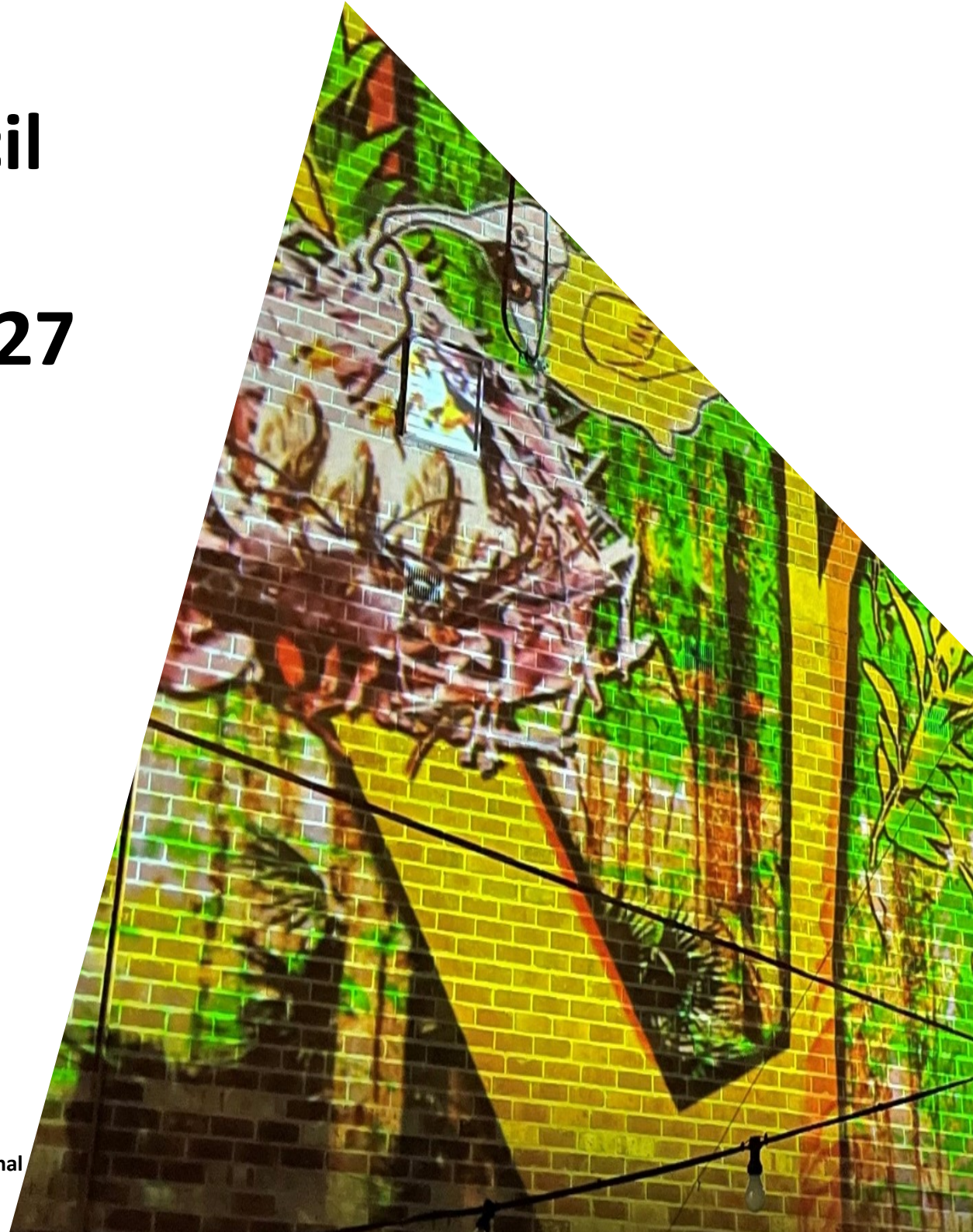


# Adelaide Hills Council Public Art Strategy July 2022 to June 2027



**Adelaide Hills**  
COUNCIL

Image: Flocking Together – Fabrik Lobethal



# Contents

1. What is Public Art?	03
2. Purpose + Value of Public Art	04
3. Our Vision	05
4. Principles of Public Art Development	06
5. Council's Role	07
6. Public Art Goals	09
7. Curatorial Themes	10
8. Strategic Actions	13
9. Strategic Alignment	17



**Sculpture of Sir Thomas Playford - Jeff Mincham**



# 1. What is Public Art?

The following is the definition of public art as provided by Arts South Australia.

