Art in Public Spaces Strategy
incorporating:
Footscray Public Art Plan
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PART 1
PUBLIC ART POLICY
Cultural Activation & Public Art

An activation program built around public art and cultural activities should be based on the edge condition of Footscray, its existing arts scene and the likely changes to its edgy urban environment as a result of the Footscray CAD development.

It is vitally important that public art and cultural programs achieve local ownership and are not perceived and dismissed as a public relations exercise for urban gentrification. The change and development which Maribyrnong will experience over the coming years has the potential to be felt and expressed as a creative, community effort.

Many public art programs develop and implement projects individually and in isolation from one another. Artists are often focused on the built environment rather than its social context.

This strategy for Maribyrnong is intended to provide a social context focus for art in public places. It is intended to encourage sustained community engagement at a local level whether it is for small-scale temporary interventions or a major festival event.

It is intended that artworks commissioned of and for the place of Footscray and Maribyrnong will generate a vibrant local energy, relating to and feeding each other, rather than competing with each other for ‘brand awareness’, ticket sales, or novelty value.

In addition the strategies are intended to reinforce Council’s six strategic objectives: Building Community Spirit, Engagement and Places; Prosperity; Moving Around the City; Amenity; Environmental Sustainability; and Organisational Performance.

The Art in Public Spaces Strategy for Maribyrnong deliberately seeks a sense of improvisation, blurring the boundaries and seeking interconnection between object and event, people and place, ideas and outcomes, in ways which have lasting value and ongoing engagement.

The challenge is therefore to “Activate” the public spaces of Footscray in the short term and to enhance the quality of public space across the municipality in the long term.

The Policy and its associated Strategy are therefore structured across two themes:

“On the Edge” – is focused on Footscray and the Central Activity District

“From the Edge” – addresses the opportunities for public art outside of the Footscray CAD
Guiding Principles
The proposed strategies in this document have been developed with the following Guiding Principals in mind:

1. The Arts as a “Change Agent”
   - To recognise that Footsgray is an edge environment and place of creative production that provides an opportunity to stand off-centre, look sideways and think laterally
   - To utilise the arts as a ‘Change Agent’ heralding things to come
   - To approach the process of change and growth as a local creative challenge
   - To embrace the changing nature of the community and built environment without destroying the qualities that make the city a diverse and vibrant place
   - To utilise the arts as a powerful medium for generating and facilitating debate

2. The Arts as a Medium for Debate
   - To acknowledge that arts and cultural activity can bring people into the city, create vitality and a sense of security and safety
   - To focus on art that are inclusive and intercultural and dispel the myth of the ‘other’
   - To utilise public art as a vehicle for; storytelling, expressing community values, sparking debate, promoting interaction and presenting the unexpected
   - To ensure that public art commissioning processes provide the opportunity for lesser know voices to be heard, to foster collaborations and encourage community interactions

3. The Arts & Public Space Activation
   - To recognise that ‘platforms’ for temporary art provide an ideal opportunity to feature cutting edge and challenging artwork
   - To use art interventions to draw the community’s attention to lesser known and under-utilised areas of the city
   - To ensure that integrated and site specific artworks engage with the community to enhance the sense of place
   - To make bold identity statements through public art commissions

4. The Arts, Innovation & Risk Taking
   - To provide opportunities for young and emerging artists to undertake low budget and low risk commissions in public spaces
   - To support risk taking and allow artworks to succeed or fail on their own terms
   - To embrace emerging green technologies as opportunities for creative initiatives.
Strategic Objectives

This strategy has been developed to inform the future commissioning of public art in Maribyrnong. The primary focus is on activating the Footscray Central Activity District due to the unprecedented development that is planned for the CAD.

The strategies set out to deliver on a series of objectives including:

Place Activation
First and foremost this strategy is aimed at creating opportunities to activate public spaces, such as Footscray’s Mall and Maddern Square. The city has excellent urban form, remnant building stock and a vibrant multicultural community. However the public spaces suffer from a lack of vitality and programmed activation. Therefore, this Policy aims to provide a series of strategies and Actions for art and cultural interventions to help surface the existing cultural diversity and bring a sense of change and dynamism to the streets, mall and squares.

Creating a Point of Difference
Melbourne’s inner ring of urban centres are all in their various ways seeking to attract and retain creative people as a way of creating vitality and viability. Footscray has the opportunity to create a point of difference through building a dynamic changing program of cultural activities in the CAD.

While the City of Melbourne and other surrounding cities have active art and cultural programming few are focused on a strategic centre such as the Footscray CAD. For example while the City of Yarra has in the order of 70 art galleries they are spread across much of the municipality which creates a sense of city wide culture.

It is envisioned that a rolling cultural activation program, “At the Edge”, in central Footscray will create considerable and concentrated impact, provided there is sufficient frequency and critical mass of artworks.

Attracting Visitors
Activities such as proposed will provide a strong attraction due to the changing nature of artworks which should bring increased visitor numbers to the CAD.

Increased visitor numbers will have multiple effects social and economic effects. For example improved perceptions of public safety can flow from increased street activity and greater pedestrian flows. In addition there are likely to be economic benefits for the local traders from increased visitation.

Community Engagement
The Policy is not just about bringing in more visitors to Maribyrnong, it should be primarily about activating the city for the existing residents and traders. An exciting place for locals will translate into a place that others will want to visit and experience.

It is therefore critical that the programming is inclusive and provides opportunities for meaningful engagement through art making and participation in cultural activities.

Intercultural and Intergenerational
This community engagement should encourage the involvement of people from all age groups and from across the rich cultural diversity of the Maribyrnong community. The focus should be on bringing the diverse community groups together in intercultural dialogue to share cultural life.

Encourage Debate
or this program to be successful in activating the city it is important that a level of critical artistic rigour is achieved as well as ensuring artworks have a genuine popular appeal and interest.

By utilising a program of changing temporary artworks it provides an opportunity to test out “edgy” new work and evolving technologies as the works are only in the public arena for a short time. This means that the CAD can become an ongoing forum for debate about the nature of art and the urban environment. It will also provide Council with a ‘visual forum’ to explore relevant social and political issues.

Build Partnerships
This Policy and associated Strategies provide a range of opportunities for partnership artwork projects with the State Government and with the private sector. While the greatest short term focus for partnerships is centred on the Footscray CAD there are a number of key government owned sites across the municipality that will be developed as residential clusters that could benefit from integrated art projects during construction.
**Strategic Objectives: Outcomes**

The proposed strategies will deliver on the strategic objectives in the following ways:

**Place Activation**
- **Platforms:** will provide a dedicated site for a program of changing artworks through the year
- **Platforms:** such as the permanent data projector will provide for night time activation
- **Interventions:** will provide surprise, discovery and delight to people moving through the CAD
- **Art as Lighting – Lighting as Art:** will greatly enhance the evening experience and activate selected buildings

**Creating a Point of Difference**
- **Platforms:** will provide a point of difference from most traditional static public art
- **Platforms:** such as the permanent data projector will provide a point of difference from the traditional projection festival approach, such as the Gertrude Street festival
- **Icons and Land-Marking:** will create a point of difference by marking the key entry and exit points of the municipality and other significant locations

**Attract Visitors**
- **Platforms:** the changing range of artworks will be an attraction for visitors to the CAD as there will be a new point of interest each time they visit
- **Art as Lighting – Lighting as Art:** will greatly enhance the evening experience and provide a positive experience for visitors and shoppers
- **Discovery and Way-finding:** projects such as the environmental river side trail will attract more visitors to walk and cycle along the trail

