cultural Fund**
<https://www.creativepartnershipsaustralia.org.au>
<https://australianculturalfund.org.au>
Creative Partnerships Australia has been established by the Federal Government to help foster public and private relationships in the arts. They 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.
- **Town of Gawler**
<http://www.gawler.sa.gov.au/temporarypublicartgrants> or
<http://www.gawler.sa.gov.au/communitygrants>
The Town of Gawler offers community grants that will support public art projects as part of the community grants program and they also offer specific grants for temporary public art as part of Gawler Fringe activities.
- **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 sponsorships 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.
- **Open Space and Places for People Grants**
<https://www.sa.gov.au/topics/property-and-land/land-and-property-development/planning-professionals/grants-for-open-space-and-urban-design#title1>
Through the State Government's Department of Premier and Cabinet grants are offered for the development of public spaces, which can include public art development. These grants are usually offered to Local Government so the Council 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**

<http://www.crowdfunding.com>

Crowd sourcing or crowd funding as it is also known involves registering a project with one of the many crowding sites 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. Difficult to rely on crowd funding to fund the entire budget but it is good for part-support or to fund a specific component.

- **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 who may have some funds to contribute out of their budget. Think about the potential partners and their capacity to bring funds that will help support the project.

- **Community Funds and Philanthropy**

Lots of big corporates have community funds and there are a large number of philanthropic trusts in Australia that will fund arts based initiatives. For example Australia Post has the “Our Neighbourhood” community grants program <http://ourneighbourhood.com.au/our-grants.html>

- **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. <http://www.ourcommunity.com.au>
- Grant Guru – An online community that can help you search for grants Australia-wide <http://community.grantready.com.au>

Tips for Funding Applications

Always contact the funding organisation or potential partner and have a chat about your project and proposal, they can give you advice about the application and if your project fits with their criteria. Do this before you start writing the funding application.

Look for funding partners that have values and priorities that align with you and your project.

Give yourself plenty of time. Often grant applications will expect you to have a fully-fledged idea and be able to provide evidence of your planning and other support from sponsors or partners. Starting out a few days before the application is due is not a good idea.

If you’ve never written a funding application before seek out advice. The funding body will provide help but a local person who has knowledge and experience can help formulate or read the application and provide feedback.

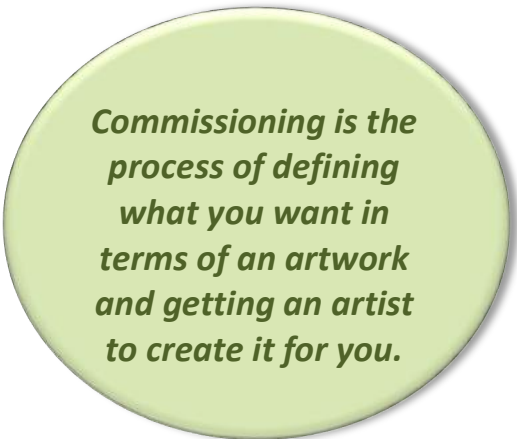
Be succinct and to the point. Don’t waffle in funding applications and be sure you are answering any specific questions or responding to their criteria clearly.

Talk it through with others as often as you can. Talking about a project out loud with a variety of other people helps to clarify ideas and is a good test to see if it makes sense or is relevant to people.



COMMISSIONING MODELS

“Commissioning” means that you are contracting an artist to create an artwork. Like any process where you select a specialist to build or create something on your behalf there are a range of things that need to happen before the contract is signed and all parties need to agree on the outcome.



Commissioning is the process of defining what you want in terms of an artwork and getting an artist to create it for you.

As part of the commissioning process a list of criteria is developed which includes the budget, the site, thematic requirements, process requirements, timeframes and specific expectations in relation to the outcome. In response to this, the artist(s) will provide you firstly with an idea of what will suit your needs and if you like that, they will progress their concept further and drawings, photographs and a maquette (model). The contract can be negotiated with the artist and officially awarded, when a suitable and most preferred proposal is selected.

There are lots of different ways to undertake this process including:

- Open Competition – Artists or groups of artists are invited to submit proposals and a selection process is undertaken firstly to short list and then to contract the artist or group to develop the artwork.
- Limited competition – A small number of artists (between three and six) are invited to express interest in the brief and compete with a small number of artists for selection.
- Direct invitation – A specific artist or group of artists is contracted to respond to the Artist Brief and create a permanent artwork.
- Direct Purchase – The Developing Party purchases an existing artwork for installation in the public realm.

