



The Rural City of
**MURRAY
BRIDGE**

Bridge to Opportunity

PUBLIC ART STRATEGY 2019-2024

Rural City of Murray Bridge

Melinda Rankin – Gallery Director
June 2018



“Public art is a reflection of how we see the world – the artist’s response to our time and place combined with our own sense of who we are”

– Association for Public Art



Water a' Plenty, by Goran Yakas, 2015.
Location: Adelaide Road



EXECUTIVE SUMMARY

The Rural City of Murray Bridge adopted a Public Art Policy in January 2015. This policy demonstrates Council's commitment to the development of public art and encourages the commission of artists to develop and promote the region as a dynamic, regional leader and a progressive centre of culture, tourism, commerce and industry.

To ensure these aspirations for public art are realised, Council's investment into public art will align with strategic themes and will be directed towards art of high calibre, delivered by artists who are commissioned and appropriately remunerated.

Public art has a role in placemaking and the development of community identity and wellbeing. The design and development of public art needs to be responsive and express the community's values, aspirations and sense of place. Additionally, to ensure the best possible outcomes, the undertaking of public art will involve a collaborative cross-departmental approach within Council.

Securing appropriate resources to fund public art is fundamental and the development of a Public Art Fund, operating on a similar basis to Council's Open Space Fund, will ensure a foundation fund exists for public art projects, which can be augmented by grants and strategic partnerships.

The development of a strategic approach to public art ensures that resources are used wisely and to best effect. The strategy proposes five key themes for public art:

1. Art Space – comprising major public art pieces as well as smaller, community engaged projects
2. Art Trails – site specific or thematic works that form part of the trails network throughout the Rural City of Murray Bridge
3. Art Country – celebrating the custodianship and rich culture of the Ngarrindjeri community
4. Art Break – temporary public art and art events that interrupt daily life, in a good way.
5. Art Everyday – finding undiscovered canvases and opportunities throughout the Rural City of Murray Bridge



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1. INTRODUCTION

The benefits of public art are wide ranging, with research demonstrating community outcomes such as improved safety, strengthened community identity and community wellbeing. Enhanced community amenity increases the attraction of the community as a vibrant and creative place to live and work and adds to the experience of visitors to the region, leading to increased tourism and economic growth.

These are things our community already understands. As part of the preparation for this strategy a community survey was created, asking for our community's opinion on public art in the Rural City of Murray Bridge. The survey revealed the breadth of people's aspirations for public art with respondents clearly showing high expectations for art in the public realm.

Many respondents felt art would have an economic benefit, attracting tourists, creating photo opportunities and enticing people to drive into Murray Bridge instead of driving past. Others expressed their desire for public art to add cultural depth and approve the amenity of the area, adding character and contributing to community pride.

Responses were clear that more public art was highly desirable. The most popular kind of public art requested was sculpture but, perhaps surprisingly, the second most requested form of public art was artist-designed street furniture and landscaping (just ahead of murals). These results indicate an understanding that while public art as monument is an important aspect for communities, art integrated into all parts of the public realm is equally valid.

This document seeks to provide a strategic approach to Council's investment into public art by creating themes, suggesting processes and identifying resources that will enable us to include public art throughout the lives of our community, in parks and reserves, on streets, walls and infrastructure as well as incorporating it into functional and utilitarian elements within our community.



2. CONTEXT

2.1 Physical context

The Rural City of Murray Bridge area is a mix of urban and rural spaces, which cater for diverse communities. With a lively business precinct, community parks and reserves, regional sporting grounds and quiet residential streets, Murray Bridge is surrounded by the natural beauty of the Murray River corridor and a productive agricultural hinterland. The commercial and regional centre for the Murraylands, Murray Bridge is a major destination with the number of visitors continuing to grow as the local attractions and accommodation develop.

