

# City of Marion Public Art Guidelines 2020-2028



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Aurelia Carbone, *Wirtu*, Hallett Cove Foreshore, 2017, Hallett Cove

# DEFINITION OF PUBLIC ART

## 1. Definition of public art

The City of Marion Community Vision 2040 describes a shared vision of a city that is liveable, valuing nature, engaged, innovative, prosperous and connected. Public art contributes to this vision and can make a city memorable, stimulating and engaging, thus attracting visitors and locals alike. Public art contributes to a sense of place and it is often an indicator of a thriving cultural environment. Art in public places can be chanced upon by accident, enriches our everyday experience, and can be accessed free as a shared experience in public places.

The City of Marion acknowledges that it is situated on the traditional land of the Kaurna people. As such it acknowledges that public space already carries long-held stories and meaning. When developing public art, Council will be sensitive to the on-going cultural significance and stories of the land.



Greg Johns, *Horizon to Horizon*, 2002, Marion Cultural Centre, Oaklands Park.  
Photo: Sam Oster

# BENEFITS AND VALUES



## COMMUNITY VISION › TOWARDS 2040

### 2. Benefits and Value of Public Art

Art in public places can be commissioned for a number of reasons. The benefits to the community are broad and wide reaching and address many of the themes in the Community Vision including:

**Liveable:** By 2040 our city will be well planned, safe and welcoming, with high quality and environmentally sensitive housing, and where cultural diversity, arts, heritage and healthy lifestyles are celebrated.

*Strategy L3: We will create a series of streetscaped avenues to improve the amenity of our neighbourhoods.*

- Public art works can help to create a more attractive urban environment which reflects local character, community pride, ownership, sense of place and community identity.

*Strategy L4: We will celebrate our rich cultural diversity and heritage through artistic, cultural and community activities and vibrant destinations.*

- Public art can be commemorative, interpretive, educative, celebratory, illustrative, functional, decorative, conceptual, experimental, innovative, entertaining, playful, or surprising creating and interpreting a range of meaning in the urban environment.

**Valuing Nature:** By 2040 our city will be deeply connected with nature to enhance people's lives, while minimising the impact on the climate, and protecting the natural environment.

- Some public art can complement natural settings and reflect elements of nature proven to enhance health and wellbeing in the built environment.

# STRATEGIC ALIGNMENTS

**Engaged:** By 2040 our city will be a community where people are engaged, empowered to make decisions, and work together to build strong neighbourhoods.

- Some public art and community art in public places encourages opportunities for community involvement and participation through creative and practical skills development,
- Some public art increases community expression and awareness,
- Some public art assists the community to express and interpret issues facing them through the research, communication and expression of artists.

**Innovation:** By 2040 our city will be a leader in embracing and developing new ideas and technologies to create a vibrant community with opportunities for all.

- Public art may increase an appreciation of art more broadly through equitable accessibility,
- Public art can complement the work of urban design professionals such as architects, landscape architects and urban designers.

**Prosperous:** By 2040 our city will be a diverse and clean economy that attracts investment and jobs, and creates exports in sustainable business precincts while providing access to education and skills development.

*Strategy P4: We will seek to activate our city through quality streetscapes and placemaking initiatives to deliver vibrant and prosperous business precincts.*

- Public art can assist in creating vibrant destinations attracting tourists and visitors to places whilst attracting and retaining talent and trade to the City,

**Connected:** By 2040 our city will be linked by a quality road, footpath and public transport network that brings people together socially and harnesses technology to enable them to access services and facilities.

- Public art influences or directs how people use or move through a space, including walking, cycling or driving vehicles.

# TYPES OF PUBLIC ART

## 3. Types of public art

Artists working in the public realm can approach the work in many different ways, from a literal or illustrative approach to abstract, conceptual or metaphorical. Artwork can take many forms including sculpture, murals, paste-ups, photography, projections, performances, music and sound.