**Community Engagement**
- **Interventions:** will provide the opportunity to engage the community in discussions about the nature and changes in the built environment, especially the Footscray CAD
- **Discovery and Way-finding:** will provide an opportunity to engage the community in environmental issues
- **Community Engagement and Place-Making:** will be primarily focused on providing a mechanism for engaging the community and working with them on local place-making

**Intercultural and Intergenerational**
- **Discovery and Way-finding:** the proposed environmental artwork trail will be relevant across cultures and generations

**Encourage Debate**
- **Platforms:** will provide an opportunity for artists to present works of a conceptual challenging nature
- **Interventions:** will provide the opportunity to engage in debates about the social, cultural and environmental issues through the artworks

**Build Partnerships**
- **Platforms:** the physical platform space or infrastructure could be provided by private developers on their buildings with artworks curated by Council
- **Discovery and Way-finding:** such as the river trail provide an opportunity to partner with the State Government and to highlight important environmental issues
- **Integrated Art:** will provide an opportunity for artists to value add to State Government and private sector developments
In preparing this policy careful consideration has been given to a series of existing Council polices and strategies, including:

- Council Plan 2009-2010

Other Council documents reviewed include:

- Cultural Development & Arts Plan 2007-2010
- Council Plan – Annual Actions 2009-1020

**Council Plan 2009-13**

**Vision Statement:**

*A diverse, vibrant, and proud city focused on people-based places, environmentally sustainable practices, and opportunities to enhance community health and wellbeing through education, responsive services and participation in community life.*

**Council Plan: Annual Actions 2009-10**

A review of the Wellbeing Outcomes identified in this document identified six of the 30 Actions as having considerable relevance to planning for Art in Public Spaces and Arts and Cultural Events.

These are:

1. **Building attractive, healthy and liveable neighbourhoods**

6. **Harmonious resilient communities that embrace diversity of culture, gender, lifestyle, faith and ideas**

8. **Promoting strong civic pride and engagement**

10. **Improving opportunities for cultural participation and expression**

11. **Promoting social interaction and community participation**

12. **Promoting strong connections with cultural heritage**

In addition to these six outcome areas a case can be built about the importance of a vibrant public realm in many of the other Actions such as issues to do with public safety, health and social wellbeing.

Of the Actions supporting Strategy **1.3 Promote the City's arts, culture, heritage and diversity** the most relevant to this study are:

1.3.1 **Develop an arts and cultural framework for Footscray incorporating plans for venues and facilities, public art and arts activities and events**

1.3.2 **Continue to improve and promote Footscray's retail environment and cultural offerings via Footscray Renewal marketing**

1.3.5 **Promote and understanding of key heritage sites and areas through trails and site interpretation – organising additional walks around sites eg. Footscray Central Business District, Maribyrnong River**

1.3.7 **Promote young people's participation and leadership in arts and cultural programs at the new Phoenix Youth Facility**

Further to the actions above in **Strategy 2.3 Develop programs to increase and encourage community activities/entertainment within the public realm** is the following highly relevant Action:

2.3.3 **Conduct Place Making Activities within Footscray Central Activities District (CAD) to activate key urban spaces in the centre – activities to include leisure and physical programs, Footscray Flicks, Progressive Dinner.**
The Public Art Policy and Strategies also relate to Council’s strategies in the following ways:

**Building Community Spirit, Engagement & Places**
Cultural activities are one of the most powerful mechanisms available to local government in terms of building a sense of community, lifting people’s spirits, engaging diverse local groups and people of all age groups.

Public art has a significant role to play in the development of a unique built environment; it can speak of the city’s people, their stories and aspirations.

**Prosperity**
The arts are too often seen as a cost when they actually have a positive impact on the prosperity of a community through creating vibrant and viable places where people want to live and work. There is plenty of evidence of significant multiplier effects from festivals and events and their long term impacts on the economic growth of local businesses.

Commentators such as Charles Landry in the “Creative City” and Richard Florida in the “Rise of the Creative Class” have powerful arguments connecting art with prosperity. This is especially the case when seen as the generator of vibrant places and the multiplier effects of cultural events on local businesses.

**Moving Around the City**
In planning for cultural events and activities it is critical that they are accessible for the widest cross section of the community.

**Amenity**
Key to the very concept of “Place Making” is an authentic cultural experience and one of the universal forms of cultural expression is the arts in their many forms.

Public art is seen as a sign that Council and community respect and value their public spaces. Cultural activity in public spaces can bring the community together in a safe and intercultural experience.

**Environmental Sustainability**
Many artists are deeply engaged conceptually and practically with environmental issues and provide an ideal mechanism through which environmental awareness and successes can be communicated and debated. It is also becoming best practice when commissioning public art that the artworks should seek to be as “green” as possible.

**Organisational Performance**
Supporting and partnering with community arts organisations to stage public art projects is an ideal opportunity for Council to engage with the cultural industry sector and local community in a meaningful and rewarding way.
The Victorian Government has nominated Footscray as one of six Central Activity Districts (CAD) that will inevitably bring major changes to Footscray as the redevelopment brings greater population density and a new demographic. A major issue of relevance to this Policy is how to embrace the changes to the composition of the community and the look and feel of the public realm without destroying the very qualities that currently make the city a diverse and vibrant place.

The Footscray CAD incorporates the two University sites, the Footscray retail precinct, the railway station redevelopment and the riverside precinct.

The (re)Visioning Footscray process provided the following relevant vision statements:

The Footscray of 2030 will be creative and a home for artists. Footscray will encourage artistic talent, professional and amateur alike, and the ‘business’ of arts and culture.

The Footscray of 2030 will have varied retail opportunities and a diversity of shopping experiences. Footscray will have remained a retail environment in which new businesses can establish and flourish. Retail areas will be clean and inviting.

Overall, the Footscray of 2030 is safe, artsy, edgy, affordable, regional, diverse/mixed and multicultural. These qualities of Footscray will have been polished and promoted more effectively.
Footscray is located at the edge of Melbourne’s central city area. While its proximity to the CBD is a defining aspect, Footscray could not be more different in character to the adjacent Melbourne Docklands which has become a highly commercial tourism and entertainment precinct. Footscray is at the edge of the inner western suburbs, retaining the heritage character of old housing, government buildings and train station.

Footscray is also located at the edge of the Maribyrnong River, and former industrial sites are poised for revitalisation and renewal, expressing a different relationship to the river.

No longer dominated by an industrial port, the river is newly valued for its environmental and recreational values. Footscray is at the edge of a new era of development, a process of metamorphosis for rapidly growing communities. This process of change, growth and development may be understood and expressed as a local creative challenge.

The edge, in the same sense as the margin or the periphery, has a dynamic relationship with the centre. While the centre may provide the common platforms and channels for mainstream broadcast, facilities for mass gathering, instruments of governance, resources and networks for expansion and production, it is well understood that the centre cannot invent itself. Rather, the centre is an ever-changing representation or condensed collage of what is happening at the edge – a mirror ball reflection. So while we all may popularly tune-in to the mainstream channels of the centre, the sources of its content remain ‘outside’, at the margins and at the edge. Footscray is one such edge environment which provides a place and an opportunity to stand off-centre, to look sideways and think laterally – a place for creative production.

In recent decades, the value placed on original content has increased, and, particularly with the assistance of new media technologies, producers are developing their own distribution networks and platforms – not so much challenging the centre, but giving the centre-edge relationship new levels of complexity. ‘Edge’ environments offer niche spaces, community networks, connection to locale, affordable and flexible facilities for work as play.
With the rise of shared media platforms such as Facebook and Flickr, many individuals who would not consider themselves creative, are writing stories, taking photos, making short videos, constructing avatars and game scenarios as part of daily life. Similarly, many individuals who would not consider themselves political are now commonly using media platforms such as blogs and Twitter to post social comment, fostering lively debate. Such media form a virtual ‘edge’ which is often linked to real places, faces, and identities. Furthermore, community response to the impending environmental challenge and the emergence of green technologies, have given rise to wide variety of local, creative initiatives.