Open Competition

Limited Competition

Direct Invitation

Direct Purchase

Develop Artist Brief

The Artist Brief outlines:

- What you want from the artist
- Parameters for the project including timeframes, themes and budget
- Expectations in relation to the outcome
- The selection process and evaluation criteria (refer Pages 34 and 35 under the heading “Key Sections to be Included in the Artist’s Brief”)



The Project Team may develop the selection criteria, which helps to select the artist but this would not be included in the brief.

An artist brief is not required, but a brief statement about the type of artwork being sought may be formulated to assist the selection process.

Assessment Panel

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 Assessment Panel, how the final decision will be made and consideration to be given to the payment of sitting fees may be payable depending on circumstances.



The project team may still work with an advisory group to support the artist and provide feedback.



The commissioning organisation may choose to develop an advisory panel to help select the ready-made artwork. For temporary public art this may not be necessary.

Advertising for EOIs

Invite artists to submit an Expression of Interest (EOI). Advertise broadly particularly using networks, where artists are likely to read information about the project. 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.



Expressions of Interest (EOI) Received

The EOIs are generally received either electronically or via hard copy and include the following information from the artist or group of artists:

- 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.



Open Competition

Shortlisting

From all of the EOIs received a shortlist of artists is chosen – usually between three and six. Keeping in mind that all of the short listed artists will then be asked to develop a concept and design and will need to be paid a fee for undertaking this work.

Limited Competition



With a limited competition the invited artists form the short list with all invited artists asked to present their proposals.

Direct Invitation



Shortlisting may develop a short list of artists to review. This would focus on the artist and their career rather than a proposal.

Direct Purchase



Briefing

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



Although only one artist they would still be provided with a full briefing and site visit etc.



Concept Development

Each of the shortlisted artists is paid a fee to develop a detailed concept. Preferably this would include a written response to themes, some drawings and images and possibly a model. Full specifications are not required in terms of engineering etc. The Concept Development Fee depends on the size and budget of the artwork but it should cover the cost of producing the concept.



Presentations

Artists present their concept proposal to the assessment panel. This would happen in person in an interview style meeting.



The single Artist would present their concept to the Project Team or a Panel if one has been appointed.



Assessment and Selection

The Assessment Panel reviews each proposal against the criteria outlined in the Artist Brief and selects an artist to further refine the concept and develop specifications. It is preferred that the final decision be made by consensus but provision should be made in the terms of reference for how the decision will be made if a consensus cannot be reached.



Open Competition

Limited
Competition

Direct
Invitation

Direct
Purchase

Concept Refinement & Approval

An ongoing conversation between the project team and the artist begins that involves the following:

- Minor changes or re-designs of the concept by the artist based on feedback from the Assessment Panel.
- Further site visits and research if required.
- Detailed design finalised with specifications and engineering requirements included.
- A detailed project plan developed by the artist with timeframes.
- Contract development with the requirements of both parties addressed.



Commissioning

Once the final design is approved the artist is commissioned to create the work and the contract is signed.



A ready-made artwork is purchased. A range of work can be seen via the artist directly, through galleries who represent artists or at exhibitions.

It should be noted that Commissioning Public Art is not an “exact science” and variations in the above models can occur depending on the nature of the project, the structure of the Commissioning organisation and the desired outcomes. Key points to remember when commissioning 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 characteristics and culture of them.
- When multiple artists are involved and being considered, a fair and equitable process should be undertaken.
- Quality documentation in the form of a project plan and Artist Brief is vital.



ALTERNATIVE PUBLIC ART PROJECT OPTIONS

Community Arts and Cultural Development Project (CACD)

CACD projects can involve any art form including the development of a piece of public art. It is a community based arts practice that encourages participation and aims to strengthen the community or address priorities in addition to the artistic outcomes.