There is scope for public art in the Rural City of Murray Bridge to reflect this growth and cultural diversity, the past and present and the changing dynamics of place. There is also significant opportunity to enhance and celebrate the built and natural environments. The Rural City of Murray Bridge Public Art Strategy provides an exciting opportunity to:

- Celebrate local urban and rural character, cultural heritage and social history;
- Empower the local sense of place and belonging;
- Reinforce and highlight cultural traditions, heritage and contemporary lifestyle;
- Create signature symbols that help people to experience the cultural meanings of places;
- Contribute to the cultural legacy for the future;
- Animate spaces to become places of collective significance;
- Encourage new understandings of people, place and art;
- Provide reference points to the images of the Rural City of Murray Bridge;
- Enhance the quality of the public domain such as business precincts, parks and community places;
- Contribute to the ambience of cultural facilities, community centres, communal spaces and meeting places;
- Evoke the participatory and celebratory experience of community festivals and special events;
- Engage with communities and influence the development of the culture of the Rural City of Murray Bridge; and
- Create significant iconic installations (e.g. the Murray Cods).



2.2 Policy context

Council endorsed its first Public Art Policy in 2015. This policy sets the overarching framework for Public Art as envisaged by the Rural City of Murray Bridge. It has also helped inform other strategy development.

The Policy states clearly its rationale:

"Through its commitment to public art, the Rural City of Murray Bridge aims to develop and promote the region as a dynamic, regional leader and a progressive centre of culture, tourism, commerce and industry. High quality public art will draw people to the city by stimulating enlivening community spirit, increasing awareness of the city's Ngarrindjeri significance, its historical richness, its multicultural nature and its environmental assets."

The objectives of the Public Art Policy are to:

- *"Ensure a strategic approach to the commissioning and acquisition of quality permanent and temporary public art that will enhance the cultural life of the Rural City of Murray Bridge and bring diversity and vibrancy to the public realm;*
- *Provide prescriptive criteria and conditions for the evaluation, acceptance, development, approval, management and maintenance of public art, public art gift proposals and memorials for public spaces in the Rural City of Murray Bridge; and*
- *Integrate quality public art into the city's natural and built environment by embedding provision for public art in the scoping and design process at the inception of significant projects."*

Whilst its scope is

"...all existing public art under the care and control of the Rural City of Murray Bridge and to all future public art procurements including memorials, community public art projects and public art donations located within the Council's public realm."

The *Public Art Policy* does not exist in isolation and its relevance is reflected in other Rural City of Murray Bridge key strategies. These include:



- Community Plan 2016-2032
- Strategic Plan 2016-2020
- Economic Development Plan 2015-2030
- Tourism Development Plan 2016-2020
- Annual Business Plans
- Community Safety Plan
- Playspace Strategy
- Riverfront Strategy
- Sport, Recreation and Open Space Strategy
- Sturt Reserve Masterplan
- Trail Strategy
- Walking and Cycling Masterplan
- Wayfinding Strategy



Growing Our Community mural (detail), by Gaynor Hartvigsen, 2013.
Location: Homburg Reserve.

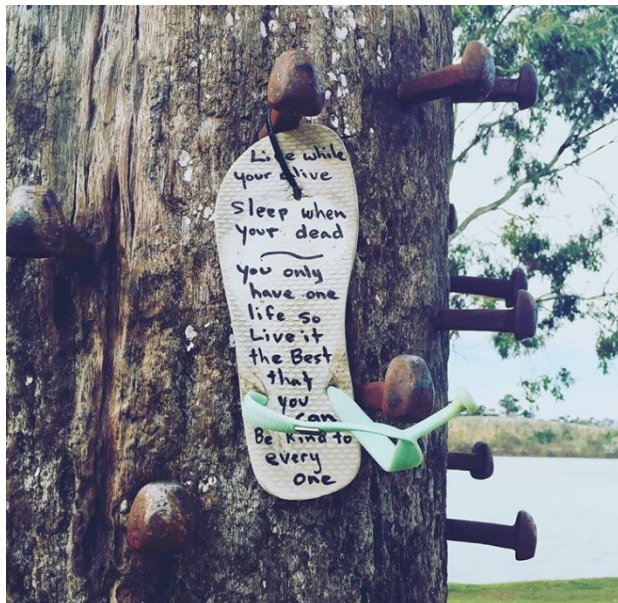


3. STRATEGIC OBJECTIVES

The Rural City of Murray Bridge Public Art Strategy aims to:

Provide guiding principles for public arts in the Rural City of Murray Bridge;

- Establish a program of public art projects within the Rural City of Murray Bridge for 2018-2024, identifying priority locations, themes and funding strategies;
- Increase awareness among the community of the value and role of public art;
- Instil a culture of creativity that recognises the potential of public art works to enrich and enhance all aspects of the Rural City of Murray Bridge;
- Establish a process for the management of the Public Art Fund; and
- Ensure resources for public art within RCMB are used strategically to deliver excellence.