Footscray has a rich history of cultural diversity, home to successive waves of immigration including the post-war migrations from Greece, Italy and eastern Europe; migrations from Vietnam in the 70s and 80s; and recent migrations from Sudan and the Horn of Africa (humanitarian entrants), India and Pakistan (skilled migrants). Footscray also has a high socio-economic diversity, supporting workers from professional to unskilled, as well as students, the unemployed, and many young families. The many restaurants and cafés, Asian and Indian, Greek and African, together with the Footscray Market and Little Saigon, popular with both local residents and visitors, promote a public culture of diversity.

There is a vital opportunity in the coming decade to further nurture and sponsor cultures of diversity, tolerance and inclusion. Public Art can play a vital role in expressing community values, telling stories, sparking debate, promoting interaction, or intervening with the unexpected. Footscray with its highly used, intensive public spaces is an ideal edge environment for urban art.

A public art program ‘At the Edge’ can give voice to lesser known identities, foster creative collaborations, intercultural expressions and community interactions. These Edge Expressions may be widely ranging in form, scale, media and duration.

They may be bold icons for public statement, fugitive happenings for chance encounters, event-based performances, collective websites, temporary artistic occupations and interventions, permanent placemaking, integrated urban design, or programmable digital media. Straight from the studio to the street, it will bypass the Centre, creating its own terms of reference, where artworks may refer to other artworks for an audience in the know, as comments in the margin of an emerging, rapidly developing inner Melbourne page.
To achieve a vibrant public realm that is regularly changing and evolving, many cities are focusing their art in public places programs on activities of a temporary nature but located in or on a permanent space or place. The notion of public art ‘platforms’ arises from the concept of having a fixed location in a public place where changing artworks are featured.

The great value of public art platforms is that it provides a fixed focal point where people know there will be new work from time to time. Therefore word of mouth can play an important part in spreading the news about something new and intriguing happening in the city. People will get into the habit of checking out the platform on each visit to see if there is a new artwork.

These platforms for temporary art provide an ideal opportunity to feature cutting edge and challenging artwork. Due to the short timeframe for platform based works, which may have a lifespan from one month to twelve months, the works of art can also confront, engage, amuse and even provoke the population.

In the situation that the platforms are out of reach of public interaction, artists are able to create works from fragile or ephemeral materials that would otherwise not be possible in traditional public art practice.

Art Billboards provide a cost effective and easily managed platform. A signage company can be engaged to create the digital prints and to change over the images at the required intervals.

Platforms can not only be used to generate social comment but can be utilised as community engagement strategies with artists commissioned to address specific local issues in consultation with the community.

**Strategy Actions 1:**

1. Temporary artworks should be located in or on designated “platforms” at key locations around the Footscray Central Activity District
2. Identify a prominent location for an “Art Billboard” which provides a high visibility opportunity for 2D artworks such as painting, drawing, photography and digital prints
3. Identify potential locations for digital screen-based or light-box options located in suitable protected positions
4. The installation of a permanent "Digital Artwork Billboard" in a central CAD location of a significant size and capability to deliver artist generated content and stream live curated content
5. The installation of a permanent digital projector or projectors to project onto buildings in the CAD to provide platforms for a program of changing digital artworks
In Trafalgar Square London there was an unused plinth. When the square was first built, four plinths had been built but only three statues had been installed. In 1998 a program was initiated to utilise the unused plinth as a platform for changing public art. The “Fourth Plinth” project has become an internationally acclaimed project featuring works by highly respected artists and generating much debate through the confronting conceptual approach many of the artists have taken.

Marc Quinn’s sculpture *Alison Lapper Pregnant,* left, was in place in the square from September 2005 until October 2007. This was the first new commission for the Fourth Plinth under the auspices of the Mayor of London and it was tremendously successful, capturing the public interest as well as global media attention.

Thomas Schütte’s sculpture *Model for a Hotel,* lower right, was on the plinth from November 2007 until the end of May 2009.

Most recently, artist Antony Gormley proposed involving the general public in a project titled, *One & Other,* above right. The event took place over a period of 100 days and involved 2,400 people from all around the UK spending sixty minutes on the plinth as living artworks.

http://www.london.gov.uk/fourthplinth/
Case Studies

Art Billboards can provide a very cost effective “platform” for changing artworks in prominent public places.

The artwork on the left is part of an art billboard and is an example of a public private partnership program curated by the City of Yarra in partnership with the 7 Eleven management.

The billboard on the right is on Queensland’s Gold Coast and is the result of a private developer receiving plot ratio bonuses by providing a permanent platform for changing artworks. In this case the developer not only set aside the billboard space on a very prominent corner but provides the Gold Coast Art Gallery with funds annually to cover the cost of curating the space and paying for the artist fees, production and installation of the artwork.
In the event that funding was available for a “digital billboard” option such as the Federation square screen, then a greater range of daytime and night time opportunities would exist. Digital technology would allow extensive use of programmed material as well as live feeds from virtually anywhere in the world.

The “Metrosopes” artwork in Liverpool, England utilises internet search engines to constantly find what is being said about Liverpool and its twin cities on the internet. The computer searches for the phrase “Liverpool is” and displays the results on the circular LED displays.
PLATFORMS

Case Studies

During the redevelopment of Brisbane’s Queen Street Mall a number of “Vitrines” were constructed to provide secure galley spaces for a changing program of artworks utilising low cost and ephemeral materials. This platform thereby provided highly visible exhibition spaces in the city’s preeminent retail precinct, enlivening the Mall and engaging with the community.

The Vitrines were a curated space providing opportunities for young and emerging artists to gain exposure in the heart of Brisbane. The artists were paid a small honorarium to help cover some of the time and materials involved and were asked to create work that built on the Mall’s marketing themes.
PLATFORMS

Potential key locations for “At the Edge” projects within the central Footscray CAD include but are not limited to:

Potential future locations for permanent artwork Platform “Billboards”

Potential Platform locations for 3D artworks
**INTERVENTIONS**

Public art “Interventions” in public spaces differ from “Platforms” in that they are deliberately not focused on a particular programmed site. Rather, “interventions” happen on a random basis around the city, thereby providing unexpected urban encounters that bring vitality to public places.

The Laneway art program run by the City of Melbourne is an excellent example of artist initiated “interventions” in public places.

The Laneway Commission program has run every year since 2001 and involves between four and six concepts selected from hundreds of entries from aspiring artists. The program has provided many young and emerging artists with a wonderful opportunity to showcase their ideas and provided Melbourne’s public spaces with activation and intriguing changing dimension for a relatively small investment.

Intervention projects such as the Melbourne Laneways program can help to activate public spaces and attract people to explore the city in search of changing artworks.

Where relevant there may be opportunities for Maribyrnong to link into an existing program of urban interventions, for example Red Ball artwork that has visited cities around the world.

Other international examples of intervention programs in public spaces include the New York based organisations, the Public Art Fund and Creative Time who both develop art projects for public spaces that are cutting edge contemporary art.

Temporary interventions can also be seen as catalysts for change. In Brisbane, the “Inhabit” program of temporary works were commissioned as a strategic approach as part of the City Centre Master Plan initiative, drawing the community’s attention to lesser known and under-utilised areas of the city that had been earmarked for future redevelopment.

There have been a number of previous projects in cities across Australia where empty shop windows have been utilised as exhibition spaces and attracting people to stop and spend time in retail precincts.