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

*Contemporary public art practice involves a diverse range of activities and outcomes. In this text (Arts South Australia’s “What is Public Art? Public Art & Design Checklist) the term ‘public art’ includes ‘design’, where the elements have been designed by an artist, or design team involving the creative input of an artist.*

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

## 2. Purpose + Value of Public Art

The role of public art in the community is very diverse and artworks can be created by different groups for many different reasons. It can be to mark an occasion or acknowledge an historic figure or event or it can be instigated 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 and offer more meaningful experiences within the public realm.
- To influence how people move through a space - pedestrians taking a particular route through a reserve or cars slowing down at a particular point.
- To celebrate or acknowledge a historically significant event or place.
- To encourage visitation and enhance visitor experiences and contribute to the local economy.
- To individualise a particular site and create a recognisable landmark 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 children and young people, multiculturalism, the environment 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 does something that neither a public space without art nor even a museum with all its art can do: it can capture the eye and mind of someone passing through our public spaces. It can make us pay attention to our civic environment; it can encourage us to question what’s around us. Much of our newly built environment lacks the resonance of history or reflection of civic ownership, which makes residents proud of where they live. Carefully conceived public art installations and environments, rich with connections to our history, the natural world or the ephemeral quality of life, help make places of meaning within a community. Art can celebrate the qualities that make one place different from another. The best of public art can challenge, delight, educate and illuminate. Most of all, public art creates a sense of civic vitality in the cities, towns and communities we inhabit and visit.”*

**Public Art Network Council  
– Americans for the Arts**

# 3. Strategic Alignment

Public art has the capacity to achieve a range of outcomes outside of the arts and culture. The following provides an overview of how it connects to Council's strategic goals and provides practical outcomes for the community.

## Adelaide Hills Council Strategic Plan 2020 – 2024: *A brighter future*

- **A functional Build Environment**

- B2 Preserve and enhance the unique character of the Hills for current and future generations
  - B2.1 Continue to embrace and support community led public place revitalisation across our district
  - B2.3 Proactively work with developers to ensure that built form complements or enhances existing local character whilst preserving the character and amenity of our towns, historic buildings and scenic environment
- B4 Sustainable management of our built assets ensures a safe, functional and well-serviced community
  - B4.1 Ensure long term management of the built form and public spaces occurs in consideration of the relevant financial, social and environmental matters

- **Community Wellbeing**

- C5 Respect for Aboriginal Culture and values
  - C5.2 Celebrate and recognise Aboriginal culture and heritage through participation in and the delivery of

programs and activities that engage our community in cultural experience and learning

- C6 Celebrate our community's unique culture through arts, heritage and events
  - C6.3 Recognise, encourage and support artists, emerging artists, writers and performers through promotion of the Arts and supporting opportunities to exhibit and perform
  - C6.4 Foster the development of Public Art that adds value to public spaces and supports place making in our community

- **A Prosperous Economy**

- E4 Cultivate a clear unique and consistent regional identity that can be leveraged to attract national and international attention
  - E.4.3 Support and encourage events that supports the region's identity and generates social, cultural and economic benefits

- **A valued Natural Environment**

- N1 Conserve and enhance the regional natural landscape character and amenity values of our region
  - N1.2 Manage reserves and open space to support the community, whilst balancing biodiversity conservation, resource use and environmental impacts .

## 4. Our Vision



Solastalgia Exhibition – Fabrik – Belinda Broughton

**To develop and support public art that celebrates the culture and heritage of the Adelaide Hills, provides opportunities for local residents to engage in creative activities and encourages visitors to explore our region.**

# 5. Principles of Public Art Development

## Community Value

Public art will offer tangible value to Adelaide Hills Council and be leveraged to support cultural growth and economic sustainability.

## Arts Industry Support

Public art development supports Adelaide Hills creative industries and fosters the skills and talents of local and regional artists through engagement, mentoring and professional opportunities.