The Traveller's Totem (detail), 2015, by Westley Tully. Railway dogs and timber pylon. Location: Sturt Reserve.

4. THE RURAL CITY OF MURRAY BRIDGE – COMMUNITIES, SPACES AND PRECINCTS

The Rural City of Murray Bridge is home to over 21,000 people and services a greater number of residents within the Murraylands. Public spaces provide opportunities for leisure, social interaction, entertainment, and contact with the natural environment on both land and water.

4.1 Parks and Leisure Spaces

The Rural City of Murray Bridge contains a hierarchy of parks and open spaces based on relative size, function, the facilities offered, user catchment, overall significance values, and the role within the entire open space network.

Murray Bridge offers:

- Highly trafficked riverfront reserves
- Regional sporting facilities and reserves
- District Reserves
- Local / Neighbourhood reserves
- Playspace Reserves
- Reserves with a focus on conservation and environmental protection
- Walking/Cycling Trails (e.g. Lavender Federation Trail, Murray Coorong Trail, Adelaide Road Linear Park)
- Sporting spaces (e.g. football, tennis, netball, bowls)
- Youth Orientated Spaces (e.g. Youth Hub at Sturt Reserve, education facilities)
- Entertainment Spaces (e.g. Town Hall, Regional Art Gallery, Library)

The rural communities around Murray Bridge offer a range of public open space in broadly similar categories to those outlined above.

4.2 Urban Precincts

- **Central Business District** – the CBD in Murray Bridge has a variety of public realm standards and qualities. The recent Sixth Street revitalisation project has significantly improved the public amenity of this area, setting the standard for continued improvements for the main retail and business area. It is intended to improve South Terrace and the area surrounding the Marketplace shopping centre a successful application for PLEC funding.
- **Sturt Reserve** – this is the *jewel in the crown* of Murray Bridge. The community's and Council's ambitious plans for improvements to Sturt Reserve are moving forward to enable greater use and enjoyment of the key land adjacent to the CBD.



- **Working Places** – the Rural City of Murray Bridge has several major industries including from primary production, intensive animal keeping, value adding food industries and storage and transportation to the businesses and services that support these industries. Murray Bridge is an important shopping and administrative centre for the entire Murraylands region. The landscape of these industrial and commercial areas reflect the relationship between work, home and community particularly given the diverse nature of the population.
- **Residential Spaces** – the Rural City of Murray Bridge has a number of diverse residential areas within its boundary. Many areas have developed over time and reflect the different social, cultural and economic influences. Historic properties are juxtaposed with more contemporary ones reflecting the way the area embraces change.
- **Business/Shopping hub** – An important component of Murray Bridge's townscape is the business and shopping hub, concentrated within the CBD, but with neighbourhood shops throughout the residential precincts.
- **Transport Corridors** – the Rural City of Murray Bridge is bisected by the Adelaide to Melbourne road and rail corridor. It is traversed by several arterial roads which form a dominant spatial and physical continuum that extends through, to and beyond the Council area.

4.3 Rural Townships

The communities that lie outside of Murray Bridge form a varied and historic hinterland where art may be just as important to those communities and their visitors. The smaller river communities will all be connected by the Murray Coorong Trail and have the Murray River as a connection. Communities outside of the river corridor have their own distinct characters and, in particular Monarto, have significant tourism drawcards.