CACD projects involve the appointment of a lead artist with experience in community lead practice, to work collaboratively with the community to create a piece of work that reflects the culture and identity of the people involved. In addition to the artistic goals the project generally has other objectives; responding directly to a specific issue, increasing community connectedness or improving health and wellbeing. The Australia Council for the Arts outlines the following principles in relation to CACD Practice:

- The activity is by, with and for the communities
- The artists are highly skilled
- Activities reflect the energy and qualities of the community

Acquisitory Prize

An Acquisitory Prize involves an exhibition of artwork that is essentially a competition with the winning artwork acquired and installed at an identified location. The exhibition and prize can be structure in a variety of ways including the following:

- An open call of artists to enter the prize with finalists selected to be part of the exhibition.
- Specific artists can be identified and invited to enter the prize.
- The competition guidelines can articulate specific criteria for the artwork including the site and themes if required.
- An exhibition of the competition entries provides an opportunity for the public to see the artwork and can create debate – both positive and negative about public art.
- Prize money commensurate with the type of work to be acquired needs to be included. This can be raised in a number of ways including sponsorship and entry fees.

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, which sees the nurturing of artists to enter in to 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 selected and 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 the Selection Panel.
- An emerging artist is selected and commissioned to develop the artwork under the guidance and mentoring of the lead artist.

DOCUMENTATION

The two key documents included in public art projects are the Artist Brief and the Contract. The details of what should be included in the Artist Brief are outlined below. The nature of the contract will depend on the Commissioning Body and their requirements with a brief overview of the types of things that should be included. Sample briefs and contracts are available from a range of organisations such as Art SA and the Local Government Association.

*The Artist Brief and the Contract should be very clear and include all details pertaining to the project expectations –
Avoiding miscommunications during the project.*

Key Sections to be Included in the Artist Brief

| | |
|--------------------------------------|--|
| Background | A brief history of the project and how it got to this point 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 summarizing the key elements. This to ensure people can get an immediate sense of the project prior to reading the detailed information. Approximately two to three paragraphs. |
| Project Aims and Objectives | A list of dot points which articulates the aims and objectives of the project. |
| Lead Artist Role | <p>A description of the role for the Lead Artist and what is expected of them in relation to the project. It should be written in plain language.</p> <p>E.G. The lead artist will be contracted to design, build and install a major public artwork to be located in the City Park.</p> <p>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.</p> <p>The Commissioned 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 minimize 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.</p> |
| Design and Development 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. |
| Art Work Requirements | <p>This 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.</p> <p>Any requirements regarding specific materials should also be listed in the Artist Brief, for example if the art-work is being installed in an area known for its timber production, you could nominate that timber features in the artwork.</p> |
| Project Site | The physical attributes of the site should be listed here 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. |
| Evaluation Process and Criteria | <p>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 be assessing 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.</p> <p>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 a or specialist fabricators and relevance and appropriateness of the concept.</p> |
| Required Submission Materials | This is a list of materials required as part of the Expression of Interest 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 mapping out the project time frame ensure that artists have adequate time to do 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. |

The Contract


The Contract is a legally binding document and should be prepared by someone with experience in developing and negotiating a contract. In addition to standard contracts it is recommended the following items be included in a public art commission contract:

- Insurance requirements.
- Workplace Health and Safety expectations.
- Delivery and installation details.
- 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. what will happen if the work is damaged beyond repair and the right of repair obligations?
- A release date, which is the date the Commissioning Body agrees to display the work or the basis for de-accession on other grounds as outlined by any relevant policies.

The Contract should be prepared by someone with experience in developing and negotiating a contract.

DEVELOPMENT, CONSTRUCTION & INSTALLATION

The development, construction and installation can take several months depending on the artwork and the state of the site. This period of the project involves a range of meetings between the project team, the artist and other specialist personnel to progress the project and resolve any issues that may arise. It is recommended that milestones be clearly documented in the contract to ensure the project progresses according to the deadlines. It is also recommended that a representative from the project team conduct one – two studio visits to document the project development and construction.



***Monitor development,
construction and
installation closely.
Collaborate with the
artist and ensure
milestones are met.***

Promote the Project

This stage of the project is a prime time to promote the project and whilst 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.

Site Preparation

It is imperative to ensure the site is ready for the artist to install. Depending on the site various things may need to be complete including earthworks to dig holes for footings and the pouring of concrete. The allocation of these responsibilities will have been outlined during the design development and contracting stage and it will be important for the project team to monitor progress and ensure these works are completed according to deadlines.

