



AGENDA

FOR POLICY AND PLANNING COMMITTEE MEETING TO BE HELD ON

20 MAY 2019 AT 6:30 PM

IN THE COUNCIL CHAMBER, 12 JAMES STREET, SALISBURY

MEMBERS

Cr C Buchanan (Chairman)
Mayor G Aldridge
Cr M Blackmore
Cr L Braun
Cr B Brug
Cr A Duncan (Deputy Chairman)
Cr K Grenfell
Cr N Henningsen
Cr D Hood
Cr P Jensen
Cr S Ouk
Cr D Proleta
Cr S Reardon
Cr G Reynolds
Cr J Woodman

REQUIRED STAFF

Chief Executive Officer, Mr J Harry
General Manager Business Excellence, Mr C Mansueto
General Manager City Development, Mr T Sutcliffe
General Manager Community Development, Ms P Webb
General Manager City Infrastructure, Mr J Devine
Manager Governance, Mr M Petrovski
Governance Support Officer, Ms K Boyd

APOLOGIES

LEAVE OF ABSENCE

PRESENTATION OF MINUTES

Presentation of the Minutes of the Policy and Planning Committee Meeting held on 15 April 2019.

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CLOSE



**MINUTES OF POLICY AND PLANNING COMMITTEE MEETING HELD IN THE
COUNCIL CHAMBER, 12 JAMES STREET, SALISBURY ON**

15 APRIL 2019

MEMBERS PRESENT

Cr C Buchanan (Chairman)
Mayor G Aldridge
Cr M Blackmore
Cr L Braun
Cr B Brug
Cr A Duncan (Deputy Chairman)
Cr K Grenfell
Cr N Henningsen
Cr D Hood
Cr P Jensen
Cr D Proleta
Cr S Reardon
Cr G Reynolds
Cr J Woodman

STAFF

General Manager Business Excellence, Mr C Mansueto
Chief Executive Officer, Mr J Harry
General Manager City Development, Mr T Sutcliffe
General Manager Community Development, Ms P Webb
General Manager City Infrastructure, Mr J Devine
Manager Governance, Mr M Petrovski
Governance Support Officer, Ms K Boyd

The meeting commenced at 6.32 pm.

The Chairman welcomed the members, staff and the gallery to the meeting.

APOLOGIES

An apology was received from Cr S Ouk.

LEAVE OF ABSENCE

Nil

PRESENTATION OF MINUTES

Moved Cr L Braun
Seconded Cr P Jensen

The Minutes of the Policy and Planning Committee Meeting held on 18 March 2019, be taken and read as confirmed.

CARRIED

REPORTS

Administration

1.0.1 Future Reports for the Policy and Planning Committee

Moved Cr J Woodman
Seconded Cr D Proleta

1. The information be received.

CARRIED

1.0.2 Collective Bargaining for Better Electricity Prices

Moved Cr S Reardon
Seconded Cr J Woodman

1. That the report is received.
2. Residents are educated and informed on the consumption and demand of Electricity by multiple communication avenues outlined in this report.

CARRIED

1.0.3 Tourism and Visitor Sub Committee Independent Members

Moved Cr K Grenfell
Seconded Mayor G Aldridge

1. The information be received.
2. Mr David Waylen and Mr Jeff Pinney are appointed to the Tourism and Visitor Sub Committee for a term of two years.

CARRIED

1.1.1 Minutes of the Strategic and International Partnerships Sub Committee meeting held on Monday 8 April 2019

The information contained in the Strategic and International Partnerships Sub Committee of the meeting held on 8 April 2019 be received and noted with respect to the following recommendations contained therein to be adopted by Council:

1.1.1-SIPSC1 Future Reports for the Strategic and International Partnerships Sub Committee

Moved Cr J Woodman
Seconded Cr N Henningsen

1. The information be received.

CARRIED

1.1.1-SIPSC2 Invitation from the Municipal Government of Linyi to visit Shandong in October 2019

Cr G Reynolds declared an actual conflict of interest on the basis of being the Chair of the Committee that was proposed as attendee of the trip. Cr G Reynolds left the meeting at 06:42 pm.

Mayor G Aldridge declared a material conflict of interest on the basis of being included as an attendee of the trip. Mayor G Aldridge left the meeting at 06:42 pm.

Moved Cr J Woodman
Seconded Cr N Henningsen

1. That the invitation from the Linyi Municipal Government to send 2-3 people to the Shandong International Sister Cities Cooperation and Development Conference in Jinan on 15 & 16 October 2019 and attend the China (Linyi) Cooperation and Exchange Forum from 17 - 20 October 2019 be accepted.
2. That the Mayor, Chairperson of the Strategic and International Partnerships Sub-Committee and the Chief Executive Officer be endorsed as Council's representatives.
3. That the City of Salisbury cover the cost of international travel for attendance from the existing Sister Cities budget line.
4. The CEO explore the opportunity of increasing the delegation with the Government of Linyi by 2, with representation of appropriate business associations based in South Australia.

5. That subsequent to this visit, a report be presented to Council highlighting identified opportunities to build the economic elements of the Linyi relationship around technical and knowledge transfer and to develop a cultural component.

TIED

*A **DIVISION** was requested by Cr Buchanan and the following members responded to the Chair's call as having voted in favour of the **MOTION**:*

Crs M Blackmore, A Duncan, K Grenfell, N Henningsen and J Woodman

*The following members responded to the Chair's call as having voted against the **MOTION**:*

Crs C Buchanan, L Braun, B Brug, D Hood, P Jensen, D Proleta and S Reardon

*The Chairman declared the **MOTION** was **LOST***

FURTHER MOTION:

Invitation from the Municipal Government of Linyi to visit Shandong in October 2019

Moved Cr C Buchanan

Seconded Cr B Brug

1. That the invitation from the Linyi Municipal Government to send 2-3 people to the Shandong International Sister Cities Cooperation and Development Conference in Jinan on 15 & 16 October 2019 and attend the China (Linyi) Cooperation and Exchange Forum from 17 - 20 October 2019 be accepted.
2. That the Mayor, Chairperson of the Strategic and International Partnerships Sub-Committee and the Chief Executive Officer be endorsed as Council's representatives.
3. That the City of Salisbury cover the cost of international travel for EMs from the Elected Member training and development budget allocation for their attendance, and attendance for the CEO from the existing Sister Cities budget line.
4. The CEO explore the opportunity of increasing the delegation with the Government of Linyi by 2, with representation of appropriate business associations based in South Australia.
5. That subsequent to this visit, a report be presented to Council highlighting identified opportunities to build the economic elements of the Linyi relationship around technical and knowledge transfer and to develop a cultural component.

CARRIED

Mayor G Aldridge returned to the meeting at 06:59 pm.

Cr G Reynolds returned to the meeting at 06:59 pm.

1.1.2 Minutes of the Youth Council Sub Committee meeting held on Tuesday 9 April 2019

The information contained in the Youth Council Sub Committee of the meeting held on 9 April 2019 be received and noted with respect to the following recommendations contained therein to be adopted by Council:

1.1.2-YC1 Future Reports for the Youth Council Sub Committee

Moved Cr M Blackmore
Seconded Cr K Grenfell

1. The information be received.

CARRIED

1.1.2-YC2 Youth Council Membership

Moved Cr M Blackmore
Seconded Cr K Grenfell

1. That the resignation of Akon Dhel as a Youth Member on Salisbury Youth Council be received and accepted.

CARRIED

1.1.2-YC3 Youth Council Project Teams Update

Moved Cr M Blackmore
Seconded Cr K Grenfell

1. That the information be received and noted.

CARRIED

1.1.2-YC4 Youth Programs and Events Update April 2019

Moved Cr M Blackmore
Seconded Cr K Grenfell

1. That the information be received and noted.

CARRIED

YC-OB1 Kaurna Acknowledgement

Moved Cr M Blackmore
Seconded Cr K Grenfell

1. That the Kaurna Acknowledgement be included in the Youth Council Sub Committee Agenda, effective June 2019.

CARRIED

Urban Development

1.3.1 Planning Reforms - Development Assessment Regulations, Planning and Design Code Phase One, and Privately Funded Development Plan Policy update.

Moved Cr G Reynolds
Seconded Cr L Braun

1. That the information in relation to the State Government’s planning reform program be received and the submissions on the draft Development Assessment Regulations, Practice Directions and Phase one of the Planning and Design Code attached to this report be endorsed.

CARRIED

OTHER BUSINESS

Nil

The meeting closed at 7.04 pm.

CHAIRMAN.....

DATE.....

ITEM	1.0.1
	POLICY AND PLANNING COMMITTEE
DATE	20 May 2019
HEADING	Future Reports for the Policy and Planning Committee
AUTHOR	Joy Rowett, Governance Coordinator, CEO and Governance
CITY PLAN LINKS	4.3 Have robust processes that support consistent service delivery and informed decision making.
SUMMARY	This item details reports to be presented to the Policy and Planning Committee as a result of a previous Council resolution. If reports have been deferred to a subsequent month, this will be indicated, along with a reason for the deferral.

RECOMMENDATION

1. The information be received.

ATTACHMENTS

There are no attachments to this report.

1. BACKGROUND

- 1.1 Historically, a list of resolutions requiring a future report to Council has been presented to each committee for noting.

2. CONSULTATION / COMMUNICATION

- 2.1 Internal
 - 2.1.1 Report authors and General Managers.
- 2.2 External
 - 2.2.1 Nil.

3. REPORT

3.1 The table below outlines the reports to be presented to the Policy and Planning Committee as a result of a Council resolution.

Meeting Item	Heading and Resolution	Officer
19/12/2016 P&P-OB1	RAAF AP-3C Tailfin for Purposes of Display That staff prepare a report working with Salisbury RSL to obtain an AP-3C Tailfin from RAAF for purposes of display within the Salisbury Council area, potentially as part of the Salisbury Oval Precinct upgrade. Due: June 2019 Deferred to: June 2020 Reason: Awaiting availability of Tailfin	Adam Trottman
24/04/2017 1.3.1	Salisbury, Mawson Lakes and Ingle Farm Car Parking Review Salisbury City Centre Study Area: (d) Retain the current exemption from car park contribution for small business with a further review in two years. Due: June 2019	Peter Jansen
26/03/2018 6.4.2	Budget Bids 2018/2019 - Budget Bids requiring further clarification and or reports as detailed in paragraphs 3.4 and 3.5 be brought back to the relevant Committee meeting for further consideration, with these bids being:- - PSN000159 Mawson Lakes – Skate, Bike, Basketball Facility – Regional Facility West of the City and Rage Cage at Unity Park (to be considered in May as an element of the Game Plan) Due: June 2019	Adam Trottman
23/07/2018 MON1	Basketball Court - Cascade Estate, Mawson Lakes 1. That a report be brought forward, which investigates the appropriateness and feasibility of establishing a 'half court or full court' basketball court in the Cascade Estate at Mawson Lakes, and other suitable locations within the City of Salisbury. Due: December 2019	Adam Trottman / Craig Johansen
28/05/2018 1.1.3	Reconciliation Action Plan Status Report and Next Iteration Draft 4. That Council investigate and report back by February 2019 on possible costs and suitable sites/venues for a tourism and cultural centre in Salisbury showcasing the culture and heritage of Indigenous people of the Northern Adelaide Plains. Due: May 2019 Deferred to: July 2019 Reason: To enable consultation with the Visitor and Tourism Sub-Committee, whose next meeting is scheduled for	Julie Kalms

	May 2019, and development of the report from that consultation.	
28/05/2018 1.2.1	Cities Power Partnership Program 1. That Council re-consider becoming a partner of the Cities Power Partnership program once the City of Salisbury's Energy Management Plan has been finalised and endorsed during 2018/19. Due: May 2019 Deferred to: October 2019 Reason: To be considered as part of an updated sustainability strategy.	Andrew Le Grand
23/07/2018 1.5.1	The Paddocks Masterplan 3. That a scoping study of works be brought back to Council with an implementation plan for year three onward. Due: October 2019	Craig Johansen
25/02/2019 1.3.1	Salisbury Community Hub - Civic Square Placemaking Lighting and Methodist Historical Cemetery Improvements 3. That staff explore options and report back for reducing the annual maintenance costs for the cemetery. Due: July 2019	Chantal Milton
25/02/2019 1.3.2	Mawson Lakes Indented Car Parking Bays and Trader Car Parking 2. That staff provide information regarding permit parking in the further report on parking scenarios. Due: June 2019	Peter Jansen
25/03/2019 1.3.2	Abandoned Shopping Trolleys 1. Staff bring back a report examining the viability of introducing policy to regulate abandoned shopping trolleys. 2. The report to include the success of other Councils who have already implemented similar policies and various options that may be considered for Salisbury. Due: May 2019 Deferred to: July 2019 Reason: Additional time is required to investigate legislative options, including the provisions of the Local Nuisance and Litter Control Act.	John Darzanos
25/03/2019 1.3.2	Motion on Notice – Civic Square 1. Council commence a four week Council social media and Council website campaign asking for a public response for a preferred name for the existing 'Civic Square' in Salisbury City Centre, from the following suggestions: • Salisbury Plaza • John St Plaza • Hub Plaza	Hiroe Terao / Michael Bennington

- Civic Plaza
 - Salisbury Community Hub
2. The administration consult with the Reconciliation Action Plan working group for a Kaurna language word to be included for naming the Square, and to be included on the list for a public response.
 3. Public responses, including additional suggestions from the public, be compiled into a report and submitted for Council consideration at the June 2019 meeting.

Due: June 2019

4. CONCLUSION / PROPOSAL

- 4.1 Future reports for the Policy and Planning Committee have been reviewed and are presented to Council for noting.

CO-ORDINATION

Officer: EXEC GROUP

Date: 13/05/2019

ITEM	1.0.2
	POLICY AND PLANNING COMMITTEE
HEADING	Minutes of the Tourism and Visitor Sub Committee meeting held on Tuesday 14 May 2019
AUTHOR	Mechelle Potter, Administrative Coordinator - Business Excellence, Business Excellence
CITY PLAN LINKS	4.3 Have robust processes that support consistent service delivery and informed decision making.
SUMMARY	The minutes and recommendations of the Tourism and Visitor Sub Committee meeting held on Tuesday 14 May 2019 are presented for Policy and Planning Committee's consideration.

RECOMMENDATION

1. The information contained in the Tourism and Visitor Sub Committee Minutes of the meeting held on 14 May 2019 be received and noted and that the following recommendations contained therein be adopted by Council:

TVSC1 Presentation of the Minutes of the Tourism and Visitor Sub Committee Meeting held on 12 June 2018

1. The Minutes of the Tourism and Visitor Sub Committee Meeting held on 12 June 2018, be taken and read as confirmed.

TVSC2 Future Reports for the Tourism and Visitor Sub Committee

1. The information be received.

TVSC3 Tourism and Visitor Strategy - Actions Status and Project Focus

1. That the information be received.
2. That the proposed approach for the Digital Visitor Information Kiosks, as the key action under the priority actions of “Explore options to provide visitor information services throughout the area at key locations”, be endorsed.

TVSC4 Aboriginal Tourism and Cultural Centre Consultation Workshop

1. That this report be received.
2. That Council note the input provided by the Tourism and Visitor Sub-committee included in the minutes of the meeting (TVSC 14/05/2019), to identify guiding principles, values as per attachment 2 and further feedback from the sub-committee and potential locations for the Aboriginal Tourism and Cultural Centre as per Resolution No. 2510/2018, May 2018.

TVSC5 Augmented Reality Gaming

1. Information be received
2. Staff report back on opportunities with Augmented Reality Gaming and linkages to other Council run events.

TVSC-OB1 - Meeting Schedule

1. That meetings of the Tourism and Visitor Sub Committee be scheduled bi monthly as required.
2. The Administration communicate with Sub Committee Members to seek feedback on suggested topics for consideration by the Sub-Committee, and preparation of a draft schedule of agenda topics to be presented to the sub-committee at its next meeting, for consideration.

ATTACHMENTS

This document should be read in conjunction with the following attachments:

1. Minutes Tourism and Visitor Sub Committee - 14 May 2019

CO-ORDINATION

Officer: GMBE
Date: 16.05.19



**MINUTES OF TOURISM AND VISITOR SUB COMMITTEE MEETING HELD IN
COMMITTEE ROOMS, 12 JAMES STREET, SALISBURY ON**

14 MAY 2019

MEMBERS PRESENT

Cr M Blackmore (Chairman)
Cr K Grenfell
Mr J Pinney
Cr D Proleta
Cr S Reardon
Mr L Virgo
Mr D Waylen
Cr J Woodman (Deputy Chairman)

OBSERVERS

Nil

STAFF

General Manager Business Excellence, Mr C Mansueto
General Manager Community Development, Ms P Webb
Manager Governance, Mr M Petrovski
Community Planning Project Officer, Ms J Kalms
Administrative Coordinator - Business Excellence, Mrs M Potter

The meeting commenced at 4.33 pm.

The Chairman welcomed the members, staff and the gallery to the meeting.

APOLOGIES

An apology was received from Mayor G Aldridge.

LEAVE OF ABSENCE

Nil

PRESENTATION OF MINUTES

Moved Cr D Proleta
Seconded Cr S Reardon

The Minutes of the Tourism and Visitor Sub Committee Meeting held on 13 March 2019, be taken and read as confirmed.

CARRIED

REPORTS

TVSC1 Presentation of the Minutes of the Tourism and Visitor Sub Committee Meeting held on 12 June 2018

Moved Mr D Waylen
Seconded Cr D Proleta

1. The Minutes of the Tourism and Visitor Sub Committee Meeting held on 12 June 2018, be taken and read as confirmed.

CARRIED

TVSC2 Future Reports for the Tourism and Visitor Sub Committee

Moved Cr K Grenfell
Seconded Mr J Pinney

1. The information be received.

CARRIED

TVSC3 Tourism and Visitor Strategy - Actions Status and Project Focus

Moved Cr K Grenfell
Seconded Cr S Reardon

1. That the information be received.
2. That the proposed approach for the Digital Visitor Information Kiosks, as the key action under the priority actions of “Explore options to provide visitor information services throughout the area at key locations”, be endorsed.

CARRIED

TVSC4 Aboriginal Tourism and Cultural Centre Consultation Workshop

The Chair invited the General Manager Community Development to comment on the report to the item. The Chair then invited members of the Sub Committee to provide input to the Administration in progressing the matter. The input is summarized below.

Concept

- *Showcasing cultural heritage of the Northern Region*
- *Showcase Indigenous skills and knowledge*
- *Tourism attraction for visitors and residents*

Values

- *Place of learning for the whole community*
- *Place of learning multicultural community*
- *Celebrate and explain Northern Aboriginal culture*
- *Place of shared learning*
- *Northern Regional Showcase*

Principals

- *Aboriginal people involved in shaping (RAP group critical to be involved)*
- *Broader community involvement to shape concept*
- *Leverages existing infrastructure*
- *Explore fixed assets v's mobile opportunities (and other models)*
- *Main road profile if fixed asset*
- *Education and learning programs*
- *Child, adult and intercultural learning friendly*
- *Accessible to school groups*
- *Start small and grow*
- *Co-investment of Council with others, with modest revenue streams*

Opportunities

- *Make use of existing assets which need a re-fresh/ are not currently used*
- *Link to a tourism passport*
- *Link with existing groups to support activity*
- *Linked to children's university*
- *Links to existing programs such as Salisbury Plays*

Programs

- *Would need to involve RAP in advice regarding what would be best to showcase*
- *Talks explanations about cultural heritage*
- *Demonstrations and activities people can participate in (Basket weaving, making shields)*

Moved Cr J Woodman

Seconded Cr D Proleta

1. That this report be received.
2. That Council note the input provided by the Tourism and Visitor Sub-committee included in the minutes of the meeting (TVSC 14/05/2019), to identify guiding principles, values as per attachment 2 and further feedback from the sub-committee and potential locations for the Aboriginal Tourism and Cultural Centre as per Resolution No. 2510/2018, May 2018.

CARRIED
UNANIMOUSLY

TVSC5 Augmented Reality Gaming

Moved Mr D Waylen
Seconded Cr K Grenfell

1. Information be received
2. Staff report back on opportunities with Augmented Reality Gaming and linkages to other Council run events.

CARRIED

OTHER BUSINESS

TVSC-OB1 Meeting Schedule

Moved Mr D Waylen
Seconded Cr S Reardon

1. That meetings of the Tourism and Visitor Sub Committee be scheduled bi monthly as required.
2. The Administration communicate with Sub Committee Members to seek feedback on suggested topics for consideration by the Sub-Committee, and preparation of a draft schedule of agenda topics to be presented to the sub-committee at its next meeting, for consideration.

CARRIED

The meeting closed at 6.08 pm.

CHAIRMAN.....

DATE.....

ITEM	1.1.1
	POLICY AND PLANNING COMMITTEE
DATE	20 May 2019
HEADING	Intercultural Strategic Implementation Year 1 Report
AUTHORS	Myfanwy Mogford, Diversity & Inclusion Project Officer, City Development Vesna Haracic, Manager Community Health & Wellbeing, Community Development
CITY PLAN LINKS	3.3 Be a connected city where all people have opportunities to participate. 3.4 Be a proud, accessible and welcoming community.
SUMMARY	This report provides an update on the 2018 progress to date of delivery of the Intercultural Strategic Implementation Plan 2017-2021 since its endorsement in 2017.

RECOMMENDATION

1. The information within the report be received and noted.
2. The Salisbury Intercultural Community Alliance Terms of Reference as contained in Attachment 3 to this report (Item 1.1.1, Policy and Planning, 20/05/2019) be endorsed.
3. The Intercultural Strategic Alliance Terms of Reference as contained in Attachment 4 to this report (Item 1.1.1, Policy and Planning, 20/05/2019) be endorsed.
4. Cr _____ and Cr _____ be appointed to the Intercultural Strategic Alliance.

Attachments This document should be read in conjunction with the following attachments:

1. Intercultural Strategic Plan 2017-2027
2. Intercultural Strategic Implementation Plan Year 1 Report
3. Salisbury Intercultural Community Alliance Terms of Reference
4. Intercultural Strategic Alliance Terms of Reference

1. BACKGROUND

- 1.1 The City of Salisbury's City Plan 2030 contains a strong commitment to our diverse community, stating that 'we have a diverse and multicultural community which enriches our City' (City Plan, page five). Demographically, 31% of City of Salisbury's population is of culturally and linguistically diverse backgrounds.
- 1.2 The Intercultural Strategic Plan 2017-2027, which is endorsed by Council, consists of 17 high level directions guiding City of Salisbury to be an Intercultural City. An Intercultural City is defined as a City which successfully integrates diverse cultures, encouraging the learning, and interaction between people of different nationalities, languages and beliefs.

- 1.3 The Plan is informed by the National Anti-Racism Strategy 2012, Australia's Human Rights Framework 2010 and Australia's Multicultural Access & Equity Policy. Additionally, the Plan reflects extensive and meaningful community and stakeholder consultation undertaken in 2017.
- 1.4 Complementing the Intercultural Strategic Plan 2017-2027, the Intercultural Strategic Implementation Action Plan 2017-2021 outlines specific programs, policies and activities to be implemented by Council. The Action Plan indicates resourcing, deliverables and assigns responsibility to Departments and/or Divisions for its 43 actions; 16 of which are for Year 2018 delivery.
- 1.5 In order to track the progress of the Strategic and Action Plans, annual reporting to Council will provide an assessment of delivered actions and outcomes.
- 1.6 The attached scorecard uses a traffic light indicator system to visually present which actions are complete/ongoing (green), in progress (orange) or requiring attention (red). All 2018 Actions have a traffic light symbol.
- 1.7 Note that 2019 and 2020 actions have not been assigned a traffic light symbol in this report so remain blank with the exception of nine 2019 actions and one 2020 action which have considerable progress to report on already.

2. CONSULTATION / COMMUNICATION

2.1 Internal

2.1.1 Divisional and Departmental Managers and Staff

2.2 External

2.2.1 NA

3. REPORT

- 3.1 Attachment 1 outlines that overall the City of Salisbury is on-track, with the majority of the sixteen 2018 actions. In summary of the 2018 actions;
 - 11 are complete/ongoing
 - 5 are in progress

In addition, of the 2019 actions, 5 are complete / ongoing, with 4 commenced and ongoing and of 2020 actions, 1 is complete / ongoing.

- 3.2 The phenomenon of Intercultural Cities is gaining momentum and the Intercultural Strategic Plan provides a timely opportunity for City of Salisbury to position itself as an Intercultural City.
- 3.3 Since the endorsement of the Plan, the delivery of several ongoing actions and existing intercultural operations/services include:
 - Continuing Intercultural group at Pine Lakes Centre
 - 10 cultural and language groups services offered through community and seniors centres.

- The Building Thriving Intercultural Communities Project at Morella Community Centre
 - A Fostering Integration Salisbury Intercultural Project
 - Continuing English language classes at Community Centers
 - Celebration of cultural milestones through events drawing people of diverse cultural backgrounds together (for example Harmony Week Celebrations)
 - Continuing and expanded Libraries Bi- lingual Storytime
 - Languages other than English Collections at libraries, involvement of communities in selections
- 3.4 Any partially complete (orange) actions from 2018 have been noted as a high priority for implementation in 2019 of the Plan. Noting that that 10 actions for 2019 and beyond have already been actioned.
- 3.5 City of Salisbury has made considerable progress in becoming an intercultural city. A large number of these actions are ongoing and will be continued in the following years and beyond the Plan.
- 3.6 Participation in the Council of Europe’s Intercultural Cities Questionnaire (Action 15.2), is currently being undertaken. The Questionnaire consists of 90 questions, and provides feedback to the City of Salisbury regarding its progress towards Interculturalism both externally internally, as benchmarked against other Cities. Completion of this questionnaire will position City of Salisbury on the international Index of accredited Intercultural Cities and establish membership to the Australasian Network of Intercultural Cities.
- 3.7 This network is a platform for Intercultural Cities in Australia, New Zealand and Japan to share information and ideas. Completion of the Questionnaire is being led by the Diversity and Inclusion Project Officer, with support of organisational staff as well as external stakeholders e.g. local schools, through the following staged approach.
- Stage One involves desk-top research of City of Salisbury’s strategic policies, ABS Census data, Profile ID demographic data and general operations.
 - Stage Two involves the Diversity and Inclusion Project Officer meeting with divisional managers to seek specific input and evidence to finalise answers.
 - Stage Three involves review and approval by Council Executive Team, before being reviewed by Council of Europe’s expert panel, with the result confidential until approved by CEO for publishing publically and on the Intercultural Cities Index.

3.8 City of Salisbury Diversity and Inclusion Project Officer participated in the Australasian Intercultural Cities Workshop, hosted by City of Melton on 23 January 2019 (via online), which was an opportunity for other Intercultural Cities to share their intercultural initiatives. Examples of actions achieved by other Cities through their Intercultural Strategic Plans include:

- City of Ballarat has created an Intercultural Pathways Program and hired a Business Engagement Officer to create education pathways for migrants, refugees and asylum seekers.
- City of Maribyrnong has established an Interfaith Network together with Brimbank Council, providing opportunities for people of different cultures and faiths to come together for events, projects and forums.
- City of Melton's Intercultural Strategic Plan led the Council to creating an Interfaith Strategy and hiring of an Interfaith Officer to lead the program. The Council creates an Interfaith Calendar annually which recognises celebrations of all faiths in the area and is popular amongst residents.
- City of Logan has implemented 'Welcome' signs in 40 different languages representative of the City's demographic. Throughout the City, the colours and designs of the flags representing the City's residents' cultural backgrounds are incorporated into urban infrastructure.