These projects demonstrate the potential for focused art interventions to be utilised during the development of the Footscray CAD.

**Strategy Actions 2:**

2.1 To develop a program of rolling interventions in key locations around the Footscray CAD to draw attention to areas that will be upgraded or rebuilt in the future

2.2 Establish funding for the intervention program in partnership with the state government and the private sector

2.3 Investigate existing artwork interventions that might be relevant to Maribyrnong and utilised to highlight changes in the CAD
Case Studies
The Laneway art program run by the City of Melbourne has generated a wide range of art outcomes initiated by artists.

As with the example opposite, the artists, Philip Brophy & Martine Corompt proposed their 2006 concept “No Answer” and the Melbourne laneway they wished to use for the installation, and Council provided a budget of in the order of $30,000 for the realisation of the project.
In 2008 Brisbane City Council’s Urban Renewal Department commissioned five temporary artworks around the CBD as part of a program titled “Inhabit” which included Escapespace [right] by artist Nicole Voevodin-Cash which transformed a section of roadway into a pocket park through the use of Astro-turf.

The inflatable artwork Facade [left] by artist Christopher Langton was installed in Burnett Lane in central Brisbane. Following on from the Inhabit focus on Burnett Lane, an under-utilised but important connector lane, Council has since embarked on a major urban renewal program in 2009-2010 capital works budget that includes funding for integrated artworks and opportunities for minor interventions.
Case Studies

US artist Kurt Perschke created the RedBall work as a sculptural intervention that can be transplanted into cities all around the world with the intention of forcing people to look at their built environment in a new light.

In Toronto [left] the RedBall was moved around the city to locations such as the Old Town Hall building, filling narrow laneways and in University stairways.

In Chicago the RedBall [lower right] provocatively came to rest against Alexander Calder’s classic public artwork “Flamingo” in Federal Centre Plaza and overhead of the pedestrian footpath [top right].
Art as Lighting - Lighting as Art

Running concurrently with the development of this strategy was the Footscray at Night Lighting Strategy being undertaken by Martin Butcher Lighting Design for City Design and Place Making.

The November 2009 draft not only provides a wide range of lighting strategies for streets, pathways, carparks, buildings and landscapes but includes a strong focus on the links between the Lighting Strategy and public art.

The report includes the following recommendations of relevance to this Art Activation Strategy:

R7.3.1 Encouraging Light as a Medium for Art works embedded into the City’s Public and Private Outdoor Spaces.

R7.3.2 Co-ordinate Lighting Design with the art & cultural planning strategy for the City once developed. Support planned artwork sites within the City with lighting & infrastructure.

R7.3.3 Provide focal lighting of the city’s performance venues to make arts culture more prominent in the night view of the City.

R7.3.4 Support lighting of Public Artworks. Involve artists in decisions lighting their works.

R7.3.5 Encourage lighting in a more creative way that supports a Laneway art culture.

R7.3.6 Review options for Ephemeral forms of light to work with artistic and cultural events.

R7.3.7 Encourage artistic expression through lighting eg in the City’s retail, entertainment and arts precinct venues.

R7.3.8 Light in support of artistic physical and thematic linking of key sites within the CAD and between the CAD and the rest of the City.

R7.3.9 Provide Lighting Design support for an Annual Public Art Competition winner when placing the artwork in Footscray.

R7.3.10 Encourage ‘precinct’ forms of lighting eg Riverside Arts Precinct.

The Draft “Footscray at Night Lighting Strategy” aligns well with this strategy in that it supports both the use of lighting in both temporary and permanent forms.

Temporary lighting and projection art

Temporary lighting and projection onto buildings, infrastructure and public spaces is an increasingly important component of activating cities. For example, buildings in the Footscray Mall could be transformed at night into a totally new place through the use of projected images and colours.

Permanent lighting/projection opportunities

To use Art Lighting to heighten the amenity of the key laneways in Footscray CAD with the goal of bringing new life to them and of improving the perceptions of safety.

The most used lanes would be the priority for implementation and scale of artwork intervention, with other lanes having smaller scale projects.

Strategy Actions 3:

3.1 Create a program titled “Highlights” with the goal of highlighting the role of the lanes as part of the pedestrian movement system in central Footscray [Refer Footscray Lighting Strategy R7.3.5]

3.2 Commission a range of different artists with experience of creating lighting features to develop a program of changing feature lighting onto buildings in the Footscray CAD [Refer Footscray Lighting Strategy R7.3.1]

3.3 Provide artists with the opportunity to work with lighting designers on the implementation of the “Footscray by Night” policy [Refer Footscray Lighting Strategy R7.3.7]

3.4 Ensure permanent artworks are well lit to maximise night time experience [Refer Footscray Lighting Strategy R7.3.4]
“At the Edge”

Art as Lighting-Lighting as Art

Case Studies
During the 2008 Adelaide Festival of Arts the heritage building stock along the cultural precinct on North Terrace was transformed by the “Northern Lights” event.

Every night for two weeks thousands of people strolled along North Terrace to admire the projected images and marvel at the transformative qualities of light on a highly familiar cityscape.

While this was projection art on a grand scale it was a powerful demonstration of how art and lighting can bring about amazing transformations from day to night and lead people to rethink their place.
Case Studies

The permanent creative lighting of infrastructure can totally transform a simple pedestrian underpass into a magical journey. The Doncaster underpass was the result of artist Warren Langley [left] working with the project team to create a wonderful subterranean environment through which pedestrians can safely move from one side of a busy arterial road to the other.

In Sydney’s Chinatown artist Peter McGregor [right] has created a contemporary lighting scheme that is referential to traditional Chinese lanterns.

"At the Edge"
Potential key locations for “At the Edge” projects within the central Footscray CAD include but are not limited to:

Potential “Art as Lighting – Lighting as Art” building feature lighting

Potential “Art as Lighting – Lighting as Art” market laneway feature lighting
INTEGRATED ARTWORK

In addition to the proposed programs of changing artwork there is an important role to be played by integrating permanent works into the streetscapes, open spaces and buildings through the Footscray CAD.

Council is already committed to the integration of art into its capital works projects as demonstrated by the inclusion of artists into the landscape design team for the Railway Reserve redevelopment and the intention of incorporating artwork into the Leeds Street redevelopment.

The integration of artwork during a redevelopment or new construction project is the most cost effective way of using artwork funds as the opportunities can be seen as value adding to what is already being planned.

For example paving artworks can be integrated into the pavement surface or applied to the existing surface. A simple concrete surface can be transformed through the use of sandblasted images, while high quality paving materials such as granite can have inlays of metal or other stone to further enhance the look and feel of the project. Whatever the treatment, the art budget only has to pay for the costs associated with creating the design over and above the existing cost of the base material.

Likewise with commissioning bespoke street furniture, the artwork budget covers the cost over and above what a commercially available item might be.

Critically it is the ability of integrated artworks to be site specific that make them so valuable. They have great place making potential when artists engage with the community to establish the “place essence” and to translate that into their artwork.

Throughout the redevelopment of the Footscray CAD artists should be included in the design teams to ensure that the integration opportunities are identified early in the design process allowing for true integration to take place.

In many projects in the USA a “Lead Artist” model is employed where a highly skilled professional artist is engaged as a core member of the team from day one and then, as opportunities are identified, works with and mentors other less experienced artists on the smaller low risk artworks.

The advantages of this approach is that the Lead Artist can contribute to the overall design context as well as potentially creating one or more artworks, but importantly helps to build local skills through the mentoring role. This approach has been highly successful with artists such as Jack Mackie and Buster Simpson in Seattle.