Installation

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. Generally the transport and installation of the artwork is the responsibility of the artist with requirements outlined in the contract but it will be important for the project team to monitor the installation. Some things to consider:

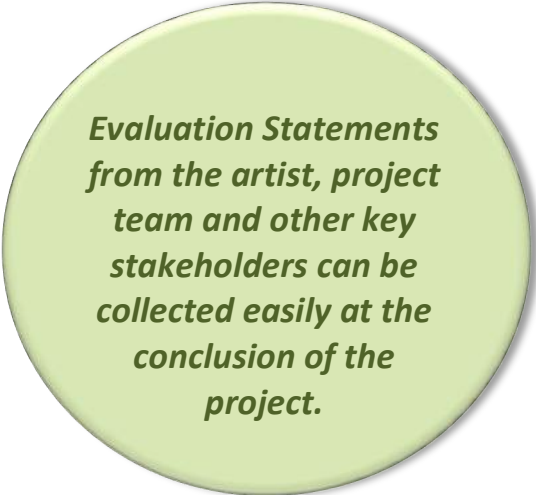
- Weather – pouring of concrete, transporting work and installation may all be affected by weather and it is important to have a contingency plan and ensure deadlines accommodate poor weather.
- Traffic Management – the transport and installation may interrupt traffic and traffic management plan may 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 is generally the responsibility of the artist (depending on what was included in the contract) but they may need some support from the project management team.
- Work health and safety and risk management plans should be put in place for any work being undertaken at the site, particularly if the public can access the site.
- Covering up the work – after the work is installed you may want to cover it up (depending on its size) and reveal it at the launch.

Signage / Plaque

It is great to install any signage, which could be a plaque or sign erected near the artwork. The type and position of any signage and the information included on it should be discussed with the artist. Any sponsor or funding body obligations will also need to be included. Sponsor and funding acknowledgements will have been documented in the funding and sponsorship agreements. It is important that the signage is positioned appropriately so that it does not detract from the artwork but ensure that members of the public can find it easily.

EVALUATION

An evaluation should be conducted at the end of the project that responds directly to the objectives of the project. A range of tools can be employed to undertake the evaluation including surveys, focus groups and evaluation statements. The project team should discuss how the evaluation will be conducted during the project planning stage. The objectives of the project will determine what is to be evaluated and it is important to note that some of the desired outcomes may not happen some of the time – particularly for objectives such as “attracting more visitors” to the area. This will be difficult to measure in the short term.



Evaluation Statements from the artist, project team and other key stakeholders can be collected easily at the conclusion of the project.

Funding contracts may have specific requirements in relation to evaluation and these will need to be accommodated. In general, the artist, project team and other key stakeholders should be provided with an opportunity to provide feedback. It can be as simple as inviting people to submit a short evaluation statement in relation to the project management and outcomes. This information will inform future projects.

MANAGEMENT AND MAINTENANCE

Many of the issues associated with management and maintenance should be addressed during the project planning stage with the project team ensuring that the long-term ownership of the artwork is determined. To complete the project the following tasks should 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.
- The artist should outline any special maintenance requirements during the concept development and design stage. These along with any normal maintenance requirements should be documented and handed off to the owner that will be managing the artwork long term.



SECTION FOUR

GAWLER

PUBLIC ART ACTION PLAN

2016 - 2025

VISION

Permanent, temporary and integrated public art installed throughout Gawler that illuminates the public domain, and encourages local residents and visitors to the region to connect with the community and its culture.

KEY OBJECTIVES

Develop public art projects that promote the identity of the Gawler Community and its rich history.

Encourage residents and visitors to Gawler to interact with public spaces and contribute to the vibrancy of the community.

Provide physical reference points throughout Gawler that create a sense of place and arrival for the township and key precincts located within it.

Initiate public art projects that enhance both the built and natural environment and foster community pride.

STRATEGIC CONTEXT

Gawler Community Plan 2014 – 2024

Theme: OUR IDENTITY

Goal 1: A Uniquely Identifiable Township

Objective 1.1:
Maintain a clearly defined township, one which is distinct from neighbouring areas

1.1.2 Safeguard views and vistas to retain Gawler's township identity, open landscape character and sense of arrival from all directions through the provision of open space

Objective 1.2:
Build a local community that is proud of Gawler

1.2.2 Develop attractive and active spaces to better integrate places of play, interaction, learning, exercise and community events

Objective 1.3:
Protect and promote Gawler's unique heritage

1.3.2 Celebrate Gawler's heritage and historic role in European settlement through the installation of public art and interpretive signage

1.3.3 Communicate Gawler's heritage and culture through signage and public art to maintain and create a distinctive and unique sense of place

Objective 1.5:
Value the role the Arts play in promoting community spirit and pride