3.9 Direction 4 of the Intercultural Strategic Plan is to 'Develop an Intercultural Alliance'. The purpose of this group is to facilitate feedback and to act as a grass roots sounding board for the implementation of the Plans objectives, and to provide avenues for two way communication. The Salisbury Intercultural Community Alliance (SICA) is a volunteer group currently being established through the following process:

- Terms of Reference was prepared outlining the code of conduct of volunteer membership to SICA (see attachment three). This is currently seeking endorsement by Council.
- A Role Statement has been prepared outlining the purpose of membership of the group, which is to advocate for intercultural improvements and opportunities to City of Salisbury to improve interculturalism throughout our community.
- Marketing material was produced with Corporate Communications, including a flyer, electronic noticeboard page, website and online application portal. SICA was advertised with applications open from 5 February to 18 March. Additionally, cultural coordinators at Seniors Centres and Community Centres workers advised to advertise the opportunity to their networks.

All applicants were interviewed followed by reference checks.

- Approximately 10-12 people have been successful and invited to register as a volunteer through City of Salisbury procedures. Volunteers will undergo standard corporate induction procedures.
- Meetings will be bi-monthly, and are expected to commence in May 2019. Meetings will be scheduled after-hours to maximise accessibility.

- 3.10 SICA will provide a strong connection between Council staff and our diverse community members to ensure ideas, issues and discussions are heard by Council staff. This feedback will inform the implementation of the Intercultural Strategic Plan.
- 3.11 In addition to SICA, a higher level strategic advisory group is currently being formed: The Intercultural Strategic Alliance (ISA). The purpose of the ISA is to provide advice regarding advocacy on policy to support the Salisbury Communities, as well as to foster understanding of the Councils approaches to supporting the community at amongst senior government policy makers and service providers. The ISA will consist of:
- Up to two SICA members (selected via nomination at their first meeting)
 - Two (2) Elected Members
 - Three (3) Industry and/or service professionals
 - Two (2) staff members (General Manager Community Development, Manager Community Health and Wellbeing)
- 3.12 The purpose of this Strategic Alliance will be to provide Council with contemporary and timely advice regarding the policy context for the implementation of the plan as well as to alert Council to any relevant changes in policy and strategy which affect the community. The aim is for the Alliance is to be a key strategy and policy conduit to facilitate reforms, advocate and provide advice to inform decision making and support strategic direction relating to interculturalism.
- 3.13 Membership of the Intercultural Strategic Alliance has been considered and initial contact has been made. Key contacts have been approached within the Department of Premier and Cabinet, SA Multicultural and Ethnic Affairs Commission, and AMES Australia.

4. ACTION AREAS FOR 2019/2020

- 4.1 Key focus for high priority 2019 actions will include all 2018 actions which are requiring further attention, these include;
- At least once a year, meet the Minister for Multicultural Affairs and local and federal Members of Parliament to advise them of issues and barriers experienced by diverse cultural groups, and to explore opportunities and partnerships to address issues and barriers (2018). Noting that The General Manager Community Development has met with Tony Bourke the Shadow Minister for Citizenship and Multicultural Australia whilst he was in Adelaide.
 - Develop an Intercultural Community Alliance that consists of community leaders who will advise Council on the implementation of the strategic plan as well as influence future priorities (2018) - currently in progress.
 - Increase staff knowledge of emerging needs and issues in relation to diverse communities through centralised provision of information and training (2018) – currently in progress.
 - Build on Council’s approach to designing services, which reflect the needs of diverse community groups (ongoing).

- Undertake the Intercultural Cities Australian Standards and Index Questionnaire (2018) - currently in progress.
 - The positioning and promotion of citizenship ceremonies as intercultural events. Noting that staff have been engaged with Australia Day Council of South Australia to partner and co-facilitate an Active Citizenship Engagement Event with the Multicultural Communities Council of South Australia to deliver a civics, values and inclusion workshop titled 'Australia a Country of Belonging – Your Pathway to Active Citizenship in 2019'. The workshop has been scheduled for 3 July 2019 at the John Harvey Gallery. The workshop will focus on topics such as
 - Australian values based on respect, equality and freedom
 - Our diversity and shared national interest,
 - The tiers of Government and the connection between local and state level Government
 - Shared rights and responsibilities – having our say in the electoral process
 - Implementation of Building Thriving Intercultural Communities Project at Morella Community Centre 2019-2021. This three year project has been successful in receiving federal funding from the Department of Social Services as part of their program: Strong and Resilient Communities – Community Resilience Grants. This project will increase the capacity for inclusivity and social cohesion in the Northern Adelaide Region within an intercultural framework and is a response to the rapidly changing cultural diversity of the area.
 - Implementation of Salisbury Intercultural Project which has received \$50,000 in federal funding in March 2019 from the Fostering Integration Grant program by Department of Home Affairs. This project will be facilitated by Community Capacity & Learning, and includes expansion Intercultural Early Childhood and Family Literacy; engagement with new citizens both pre and post citizenship and provide advice and support via a series of workshops. The aim is to provide a better experience for new residents, ensuring more support during and post citizenship ceremony, improving Council's capacity to follow up any issues.
- 4.2 Further efforts will be undertaken in raising the awareness and understanding of interculturalism by conveying the socio-economic benefits internally and externally by City of Salisbury.

5. CONCLUSION / PROPOSAL

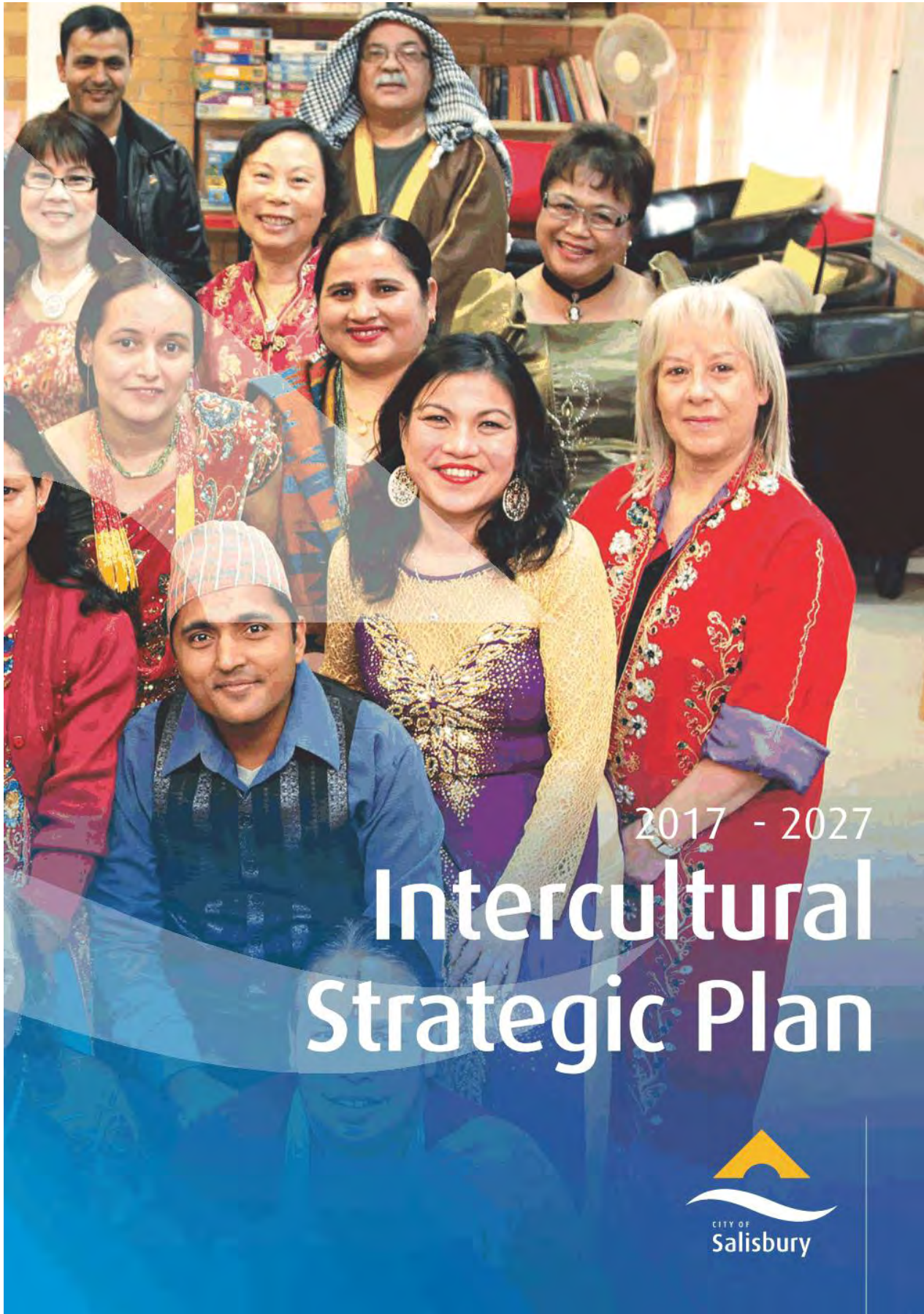
- 5.1 Significant effort and progress has been made across City of Salisbury in delivering actions and establishing Salisbury as an Intercultural friendly City. Attachment 1 outlines that the Intercultural Strategic Plan is on track with of the 16 2018 actions 11 actions completed or ongoing and 5 actions in progress.
- 5.2 Note, delivery of five 2019 actions is complete/ongoing, and four 2019 actions have commenced and are ongoing, and one 2020 action is complete/ongoing.

- 5.3 Over the next 12 months the organisation will continue to deliver the action of the Intercultural Strategic Implementation Action Plan.

CO-ORDINATION

Officer: EXECUTIVE GROUP

Date: 13.05.19



ACKNOWLEDGEMENT TO COUNTRY

The City of Salisbury acknowledges that we are on the traditional Country of the Kurna people of the Adelaide Plains and pays respect to Elders past and present. We recognise and respect their cultural heritage, beliefs and relationship with the land. We acknowledge that they are of continuing importance to the Kurna people living today.

MAYOR'S FORWARD

I am pleased to present the City of Salisbury's Intercultural Strategic Plan 2017-2027. The development of this Plan is a natural progression from many of our efforts to create and foster a cohesive and inclusive community in Salisbury. A goal captured in our vision of being '*a flourishing City with opportunities for all*'.

In particular, this Plan follows the directions established in our City Plan 2030, and specifically the direction that identifies that we want our citizens to live, work and play in a Liveable City – that is, 'an adaptive community that embraces change and opportunities' and one that works toward being 'a proud, accessible and welcoming community'. The *Respecting Community Diversity - Access and Equity Policy* provides us with the principles to guide the development of a socially just society that will improve the lives of Salisbury community members.

This Plan takes our commitment and sets the foundations for Council to support an increasingly intercultural community. It determines how we will increase our support for and engagement with individuals within the diverse groups that contribute to our intercultural community, enhance our cultural understanding and strengthen and celebrate our rich cultural diversity so we may achieve progress in this direction.

Everyone should feel welcome and cherished in Salisbury – whether their families have lived here for thousands of years or whether they have themselves been here for a few short weeks. At the last Census, 31 per cent of our population was born overseas, with most migrants being born in the United Kingdom, India, Vietnam, Afghanistan



and Philippines. The most recent migrant groups have led to increased diversification of the multicultural community, with people coming from countries including Bhutan, Syria, Afghanistan, Myanmar (Burma), Iraq, Uzbekistan and several African countries. Whatever their provenance, however long they have been here, we want each and every member of our community to feel accepted and welcome.

Council has a significant role in achieving this ambition. As an entity, partner and provider of services, programs and funding, we seek and pursue ways to help integrate new arrivals into our community and the wider Australian society. For example, on 21 March 2016, I commemorated Harmony Day by signing the Refugee Council of Australia's declaration that the City of Salisbury officially become a Refugee Welcome Zone. This declaration is just one way that highlights how our City has committed to enhancing the experience of the migrants settling into our community.

This Plan reflects the City's determination to continue building Salisbury's culturally diverse community and to strengthen relationships with governments, industry, individuals and groups, service providers, stakeholders and volunteers who work together to address identified community needs. It will help us respond to emerging community needs and trends, and advocate as required for the resources to address those needs and trends.

I would like to thank the many community groups, organisations and individuals who assisted with the development of this Intercultural Strategic Plan. I look forward to working with our partners to shape a welcoming and connected community that celebrates its diversity, embraces change and provides an environment in which everyone can participate equally in community life.



CULTURAL DIVERSITY IN THE CITY OF SALISBURY

The City of Salisbury has a population of more than 138,000 people and is located on the northern fringes of Adelaide, 22km north of the central Adelaide business district.

The Kurna people are the first associated with the Salisbury land. Many significant sites associated with the Kurna people exist within the Salisbury area and their presence continues to be reflected in many aspects of community life.

In 1839, John Harvey migrated to the new colony of South Australia from Scotland. In 1847, he purchased land along the Little Para River to establish a township. In 1848, Harvey began selling allotments in a township he named Salisbury after a city near his wife's hometown in England.

By 1881, the township's population was between 400 and 500. Little changed until 1940 when the Commonwealth Government built a munitions factory at Penfield. Homes were built for the factory workforce and the area's population doubled overnight.

Since World War II, the Salisbury area has expanded dramatically due to the presence of significant business ventures such as General Motors Holden, changes in transport, population growth, technology, immigration, and the region's proximity to the City of Adelaide.

During this period, large numbers of new residents came from the United Kingdom, and western and southern Europe. In the main, these new arrivals came from cultures like that which existed in Australia at the time and they were able to connect into the employment and housing sectors. Although they faced many challenges at the time they arrived in large enough groups that culture-linked support networks were established.

In the late 1960s and through the 1970s, significant numbers came as refugees from Vietnam and Cambodia. While the Vietnamese and Cambodians had often experienced conflict in their home countries, there were significant numbers of government-funded, culture-specific health, language and other support programs available to help them settle and find employment. Again, their numbers helped them establish support networks until they formed other economic and social connections.

In recent times, migrants have come from other countries and regions, with humanitarian arrivals alone coming from approximately 40 countries. In the 10 years to 2016, more than 16,000 people arrived in the City of Salisbury as skilled, humanitarian, family or 'other' migrants. In the 2016 Census, 71 per cent of the City's residents reported non-Australian ancestry and 23 per cent reported non-English speaking ancestry; 28 per cent indicated they spoke a language other than English at home and 6.6 per cent reported their English skills were poor or non-existent.



CULTURAL DIVERSITY IN THE CITY OF SALISBURY

Salisbury is, then, increasingly an area for settling large numbers of humanitarian and others from diverse cultural, language and faith backgrounds. Many of the cultures and norms of these groups are different to those they encounter upon arrival in Australia and those they witness among other new arrivals. Among the different groups are many people who have experienced extreme deprivation and trauma and so have very complex needs.

This influx is compounding the challenge facing governments in Australia and around the world, as they attempt to identify and provide the services and support the newcomers need in an era of a shrinking low-skilled labour force, inflated housing costs, and limited funding for transport, health infrastructure and services, education and training.

Salisbury hosts a large number of international students, many of whom study at the University of South Australia's Mawson Lakes campus and at the Parafield Airport flight training school.

The City of Salisbury is determined that the coming years will be remembered as a successful period in its cultural history – that the work outlined in this Plan will generate a spirit of community and warmth that inspires our future councils and citizens to do even more for their truly intercultural community.





PURPOSE AND OBJECTIVES

The City of Salisbury's vision is to shape a '*flourishing City with opportunities for all*'. To achieve this, we must identify ways to ensure all members of our community have equal access to the opportunities that will drive our City's economic and social development and ensure we become a '*flourishing City*'.

The Intercultural Strategic Plan (ISP) is a key contributor to outlining the paths to be followed and the initiatives to be introduced to achieve this goal.

The Intercultural Strategic Plan provides directions to enable the City of Salisbury to become a welcoming, cohesive intercultural community in which all people can thrive and flourish.

Much has been done to encourage multiculturalism and diversity within the region. The City of Salisbury's City Plan 2030 outlines directions that will enable it to make progress in achieving its vision – including in becoming a 'Liveable City' in which 'all people have an opportunity to shape community life', no matter where they come from or how long they have lived here, and where the community is 'proud, accessible and welcoming'. This Plan will be fundamental to much of the work in this area.

In addition, Council's *Respecting Community Diversity - Access and Equity Policy* establishes key principles that will inform all Council decision-making. Fundamental to the policy and its approach are that all members of the Salisbury community who may face barriers of language, race, culture, religion, income, gender, sexual orientation and disability have the right to be recognised as valuable citizens and to contribute to the economic, social, political and cultural life of the community.

In 2011, Council issued a Managing Diversity Report that recommended actions 'to improve diversity in all forms across the (Council) organisation'. It sought to bring about change through four strategies:

- Consolidate diversity as an ongoing business consideration by integrating workplace diversity goals across organisational business plans, agreements, proposals and policies
- Create a workplace culture where people are valued for their difference and contribution
- Attract and develop people from diverse community groups
- Develop strategies that enable the organisation to measure and assess diversity outcomes in the workplace

However, there are still barriers that must be addressed if all members of our community can equally enjoy the benefits of living within the City. This Intercultural Strategic Plan identifies the directions that will lead the Council, its members, partners and community to fulfil the vision for an inclusive and equitable city.

At the same time, it will endeavour to ensure that members of all cultural groups are considered and recognised in planning for community development.

The Plan provides a roadmap for efforts to foster and encourage a cross-community approach that will engage government, businesses, social and welfare groups, religious organisations and individuals in strengthening ties and shaping a truly inclusive community.

This Intercultural Strategic Plan focuses on:

- Fostering a welcoming, cohesive and inclusive intercultural community in which people of all cultures are respected equally
- Developing the City as a place where all residents have equal opportunity to participate in the region's social, economic and environmental activity
- Improving access to and awareness of support services, particularly those designed to help the most vulnerable
- Reinforcing Council's commitment to boosting communication and engagement, building relationships and community harmony



WHAT DO WE MEAN BY 'CULTURALLY INCLUSIVE'?

The racial, cultural, religious and linguistic diversity of Australia's population has increased rapidly since World War II. Australia is now a multicultural society – a melting pot in which people are given every opportunity to live successful, healthy and secure lives.

Australia's vibrant multiculturalism benefits us in many ways. We have one of the most cohesive and harmonious populations in the world. Our economic benefits have broadened and we have become more open to the world. Our diversity of cultures and our multilingual workforce give Australia a distinct competitive advantage in the global economy.

New migrants make a significant contribution to the communities where they settle. They enhance cultural diversity; they bring labour, skills, and in some cases funds to Australia; and they increase the overall demand for goods and services. Research has consistently shown that although humanitarian settlers face substantial obstacles to employment in the early stages of settlement, they are highly successful in the long term. Research shows that humanitarian settlers have a higher incidence of business ownership than other migrant groups, which suggests a high propensity towards entrepreneurship.

Across Australia, governments are recognising they have a role in developing and introducing policies and activity to ensure all people live in communities where fairness, social justice, equity and inclusion are fundamental to the way people think, act and interact. A community that follows these principles is a culturally inclusive community. It is one that we've grown to recognise and accept as staging events and offering services purposely designed to help all members of our community feel welcome and respected.

Council recognises that for everyone to succeed, flourish and thrive, barriers to access and equity must be identified and overcome. With increasing numbers of people from diverse cultural backgrounds settling in our region, Council can have a significant role in and responsibility for providing services and programs that will help break down these barriers and prevent their restoration.

We recognise that we have a role to support our citizens to participate in economic and civic life. For example:

- when English, financial and digital literacy is difficult, we assist with programs, support and mentoring
- when people are challenged by new social systems and do not have support, we provide safe places and connections to enable them to build community networks
- when people come from different cultural backgrounds, we facilitate intercultural conversations and connections to ensure understanding and support
- when people find it difficult to access services and support, we gather information about difficulties and advocate for change
- when we see changes in our community, we monitor the changing population profile and respond
- when we see people challenged by change, we support them to be resilient and connected
- Through our work, we improve intercultural relations in our community, strengthen cohesion and engender harmony across our City.

The ISP aims to develop Salisbury as a place where all individuals and members of cultural groups can form connections with each other and among other groups. This includes recognition of all communities as well as respect for the traditional owners of the land the Kurna People, and our shared desire to work, live and play together. In this way, Salisbury can move beyond being a 'multicultural' community, where we accept many and varied cultural traditions, to become an 'intercultural' community in which we stimulate and support cross-cultural dialogue and activity, moving beyond passive acceptance of others' backgrounds and beliefs to promoting interaction between cultures.

Our intercultural community will:

- Enable all groups and their members to participate equally in economic and social development opportunities
- Bring to council's attention issues and concerns that are limiting or creating barriers to such opportunities
- Grow due to the potential diverse community offers for enhancing prosperity and wellbeing

The objective is a truly intercultural society in Salisbury that will reward, enrich and empower everyone.





POLICY CONTEXT

The mass migration of people from a variety of nations and cultures in the post-World War II period changed the make-up of the Australian population. Since then, migration from more nations from around the world have changed what it means to 'be Australian'. Governments at the Commonwealth, State and local levels have developed policies to reflect the nation's multicultural society and to ensure all members of that society enjoy the same rights and opportunities.

Early legislation to provide frameworks and platforms for programs to remove racism and discrimination from Australian communities included the *Racial Discrimination Act (1975)* and *Human Rights and Equal Opportunity Commission Act (1986)*. These have been superseded by legislation and policies that reflect changes to Australia's population and the mores and values of its society.

The policies included here are among those that have provided a framework and platform for the City of Salisbury to develop an ISP that reflects national and state considerations and addresses local needs in 2017 and beyond.



AUSTRALIAN GOVERNMENT LEGISLATION AND POLICIES

Multicultural Australia (United, Strong, Successful): Australia's Multicultural Statement 2017

Australia's Multicultural Statement affirms Australian Government's firm commitment to a multicultural Australia. It presents a vision for 'our future as a strong and successful multicultural nation, united by our allegiance to Australia and committed to freedom and prosperity.'

It sets out the following principles and directions:

- Shared values based on respect, equality and freedom
- Shared rights and responsibilities
- A safe and secure Australia
- Shared vision for the future
- Encouraging economic and social participation of new arrivals
- Harnessing the advantages of our diversity and shared national interest
- Continuing to build harmonious and socially cohesive communities¹

¹ Commonwealth of Australia (2017) Multicultural Australia (United, Strong Successful): Australia's Multicultural Statement page 15

POLICY CONTEXT

National Anti-Racism Strategy 2012

The National Anti-Racism Strategy aims to help all Australians understand what racism is; how it is enacted in Australian communities; how it affects members of the community; and how racist thinking and behaviours can be reduced and, eventually, eliminated.

The Strategy seeks to identify, promote and build on good practice initiatives to prevent and reduce racism; and empower communities and individuals to participate in activity to build a non-racist society.

Australia's Human Rights Framework 2010

The Human Rights Framework is based on five key themes that drive its directions and initiatives:

- Reaffirming a commitment to promoting awareness and understanding of human rights in the Australian community and respecting United Nations human rights treaties
- Educating about human rights
- Engaging with the international community to improve the protection and promotion of human rights, including the development of action plans and conducting forums
- Protecting human rights through legislation
- Respecting human rights by reviewing legislation, policy and practice²

Australia's Multicultural Access and Equity Policy

The Multicultural Access and Equity Policy Guide acknowledges the responsibilities and obligations of Australian Government departments and agencies to provide equitable access to services, regardless of the cultural or linguistic background of clients, in shaping a multicultural society.

The policy sets out six commitments:

Leadership

Australian Government departments and agencies will demonstrate a commitment to multicultural access and equity and take responsibility for their implementation.

Engagement

Australian Government departments and agencies will identify and strategically engage with culturally and linguistically diverse clients, stakeholders and communities.

Responsiveness

Australian Government departments and agencies will have strategies in place to ensure that policies, programmes, community interactions and service delivery (whether in-house or outsourced) are responsive to culturally and linguistically diverse Australians.

Performance

Australian Government departments and agencies will have strong and clear mechanisms in place to measure their multicultural access and equity performance.

² Commonwealth of Australia (2010) Australian Human Rights Framework, page 3

³ Commonwealth of Australia (Department of Social Services) (2015) The Multicultural Access and Equity Policy Guide, page 6

Capability

Australian Government departments and agencies will understand, and have the capacity to respond to, the cultural and linguistic diversity of Australia's population.

Openness

Australian Government departments and agencies will be transparent in their implementation of multicultural access and equity.³

STATE GOVERNMENT AGENCIES AND POLICIES**Multicultural SA**

The *South Australian Multicultural and Ethnic Affairs Commission Act 1980* established the South Australian Multicultural and Ethnic Affairs Commission (SAMEAC) as the entity responsible for increasing awareness and understanding of the increasing ethnic diversity of the South Australian community and the implications of that diversity.

SAMEAC is part of Multicultural SA, the agency responsible for advising the South Australian Government on all matters relating to multicultural and ethnic affairs in South Australia.

Multicultural Action Plan for South Australia 2017-18

Multicultural SA is responsible for implementing the *Multicultural Action Plan for South Australia 2017-18*, along with SAMEAC, multicultural communities and non-government organisations.

The plan establishes a range of deliverables to build and strengthen multicultural groups, reduce racism and discrimination, celebrate diverse cultures and their beliefs and traditions, and recognise achievements in eliminating racism and discrimination in South Australia.

LOCAL GOVERNMENT LEGISLATION AND POLICIES**Promoting access and equity in local government**

Services for All: Promoting Access and Equity in Local Government is an Australian Local Government Association (ALGA) brochure published in 1999 in response to the Statement on Community Tolerance adopted at the 1996 United Nations National General Assembly.⁴

It committed local government to '(seeking) to foster harmonious relations amongst all Australians', in accordance with the Statement, and set out ALGA's commitment to ensuring that all Australians have equal access to local government services.

The document presented a framework to help councils make improvements in providing services for residents from non-English speaking cultures.

In 1998 ALGA endorsed *The Charter of Public Service in a Culturally Diverse Society*, which helps all spheres of government respond to the needs of all Australians through the principles of access, equity, communication, responsiveness, effectiveness, efficiency and accountability.

⁴ South Australian Government (Department for Communities and Social Inclusion) (2016) *Multicultural Action Plan for South Australia 2017-18*

⁵ Australian Local Government Association (1999) *Services for All: Promoting Access and Equity in Local Government*

POLICY CONTEXT

In recent years, many local councils have introduced or begun developing plans to identify the programs and actions they are taking to eliminate racism and discrimination against Aboriginal and Torres Strait Islanders, members of other cultural and ethnic groups, and other groups facing discrimination.

Salisbury’s commitment to access and equity

The City of Salisbury’s *Respecting Community Diversity – Access and Equity Policy* was introduced in 2011 to increase awareness of the importance of access and equity in businesses and workplaces, education and training environments, and across the community.

In introducing the policy, the Council was promoting that the City itself was committed to access and equity principles.

It noted that all community members would benefit, but highlighted its significance for Indigenous community members, community members from diverse cultural and linguistic backgrounds, and community members with a disability.

It notes that the framework for the provision of Council support is based on inclusion, citizenship, participation and infrastructure.



14 City of Salisbury



INTERCULTURAL STRATEGIC PLAN THEMES

The Intercultural Strategic Plan establishes our vision of an equitable and inclusive community through five themes.

