

PUBLIC ART DISCUSSION PAPER



Acknowledgement of Country

City of Adelaide tampendi, ngadlu Kurna yertangga banbabanbalyarnendi (inbarendi). Kurna meyunna yaitya mattanya Womma Tarndanyako.

Parnako yailtya, parnuko tappa purruna, parnuko yerta ngadlu tampendi. Yellaka Kurna meyunna itto yailtya, tappa purruna, yerta kuma burro martendi, burro warriappendi, burro tangka martulyaiendi.

Kumarta yaitya miyurna iyangka yalaka ngadlu tampinhi.

City of Adelaide acknowledges that we are meeting on the traditional country of the Kurna people of the Adelaide Plains and pays respect to Elders past and present.

We recognise and respect their cultural heritage, beliefs and relationship with the land. We acknowledge that they are of continuing importance to the Kurna people living today. And we also extend that respect to other Aboriginal Language Groups and other First Nations.

You can also listen to this acknowledgement at: cityofadelaide.com.au/your-community/culture-history/welcome-to-country

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Message of Introduction

Adelaide is a global Creative City, as designated by UNESCO in 2015, as a City of Music. This places Adelaide in a network of creative cities across the globe who express their identity through a creative lens; and recognise creative industries and makers for their role in sustainable city development.

The City of Adelaide's first commissioned public art piece *Venere di Canova* (Canova's Venus) was unveiled in 1892, donated by philanthropist William Horn, who was adamant the work be in a public park *'...to induce a love for the beautiful in art, and to make the public familiar with it'*. For over two decades Council has developed strategic Public Art plans to actively engage with the city community and to set the vision and priorities for enabling a progressive art program in the public realm.

A major stunning public art piece can both showcase local talent and send a message that the city is open for business for international artists to deliver major pieces there. Public art is an expression of Adelaide's cultural richness and creativity. It reflects how we express who we are as individuals and as part of a wider community. Public art invites people to stop, linger, explore, and return. Public art becomes interwoven in the fabric of place, fiercely beloved and debated, sometimes in equal measure.

This document presents two opinion pieces to inspire conversation on the desired ambitions for the City's next Public Art Plan. The first, penned by Professor Susan Luckman, comments on the ways public art tells the story of a place and its people. The second piece, written collaboratively by Professor Ruth Rentschler OAM and UK based Professor Ian Fillis, explores notable public art examples from European Cities of Culture.

Council plays a number of roles in public art planning: as a leader among global creative cities in progressing ambitious public art planning; a provider of public art programs; a regulator and approval point for works in the public realm; an advocate for artists and the creative sector to thrive and showcase works in public spaces; and a community facilitator for partnerships and opportunities. As an owner of a public art collection in the public realm valued at approximately \$55 million, Council is also responsible for commissioning and maintaining this important collection. We invite you to engage with us in setting out the practical deliverables and priorities for Council's public art program over the next three years.

Clare Mockler
Director, Community

The Art of the Public

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On the morning of Sunday October 28 2018, Adelaide awoke to the news that overnight the Rundle Street Mall sculpture, affectionately referred to as the 'Malls Balls', had been vandalised. Artist Bert Flugelman's sculpture, more formally known as *Spheres*, became a surface for scrawls in red spray-paint. But this wasn't just any surface. It was precisely the fact that the individual concerned had the temerity to also see 'our' sculpture as something they had a right to leave their mark on in this way that made this otherwise fairly everyday occurrence front page news the next morning. While a sad and ultimately pointless event, what the whole episode did powerfully demonstrate, is the value of public art at its best; art that exists in public space is felt to be owned and valued by the public within whose community it resides. This is art that brings forth a sense of belonging, indeed possibly even pride; art that we care about and want to protect. Interestingly, before it became the 'Mall's Balls' the sculpture was dubbed 'On Further Reflection' for one of the engaging charms of Flugelman's piece is its reflective surface in which the viewer can literally see themselves as part of their city.

Public art performs many roles, but the key thing that defines it from other art is precisely its public placement. Public art exists in, and imposes itself upon, our space and becomes part of our experience of place. In this way it effectively has an obligation

back to us that work in a gallery, that can be moved around and even hidden away for years in storage, simply doesn't have to fulfil. All this raises a whole series of important considerations that we need to collectively explore when it comes to thinking through what we see as the role of art in public places in our city.