5. GUIDING PRINCIPLES

5.1 Guiding Principles from the Public Art Policy

The Council's Public Art Policy sets out the guiding principles, which are that the Rural City of Murray Bridge will aspire to:

- *"Develop awareness within the Council and the community of the value of art in public places;*
- *Integrate public art where appropriate into the Council's infrastructure development designs in order to enhance community spaces and pedestrian streetscape experience;*
- *Encourage the use of collaborative arrangements between artists and other design professionals such as urban designers, engineers, architects and landscape architects in the creation and commissioning of public art;*
- *Include integrated public art into major developments. Where the Council constructs a major building, urban streetscape, community facility or reserve transformation of greater cumulative value than \$100,000, at least 5% of the total project cost will be committed to public art within the development;*
- *Seek to get contributions from private developers of commercial and mixed use developments for public art in accordance with the estimated construction cost. The method of calculation will be based upon the Council's Development Assessment fee;*
- *Adopt transparent industry best practice methods of commissioning and de-commissioning public art, as outlined in the Arts SA document Public Art, making it happen: commissioning guidelines for local councils; and*
- *Add all public artworks approved by the Council to its Assets Register with regular maintenance of the asset scheduled accordingly."*



5.2 Additional Principles for the Public Art Strategy

In addition to these policy principles, it is also appropriate to include the following as part of the strategic approach to be taken by the Rural City of Murray Bridge:

5.2.1 *Indigenous Respect, Acknowledgement and Protocols*

The Rural City of Murray Bridge acknowledges the Ngarrindjeri people as the traditional owners of this land. The lands beneath our feet, the waters of the river, even the skies above us, are rich with stories that have described and animated this country for thousands of years.

The Rural City of Murray Bridge will continue to seek opportunities for these stories to be told in the public realm through the use of public art to ensure that this heritage is respected, acknowledged and more widely known.

The Rural City of Murray Bridge acknowledges that Ngarrindjeri cultural material, including stories, images and visual designs, belongs to the Ngarrindjeri people. Any artwork relating to Ngarrindjeri culture will be commissioned and developed in close consultation with the Ngarrindjeri community, through the Ngarrindjeri Regional Authority and by working with Ngarrindjeri artists. Where appropriate, opportunities for mentorship of Ngarrindjeri artists will be sought.

5.2.2 *High Artistic Calibre*

Public art is an investment not only during the design, commissioning and installation stages but throughout the lifespan of the work, which can remain in the public arena for many years. With this in mind the Rural City of Murray Bridge will ensure that a key criteria of public art projects is high artistic calibre, acknowledging the following definition from Arts South Australia's Public Art funding criteria:

- innovation, originality, quality, creativity and ambition of the project;
- the context in which the project is being undertaken;
- the potential contribution of the project to the development of the art form.

5.2.3 *Payment for Artists*

Whilst public art is a public good that can be delivered by the Rural City of Murray Bridge, it is not expected that works will be provided by artists either for free or at a reduced cost because of this.

Engaging professionally with artists and ensuring appropriate payment helps stimulate the artistic industries, helps retain artists in regional areas and aligns with our intention to bring public art of excellence into our community.

As per arts industry standards, artists will be paid a design development fee as well as a commission and fabrication fee for their public art works. Artist fees will be developed with reference to the rates suggested by the National Association for Visual Artists.

5.2.4 *Integrated Planning*

Integrated planning is a cross-disciplinary process that links historical, social, cultural, environmental and geographical resources and information to develop a shared understanding and direction for a public art project. The Rural City of Murray Bridge will work collaboratively across departments and with the community to ensure an integrative approach to its public art projects.

5.2.5 *Responsive Design*

Public art can engage and express the community's values, habits, beliefs, traditions, and aspirations. Responsive design examines the relationships between local people and a particular site, such as their sense of place, character and meaning and what they associate with that area. The Rural City of Murray Bridge will facilitate community engagement to ensure public art projects incorporate responsive design.

5.2.6 *Local Artist Skills Development*

Where appropriate and where resources allow, the Rural City of Murray Bridge will seek to provide opportunities for local emerging or mid-career artists to be mentored by an established public artist, in order to expand their understanding of creating works for the public realm.