Public art may be:

- permanent and long lasting (usually a minimum of 15 years) using durable material;
- temporary, remaining for a fixed and specified time;
- ephemeral, in place for a very brief span or using non-durable materials, performative arts, projections or sound;

Public art can be stand alone and iconic or integrated into the public realm, architectural projects (both inside and outside), streetscapes, walking and cycling trails, playgrounds and reserves. It can be:

- site specific, designed specifically for and responsive to, a particular site in regards to scale, material, form, and concept;
- commemorative, acknowledging a specific event or person important to the local community, tell the history of place and connection to country;
- functional art or design elements integrated into the built or natural environment with a practical purpose such as seating, lighting, furniture, bollards, signage, rubbish bins, landscaping elements, etc. Inside buildings these elements could include building foyers or reception desks, window treatments, door handles, flooring, signage, lighting, furniture, or façade treatments;
- community art which provides the opportunity for the community to participate in the conceptualising and making of a work of art. This is an empowering process that can contribute to connecting communities and individuals and give voice to and provide a sense of belonging to diverse cultural groups, children, young people, older people or those disadvantaged by circumstance. Community art highly values the relationships built in shared creative processes as well as artistic outcomes.



Stephen Whittington et al, *Hallett Cove: One Million Years*, 2015, Cove Civic Centre, Hallett Cove

# SITES FOR PUBLIC ART

## 4. Public art projects by the City of Marion

Public art may be considered as a component of the planning stages of any new development or the refurbishing of existing sites. In the City of Marion, the City Activation Public Art and Placemaking team work with public artists, in collaboration with architects, landscape architects and designers, engineers, urban planners and project managers as part of a creative, professional team in consultation with the local community.

### 4.1 Potential sites for development of public art

The scope of these guidelines focuses on artworks in public spaces (or occasionally on private sites), that impact on the public domain. This includes any area in a public space that is deemed appropriate by City of Marion.

The following list outlines examples of places for the development of public art (subject to budget constraints).

#### Strategic projects and new builds

- Public artwork to be incorporated into the building and/or precinct development.

#### Major projects working with external partners

- This includes projects such as rail or road developments working in partnership with the State Government. Council can assist in the development of artwork to ensure the community identity and stories are represented in the wider and regional story.

#### Streetscapes

- major thoroughfares
- streets of cultural or heritage significance
- traffic calming opportunities
- integrated design elements such as drain holes, tree surrounds etc.
- significant intersections
- near public transport sites i.e. adjacent to railway stations



Aurelia Carbone, *Locally Indigenous*, 2018, Coast to Vines Rail Trail, Hallett Cove

# SITES FOR PUBLIC ART

## **Walking and Cycling Trails**

- markers linking and highlighting key transport nodes and places of interest, interpreting local cultures and natural characteristics
- narrative elements connecting different parts of the network
- integration of art in street furniture and directional signage

## **Entry Statements**

- to the City of Marion at council boundaries
- to neighbourhoods of community, cultural or heritage significance
- to business precincts

## **Reserves & Playgrounds**

- Regional level – significant public art or integrated play piece
- Neighbourhood level –potential for public art
- Local level - could include community arts approach with community working with artists

## **Other existing Council buildings or assets**

- community halls
- sports centres
- neighbourhood centres
- libraries
- outdoor pool

and could include artwork integrated into:

- foyers
- wall decorations
- glass window and door decals
- flooring
- furniture
- car parks
- wayfinding and signage
- garden designs and landscaping elements
- fencing
- bus stops shelters
- pergolas
- BBQ surrounds
- toilet surrounds

## **Other Open Spaces including:**

- plazas
- wetlands
- commemorative sites
- historic places of interest
- leading to local schools



# RELATED STRATEGIES AND DOCUMENTS

## 4.2 Public artwork will be developed in line with other Council guidelines, frameworks and strategic documents:

- Open Space and Recreation Framework
- Walking and Cycling Guideline 2018 - 2022
- Streetscape Guidelines
- Public Lighting Guidelines 2019 – 2024
- Asset Management Policy

See Appendix 1 for reference.

## 4.3 The Public Art Guidelines apply to projects that are:

- developed by Council on land owned or managed by Council;
- developed by non-council parties on areas owned or managed by Council;
- included in the construction of new public buildings, extensions, refurbishing/upgrading, or fit-out of public buildings;
- upgrading/enhancing of public amenity or space;
- developed in a community arts program with outcomes in the public realm.