Not all artwork will give rise to the sense of fond feeling many in the community clearly feel towards Flugelman's work, but nor should it. Public art can and does perform many functions: it can inspire us to wonder, awe and even action; through a playful or innovative engagement with existing space, such as with the clothespins pinching up the earth that are the *Skin* series by Mehmet Ali Uysal. Works like *Skin 2*, located in Chaudfontaine Park on the outskirts of Liege, Belgium, may bring a smile to our face or cause us to pause as we otherwise move headlong through the city on our business. Works may act as a memorial acknowledging an individual or collective trauma or disaster; they can facilitate a sense of belonging and identification, as *Spheres* clearly does; and across the year, the presence of art contributes to the sense of the celebration in and of public space, making it seem inviting and alive.

Importantly too, public art tells the story of a place and its people. Some works may speak to specific

locational histories, for example by acknowledging the ongoing presence of the Kaurna people in the Adelaide area over millennia and honouring the significance of particular sites within this long story of relationship to this place. Also, and not mutually exclusively, a site's history can be expressed in the use of local materials, such as in Jan Mitchell's Geelong waterfront *Baywalk Bollard* trail, which consists of repurposed pillars from the old local pier, now carved and painted to represent iconic local figures and re-planted into the waterfront landscape. In this instance, the maker, the materials, the story and the artwork's form all explicitly speak to the site within which they are located.

Some public art also becomes an iconic marker of place globally; a representative shorthand for the city that says, 'this is Adelaide'. Horatio, Truffles, Augusta and Oliver—Marguerite Derricourt's four bronze life-sized pigs foraging around a rubbish bin a little further down Rundle Mall from 'the Balls'—are currently ranked '13 out of 187 'Things to do' in Adelaide' on TripAdvisor (*Spheres* comes in at 39). The 'interactivity' of being able to touch and even sit on these works, and to take a photograph doing so, is an important part of their attraction, and this is an aspect of public art that will only continue to grow in significance in this age of Instagram.

No single artwork can be expected to do all these things, nor can it represent the breadth and diversity of who 'we' are, but the good news is no single work needs to. In approaching this current exploration of the role of public art in Adelaide we need to acknowledge that the city is not a clean slate, but rather a palimpsest, whose public spaces and their existing artworks bear the traces of the city's past. Looking to the future, the challenge is how best can a public art strategy today help contribute to a larger and inclusive whole experience of place that we value and are proud to offer as a legacy to future generations.

Professor Susan Luckman

November 16, 2018

Susan Luckman is Professor of Cultural Studies and Director of the Centre for Creative People, Products and Places (CP3) in the School of Creative Industries at the University of South Australia. She has been researching how communities creatively engage with place, and the policy frameworks that can support this, for over two decades.



Big wins that European cities do much to earn

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European cities (yes, at the time of writing Britain is still part of Europe!) have done much in public art to gain big wins for their cities. Being a European City of Culture provides opportunities for public profiles to rise across the world, bringing in tourists, travellers and the simply curious to see what they have to offer. The effectiveness of public art strategies, in which public art is presented and consumed passively and actively safeguards and sustains the future of cities that have been rust-bucket manufacturing cities in the past (e.g., Glasgow; Liverpool) or sea-faring cities whose futures are now tied to services rather than ships (e.g., Copenhagen). Each of these cities is a former European City of Culture (2008, 1990 and 1996 respectively). Over-riding their history in manufacturing, each of the three cities also has a strong tradition in art and design thanks to their reputable schools of art. They have each built on these reputations to reinvent themselves in arts and cultural tourism, using public art as a common, important element of economic wellbeing.

The shifts in focus to public art driving the services and cultural economy has seen Liverpool for example, become one of the UK's top five tourist destinations, getting big ticks from residents and travellers alike. The visitor economy is worth 4.3 billion pounds, with 62 million visitors supporting 51,500 jobs. The failures of lacklustre policies on public art are clear: fewer tourists; poorer prosperity; and static sales.