<p>Advocacy and partnerships</p>	<ul style="list-style-type: none"> > Council will work with three tiers of government, business and service groups to support and advocate for the diverse cultural groups and their members living, studying and working in, and visiting, the City of Salisbury.
<p>Communication, engagement and participation</p>	<ul style="list-style-type: none"> > Council will capitalise on emerging communication and engagement methods and technologies to inform groups within the community, and individual members, of the programs and support available to them. > Council will engage with all citizens to increase understanding and awareness of diverse cultural issues and needs, and to promote access and equity.
<p>Recognition, celebration and events</p>	<ul style="list-style-type: none"> > Council will stage and support events and activities to promote understanding and awareness of cultural groups and to recognise their impact on and significance for the City of Salisbury.
<p>Services and programs</p>	<ul style="list-style-type: none"> > Council will engage with culturally diverse groups and partner organisations to ensure everyone can access the facilities, services and programs they need to build the capacity of cultural groups and their members to access opportunities for economic, social and environmental growth. > Council's policies will reflect its understanding that the design of the physical environment may influence a cultural group or individual's interaction with that environment.
<p>Council's internal capacity</p>	<ul style="list-style-type: none"> > Council will work with government, business and services partners to ensure its policies, programs and services are aligned with those in place across Australia to support intercultural work places. > Council's workplace policies will reflect its commitment to access and equity, and in doing so shape a positive image of a welcoming, inclusive and future-focused organisation.

Directions and actions

The themes outlined above will form the basis of the City of Salisbury's intercultural framework and directions.

The directions will emanate from these themes and provide a basis for specific programs, policies and activities to be introduced every four years. The directions will have objectives and targets that will support an understanding of progress achieved within those four-year periods and determine any changes required to accelerate progress or alter the directions.





INTERCULTURAL STRATEGIC PLAN DIRECTIONS

ADVOCACY AND PARTNERSHIPS

Direction 1	> Gather and disseminate information about the diversity of our community and its needs
Direction 2	> Advocate to the Australian and State governments, service providers and the private sector about diverse community needs
Direction 3	> Encourage intercultural exchanges
Direction 4	> Develop an Intercultural Community Alliance

COMMUNICATION, ENGAGEMENT AND PARTICIPATION

Direction 5	> Strengthen community group communication, engagement and participation
Direction 6	> Promote leadership opportunities among community groups and encourage diversity in leadership
Direction 7	> Increase diversity in participation in City life and employment



INTERCULTURAL STRATEGIC PLAN DIRECTIONS

RECOGNITION, CELEBRATION AND EVENTS

Direction 8	> Welcome new residents and migrants
Direction 9	> Recognise achievements and contributions of diverse community groups and individuals
Direction 10	> Promote and support intercultural celebrations and events

SERVICES AND PROGRAMS

Direction 11	> Plan and provide leisure, sporting, community and recreational infrastructure, facilities, services and programs that are inclusive
Direction 12	> Reshape programs and services to address priority needs

COUNCIL'S INTERNAL CAPACITY

Direction 13	> Improve training and awareness of Council staff of the needs of diverse community groups
Direction 14	> Create an inclusive working environment
Direction 15	> Commit to achieving progress in shaping a diverse and welcoming community
Direction 16	> Boost Council's image as an intercultural organisation
Direction 17	> Increase staff's capacity to engage with diverse community groups in planning for the future of our City





INTERCULTURAL STRATEGIC IMPLEMENTATION PLAN - REPORT 2017-2021

CITY OF SALISBURY

DRAFT REPORT

14 November 2018

INTRODUCTION

The Intercultural Strategic Implementation Plan builds on the themes and directions outlined in the Intercultural Strategic Plan. The implementation plan enhances the work already being undertaken by council and outlines specific programs, policies and activities to be implemented over the next 4 years. Additionally the plan outlines, the priorities, timelines, resources required, outputs and outcomes and the Department or Division responsible for leading the implementation.

Reporting and Review

An annual report on progress made against each of the key actions within the Implementation Plan will be presented to Council.

A traffic light symbol system has been used to visually show which actions are complete, in progress and requiring attention.



Complete



In Progress



Requires Attention

Based on this report and current community context, any adjustments to the following actions will then occur.

At the end of the four year term of this Plan a comprehensive evaluation and review will be conducted to assess the implementation of the key actions, their outcomes and consider improvements in developing future plans.

Resourcing

The plan outlines three categories of resourcing which will be required to successfully implement the plan:

- Current operating budget – these actions are able to be delivered within current resources
- Resources to be identified – options to be explored to enable delivery of these actions include; applying for external grant funding; partnership development with external organisations and community groups; relocation of current resources internally or budget requests through the normal budget cycle;
- Externally funded – actions that are currently being implemented but are dependent upon external commonwealth or state government funding.

Priorities and Timeframes

Within the implementation plan numbering is used to prioritise those actions that will be the priority to deliver. The prioritising is based on those actions that are believed to have the greatest impact on the community. To provide a clearer picture of the work that will be undertaken each year Appendix 1 presents the implementation plan actions into years of delivery of the course of the plan and ongoing.

ADVOCACY AND PARTNERSHIPS


Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
Direction 1. Gather and disseminate information about the diversity of our community and its needs						
<p>Foster strong positive relationships and communications with and among community groups.</p> <p>1.1 Conduct regular engagement with a broad range of community groups to understand and document their needs.</p> <p>Related action: 1.2.</p>		<p>Ongoing</p> <p>2018 then ongoing</p>	<p>Community Health & Wellbeing</p> <p>Community Centres & Libraries</p> <p>Community Planning & Vitality</p>	<p>Current operating budget</p>	<p>» Better intelligence about community group profiles and their needs.</p> <p>««»»</p> <p>» Council and partner organisations will have more reliable information about and assessments of services, their adequacy and gaps.</p> <p>» Knowledge and understanding of community groups and their issues will increase.</p> <p>» Better information will provide a stronger foundation for budgeting, program and services development.</p>	<p>Strong relationships fostered through cultural groups. Community & Seniors' centres have delivered forums and surveys involving cald communities on decision making (e.g. Intercultural Kitchen) and topical discussions (e.g. anti-racism forum). CoS events and exhibitions help foster relationships with cald communities. Sport and Recreation Network assists in relationships and opportunities between groups.</p>
<p>1.2 Develop and regularly update (especially in relation to people arriving to settle from different countries) City of Salisbury's diversity profile that includes information on diverse cultural groups and their needs.</p>	<p>1</p>	<p>2018 then ongoing</p> <p>2019 then ongoing</p>	<p>Senior Social Planner</p> <p>Community Health & Wellbeing</p> <p>Community Centres & Libraries</p> <p>Polaris Centre</p>	<p>Current operating budget</p>	<p>» Knowledge and understanding of community groups and their issues will increase.</p> <p>» Better information will provide a stronger foundation for budgeting, program and services development.</p>	<p>Website and organisation is maintained with updated ABS data. Requests for information frequently received and responded to. Meetings with government and non-government agencies to discuss emerging community needs (SAPOL, Home Affairs, STARS, ARA, DSS).</p> <p>Polaris Centre delivered over 90 workshops with cald participants</p>

Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
<p>Provide information about changing community needs to Council's internal and external service providers.</p> <p>Provide relevant information to businesses within the City of Salisbury.</p> <p>Related actions: 1.1, 1.3</p>						focussing on sales and marketing, human resources, finance, and general business activity. External workshop with TAFE.
<p>1.3 Identify service gaps in the three tiers of government.</p> <p>Identify and advocate for priority community needs that are not sufficiently addressed by existing services and programs.</p> <p>Related actions: 1.1, 2.1, 12.1, 12.3, 12.5.</p>		2019 then ongoing	Senior Social Planner Community Health & Wellbeing Community Centres & Libraries Community Planning & Vitality	Current operating budget		<p>■ Liaison with different tiers of government (e.g. Home Affairs and Department of Social Services) has enabled the identification of service gaps. Priority community needs identified including social cohesion, housing, connecting new arrivals with existing communities and mainstream services, workforce development and employment issues. Issues have been incorporated into advocacy document for incorporation into Council's bigger advocacy platform for 2019.</p>
<p>1.4 Investigate housing needs including the needs of diverse cultural groups and</p>	3	2019	Strategic Development Projects	Resources to be identified		<p>■ Action is consistent with Draft Low Cost Affordable Housing Research Paper recommendations. Identified</p>

Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
<p>identify ways to address the housing needs through City of Salisbury's residential property projects.</p> <p>Related actions: 1.1, 1.2, 1.3.</p>						<p>need for investigations on more specific housing needs of the wider Salisbury community to be considered by Executive Group.</p>

Direction 2. Advocate to the Australian and State Governments, service providers and the private sector about diverse community needs


<p>2.1</p> <p>At least once a year, meet the Minister for Multicultural Affairs and local and federal Members of Parliament to advise them of issues and barriers experienced by diverse cultural groups, and to explore opportunities and partnerships to address issues and barriers.</p> <p>Work with service partners to help diverse cultural groups engage with government to promote themselves and raise</p>	<p>1</p>	<p>2018 then ongoing</p>	<p>General Manager Community Development</p> <p>Community Development</p>	<p>Current operating budget</p>	<p>» Advocacy and information provision about issues affecting diverse community groups.</p> <p>««»»</p> <p>» Improved experiences when accessing services.</p>	<p>Governor attended Refugee Week 2018 and Vietnam Veterans' Day Ceremony plus politicians attended various events e.g. Asbestos Victims Day.</p> <p>Community Development works with Migrant Resource Centre, Australian Refugee Association and AMES.</p> <p>Collaboration with Feros Care and Purple Orange assists cald communities in navigating NDIS.</p>
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Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
awareness of their needs. Related actions: 1.3, 5.3, 12.1, 12.3, 12.5.						
Direction 3. Encourage intercultural exchanges						
3.1 Facilitate and organise initiatives aimed at developing intercultural partnerships, connections and collaboration among community groups and service providers. Facilitate and support intercultural awareness in the City of Salisbury. Related actions: 7.1, 10.1, 10.2, 13.4.	1	2019 then ongoing	Community Health and Wellbeing Community Centres and Libraries Community Planning and Vitality	Current operating budget	» Resources to improve intercultural connections and exchange among community groups. » Diversity of attendees at events. ««»» » The community will benefit from more intercultural partnerships, collaboration, engagement and understanding. » Council will be seen as fostering and promoting intercultural activity and connections.	 Facilitation of events: Peace Day, Mosque tour, Aboriginal Culture and history events, and Sport and Recreation Network forums with local clubs and volunteers. Community Resilience Project (3 years) delivered to increase Intercultural Understanding and Activities occurring in the region.
Direction 4. Develop an Intercultural Community Alliance						


Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
4.1 Develop an Intercultural Community Alliance that consists of leaders from diverse communities who will advise Council on the implementation of the strategic plan as well as influencing future priorities.	1	2018 then ongoing	Community Development	Current operating budget		 Salisbury Intercultural Community Alliance (SICA) Framework has been developed with recruitment underway.

COMMUNICATION, ENGAGEMENT AND PARTICIPATION

Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
Direction 5. Strengthen community groups communication, engagement and participation						
5.1 Identify cultural groups active across the City of Salisbury and maintain a register of contact details.	1	2018	Community Health and Wellbeing Centres and Libraries Community Planning and	Current operating budget	» Readily accessible contact information for cultural groups. ««»»	 Approximately 10 cultural senior groups active across the community, including an Intercultural Seniors Group. Record of contact details maintained by cultural group coordinators. Through Salisbury Business Association, cald groups were

Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
Related action: 1.2.			Vitality		» Diverse cultural groups will become more aware of each other and their needs. » Communication will improve with individual groups and across the community.	involved in event planning (Salisbury Food and Cultural Festival 2018). Sport and Recreation Network club annual club completed an inclusion audit and survey.
5.2 Facilitate information and support about how to establish and manage diverse cultural groups and how to manage their own networks.		2020 then ongoing	Community Health and Wellbeing Community Centres and Libraries Community Planning and Vitality	Current operating budget		
5.3 Continue to identify community grant opportunities and provide information on preparing grant applications. Related action: 2.1.	2	Ongoing	Community Health and Wellbeing Community Centres and Libraries	Current operating budget		 Community Health and Wellbeing and Community Centres and Libraries have successfully applied for many grants. CLP applied for <ul style="list-style-type: none"> • Settlement Grants (Department for Home Affairs) for new arrivals citizenship program. • Triennial 2018-2020 ACE Programs (Accredited/Non-Accredited) to raise language and literacy rates and work

Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
<p>readiness programs within Salisbury community.</p> <p>CHW applied for</p> <ul style="list-style-type: none"> • Be Connected Grant to increase online resources for those with low digital literacy. • Community Resilience Grant • Triennial ACE Funding – Non Accredited focuses on provision of English Classes across multiple sites. Accredited has high levels of diversity in participation. • DHS Funding – Intercultural Garden Kitchen Project • Integration Grants Dept. Home Affairs – Cultural Catering Social Enterprise Initiative 						
<p>Direction 6. Promote leadership opportunities among community groups and encourage diversity in leadership</p>						
<p>6.1 Promote and advocate for diversity in leadership groups.</p>		<p>2019 then ongoing</p>	<p>Community Health and Wellbeing</p>	<p>Current operating budget</p>	<p>» Training resources to further develop community leaders from diverse backgrounds.</p>	<p>Identified approach is to incorporate unconscious bias training into cultural awareness training to aid in equitable recruitment. Currently, diversity is</p>



Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
Related action: 12.4.					««»» » Cultural groups will be aware of leadership opportunities and how to access them. » Council will be seen as encouraging and promoting leaders from diverse backgrounds. » The broader community will benefit from the diverse knowledge and experiences, contributing to local organisations and networks.	evident in staff but less so in management.
Direction 7. Increase diversity in participation in City's life and employment						
7.1 Encourage, monitor and increase participation of people from diverse backgrounds in City's life.	1	2018	Community Health and Wellbeing Community Centres and Libraries Community Planning and	Current operating budget	» Information on participation rates for people of diverse backgrounds in Council's life and employment. ««»» » Members of diverse	 Continual evaluation of processes for improving engagement of cold communities. Community centres are developing a method to monitor statistics on participation diversity. Libraries are reviewing marketing plans to widen reach. Cald artists are regularly featured in exhibition

Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
<p>Related actions: 3.1, 11.2, 13.4.</p>			<p>Vitality</p>		<p>cultural groups will participate more in the city's life and local employment.</p>	<p>programs. Sport and Recreation Network forums seek to diversify participation and feature cald guest speakers. Annual club profiles used to monitor membership trends.</p>
<p>7.2 Implement initiatives to increase participation and empower young females from culturally diverse backgrounds in employment, education, entrepreneurship, recreation and sporting activities.</p> <p>Related action: 7.1.</p>	<p>2</p>	<p>2020</p>	<p>Community Centres and Libraries Community Planning and Vitality</p>	<p>Resources to be identified</p>	<p>» Representative participation of people from diverse cultural backgrounds.</p>	

RECOGNITION, CELEBRATION AND EVENTS

Actions	Priority	Timelines	Lead	Resources	Outputs and «««» outcomes	Actions Delivered 2018
Direction 8. Welcome new residents						
<p>Maintain and enhance the Welcome to Salisbury Booklet (translated into different languages and available on the Council’s website) containing local information on health and education services, public facilities, places of worship, local resources, starting a business, community groups, etc.</p> <p>Connect new arrivals to sources of information for</p>	1	<p>2019</p> <p>Ongoing</p>	<p>Communications and Customer Relations Community Development</p>	<p>Resources to be identified</p> <p>Current operating budget</p>	<p>» Welcome initiatives for new residents, including migrants.</p> <p>«««»</p> <p>» Improve Council’s image as a welcoming, understanding organisation</p> <p>» Arrivals will ‘know where to go’, reducing their reliance on public services.</p> <p>» Positive first experiences will be communicated by new residents to their wider networks, promoting a positive image of Council and the City.</p>	<p>Initial work started on welcoming booklet between Community Health and Wellbeing and Customer Service.</p>

Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
learning opportunities, celebrations and events. Related action: 12.5.						
Position and promote citizenship ceremonies as intercultural events and opportunities to welcome new people and make friends in the City of Salisbury. Integrate multilingual multimedia presentations, performances and information	2	2019	Community Planning and Vitality Executive Office	Current operating budget Resources to be required		

Actions	Priority	Timelines	Lead	Resources	Outputs and «««»» outcomes	Actions Delivered 2018
provision into ceremonies (for example strengthening Kaurna relationships).						
8.3 Provide welcome messages in many languages on the website, at Council offices, at large community gatherings and events.		2019	Communications and Customer Relations	Current operating budget		 Welcome messages in many languages has been incorporated into the new City of Salisbury website.
8.4 Create opportunities for new migrants to connect with Aboriginal and Torres Strait Islander communities,	3	2019	Community Planner Project Officer	Current operating budget		 Integration of Aboriginal and Torres Strait Islander culture into local communities through Welcome to Country presented at intercultural events. Encouragement of SICA invitation to Aboriginal community members. Events including Building Thriving Intercultural

Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
acknowledge their place in and contribution to the region's history and actively contribute to reconciliation.						Communities project: yarning circles with Kurna Elders and cald communities and NAIDOC week events: Talking Reconciliation, Aboriginal Cultural Awareness CALD class (Morella), Introduction to Basket Weaving and workshops for ESL students on Aboriginal culture and history supported by Council.

Direction 9. Recognise achievements and contributions of diverse community groups and individuals

9.1	Research and promote residents' success stories on the Council's website and in the media.	Ongoing	Communications and Customer Relations Community Development	Current operating budget	<ul style="list-style-type: none"> » Local stories of achievements circulated in the public arena. » Locals will feel proud of their community and its achievements. » Knowledge and awareness of diverse cultural community 	<p>Positive stories from cald community members are regularly promoted in Salisbury Seniors' Magazine and recognised during Refugee Week and Harmony Day. Salisbury 2018 Ready to Work campaign celebrated new arrivals success stories with reaching career and training goals.</p>
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Actions	Priority	Timelines	Lead	Resources	Outputs and «««» outcomes	Actions Delivered 2018
<p>Direction 10. Promote and support intercultural celebrations and events</p>						
<p>10.1 Stage Harmony Day and other celebrations honouring diverse community groups and their specific ethnicities, cultures and languages.</p>	1	Ongoing	Community Health and Wellbeing Community Centres and Libraries Community Planning and Vitality	Current operating budget Additional resources to be identified as required	<p>» Intercultural and interfaith events and celebrations.</p> <p>» Information about local community events.</p> <p>» Knowledge and awareness of diverse groups and the contributions they offer will increase across the community.</p>	<p>Harmony Day and other events are hosted by Council and Community Centres. Community Centres are developing a record of significant cultural dates. Opportunities and participation of clubs and volunteering is encouraged through the Network and Newsletter.</p>
<p>10.2 Incorporate opportunities for intercultural connections into existing community events that build understanding of equality, human rights and inclusion. Related actions:</p>	2	2019	Community Health and Wellbeing Community Centres and Libraries Community Planning and Vitality	Current operating budget	<p>» Engagement within and between groups in activity to promote health and wellbeing and social interaction will increase.</p>	

Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
3-1, 7-1.						
10.3 Collate and provide information about local community events and celebrations to promote wider participation. Related actions: 3-1, 7-1, 10-1.		Ongoing	Communications and Customer Relations Community Development	Current operating budget		Whole organisation promotion of events and programs across Council programs, including cultural groups.

SERVICES AND PROGRAMS

Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
Direction 11. Plan and provide leisure, sporting, community and recreational infrastructure, facilities, services and programs that are inclusive						
11.1 Build on Council's approach to designing services, which reflect the needs of diverse community groups	1	Ongoing	Community Development Department	Current operating budget	» Infrastructure, program and service improvements. ««»» » Programs and infrastructure will better serve diverse	Continuous evaluation of CoS event scope and target audience ensuring the event outcome is met and reflects community needs. Inclusion forums and reference groups facilitate community input into


Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
<p>Engage members of diverse cultural groups during consultation stages for the provision and co-design of infrastructure, services and facilities to ensure they meet the changing needs of diverse communities.</p> <p>Ensure that consultation on projects and programs captures information about culture and ethnicity of the consultation participants.</p>	2	2018	Community Development Department City Development Department City Infrastructure	Current operating budget	<p>backgrounds of community groups.</p> <p>» Higher level of participation from culturally diverse members, resulting in health and wellbeing benefits.</p>	<p>community needs and service design.</p> <p>Community centres, Community Planners and City Development engage cold communities in planning events, new programs and providing support for funding submissions e.g. engagement of cold community members for new low cost housing project, Community Hub design, strategic plans and regular consultation on programs and services in community development.</p> <p>City Infrastructure recognised cold community issues and priorities and factored these into their service design and delivery. Cold community has requested more open spaces for informal sport and needs have been considered in upgrade of parks throughout City. Recognised requirement</p>

Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
Related actions: 7.1, 11.1.						for improved collaboration with other Council departments and communication with cald groups.
Direction 12. Reshape programs and services to address priority needs						
<p>12.1 Sustain and build on the initiatives for older people from diverse cultural backgrounds and build relationships between older people of diverse backgrounds.</p> <p>Related actions: 1-3, 2.1.</p>		Ongoing	Community Health and Wellbeing	External funding	<p>» Programs and services for culturally diverse groups and students.</p> <p>» English language learning programs.</p> <p>» Leadership training programs.</p> <p>» Participation programs.</p> <p>» Information on government services.</p> <p>««»»</p> <p>» Including culturally diverse expertise will improve the effectiveness of and participation in programs, information and</p>	<p>Community and Seniors Centres host meaningful cultural programs which facilitate relationship building and communication of cald older persons' needs.</p>
<p>12.2 Encourage sporting clubs to provide education to diverse communities in regards to</p>		2020	Community Planning and Vitality	Current operating budget		<p>Sport and Recreation Network building capacity and promotion of clubs amongst cald community groups.</p>

Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
participation						
<p>12.3 Review current English learning programs in and around the City of Salisbury, assess their fit against cultural diverse community needs and address gaps.</p> <p>Related actions: 1.3, 2.1.</p>	1	2018	Community Centres and Libraries	Resources to be identified	resources developed to help diverse cultural groups and individuals.	<p>ESL class service reviewed quarterly by Libraries and Community Centres. Flexibility to change programs to reflect needs.</p> <p>Community Centres identified avenue to increase accessibility for women and families through provision of childcare.</p>
<p>12.4 Explore opportunities for leadership training and mentoring for people and leaders from diverse cultural groups.</p> <p>Related action: 6.1.</p>		2020	Community Health and Wellbeing Community Centres and Libraries	Resources to be identified		

Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
<p>Develop, implement, promote and encourage participation in new and existing programs for diverse cultural groups (for example, playgroups, sport and recreation)</p> <p>Related actions: 1.3, 2.1.</p>		<p>Ongoing 2020</p>	<p>Community Health and Wellbeing Community Centres and Libraries Community Planning and Vitality</p>	<p>Resources to be identified</p>		


COUNCIL'S INTERNAL CAPACITY

Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
Direction 13. Improve training and awareness of Council staff of the needs of diverse community groups						
<p>13.1 Increase staff's knowledge of emerging needs and issues in relation to diverse communities through centralised provision of information and training.</p> <p>Related action: 1.2.</p>	1	2018	People and Culture	Current operating budget	<p>» Intercultural practice training and resources.</p> <p>««»»</p> <p>» Increased intercultural practices of Council staff will improve services, increase customer satisfaction and enhance the organisation's profile</p>	<p> P&C currently developing training scope and identifying potential training providers.</p> <p>Annual Aboriginal and Intercultural Awareness training at Morella Community Centre for staff, volunteers and members.</p>
13.2 Provide access to interpreters for Council services, maintain and update procedures and		2019	People and Culture Communications and Customer Relations	Current operating budget		

Actions	Priority	Timelines	Lead	Resources	Outputs and «««»» outcomes	Actions Delivered 2018
regularly train staff on how to work with interpreters. Related action: 17.1.						
13.3 Develop staff's awareness of linguistic barriers of customers from diverse backgrounds and train in techniques for addressing communication challenges. Related actions: 1.2, 17.1.	2	2019	People and Culture	Current operating budget		

Actions	Priority	Timelines	Lead	Resources	Outputs and «(())» outcomes	Actions Delivered 2018
<p>13.4 Create informal opportunities for Council staff for intercultural exchanges through food, music, arts, traditions and celebrations.</p> <p>Related actions: 3.1, 17.1.</p>		2019	People and Culture	Current operating budget		
Direction 14. Create an inclusive working environment						
<p>14.1 Continuous review of policies and procedures to ensure the workplace is welcoming, inclusive and free of racism, discrimination and exclusion.</p> <p>Develop a Diversity and</p>	1	2019	People and Culture	Current operating budget	<ul style="list-style-type: none"> » Inclusivity policy and procedures. » Unconscious bias training. » Participation rates for people of culturally diverse backgrounds in Council's 	<p>Diversity and Inclusion Plan is being developed. Morella has updated its diversity and inclusion policy and delivered unconscious bias training to staff and volunteers.</p> <p>The City of Salisbury Diversity and Inclusion Policy has been updated this year.</p>


Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
Inclusion Action Plan to further enhance the Councils' as an inclusive workplace.					workforce. » Annual surveys. ««»» » An inclusive workplace will increase diversity, boost employee attraction and retention rates and enhance the organisation's profile.	
14.2 Identify inclusion/exclusion patterns in relation to recruitment, staff development and career progression opportunities, and address barriers.		2020	People and Culture	Current operating budget	» A more diverse Council workforce will promote and enhance informed engagement with diverse groups and individuals.	
14.3 Provide readily accessible training on unconscious bias		2020	People and Culture	Current operating budget		

Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
Direction 15. Commit to achieving progress in shaping a diverse and welcoming community						
15.1		2019	People and Culture Community Health and Wellbeing Governance	Current operating budget	» Resourcing of Intercultural Strategic Plan. ««»» » Progress in achieving ISP targets and commitment to access and equity principles will improve community perceptions, support other ISP outcomes and enhance the organisation's profile.	
15.2	1	2018	Community Health and Wellbeing	Current operating budget		 Community Health and Wellbeing staff have met with Lynda Ford, Intercultural Cities Council of Europe and tabled a report to Executive informing on the commencement of the Questionnaire, with completion due b2019.
15.3		2021	Community Health and Wellbeing	Current operating budget		

Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
<p>and Implementatio n Actions as required to maintain Council's commitment to actions and strategies aimed at addressing issues and barriers experienced by our diverse cultural communities.</p> <p>Establish a direct reporting line between the General Manager for the Plan and the CEO.</p>		Ongoing	General Manager of Community Development			

Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
Direction 16. Boost Council's image as an intercultural organisation						
<p>16.1 Develop and implement guidelines on translating key Council communications into other languages.</p> <p>Use easy English and symbols in Council communications.</p> <p>Related action: 17.1.</p>	1	2020	Communications and Customer Relations	Resources to be identified	<p>» Review of Council's brand and image.</p> <p>» Increase accessibility of information provided by Council.</p> <p>««»»</p> <p>» Improved engagement outcomes with diverse community groups.</p> <p>» Greater sense of belonging among new residents, including migrants.</p>	
<p>16.2 Ensure the Council's promotional materials, printed and electronic communication materials are reflective of the</p>		2020	Communications and Customer Relations	Current operating budget		

Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
<p>Council's intercultural community and priorities.</p> <p>Related action: 17.1</p>						
<p>Direction 17. Increase staff's capacity to engage with diverse community groups in planning for the future of our City</p>						
<p>17.1 Incorporate into the existing community communications strategy and engagement guidelines, a focus on existing and emerging cultural considerations. Regularly update them as required.</p> <p>Related actions: 13.2, 13.3, 16.1, 16.2, 16.3, 17.1,</p>	<p>2</p>	<p>2019</p>	<p>Communications and Customer Relations</p>	<p>New initiative bid</p>	<p>» Internal capacity to effectively engage with diverse community groups.</p> <p>««»»</p> <p>» Inclusive engagement processes.</p> <p>» Increased access and inclusion for all community groups.</p>	

Actions	Priority	Timelines	Lead	Resources	Outputs and «(»» outcomes	Actions Delivered 2018
17.2.						
17.2		2019	Community Health and Wellbeing	Current operating budget		 Identified priority for childcare offering to enable greater participation of women and families at Community Centres.
Related action: 17.1.						
17.3	1	2020	Community Health and Wellbeing	Current operating budget		
Develop processes and staff's capacity to engage with diverse community groups in strategy development and planning for the future of the City of Salisbury.						