4.1 That the proposed Public Art Working Group provides an opportunity for council teams to ensure that opportunities are identified in proposed capital works projects

4.2 That Council considers the “Lead Artist” model in order to achieve effective integration from an early stage

4.3 That Council considers the potential for a “Lead Artist” residency for a highly skilled artist with the relevant experience. This may be an Australian or overseas artist.

4.4 That a wide range of young and emerging artists be provided with an opportunity to work on low budget, low risk projects in order to gain experience of working in the public realm

4.5 That Council work with the State Government and private sector developers to encourage the integration of artwork as a contribution to the public realm

Strategy Actions 4:
The involvement of an artist can transform an everyday urban element such as a fence into an exciting sculptural work. The art fence by artist Richard Tipping creates a dynamic pedestrian environment as it flows along the edge of the footpath.

Integrating artworks into pavement surfaces is a highly effective way of enhancing public space. The top example of artwork by artist Fiona Foley is an inlay of laser cut granite and aluminium while the lower paving design by artist Barbara Penrose has been applied to a simple concrete path.
Potential key locations for “At the Edge” projects within the central Footscray CAD include but are not limited to:

Streetscape and park upgrades provides opportunities for “Integrated” artwork.
“From the Edge”

The urban artworks commissioned within Footscray will comprise a varied program. As local initiatives they may involve emerging artists, experimental outcomes, temporary installations, performances, and community collaborations. The program should promote and facilitate fresh work, rewarding ideas and local initiatives. It should not rely on formulaic approaches, established names, track records and imported outcomes. In this way, the work will encourage and develop a culture of the edge and not impose and conform a culture from the centre. It should be understood that some artworks will be more successful than others. Risks should be taken and works should be allowed to fail or succeed on their own terms. The real success will be the collective worth of the programs, evoking and building community response, interaction, and engagement.

Through enabling Footscray to operate as an edge environment, fostering chance, diversity, and creative risk; it may then further enable Footscray to become a vibrant cultural centre for Maribyrnong. Those artworks which have achieved success through the ‘At the Edge’ program, can be considered for further development. Having fostered and effectively tested artworks locally, Footscray, as a centre, may refine and ‘export’ the work to the wider environments of Maribyrnong. Ephemeral installations may be adapted to become permanent sculptural landmarks; a performance work may become an environmental soundscape; an ephemeral series of text-based artworks may become a poetry trail; a projection event may become a permanent evening icon; a website may become an electronic public billboard.

‘From the Edge’ public art program will seek to take artworks from ‘At the Edge’ to a new level. This shift may not or not only involve making the temporary permanent or seeking a bigger and better scale and address, but may rather seek to explore lateral shifts and translations. It may enable additional collaborations, extend community consultation, involve interstate or international partners, create a project archive, or enhance interactivity.

Maribyrnong and Footscray within Maribyrnong have an opportunity to explore and potentially redefine the centre-edge relationship. As a creative dialogue, public art programs ‘At the Edge’ and ‘From the Edge’ may foster inclusiveness, intercultural expression and community awareness. Rapid processes of urban development and revitalisation may be
accompanied by public voices which emerge and resonate an evolving sense of place.

**Discovery and Way-Finding**

Over recent decades the visual arts have shifted from an object-centred to an ideas-centred practise. Through installation artworks, galleries are transformed from containers of objects to containers of environments and experiences. A single artwork can be made up of many individual elements and distributed in a schema which leads viewers on a journey or immerses them within an environment.

These creative practices have great potential within urban and suburban environments to generate environmental awareness and trace imaginative and poetic journeys. Paralleling the actual journeys of walking paths, cycleways, the river’s edge, and so on, public artworks can enhance these transition environments, promoting walkability and rewarding the pedestrian experience.

Artworks may also increase a general sense of safety, enhancing the quality of public spaces and creatively incorporating lighting and signposting.

Works may be dedicated to specific audience groups. For example, a series of play elements can encourage children to seek and find and to make imaginative connections.

Or works may be focussed on specific times and places such as a lighting or projection art which enhances an evening experience and after-hours environment. Stitched into the fabric of every-day life, ‘trail-based’ artworks can be subtle and operate on a level of fine detail so as to reveal and reward over time.

Alternatively they can also be strong character statements which establish and define a sense of rhythm in the built environment. There is significant opportunity with Maribyrnong to creatively celebrate the river’s edge and the rich range of experiences it offers as core to the identity and heart of this city.

**Strategy Actions 6:**

6.1 To explore partnership options with the State Government the option of developing an environmental sculpture trail along the Maribyrnong River.

6.2 Commission interactive artworks along the river bank in order to build environmental awareness and create day and evening activation.
Case Studies

In the Southport Broadwater Parklands on Queensland’s Gold Coast, artist John Tonkin has created an environmentally responsive artwork [left] that features a family of forms that include a digital display and soundscape capability.

The artwork responds to changes in the climate, activity in the park and the movements of people along the central spine of the parklands.

Discovery and Way-Finding
Discovery and Way-Finding

Case Studies

The Ipswich River Park project was developed as a way of bringing the community back to the Bremer River which had become a neglected and unsafe area.

Artist Craig Walsh has created a permanent projection installation that incorporates three digital projectors mounted on poles along the new river edge boardwalk. The projectors focus a pool of light onto the water’s surface through which a family of mythical river creatures appear to swim. The computer generated 3D animated creatures change and grow over time providing an ever changing experience for regular visitors to the park.
Community Engagement and Place-Making

By virtue of their originality, artworks play a key role in making places feel unique.

Encouraging artists to take a site-specific approach and also to develop artwork for a social as well as built context will further express how one place is different from another. Improvement projects in suburban areas provide rich opportunities for place-making and community engagement to underpin the conceptual rationale of place based artwork.

Community consultation strategies employed in local neighbourhoods can reflect the unique micro-climates of these small centres. Artists working closely with design teams can assist in bringing creative contemporary expression to these centres, if only as a subtle accent or nuance within a common urban form and language.

Gathering places such as shopping plazas, street-front cafes, parks and playgrounds, can be given an enhanced sense of destination and identity. Artwork may promote quiet and reflective experiences or they may spark community interaction and engagement. There is significant opportunity within Maribyrnong to explore an intercultural sense of place, building a sense of connection while giving distinct expression to many cultural voices.

The existing ‘Olive Tree Planter’ approach to street furniture in Footscray is an example of linking bespoke urban elements to culture. There is great potential to build on the ‘Olive Tree Planter’ project by developing a related but unique suite of signature street planters or other street furniture for other centres in Maribyrnong creating a distinctive collection which also resonates with various ethnic identities.

Not only can artists be engaged to create permanent artworks for the public realm in consultation with the local community, but the arts are an ideal medium for generating and facilitating debate. This might be done through temporary artwork or interventions such as “Bill Poster Art” [see the following case study] or online options such as websites, blogs or twitter.

The crossover between the visual and performing arts can be a rich mix when considering community engagement processes and fits well into the rationale of this Art in Public Spaces Strategy. Therefore multi-artform projects and events that activate public space and address community issues are encouraged.

Strategy Actions 7:

7.1 Further extend the ‘Olive Tree Planter’ project into a suite of signature street planters or other street furniture.

7.2 That Council investigates public art models that help to undertake community engagement/consultation through artwork projects. These artworks may also include virtual ‘at the edge’ project such as websites and blogs etc.

7.3 Investigate the potential of making it a requirement of new developments to engage artists in a “Bill Poster Art” project on the construction hoardings that respond to local community issues.
Community Engagement and Place-Making

Case Studies

Artist photographer Andrew Owen has created a series of street poster style artworks dealing with the inner city social issues of Vancouver, Canada. These works are found as “Bill Posters” on the sides of building and Alley walls.