1.5.1 Develop and implement an Arts and Culture Plan for Gawler which includes funding for public artwork and support for local events

http://www.gawler.sa.gov.au/webdata/miniSites/Gawler_Community_Plan/index.htm

Gawler Arts and Culture Strategy 2016 – 2025

Theme: ACTIVATION OF AND INVESTMENT IN PLACES

Action: Activate urban and recreational spaces through the implementation of public art policy and encourage investment from business, community and government

Action: Acknowledge and promote shared non-Aboriginal and Aboriginal history in public spaces through planning, signage and public art

http://www.gawler.sa.gov.au/webdata/resources/files/Gawler%20Arts%20_%20Culture%20Strategy%20low%20res.pdf

Town of Gawler Integrated Urban Design Framework

3.1 GAWLER NORTH

3.1.5 Precinct Actions
Increase range of activities within Pioneer Park

3.2 GAWLER CENTRAL

3.2.5 Precinct Actions
Create public spaces that connect to and integrate Tod Street and Walker Place as important future public realms and major connectors

[http://www.gawler.sa.gov.au/webdata/resources/files/CR15%2048526%20%20Town%20of%20Gawler%20IUDF%20v18%20\(for%20consultation\)_14GAW_LR.pdf](http://www.gawler.sa.gov.au/webdata/resources/files/CR15%2048526%20%20Town%20of%20Gawler%20IUDF%20v18%20(for%20consultation)_14GAW_LR.pdf)

Gawler Youth Development Plan

Outcome 1: Youth Participation in Community Life

Goal 3: Celebrate Young People, their diversity and creativity

Outcome 2: Youth Health and Wellbeing

Goal 6: Connect Young People to the community

http://youth.gawler.sa.gov.au/assets/downloads/Youth_Development_Plan_2013-18_LOWRES.pdf



STRATEGIES AND ACTIONS

STRATEGY ONE:

Further develop Gawler's temporary public art program

BACKGROUND:

As outlined in the Gawler Arts and Culture Strategy, Council aims to encourage, develop and support arts-focused projects and activities that provide opportunities for community participation and development and contribute to the cultural vibrancy of the Town. A key strategic theme in this document details the activation of public spaces through arts activities, events and public art. To date, the Gawler Fringe initiative has improved interaction with public spaces in Gawler with Council providing grants for temporary public art, with Strategy One of the Public Art Action Plan aiming to build on this work and encourage broader participation.

| ACTION | TIMEFRAME |
|--|-------------|
| <ul style="list-style-type: none">Encourage schools and other community organisations to participate through workshops and artist residencies. | 2017 - 2018 |
| <ul style="list-style-type: none">Increase number and amount of grants provided – encouraging emerging artists and other organisations to participate. | 2018 - 2020 |
| <ul style="list-style-type: none">Refine the focus of the Gawler Fringe and add temporary public art as a core theme, providing a key point of difference for the local Fringe program. E.G. The Transient Art Event<ul style="list-style-type: none">Greater capacity for the Gawler activities to compete with other City-based Fringe programming.Encourage artists outside of Gawler to participate | 2018 - 2022 |
| <ul style="list-style-type: none">Develop Temporary Public Art Prize as part of the Fringe Festival in conjunction with a major sponsor. | 2020 |
| <ul style="list-style-type: none">Implementation of the Urban Youth Art Program including:<ul style="list-style-type: none">Public Art incorporated in to the Young Artist Mentoring Program.Workshops and art installations in line with public art principles.Sponsorship of young artists to create public artworks.Development and management of a “Free Wall” for young artists to hone their public art skills. | 2016 - 2017 |

STRATEGY TWO: Develop Gawler's Permanent Public Art Collection

BACKGROUND:

Whilst there are a number of public artworks located throughout Gawler, these have been developed in an ad-hoc manner. A range of organisations including the Town of Gawler have developed these artworks to promote different people, places and to beautify the landscape. Council is now eager to take a more strategic approach and develop artworks that best capitalise on Gawler's natural and man-made features and provides benefit to the community – socially, economically and culturally.