## Distinctive and Surprising

Public art will re-imagine and activate places in fun, intriguing and surprising ways for people to engage with both urban and rural landscapes.

## Relevance

Public art will reflect the local character and values of Adelaide Hills Council residents and connect people and places through authentic narratives and ideas.

# 6. Council's Role

## 6.1 Public Art Manager

Management of public art involves the ownership and/or legal responsibility to care for public art. This may include but is not limited to scheduled maintenance, repairs, insurance, copyright, de-accessioning, relocation and any other decisions relating to the use and care of the artwork.

Management of public art is the responsibility of the owner or developing organisation unless a management agreement is put in place. Adelaide Hills Council is responsible for the management and care of Council owned/commissioned public art that is listed on its asset register, unless a mutually agreed management agreement states otherwise.

Arrangements can be made with Council to manage artworks on behalf of other parties but this is at the discretion of Council. For example, a community group may develop a public art work on a reserve (with appropriate permissions in place) and enter into an

arrangement with Council in relation to the management of the artwork on behalf of the commissioning agent. During the development phase, parties may also enter into an agreement with Council that sees the ownership of the artwork transfer to Council along with management responsibilities.

Council reserves the right to take responsibility for the management of existing public artworks on Council property that were developed by other parties prior to the adoption of this Strategy, where the ownership and management arrangements have not been adequately addressed. For example, if a service club created an artwork 20 years prior and the artwork has either not been managed appropriately or Council by has taken responsibility out of necessity, Council will be considered the owner of the artwork.

## 6.2 Council as Public Art Facilitator / Developer

Adelaide Hills, as part of its role as a local government authority may choose to develop public art. This could be led by Council independently or in partnership with other stakeholders. The goals in relation to the development of public art over the next ten years are outlined below in this strategy, but there may also be drivers beyond this document that result in Council developing artwork in the public realm.



## 6.3 Council as Public Art Regulator

The development of public art by Adelaide Hills Council or external parties will be subject to planning, design, safety and construction standards and legislation, which may include a formal development application depending on the nature, location and size of the artwork. This includes artwork that will be developed in the public realm, either as an independent project or as part of a larger development. Other regulatory bodies may also need to be involved in this process depending on the location of the artwork. For example, if the artwork is adjacent to a major road the Department of Infrastructure and Transport (DIT) have specific requirements or if it is on land managed by the Department of Environment, Water and Natural Resources (DEWNR), they will need to provide permissions.

Council may also provide support and advice to other organisations that are developing public art

during this process in line with information in the Public Art Development Guidelines. The installation, repair or removal of public art on public land must adhere to Council's policies and processes, particularly in relation to safety and community values. Council may provide other advice at their discretion relating to traffic, engineering standards and workplace health and safety requirements during the build and installation of the artwork within the public realm.



**Gumeracha Mural – Rebecca Prince**

## 7. Public Art Goals

1.

Manage Adelaide Hills Council's public art collection ensuring it is not only maintained and preserved but utilised in a way that provides economic and cultural value.

2.

Create iconic landscapes and public places within the Adelaide Hills Council area that fosters local pride and encourages people to visit and explore the region.

3.

Provide opportunities for hands-on creative interaction and storytelling through public art development.

4.

Support the community and other stakeholders to create high quality, unique and relevant public art with Adelaide Hills Council.

# 8. Curatorial Themes

Employing a thematic approach when developing public art within a local government context ensures the collection will relate to the community's character and meets with their expectation. The following themes are based on the consultation and research undertaken in the lead up to developing this strategy. They provide a foundation for the development of public art projects and can help guide Council, artists and organisations involved in the process.

It is important to note that additional themes may emerge over the coming years that are relevant to the community as development continues, the world changes and needs/wants adjust. When considering or engaging with themes and approaches outside those below, understanding how the community will relate to the work and the story still remains vital.

## 8.1 Participation

Community participation is not a requirement for making great public art in a variety of situations – particularly commercial, but within the context of local government the public art projects provide an opportunity to engage with the community on a cultural level and increase a sense of ownership over public spaces. It can also offer creative skills development activities for people and encourage people to share stories and connect with history, working collaboratively with professional artists to create artworks. Active participation in public art is a platform for cultural interactions that foster community pride and create legacies that reflect the character of people and places.