The works of Owen demonstrate how artists can engage with the public realm and communicate community issues through their artwork. Indeed Council could commission artists to create “Bill Poster Art” as part of community consultation processes.
Community Engagement and Place-Making

Case Studies

This family of sculptural forms by artist Sebastian Di Mauro, located in strategic sites around the Orion Town Centre, are playful and engaging for young and old alike.

In addition to their playfulness, they provide a strong place making element within the streetscape and public spaces of the town centre.
Icons and Land-Marking

Public art can be used to make bold identity statements, where a place is instantly recognisable by an iconic artwork. In many places this has been achieved by spending massive amounts of money on a feature such as the gateway to Melbourne’s CityLink or the Queensland and New South Wales border landmark sculpture on the Tugun Bypass.

Obviously this option is out of the reach of most communities financially and inappropriate in a suburban setting. The alternative is to focus on communicating a message about place or community.

In Wellington, New Zealand, known as the “Windy City”, the focus has been on commissioning wind activated artworks that are very much of that place and directly and visibly respond to the local environment. This includes a series of wind activated works along the road into the city from the airport.

In the case of Maribyrnong, there is an opportunity to develop a family of forms that become associated with Maribyrnong by repetition of form rather than the singular “Icon”. Locating a recognisable landmark element or group of elements at key entry points to the city is a viable and practical concept as it allows for an incremental roll out of elements and does not require large open spaces areas that would be required for an iconic work.

The notion of land marking through a family of forms or themes provides the opportunity to engage a number of artists over a staged commissioning program. Each artist would be asked to create their response to the overall conceptual theme, thus each artwork would be unique but within a city wide structure.

Strategy Actions 8:

8.1 That Council consider commissioning a series of transition markers on key arterial roads leading in and out of Maribyrnong, such as:
- Western Highway;
- Princess Highway;
- Docklands Highway etc

8.2 That the transition markers be commissioned over a number of years with different artists responding to a city wide theme.
Case Studies

The images opposite show two wind activated works by artist Phil Prices that are part of the Wellington Sculpture Trust’s commissioning program.
Case Studies

The case study images opposite show a range of approaches to landmark artwork projects.

The grand singular "Icon" statement is illustrated by Queensland NSW border landmark by artist Daniel Templeman. [left]

The deconstructed text based work titled "Words and Places" by artist Anton Hart forms part of the entry statement to the City of Prospect in South Australia. [top right]

“Threshold” by Louise Lavarack demonstrates the potential to have a major impact from the clustering of multiple but minimal forms. [bottom right]
The following section provides estimates of the Order of Cost associated with the proposed strategies. The Order of Cost estimates have been based on the consultant’s previous experience of similar projects and are not to be taken as detailed costed proposals. It would therefore be necessary to undertake detailed cost estimates prior to implementing elements of this strategy document as the selection of materials and professional standing of selected artists will have a significant impact on the cost of projects. For example providing a Platform for young and emerging artists would involve significantly lower artist fees than using the same Platform to showcase established artists with a national or international reputation.

**“At the Edge”**

**Platforms**

Large [up to 6m x 4m] wall mounted artwork “Billboards” may require a budget in the order of $20,000 to install the support frame and mounting system plus a further $10,000 - $15,000 per change to cover artist fees and production/installation costs.

Small [up to 3m x 2m] wall mounted artwork “Billboards” may require a budget in the order of $10,000 for the frame and mounting systems plus a further $5,000 - $8,000 per change to cover artist fees and production/installation costs.

Secure showcase Platforms allow for emerging artists to work with ephemeral materials and as such changing works could be commissioned for fees in the order of $1,000 - $2,000 per change.

**Digital Platforms**

Installation of a permanent digital projector suitable for projecting onto the side of a building might be in the order of $25,000 for equipment and install. An artist fee for each digital projection work might be in the order of $2,000 - $5,000.

In the case of “Digital Billboards” costs vary greatly depending on the quality of the system, however a 6mx3m screen might be in the order of $200,000 to $300,000 for supply and install.

**Interventions**

Interventions might involve short term installations funded by a budget in the order of $10,000 - $30,000 for each artist depending on the scale of the work and length of time it is to be in situ.

In the event that empty shop windows are used for Intervention projects then the fee might be in the order of $1,000 - $2,000 as the works would be in a supervised environment and therefore do not need to be robust as is the case with Interventions in unsupervised public spaces.

**Art as Lighting – Lighting as Art**

This strategy would be budget for in partnership with the Footscray Lighting Strategy, with the public art budget value adding to the lighting budget.

**Integrated Artwork**

Integrated artworks as part of capital works project may value add to existing infrastructure budgets, therefore maximising the return from the artwork budget. It is therefore difficult to provide specific examples of budgets, however as an indicative order of cost associated with integrated paving artwork $10,000 - $15,000 would provide a significant sandblasting design into concrete, while the order of cost for inlayed bronze or stainless steel might require $20,000 - $30,000 to achieve a suitable outcome.

**Activation Events**

“Art Maddern” might cost in the order of $10,000 to stage with the cost of the shipping containers being in the order of $3,000 - $5,000 depending on the size and number required. It is not proposed that artists be paid to exhibit, however a prize in the order of $2,000 - $5,000 would be appropriate.
“From the Edge”

Discovery and Wayfinding

The development of an environmental sculpture trail along the Maribyrnong River would be a long term project with individual works commissioned for budgets in the order of $30,000 - $50,000 each. Significant artworks may also be commissioned at key locations with budgets in the order of $100,000.

As this proposal will be in an unsupervised public space it is important to commission works that are robust and require limited maintenance, therefore sufficient funds are required for quality materials.

Community Engagement and Placemaking

Projects associated with the community engagement strategy would generally require minimal budgets as they would be short term, minor in scale and utilising inexpensive materials.

Small scale placemaking artworks would include integrated value adding options and individual artworks such as sculptures or bespoke street furniture with budgets in the order of $5,000 - $10,000.

Icons and Land-marking

Iconic and landmark artworks by their very nature and public locations need to be of a significant scale if they are to be visually prominent and therefore require significant funding. It is proposed that budgets in the order of $100,000 - $200,000 be considered.
Public Art Management

In 2009 Council disbanded the existing Public Art Panel and formed a new Arts and Culture Advisory Committee. This committee has an expanded role to cover the full range of cultural and arts activities.

The Committee’s Terms of Reference state that the role and objectives are:

- To provide strategic advice to Council on all aspects of arts and cultural matters. These will include: arts and cultural festivals and events, public art, arts programs and housing the arts.
- To provide advice on the development, implementation and review of Council’s Arts & Cultural Development Strategy and other arts policies and strategies;
- To respond to Council requests for advice on all policies and strategies that may have an impact the arts and cultural life of the City;
- To prepare submissions to Council’s annual budget process;
- To provide a forum to develop and strengthen partnerships between Council, community, artists, arts organisations and private industry in generating arts and cultural experiences and opportunities in the City;
- To provide advice to Council regarding acquisition and de-accession of artworks.

It is intended that the Arts and Culture Advisory Committee will have members with a wide range of expertise. However it is also recognised that from time to time there may be a requirement for the Committee to establish sub-committees “related to specialist areas such as public art, festivals and events and so on”.

For the purpose of overseeing an ongoing program of public art as envisioned in this Policy/Strategy it is important that not only the arts sector, through the Arts and Cultural Advisory Committee, be involved in providing advice to Council.

Due to the integrated and public nature of the public art projects a Public Art Working Group that involves key Council officers should be formed, in order that both aesthetic and technical considerations are reviewed. This working group would review Council initiated and private sector public artwork across the municipality.