| ACTIONS | TIMEFRAME |
|--|---|
| <ul style="list-style-type: none"> Implement Percent for Art and Developer Contribution Schemes in Public Art Policy. | 2016 – 2017 |
| <ul style="list-style-type: none"> Establish Council Permanent Public Art Fund with annual contributions that may be used annually or accrued to provide a larger amount over two to three years. | 2017 - 2018 |
| <ul style="list-style-type: none"> Develop a major permanent public artwork for each Council Term either independently or in collaboration with others private, commercial and community partners. Priorities for the development of these works include: <ul style="list-style-type: none"> A major iconic artwork that becomes linked intrinsically with the identity of Gawler. A major artwork that recognises the Aboriginal history of the region. Works that are linked with precinct development as outlined in the Gawler Integrated Urban Design Framework. Artwork situated in or alongside the Gawler Hub Connect Project. Potential locations for these artworks are outlined in the “Spaces and Places” section of the Action Plan. | 2014 – 2018 2018 – 2022 2022 – 2026 |
| <ul style="list-style-type: none"> Consider the installation of functional art for all outdoor renewal and replacement with items such as furniture, rubbish bins, lighting, bollards and garden landscaping included. | 2017 - 2025 |
| <ul style="list-style-type: none"> Deliver a community arts project every two to three years, which results in a permanent artwork developed. A range of social justice themes could be included depending on partners and funding priorities | 2017 - 2025 |
| <ul style="list-style-type: none"> Encourage groups and organisations to develop public art through the presentation of a Public Art Development Training Forum. Based on the Gawler Public Art Framework, session would be targeted and practical, designed to help groups kick-start their projects. | 2018 – 2019 |
| <ul style="list-style-type: none"> Develop public art promotional materials to inform locals and visitors and encourage deeper and ongoing engagement with Gawler places and spaces. For example a walking guide to the public art in Gawler. | 2020 - 2025 |



STRATEGY THREE:

Develop public artworks alongside town entry statements.

BACKGROUND

Nestled between the Adelaide's urban outskirts to the South and the open plains to the North, Gawler risks losing a sense of identity with other Council developments situated very close by. The township has nine main entry points utilised by the locals and visitors to link between Gawler and one of the many key transport corridors that reside nearby. The entry points are currently marked with reasonably sized signage that features the Town of Gawler logo installed on the side of the road. Public artworks positioned at town entry points will provide a geographical and cultural focus for people as they enter Gawler and herald where the Council begins and ends.

| ACTION | TIMEFRAME |
|--|-------------|
| <ul style="list-style-type: none">Develop and install previously proposed Artwork designed by Greg Johns along Main North Road in conjunction with Evanston South Development. The artwork traverses across Main North Road from west to east and an access point for members of the public to stop and admire the work more closely should also be included – ensuring greater familiarity with the work and stronger long term links. | 2016 – 2018 |
| <ul style="list-style-type: none">Develop Town Entry Design Plan which includes:<ul style="list-style-type: none">Specific entry point location to capitalise on incoming traffic both vehicular and pedestrian and ensure safety and legislative requirements are adhered to.Site ownership – particularly for major roads / highways.Position of artworks, signage and adjacent plantings and landscaping.Commissioning process for artworks – a singular or multiple artists.Nature of artworks in terms of common themes and aesthetic links from one entry point to the next. | 2017 – 2018 |
| <ul style="list-style-type: none">Implement Town Entry Design Plan | 2018 – 2025 |



STRATEGY FOUR: Review Existing Public Collection and Establish Ongoing Management Plan

BACKGROUND

A number of public artworks are located throughout Gawler including memorials located in parks and along roadsides, murals in the built environment and other works dotted throughout the township including mosaic works in Clonlea Park and the circular table in Apex Park. The artworks are various ages and some require some maintenance and/or repair.

| ACTION | TIMEFRAME |
|--|-------------|
| <ul style="list-style-type: none">• Develop a public art register for all artworks situated in the Council area and ensure any newly developed artworks are added. The register should include the following information if it is available:<ul style="list-style-type: none">○ Location○ Title and other important themes / information about the artwork○ Ownership and developing party○ Date of installation○ Artist name, contact details and career information○ Physical attributes of the artwork including size and materials, surface finishes and any other unique physical attributes○ Expected lifespan○ Value and insurance details○ Photographs of the artwork being installed along with internal construction if possible○ Photographs of the completed artwork○ Details of past maintenance with space for future maintenance to be documented○ Signage details | 2016 - 2018 |
| <ul style="list-style-type: none">• Conduct a review of all current public artworks inspecting current state and assessing any immediate or ongoing repairs or conservation measures that required, relevance / significance and expected future lifespan of the artwork. | 2016 - 2018 |
| <ul style="list-style-type: none">• Prepare a report outlining recommendations of regarding existing public artworks including their expected lifespans, required maintenance and any that may require de-accessioning over the next 3 – 5 years. The report should be compiled in conjunction with the development of the public art register. | 2017 - 2018 |
| <ul style="list-style-type: none">• Conduct maintenance and install future maintenance plans within Council systems to ensure they will be implemented accordingly. | 2017 - 2020 |

SPACES AND PLACES

The following locations have been identified as priorities for public art in Gawler. It is by no means definitive, other spaces may emerge during the timeframe identified in the Public Art Action Plan and groups and organisations may identify other locations that are relevant to their community either geographically or culturally.