With a lag, other cities internationally are also catching up. But the strength of the economy cannot rest on pro-public art policies alone. It relies on inclusive practices that the public accepts. If there is ideological bias against public art, the push to boost the economy through the arts will fail. This is a huge bet for small cities in Europe but also has resonance for city cousins in Australia. A cash splash is not the only way to do it. It also needs a media splurge fuelled by plans to push into laneways and cultural walks, creating hubs of activity that builds foot traffic and economic activity for retailers, such as occurred in Glasgow.

Cities have used public art not only on the walls but to preen their green credentials by linking laneways to park walkways. Even if public art is static on a wall, as in the case of street art, it can be made active by the way the public engages and interacts with it, walking past it, eating beside it or sitting within it in creative spaces that are also urban, green and designed.

In Liverpool, examples of public sculptural art include commemoration of musical artists such as The Beatles, Billy Fury and Cilla Black, all locally born artists. As Liverpool is also a world-renowned city of football excellence, a number of public statues commemorate past sporting glories at Liverpool Football Club and Everton Football Club. Every weekend visiting fans celebrate these memories by

taking selfies with their sculpted sporting heroes such as Bill Shankly and Dixie Dean. A series of quirky sculptural *Superlambananas* was created in 2008, based on the original work by Japanese artist Taro Chiezo, several can be spotted throughout Liverpool. A highly successful rendition of public art as street theatre took place throughout Liverpool City Centre as the French theatre company The Royal de Lux Giants paraded through the streets. This was the third and final time this would occur in the city. Well over one million people witnessed the performance, bringing the city to a standstill.

Doing nothing about public art is a slow way to city death. Working-class Glasgow was dying before public art became part of the city revival strategy. Glasgow City Council recently launched a mural trail in order to help rejuvenate the streets and to revitalise city centre buildings. It piggy-backed on the fame of comedian Billy Connolly, with roots in Glasgow but also in Australia, thanks to his wife Pamela Stephenson. He has been commemorated throughout the city centre in a series of larger than life murals. Leading Scottish artist John Byrne created the gable end mural *'Billy Connolly'* to celebrate the comedian's 75th birthday. These murals are both personal to the comedian but also part of Glasgow's and wider Scotland's heritage. As part of the city's Commonwealth Games celebrations in 2014, the Scottish contemporary artist Jim Lambie created the Barrowland Park album

pathway. This public installation consists of the names and dates of the thousands of bands that performed at the Barrowlands, the music venue in the east end of Glasgow, since 1983. Walking along the path, people can recall their memories of attending the gigs there in the past few decades.

Arranged like records on a shelf, artist Jim Lambie's *Untitled* album pathway in Glasgow lists the names and dates of thousands of bands that have played the city's famous Barrowlands venue since 1983.

Windfall growth from public art occurred when stories in books, film and on social media influenced tourism in Copenhagen, supporting visits to particular places. Aside from historical public sculptures erected in remembrance of politicians, military commanders and members of royalty, there has been growing activity in the celebration of leading lights in the entertainment industry, as well as artists. Copenhagen is heralded for the iconic bronze and granite public art piece *The Little Mermaid* from the Hans Christian Andersen story of the same name. It is located on the sea shore in the centre of Copenhagen. The symbolic nature of *The Little Mermaid* is that it celebrates great literature and Disney-fied film versions from fairy tales. It also profiles the sea-faring nature of the Danes; and Copenhagen as a city of great design. An emotive and compelling fairy tale as well as public art, it attracts bus-loads of tourists daily.



Copenhagen is home to whimsical, abstract, commemorative and heraldic public art in the form of sculptures, busts of the famous and infamous, from notable figures in history to blind children, fauns and ancient mythological beasts. Cities are being celebrated for what they are, what they bring to the community and for being brave enough to risk undertaking something new in public art that is beyond murals and statues. The old and the new mix well in Copenhagen, with traditional classical sculptures of equestrian power and magisterial monastic dominance cheek by jowl with street art and outdoor sculptures from lean and clean Danish design.