The Guidelines do not apply to buildings or land for private and domestic purposes.



project2project, *Making Tracks* (detail), 2019, Oaklands Railway Station, Oaklands Park. Photo: project2project

# DEVELOPMENT AND COMMISSIONING

## 5. Development and commissioning of public art

In developing and commissioning public art Council will ensure that it is conceptually relevant, aesthetically pleasing and contributes to social and cultural sustainability principles. There are several different ways in which public art will be commissioned or acquired.

Public art contributes to the goal of a Liveable city when it is harmonious, proportionate and compatible with its setting.

Public art should not:

- convey commercial advertising;
- convey a political or ideological message; or
- be likely to offend a significant section of the local community.

When developing, installing, maintaining, repairing or removing public art, Administration will adhere to all relevant Council policies and procedures including Work Health and Safety, Procurement and Contractor Management, Asset Management and Development Act and Regulations.

### 5.1 Elected Member engagement

Elected Members will be consulted on the commissioning and/or procurement of public art as follows:

- Local/neighbourhood projects - liaise with Elected Members on the selected preferred concept at relevant Ward Briefings;
- Major projects - public art elements will be presented to Elected Members through EM Forums or as part of project reports at General Council meetings;
- External Partnership projects - while the preferred concepts will be determined by the external commissioning agent, relevant Ward Councillors will be consulted. Should the Ward Councillors consider the concepts to be contentious in any way, the Infrastructure and Strategy Committee will be consulted for comment.



Beach Road Artworks and community, 2005, Light Square, Marion

# DEVELOPMENT AND COMMISSIONING

## 5.2 Commissioning process for open or limited tender and direct commission

For artworks developed through the open tender, limited tender and direct commission processes an Artist Brief is developed. The Artist Brief outlines the objectives and context of the project and guidelines to which artists must respond. This includes:

- introduction to project and commissioning agent (City of Marion);
- project schedule;
- project site and context for artwork including suggested themes;
- practical considerations such as safety, maintenance, materials and fabrication;
- copyright and moral rights;
- budget;
- stakeholders;
- commissioning process and timelines;
- assessment criteria and expectations for all commissioning steps i.e. expression of interest, concept design, design development, commissioning and installation;
- project management process and timelines;
- project advisory panel and the roles of all parties involved and contact details;
- relevant site drawings and project information.



Dave Court and Matt Fortrose, *Woodlands Tower*, 2019  
Woodlands Park Railway Station, Edwardstown

# DEVELOPMENT AND COMMISSIONING

For projects utilising public money, the open competitive commissioning process is the preferred model. For all three commissioning processes and following the development of a project specific artist brief (see above), the stages include:

- Expression of Interest (EOI) – a call to artists to respond in principle to the project site and aspirations and to provide details of previous relevant work. Note: at this stage no concepts are being asked for;
- Concept Development – from the EOI up to three artists/ artist teams are selected to develop concepts in response to the artist brief, from which a preferred concept is selected;
- Design Development of preferred concept;
- Fabrication and installation.

At each stage following the EOI, the artist/artist team is engaged via contract.

This process also applies to the limited commission tender. An artist engaged for a direct commission will still respond to an artist brief and work with the project manager to reach an agreed and relevant outcome.

## **5.2.1 Project assessment panel**

Submissions from artists through the EOI, concept development and design development process will be reviewed against criteria outlined in the artist brief by an assessment panel for each project. The project assessment panel will comprise appropriately qualified people from a range of areas such as arts, engineering, funding body (if applicable), relevant cultural or community groups (if applicable), project or site manager and other relevant stakeholders.

## **5.3 Artwork produced from a community arts and cultural development program**

Public art can sometimes be produced during community arts and cultural development programs, mural programs and community arts in local reserve developments. In this model the community are guided by professional artists who assist with concept design, fabrication and installation of the work. The professional artist is engaged by council through a contract outlining the project brief and theme for the project. The artist is able to work with council on issues such as suitability of content, work health and safety, engineering and installation, and maintenance requirements. Community participants enrol in the project and agree to be joint collaborators in the production of the artwork. The artwork is developed to be relevant to the community involved and the site of installation.