Primary Locations

1. Gawler Central Business District

Gawler's commercial hub / main street retail area is an ideal location for the development of permanent, integrated and functional artwork. Three areas in the retail centre of Gawler have been identified in the Gawler Integrated Urban Design Framework for renewal and these represent priority areas for the installation of public art. The three precincts include:

- Gawler North – Pioneer Park, the railway station, Gawler Central Shopping Mall and Barossa Valley Way Intersection.
- Gawler Central – Walker Place, mixed retail strip shopping, Goose Island and River and Julian Terrace.
- Gawler South – The Mill, River Frontage and Open Space, Apex Park, link to Adelaide Road and the Cinema complex.



Image from the Integrated Urban Design Framework



Walker Place – Gawler Central

Gawler North

Gawler South

There are a number of locations that would be suitable for public art within these precincts depending on the street-scaping layouts. Some artworks could be roadside and in the view of vehicle traffic whereas others could be specifically targeted at pedestrians and situated in reserves and park such as Apex and Pioneer Park. The de-commissioned fountain situated on Light Square in Cowan Street should be a high priority, given the Square's location and visibility and the status of the fountain.

2. Gawler Connect

The Gawler Connect redevelopment at the Gawler Institute and Town Hall is a substantial undertaking for the Council and it will become a focal point for the community. Integrated Art throughout the building and/or a large relief artwork on the façade of the building or a three-dimensional artwork within the main foyer or just to the exterior would reflect the significance of the project.

Town of Gawler Public Art Framework 2016



Points of Note:

- Consideration for the heritage nature of the building would need to be given and clearly articulated in the artist brief.
- Working with an aboriginal artist / designer and interior designer to introducing aboriginal insignia and imagery throughout the building would merge the colonial heritage reflected on the exterior with the ancient history of the original inhabitants of the region.

3. Recreation / Sports Precinct

There are a number of suitable public art sites adjacent to the Gawler Sport and Community Centre including along the riverside bike / pedestrian path that runs behind the Centre and Nixon Terrace beside the Football Oval. This precinct would be a perfect place to honor and celebrate the sporting culture in the town and the values and traditions it promotes. Community Artwork to enhance / soften the extensive wire fencing in the area would also be a relatively simple and cost-effective option.



4. Town Entry Points

There are nine entry points into Gawler including the following:

- Main North Road from the Entering from the North off the Sturt Highway or the Horrocks Highway
- Barossa Valley Way / Lyndoch Road from the East
- Redbanks Road from the North West off the Sturt Highway, from Mallala and through Willaston



- Ryde Street from the North West off the Sturt Highway



- Horrocks Highway – off Main North Road / Gawler Bypass



- Calton Road



- Main North Road from the South



- Balmoral Road from the East South East



- Coventry Road



Secondary Locations

There are a number of other locations dotted throughout the township that would also benefit from the installation of public art. The list below provides examples of sites where public art could be developed.