From a curatorial and development perspective, the participation theme can be interpreted in a number of ways and involve a range of different approaches. Projects can be shaped in ways that put the community in the lead, adopting a traditional Community and Cultural Development (CACD) methodology or specific elements of an initiative can be shaped to involve community(s). CACD involves community members collaborating with a professional artist using any medium to create and/or design the artwork. This can include an arms-length approach where community members offer stories and insight that feed into the design or physically help create elements of the artwork in a hands-on way, in conjunction with the lead artist.



**Shared Country – Paul Herzich**

## 8.2 The Natural Environment

Whilst Adelaide Hills Council is made up of a series of towns and villages, it is the green canopy between these communities that offers a defining characteristic. The large tracts of native bushland, the waterways, the diverse array of birds and other animals and the treelined streets and recreational spaces within the townships are deeply valued by locals – many of whom choose to live in the area because of the rich natural environment. Adelaide Hills Council is recognised as one of 15 commonwealth bio-diversity hotspots.

The region's value of the natural environment can be translated into public art projects in a variety of ways including the use of materials, design, location, celebrating the flora and fauna and conveying the relationship between residents and the landscape from an economic, recreational, historic and cultural perspective.

## 8.3 Stories of the Past + Present

Like most communities, Adelaide Hills Council residents want to tell stories that preserve and acknowledge the past and celebrate the present and public art offers an opportunity for both locals and visitors to interact with stories that are relevant and unique to people and place. Highlighting quirky historical happenings, honoring great people and encouraging the exploration of ideas and interaction with culture can be achieved through public art development. Within this theme there are three emerging sub-themes which include:



- **First Nations** – Research and consultation indicates locals wish to make First Nations heritage more visible and working with Indigenous artists and groups to document Peramangk and Kaurna culture and celebrate their past and present relationships with the land, water and sky is a priority. Public art themed around First Nation’s heritage positions this ancient culture as part of everyday life and provide ways for people to interact with it in passive and non-confrontational ways.
- **Harvest** – Key to local identity and the region’s commerce is its reputation as a producer of fine food and other natural products. The region’s bounty is both plentiful and premium in nature and is the source of great pride from a cultural and economic perspective. The industry’s development coincides with European settlement offering an interesting perspective to tell stories about the region’s past and present.
- **Resilience** – The Bushfires of December 2019 still loom large in the lives of many Adelaide Hills Council residents as do other major fire events from the last fifty years, which are still in the living memory of many. Whilst the consistent threat of fires is undesirable the capacity for resilience and recovery is strong within the community. Local residents are able to respond effectively to a crisis and balance their vulnerability with the benefits of living in an extraordinary natural environment.



Raining Poetry in the Hills



# 9. Strategic Actions

## **9.1 Goal One: Manage Adelaide Hills Council's public art collection ensuring it is not only maintained and preserved but utilised in a way that provides economic and cultural value.**

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### **Strategic Actions**

- 9.1.1** Assess current public art collection and undertake necessary maintenance to ensure maximum longevity and develop ongoing maintenance plans as required.
- 9.1.2** Ensure Adelaide Hill's Council's public art collection is appropriately listed on the organisation's asset register with provenance and insurance details documented.
- 9.1.3** Utilise Council's existing public art collection in the promotion of the region and develop future works that are iconic and enhance Adelaide Hills Council branding – creating “instagramable” moments.
- 9.1.4** Review Council's current collateral relating to public art and consider creating accessible resources and the integration of technology that promotes deeper engagement with public art and the places they reside in.