## **5.4 Purchase of existing artwork**

Occasionally the opportunity may arise to purchase an already existing artwork for placement in the public realm. Artwork, in this circumstance, would need to undergo various assessments such as safety, on-going maintenance, financial, cultural and site relevancy.

## **5.5 Artist initiated project**

Artists may want to initiate a public art project in the City of Marion. In considering an application, Council will take into account the best interests and safety of the local community as well as the criteria for all public art commissions. The artist's proposal will need to include a budget plan and on-going maintenance requirements and costs. As there are many stakeholders to consider in the public realm, assessment of submission will take time.

# DEVELOPMENT AND COMMISSIONING

## 5.6 Donations and gifts

Council may be offered donations, gifts or loans of artwork for acquisition or display in public places on a long-term or temporary basis. Short-term or temporary installations may require the artist to insure the work. If the artist is installing the work they must be covered for public liability. If the work is installed on a more permanent basis, Council will be responsible for installation, maintenance, public liability and property insurance.

In accepting potential acquisitions the City of Marion will consider the following factors:

- enduring artistic merit and quality of the work as deemed by an assessment panel consisting of staff from City Activation, Engineering and Risk and other relevant council staff;
- whole of life costs including cost of installation, management and long-term maintenance of the work;
- degree to which the artwork reflects City of Marion's heritage and/or contemporary priorities and culture or Community Vision themes;
- diversity represented in the public art collection e.g. artistic medium, artists represented, cultural diversity, gender diversity, age and representation of constituent groups;
- durability and/or safety of artworks;
- public safety.

## 5.7 Community initiated works i.e. Stobie poles and murals

Community members are able to develop artwork on the Stobie Poles in their street.

Guidelines are set by SA Power Networks. Residents are required to submit their designs to Council for approval and then apply for a permit from SA Power Networks.

The commissioning of public art on stobie poles can be considered when developing streetscape designs, cycling and walking trails and precinct developments. The number of stobie pole treatments will vary depending on the design.



Blake Lovas, Utility Boxes, Marino, 2019.  
Photo courtesy of Department for Infrastructure and Transport

# DEVELOPMENT AND COMMISSIONING

For instance, a precinct may include treatment on all of the poles in the area, based on a theme or simply 'bookend' the development. Stobie pole artwork can become place markers and provide wayfinding for people to move through spaces.

Murals and artworks are permissible on private, street facing fences if they:

- do not include advertising, political messages or are likely to offend; and
- no higher than 1 m on a masonry wall or 2.1 m on a non-masonry wall.

Works outside of these conditions may require Development Approval from Council.

## 5.8 Utility boxes

A number of different organisations own utility boxes across the city. Some but not all of the owners are open to the use of artwork on the utility boxes to add vibrancy to areas. The process and cost of developing artwork for this infrastructure will be different for each owner. City of Marion can assess the placement of artwork on utility boxes in the development of streetscapes, walking and cycling trails and any precinct development, ascertain the most appropriate treatment and factor this into the project budget. Artwork developed for utility boxes could be through a commissioning process or through a community arts program. As per stobie poles (5.7) artwork on utility boxes will not include advertising, political messages or content likely to offend.

## 5.9 Developed through collaborative partnerships

Public art commissioned by external organisations that impact on the City of Marion community can be developed in partnership with City of Marion. This includes organisations such as SA Department for Infrastructure and Transport (DIT) when developing artworks for inclusion in railway stations and artworks along the rail corridor and in roadway developments.



Adam 'Tarns' Poole and community, 2019, First Avenue Reserve, Ascot Park

# THEMES FOR PUBLIC ART

## 6. Themes for public art

Depending on the project, the themes for public art to be developed can be generated from one or several of the following:

- community consultation - community are consulted on the development of a site, including the public art or can suggest ideas that may commemorate or mark issues or stories that are important to that community;
- project development staff can suggest broad themes for the artists to explore that strengthen the intention of the overall development or placemaking initiative;
- Elected Member engagement - if the artwork is to be for developments at a local level, the relevant Ward Councillors would be consulted on ideas for themes to be included in the Artist Brief, prior to the commissioning process.