Actions	Priority	Timelines	Lead	Resources	Outputs and ««»» outcomes	Actions Delivered 2018
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Related action:
17.1.

Appendix 1

Ongoing	2018	2019	2020	2021
<p>1.1 Foster strong positive relationships and communications with and among community groups</p>	<p>1.1 Conduct regular engagement with a broad range of community groups to understand and document their needs.</p>	<p>1.3 Identify service gaps in the three tiers of government. Identify and advocate for priority community needs that are not sufficiently addressed by existing services and programs.</p>	<p>5.2 Facilitate information and support about how to establish and manage diverse cultural groups and how to manage their own networks.</p>	<p>15.3 Review and revise the Intercultural Strategic Plan and Implementation Actions as required to maintain Council's commitment to actions and strategies aimed at addressing issues and barriers experienced by our diverse cultural communities. Establish a direct reporting line between the General Manager for the Plan and the CEO.</p>
<p>5.3 Continue to identify community grant opportunities and provide information on preparing grant applications.</p>	<p>1.2 Develop and regularly update (especially in relation to people arriving to settle from different countries) City of Salisbury's diversity profile that includes information on diverse cultural groups and their needs.</p>	<p>1.2 Provide information about changing community needs to Council's internal and external service providers. Provide relevant information to businesses within the City of Salisbury.</p>	<p>7.2 Implement initiatives to increase participation and empower young females from culturally diverse backgrounds in employment, education, entrepreneurship, recreation and sporting activities.</p>	

<p>8.1 Connect new arrivals to sources of information for learning opportunities, celebrations and events.</p>	<p>2.1 At least once a year, meet the Minister for Multicultural Affairs and local and federal Members of Parliament to advise them of issues and barriers experienced by diverse cultural groups, and to explore opportunities and partnerships to address issues and barriers.</p> <p>Work with service partners to help diverse cultural groups engage with government to promote themselves and raise awareness of their needs.</p>	<p>1.4 Investigate housing needs including the needs of diverse cultural groups and identify ways to address the housing needs through City of Salisbury's residential property projects.</p>	<p>12.2 Encourage sporting clubs to provide education to diverse communities in regards to participation</p>	
<p>9.1 Research and promote residents' success stories on the Council's website and in the media.</p>	<p>4.1 Develop an Intercultural Community Alliance that consists of leaders from diverse communities who will advise Council on the implementation of the strategic plan as well as influencing future priorities.</p>	<p>3.2 Facilitate and organise initiatives aimed at developing intercultural partnerships, connections and collaboration among community groups and service providers.</p> <p>Facilitate and support intercultural awareness in the City of Salisbury.</p>	<p>12.4 Explore opportunities for leadership training and mentoring for people and leaders from diverse cultural groups.</p>	

<p>10.1 Stage Harmony Day and other celebrations honouring diverse community groups and their specific ethnicities, cultures and languages.</p>	<p>5.1 Identify cultural groups active across the City of Salisbury and maintain a register of contact details.</p>	<p>6.1 Promote and advocate for diversity in leadership groups.</p>	<p>12.5 Develop, implement, promote and encourage participation in new and existing programs for diverse cultural groups (for example, playgroups, sport and recreation)</p>	
<p>10.3 Collate and provide information about local community events and celebrations to promote wider participation.</p>	<p>7.1 Encourage, monitor and increase participation of people from diverse backgrounds in City's life.</p>	<p>8.1 Maintain and enhance the Welcome to Salisbury Booklet (translated into different languages and available on the Council's website) containing local information on health and education services, public facilities, places of worship, local resources, starting a business, community groups, etc.</p>	<p>14.2 Identify inclusion/exclusion patterns in relation to recruitment, staff development and career progression opportunities, and address barriers</p>	
<p>11.1 Build on Council's approach to designing services, which reflect the needs of diverse community groups</p>	<p>11.2 Engage members of diverse cultural groups during consultation stages for the provision and co-design of infrastructure, services and facilities to ensure they meet the changing needs of diverse</p>	<p>8.2 Position and promote citizenship ceremonies as intercultural events and opportunities to welcome new people and make friends in the City of Salisbury.</p>	<p>14.3 Provide readily accessible training on unconscious bias</p>	

	<p>communities.</p> <p>Ensure that consultation on projects and programs captures information about culture and ethnicity of the consultation participants.</p>	<p>Integrate multilingual multimedia presentations, performances and information provision into ceremonies (for example strengthening Kaurua relationships)</p>		
<p>12.1 Sustain and build on the initiatives for older people from diverse cultural backgrounds and build relationships between older people of diverse backgrounds.</p>	<p>12.3 Review current English learning programs in and around the City of Salisbury, assess their fit against cultural diverse community needs and address gaps.</p>	<p>8.3 Provide welcome messages in many languages on the website, at Council offices, at large community gatherings and events.</p>	<p>16.1 Develop and implement guidelines on translating key Council communications into other languages.</p> <p>Use easy English and symbols in Council communications.</p>	
<p>15.3 Establish a direct reporting line between the General Manager for the Plan and the CEO.</p>	<p>13.1 Increase staff's knowledge of emerging needs and issues in relation to diverse communities through centralised provision of information and training.</p>	<p>8.4 Create opportunities for new migrants to connect with Aboriginal and Torres Strait Islander communities, acknowledge their place in and contribution to the region's history and actively contribute to reconciliation.</p>	<p>16.2 Ensure the Council's promotional materials, printed and electronic communication materials are reflective of the Council's intercultural community and priorities</p>	
	<p>15.2 Undertake the Intercultural Cities Australian Standards and Index Questionnaire</p>	<p>10.2 Incorporate opportunities for intercultural connections into existing community events that build understanding of equality,</p>	<p>17.3 Develop processes and staff's capacity to engage with diverse community groups in strategy development and</p>	

		human rights and inclusion.	planning for the future of the City of Salisbury.	
		13.2 Provide access to interpreters for Council services, maintain and update procedures and regularly train staff on how to work with interpreters.		
		13.3 Develop staff's awareness of linguistic barriers of customers from diverse backgrounds and train in techniques for addressing communication challenges		
		13.4 Create informal opportunities for Council staff for intercultural exchanges through food, music, arts, traditions and celebrations.		
		14.1 Continuous review of policies and procedures to ensure the workplace is welcoming, inclusive and free of racism, discrimination and		

		<p>exclusion.</p> <p>Develop a Diversity and Inclusion Action Plan to further enhance the Councils' as an inclusive workplace.</p>		
		<p>15.1 Regularly assess whether diversity of employees, volunteers and committee members reflects the City's diversity.</p>		
		<p>15.2 Undertake the Intercultural Cities Australian Standards and Index Questionnaire</p>		
		<p>17.1 Incorporate into the existing community communications strategy and engagement guidelines, a focus on existing and emerging cultural considerations. Regularly update them as required</p>		
		<p>17.2 Review resources and capability requirements to improve engagement with diverse community groups. Address the needs.</p>		

Updated 27/03/19



1 Role and Purpose of Salisbury's Intercultural Community Alliance

- 1.1** The purpose of the Salisbury Intercultural Community Alliance is to provide coordination, effective communication and guidance to the City of Salisbury's intercultural issues, and for the implementation of the Intercultural Strategic Plan 2017-2027.
- 1.2** The development of the Salisbury's Intercultural Community Alliance demonstrates Council's commitment to ensure that 'the voices' of our residents are integrated into key aspects of decision making, provide strategic leadership in the development and regular review of policies and strategies that are inclusive, empowering and build the capacity for the City of Salisbury's community'.

2 Vision

- 2.1** "Salisbury – A flourishing City with opportunity for all" (Salisbury City Plan – 2030)

3 Roles and Responsibilities

- 3.1** The Salisbury Intercultural Community Alliance will:
 - Be coordinated, collaborative and strategic in its approach to developing and reviewing policies and strategies.
 - Seek community views on intercultural issues in the City of Salisbury, including through the networks with which they are associated with.
 - Ensure the Council is an advocate for intercultural community identified issues and needs. Assist in identifying ways to involve other community member input.
 - Encourage and support new ways to gather community feedback.
 - Provide information to other community members.

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Updated 27/03/19

3.2 Role of Members

- Seek community views on intercultural issues in the City of Salisbury, including through the networks with which they are associated.
- Be respectful of individual views.

3.3 Conduct of Members

- The Salisbury Intercultural Community Alliance members will adhere to the City of Salisbury Code of Conduct for volunteers.
- The Salisbury Intercultural Community Alliance members and staff observe confidentiality in matters related to other agencies, individuals and identified organisational views.

4 *Goals and Strategies*

4.1 The Alliance Goals are to

- Promote the Salisbury Intercultural Strategic Plan 2017-2027.
- Enable ongoing community communication, participation and engagement on the Intercultural Strategic Implementation Plan.
- Advocate for partnerships with government and non-government sector.
- Influence decisions regarding recognition, celebration, events, services and programs.
- Help maximise Council's internal capacity.

4.2 These will be achieved through

- Sharing information with Salisbury Intercultural Community Alliance members as well as across all relevant community and social groups within the community.
- Providing continual review and feedback on the Salisbury Intercultural Strategic Implementation Plan.
- Proactively seeking to identify opportunities for partnerships.
- Participating in Broader City of Salisbury community engagement opportunities.
- Inviting input by guest speakers including Council staff.
- Giving advice to the City of Salisbury or other organisations.

5 *Status of the Salisbury's Intercultural Alliance*

- 5.1** The Alliance is a resource for Council's implementation of its Intercultural Strategic Plan.
- 5.2** The Alliance as a whole may make recommendations for Council management or Elected Members to consider.
- 5.3** These Terms of Reference will be reviewed at the third meeting of the year. Any changes will be distributed to the membership at least four weeks before the next meeting and the Terms of Reference will be agreed on at that

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Updated 27/03/19

meeting.

6 Meeting Details

- 6.1** The meeting dates and frequency will be agreed on the first meeting of the first year of operation.
- 6.2** In the event of a dispute or grievance arising within the Alliance, every effort will be made to resolve the grievance by negotiation in a professional, timely and confidential manner and may include the review of memberships.

7 Membership & Participation

- 7.1** Participation is open to any individual who meets the requirements outlined in the Expression of Interest and acts within the Terms of Reference.
Members are expected to attend all meetings where reasonably possible and membership may be reviewed at any time.
- 7.2** To qualify for membership members should represent diverse cultural backgrounds (including ethnicity, religion, culture, ability etc.) and be of a wide variety of ages.
- 7.3** Members are expected to attend all meetings where reasonably possible.
- 7.4** Memberships will be reviewed every 6 months with careful consideration of the contributions of each member for continued membership.

8 Responsibilities of All Members

- 8.1 Council staff, individual and organisational members will**
- Lead and participate the operation of the Salisbury Intercultural Community Alliance within the terms of reference.
 - Facilitate open communication and management of meetings, minutes, members and relevant information.
 - Adhere and lead the Alliance to the Council values and strategic objectives outlined in the City of Salisbury City Plan, Intercultural Strategic Plan and Implementation Plan.

9 Chairman and Deputy Chairman

- 9.1** The Chair will be a Council staff member with a Deputy Chair chosen in a meeting of the network.

10 Minutes

- 10.1** Council staff will be responsible for preparation of agendas which will be distributed within no less than 7 business days of meeting.
- 10.2** Members can add relevant items to the agenda up to 10 business days prior to the meeting. Items can be submitted later but will be discussed if time permits.

3

Updated 27/03/19

- 10.3** Minutes will be taken at meetings and a draft version distributed by Council staff within 10 working days of a network meeting; the next network meeting will amend or confirm the draft minutes.



Intercultural Strategic Plan Intercultural Strategic Alliance

- Terms of Reference –

April 2019

Review Date:

2nd to last meeting of 2019

1 Role and Purpose of Intercultural Strategic Alliance

- 1.1** The Intercultural Strategic Alliance will provide specialised strategic advice to City of Salisbury on intercultural issues including strategies, policies and advocacy of the Intercultural Strategic Plan 2017-2027.
- 1.2** The Intercultural Strategic Alliance membership will have a mixed composition of community, City of Salisbury Elected Members, City of Salisbury staff including the General Manager Community Development, Manager Community, Health and Wellbeing government and industry experts.

2 Vision

- 2.1** "Salisbury – A flourishing City with opportunity for all" (Salisbury City Plan – 2030)

3 Roles and Responsibilities

- 3.1** The Intercultural Strategic Alliance will:
 - Be coordinated, collaborative and strategic in its approach to developing and reviewing policies and strategies.
 - Ensure the Council is an advocate for community identified issues and needs.
 - Provide high level strategic advice advocating for intercultural communities
 - Encourage and support new ways to gather community feedback

4 Goals and Strategies

- 4.1** The Alliance Goals are to
- Provide expert strategic advice to inform Council decisions through an intercultural lens
 - Advise on intercultural strategies, policies, government and industry trends and priorities , including the implementation of the Intercultural Strategic Plan
 - Contribute in the development to intercultural strategies and policies
 - Maximise City of Salisbury’s capacity in regards to the intercultural issues
- 4.2** These will be achieved through
- Membership being of a mixed composition including City of Salisbury Elected Members, City of Salisbury staff, government and industry experts.
 - Providing continual review of decisions relating to the Intercultural Strategic Plan and providing opportunities to make and implement recommendations
 - Proactively seeking opportunities to develop partnerships and build relationships
 - Providing advice to City of Salisbury in regards to the intercultural issues, government and industry trends and priorities

5 *Status of the Intercultural Strategic Alliance*

- 5.1** The Alliance is a resource for Council’s implementation of its Intercultural Strategic Plan and development of relevant strategies, policies and identifying strategic priorities.
- 5.2** The Alliance as a whole may make recommendations for Council management or Elected Members and the Council to consider.
- 5.4** These Terms of Reference will be reviewed at the third meeting of the year. Any changes will be distributed to the membership at least four weeks before the next meeting and the Terms of Reference will be agreed on at that meeting.

6 *Meeting Details*

- 6.1** The Alliance will meet quarterly at Council.
- 6.2** The dates for a calendar year will be set at the last meeting of the preceding year.

- 6.3 In the event of a dispute or grievance arising within the Alliance, every effort will be made to resolve the grievance by negotiation in a professional, timely and confidential manner.

7 Members

- 7.1 The Intercultural Strategic Alliance will consist of the following membership composition:
- A maximum of two (2) Elected Members
 - A maximum of three (3) representatives from service providers or government
 - A maximum of three (3) members of SICA
 - Two members (2) of staff (General Manager Community Development and Manager Community Health and Wellbeing).

8 Responsibilities of All Members

- 8.1 **Council will**
- Receive and address comments and recommendations to intercultural matters provided by the Alliance
- 8.2 **Council staff, individual and organisational members will**
- Lead and participate in the operation of the Alliance
 - Ensure transparent communication internally, with Council and with SICA
 - Adhere to Council values and strategic objectives outlined in the City of Salisbury City Plan, Intercultural Strategic Plan and Implementation Plan

9 Chairman and Deputy Chairman

- 8.1 The Chair will be an Elected Member with a Deputy Chair chosen by a meeting of the network.

10 Minutes

- 10.1 Council staff will be responsible for the preparation of agendas which will be distributed within no less than 7 business days of meeting.
- 10.2 Members can add relevant items to the agenda up to 10 business days prior to the meeting. Items can be submitted later, but will be discussed only if time permits.
- 10.3 Minutes will be taken at meetings and a draft version distributed by Council staff within 10 working days of a network meeting; the next network meeting will amend or confirm the draft minutes.

ITEM	1.1.2
	POLICY AND PLANNING COMMITTEE
DATE	20 May 2019
HEADING	Public Art Framework
AUTHORS	Adam Trottman, Manager Community Planning & Vitality, Community Development Ann-Marie Arthur, Team Leader Place Curation & Cultural Development, Community Development
CITY PLAN LINKS	3.2 Have interesting places where people want to be. 3.3 Be a connected city where all people have opportunities to participate. 3.4 Be a proud, accessible and welcoming community.
SUMMARY	This report provides information and recommendations regarding the future direction of public art throughout the City of Salisbury.

RECOMMENDATION

It is recommended that:

1. The Public Art Framework be endorsed.
2. Elected Members _____ and _____ to be appointed to a Public Art Panel to assist with guiding public art development consistent with the Public Art Framework.
3. Public Art Panel Terms of Reference in Attachment 7 of this report be endorsed
4. Endorse staff to;
 - Prepare a budget bid for 2020/21 for maintenance and upgrade of existing public art works across the City
 - Scope a piece of major work for consideration as part of the 2020/21 budget process
 - Scope a Salisbury Art trail with the Public Art Panel and develop a budget for consideration as a part of the 2020/21 budget process
5. Endorse the following projects as part of the Public Art Program (Create a Place):
 - a. John Street laneway public artwork
 - b. Salisbury North Skate Park public artwork to be developed in consultation with the Youth Council
 - c. Salisbury Recreation Precinct public artwork to be developed in consultation with Belgravia Leisure
6. Note that the administration will further develop projects through the Public Art Program (Create a Place) in consultation with the Public Art Panel.

ATTACHMENTS

This document should be read in conjunction with the following attachments:

1. Public Art Framework
2. Public Art in Salisbury
3. Street Art in Salisbury
4. Salisbury CC Laneway - Create a Place Project
5. Salisbury North Skate Park - Create a Place Project
6. Salisbury Recreation Precinct - Create a Place Project
7. Terms of Reference - Public Art Panel

1. BACKGROUND

- 1.1 Public art is used throughout the world to enliven areas, create a sense of pride and belonging, create a wayfinding and points of interest, generate economic activity, and improve amenity within the community.
- 1.2 The City Plan Vision includes the following desired outcomes that can be linked with the public art agenda;
 - Well designed and maintained neighborhoods and places that are inclusive and accessible
 - New communities and a regeneration of existing urban areas
 - Increased investment and a wider range of job opportunities
- 1.3 Under the heading the Livable City the following actions are relevant;
 - Enhance our neighborhoods, streets and public spaces so they are welcoming and connected
 - Provide experiences that make our places livelier and more interesting
 - Provide opportunities for the community to engage in learning
- 1.4 The City Pride Strategy 2020 has a strong focus on improving the public realm and working collaboratively with ratepayers, residents, traders and organisations to improve the amenity and visual appearance of the City.
- 1.5 City Pride Strategy 1.6 states *“Improve the appearance of non-residential areas”* with the following critical action *“Pilot a project, working in partnership with local businesses in a non-residential area, to improve streetscape appearance including the frontage of private properties”*.
- 1.6 Community street and public art can also contribute to the City of Salisbury Tourism and Visitor Strategy 2016-2021. Objective 3 seeks to *“create new visitor experiences that address identified gaps, capitalize on key themes, precincts and attractions; and increase visitor spend”*. Strategy 3.6 specifically states to *“work with industry, community groups and tourism stakeholders to develop new tourism and visitor attractions, products and experiences”*. One of the key areas of focus for strategy 3.6 is arts and culture.

- 1.7 There has been a number of community and public art projects that have been undertaken at locations across the City of Salisbury over an extended period of time; however most of these have been one off projects that have not been integrated into a single city-wide approach.
- 1.8 A cultural development review was undertaken in 2014 and this has been referenced in the development of the Public Art Framework.
- 1.9 At its meeting on 25 June 2018, Council resolved as follows:

1.1.3 Community Art Program

3. *Authorise staff to prepare a bid for inclusion in the 2018/19 Budget for \$50,000 per annum for three years to deliver a community and public art mural program including contracting artists direct, staff coordination and maintenance.*
4. *Note that a further report regarding the Public Art Framework will be brought back to Council in February 2019.*

Resolution No. 2532/2018

and

MWON2 Cultural Advisory Committee

That Staff provide a report to Council regarding the benefits and requirements for reforming the Cultural Advisory Committee (or similar) to provide advice and recommendations in regards to artworks to be undertaken by the City of Salisbury.

Resolution No. 2555/2018

2. CITY PLAN CRITICAL ACTION

- 2.1 The City Plan Vision outlines the following outcomes if the plan is achieved. These outcomes include;
 - Well designed and maintained neighborhoods and places that are inclusive and accessible
 - New communities and a regeneration of existing urban areas
 - Increased investment and a wider range of job opportunities
- 2.2 Under the heading the Livable City the following actions are relevant;
 - Enhance our neighborhoods, streets and public spaces so they are welcoming and connected
 - Provide experiences that make our places livelier and more interesting
 - Provide opportunities for the community to engage in learning
- 2.3 Under the heading of Prosperous City the following action is relevant;

Ensure Council's regulations and procurement activities support local economic growth where possible

3. CONSULTATION / COMMUNICATION

3.1 Internal

- 3.1.1 Team Leader, Parks and Open Space Assets
- 3.1.2 Coordinator, Urban Policy
- 3.1.3 Manager Strategic Development Projects
- 3.1.4 Policy and Development Planner
- 3.1.5 Executive

3.2 External

- 3.2.1 A community consultation workshop was run where members of the public, the business community, and some Elected members attended a workshop to inform the Public Art Framework.
- 3.2.2 Community consultation through an online survey was conducted where feedback was received regarding themes and locations.
- 3.2.3 An expression of interest process was conducted to identify locations and artists for projects through the Public Art Program (Create a Place).

4. REPORT

Current status of Public Art in Salisbury

- 4.1 In developing the framework the cultural development review undertaken in 2014 and the mapping Salisbury strategy in 2009 have helped to inform the development of the Public Art Framework. Generally Public Art across Salisbury has been undertaken as stand-alone pieces without an integrated city-wide approach.
- 4.2 A list of significant art pieces in the City of Salisbury are featured in Attachment 2. This list is not exhaustive and may not include smaller scale pieces of work across the city.
- 4.3 In addition to the list of works listed in Attachment 2, there are also some sites where the community has undertaken its own form of artwork. One example is of street art undertaken on the building located on the corner of Brown Terrace opposite Salisbury Oval. Attachment 3 features some of these murals undertaken by a group of street art members understood to have been coordinated with the building owner in an attempt to reduce poorer quality graffiti on the building.

Public Art Framework

- 4.4 The Public Art Framework (Attachment 1) provides Council and the broader community with a guide to better understand, make use of, and develop public art with a more consistent approach. In developing the framework the cultural development review undertaken in 2014 and the mapping Salisbury strategy in 2009 have helped to inform the development of the Public Art Framework.
- 4.5 The Public Art Framework provides:
 - The parameters for council when developing public art or regulating the development of public art by private, commercial or community-based stakeholders.

- Guidance on project planning, management (including maintenance), site selection and commissioning artists.
 - Objectives and priorities to be considered in the development of public art over the next ten year period.
 - Culturally relevant themes and clear parameters in relation to council's role in projects.
 - Best practice guidelines for both council and the community to use.
 - Parameters to ensure the development of public art is done consistently and to a high standard across the City.
- 4.6 Public art can enhance the quality and experience of the City of Salisbury. It goes beyond the purely functional and reflects the life and aspirations of the people that live in and use the space. Public art can also act as a bridge between different groups and generations of people, inspiring new ways of looking at the world.

Types of Public Art

- 4.7 Public art can take a variety of forms including:
- Stand-alone – These artworks are typically three dimensional and freestanding rather than embedded into the structure of a building or built space. Works may be a singular piece or a series of related works. Typically, these works use permanent materials such as metal, stone, wood or glass.
 - Integrated – This is typically art that is integrated into the design of buildings and built form. Works can span both the interior and exterior of built structures.
 - Applied – These types of works are typically applied to an interior or exterior surface and may include paintings, murals and mosaics.
 - Installation – This is where the artwork and landscape are integral to each other. An example of this is The Field of Light in Uluru Northern Territory (made up of 50,000 LED light bulbs powered by solar).
 - Ephemeral – These types of works are non-permanent that are often more experimental and may include performance, exhibitions or dance.
- 4.8 The following definition of public art has been used for the purposes of developing the Public Art Framework:
- Refers to works of art in any media that have been planned and executed with the specific intention of being sited or staged in the physical public domain and accessible to the public.

5. AREAS FOR IMPROVEMENT

- 5.1 The Public Art framework has identified a couple of key areas where Council could improve its practices in relation to the commissioning and ongoing maintenance of Public Art works.

Public Art Panel

- 5.2 The Public Art Framework recommends that a Public Art Panel be established to be an advice source, sounding board and ideas generator for Council staff.

- 5.3 It is proposed that the Public Art Panel could provide advice and feedback on the Public Art Program and other public art related matters, on a needs basis. The Public Art Panel would assess artwork proposals and inform the process that results in the commissioning of new public art works and the deaccessioning of existing artworks as required. In addition the Public Art Panel would also identified opportunities for public art and provide advice regarding the Salisbury Public Art trail.
- 5.4 Members of the Public Art Panel would act as ambassadors and advocates for quality public art in the City of Salisbury.
- 5.5 The composition of the Public Art Panel is proposed:
- Two (2) Elected Members
 - One (1) arts community representative
 - One (1) community representative
 - One (1) staff representative
- 5.6 The Public Art Panel will be formed on a needs basis and consist of relevant local and industry experts relevant to Panels deliberations at the time of formation. It is intended that the arts community representative and the community representative would be selected in consultation with the Elected Members at the time of formation, and that the selection of representatives would be dependent on the expertise and advice required at the time of formation. It is not intended that the Panel meet on a regular basis unless required and/or be formed with the same membership in an ongoing way with the exception of the Elected Member Representation. No sitting fees would be paid to members of the Public Art Panel.
- 5.7 A draft Terms of Reference is provided in Attachment 7 for consideration.

Value and Condition of Existing Works

- 5.8 There are a number of existing community and public art works already located across the City of Salisbury. The City of Salisbury currently has over 9 large scale public art sculptures valued at over \$750,000.
- 5.9 Some of these art works are of a size and scale that contribute to the public realm. Examples include, but are not limited to, sculptures at Mobarra Park, Civic Square, Pooraka Farm and the Bagster Road entry statement.
- 5.10 Maintenance of some of these art installations has not been undertaken and some existing pieces require repairs to reinstate their original visual appearance. Work is being undertaken to ascertain the cost of upgrading the existing installations, and maintenance of the immediate surrounds.
- 5.11 It is recommended that staff prepare a budget bid for 2020/21 with maintenance and upgrade budget for existing public art works across the City.

Right of Repair

- 5.12 The Public Art Framework recommends that artists are provided with an opportunity to quote to repair any works for which they were commissioned that may require repair or upgrade.

- 5.13 The opportunity to quote must still be consistent with council's procurement policies and may include the artist undertaking the works themselves, supervising any repair/upgrades, or advising council on the most appropriate method and materials for repair.