People make up cities; people in cities celebrate their history, their present and their aspirations for the future. Public art can encapsulate all three in its bold ambitions to engage the community and travellers through memory, connections to place, generating public discourse, representing human imagination and celebrating creativity. It can also contribute in a major way to the world of marketing and tourism, helped by the use of mass produced images of public sculpture, such as *Cloud Gate* in Millenium Park, Chicago, USA. Anish Kapoor's bold and quirky work is instantly recognisable beyond the original site through its image reproductions on postcards, sweatshirts, posters and other souvenirs. So public art has the power to accelerate both visitor numbers to a city, as well as stimulate pride in its own citizens.

Professor Ruth Rentschler OAM and Professor Ian Fillis

December 3, 2018

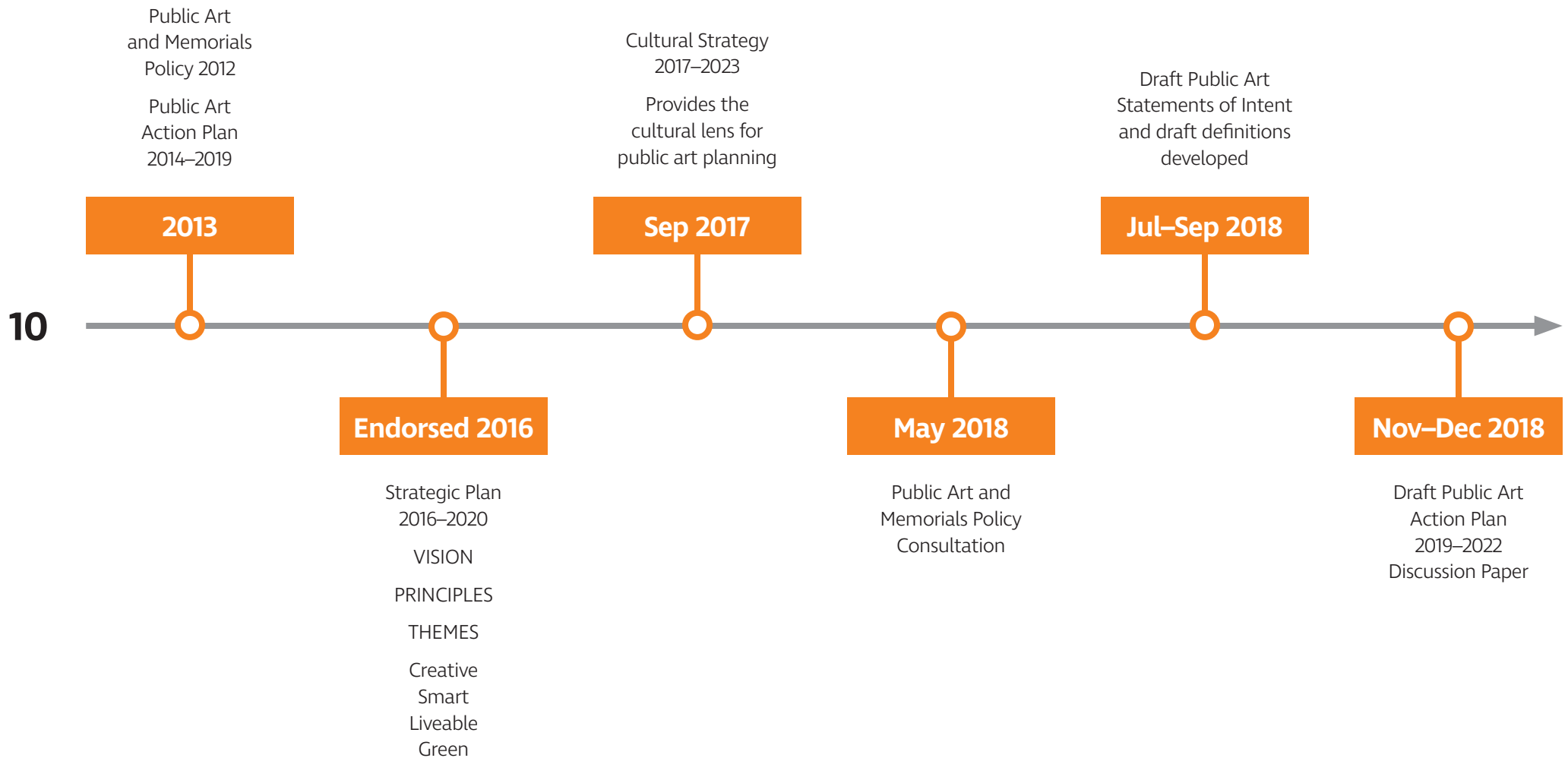
Ruth Rentschler OAM (BA Hons Melbourne PhD Monash) is the Head, School of Management, Professor Arts & Cultural Leadership, University of South Australia. She is a skilled writer and researcher in the context of arts and culture, with a history of undertaking research consultancies in local government over many years.