In recognition of the potential partnership nature of the “At the Edge” program in the Footscray CAD and the importance of arms-length decision making it is recommended that there should be a Footscray CAD Activation and Public Art Committee, with delegated responsibility.

This new Footscray CAD Activation and Public Art Committee could have the following role:

The Footscray CAD Activation and Public Art Committee has delegated authority to make decisions on behalf of Council and its partners regarding the selection of artists and/or artworks proposed for location within the public spaces of the Footscray CAD.

Process Actions 1

It is recommended that:

1.1 A Public Art Working Group be established with the following membership:
- Arts and Cultural Services staff
- City Design and Place Making staff
- Infrastructure Services staff

1.2 The Public Art Working Group should have the following role with regard to Council and private sector public art projects across the Municipality:
- Consider artistic merit and cultural appropriateness
- Consider strategic appropriateness
- Consider technical appropriateness
- Make recommendations to Council and the Arts and Culture Advisory Committee

1.3 A Footscray CAD Activation and Public Art Committee be established with the following membership:
- 2 City of Maribyrnong representatives
- 2 State Government representatives
- 3 Independent arts sector representatives
Curatorial Services

The success of a cultural activation and public art program depends on programming and curatorial oversight, especially when the focus is on activating the public realm through changing artworks. This can be provided to a degree by the proposed Footscray CAD Activation and Public Art Committee; however it would be unrealistic to expect such a group to provide more than a strategic review role.

To assist this process a three year implementation plan should be developed to set out partnership goals required to deliver the “At the Edge” program, between Council, State Government Agencies and the private sector.

It is also recommended that Council should engage curatorial services from a suitably qualified individual or organisation to undertake the curating and co-ordinating of the “At the Edge” program and to report to the Arts and Cultural Services and the Footscray CAD Activation and Public Art Committee.

It is proposed that this would be a contract position for a curator with proven experience of creative and successful programming ability. The proposed services are a reflection of the importance of the mix of creativity and management skills required to ensure the vitality and viability of the “At the Edge” concept.

Process Actions 2

It is recommended that:

2.1 That curators be contracted to provide Council with curatorial advice and to co-ordinate the “At the Edge” public space activation program for Footscray CAD.

2.2 The Curator would be directly responsible to Arts and Cultural Services and would work in collaboration with Footscray Place Manager.
**Funding Options**

The proposed Strategies associated with this Policy should be realised through partnerships between Council, State Government and the private sector. The level of initial funding will obviously set a benchmark for what can be achieved in the future, however much can be achieved through incremental commitment to the activation of the city over time as resources become available.

Around Australia there are a range of partnership arrangements between government agencies and the private sector development industry, such as developer contributions, percent for art requirements and plot ratio bonus schemes.

For example:
- In the Melbourne Docklands VicUrban has a 1% for art based on the total value of the development package
- Brisbane City Council require developments over $5M in the CBD to spend 0.25% on artwork as part of their Development Application process
- Melbourne City Council was one of the first in Australia to institute a 1% for art on its capital works budget
- Adelaide City Council has a 1.3% on total Council capital works budget to create a pool of funds for selected public art projects

**Developer Contributions**

To date Council has not included the provision of public art in its Developer Contributions Plan [DCP] which is due to expire in 2011. There are a range of examples of planned residential developments commissioning public art around Australia, for example the EdgeWater development commissioned artworks. VicUrban are working with developers to commission public art as part of the residential developments. VicUrban will be encouraging developers tendering for sites in the Footscray CAD to consider the integration of site specific artworks that are appropriate to the character of the CAD.

Beyond the specifics of the Footscray CAD Council has the option of establishing a percent for requirement as is the case with Adelaide City Council and to work through the planning issues to achieve a greater contribution from the private sector to public art.

**Council and Partnership Funding**

Clearly the Footscray CAD is a special partnership opportunity with Council and the State Government committed to developing an exemplary model for CADs. Funding for artwork and events of the nature of works highlighted in the Cultural Activation Strategy are essential to delivering a quality transit orientated development. However it becomes more difficult to fund public art programs across the broader Maribyrnong city.

It is important that within Council there is a high level of interdepartmental partnerships between Arts and Cultural Services and Economic Development and City Design and Place Making to ensure the co-ordination of activities and funding.

**Process Actions 3:**

It is recommended that:

1. Council take advantage of the options available to it through the planning scheme to source funds for public art through the DCP and any other available mechanisms
2. To establish a Percent for Art policy for the City of Maribyrnong based on the model of 1% of the total capital works budget pooled in a Public Art Fund to be allocated to public art commissions for targeted significant community/civic projects
3. To enter into a five year partnership funding agreement with the relevant Victorian Government agencies to secure funds for the roll out of “At the Edge” strategy in the Footscray CAD
The commissioning of significant permanent public artworks creates a collection of valuable assets. As with any asset, to retain both their community and monetary value artworks require appropriate ongoing maintenance. Therefore, an Asset Management Plan should be developed to cover Council’s public art collection and to provide the asset managers with a clear maintenance program and guidance of appropriate procedures.

The management plan should also provide asset managers with direction on issues associated with tasks requiring skilled artwork conservators rather than general maintenance staff.

Budgeting for ongoing maintenance is extremely difficult as artworks vary greatly in form and materials. A carved granite sculpture is virtually indestructible while a timber or steel sculpture will be subject to the impacts of weather over time. Therefore a $100,000 stone artwork will cost very little to maintain while a $20,000 timber work might cost three times as much to maintain. Rather than consider budgeting for the maintenance of individual works the Public Art Asset Management Budget should be based on the total value of the public art collection.

In addition to ensuring the artwork assets are well maintained they should also be periodically valued. Unlike many other public realm assets artworks have the potential to increase in value; this may be the result of the growth of an artist’s reputation or the uniqueness of the work.

**Process Actions 4:**

It is recommended that:

4.1 Council maintain its Public Art Asset Register that records details of the artwork commission, artist details and Maintenance Manuals provided by the artist

4.2 An Public Art Asset Management Plan be prepared that details an annual program of regular cleaning and maintenance for identified public artworks

4.3 That an annual maintenance budget of no less than 2% of the total value of the collection be allocated to the ongoing maintenance
Evaluation measures

Evaluating the impacts of public art on a place is notoriously difficult, especially as they are usually part of an integrated program of urban improvement measures and not isolated activities.

It is therefore unrealistic to specify in detail performance indicators for future evaluation.

It is however likely that the impacts of the Art in Public Spaces Strategy will contribute to measured increases in:

- Cultural tourism
- Increased exhibition visitors and event audiences for cultural activities
- Local/metropolitan positive press coverage of cultural events
- Increased partnership funding from both public and private sectors
- Increased private sector investment in the arts
- Improved local trade resulting from increased visitor numbers

It is also anticipated that it will lead to reductions in:

- Vandalism and graffiti in areas of the city with cultural activities due to higher visitation and activation
Culture
Culture is a diverse and complex construct with multiple interpretations such as recognising the diversity and richness of contemporary society and that cultural heritage provides a vital link to a community’s formative cultural influences.

Culture consists of all distinctive, spiritual and material, intellectual and emotional features which characterise a society or social group. UNESCO

Cultural Industries/Sector
The cultural sector is comprised of both: tangible cultural products such as visual arts, writing, films, performances and festivals; and intangible cultural values such as cultural diversity, histories, languages and customs. Cultural heritage may relate to a society’s physical heritage items as well as to cultural events and individual or group/community histories. In our increasingly multicultural society multiple histories and cultural values should be brought to contemporary life from a diversity of cultural backgrounds.