Deaccessioning of Public Art

- 5.14 At times works may need to be de-accessioned. Council staff, Elected Members, business or the community could request deaccessioning based on a range of reasons including:
- Artwork is irreparable, or restoration is not viable
 - Artwork is causing an unacceptable risk to public safety
 - The site is being redeveloped
 - Artwork is no longer relevant or valued by the community
 - The artistic merit of the work has diminished
 - Ownership of the artwork cannot be ascertained, and
 - Council is unable to effectively manage the artwork in an ongoing capacity.
- 5.15 The Public Art Framework recommends that the Public Art Panel will help to inform and consider the de-accessioning of any works. This may include community consultation if the Public Art Panel considers the works to be of high value to the community.

6. KEY THEMES

- 6.1 In developing and regulating Public Art across the City of Salisbury, it is recommended that key themes are used to inform works. Through community consultation workshops, the following themes were identified:

Theme	Details	Guiding Words
Heritage	Salisbury has a long and diverse history that can easily be recognized through public art. From ancient Aboriginal heritage and the region's origins as a large agricultural settlement along the Para River, to its migrant and military history – the region has plenty to celebrate	Military, Aboriginal, Aviation, Migrant, Settlement, Urban Development, Museums, Manufacturing, Black-Smith Shop, Churches, Historic Homesteads, Holden, Agricultural
Natural Landscape	The landscape across the City of Salisbury is unique with hills,	Hills, Plains, Waterways, Coastline, Parks, Green Corridors, Gum Trees,

	<p>coastlines, plains and waterways the relationships the residents have with the local environment could easily be explored through public art. The relationship between the people and natural landscape, green spaces and recreational reserves is strong, and many of the neighborhoods are known for their large iconic gum trees.</p>	<p>Wetlands, Little Para River, St Kilda, Bird Sanctuary, Cobbler Creek, Trails, Open Spaces, Wide Streets, Farming, Orchards, Green</p>
Salisbury People	<p>The Salisbury region is known for the richness and diversity of its people. From the Kaurna nation, who are the traditional owners of the land and the farming families who settled here in the mid 1800s, to the migrant families and students that now live in the region, Salisbury is filled with proud and hardworking people.</p>	<p>Diverse, Multicultural, Hard Working, Proud, Icons, Migrants, Food, Culture, Australian, Sporting,</p>
Industry	<p>Originally established as a farming region with crops and orchards, the region has grown to host a range of different industries. The RAAF Base and munitions factory, the nearby Holden Plant the technology park in Mawson Lakes and the many retail precincts throughout the municipality reflect a strong and eclectic mix of business and industry.</p>	<p>Transport, Retail, Shopping, Food, Military, Manufacturing, Mawson Lakes, Salisbury Mill, Technology, RAAF, Aeronautical, Food Bowl</p>

7. ARTWORK LOCATIONS

- 7.1 The Public Art Framework recommends that public art is developed in locations that provide a sense of place and establishes distinctive markers within the landscape that mark an arrival into the City of Salisbury and its key precincts.
- 7.2 An example of these locations include:
- Entrances to the City of Salisbury
 - Major traffic thoroughfares or intersections
 - Prominent parks or places

8. HALLMARK ARTWORKS

- 8.1 The Public Art Framework recommends support and/or facilitating the development of up to four hallmark artworks over the next ten years in the City of Salisbury.
- 8.2 It is recommended that staff work with the Public Art Panel to scope a piece of major work (major work being of significant size and scale, and likely to exceed the total budget of the Public Art Program) for consideration as part of the 2020/21 budget process.
- 8.3 As per the Public Art Framework recommendations, the location should be of significance either as an entry to the City or highly visible to large numbers of people.

9. PUBLIC ART TRAIL

- 9.1 To further engage members of the public with the current public art installations it is proposed that an Art Trail be developed, to increase visitation and encourage tourism.
- 9.2 The Salisbury Art Trail could also be linked with artworks on display at community hubs.
- 9.3 The City of Salisbury has established mediums such as social media and printed publications in order to promote community and public art well and an Art Trail would help to promote various locations across the City of Salisbury as well as inform residents and visitors regarding the history and meaning of each art piece.
- 9.4 The Salisbury Art Trail could be further scoped with the Public Art Panel and submitted for inclusion in the 2020/21 via the budget bid process if required.

10. PUBLIC ART PROGRAM – CREATE A PLACE

- 10.1 In 2018 Council resolved to have \$50,000 allocated to the Public Art Program.
- 10.2 A Public Art Program has been developed, promoted as Create a Place, and is consistent with the recommendations of the Public Art Framework.
- 10.3 In order to generate submissions for the program, a call for expressions of interest for both locations and artists was made in March 2019 and was informed by the then draft Public Art Framework.

- 10.4 Nine sites were identified through that process with a number of other sites identified through discussions with various council departments that are consistent with council strategies.
- 10.5 Eleven artists made submissions including examples of their artwork through the expression of interest process. Staff worked with those artists to obtain a quote, liaised with asset owners to gain their views, and also further develop concepts where appropriate.
- 10.6 Whilst most of the artworks proposed were painted murals, one included a lighting element as part of the painted mural work, and another submitted an expression of interest for a sculpture.
- 10.7 There are three proposals which are recommended as part of this report for immediate approval to ensure the projects can be delivered this financial year and include:
 - John Street laneway public artwork (see Attachment 4)
 - Salisbury North Skate Park public artwork to be developed in consultation with the Youth Council (see Attachment 5)
 - Salisbury Recreation Precinct public artwork to be developed in consultation with Belgravia Leisure (see Attachment 6)
- 10.8 Other locations and proposals require further work and are recommended for consideration by the Public Art Panel.

11. CONCLUSION / PROPOSAL

- 11.1 There is a variety of community and public art forms that can contribute to the overall vibrancy of a precinct, improve amenity of the public realm, increase visitation and contribute to reduced crime.
- 11.2 A Public Art Framework has been developed that provides:
 - The parameters to help guide council when developing public art or regulating the development of public art by private, commercial or community-based stakeholders.
 - Guidance on project planning, management (including maintenance), site selection and commissioning artists.
 - Objectives and priorities to be considered in the development of public art over the next ten year period.
 - Culturally relevant themes and clear parameters in relation to council's role in projects.
 - Best practice guidelines for both council and the community to use.
 - Parameters to ensure the development of public art is done consistently and to a high standard across the City.

The following recommendations are consistent with the Public Art Framework:

- 11.3 A Public Art Panel be established on an as needs basis with Elected Member representation (suggested two Elected Members), staff, and members from the community (as needed) to assist with guiding public art development consistent with the Public Art Framework.

- 11.4 A draft Terms of Reference for the Public Art Panel is attached.
- 11.5 Artists are provided with an opportunity to quote to repair any works for which they were commissioned that may require repair or upgrade. The opportunity to quote, and any engagement, must still be consistent with council's procurement principles, policies, and procedures.
- 11.6 The Public Art Panel will consider and inform the de-accessioning of any works if required consistent with the Public Art Framework. Where required, this will include community consultation.
- 11.7 Key themes identified through community workshops and an online survey could guide the development of works include: Heritage, Natural Landscape, Salisbury People, and Industry. Additional guiding words for these themes can be found in the Public Art Framework.
- 11.8 Public art is developed in locations that provide a sense of place and establishes distinctive markers within the landscape that mark an arrival into the City of Salisbury and its key precincts.
- 11.9 Staff work with the Public Art Panel to scope a piece of major work (major work being of significant size and scale, and likely to exceed the total budget of the Public Art Program) for consideration as part of the 2020/21 budget process with a further report to be brought back to Council for consideration in December 2019.
- 11.10 Staff will work to understand the order of costs associated with maintenance and upgrade of existing public art works across the City for inclusion in 2020/21 budget considerations.
- 11.11 A Salisbury Art Trail be further scoped with the Public Art Panel and submitted for inclusion in the 2020/21 via the budget bid process if required.
- 11.12 The following projects proceed through the Public Art Program (Create a Place):
 - 11.12.1 John Street laneway public artwork
 - 11.12.2 Salisbury North Skate Park public artwork to be developed in consultation with the Youth Council
 - 11.12.3 Salisbury Recreation Precinct public artwork to be developed in consultation with Belgravia Leisure
- 11.13 Other projects submitted for consideration through the Public Art Program (Create a Place) require further work and once this has been completed, will be considered by the Public Art Panel to progress.

CO-ORDINATION

Officer: EXECUTIVE GROUP
Date: 13.05.19



City of Salisbury **PUBLIC ART FRAMEWORK** 2019



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FRAMEWORK OVERVIEW

The City of Salisbury Public Art Framework provides Council and the broader community with a guide to better understand, make use of and develop public art. The document is divided into three sections:

- Public Art Policy
- Public Art Development Guideline
- Public Art Strategy

The PUBLIC ART POLICY outlines the parameters for the City of Salisbury when developing public art themselves or regulating the development of public art by other private, commercial and community-based stakeholders.

The PUBLIC ART DEVELOPMENT GUIDELINE provides best-practice instructions on developing art in the public realm both for Council and other stakeholders. It details the process including basic project planning and management, site selection and commissioning artists. The guideline ensures that public art can be developed safely and efficiently and covers issues relating to ownership, insurance and ongoing maintenance.

The final section, the PUBLIC ART STRATEGY, outlines Council's objectives and priorities in relation to the development of public art over the next ten years. This component of the framework is action-based and conveys the City of Salisbury's intentions to work collaboratively with the community, businesses, developers and other stakeholders to create a more vibrant landscape across the municipality. The Strategy also identifies several priority locations and themes for public art and how Council will maintain and promote the public art collection over time.

Both the Review undertaken by Council in 2014 (Ripple Effect by Brecknock Consulting) and the Mapping Salisbury Strategy in 2009 have informed the development of public art in the City of Salisbury. This document however, provides a comprehensive approach to public art from a policy and strategic perspective. It provides a roadmap for Council, culturally relevant themes and sets clear parameters in relation to Council's role within public art projects. Unlike any previous work, this Framework also provides clear best-practice guidelines for both Council and the community to use. It encourages other stakeholders to lead, fund and collaborate on the development of public art but ensures this will be done consistently and to a high standard.

Further information regarding how this Framework aligns with Council's strategic goals and is aligned with previous work, is detailed in Section 3, Item 7 "Strategic Alignment".



SECTION 1

CITY OF SALISBURY PUBLIC ART POLICY

1. Purpose

The purpose of this policy is to outline the principles that govern the development, acquisition, management and disposal of public art in the City of Salisbury.

2. Scope

This policy relates to:

- Public artwork developed and maintained by the City of Salisbury Council
- Private land developers, commercial operators, artists, community groups and private individuals or groups that are developing public artworks on Council owned or managed land or within the public realm.
- Public art integrated within the design of new buildings or open space precincts.

The policy needs to be read in conjunction with Sections 2 and 3 of the City of Salisbury Public Art Framework.

3. Definitions

Public Art: Refers to works of art in any media that have been planned and executed with the specific intention of being sited or staged in the physical public domain and accessible to the public. Detailed definitions and examples of the different types of public art have been included in the appendix.

De-accession: Is the process of removing and disposing of public art works.

Moral Rights of Artists: Moral rights are rights individual creators have in relation to copyright works they have created. Creators have the right to be attributed (or credited) for their work; not have their work falsely attributed and not have their work treated in a derogatory way.

Developing Party: The individual or organisation that instigates and leads

the development of a public artwork within the public realm.

Public Realm: Any publicly owned streets, pathways, right of ways, parks, publicly accessible open spaces or any public civic buildings and facilities.

4. Council's Role in Public Art

The City of Salisbury understands the benefits of public art and is committed to the development of public art that enhances the landscape throughout the neighbourhoods, retail centres, civic places and green spaces across the City. From a policy perspective, Council has many roles in relation to public art, it is both manager and regulator but also a facilitator and developer that creates public art both independently and in collaboration with other stakeholders.


4.1 Council as Public Art Manager

Management of public art includes maintenance, insurance and any other decisions in relation to the artwork including de-accessioning, relocation, safety and repair if the work is damaged in some way including natural disaster or vandalism.

Management of public art is the responsibility of the owner unless a management agreement is put in place. The City of Salisbury is responsible for the management and care of Council owned public art that is listed in Council's public art register. Special arrangements can be made with Council to manage artworks on behalf of other parties but this is at the discretion of Council. For example, a property developer may create a public art work and enter into an arrangement with Council that sees the City of Salisbury manage the artwork on their behalf. Some parties, during the development phase may also enter into an agreement with Council that sees the ownership of the artwork transfer to Council along with management responsibilities (see 4.1.1 below for further information).

4.1.1 Ownership of Public Art

In all cases, the party responsible for developing the artwork is the owner for the life of the artwork unless a transfer of ownership takes place by mutual agreement. A transfer of ownership may involve Council directly or another party and any transfers should be noted in public art catalogue within Council's Asset Register. If the developing party includes multiple partners, ownership of the artwork must be nominated during the project development and indicated on any planning applications that have been submitted to



Council. A memorandum of understanding (MOU) may be established detailing each party's responsibilities in relation to the ongoing management responsibilities of the artwork. For example, if public art is created on the wall of a building by someone other than the property owner, the ownership of the artwork and management responsibilities need to be resolved prior to commencement of the artwork development.

Council reserves the right to take responsibility for the management of existing public artworks on Council property that were developed by other parties prior to the adoption of this policy, where the ownership and management arrangements were not addressed. For example, if a service club created an artwork 20 years prior and Council has managed the artwork including insurance, maintenance and repairs in that time Council will be considered the owner of the artwork.


4.2 Council as Public Art Regulator

The development of public art by the City of Salisbury or external developing parties will be subject to Council's planning and development processes and policy. Detailed applications must be submitted for the installation of public art within the public realm to Council's planning and development team, either as an independent project or as part of a large development. Council will regulate this process accordingly and provide approval for the construction and installation of the artwork if it meets all the requirements of this and Council's planning and building standards.

The installation, repair or removal of public art on public land must adhere to Council's policies and processes. Council may provide advice and will regulate matters relating to traffic, engineering standards and workplace health and safety requirements during the build and installation of the artwork.

4.3 Council as Public Art Facilitator / Developer

The City of Salisbury may, as part of its role as a local government authority choose to develop public art within the municipality. This could be led by Council independently or in partnership with other stakeholders and may be for a range of reasons and involve various outcomes. For example, Council may choose to develop artwork in conjunction with schools or community groups that beautify the landscape but also acknowledge local culture, history, icons or stories or it may work with local businesses or recreational groups to develop public art that enhances retail strip or civic spaces or parks and gardens. The objectives in relation to the development of public art over the next ten years are outlined in the City of Salisbury Public Art Strategy (Section 3) but there may also be drivers beyond this document that see Council develop public art.



As a developer / facilitator of public art the City of Salisbury will adhere to the requirements outlined in part five of this policy, ensure planning and building approvals are sought out and operate according to best practice principles in relation to the development and installation of art within the public realm.

5. Acquiring and Commissioning Public Art

When developing public art either independently or in collaboration with others, the City of Salisbury will adhere to all relevant Council policies and procedures including building, planning, workplace health and safety and procurement.

Council will develop public artwork that aligns with existing or new Council documents including strategies and plans relating to arts and cultural development, events, economic development, tourism, urban design, place-making and open space and recreation planning. For example, Council may look to develop public art based on the City of Salisbury City Plan which includes “well designed and maintained neighbourhoods and places that are inclusive and accessible” and “new communities and a regeneration of existing urban areas” in its vision.

5.1 Developing Permanent Public Art

When developing new permanent public art, the City of Salisbury will follow the “Open Competition Model” as outlined in Section Three of the Framework at least half of its public art projects over a five-year period. This will ensure both fair and equitable opportunities for artists to submit proposals for public art commissions, enables greater involvement from the community and ensures quality and diversity within the public art collection. Council may also from time to time choose to mentor a young and emerging artist(s) through this process to facilitate the development of public art skills within the City of Salisbury and beyond.

The “Open Competition Model” includes the following elements as part of the process:

- Preparation and circulation of brief
- The receipt of Expressions of interest from interested artist(s)
- Shortlisting by an appointed Selection Panel
- Development of a concept design
- Final Selection the appointed Selection Panel
- Contracting
- Construction / installation



The remaining half of public art projects undertaken by the City of Salisbury over a five-year period, which result in permanent artworks, may be developed through any of the following processes:


- Direct invitation – A specific artist or group of artists is contracted to respond to Council’s brief and create a permanent artwork.
- Limited competition – A small number of artists, between three and six, are invited to express interest in Council’s brief and compete with a small number of artists for selection.
- Community Arts and Cultural Development – Council directly contracts a lead artist to work with community members to collaboratively create an artwork.
- Direct Purchase – Council purchases an existing artwork for installation in the public realm.
- Acquisitive Prize – An exhibition of sculptures that compete for a cash prize and the inclusion of their work within Council’s public art collection.

All of the processes listed above and are outlined in Section 2 of the City of Salisbury Public Art Framework. Permanent public art includes permanent public art that is integrated, functional or memorial in nature.

5.1.1 Selection Panel

The City of Salisbury Council will form a Public Art Panel on an “as needs” basis, to undertake a range of tasks associated with the development of public art within the City of Salisbury. Members may be appointed for a period of time and convened as required, or they may be selected and convened each time there is a need to discuss an issue or proposal relating to public art. Membership may vary depending on the nature of the project. This panel will be convened at the City of Salisbury’s discretion to assist Council, with advice, expertise and representation of the local community’s values and culture in relation to:

- The selection of public art through any of the mechanisms outlined in section 5.1 of this policy.
- The deaccessioning of public art as per Section 7.2 of this policy.
- Decisions pertaining to the management and maintenance of public art.
- Assessment of planning and building applications that include the development of public art.



Terms of Reference will be established by Council and communicated to all members at the beginning of their term or involvement. The terms of reference will include the role of the group to provide advice and advocate for particular approaches to public art. It will aim to make recommendations that have been reached by “overall consensus”, with members encouraged to agree unanimously on advice or recommendation to be presented to Council. Recommendations made by the Public Art Selection Panel will be forward to Council for their review and action.

The Public Art Selection Panel will include City of Salisbury staff including but not limited to representatives from the Community Services, Works and Engineering and Council’s Depot Operations Departments. Other members of the Panel will be appointed depending on the project ensuring stakeholder representation and artistic expertise. For example, if the project involves the installation of an artwork in a retail area, local business owners may be represented on the panel, or if the artwork involved a particular style of art such as projections or textile, an artist with expertise in this area may be selected to be on the Panel.

The payment of sitting fees may be considered by Council depending on the expertise and role of Public Art Panel members. For example, professional artists and community members who take time out from their work and are not being paid, may be remunerated for their time. This will be at the discretion of Council and evaluated within the context of Public Art Panel expectations.


5.2 Commissioning Temporary Public Art

Council may contract artists to create temporary or ephemeral public art for a specific purpose or event. An artist or arts group may be directly selected or invited to submit proposals that respond to the requirements of Council in relation to the event or purpose.

5.3. Unsolicited Public Art

External parties including individuals, community organisations or other private or commercial entities, may offer unsolicited public art to Council outside of any planned commissioning or acquisition process. This may include a proposal to create a permanent or temporary public artwork or to donate or sell an existing artwork for installation by Council in the public realm.

Upon receipt of unsolicited public art proposals, the City of Salisbury will consider the proposal and assess if acquisition of the work is in keeping with Council’s current public art strategy, collection development or other relevant program and services.



Council will consider the following in relation to unsolicited artworks:

- The nature and relevance of the artwork in relation to community needs and values.
- The relevance alignment of the artwork in relation to Council's existing public art collection.
- Cost of installation and management of the work for the duration of its life and the availability of funds in Council's existing budget.
- Partnership opportunities, particularly for the development of new public artworks.
- The significance of the artwork or artist and the benefit for Council if it does acquire the work.

Council may either accept or decline the donation and/or proposal and make recommendations in relation to the artwork for the party donating / offering the work to the City of Salisbury. A Public Art Panel may be appointed to assist with the assessment.

6. Funding Public Art

6.1 Grants and Funding

A range of public and private funds are available throughout Australia that can support Public Art projects. To reduce the cost to Council and/or potentially increase the overall budget for the project, funding and/or sponsorship will be sought by the City of Salisbury to support Public Art Projects wherever possible. This will leverage Council's contribution to the project. During the project development stage, Council will indicate if the development of specific artworks is contingent on the receipt of external funding or donations prior to proceeding.

6.2 Percent for Art Scheme

A percentage contribution or allocation of at least 1% of the gross construction costs for capital projects undertaken by the City of Salisbury may be considered for allocation to the development of public art. This includes new buildings, existing buildings, which are to undergo a major refurbishment, significant landscaping projects, urban precinct development and land developments (excluding land acquisitions).

Funds may be allocated to create work adjacent to or within the capital development or deposited into a Public Art Fund to enable a reserve to be built up and expended on public art projects identified and approved by the City of Salisbury at a later date.

When developing Master Plans for Council assets the development of integrated and permanent public art will be included within the strategies where appropriate.

6.3 Developer Contribution Scheme

Council will work with commercial and private developers to facilitate contributions to Council's Public Art Fund and investment in Public Art.

Contributions towards the provision of Public Art will be considered and ultimately provided by developers during the, land division, rezoning or building/planning approval process and Community Infrastructure or Developer Contributions Schemes will be negotiated as part of broader negotiations with Council. Both monetary or in-kind contributions will be discussed and both new projects as well as projects that are in train may be considered as part of the negotiation.

During negotiations with Developers Council may encourage one of the following options in relation to contributions for public art.

- **Equivalent Cash Contribution to the City of Salisbury to be allocated through their Public Art Program.**
This option is where a developer contributes the cash equivalent sum to the City of Salisbury public art fund managed by Council. This is used by Council to develop public art projects that enhance places or precincts relevant to the development.
- **On-site Contribution**
The developer may commission public artwork to the value of the public art contribution and the works shall be located on the property or on publicly owned land adjacent to the development with approval. N.B. The ownership of the artwork will need to be determined during the development stage.
- **A Combination of Both**
The applicant may commission a public artwork as part of their development and any remaining portion may go to Council's Public Art Fund.

Examples of successful Developer Contribution Public Art Schemes include:

- **City of Port Phillip (Melbourne)**
A Public Art Guide for Developers has been developed for the City of Port Phillip which supports their Public Art Strategy. The strategy requires "all new developments where the total project cost (as shown on the Planning Permit Application Form) exceeds two million dollars, to provide a public art contribution (.5%) that address principle 1 and 2 of the Urban Art Strategy".
http://www.portphillip.vic.gov.au/Public_Art_Developers_Guidebook.pdf

- **City of Broome (WA)**

A percentage for art scheme in Broome, a regional Council in WA that involves “developments with a cost of construction exceeding \$2million are expected to contribute to public art, with the contribution to be 1% of the estimated construction cost. Options for the contribution based on their guidelines including a monetary amount or the installation of public art on the development site or nearby crown reserve.

<http://www.broome.wa.gov.au/files/assets/public/community/arts-amp-culture/guidelines-for-developers-provision-of-public-art-lpp-820-revised-0915.pdf>

- **Western Australian Government**

The State Government in WA developed a “percent for art scheme” in 1989. Since inception the scheme has seen more than 570 works develop valued at more than \$46 million.

<https://www.yourcityyourvoice.com.au/41333/documents/92456>

7. Repair and De-Accessioning Process

Over time, for a range of reasons permanent public artwork will need to be repaired or removed, which is referred to as de-accessioning. Reasons for repair or removal may include:

- Deterioration of the artwork as a result of natural aging or weathering.
- Damage resulting from natural causes such as a disaster or major weather event.
- Damage caused by vandals or as a result of an accident.
- A change in community standards or expectations. E.G. a work that includes a water feature that is no longer deemed appropriate given water conservation standards.
- A change in the official land use or informal change in the way the community interacts in a space or place. E.G. a traffic corridor is changed or redeveloped.

7.1 Repair of Damaged Artwork

If an artwork is damaged or in a state of disrepair, City of Salisbury staff will make a full assessment of the damage and formulate a report with suitable recommendations in relation to repair and/or removal and estimated costs required. If Council staff do not have the appropriate expertise, outside contractors will be sought to undertake the assessment and prepare a report in collaboration with Council Staff. Council may then refer the matter to a Public Art Panel for additional advice or

determine a suitable course of action, which may involve a number of options including repair, removal or relocation. In determining a course of action, the following considerations should be included in the report:

- The nature and severity of the damage and complexity of the process for repair. For example, the repair may involve the use of replacement materials that are unavailable or difficult to source and issues relating to the use of alternatives and the impact on the artwork's aesthetic needs to be included in the report.
- The likelihood of further deterioration or repeated damage regardless of repair. For example, if the work is in a location where the crime rate is increasing and the work is expected to be repeatedly damaged or the region become prone to regular floods, relocation may be considered.
- Access to the artist and their skills to inform, lead or conduct the repair work (see "right of repair" below).
- The monetary and community value of the artwork and the cost of repair including access to insurance. For example, the actual value of the artwork may be \$50k but the cultural or community worth is far greater
- Community expectations. For example, the work may be very popular and highly regarded by the community or it may be very old and no longer considered relevant.

7.1.1 Right of Repair

When an artwork is damaged, and the decision is made to repair the art work, based on Council's assessment, the City of Salisbury will make every effort to contact and liaise with the artist in relation to repair of the work. Referred to as the "Right of Repair" this process provides the artist with an opportunity to provide a quote to Council for the repairs and for this to be considered in the recommendations to Council. The capacity of the artist and the viability of the quote, Council's procurement policy may also be considered as part of this process. Depending on the artist's current circumstances and the needs of Council, the artist may undertake or manage the repairs personally, supervise the repairs in conjunction with Council staff, provide advice to Council in relation to materials and construction or suggest a selection of other suitable artists or crafts people who are able to undertake the repairs.


If the artist is deceased or declines the "right of repair", the City of Salisbury will seek advice from other artists, crafts people and/or specialist tradesman that have the necessary skills to undertake the repairs and/or provide advice.

7.2 De-Accessioning Artwork

7.2.1 Standard De-accessioning Process

The following process will be undertaken prior to officially de-accessioning an artwork.

- a) A recommendation for de-accessioning of an artwork is made by Council Staff or a community member or organisation for one of the following reasons:
 - The artwork is irreparable, or restoration is not viable
 - The artwork is causing an unacceptable risk to public safety
 - The site is being redeveloped
 - The environment is no longer suitable for the artwork
 - The artwork is no longer relevant or valued by the community
 - The artistic merit of the work has diminished
 - The ownership of the artwork cannot be ascertained, and Council are unable to effectively manage the artwork in an ongoing capacity
- b) Council will convene a Public Art Panel to support and inform the de-accessioning process who will provide independent and expert advice in relation to the artwork in question and the de-accessioning process.
- c) In collaboration with the Public Art Panel, the City of Salisbury will undertake community consultation to establish community expectations in relation to the artwork. The consultation will be targeted and include all relevant stakeholders. For example, residents or businesses that are in the vicinity of the artwork, any party involved in the development of the artwork including the artist and or the artist's descendants and community members who identify with the work will be consulted. If the work is a memorial or was created to honour a particular industry, individual, group or point in history then relevant organisations will inform discussions regarding the de-accessioning of the artwork. For example, if it is war related, the RSL and Vietnam Veterans Association (Northern Branch) would be involved or if it relates to pioneering stories the local historical or agricultural society might be involved.
- d) In collaboration with the Public Art Panel, Council staff will formulate a De-accessioning Report and forward to Council for consideration. The Report will include:
 - Reason for de-accessioning along with evidence to support the proposal
 - The process for evaluating the artwork and its relevance
 - Relevant Damage Assessment Reports

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- The history and provenance of the artwork including its original purpose and the parties involved with its development
 - Results of the community consultation
 - Re-location or long-term storage options
 - Potential financial impact including the cost of repair, ongoing maintenance, removal, storage and relocation
 - A time line for de-accessioning
- e) If Council chooses to accept a recommendation to de-accession the artwork the decision will be publicised through local media and the community will be provided with 28 days to object to the decision in writing. If no objections are made, the work will be removed.
- f) If objections are received, Council will consider these at its earliest convenience and review the decision in light of any further information that has been provided before making a final decision.
- g) If the artwork is deemed to pose an unacceptable risk to public safety, measures may be taken by Council to secure the artwork until the matter has been rectified. This may include cordoning off the artwork or removing it until a decision to repair, replace or de-accession has been made.