Professor Ian Fillis is Professor of Entrepreneurship at Liverpool John Moores University. He is a leading entrepreneurial small business researcher, with other research interests in creativity, arts marketing and consumer research. Ian has built an extensive international research network, extending to Europe, North America and Australia where he is currently engaged in a number of funded research projects on arts and entrepreneurial marketing.





Public Art Planning Context



What this Document does

This Discussion Paper is the primary tool for public consultation for the development of Council's 2019 – 2022 Public Art Action Plan. This Paper sets out a number of questions to be answered, to enable Council to proceed with endorsing a set of deliverables and priorities for the next three years.

The City of Adelaide, through community consultation, has developed six Statements of Intent for Public Art in the City, setting Council's high-level policy intentions for the next iteration of public art planning. A community forum held in May 2018 provided the input for the draft Statements of Intent, as well as a clear set of draft updated working definitions for public art planning. The forum was attended by artists and arts agencies, members of Council's Public Art Roundtable, governmental cultural policy leaders and administrators, architects and landscape architects.

The following six draft Statements of Intent are designed to set the policy intentions for Public Art planning. We invite you to consider each statement and its question for consultation.





Statements of intent

Experience

City of Adelaide will have a Public Art collection that engages all in an experience that is uniquely Adelaide and has the possibility of adding something beyond the everyday experience. We value art that has the potential to connect, surprise, inspire, move and challenge. Art that is beautiful, fun, playful, thought-provoking, and unexpected. Art that creates knowledge, insights, memories and an enduring connection to place; bold public art experiences that place creative disciplines at the heart of a thriving city and which draw people here to live, study, work and play.

We will promote and celebrate Public Art and build, inspire and educate new audiences through public art festivals and events, supporting Adelaide's reputation as a city renowned for its cultural and artistic experiences.

Question 1:

What is, or has been, your favourite public art experience in the City of Adelaide?

Diversity and Intercultural Dialogue

Cultural diversity is to be a key consideration in the curation of the Public Art Collection. Council will work with Aboriginal and Torres Strait Islander and culturally diverse artists with a wide range of experiences and perspectives to deliver works, extending from community-based local works to iconic new major art projects.

There will be a range of sensory public art experiences which showcase our unique identity and creative culture; diverse in size, scale, production and materials. The inclusion of a cross-section of arts, people and cultures in the creation of public art, working in collaboration, will result in rich community conversation, deep appreciation and new expressions of cultural identity.

Question 2:

Tell us some of the ways Council can best engage diverse artists, works and audiences?

Depth, Complexity & Quality

We want bold, future focussed and ambitious public art of the highest conceptual and fabrication quality, with artist and peer review central to success. We value art that is founded on original ideas and responds to public discourse and contemporary views. Art with a depth and complexity that represents human experience in a way that is both revealing and compelling. Art that tells us something about our world, holds it up for examination, and does so in a way that engages us.

We acknowledge the significant cultural, economic, civic and social significance of public art to Adelaide's recognition as a global Creative City.

Public art tells the story of the past and connects to the future, reflecting the growth and evolution of the city. We will invest and plan for the protection, preservation and maintenance of public art works, ensuring that public spaces are vibrant, safe and enjoyable for all. Local pride and co-ownership of public art (old and new) is encouraged across the city. We will deliver a program of intentional, sustainable and timely management of the life cycle of public art assets, including maintenance and appropriate end-of-life considerations.

Question 3:

What actions would you like to see included in an ambitious plan for Public Art for the City?