## **9.2 Goal Two: Create iconic landscapes and public places within the Adelaide Hills Council area that fosters local pride and encourages people to visit and explore the region.**

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### **Strategic Actions**

- 9.2.1** Include public art development within all Council master-planning and allocate 2% of budgets for construction / implementation for public art. E.g. Open-space and recreational reserve planning, road/street upgrades and re-development, urban planning and civic infrastructure.
- 9.2.2** Scope the development of a significant, large scale public artwork by a highly regarded artist that is capable of attracting an increased number of visitors to the region.
- 9.2.3** Explore creative elements to Council street and recreational infrastructure upon replacement that increase the unique nature of public spaces. This may include seats, bollards rubbish bins, bus shelters and other items and can include simple artistic embellishments of “off the shelf” items or see the commissioning of unique structures in collaboration with professional artists.
- 9.2.4** Allocate funding on an annual basis to develop public art in line with the curatorial themes outlined in this strategy.
- 9.2.5** Work with business and tourism operators on public art development projects that enhance retail and tourism precincts and encourage people to stop and explore Adelaide Hills Council towns and villages.
- 9.2.6** Design and deliver a public art projects that celebrates the natural environment in the region and raises the profile of Council’s commitment to dealing with the climate crisis and educates regarding critical issues.

### **9.3 Goal Three: Provide opportunities for hands-on creative interaction and storytelling through public art development.**

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#### **Strategic Actions**

- 9.3.1** Deliver an annual community arts project that has a public art outcome, in collaboration with community stakeholders. This project could include either a temporary or permanent work and would focus on engaging people of all ages from diverse backgrounds to participate.
- 9.3.2** Include a community engagement / storytelling component to all Council public art initiatives, make it a requirement of any projects funded by Council and encourage developers to engage with community also, when developing public art.
- 9.3.3** Incorporate integrated place making principles within council's operations with collaboration between community and cultural development, planning and development and economic development staff.
- 9.3.4** Incorporate story-based public art initiatives that involve active participation within current festivals and events.
- 9.3.5** Provide opportunities for emerging and experience creators of public artist to develop their skills working in a community context that aligns with local government engagement expectations.
- 9.3.6** Establish a Public Art Advisory Group including community members, arts professionals and Council representatives that comes together as required to help prepare briefs, connect with stakeholders and select artworks.

## **9.4 Goal Four: Support the community and other stakeholders to create high quality, unique and relevant public art with Adelaide Hills Council.**

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### **Strategic Actions**

- 9.4.1** Develop a specific funding program through Council's community grants program focused on public art development.
- 9.4.2** Investigate a percent for public art scheme that encourages Developers of residential, civic and commercial property to invest in public art as part of all of their projects. E.g. Residential developments, retail precincts and administrative and health facilities. This includes the upskilling of Council staff to advocate for public art development in an informed and compelling way when dealing with developers and investors.
- 9.4.3** Provide support and engage with town groups / committees and business groups to develop public art with a view to achieving their strategic aims. This could involve providing in-kind support or advice e.g. Help to source funding, identify artists and undertake site preparation works etc.
- 9.4.4** Provide training and development for local artists interested in developing public art.
- 9.4.5** Present a public art information session for groups that are interested in developing public art in the Adelaide Hills Council area and promote the use of the Public Art Development Guidelines.

# 10. Glossary of Terms

**CEO:** means the Chief Executive Officer of the Adelaide Hills Council.

**Council:** means the Elected Body.

**Adelaide Hills Council or AHC** means the administration.

**Commissioning:** Refers to the contracting of a suitably qualified individual or group to create public art.

**De-accessioning:** When an art work is the process of removing an artwork from a collection and disposing of respectfully.

**Developing Organisation:** Refers the organisation, business group or individual that instigates and manages the development of a piece of public art, and commissions the individual artist or arts organisation to deliver a project which results in the installation of an artwork within the Public Realm. Can also be referred to as the Commissioning Agent.

**Moral Rights of Artists** 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.

**Mural:** A painting or other type of art installed directly onto a wall or other fixed surface.

**Professional Practicing Artist:** A fully qualified / experienced individual that may operate independently or as part of an arts organisation on a full or part-time basis vocationally. They must be capable of producing high quality artworks that reflect both technical skill and creative expression.

**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 and accessible to the public. Detailed definitions of the different types of public art have been included in the strategy for reference.

**Public Realm:** Refers to any publicly owned streets, pathways, right of ways, parks, publicly accessible open spaces or any public civic buildings and facilities. Can also be referred to as public space.

**Sculpture:** A two or three-dimensional representative of an abstract or literal form made from singular or multiple solid materials.





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