7.1.2 Release Dates

All public art installed in the City of Salisbury will have a release date, which is included in any Artist Briefs and commissioning or purchasing contracts with artists. A release date is the date that Council is obligated to display the work until, unless there are other mitigating circumstances that affect the quality or integrity of the art work and or the site or there are other issues as indicated in 7.2.1 a).



SECTION 2

PUBLIC ART DEVELOPMENT GUIDELINE

1. Overview

Developing public art is both challenging and rewarding. From idea to installation the process can be lengthy and complicated but it is achievable and the rewards for the community are significant.

This Guideline provides a step-by-step guide for the design and installation of public art. It is not just for Council, it includes a range of information that can help any business, group or individual take their idea for an artwork in a public place and make it a reality. The instructions included in this part of the City of Salisbury Public Art Framework should be used in the context of the other sections included in the document. Users of the Guideline should understand the role and purpose of public art and should refer to Appendix 1 for a definition of public art if they are unsure.

The Guideline covers the following topics:

- Developing an Idea
- Making a Plan and Funding
- Commissioning Models
- Alternative Project Models
- Documentation
- Development, Construction and Installation
- Evaluation
- Maintenance and Ongoing Management

2. Developing an Idea

Developing the idea for a public art work is the first important step to developing an artwork that is relevant, captivating and strong and appropriate. Before proceeding it is vital to insure the idea for the artwork is a good fit for the overarching purpose, the site is appropriate and the right people are around the table to make it happen. The following checklist will help ensure the idea is well rounded and can lead to a great piece of art in the public realm.

2.1 Public Art Idea Checklist

The three areas for the Idea checklist are purpose, the site and partners.

2.1.1 Purpose

The purpose of the artwork is key, and it is vital to establish the primary reason for creating the artwork and its objectives. Public art provides an artistic focal point in a public space, but it can have social, cultural and economic benefits also, and it is important to ask the “why?” question.

Question: *“Why do we want to create this artwork?”*

Any of the following answers are reasonable, or you may have another good reason. Whatever it is, the purpose of the artwork should be clearly articulate from the beginning. It will provide a foundation for decisions during planning and development and ensure relationships with partners and/or stakeholders are aligned. The purpose will also be a critical component of the artist’s brief.

Possible Answers:

- Improve how the space looks and feels, e.g. safer, more attractive or striking.
- Modify the physical behaviour of people within a place, e.g. encouraging people to walk in a particular direction, sit in certain places or to remain in a space longer.
- Commemorate or acknowledge a significant historic moment or person.
- Attract people to a particular place. e.g. encourage visitors to stop in a certain place.
- To raise awareness about a particular issue or idea e.g. Climate change or reconciliation.

Articulating the purpose is the first important step and writing a brief one-page overview of why the work is being created and what it will achieve in terms of objectives is the first step to creating a great piece of art.

2.1.2 The Site

Public art is generally site specific and ultimately the site and the artwork will belong to each other intrinsically connected. When developing the idea for the artwork the location and nature of the site is fundamental. The following things should be considered.

- Which came first, the site or the artwork?**
When building or creating new places either inside or outside, sometimes developers allocate site(s) for public art to be situated. Alternatively, an organisation may have a site that lends itself to public art that they have identified without thinking about the purpose of the work.

If the site comes first, it is important to consider what the owners, developers, architects and/or designers were thinking when they allocated the site for public art. They may have a specific purpose in mind.

- What happens at the site?**
The activities and interactions of people who reside or visit the site and the nearby surrounds (street, neighbourhood, town etc.) will impact the nature and type of artwork that is developed. For example, the site could be a place where people socialise, shop, relax, exercise or work and how they use the site is important to understand. The types of businesses or industries that are nearby and the characteristics of the people who go to the site is also relevant. These people/ businesses are the immediate audience for the artwork and will have an interest in the site. When developing the idea, the audience is a key consideration – their interest and support will be imperative.

- What are the physical characteristics of the site?**
An audit of the physical characteristics of the site will need to be undertaken with consideration given to the things that can't be changed and the things that are flexible. Access to the site for the purposes of installation should also be considered. For example, the size of the site and adjacent buildings will generally be unchangeable but the landscaping and flora around the site can be changed, moved or enhanced to complement the artwork. Importantly, any changes to the physical characteristics should be considered in the overall project budget.

A site selection advice table has been provided as Appendix 2 that will help organisations that are developing public art assess the site effectively.

2.1.3 Partners

The large majority of public art projects involve multiple partners and these relationships can be vital to the success of the project. Partners can be invested in the project in a variety of ways providing support and advice artistically, financially, technically or perhaps helping with research, community engagement or public relations. The broader the support base the greater the likelihood of the project being fully realised.

When conceiving the idea, make a list of potential partners who might be interested in the project, detailing how the purpose, site and/or idea is of relevance to them. For example, nearby businesses / tenants / residents, local arts organisations, historic groups, schools, media outlets and government bodies may be useful partners in a public art project.

3. Making a Plan

A good project plan will ensure the development of public art that is successful, which means it will be well-received by its intended audience, relevant to stakeholders and partners, artistically and physically strong, safe and legally and legislatively compliant. A project plan articulates the purpose, project objectives and provides a step by step guide as to what actions need to happen to realise the project. It should also include some timelines and a budget.

A planning template has been included as Appendix 3. It is focused primarily on permanent public art and it is important to remember that temporary or ephemeral artwork may be developed as part of a festival or event. These types of projects also need planning and the template can be used but they may require less funding and resources and some of the areas may not be relevant.

When formulating a project plan the following things are important to consider:

- **Realistic Timeframes**
Have realistic timeframes – from idea to installation and launch can take considerable amount of time. Developing partnerships, securing funding and providing an artist with an adequate amount of time to research, design and fabricate the work is important.
- **Funding Sources**
Funding Public Art Projects is challenging and securing the funds can take some time and often involves multiple partners. Government funding is a key source of funding for Public Art, but often funds from local, state or federal government are leveraged to access funds or in-kind support from other sources, which takes time to confirm.

- **Good Communication**

Your project plan will be a key document that informs partners and stakeholders of how the project will proceed, so it is important to provide them with a copy of the plan. Also vital to the project is good communication – keep partners and stakeholders informed as the project progresses and use the media strategically to promote the project and its intended purpose. Be careful to manage the messages however, public art projects can draw unwanted criticism in the first instance. It is good to identify any potential backlash and manage accordingly, using positive messages and potential ambassadors to tell the story.

4. Funding

Sourcing funding for public art is challenging, but there are a variety of options to consider and it is recommended that multiple sources of funding be considered when thinking about getting money to pay for the project. Funding considerations include:

- **Multiple Funding Partners**

Most public art funding projects will require multiple funding partners that can provide both cash and in-kind support. It is important also to note that some funding bodies will have specific requirements in relation to the process for commissioning the artwork and selection of an artist. For example, Arts South Australia will prefer the use of artists who live and work in the state. A list of potential funding sources is detailed in Appendix 4.

- **In-kind Support**

Some partners may not be able to provide cash funding some may be able to offer products or services that can help you achieve your goals. For example:

- The site preparation or installation may require heavy machinery which a partner or sponsor may be able to provide in-kind.
- Local suppliers or tradesman may be able to provide materials or expertise in-kind or at a reduced rate, e.g. concreting or construction materials.
- Local media outlets might sponsor the project and provide free advertising and/or editorial content.
- Local community groups might provide in-kind support such as gardening group providing planting advice or an historical society helping with research.

- **Staged Funding**

Funding for the whole project may not be needed up-front and many funding bodies recommend that a staged funding process for a larger public artwork project.

For example, Arts SA may provide a small amount of funding for the development of concepts from a number of artists. After a preferred artist / artwork has been identified then further funding can be sought from them or other funding bodies or sponsors. It may be easier to secure funding if a tangible concept is available to show potential supporters of the project.

5. Public Art Acquisition

There are a number of ways of acquiring a public art work. An artist can be commissioned to create a work according to specific details provided in an artistic brief, a ready-made work can be purchased from an artist or their representative or an acquisitive prize or competition can be issued with the “winning” artwork acquired and installed at the site. Like any process where a specialist craftsman is selected to create something specific or a purchase of a unique artwork, there are a range of things that need to be grappled with prior to a contract being signed.

Commissioning an artwork that is created specifically with a site in mind is the preferred option to develop public art and increases the likelihood of the work being authentic to its environs and relevant to the audience it is designed to reach. Other options can be considered in special circumstances.

The commissioning process starts with the development of criteria that define what is required of the artwork. This is detailed along with other background information in a commissioning brief, which includes the budget, the site, artistic, thematic and process requirements, cultural or historic details, timeframes and specific expectations in relation to the project outcome. In response to the brief, artists will develop concepts for an artwork, which then progresses to a design with full specifications and then contract arrangements are made. Depending on the acquisition model, this may involve a selection process with a number of artists providing concepts and designs.

5.1 Acquisition Models

There are several options when it comes to acquiring / developing public art. These include:

- Open Competition Commission**
 An open call is made for artists to submit proposals expressing interest in the project. A shortlisting process is then undertaken with a small group of artists (3 – 5) chosen to create detailed designs. From the designs, an artist is selected, the final design is refined, and the artist is contracted to create the work. This option provides more options and greater diversity in the proposals, but the quantity can take longer to review and the quality from proposals is not assured.

- **Limited Competition Commission**

This is the same process as an open competition, but a select number of artists are selected to develop proposals rather than an open call out with the competing pool of artists reduced. This option provides less options but there is a greater chance of quality if reputable artists are invited and it takes less time to review proposals.
- **Direct invitation Commission**

A specific artist or arts organisation is contracted to respond to the Artist Brief and create an artwork on behalf of the contractor. This option can provide limited options but a specific artist with a reputation for a particular type of work or an association with the site can be chosen. Although there is only one artist, they can be asked to provide multiple designs. If government partners are involved this process may go against procurement or tender processes and may not be an option.
- **Direct Purchase**

The developing party purchases an existing artwork for installation in the public realm. This option can reduce the timeline for the installation but there is a risk of the work not being authentic to the site or the audience if it has been made previously. This is usually the least likely option.
- **Acquisitive Prize**

An acquisitive prize involves a competitive exhibition, where artists enter artworks to be considered for the prize. The winning artwork is then acquired to be installed at a site that may or may not have been determined. This option is the riskiest public art acquisition process. The quality of the artworks cannot be guaranteed, and they may not be ideal for the site or the intended audience. And whilst judging criteria can be developed the winning artwork is dependent on the judge's preferences and tastes.
- **Community Arts and Cultural Development (CACD)**

CACD projects can involve any artform and if desirable they can incorporate the development of a piece of public art. These projects are community based and central to their implementation is the idea of community participation and there are two outcome streams; community development / strengthening and artistic.

Good CACD practice involves the appointment of a lead artist with experience in community led practice to work collaboratively with the community to create art. The art could be a performance, an exhibition or a publication but it could also be a piece of public art. A CACD approach to public art could be particularly useful if the purpose of the project is to encourage participation, improve health and wellbeing or increase community pride. Details of how you would include a CACD element into an open competition commission are included below.

- **Mentoring and Training Program**

Nurturing the skills of new and emerging artists is a positive and rewarding exercise. Generally the nature of commissioning processes includes a requirement for artists to have previous experience in developing public art, which ultimately impacts on the number of experienced artists who are available to create work.

An alternative project model for the development of public art, which sees the up-skilling of artists so they are better equipped enter in to the field of public art, involves a Training and Mentoring Model. The elements of the process include:

- The commissioning process is similar to the open or limited competition, but emerging artists are targeted in the advertising and when selected they are mentored through the process.
- The appointment of a lead artist who is experienced in Public Art Projects and capable of delivering training and development.
- Emerging artists apply to be part of the process and those selected participate in a training program with the lead artist to develop a public art proposal.
- All participating artists present a proposal to the Selection Panel.
- An emerging artist is selected and commissioned to develop the artwork under the guidance and mentoring of the lead artist.

5.1.1 Open Competition Commissioning Process

a) Develop Artist Brief

The Artist Brief outlines:

- Purpose of the project including key objectives and what you hope to achieve in terms of short and long-term outcomes
- Background information including relevant history and culture of the site, the community, other stakeholders and the commissioning organisation
- What you want from the artist in terms of consultation, research, fabrication, installation, insurances, milestones, artistic approaches and themes etc.
- Parameters for the project including timeframes, themes and budget
- The selection process and evaluation criteria
- Site maps and other relevant imagery
- Contact information and links to any reference material
- How long the art work is expected to last outdoors

b) Selection Panel

Appoint and brief a panel of appropriately qualified people to assess the applications and select the artist. Simple terms of reference should also be established outlining the role of the Selection Panel, how the final decision will be

made e.g. does the panel need to reach a consensus or is a majority satisfactory. Consideration should also be given to the payment of sitting fees depending on the circumstances and the inclusion of representatives from stakeholders on the panel may also be useful.

c) Advertising for EOIs

Invite artists to submit an Expression of Interest (EOI). Advertise broadly particularly using networks, where artists are likely to read information about the project. Arts funding bodies will have databases of artists that they can distribute information to, specialist websites such as ArtsHub and the use of social media may also be useful in getting the word out. Keep in mind any specific criteria such as the artist needs to be Aboriginal or South Australian, as this may also determine where you advertise.

d) Expressions of Interest (EOI) Received

The EOIs will be received either electronically or via hard copy and will include all of the information asked for in the Artist Brief for this stage of the selection process. At a minimum the applicant should provide the following:

- CV outlining their experience in developing public art
- Details of past projects
- References
- Response to the brief – not a detailed concept but some indication about how the artist might approach the project and the preliminary ideas they have to offer on an interpretive and artistic level

e) Shortlisting

From the EOIs received a shortlist of artists is chosen – usually between three and six. Keeping in mind that all of the short-listed artists will then be asked to develop a concept and design and will need to be paid a development fee for undertaking this work. For example, you may receive 20 EOIs, from this group you choose 4 artists to develop concept designs that respond to the brief including drawings, imagery and/or a maquette. Standard practice is for the 4 shortlisted artists to be paid a concept development fee, which covers their time and material costs to develop the concept. Depending on the overall scale of the project, this fee will be between \$1500 and \$2500 and ensures quality concepts are provided.

f) Briefing

The shortlisted artists are offered a briefing that may include further conversations with key members of the project team or other stakeholders plus a site visit.

h) Presentations

The short-listed artists present their concept proposal to the Selection Panel. Whilst it is not essential the preference is for the presentations to happen in person in an interview style meeting. This provides the artist with an opportunity to speak to the proposal and answer questions from the panel directly.

i) Assessment, Selection and Commissioning

After the presentations, the Section Panel reviews each proposal against the criteria outlined in the Artist Brief and selects the preferred artist. From here the artist is officially “commissioned” create the work and a contract is formulated between the commissioning body and the artist which confirms all the details. The artist then proceeds with the development of the final design, which includes engineering specifications, materials, scale and an installation plan.

j) Concept Refinement & Approval

Prior to developing the final concept, the artist may undertake further research and consultation with stakeholders and the community – depending on the requirements detailed in the original brief and what is agreed in the contract. This part of the process is generally collaborative with the artist and the commissioning body engaged in an ongoing conversation that includes:

- Further consultation and research as required.
- Changes or re-designs of the concept by the artist based on feedback, consultation and research.
- Further site visits if required.
- Finalisation of a design that is agreed upon by the artist and the commissioning body’s project team.
- Approvals from specialists as required e.g. engineers, building and planning, relevant stakeholders such as Aboriginal consultants etc.
- The development of a detailed project plan developed by the artist with timeframes.

k) Artwork Development & Installation

The Artist commences with the fabrication / construction and installation of the artwork.

It should be noted that acquiring public art is not an “exact science” and variations in the models above occur depending on the nature of the project, the structure of the commissioning organisation and the desired outcomes. Key points to remember when acquiring public art include:

- Permanent public art is designed to have a relationship with the place and the people who interact with that place, so it is important to factor in the culture and identity of the place and people involved.
- When multiple artists are being considered, a fair, transparent and equitable process should be undertaken.
- Quality detailed documentation and strong supportive relationships are vital.

5.2 Documentation

5.2.1 Artist Brief

The following elements should be included in the Artist Brief:

<p>Background A brief history of the project and how it got to this point including information about partners and funding. It should be no more than three to four paragraphs.</p>	<p>Project Overview This is a succinct description of the project summarizing the key elements. This to ensure people can get an immediate sense of the project prior to reading the detailed information. Approximately two to three paragraphs.</p>	<p>Project Aims + Objectives A list of dot points which articulates the aims and objectives of the project.</p>
<p>Lead Artist Role A description of the role for the Lead Artist and what is expected of them. It should be written in plain language Some projects may involve consultation and if the lead artist is expected to undertake this work or engage particular partners or stakeholders, these requirements should be outlined in the Brief. For example, it may be a requirement for the lead artist to consult with local Aboriginal groups or people who use the proposed site, to inform the design and development of the artwork.</p> <p>The Commissioned Artist will generally organise and manage installation, which will most likely require consultation with a variety of people. For example the installation process may temporarily impact on others including blocking access or interrupting power supplies. The artist in discussion with the Project Team and those impacted should implement strategies to minimize impact wherever possible. If issues have been identified during the planning stage and the Project Team has specific expectations in relation to how the artist will handle these issues, this information should be included in the Brief.</p>		
<p>Artistic + Design Themes This section describes any key themes for the project – particularly if the project has specific objectives relating to a theme or idea. For example if the project is designed to recognise the history of the site this would be articulated in this section of the document along with some information about the history and where the artist might locate additional information. Other preferences such as a desire for the work to be contemporary, traditional or interactive would also be included in this section of the document.</p>	<p>Artwork Requirements This section details the physical and conceptual requirements of the artwork including the period of time the artwork is expected to last and that it needs to be created from materials that are durable and suitable for outdoor installation. Other requirements should also be listed, for example if the work is to be located by the sea or in an area that has a high risk of vandalism including specifications about rust resistance or graffiti proofing could be listed.</p> <p>Requirements regarding specific materials should also be listed in the Artist Brief, for example if the art-work is being installed in an area known for its timber production, you could nominate that timber features in the artwork.</p>	
<p>Project Site Details The physical attributes of the site should be listed here including size and any characteristics such as the ground type and surrounding features</p>	<p>Key Stakeholders A list of the key-stakeholders and their relevance should be included in the document. Artists will naturally wish to</p>	<p>Selection Process + Criteria For an open or limited competition, the Brief should include details about the assessment of the proposals and what criteria will be used for evaluation and how these will be weighted. Information about who will be assessing the applications should be included although this does not need to be specific names but where these people are being</p>



including buildings and flora. A map and some images are also useful. The heritage of the site is also useful – particularly if the site is historically significant.	consult with stakeholders, and it is important they are aware of who they are and how they are connected to the site and the project.	sourced from e.g. two Council Staff, two Community Members, a Practising Artist and a representative from the Funding Body. Where the Brief is for a Direct Invitation the process of approval for the final design should be included. Typical areas for evaluation include artistic merit, track record and experience, relevance, capacity of the artist in terms of access to studio space a or specialist fabricators and relevance and appropriateness of the concept.
<p>Required Submission Materials</p> <p>This is a list of materials required as part of the Expression of Interest and the full proposals from shortlisted artists. It will include specific requirements in relation to the length and detail of the CV, the number of images, how materials will be supplied (hard-copy or electronically) and if expectations in relation to interviews and presentations.</p>	<p>Project Budget</p> <p>Details of the project budget including the fees provided to the short-listed artists and the commission fee. Some Commissioning Bodies will allocate funds separately for the construction of footings or preparing the site and landscaping following the installation, if this is the case this should be indicated in the budget. If the Artist is responsible for footings and site preparation this should be outlined in the Brief.</p>	<p>Time Frame</p> <p>The anticipated deadlines including when EOIs are due, when shortlisted artists will be notified, when presentations will be expected and when the project needs to be completed should all be included. When mapping out the project time frame ensure that artists have adequate time to do the work, for example a month to get EOIs submitted and four to six weeks for shortlisted artists is reasonable.</p>
<p>Commissioning Body + Personnel</p> <p>Details about the Commissioning Body and the personnel who will be involved in the project should be listed along with details of where further information can be obtained.</p>		<p>Other Information</p> <p>This includes any specific details pertaining to the project including CACD elements or community engagement needs.</p>

5.2.2 The Contract

Whenever an artist is engaged to undertake a task a contract should be put in place between the contracting body and the artist. The contract is a legally binding document and should be prepared by someone with experience in developing and negotiating contracts. In addition to standard contract information it is recommended that the following items are included in a public art commission contract:

- Insurance requirements
- Workplace Health and Safety expectations
- Delivery and installation details
- Copyright arrangements
- Conditions relating to the display of the work in a public place
- Conditions relating to the process in relation to damage, alterations and maintenance
- Details regarding the disposal of the work E.G. if the work is damaged beyond repair and right of repair obligations?

- A release date, which is the date the Commissioning Body agrees to display the work until or the basis for de-accession on other grounds as outlined by any relevant policies

Sample contracts are available through Arts Law (<https://www.artslaw.com.au>), National Association of Visual Artists (NAVA) (<https://visualarts.net.au>), Arts South Australia (<https://arts.sa.gov.au>) or the Local Government Association of SA (<http://www.lga.sa.gov.au/page.aspx?u=6557>).

6. Development, Construction & Installation

Development, construction and installation of a public art work can take several months, depending on the artwork's size, materials and the condition of the site. During this phase of the project the milestones will provide an important guide to ensure the project remains on track. The contract should include milestones, and deadlines when these should be reached along with any reporting requirements. Regular meetings between the project team, the artist and other specialist personnel should be scheduled at regular intervals. It is imperative that there is a good working relationship between all parties and that issues are reported and addressed as they arise.

The project should be photographically documented from beginning to end. This will provide imagery for historic reasons but also for reporting to funding bodies and promotional opportunities. It is recommended that a representative from the project team conduct one or two studio visits to monitor the development of the artwork and document the project.

The following outlines the key components of the development, construction and installation phase of a public art development project.

6.1 Construction

How the artwork will be constructed will be agreed during the commission phase of the project and detailed in the contract. For a standard commission, the artist will be responsible for the construction and installation of the art work, but this may vary from project to project, depending on the circumstances. For example, if the public art project is part of a CACD project construction might involve a range of community members or groups who are participating in the "making" of the artwork. Some artworks are constructed off site and installed as a whole piece and others may be constructed on site or be a combination of the two. Regardless of the process, the project team should monitor the construction and ensure the art work is developing as per expectations.

6.2 Promote the Project

Promoting the project is important, both amongst the project stakeholders, partners and participants but also more broadly through media outlets. This part of the project should be well mapped out in the project plan. This stage of the project is a prime time to promote the project and whilst it is good not to reveal the final artwork until it is installed, capturing the progress of the artwork's development and construction and promoting it in the media builds anticipation.

6.3 Site Preparation

It is imperative to ensure the site is ready for the artist to construct on site or install. The preparation of the site is usually the responsibility of the project team, but the artist may have specific needs such as footings or excavation that has been included as part of the proposal and detailed in the contract. Depending on the site, various tasks may need to be completed including the digging of holes for footings, the pouring of concrete, leveling the site or installation of power cables for irrigation or lighting.


The allocation of these responsibilities should be outlined during the design, development and contracting stage and the project team must monitor progress and ensure these works are completed according to agreed deadlines.

6.4 Installation

The installation is an exciting time and generally the artist will take the lead at this stage but there are generally a team of people involved and it is important to make sure everyone is prepared, and a plan has been laid out and communicated to all involved. The project team may be directly involved in the installation or merely supervising the task – either way it is important to be prepared.

Things to consider during the installation include:

- **Weather**
Pouring of concrete, transportation of the art work and installation may all be affected by weather and it is important to have a contingency plan and ensure deadlines can accommodate poor weather. Checking the forecast prior to the install is important and scheduling an installation during anticipated periods of inclement weather is not recommended.
- **Traffic Management**
Depending on the size and nature of the artwork and the site, transport and installation may impact on traffic. A traffic management plan may need to be implemented, which will involve Council



and/or the local Police. This will need to be organised well in advance of the installation can be the responsibility of the artist, the project team or both, depending what is included in the project plan and contract.

- **Workplace Health and Safety (WHS) and Risk Management Plans**

WHS and Risk plans should be developed and implemented in a way that satisfies the policies and procedures of all stakeholders and the legislative requirements. Artists should be across their responsibilities in this area, but the project team will ultimately be responsible for ensuring the site is safe and that all risks have been accounted for. Again good collaboration between the artist and the project team will ensure this can be addressed without issue. If the site is in a particularly public place, the safety of the public who move through the site will be imperative and this should be a key part of the project plan.

- **Keeping Things Under Wraps**

After the work is installed you may want to cover it up (depending on its size) and reveal it at the launch. This helps to build some excitement for the art work and also provides some time to add other finishing touches such as lighting, signage, landscaping etc. before the work is unveiled.

6.5 Signage / Plaque

Signage is important for a number of reasons including the recognition of the artist, the time that it was installed, the title of the work and any key themes or ideas that will help people enjoy the art work. Signage could include full interpretation or a simple plaque near or adjacent to the art work. The type and position of any signage and the information included on it should be discussed with the artist. Any sponsor or funding body obligations will also need to be included on the signage and acknowledged according to any funding or sponsorship agreements that are in place. It is important that the signage is positioned appropriately so that it does not detract from the artwork and that members of the public can find it easily. It may also link in with other signage in the region for other public art works, that are all part of the same collection.

Some artists prefer not to include signage that offers explanation of the artwork and expect that the actual piece will speak for itself. The public however, generally enjoy signage and can learn a great deal about the art work and the background and the themes, culture or history that it represents. The nature and quantity of the information included on signage is a balance and should be installed as soon as possible after the completion of the work. It is generally the responsibility of the project team to manage and install signage.

7. Management, Maintenance + Project Completion

Unless specific arrangements have been made with a third party, the management and maintenance of the artwork is the responsibility of the owner. Ongoing maintenance for most outdoor sculptures is minimal but this depends on the nature of the artwork and the materials it is made from. A maintenance schedule will be put in place that may include cleaning, re-coating of painted surfaces, replacement of globes for the lighting and mowing or weeding around the work. The artist should outline any special maintenance requirements during the concept development and design stage. These along with any normal maintenance requirements should be documented and handed off to the owner that will be managing the artwork long term.

If the ownership of the art work is going to be transferred to a third party for the purposes of long-term care and management, this should be confirmed during the planning stages of the project.

7.1 Project Completion

To complete the project the following tasks will need to be completed:

- Any documentation regarding ownership, management and maintenance should be put in place.
- The artwork should be insured
- The owner should include it on their asset register
- A project evaluation should be undertaken that includes a de-brief with the artist and project team
- Reporting and acquittals should be prepared and submitted to funding bodies
- Ongoing promotion opportunities should be put in place – depending on the purpose of the project For Example, it could be included on regional tourism websites, as part of walking or visitor trails or include the establishment of “selfie” hashtags
- The maintenance plan should be implemented by the owner



SECTION 3

CITY OF SALISBURY PUBLIC ART STRATEGY 2019 - 2028

1. Vision

Public Art installed throughout the City of Salisbury that enhances urban, natural and residential spaces, engages people in local history, culture and the arts and develops Salisbury Council's reputation as a vibrant and distinctive community.