1. Sixth Street Roundabout



2. Adjacent to Gawler Green / Gawler and District Secondary College



3. Mural site at Gawler Racecourse



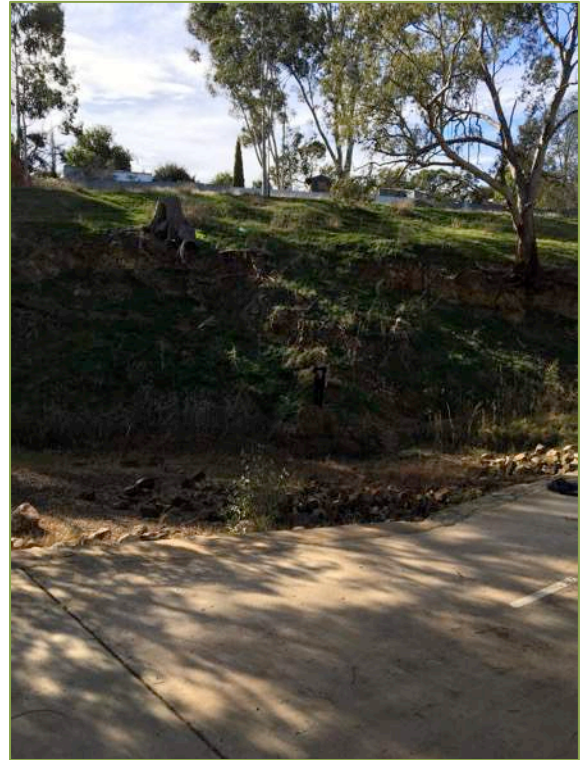
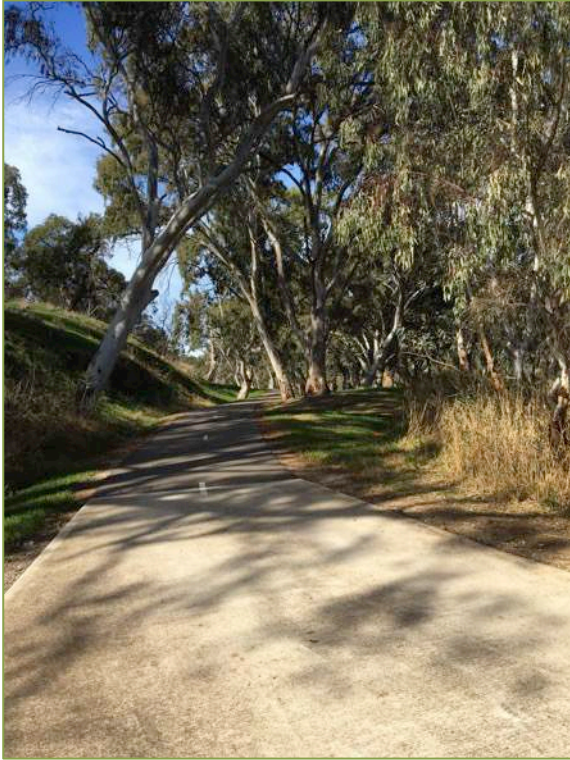
4. Pedestrian crossing between Clonlea Park and shared path on Murray Road



5. Opposite the Caravan Park and adjacent to the swimming pool – Corner Victoria Terrace



6. Deadman's Pass





FUNDING

Suggested Funding for the Gawler Public Art Action Plan, which is subject to approval through Council's budget process includes:

- \$15,000 recurrent allocation from Council for the development of permanent public art
- \$10,000 recurrent to support the inclusion of integrated art in Council facilities and resources such as street furniture, landscaping and library, sporting and other recreational facilities.
- \$5,000 recurrent allocation from Council for the maintenance of the public art collection as of 17 – 18 financial year
- \$10,000 for Youth Urban Art Program
- Allocation for the Temporary Public Art Grants Program:
 - \$5,000 2016/2017 to 2017/2018
 - \$15,000 from 2018/2019 onwards
- Implementation of the Percent for Art Scheme and the Development Contribution Scheme as outlined in the Public Art Policy and the Public Art Action Plan.
- Development of funding partnerships with local stakeholders such as the Gawler Business Development Group, the State Heritage Trust and Landcare Groups.
- Utilising funding programs from state and federal government and philanthropic and community funds

Matching funds from funding bodies, state and federal government departments, philanthropic trusts and private sponsors will be sought for all public art development projects. Advice regarding sourcing funding has been provided in Section Three of this Framework - the Public Art Guidelines.

ACKNOWLEDGEMENTS

Artist Image Acknowledgements

| | | | |
|---------------|---|--|------|
| Front Cover: | Seb Humphreys with a group of young people as part of Gawler Council's Youth Urban Arts Program | Gawler Community Rec Centre | 2016 |
| Page 5: | Scott Rathman | Multi Level Car Park | 2014 |
| Page 8 left: | Robyn Hall | Multi Level Car Park | 2014 |
| Page 8 right: | Julia Mannix | Clonlea Park Wildlife Mosaic Trail (Dragonfly) | 2015 |
| Page 10: | Ted Farrell | Clonlea Park Stone Totems | 2014 |

This document was developed in August 2016
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PLAY YOUR PART
learn more | give more | be more