Investment and Economic Value

Public art is a vibrant expression of human imagination and is central to a culturally active place. We will invest in public art as a catalyst to city growth and to attract individuals and businesses. Currently a minimum of 1.3% of total Council Capital Renewal and Strategic Enhancement budgets annually will be made available for Public Art. This will be spent on commissioning artworks and delivering the Public Art Action Plan.

Requests made to the City of Adelaide to commission, purchase or accept gifts of public art works will be considered and may occur when the art adds value to the City's Public Art collection and reputation.

Question 4:

How important to City growth is investment in Public Art?

Interconnection and Planning

Global best practice and adherence to legislative frameworks will be central elements of public art planning. We will include public art at the initial stages of planning and at the Master Planning phase of all major projects, recognising the vital role, expertise and contribution of the artist among other disciplines in creating positive outcomes for public spaces and places. We will build capacity in the creative sector through providing opportunities for artists to engage with planning processes and decision making. Public art planning decisions will be based principally on the individual site specifics and project deliverables, supplemented by consideration of the potential for the art to make a connection and curated within the existing collection. The overarching intent is to develop a cohesive Public Art collection that creates a community sense of connection or belonging to a shared past, present and future.

Question 5:

What must Council be mindful of in curating and managing public art and memorials in the Public Realm?

Collaboration

We will work collaboratively to enhance the growth of a contemporary Public Art collection, recognising that public art in the city is a collective undertaking encompassing the efforts, passion and creativity of our entire community. Partnerships will be formed between government, private, philanthropic and community entities to develop, fund and integrate public art into Adelaide's flourishing urban landscape and built environment.

We will continue to advocate for and celebrate investment in public art in the city where art is established, owned and cared for by entities other than Council. Council acknowledges that it is part of a network of organisations commissioning public art in the city as a catalyst for the generation of sharing different perspectives, as well as new knowledge, ideas and insights. We will engage an advisory group to enable ongoing engagement with experts and advisors in the delivery of the Public Art Action Plan.

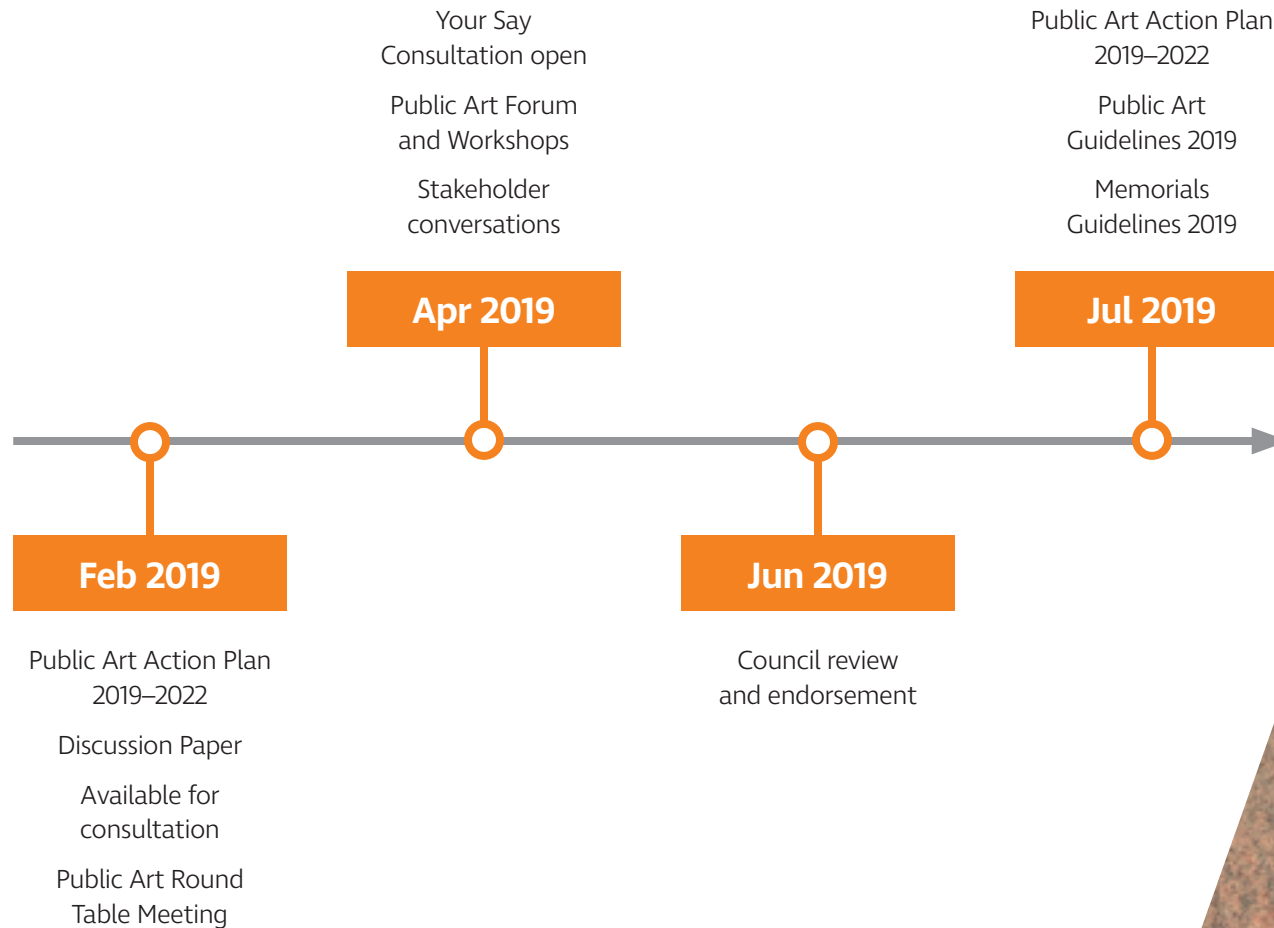
Question 6:

What opportunities exist for partnership and collaboration?



Next steps

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Invitation

We would like to acknowledge the time and enthusiasm of community members and stakeholders who provide us with advice, support and input into planning public art for your city. We thank you for your participation and invite community members to engage with us, perhaps for the first time, in the coming months.

We want to hear your thoughts on the six questions in this Paper, and your comments on the draft Definitions set out on page 18, to guide us in building the Public Art Action Plan 2019–2022.

Information and opportunities to engage will be available online at yoursay.cityofadelaide.com.au and will be open from February 2019 to April 2019. Written submissions by arts organisations and other stakeholders are welcome. For more information, please contact culture@cityofadelaide.com.au

Definitions

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Public Art

Artwork created by an artist and located in the public realm, including permanent, temporary and ephemeral works such as installations, sculptures, murals, mosaics, projection, lighting, soundscapes, multi-media and performance-based work. Public art also extends to unique street design and furniture elements created by an artist to add value to the creative outcome of public realm projects such as paving, ornamental wall inserts, windows, gates, grates, light fittings, bollards, water features and the like. Temporary artworks have a lifespan of under five years and include relocatable works. Ephemeral artworks are those created with intentional temporary outcomes – from a fleeting moment to less than one year. Permanent artworks have an expected lifespan of five years or more. Enduring artworks are commissions with an expected lifespan of 25 years or more.

Artist

A creative person who devotes a reasonable proportion of their time to making art, that promotes their work as art, and intends their work to be seen and read as art; and possesses qualifications in visual or other arts or has commensurate skills and experience. An artist will also usually have received public and peer recognition as a practising artist. At a minimum an artist will be involved in the visual conception and planning of a Public Art work and typically lead the fabrication and installation of the artwork.

Integrated Art

The conceptual and practical contribution of an artist to the design of public spaces and facilities. The product of an artist working as integral to a design team on major public renewal or development projects in response to a site through scale, material and form and created through a dedicated artistic process, resulting in project outcomes that have a unique character that differentiates it from the typical design process. Integrated art may result in either an artistic contribution to the overall design process or creation of distinct built or street elements that are recognised by the community as artwork.

Memorial

An object or landscaped feature, including commemorative plaques, that adds meaning and the opportunity for reflection to a particular site. Memorials honour and commemorate a person, place, historical or social event or idea of significance that strongly contributes to and expresses Adelaide's and/or South Australia's communities and their cultural values.