5.2.7 *Locations*

Prior to the development of this strategic plan a public art survey was developed to ask the community where they would like to see public art and what themes they would like it to respond to. Many people replied that they would like to see public art in any public area, but the majority of respondents identified Sturt Reserve, Adelaide Road and Bridge Street, the town entrances and parks within the Council area as their preferred locations. This research has been referred to in the development of the implementation plan (See Table 1).



6. RESOURCING

6.1 Current Public Art Funding in the Rural City of Murray Bridge

The Rural City of Murray Bridge currently has a range of public art in its collection that has been funded by a wide range of sources:

- Limestone sculptures that were the result of a Sculpture Symposium in 2010 (sponsored by local Rotary Clubs, local businesses and state government);
- A mural, mosaic and carved timber bollards telling Ngarrindjeri stories of Country;
- Water Aplenty, sponsored by local Rotary Clubs and
- The Hope Street Mural on Sixth Street funded by as part of a local and state government health initiative.

Further works have been commissioned in partnership with Country Arts SA to provide the finishing touches to the Sixth Street revitalisation project.

6.2 Public Art Fund

The Rural City of Murray Bridge's updated Public Art Policy requires 5% of the budget for major building, urban streetscape or community facility of greater value than \$100,000 to be set aside for public art. This fund will ensure that RCMB has foundation funding and an internal process for contributing towards the cost of public art.

The intention of the Policy and strategy is create a Public Art Fund that may be drawn upon when needed. It is intended that the fund will have sums added as a result of projects being undertaken and then this fund may be used to complement grant funding opportunities to uplift the quality of public art across the Rural City of Murray Bridge. As such, contributions will be made into the fund which are then held available for use in current and future years, in a similar way to the Council's Open Space and Car Parking Funds.

Recommendations for the use of the Public Art Fund will be made to the Community Advisory Committee by the Gallery Director. The Community Advisory Committee will then be able to recommend to Council whether the fund should be used. Such an approach will enable transparency and scrutiny by the community and Council.

6.3 Additional Resources

The Public Art Fund will provide a strong basis on which to plan, however, on its own will not be enough to transform public art within the Rural City of Murray Bridge.

State government funds are a source of income for public art although at the time of writing, the continuation of this source of funding is still to be confirmed by the state government elected in March 2018.

When considering resourcing public art for the Rural City of Murray Bridge it is important to consider the following:

- Artists need to be paid to develop their concepts and funding is needed to deliver artwork strategically and comprehensively;
- Grant funding is limited and competitive. Proposals to Arts South Australia that have a high artistic calibre and are innovative in their approach have a stronger chance of success, particularly when complemented by a significant contribution from Council;
- Country Arts SA funding may be available if the process includes the mentoring of local artists and a strong Community Cultural Development process;
- A number of businesses and service clubs in Murray Bridge are passionate about public art in the community and understand the benefit it can bring to the community, to their business and economic development in the region. There is potential to partner with these businesses and organisations to fund specific projects.
- Similarly, partnerships with health, wellbeing or community safety sources are another avenue for diversifying funding options for public art.

6.4 Staffing Resources

The management of the Public Art Strategy includes a significant workload, including writing funding applications, development of briefs, artist liaison, community consultation and facilitation, artist liaison and overall project management. Staff resourcing in addition to the current Arts Development staffing levels will be essential if a program of public arts is to be developed successfully and professionally.



7. STRATEGIC ART CATEGORIES

The opportunities for public art are enormous and the planning and undertaking of public art projects crosses into many parts of Council's operations including infrastructure and revitalization projects, community development, community safety, youth engagement, Ngarrindjeri support and liaison as well as arts development. The following themes seek to bring these separate areas into five strategic areas: Art Space, Art Tracks, Art Country, Art Break and Art Everyday.



Hope Street, (detail), by Joshua Smith and Jack Fran, 2017.

Location: Sixth Street.



7.1 ART SPACE

Murray Bridge has an abundance of interesting, beautiful and functional spaces. From, parks, wetlands and swathes of river frontage through to urban spaces with interesting laneways and buildings, the city is a canvas. *Art Space* refers to art in the spaces where we gather, that are highly visible or that have particular meaning to our community.