2. Key Purpose of Public Art

Based on feedback from the Salisbury community a number of key drivers have been identified and formulated into the following key purposes:

- To celebrate and foster community pride and promote a positive outlook for local residents and visitors to the Salisbury Council region.
- To beautify public places including urban areas, retail precincts, public parks and reserves and neighborhoods and provide distinctive markers that set Salisbury communities apart from other areas of Adelaide.
- To preserve and celebrate local stories, history and connect local residents to the landscape and heritage of the Salisbury region.
- To increase a sense of safety and discourage anti-social behavior within public spaces throughout Salisbury Council.

City of Salisbury Public Art Framework



3. Key Objectives

1. To facilitate and support the development of new public art works each year in the City of Salisbury that reflects local culture and identity and celebrates the history of the Salisbury region and its people.
2. To manage and maintain a public art collection in the City of Salisbury that is thematically planned and aligned with urban and open space strategies.
3. To create public art that provides a sense of place and establishes distinctive markers within the landscape that mark an arrival into the City of Salisbury and its key precincts.
4. Provide opportunities for local residents to participate in public art development activities in practical ways that improves their health and wellbeing.

4. Key Themes

In developing and regulating public art within the City of Salisbury, Council will reference the following themes that are based directly on feedback from the community.

Theme	Details	Key Words
Heritage	Salisbury has a long and diverse history that can easily be recognised and celebrated through public art. From ancient Aboriginal heritage and the region’s origins as a large agricultural settlement along the Para River, to its migrant and military history – the region has a plenty to celebrate	Military, Aboriginal, Aviation, Migrant Settlement, Urban Development, Museums, Manufacturing, Black-Smith Shop, Churches, Historic homesteads, Holden, Agricultural,
Natural landscape	The landscape across the Salisbury Council is unique with hills, coastlines, plains and waterways the relationships the residents have with the local environment could easily be explored through public art. The relationship between the people and the natural landscape, green spaces and recreational reserves is strong, and many of the neighbourhoods are known for their large iconic gum trees.	Hills, Plains, Waterways, Coastlines, Parks, Green Corridors, Gum Trees, Wetlands, Little Para River, St Kilda, Bird Sanctuary, Cobbler Creek, Trails, Open Spaces, Wide Streets, Farming, Orchards, Green

Salisbury People	The Salisbury region is known for the richness and diversity of its people. From the Kurna nation, who are the traditional owners of the land and the farming families who settled here in the mid 1800s, to the migrant families and students that now live in the region, Salisbury is filled with proud and hardworking people.	Diverse, Multicultural, Hard Working, Proud, Icons, Migrants, Food, Culture, Australian, Sporting,
Industry	Originally established as a farming region with crops and orchards, the region has grown to host a range of different industries. The RAAF Base and munitions factory, the nearby Holden Plant the technology park in Mawson Lakes and the many retail precincts throughout the municipality reflect a strong and eclectic mix of business and industry.	Transport, Retail, Shopping, Food, Military, Manufacturing, Mawson Lakes, Salisbury Mill, Technology, RAAF, Aeronautical, Food Bowl

5. Strategic Actions


The following strategic actions have been identified to achieve the objectives outlined earlier in this document (Page 32).

Objective 1

To facilitate and support the development of new public art works each year in the City of Salisbury that is reflective of local culture and identity and celebrates the history of the Salisbury region and its people.

Actions:

- 1.1. Support external parties who are developing public art and provide advice on planning and regulations, funding and best practice public art development.
- 1.2. Provide information sessions regarding the development of public art for schools, community organisations and artists.
- 1.3. Establish a public art fund with an allocation of at least \$40,000 per year to be expended on public art development in partnership with community and local business in Salisbury. These funds can be expended annually or held to allow the fund to accumulate for the purposes of developing larger public art projects.
- 1.4. Support and/or facilitate the development of 1 – 2 public artworks per year in the City of Salisbury.

- 
- 1.5. Implement a “percentage for art” scheme that sees all Council built infrastructure include public art and facilitates public art fund contributions or public art development by private and commercial developers.
 - 1.6. Scope the development of a part-time public art officer role to commence that will be responsible for the development, management and promotion of public artwork within Council and providing support to others to develop works independently.

Objective 2

To manage and maintain a public art collection in the City of Salisbury that is thematically planned and aligned with urban and open space strategies.

Actions:


- 2.1. Include the development of public art in all urban design and open space strategies particularly focusing on integrated public art opportunities within these strategies.
- 2.2. Work with commercial and residential property developers to incorporate public art development in their projects and provide appropriate advice, support and incentives.
- 2.3. Conduct a full assessment on current public art collection and develop ongoing maintenance plan.

Objective 3

To create public art that provides a sense of place and establishes distinctive markers within the landscape that mark an arrival into the City of Salisbury and its key precincts.

Actions:

- 3.1. Reinvigorate key entry points throughout the municipality with markers that are striking and unique. For example, using the existing blue, white and yellow frames, two dimensional artworks could be developed to upgrade and modernize these structures.
- 3.2. Develop four hallmark artworks in the Salisbury region over the next ten years with the first aligning with the Salisbury City Centre Community Hub.
- 3.3. Integrate public art design elements into Council streetscaping and open space procurement and renewal. For example, seating and water features incorporate artist designed elements integrated within them.

- 
- 3.4. Utilise public art through council media and promotions to promote the region through formal and informal channels.
 - 3.5. Integrate technology-based features within public art whenever possible e.g. lighting and projection elements as a way of differentiating from public art in South Australia and nationally.
 - 3.6. Develop guidelines that better informs developers of the benefits and expectations in relation to public art development within the City of Salisbury.

Objective 4

Provide opportunities for local residents to participate in public art development activities in practical ways that improves their health and wellbeing.

Actions:

- 4.1. Develop public art residencies which incorporate workshops and activities that community members and organisations can participate in.
- 4.2. Develop walking trails and interactive activities centred around public artworks installed in green spaces and recreational reserves.
- 4.3. Include public art development within current Events and Cultural Development programming that involves participation in temporary or permanent public art development. For example, an environmental art prize with artists creating temporary public art works using reclaimed and recycled materials could be installed as part of Fringe events or other existing activities.
- 4.4. Include community component within all major public art commissions – this could be consultative or participatory in nature.

6. Key Sites


As a ten-year strategy, sites will emerge across the Council region and the City of Salisbury aims to be responsive as opportunities arise or the landscape changes. The following key sites, however have been identified as high priority sites based on feedback from the community and a review of Council priorities.

- **Salisbury Town Centre Renewal and Salisbury City Centre Community Hub** – public art will enhance the development of this major capital development and its surrounding sites including the adjacent cemetery, civic square and retail outlets.
- **St Kilda Park Precinct Stage 2 – Marine Recreation Precinct and Mangroves** – public art will encourage further engagement with the recreational elements of this precinct and promote the environmental aspects of this place and the broader Salisbury Council region. Links with other wetlands including the Kurna Park Wetlands and the Greenfields Wetlands could involve complementary artworks across multiple sites.
- **Salisbury Council major entry points / traffic corridors** – particularly where existing branded blue and yellow frames are e.g. Port Wakefield Road and Main North Road.
- **Harry Bowey Reserve** – this site lends itself to the development of a sculpture walk or annual temporary ephemeral art installation and will encourage residents to enjoy the natural habitats on offer in the region.
- **The Paddocks** – The residential, recreational and community development of this region would be further enhanced by public art.
- **Salisbury Train Station** – to beautify the site, increase a sense of safety and encourage community pride and less anti-social behavior.
- **Retail Precincts and Activity Centres** – There are many retail precincts situated throughout Salisbury and simple public art interventions can be developed to enhance these spaces including integrated elements within roadways, footpaths or seating and large-scale murals.
- **Sporting Precincts** – Sport and recreation is a huge part of local culture in Salisbury and opportunities to combine this interest with the development of artwork that recognises local culture and heritage within these precincts is hugely beneficial.

7. Strategic Alignment

City Plan 2030

- Well designed and maintained neighborhoods and places that are inclusive and accessible.
- A healthy natural environment enjoyed by more people.
- New communities and regeneration of existing urban areas.

- 
- A City that celebrates its diversity and provides opportunities for all to engage in community life regardless of ability.
 - Liveable City – A welcoming community that celebrates its diversity, embraces change and where people are able to participate in community life. It's a City with interesting places and experiences.
 - Living City – It has unique features that make it appealing for residents, visitors and businesses.... Providing a great lifestyle encouraging and supporting a vibrant innovative culture, is a destination for business and is a diverse and proud community.

City Landscape Plan

- Provide attractive and useable public open spaces that contribute positively to the identity of the city and recreational needs of the residents.
- Provide a diverse array of public open spaces that cater for current and future recreation, social, cultural and environmental needs of the community.

Building City Pride Report

- Improve the amenity and visual appearance of the City
 - Improve the appearance and usage of the City's parks and open spaces.
 - Improve the appearance and cohesion of residential areas.
 - Improve the appearance of the main roads and entrances into the city.
 - Improve the appearance of shopping centres
 - Improve the appearance of non-residential areas
- To strengthen social networks and community cohesion
 - Promote the importance of active citizen engagement
 - Encourage community groups to design and undertake their own City Improvement projects.
 - Celebrate our cultural diversity
- Promote the merits of the City as a great place to live, work and play
 - Promote the improvements we make to our physical environment
 - Encourage people to discover Salisbury

Tourism and Visitor Strategy

- Create an attractive and welcoming visitor environment and improve access and availability of visitor information.
- Celebrate who we are and promote our key attractions, themes and precincts.

Ripple Effect – City of Salisbury Cultural Development Program Functional Review 2014

The Ripple Effect Document, produced by Brecknock Consulting in 2014 provides further evidence of the value and benefit of public art. At the time of the Review City of Salisbury had invested

considerably in public art and Ripple Effect outlined the benefits of this and made some recommendations regarding further development within the context of Council and the cultural development unit. It did not however provide a pathway for moving forward and how Council can address issues and maximise the value of public art from both a local and visitor perspective.

This document, extends on some of the recommendations and findings in that document and provides a clear road map for the City of Salisbury in relation to the development and management of public art. The following provides an overview of how the two documents connect:

Ripple Effect	Public Art Framework Alignment
Implications of Change – Reduction in Funding (Page 36) “...Council might wish to consider other alternatives that can enliven the public realm such as temporary and ephemeral art.”	<ul style="list-style-type: none"> The guidelines found in Section 2 of this document provide insight into the development of public art – including temporary or ephemeral works. The Appendix of the Framework provides a definition of all types of public art including permanent, temporary and ephemeral.
Recommendation 7 (Page 38) “Explore creative approaches to supporting the activation of public places through temporary or ephemeral public art activities.	<ul style="list-style-type: none"> The Public Art Strategy detailed in Section 3 and the Guidelines in Section 2 of this Framework provides a roadmap for Council to develop Public Art that is both relevant and high in quality for the Council.
Public Art (Page 21) “The provision of public art demonstrates the City of Salisbury’s responsibility to provide cultural opportunities for its citizens and presents a positive image to visitors and potential investors...Over this period some 27 public artworks have been installed through the City of Salisbury with a commission value in the order of \$950,000.”	<ul style="list-style-type: none"> This Framework provides a strategic approach to further development and care of the Public Art Collection. It provides encouragement and information to other stakeholders within the community who may also be able to lead and fund the development of public art.
Public Art (Page 21) “Effectively Salisbury has some very well-produced independent works, which as stand-alone projects have been successful, yet overall it could be considered as disparate, as each project is the resultant of a specific location and intent	<ul style="list-style-type: none"> This Framework provides some thematic direction in relation to the development of public art. This ensures a more consistent approach that is more closely aligned with the culture and heritage of the City of Salisbury community.



APPENDIX 1: An Overview of Public Art


What is Public Art?

The following is the definition of public art as provided by South Australia's state arts agency.

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

Contemporary public art practice involves a diverse range of activities and outcomes. In this text the term ‘public art’ includes ‘design’, where the elements have been designed by an artist, or design team involving the creative input of an artist.

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



In addition to this, the following information is provided to reflect the diversity of public art and the various environments that can support the development of public art that is both permanent or temporary in nature.

Public art is artistic expression presented in two or three-dimensional form and installed in places where the public has regular access. It can be situated indoors, in places such as shopping malls, civic centres or libraries or outdoor spaces such as parks, road reserves, car parks and along pedestrian corridors. Providing the public has regular and easy access to the artwork, it can be virtually anywhere.

Public art can be permanent, temporary or ephemeral and it can take many forms including paintings, sculpture, sound installations, text, photography, projections or involve street-scaping that has been artist designed. It can be of any scale with the size and nature of the artwork often influenced by the surrounding environment. Creating or developing public art is often referred to as “commissioning”, with an artist or arts organisation “commissioned” to create a site-specific piece of art. Public art has an intrinsic relationship with its location and both the artwork and the site generally inform each other.

Whilst murals and historic based figures are commonly recognised, examples of other public art include:

- A realist or abstract sculpture.
- Imagery or decoration integrated within a building structure.
- Prose or poetry inscribed in public places such as on footpaths or walls.
- Digital artworks that may include moving or still images or sound.
- A memorial place, figure or scroll.
- A temporary artwork made from less durable or natural materials such as paper or textile.

The development of public art can be instigated by anyone but given the public nature of it, governments at various levels are often involved, either as a service provider – providing funds or other support, facilitator, owner, custodian or regulator. Developers of public, private and commercial infrastructure often choose to include public art as part of new facilities or redevelopments and other entities such as community organisations, corporations and educational institutions commission public art for a range of different reasons.



Types of Public Art

As suggested in the definition, public art is diverse in size, type and location. Artists can interpret a range of ideas and concepts through artwork, which can be quite literal and obvious or sometimes more subtle or abstract. There are lots of ways of describing public art with the following providing an overview of public art types. Artworks can fit into more than one category.

PERMANENT

Artwork that is designed to last for a long period of time – usually a minimum of twenty years but generally for much longer. Permanent public artwork is often made of stone or bronze and location and installation are important considerations. Memorials and commemorative artworks are common examples of permanent public artwork.

TEMPORARY

Artwork that is positioned in or created within public place for a short time. Unlike ephemeral artwork it would need to be packed up or moved at the completion of a short timeframe from a few minutes to a few months. It can be made from less durable materials or be a performance or installation of several elements that link together.

EPHEMERAL

Artwork that has a very brief lifespan and is often designed to break down in the environment with little intervention required for clean-up. For example, sand sculptures at the beach or mandalas made from natural fibre could be created in-situ, enjoyed for a few days and then disperse naturally back into their environment.

INTEGRATED

Artwork that is incorporated into the fabric of a building or place such as an artistically designed façade, landscaping or specially commissioned fittings for the floor or ceiling. This type of public art usually involves an artist working in collaboration with architects, interior designers and builders for new or redeveloped facilities.

FUNCTIONAL

Artwork that is created with an alternative complementary function in mind such as somewhere to sit or to add light. Often developed for playgrounds, parks and in main street, functional public artwork such as bollards, interpretive signage boards or furniture gives environments a unique flavor.

COMMEMORATIVE

Artwork that is designed to memorialise or commemorate a person, place, event or thing. These often involve figurative forms that incorporate some explanatory text with names and/or stories. Traditionally these are permanent and although many are statues some can be abstract oriented.



The Purpose and Value of Public Art

The role of public art in the community is very diverse and artworks can be created by different groups for many different reasons. It can be to mark an occasion or acknowledge an historic figure or event or it can be instigated to enhance the landscape and provide a focal point for a large open space. Whilst art has an intrinsic value in its own right, on an instrumental level, public art can have positive impact on a variety of things including the way people move around in a space, health and wellbeing, tourism, community pride and ownership and education.


The purpose of public art can be any of the following:

- To beautify or enhance a public space.
- To influence how people move through a space such as pedestrians taking a particular route through a reserve or vehicular traffic slowing down at a particular point.
- To celebrate or acknowledge a historically significant event or place.
- To encourage visitation and enhance visitor experiences.
- To individualise a particular site and create a recognisable icon which can be used in conjunction with place-based branding and promotion.
- To raise awareness or educate on a particular issue or theme such as multiculturalism, the environment, children and young people or civic responsibility.
- To reflect and celebrate the identity and values of the people and the places they live, work or visit – conveying characteristics and/or stories that are relevant to the local community.
- To provide function – such as seating or climbing equipment or providing directional information.

APPENDIX 2: Site Selection Advice Table

When selecting or assessing a site, this table will provide some guidance as to the various considerations of the site and the people around the site in terms of their priorities and culture.

REGULATORY & LEGAL REQUIREMENTS	<input type="checkbox"/> Council & State Planning and Development Strategies and Regulations <input type="checkbox"/> Environmental (EPA) Guidelines <input type="checkbox"/> Land ownership and land use caveats (e.g. Crown Land) <input type="checkbox"/> Specific zoning <input type="checkbox"/> Disability access
FUNCTIONALITY	<input type="checkbox"/> Industry clusters <input type="checkbox"/> Day and/or night use <input type="checkbox"/> Public activity <input type="checkbox"/> Transport routes and pedestrian movement & interactions <input type="checkbox"/> Future potential use
SOCIAL / HISTORIC PROFILE	<input type="checkbox"/> Safety, security & comfort <input type="checkbox"/> Sense of community ownership / informal ownership <input type="checkbox"/> Accessibility <input type="checkbox"/> Cultural meanings & ethics <input type="checkbox"/> History / heritage of the site <input type="checkbox"/> Distinctive features
ENVIRONMENT	<input type="checkbox"/> Energy efficiency – installation and ongoing use <input type="checkbox"/> Recycling and rehabilitation
VISUAL QUALITY	<input type="checkbox"/> Built / man-made surroundings – style and age of architecture & natural surfaces <input type="checkbox"/> Landscaping and natural features <input type="checkbox"/> Ground coverings and soil types <input type="checkbox"/> Aesthetics – colour, texture, tone & the senses e.g. <input type="checkbox"/> Other nature features e.g. cliff faces, creeks, lakes, fields etc.
SITE SPECIFIC	<input type="checkbox"/> Access to power / water <input type="checkbox"/> Lighting <input type="checkbox"/> Patterns – layout, scale & space <input type="checkbox"/> Vistas <input type="checkbox"/> Boundaries <input type="checkbox"/> Other relevant artworks in local vicinity



APPENDIX 3: Project Plan Template

The blue italics details what information should be included in the project plan.

PROJECT OVERVIEW:

This should be no longer than a paragraph and give a brief description of the project and what the end result will be.

PROJECT OBJECTIVES:

1. *Objectives should be straight to the point and convey the purpose of the project and what you want to achieve.*

2. *E.G. Create an Artwork in the Public Park that acknowledges the Aboriginal heritage of the town.*

3. *E.G Beautify the Public Park and encourage visitors to stop and use the Park.*

TIMEFRAME: <<Insert start and finish dates of the project>>

TASK LIST:

Complete the table below and remember to keep it simple and review it regularly because things can change. Several tasks can happen simultaneously.

TASK	DETAILS	PERSONNEL	SCHEDULE
Prepare a 1-page overview	Keep it simple – this can be used as the basis for a “pitch” to potential partners and others that will be involved.		
Identify and Secure Partners	List potential partners and how you might encourage them to be involved.		
Develop the Project Team	These are the people who are going to be involved in the project development from a practical level. It may include partners and other relevant people who can provide advice and expertise. For example an Engineer will be able to help with ensuring the artwork will be sound from an engineering and construction perspective.		
Prepare Detailed Budget	The project plan should include a detailed budget but in the first instance an indicative high-level budget will suffice.		
Develop a Communications Plan	Keep people informed about project progress and be prepared to promote positively in the media. Keep in mind that not everyone loves the idea of spending money on public art so work out how you might handle any negative media.		
Secure Funding	This can be one of the more time-consuming elements of the project, depending on the size of the project, parties involved and how it is being initiated. Do some research and list the funding opportunities that are relevant here in the plan – and identify who is going to write the funding applications.		
Select and assess the Site	As suggested in the Guidelines – the site might have come first but an assessment needs to be undertaken to help with the artists brief and determine any issues that might need to be addressed.		
Nominate the Owner / Manager	Who owns the artwork and who will manage it needs to be resolved during the planning stage. The owner of the artwork will be responsible for its maintenance, repair and insurance requirements. A group that is developing the artwork may not be in a position to own the artwork or the site might belong to a third party.		
Consultation	The amount and nature of consultation undertaken will depend on a few different things including the objectives of the project, the site and who the partners and stakeholders are. Including an element of consultation for the artist to undertake as part of the Artist Brief can also be part of the consultation process.		
Develop the Artists Brief	An artist brief template is included below. This is the key document that explains what you want from the artist.		

TASK	DETAILS	PERSONNEL	SCHEDULE
Undertake the Commissioning Process	<i>Commissioning is the process for selecting an artist to create the work and how it will be created – like choosing which builder you would like to build your house. There are several different ways this can happen which are detailed in the guidelines above. Further details might need to be added to the plan depending on which Commissioning process you select.</i>		
Appoint Artist	<i>A legally binding contract is required and will be signed by both parties. The contract will detail expectations, milestones, reporting and insurance requirements. Insurance requirements should also be documented. This is a great opportunity to get some publicity for the project.</i>		
Apply for Planning Approval	<i>Depending on the site, the nature of the work and Council's planning rules, planning approval may be required. This may be required prior to the commissioning process with further approvals required after the artwork is designed with engineering specifications identified. Consult with Council's planning team and determine the best course of action regarding planning approvals and building requirements</i>		
Site Preparation	<i>Preparations to the site as agreed with the site owner / manager and the artist should be documented and undertaken in collaboration with all relevant parties.</i>		
Installation	<i>The installation of the artwork is often the responsibility of the Artist, but this should be closely monitored by the Project Team / Manager and ensure it is being undertaken according to expectations – artistically, legislatively (WHS) and according to required engineering standards.</i>		
Launch	<i>Celebrate the artwork with an official launch – invite partners, sponsors, funders, the artist, community members and the media to launch the work and promote its value and purpose widely.</i>		
Evaluate	<i>Evaluate the project against expectations, including the objectives and the milestones in the plan. Partners, the project team and the artist will be part of the evaluation and can provide feedback that can help inform the next project.</i>		
Implement Management Plan	<i>The management plan should be developed early on in the planning process, but it is good to review at the conclusion of the project and that it will be implemented accordingly.</i>		



BUDGET:

An indicative high-level budget is important in the first instance with a more detailed budget prepared as the plan is fleshed out.

Public art costs can vary in cost from a few thousand dollars for a small one-dimensional mural to a few million dollars for a large scale / high profile artwork. In the artist brief a fixed budget will be included with the artist developing an artwork within the budget provided but other costs including landscaping, security, lighting etc. will also have costs.

All public art projects cost money and it will be important to have actual cash to pay the artist it is also good to consider the potential for partners and sponsors to provide in-kind support in relation to materials, site preparations and installation.

Considerations when estimating the project costs include:

- *Project Management – this may be voluntary, in-kind or managed by a partner or project leader such as Council.*
- *Site Costs – site preparation, purchase etc.*
- *Artist Fees – this may include fees for multiple artists during the concept development and design phase as well as the commissioning fee for the artist.*
- *Expert Advice – this may include advice from engineers, architects or trades people.*
- *Media – Depending on any relevant advertising costs associated with consultation, artist recruitment and promotion of the project.*
- *Launch – It doesn't need to be huge but an event with light refreshments is nice.*
- *Materials – If you have some specifications regarding materials this may impact on the cost. For example: bronze, whilst it is extremely hard wearing it is very expensive.*

APPENDIX 4: Funding Organisations + Resources

- **The Australia Council for the Arts**
<http://www.australiacouncil.gov.au>
 The Australia Council is the Federal Government's Independent Arts Agency and they have a variety of funding programs that can support public art projects.
- **Arts South Australia**
<http://arts.sa.gov.au>
 Arts South Australia is the State Government Arts Agency and they have a variety of funding programs that can support public art projects.
- **Creative Partnerships Australia and the Australia Cultural Fund**
<https://www.creativepartnershipsaustralia.org.au>
<https://australianculturalfund.org.au>
 Creative Partnerships Australia has been established by the Federal Government to help foster public and private relationships in the arts. They can help with advice and support to develop philanthropic support. The Australian Cultural Fund is a crowd-sourcing platform specifically for arts and cultural projects and offers Deductible Gift Recipient Status for donors.
- **City of Salisbury**
http://www.salisbury.sa.gov.au/Council/Grants_and_Awards/Grants/Community_Grants
 The City of Salisbury offers community grants that may support public art projects as part of the community grants program.
- **Sponsorship**
 Sponsors come in all shapes and sizes and it is important to approach sponsors who align with your objectives or that have a relationship with the site and or place where the artwork will be. When developing sponsorships consider what the relationship will cost in terms of management. For example you may agree to erect a plaque adjacent to the artwork that includes their logo and explains their support. The cost of installing this plaque should be factored into the budget.
- **Open Space and Places for People Grants**
<https://dpti.smartygrants.com.au/publicspace>
 Through the state government's Department of Planning Transport and Infrastructure grants are offered to Councils to assist in the conservation, enhancement and enjoyment of natural, cultural

and regional open spaces to help communities better use existing spaces or promote unstructured recreation opportunities compatible with surrounding environment. Council would need to be a key partner and driver of the project to access this funding. These grants also rely on the project fitting in with a broader plan or strategy for a place making and urban renewal and development.

- **Crowd-Sourcing**

Crowd sourcing or crowd funding involves registering a project with one of the many crowding websites currently available and inviting people to contribute financially to your project. It is a great way of getting some funds and it reflects the support the project has in the community. Difficult to rely on crowd funding to fund the entire budget but it is good for part-support or to fund a specific component. There are many different platforms such as Pozzible or Kickstarter and it is important to choose the right platform as some are more geared towards arts projects than others. You should also fully understand the conditions of each site in terms of accessing the donations, commission and promotion of the project. the Australia Council provides an overview of arts crowd-funding in this short video <https://vimeo.com/50604156>

- **Non-Arts Funding Bodies**

There are a range of funding programs through non-arts agencies that still may support public art, depending on the overall theme or goal of the artwork. For example if the project was specifically designed to engage young people then the Department of Youth may contribute funds as part of youth week. Or if the project is designed to raise awareness about climate change you may partner with Landcare, who may have funds to contribute out of their budget. Think about the potential partners and their capacity to bring funds that will help support the project.

- **Community Funds and Philanthropy**

Lots of big corporates have community funds and there are a large number of philanthropic trusts in Australia that will fund arts-based initiatives. Philanthropy Australia is a peak body that provides support to philanthropic individuals or organisations. It has an extensive list of philanthropic bodies and details the types of projects that they fund but a paid subscription is necessary in order to access this information. Well-known philanthropic arts funders include the Gordon Darling Foundation, the James and Diana Ramsay Foundation and the Sidney Myer Foundation. More information can be found on the Philanthropy Australia website <http://www.philanthropy.org.au>.

- **Funding Resources**

There are a range of web-based resources that can offer information about funding.