Street Art

Un-commissioned artworks such as stencils, paste-ups, stickers, the traditions of graffiti art, murals, installations and is generally perceived as artwork, which does not include tagging and vandalism.

Public Realm

The public realm includes, but is not limited to, streets, squares, parks, built forms and spaces within buildings that are accessible to the general public. The public realm generally refers to places and spaces under the control of Local and/or State Governments that are not privately held.

Commissioning

The act of authorising the creation of a public artwork. Commissioning can include, but is not limited to, planning for and financing artworks, and engaging artists.

De-accessioning

The procedure for a withdrawal of a public artwork from public display and collection for various reasons, such as end of lifespan, quality or condition of the artwork, and/or strategic directions according to best practice protocols. Council holds discretion and works with artists wherever possible in de-accessioning procedures.

Asset management

The ongoing process of protecting, maintaining, repairing, cleaning and preserving a Public Art work so as to sustain the artistic integrity of the work. Public Art works registered as part of the City of Adelaide's Public Art collection will receive regular inspection and care undertaken as required by staff, contractors and conservators.



ACKNOWLEDGEMENTS

- Cover: (top) Cayleigh Davies of The Human Arts Movement. Image courtesy of the Artist. Photography by Chris Herzfield.
(middle) Bert Flugelman, *The Spheres*, 1977, stainless steel. Image courtesy of the Artist. Photography by Steve Rendoulis.
(bottom) Kab 101 & Vans the Omega, *Adelaide Central Market Mural* (installation view), 2015, aerosol and acrylic paint. Image courtesy of the Artists. Photography by Chris Oaten.
- Page 2: Elizabeth Close & James Cochran, *Portrait of Steve Goldsmith*, 2018. Wright Street, Adelaide. Image courtesy the Artists, and Goldsmith Family.
- Page 3: Jason Sims, *Golden Rhombohedron (Acute)* (detail), 2017, reflective glass, mirror, stainless steel, LED lighting. Bank Street, Adelaide. Image courtesy of the Artist and MARS Gallery, Melbourne.
- Page 5: Marguerite Derricourt, *A Day Out*, 1999, bronze. Image courtesy of the Artist.
- Page 7: Jim Lambie, *Untitled*, 2014, coloured concrete, 103 x 3 m. Public artwork, Barrowland Park, Glasgow. Image courtesy of the Artist and The Modern Institute, Andrew Hamilton/Toby Webster Ltd, Glasgow. Commissioned as part of the Glasgow 2014 Cultural Programme. Photography by alamy.com.
- Page 8: Gerry McMahon, *Spider Swing*, 2016, mixed materials. Princess Elizabeth Playground, Golden Wattle Park / Mirnu Wirra, Adelaide. Image courtesy of the Artist.
- Page 9: Paul Herzich, *The Riverbank is a Kurna Market* (detail), 2018, sandblasted concrete and acrylic paint. Topham Mall, Adelaide. Image courtesy of the Artist.
- Page 11: Shaun Kirby – Thylacine Art Projects, *Talking Our Way Home*, 2005, glass, stainless steel and paint installation. Torrens River / Karrawirri Pari, Adelaide. Image courtesy of the Artist.
- Page 12: Felicity Sando, Anthony Coupe and Ella Xie from Malloway Architects, *Riverbank Love Knot*, 2018, stainless steel. University Footbridge, Red Gum Park / Karrawirra, Adelaide. Image courtesy of the Artists.
- Page 15: The Human Arts Movement, *Creatures* performance, 2018. Image courtesy of the Artists. Photography by Sam Roberts.
- Page 16: Jacob Logos, Taylor Power-Smith, Challa Gardens Primary School & Gilles Street Primary School students, *The Cultural Marker*, 2017, etched granite, and LED lighting. Victoria Square / Tarntanyangga, Adelaide. Image courtesy of the Artists. Photography by Steve Rendoulis.
- Page 17: Paul Herzich, *The Riverbank is a Kurna Market* (detail), 2018, sandblasted concrete and acrylic paint. Topham Mall, Adelaide. Image courtesy of the Artist.
- Page 19: Jasmine Crisp, *everyday*. (detail), 2018. Image courtesy of the Artist, Carclew and City of Adelaide. Photography by Melanie Stewart.