Art Space will include centrepiece public art works that become a significant feature of a location and an attraction in themselves, and will include works developed as part of precinct revitalisation plans. These artworks will be undertaken through a call for proposals process and assessed through a panel consisting of community members and arts expertise.

Art Space also refers to murals and other works that will be undertaken with community involvement. These projects will involve the engagement of a professional artist, experienced with working collaboratively with communities to ensure sound consultation is undertaken and a high artistic outcome is maintained.



Ripples (detail), by Silvio Apponyi, 2010. Local limestone and Black Hill Granite.
Location: Sturt Reserve.



7.2 ART TRAILS

The Rural City of Murray Bridge plays host to a network of trails that provide access for visitors and locals to explore the rich natural environment of our river and mallee environment as well as the region's European settler history. Activating these trails with public art will enhance the experience for users of the trails, providing interpretive information and artistic responses to the features and themes of the trails.

Art along our trails will consist of site specific works that interpret or respond to a specific element of the environment or history that forms part of the trail. Work along the trails can consist of a series of major artworks or smaller works or interpretive pieces.



Signage, Murray Bridge Discovery Trail



7.3 ART COUNTRY

In acknowledgement of the long history of Indigenous custodianship of this land, we will continue to seek opportunities within the public realm to celebrate the history, knowledge and rich cultural heritage of the Ngarrindjeri. We will do this by working closely with the Ngarrindjeri community, through the Ngarrindjeri Regional Authority, and by engaging Ngarrindjeri artists, to ensure the rich and varied stories relating to Country are shared.

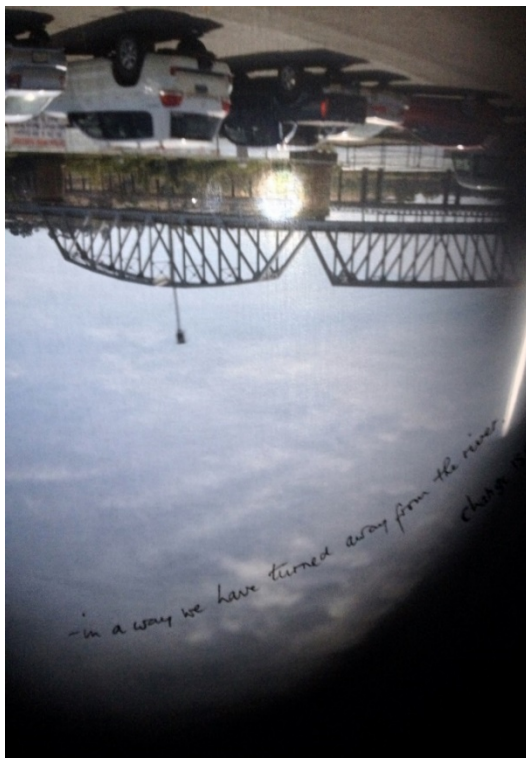


Mosaic telling the Ngarrindjeri story of Narrunderi (detail),
Local Government Centre



7.4 ART BREAK

Inclusion of temporary art in the public realm acknowledges the potential of the arts to transform places and involve the community in engaging art experiences. *Art Break* includes art events in the public realm, temporary public art work that may be ephemeral or performative, art events as well as artist residencies based in the public sphere. The intention of *Art Break* is to interrupt daily life, in a good way, to allow opportunities for the community to interact directly with art, artists, creativity and innovation, within the city's spaces.



(Left) *Turn back to the river* by Heidi Kenyon, 2013. Camera obscura image. Photograph by Heidi Kenyon. Temporary public artwork created as part of the One River artist residency. Location: empty railway carriage, Sturt Reserve
(Right) Sixth Street Handmade artist market



7.5 ART EVERYDAY

Sometimes, it's the little things that count: the small touches, the quirky view, the little bit of extra effort that makes something ordinary just a little less so.

This part of the strategy seeks to identify the undiscovered canvases and opportunities throughout Council's work in the community, and find a way to incorporate art into (or onto) them. This includes adding art to existing Council infrastructure, such as rubbish bins, vehicles and buildings as well as facilitating processes that involve artists in the design of minor infrastructure such as seating, bike racks, signage, drinking fountains and rubbish bins. The relatively small effort of engaging an artist to undertake the design of such items could lead to intriguing artistic touches throughout the district at very little extra cost.