- Our Community – A great website with a regular funding newsletter but there is a charge to subscribe. <http://www.ourcommunity.com.au>
- Grant Connect – An online government website that details grants nationally. <https://www.grants.gov.au>



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This document has been developed by
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Play Your Part
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Public Art in Salisbury

Public Artworks can be found right across the city with new works being commissioned regularly adding vibrancy to the landscape as well as capturing the diversity and history of the Salisbury community.

Public art enhances the quality of our environment and our experience of it. It can enliven and animate a space and add a very human and distinctive element. It goes beyond the purely functional and reflects the life and aspirations of the people that live in and use the space. Public art can also act as a bridge between different groups and generations of people and inspires new ways of looking at the world.

Public Artworks can be found right across the city with new works being commissioned regularly adding vibrancy to the landscape as well as capturing the diversity and history of the Salisbury community.

Civic Square Sculpture



Title of Artwork

Civic Square Sculpture

Artist/s

Tony Rosella and David Adderton

Location

Salisbury Civic Square, corner John and Church Streets, Salisbury

Form

Sculpture

Commissioned by

City of Salisbury

Project Partners

Arts SA and Planning SA

Year of Completion

2004

Rationale

The sculptural work creates a focal point within the Town Square and illustrates the unique values and characteristics that define 'the sense of place' of the City and community of Salisbury. The vertical form represents the growth and development of the district, visually strong in its form.

Winds of Change



Title of Artwork

Winds of Change

Artist

Annalise Rees

Location

Unity Park, Main North Road, Pooraka

Form

Sculpture

Commissioned by

City of Salisbury

Project Partners

Arts SA

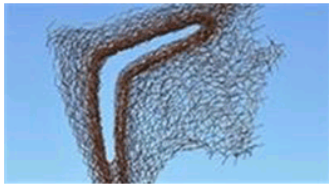
Year of Completion

2013

Rationale

Winds of Change is a heritage marker in recognition of the SAMCOR abattoirs and stockyards. The abattoirs were home to the South Australian Meat Corporation (commonly referred to as the 'Meat Works') as well as stock agents for more than ninety years. At the peak of its activity the Meatworks was the largest individual government employer in South Australia. The work reflects the physical character of the Abattoirs site and bears resonance with the atmosphere and the people who worked there. The work features a combination of representational and symbolic references pertaining to architectural vernacular, the butchery trade, livestock auctioning and geographical location. The nature of the original site and the methods and materials of its construction are integral to the overall aesthetic of the artwork.

Together Woven



Title of Artwork

Together Woven

Artist/s

Marijana Tadic & Alexis West

Location

Greenfields Wetlands, Salisbury Highway, Greenfields

Form

Sculpture and performance space

Commissioned by

City of Salisbury

Project Partners

Arts SA

Year of Completion

2013

Rationale

Together Woven is a heritage marker in recognition of Kaurna people as the original inhabitants of the Adelaide plains. 'Together Woven' with its vertical and highly prominent sculpture draws instant attention to the site. The boomerang shape and its references speak clearly and proudly of Kaurna culture. The art work resembles a net or a flock of birds suspended in the sky. The hollow part within the net suggests that a boomerang has flown through. The concept is based on the traditional Kaurna hunting practice. The 'Together Woven' sculpture points south west towards Kangaroo Island, a sacred place for Kaurna People. Located between two landscaped mounds, the site design consists of accessible paths, a large circular performance space, elliptical shape resting areas, a ceremonial platform and the local flora focus area with a drinking water fountain. The site incorporates text in the Kaurna and English languages, as well as a time capsule which will promote the awareness and wisdom behind the Kaurna people's way of life.

Awards:

2013 Winner KESAB sustainable cities award for heritage and Culture

2014 Finalist for National Awards for Local Government Category for promoting indigenous recognition.

Seeds of Attainment



Title of Artwork

Seeds of Attainment

Artist/s

Martin Corbin, Chris Ormerod, Gerry McMahon and Sandy Elverd

Location

Henderson Square, Montague Farm

Form

5 Sculptural elements in copper and stainless steel

Commissioned by

City of Salisbury

Project Partners

Veterans, DVA and Arts SA

Year of Completion

2007

Rationale

Seeds of Attainment commemorates the role that Vietnam Veterans have played within our community. Henderson Square was chosen for the site of this artwork as it has become the focus for the Vietnam Veteran Community through the memorial rock located at this site and the annual Vietnam Veterans Ceremony held there on the anniversary of Long Tan. The sculpture comprises of four pod-like elements which appear to be randomly scattered within the site. Seed pods of native species known to regenerate after fire were the starting point for the sculptural form as a metaphor for the Vietnam experience. Three awakening pods lie at different angles and splitting slightly, revealing reflective bronze and stainless steel within. The forth pod form has split open from which a brilliant 5.5 meter bronze and stainless steel spire emerges, an expression of new growth and promise for the future.

Collecting Thoughts



Title of Artwork
Collecting Thoughts

Artist
Margaret Worth

Location
Technology Park, Mawson Lakes Blv, Mawson Lakes

Form
Sculpture

Commissioned by
Land Management Corporation

Project Partners
City of Salisbury, Delfin and Arts SA

Year of Completion
2003

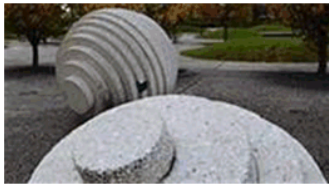
Rationale

The artwork provides an object that symbolizes the concept of Technology Park, i.e. the clustering of ideas and innovative practices towards the generation of health and wealth in the society. The style and shapes relate to surrounding architectural textures, consolidating a local visual language. The size relates to human scale in the outdoor environment.

The artwork creates a focal point that is highly visible to many people. Through innovative application in the use of materials, form and interactivity, the artwork presents a dynamic images of the technological era. It becomes an identifying maker.

Its play with light and sound making reflects the aspects of environmental and human interaction that are central to the idea of Technology Park. The sound component would be an experience that draws people's attention and invites participation.

Balancing Act



Title of Artwork
Balancing Act

Artist/s
Marijana Tadic

Location
Mobara Park, Garden Terrace, Mawson Lakes

Form
Sculptures in concrete

Commissioned by
City of Salisbury

Project Partners
Mawson Lakes Community Trust Fund, Delfin Lend Lease and Arts SA

Year of completion
2004

Rationale
This sculpture symbolises a balance between our inner needs such as tranquillity and comfort versus material abundance and economic progress. The work makes references to North and South as two different hemispheres, and East and West as two cultures that have evolved from different traditions but share similar values, aspirations and design principles. The work is inspired by geometric simplicity which reveals a subtlety and richness in spatial articulation. It derives from circular forms that share the serenity and clarity characteristic to traditional Japanese architecture. The sculptures are placed over the gentle curved mound, designed to evoke a sense of movement or rolling effect. The artwork together with the Garden of Shifting Skies makes a compelling statement about the need to understand nature and the need to work with it.

Drawn Place, Drawn Space



Title of Artwork

Mawson Lakes School Artistic Fence - Drawn Place, Drawn Space

Artist/s

Leslie Matthews

Location

Mawson Lakes School, Garden Terrace, Mawson Lakes

Form

Metal fencing panels

Commissioned by

Department of Education

Project Partners

City of Salisbury and Arts SA

Year of completion

2004

Rationale

The concept for the artistic fence is *The Environment: natural, geographical, historical and multicultural*. The design is focussed on historical research and images of the local environment, whilst the final images for the designs were created by the children at Mawson Lakes Primary School in response to this theme. Some of the images and colours chosen reflect the history of the area, the existing architectural environment and the colours of the land and soil.

The story of the fence begins with images of Aboriginal mounds, which represent the day to day life of the Kurna people, skeletal animals and the surrounding environments of the Mawson Lakes School. The next series of images are a representation of what can be found in the local environment. Then with the introduction of images of people, boats and cars there is a representation of western cultural influences, ending with an image of the school itself as an end to this part of the story.

Bagster Road Entrance Statement



Title of Artwork

Bagster Road Entrance Statement

Artist/s

Adrian Potter and Bridgette Minuzzo

Location

Intersection of Bagster and Waterloo Corner Roads, Salisbury North

Form

Bronze sculptures

Commissioned by

South Australian Housing Trust

Year of Completion

2000

Rationale

This artwork symbolises the rapid and recent growth of the suburb of Salisbury North. Urban development has been matched by the growth of the community spirit, which continues to flourish. The trees increase in size, indicating the initial rapid expansion of the suburb from 1950. With the use of trees as a symbol of growth the artists wish to draw attention to the beauty of the local area and a reminder that growth may be occurring all around us. The leaves in the trees point to the sky, as do the leaves on a sapling, symbolising a forward-looking community.

Mawson Lakes Promenade



Title of Artwork
Mawson Lakes Promenade

Artist/s
Hussein Valamanesh and Craig Andrae

Location
Mawson Lakes Boulevard, Mawson Lakes

Form
Sculptures in stainless steel and powder coated steel

Commissioned by
Delfin Lend Lease

Project Partners
Mawson Lakes Community Trust Fund and City of Salisbury

Year of Completion
2004

Rationale0
The concept of the curvilinear lines was picked up from the initial landscape design and taken further to engage the water's edge. By placing the sculptures in the water it opens up the space and makes connections between land and water. While the two elements of steps and spirals may compliment each other they can also be seen as opposites. The steps may be seen as logic, order and man-made while the spiral has reference to intuition, the organic and the natural.

Other Known Works

Bagster Road Community Centre, Salisbury North	Sculpture, Seating, paving and story stones corner of Shaxton Street
Ingle Farm Library, Ingle Farm	Mural panels (3) - Artists Lucy Turnbull, Krystle Hart, Roy Ananda
Len Beadell Library (New Central)	Sculpture, Meeting Room, Len Beadell Library - Glass panels
Len Beadell Library (New Central)	Banners (4) at entrance to library. Artists Fiona Ley and Tane Williams
Pooraka Farm Community Centre	Mural panels (5). Artists Ned Bajic, Alexia Cafcakis and Robyn Dixon
Salisbury East Neighbourhood Centre	Mural panels (3). Artists Lucy Turnbull, Krystle Hart, Roy Ananda.
First Avenue, Mawson Lakes	Sculpture, corner of Parkway. Artist Annabelle Lollette Title of the three elements <i>Obelisk, Flag, Pyramid.</i>
Greencroft Road, Salisbury North	Corner Kelsey Road. Mosaic Bench
James Street, Salisbury	Outdoor Seats - Tiled seats between office and cinema. Mosaic.
Reserve Kaurna Park, Burton	Carved, painted rocks, 50m north of carpark near footbridge
Reserve Mobara Park, Mawson Lakes	Sculpture on Mobara Park - Donated to City of Salisbury by the City of Mobara, Japan - bronze sculpture
Reserve Pooraka Unity Park Reserve	Murals at the Skate Park. Artist - James Cochran (Jimmy.C)
Reserve Salisbury North Oval, S/North	Art Work - Skate Park Toilets - Aerosal murals
Reserve Salisbury North Oval, S/North	Art Work/Sculpture, corner Greencroft/Kelsey. Story Stone Wall & artistic path. " <i>Meeting Places, Local Stories and Hopes for the Future</i> "
Reserve Technology Park Plantations, Levels	Sculpture Metal Sphere, near lake First Ave
Salisbury Civic Square	Sculpture and Water feature (Tony Rosella & David Adderton)
Salisbury Interchange Car Park	Salisbury Interchange facing Gawler - Adelaide tracks- Mural panels (7) - Artist Doris Ayala
Salisbury Interchange Car Park	Mosaic and painted murals.

Street Art in Salisbury

The below works have been undertaken by the street art community, understood to have been coordinated with the approval of the building owner.

Brown Terrace, Salisbury



Artist/s
Unknown (local street artists)



Create a Place Public Art Project - Proposal 1

Purpose of Artwork

- To beautify or enhance a public space
- To celebrate or acknowledge a historically significant event or place
- To raise awareness or educate on a particular issue or theme
- To encourage visitation and enhance visitor experiences

Budget

Total Funding Required	\$8000
Artist Quote	\$7500
Site Preparation / Graffiti Coating	\$500
Ongoing Maintenance	\$150 per hour

Site

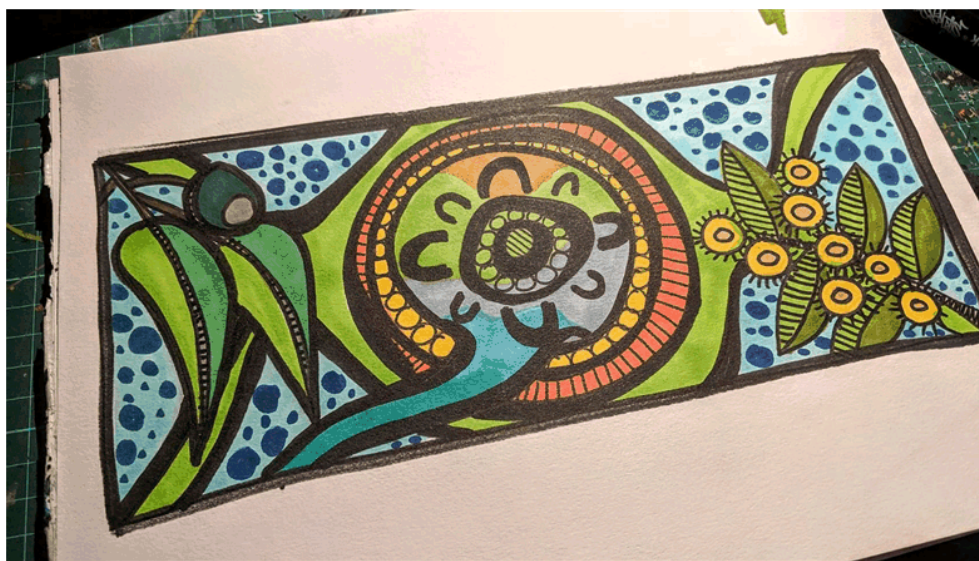
Site Location	Laneway between James Lane and John Street, Salisbury City Centre
Physical Characteristics	Large brick wall High pedestrian thoroughfare between John Street and James Lane
Property Owners Consent	Yes – awaiting signed documentation



Proposed Artwork

Artist	Scott Rathman - indigenous artist
Theme	Meeting Place Bringing together people into one place (Salisbury City Centre)
Consultation	Artist will be required to work with Salisbury Business Association board on design concept.
Time Line	If approved could be complete by June 30 2019

Design Concept



Notes



Create a Place Public Art Project - Proposal 5

Purpose of Artwork

- To beautify or enhance a public space
- To raise awareness or educate on a particular issue or theme
- To encourage visitation and enhance visitor experiences

Budget

Total Funding Required	\$4650
Artist Quote	\$4150
Site Preparation / Graffiti Coating	\$500
Ongoing Maintenance	\$80 per hour

Site

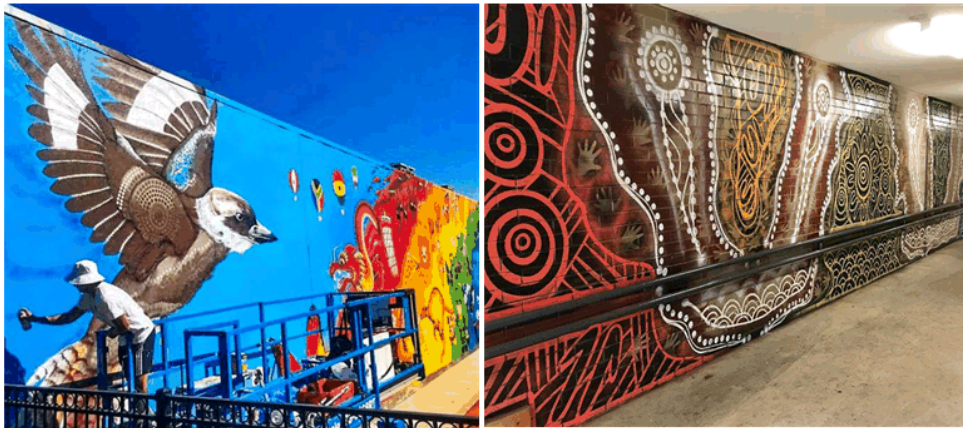
Site Location	Salisbury North Skate Park, Bagster Rd, Salisbury North
Physical Characteristics	Skate park with a brick toilet block and playground. Toilet block artwork is severely faded and damaged with Graffiti.
Property Owners Consent	Council Facility



Proposed Artwork

Artist	Shane Cook - indigenous artist
Theme	theme that gets the message across that violence is not ok in a respectful way
Consultation	Artist will be required to work with Salisbury Youth Council develop a concept.
Time Line	Completion by Dec 2019

Examples of Artist work



Notes

One of Salisbury Youth Council’s key projects this year is DV & Family Violence

Their idea is to have the toilet block at the Salisbury North Skate Park repainted with a theme that gets the message across that violence is not ok in a respectful way.

To achieve this they have floated the following ideas;

1. Approaching local schools to see if there is an interest of a group of young people producing a concept and working with an artist to complete the design
2. The artist would then do the piece
3. A celebration morning tea at Bagster Rd Community Centre with a speaker from Northern Domestic Violence service followed by the launch of the artwork at the skate park by the Mayor

This discussion has been happening for some time and NDVS, Bagster rd and the Mayor have previously indicated that this is something they would like to be involved in



Create a Place Public Art Project - Proposal 4

Purpose of Artwork

- To beautify or enhance a public space

Budget

Total Funding Required	\$4,000
Artist Quote	\$5,500
Site Preparation / Graffiti Coating	\$500
Ongoing Maintenance	\$150 per hour

Site

Site Location	Salisbury Recreation Precinct, Happy Home Drive, Salisbury North
Physical Characteristics	Entrance to Swimming Centre
Property Owners Consent	Council Facility



Proposed Artwork

Artist	Scott Rathman - indigenous artist
Theme	Natural environment Water Recreation
Consultation	Artist will be required to work with Belgravia to develop a concept.
Time Line	Could aim for completion by June 30

Examples of Artist work



Notes

TERMS OF REFERENCE AND MEMBERSHIP

for the

PUBLIC ART PANEL

ROLE

Expert and appropriate advice is critical to informing the development and management of public art. The Public Art Panel will act as an advice source, sounding board and ideas generator for Council staff. It will provide advice and feedback on the Public Art Program. The Public Art Panel will assess artwork proposals and inform the process that results in the commissioning of new public art works and the deaccessioning of existing artworks as required.

It will identify opportunities for public art and give advice regarding the Salisbury Art Trail. Members of the Public Art Panel will act as ambassadors and advocates for quality public art in the City of Salisbury.

TERMS OF REFERENCE

To provide advice on:

Public Art Framework:

- Review and comment on Public Art prior to it being considered by Council for endorsement;
- Identify key issues relating to the strategic development and management of public art and its contribution to the City of Salisbury;
- Ensure feedback to Council staff regarding the opportunities for public art within the City of Salisbury;
- Monitor progress of all public art activities through meetings on an as needs basis.

Outdoor Gallery Projects:

- As appropriate and/or required by the Public Art Panel, assess and advise on public artwork proposals;
- Review and advise on artist briefs and short listed artists.

Integrated Art Projects:

- Identify public art work potential within significant capital works project;
- Review and recommend Artists for Public Art Program (Create a Place) projects;
- Recommend public art projects identified as appropriate for the Public Art Program (Create a Place);
- Comment on artists proposals as required.

Existing Public Art Collection:

- When required provide advice on artistic and cultural value of artworks;
- When required provide advice on priorities for asset management funding allocation;

- When required provide advice on removal, relocation, sale or disposal of public art - deaccessioning.

External Public Art

- When required provide advice on Public Art proposals from external groups or individuals.

CONDUCT

The Public Art Panel will operate according to principles of mutual respect, confidentiality and civility and will be under the direction of the Convener. As the Public Art Panel will not be a decision-making forum, there will be no provision for formal voting or adoption of positions.

While the Convener will seek to facilitate consensus where relevant, it is anticipated (and desirable) that the Public Art Panel express a range of differing views on any particular public art issue. The Public Art Panel members will have a copy of their Terms of Reference at each meeting as a standing agenda item so that roles and responsibilities are clearly understood and open.

MEMBERSHIP

The Public Art Panel will be formed on a needs basis and consist of relevant local and industry experts relevant to Panels deliberations at the time of formation. It is intended that the arts community representative and the community representative would be selected in consultation with the Elected Members at the time of formation, and that the selection of representatives would be dependent on the expertise and advice required at the time of formation. It is not intended that the Panel meet on a regular basis unless required and/or be formed with the same membership in an ongoing way with the exception of the Elected Member Representation. The Public Art Panel membership will be comprised of:

- Two (2) Council Elected Members
- One (1) Arts Community Representative
- One (1) Community Representative
- One (1) Council staff representative

The Public Art Panel may request focus groups as required to consult with additional Key Stakeholders. No sitting fees will be paid to members of the Public Art Panel.

MEETINGS

The Round Table will meet as required, at dates/times and in a location determined by the Chief Executive Officer (or nominee) after consulting with the members of the Public Art Panel. Notes from Public Art Panel meetings may be reported to Council if required.

INFORMATION ONLY ITEM

1.5.1

POLICY AND PLANNING COMMITTEE**DATE**

20 May 2019

HEADING

The John Street Improvement Plan Scope

AUTHOR

Clint Watchman, Coordinator Urban Policy, City Development

CITY PLAN LINKS

3.2 Have interesting places where people want to be.

SUMMARY

As part of the implementation of the Salisbury City Centre Renewal Strategy and Urban Design Framework, a series of initiatives are being investigated as part of the John Street Improvement Plan. Concurrently the Salisbury Business Association (SBA) has requested Council undertake a John Street “mini masterplan” and have expressed their views on the elements that should be considered as part of a “masterplan”. This report provides Council with information on the scope, community engagement and how Council will be engaged through the development of the John Street Improvement Plan.

RECOMMENDATION

1. That the information be received.

ATTACHMENTS

There are no attachments to this report.

1. BACKGROUND

- 1.1 As part of the implementation of the Salisbury City Centre Renewal Strategy and Urban Design Framework, a series of initiatives are being investigated as part of the John Street Improvement Plan. Concurrently the Salisbury Business Association (SBA) has requested Council undertake a John Street “mini masterplan” and have expressed their views on the elements that should be considered as part of a “masterplan”.
- 1.2 The SBA has prepared a number of documents containing ideas on John Street improvements. The latest, called the ‘mini’ masterplan concept for Salisbury City Centre and John Street includes SBA’s priorities which are:

- Street lighting and lighting upgrade
- Parking options for traders, as well as more long-stay carparking
- Provision of more outdoor dining.
- Entry point statements
- Destination focused activities such as Civic Square, play space, outdoor dining areas, walk trail, visual art – talking point statements.

In addition SBA included a number of other elements and points for consideration that they requested be included in the plan, and which will be considered as part of developing the improvement plan.

- 1.3 While the SBA are promoting the preparation of a “mini masterplan”, the proposal also aligns with Council’s strategic intent under the Salisbury City Centre Renewal Strategy and Urban Design Framework to promote and develop John Street as a key main street. The John Street Improvement Plan is intended to identify a range of initiatives that will improve the amenity and attractiveness of John Street, and in doing so review and incorporate as appropriate the physical and functional enhancements sought by SBA that are consistent with Council’s strategies.
- 1.4 As part of the 2019/20 budget process, Council will consider a New Initiative Bid for unspecified works to occur in 2019/20 subject to Council approval of the John Street Improvement Plan. The NIB seeks to secure \$350k funding to allow actions endorsed by Council as part of the plan to be implemented next financial year, rather than waiting for the 2020/21 budget or a budget review.

2. CITY PLAN CRITICAL ACTION

- 2.1 Progress the revitalisation of Salisbury City Centre.

3. CONSULTATION / COMMUNICATION

3.1 Internal

- 3.1.1 Members of the Executive Group
- 3.1.2 Manager Infrastructure Management
- 3.1.3 Manager Economic Development and Urban Policy
- 3.1.4 Team Leader Park and Open Space Assets
- 3.1.5 Team Leader Communications and Marketing

3.2 External

- 3.2.1 Salisbury Business Association

4. REPORT

- 4.1 The John Street Improvement Plan will set a direction for ongoing physical enhancement, maintenance and activation of John Street and environs.
- 4.2 The Project is predicated on a relatively ‘light touch’ approach to infrastructure upgrades and capital works, working with the elements that are already in place in John Street and identifying areas where improvements can be made. Larger scale asset improvement and/or replacement should be driven firstly by Council’s Asset Management Plan to ensure that the optimum life of an asset(s) is achieved.

Managing organisational and community expectations within these parameters may be challenging and will be a key role of the engagement strategy.

- 4.3 In-scope considerations will include street trees, landscaping and street furniture; replacement of inconsistent pavers; lighting; signage; public art opportunities; parklets or opportunities to increase outdoor dining; enhancement to the pedestrian laneways; removal of street clutter; enhanced pedestrian crossing points; and definition of maintenance levels. Out of scope are items such as realignment of the roadway; relocation of kerbing, spoon drains and other major civil infrastructure; major changes to the function of the street (ie one way vs two way traffic and on street parking configuration); and Church Street design. Also not within the scope of the improvement plan in terms of Council-delivered outcomes are enhancement to the shop fronts; and change of signage conditions for shop fronts – however there is a related agenda to work with the SBA, landlords and traders on improvements to shopfronts and premises in a way that integrates with the existing and improved public realm.
- 4.4 In addition to the above, as part of the Improvement Plan consideration will be given to the provision of 24/7 access public toilets consistent with the resolution of Council at its meeting on 23 April 2019 viz:
- That consideration of the need for, and provision of, public toilets with 24 hour access in the Salisbury City Centre, along with options for a suitable location and indicative costs be included as part of the John Street improvement plan currently being developed. (0150/2019)*
- 4.5 If possible, ‘early wins’ initiatives will be identified that can be implemented prior to finalisation of the John Street Improvement Plan and within existing budgets. These early wins initiatives will be presented to Council as part of its consideration of the draft concept in mid-2019, and will generate some initial and visible early momentum for the implementation of the Plan upon Council approval
- 4.6 The program for development and delivery of the plan can be summarised as follows:
- 4.6.1 **First Half 2019** – Prepare scope, meeting with key stakeholders
 - 4.6.2 **Mid 2019** – Concept development
 - 4.6.3 **Mid 2019** – Informal Strategy and Council report for endorsement of “early wins”.
 - 4.6.4 **Mid - End 2019** – “Early wins” implementation.
 - 4.6.5 **End 2019** – Council signoff draft improvement plan for stage 2 stakeholder consultation.
 - 4.6.6 **End 2019** – Community and stakeholder consultation on the draft improvement plan and consideration by Council.
 - 4.6.7 **Early 2020** – Prepare Budget bids, final plan and costings, implementation plan.
 - 4.6.8 **Early 2020** - Following Council Endorsement – Works start.

- 4.7 The key external engagement activities will be:
- 4.7.1 **Stage 1 (Mid 2019)** - Meet with key stakeholders to discuss their views, ideas, and experiences to help inform the draft improvement plan.
 - 4.7.2 **Stage 2 (Late 2019)** - Release the draft improvement plan for community and stakeholder consultation (following Council endorsement).
 - 4.7.3 **Stage 3 (Early 2020)** – Final improvement plan and priorities made available to the public (following Council endorsement)

5. CONCLUSION / PROPOSAL

- 5.1 The John Street Improvement Plan will deliver a suite of physical enhancements to refresh John Street and reinforce its role as a core main street precinct in the heart of Salisbury City Centre.
- 5.2 The John Street Improvement Plan is expected to be completed in early 2020, with implementation commencing in the 2019/20 financial year.

CO-ORDINATION

Officer: EXECUTIVE GROUP

Date: 13.05.19