Gerry McMahon, *Little Marion Skipping*, 2008, Marion.  
Photo: Sam Oster

# LIFE CYCLE OF PUBLIC ART

## 7. Life Cycle of Public Art

### 7.1 Maintenance and repair of damaged artwork

Council's public art maintenance program ensures that the public art assets are maintained in line with Council's asset management systems to ensure on-going public safety and the artistic and aesthetic integrity of the artwork.

### 7.2 Removal

A work of art may need to be removed from public display for a range of reasons including:

- if the artwork has deteriorated in its condition to a point where public safety is at risk;
- the cost of restoration is more than the original cost of the work;
- the cost of ongoing maintenance is prohibitive;
- if the conditions of the site impact on the artwork and compromises its integrity;
- the artist raises concerns regarding the condition of the work, or if changes to the site affect the artist's original intent or moral rights;
- the artwork is no longer relevant to the community.

Before removing an artwork, the views of a number of people need to be taken into account. Impartial and expert advice should be sought. This could include:

- staff involved in the original commission (if still available)
- staff involved in management of the public art program
- staff involved in ongoing maintenance of public art
- the artist or artist's representative
- Ward Councillors
- local community
- an arts conservator
- an engineer (regarding safety issues)
- arts valuer (if applicable)

### 7.3 Relocation of artwork

There may be instances, if the artwork is still in good condition, but no longer relevant to a particular site, where an artwork could be relocated to another site. As most public art is commissioned to be site-specific the relocation of artwork would not be a usual occurrence.

A similar process as for removal (7.2) would be used to determine the appropriateness of relocation.



# APPENDIX 1

## Appendix 1 - Related Council Policies, Strategies and Guidelines

The following are the relevant clauses in related Council documents pertaining to public art:

### 1.1 Open Space Policy Principles

Relevant policy points:

- Design that enhances the character and amenity of neighbourhoods;
- Provides destinations that support the walking and cycling network;
- Facilities and amenities to support the primary function of the open space;
- Contributes to the amenity and attractiveness of business precincts;
- Strengthens the cultural richness of communities through opportunities for cultural expression and interactions;
- Provides settings for commemoration;
- Provides outdoor settings that attract visitors and tourists.

### 1.2 Streetscape Policy Principles

Relevant policy points:

- Streetscape design will be attractive, enable accessibility, and be of high amenity value in key locations so they are places where people of all ages, cultures and abilities want to spend time at different times of the day and the year;
- Neighbourhood identity and a sense of place will be enhanced by streetscapes that contribute to a positive neighbourhood image and provide opportunities for social interaction for the community, neighbours and visitors;
- Streetscapes will be enhanced by visual connections with their surrounding environments;
- Commercial, business and education precincts will be enhanced by streetscapes that contribute to the attractiveness of these areas.

### 1.3 Walking and Cycling Guidelines 2018-2022

Design considerations 6 - Public Art

Public art helps communicate a socially and culturally rich environment. It provides identity and creates a unique and meaningful sense of place.

Opportunities for integrating public art in the City of Marion walking and cycling network include:

- Activating places by providing an original, innovative and stimulating environment;
- Linking and highlighting key transport nodes and places of interest, interpreting of local cultures and natural character;
- Proposing narrative elements that connect different parts of the network;
- Fostering a sense of place, social interaction, community ownership and capacity building;
- Integration of art into street furniture and directional signage.

### 1.4 Public Lighting Guidelines 2019 – 2024

Relevant policy points:

- Feature lighting relating to public art;
- Lighting that contributes to placemaking/activation.



Sherry Rankin, Gavin Malone & Margaret Worth, *Tjirbruki Narna arra (Tjirbruki Gateway)*, 1999, Living Kaurna Cultural Centre, Bedford Park. Photo: Sam Oster

Other public artworks in City of Marion  
[www.marion.sa.gov.au/things-to-do/art-in-public-places](http://www.marion.sa.gov.au/things-to-do/art-in-public-places)

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Front Cover Artwork  
Created by: Laura Wills and Will Cheeseman  
Title: *Dig and Delve*  
Year: 2019  
Location: Hendrie Street Reserve Inclusive  
Playground, Park Holme  
Photo: Sam Roberts