Footpath signage, SALA 2013.
Location: Murray Bridge Footpaths



8. IMPLEMENTATION

8.1 Procedural guidelines

8.1.1 Implementation into Council systems and processes

As part of the implementation of this strategy, review and revision of relevant Council processes, guidelines and strategies will be undertaken to ensure the strategy's outcomes are integrated into Council systems and processes.

8.1.2 Management of Public Art Fund (PAF)

Recommendations for the use of the Public Art Fund will be made to the Community Advisory Committee by the Gallery Director. The Community Advisory Committee will then recommend to Council whether the fund should be used. The Chief Financial Officer or their delegate, will then ensure the funds are ringfenced for the purpose intended.

8.1.3 External projects

Public art projects that are not managed by the Rural City of Murray Bridge but are on Council land or are supported by Council, will be subject to the principles and criteria outlined in this document and the Public Art Policy.

8.2 Artist contractual issues

Stage 1: Concept Design Agreement

This agreement will deal with the first phase of the process and should include:

- Timelines for delivery of concept
- Concept fee
- Deliverables – scale drawings, maquette, etc
- Copyright – usually maintained by the artist

Stage 2: Work of Art Commission Agreement

This contract establishes the implementation budget, the structural and engineering approach and all other fabrication details as per the concept design. This contract is closer to a standard contractor contract with the differences being the inclusion of the following:

- Copyright – usually retained by the artist
- Licence to reproduce images (on Council documents, for example, and always with attribution to the artist)
- Attribution –provision for plaque and the wording of the attribution
- Non destruction or alteration.
- Relocation – the artist should be consulted as to an appropriate new site for the work



8.3 Artist fees

All artists who are asked to provide a detailed concept drawing or scale maquette will be paid a fee for their concepts, even if the concept is submitted for a competitive process and is not accepted as a final project. The level of the fee will be determined by the scale of the project.

A design development fee may also be required if the artist is required to develop their design to confirm structural issues, materials and fabrication costs. This protects both the artist and the commissioner from budget overruns or embarking on a project that is not feasible.

The commission and fabrication fee will be paid in the following instalments:

- one third to be paid upon presentation of invoice following the signing of the artist contract
 - one third to be paid at an agreed date during the commission process
- the final payment to be made upon completion of installation and following a site inspection for defects

8.4 Risk and asset management

Awareness of risk management considerations will be present in all stages of the commissioning process, from the analysis of initial concepts through to final installation with consideration also given to the expected lifespan of the work in the public realm.

The expertise of staff from different areas within Council will be required, particularly during the concept design stages, to ensure public art works comply with Australian Standards and legislative requirements and to ensure that all risks to the public and to property are appropriately managed.

Public art works are valuable assets for the Rural City of Murray Bridge and will require maintenance to ensure they remain in the public realm for the extent of their expected life span. This will include the following:

- Inclusion of public art works on Council's assets register and in the assets maintenance budget
- Consultation with the artist or a professional art conservator, if significant repair is required



Common Threads temporary public art project by René Strohmayer, 2016, Sixth Street Handmade artist market