Cultural Industries is a concept that brings together not only the visual artists, musicians, performers and writers but also the support services such as the instrument suppliers, framers and other art suppliers and those who provide the distribution networks such as art galleries or record producers. In addition, the final product must also be presented to the consumer through art galleries, theatres, libraries and bookshops.

If culture can be thought of as a system of beliefs, values, customs, etc. Shared by a group, then cultural interactions among members of the group or between them and members of other groups can be modelled as transactions of exchanges of symbolic or material goods within a economising framework.

David Throsby [Economics and Culture, 2001]

Cultural Tourism
Cultural Tourism is the phenomenon of people travelling specifically for the sake of either experiencing another culture or participating in cultural attractions.

The IOCOMOS Charter for Cultural Tourism, Draft April 1997 defines cultural tourism as:

..that activity which enables people to experience the different ways of life of other people, thereby gaining at first hand an understanding of their customs, traditions, the physical environment, the intellectual ideas and those places of architectural, historic, archaeological or other cultural significance which remain from earlier times. Cultural tourism differs from recreational tourism in that it seeks to gain an understanding or appreciation of the nature of the place being visited.

Multiculturalism
Multiculturalism is the recognition and the right of cultural or linguistic communities to retain, express and celebrate their cultural differences. In some social environments multiculturalism has resulted in cultural groups only gaining civic recognition through celebration at times of spiritual or cultural festivals, while at other times people lead parallel lives with little or no contact with others from different cultural, linguistic or ethnic groups.

Interculturalism
Interculturalism is the inclusive concept of people from Indigenous and immigrant backgrounds or mainstream and minority communities coming together in a common desire to build on the cross-cultural potential of a multicultural society with its ethnic and cultural diversity.

The intercultural approach goes beyond equal opportunities and respect for existing cultural differences to the pluralist transformation of public space, institutions and civic culture. It does not recognise cultural boundaries as fixed but in a state of flux and remaking.

An intercultural approach aims to facilitate dialogue, exchange and reciprocal understanding between people of different backgrounds.

Bianchini and Bloomfield [Planning for the Intercultural City, 2004]

Therefore, interculturalism is about inclusiveness and developing genuine dialogue between people from diverse cultural and linguistic backgrounds to create an environment that encourages and supports social, cultural and economic development and well-being.
Art
Art is an expression of a culture, reflecting or challenging the values contained within the community’s culture. In our contemporary community it is likely that artwork will reflect many influences including; local, international, cultural, political or aesthetic concerns. The term art includes the visual arts such as paintings, sculptures, digital arts and crafts. The performing arts include dance, music and theatre and the literary arts include writing and storytelling.

Artist
An artist is often defined as a person who has specialist training within their field although not necessarily a formal, academic qualification. An artist is a person involved in the creation of art and has a high level of interpretive, conceptual and creative skills. A professional artist is often defined as an artist with a established reputation and professional standing through exhibitions and/or commissions and is recognised as an artist by their peers.

Public Art
Public Art can be defined as art created by professional artists and located outside of a typical gallery context in indoor and outdoor environments. Such as; streets, parks, plazas, or any public space accessible to the general public.

Public Art is generally highly visible and accessible to the general public and can be situated within public areas of private development, as well as in publicly owned spaces.

Public art may be permanently incorporated within the fabric, design, or fixtures of a building or place, or be a temporary project such as art installations and events.

Creativity
Creativity is about working at the edge of one competencies rather than at the centre of their This way of thinking encourages innovation and generates new possibilities. Differing types of creativity are needed to develop and address the complexities of a city that continuously needs to deal with conflicting interests and objectives.

Creativity is the intellectual and at times inspirational process of conceiving original ideas. Innovation on the other hand is the equally important process of reviewing and adapting and expanding upon existing creative ideas.

Internationally renowned author and educationalist Dr Ken Robertson defines creativity as:

“imaginative processes with outcomes that are original and of value”

Creative Industries
Creative industries are a significant and growing industry sector within the Australian economy.

The creative industries are those industries whose economic value derives primarily from their cultural or ‘expressive’ function as usually defined as including:

- Advertising
- Architecture
- Arts and antique markets
### “At the Edge” Delivery Matrix

The following matrix is provided as a guide to the various considerations that might be required in delivering the proposed Art Opportunities identified in the “At the Edge” section of the strategy.

<table>
<thead>
<tr>
<th>OPPORTUNITY</th>
<th>PROJECT CONSIDERATIONS</th>
<th>SITE CONSIDERATIONS</th>
<th>ART OPPORTUNITY</th>
<th>ARTIST SELECTION</th>
</tr>
</thead>
</table>
| **Platforms: Art Billboards** | • Curated program  
• Opportunity for programmed change [may be every three or six months]  
• Large and small billboard options  
• 2D painting, drawing and digital artwork | • Prominent City locations  
• Building facades  
• Utilising advertising space  
• Populate vacant spaces | • Opportunity for curatorial focus  
• May be reproductions of existing work  
• May be new work in response to Curatorial Rationale  
• Conceptually challenging work to encourage debate | • Established local or national artists for large scale sites  
• Young and emerging artists for small scale sites |
| **Platforms: Digital** | • Curated program  
• Opportunity for programmed change throughout day and night  
• Large and small screen options  
• Potential for wide range of digital content | • Prominent and secure locations  
• Building facade mounted or stand alone structure | • Opportunity for curatorial focus  
• May be existing digital work  
• May be site specific work  
• May stream on-line content  
• May be interactive with public | • Established and emerging local, national and international media artists  
• Partnerships with tertiary institutions |
| **Platforms: Projectors** | • Curated program  
• Opportunity for programmed change throughout night  
| • Prominent and secure location for projector mounting  
• Projection onto building facades | • Opportunity for curatorial focus  
• May be existing digital work  
• May be site specific work | • Established and emerging local, national and international media artists  
• Partnerships with tertiary institutions |
| **Platforms: Plinths** | • Curated program of changing 3D works  
| • Prominent public location  
• Preferably out of reach to minimise vandalism | • Opportunity for curatorial focus  
• Temporary sculptural works  
• May be new work in response to Curatorial Rationale  
• Conceptually challenging work to encourage debate | • Established and emerging local, national and international sculptors  
• Partnerships with tertiary institutions |
### “At the Edge” Strategic Objectives Matrix

<table>
<thead>
<tr>
<th>OPPORTUNITY</th>
<th>PROJECT CONSIDERATIONS</th>
<th>SITE CONSIDERATIONS</th>
<th>ART OPPORTUNITY</th>
<th>ARTIST SELECTION</th>
</tr>
</thead>
</table>
| Interventions     | - To focus attention on selected areas of the CAD  
                   - To confront the public with the unexpected | - Interactions with existing public spaces and or buildings | - To challenge perceptions of place/space                     | - Artist initiated proposals  
                   - Established and emerging local, national and international artists |
| Highlights         | - Focus attention of CAD laneways  
                   - Improve amenity and perceptions of safety | - Selected laneways in CAD                                | - Multiple opportunities for lighting artworks               | - Skilled local or national lighting artists                                      |
| Footscray By Night | - Opportunity for the integration of lighting artworks with “Footscray @ Night” strategy | - Public and private outdoor spaces                      | - Multiple opportunities for lighting artworks               | - Skilled local or national lighting artists in partnership with Lighting Design Consultants |
| Integrated artwork | - Collaborations opportunities for artists to work with City Design and Place Making teams  
                   - Private sector opportunities | - Streetscape and park upgrades  
                   - Private development projects | - Integrated opportunities such as paving, furniture, fencing etc | - Established local, national or international artist in Lead Artist role  
                   - Emerging artists mentored                                                   |