TABLE ONE – IMPLEMENTATION PLAN - 2019 TO 2024

THEME	LOCATION	KIND OF ARTWORK	DATE	FUNDING SOURCE	BUDGET
Art Space	Sturt Reserve	Major sculpture Major commission – open call	Align date with Riverfront Strategy	PAF External funding	\$50,000
	Swanport Road	Major Sculpture Major commission – open call	Align date with Swanport Road Master Plan	Swanport Road redevelopment planning	tbc
	Skate Park	Graffiti wall – mentorship/workshop undertaken with local young	2019 -2024	RCMB (community safety??)	\$5,000 / year
Art Trails	Adelaide Linear Park	Tbc Commission – open call	tbc	Rotary (tbc) PAF	tbc
	Trailheads	Tbc	Tbc	Project funding	Tbc
Art Country	Sturt Reserve (Ninkowar)tbc	Mural undertaken as mentorship with Indigenous artist	tbc	PAF tbc	\$15,000
	SA Water tank	Mural undertaken as mentorship with Indigenous artist and graffiti artist		External funding	\$40,000
Art Break	Artist Residency	Artist residency in public space Open call	2019-2024	External funding	\$10,000/year
	Sixth St	Sixth St Handmade artist market	2019-2024	Annual funding	\$15,000/year
	Sixth St	Little Art Fest		Annual funding	\$15,000/year
Art Everyday	Town entries	Entrance art for Adelaide Road Linear Park and as per the Swanport Road Masterplan Commission - open call	2019-2024	RCMB allocated funding	\$100,000
	Street-side rubbish bins	Landscape paintings relating to region – local artists Competition and exhibition	2019-2024	RCMB annual funding & RCMB infrastructure funding	\$5,000
	Artwork on Council vehicles				
Other infrastructure (bus stops, bike racks, etc					

TABLE ONE – IMPLEMENTATION PLAN - 2019 TO 2024

THEME	LOCATION	KIND OF ARTWORK	DATE	FUNDING SOURCE	BUDGET
Procedural Development- assess impact of Public Art Strategy on Council processes and suggest adjustments and changes as necessary	NA	NA	2018	Council officer	NA



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APPENDIX A – PUBLIC ART SURVEY

Prior to the development of this document a Public Art Survey was developed to better understand the community's aspirations for public art. The survey was available online and hard copies were available in the Regional Gallery, the Library and the Local Government Centre.

75 responses were received. Participants were asked to state what kind of public art they wanted to see in Murray Bridge, where they wanted to see it and what they hoped would be achieved by incorporating more public art into the community.

Sturt Reserve was the most popular location for public art, followed by Adelaide Road/Bridge Street and the Town Entrances.



The kinds of art respondents indicated they would like to see varied from sculptures (86%), to art as part of street furniture and landscaping (74%), murals and footpath art (73%) and outdoor projections (46%).

Other suggestions included sculptures that included a water feature, an annual sculpture exhibition on the riverfront, interactive works and art events.



The effect of more public art was wide ranging but boiled down to two areas: increased tourism from creating a more attractive place to visit and a more vibrant, creative and interesting community to live in. One comment was that it would give the town a soul.

How would Murray Bridge be different if it had more public art?

Selected responses:

- "Art would attract more tourists to the area, bringing money here. It would make a positive difference and make Murray Bridge more interesting."
- "It would become a destination"
- "Art is important in improving amenity value as well as aesthetic value. It gives a feeling of culture."
- "Art is a way to engage community members to develop pride in their city. It adds interest for visitors and promotes tourism. Murray Bridge would be a destination not a city to pass through."
- "It would create talking points and photo opportunities"
- "Public art I think adds cultural depth to the community. It speaks about our community values – we have good sporting facilities and a bunch of schools so clearly we value families, education and physical pursuits. Adding public art would show we value creativity, something I think is a bit under-valued and under-represented. Public art can be a tourism drawcard, a meeting place, a conversation starter and I think that having more public art would take Murray Bridge from having all the necessities to being a more beautiful place where people want to spend more time in our shared spaces – places they can be really proud of (not that we're not already, but . . . y'know)."
- "It would be attractive, inspiring, intriguing! Who doesn't want a selfie with something bizarre and amazing?"
- "Murray Bridge would be viewed as more progressive and arts focused."
- "It would add colour and pride in place."
- "Increased town pride, art awareness and tourism."
- "If we are known for our support for artists it will be a great tourist attraction. There's nothing better than being surprised and in awe when coming into a town with interesting things to look at."
- "It would be encouraging art pursuits for more people – lots of people think you have to move to Adelaide or Melbourne to 'make it' as an artist, so more public art would encourage a creative zeitgeist within the community."

REFERENCES

Public Art, making it happen; commissioning guidelines for local councils, 2006, Arts South Australia

Public Art and Design criteria, Arts South Australia, www.arts.sa.gov.au

