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Art is a complex set of experiences, objects, subjects, processes and propositions that stimulate, disorient and re-format our senses and our cerebration (Gibson)
Holdfast Arts facilitates the commissioning of public artworks that are relevant, contemporary and increase our awareness of the unique qualities of City of Holdfast Bay and the associated coastline.

There is an opportunity through Holdfast Arts to create a program of public art commissioning that stimulates thinking, invites interaction, increases awareness, allows for contemplation and even questions assumptions.

Holdfast Arts collates investigations of public art philosophies, briefly reviews the history of the City of Holdfast Bay, establishes public art typologies and proposes commissioning processes to achieve a range of quality public art outcomes.

Holdfast Arts provides a “toolbox” of research, case studies and examples, historical research and public art typologies, which leads to the development of a pragmatic plan for commissioning of art, engagement of artists and future consultancies.

Holdfast Arts is based on the belief that the best artwork emerges when artists and the artistic processes are strongly supported and resourced.

The framework for commissioning public art, if not clear and supported by Council, can impact on the response by artists to the detriment of innovation and excellence. This is particularly seen with briefs that specify narrow narrative and themes.

The plan builds on existing events and activities and importantly proposes new ones. Holdfast Arts Masterplan proposes key imperatives at the implementation stage that establishes a framework to procure work of both high artistic merit and contemporary relevance.

Holdfast Arts aim to deliver four typological public art approaches.

Tanya Court, Craig Andre and Warwick Keates were appointed to develop the Holdfast Arts Artscape Corridor Masterplan by the City of Holdfast Bay. This report acknowledges the support of Elected Members and Council Staff including, Jenni Reynolds, Kelly Harding and Megan Berghuis.
Report Format

Holdfast Arts provides a detailed description of each typology, the scope of works, potential locations for the works (mapped) and implementation requirements.

The report also outlines a number of resources, which can be used during the development of public art projects to stimulate ideas and thinking in relation to City of Holdfast Bay’s coastal edge, its history, contemporary art and the delivery of public art in the urban realm of Jetty Road, Glenelg and Jetty Road, Brighton.

The report is designed to generate ideas, map opportunities, promote innovation, question convention and encourage exceptional outcomes for integrated public art within City of Holdfast Bay.

During the course of developing the Artscape Corridor Masterplan, the consultant team of Warwick Keates (WAX Design), Craige Andrae (SPUD) and Tanya Court reviewed the existing Council policies and documents, met several times with Council staff.

Consultations were undertaken with local traders and the Brighton Surf Live Saving Committee to discuss the potential of Holdfast Arts.
The new public art demands and invites communication and the engagement of others

(Mary Jane Jacob)
The history of the City of Holdfast Bay extends beyond the State’s settlement in 1836, and is marked by the continuous occupancy of the land by the Kaurna people and the Tjilbruke dreaming stories that stretch along the coastline and across the City.

The importance of the foreshore dunes, the cliffs, estuaries and wider coastline made the City of Holdfast Bay an important location for Kaurna and other Indigenous people within South Australia. The favourable coastline recognised by Indigenous Australians was also exploited by early settlers who used the safe anchorage as a place to develop the newly formed province of South Australia.

The arrival of European settlers on the Africaine and the settlement of the towns of Glenelg and Brighton, which now form the City of Holdfast Bay, saw permanent colonisation of the coastline and development of small fishing villages. Glenelg grew rapidly and with the advent of rail and tram connections soon became a recognised tourist and residential destination.

By contrast, Brighton developed slowly, attracting many institutional buildings and organisations such as Townsend House, Lawn House and Brighton House (Minda), along with other dwellings built by the Housing Trust of South Australia.

The early 20th Century saw continued obsession with the coast as a place of recuperation with easy access to a healthy environment, a place of pleasure, enjoyment and fun.

The post-war years signaled an era of significant development and with it changes to the character of the coast. The agricultural lands and natural landscapes of the coast gave way to residential development. The urban density of Glenelg and Brighton increased and natural features such as estuaries, swamps and dunes were modified to facilitate further development.

In 1997, the two Council areas were amalgamated to form the City of Holdfast Bay, its name recognising the historic past and the links to the establishment of South Australia.

There exists the potential for Holdfast Arts to draw on the historic values of the ‘seaside’ location from the early settlement through to today. In this regard, the masterplan builds on the idea of Victorian and Edwardian coastal pleasure grounds; the resurgence of the post war beach holiday spots through to the contemporary coffee cultures of today’s metropolitan coastline.
The idea of pleasure and entertainment combined with hard infrastructure and civil engineering mark the rapid industrialised development of Australia at the turn of the century.

This increased focus on the beachside culture and subsequent residential development saw changes to the coastline with new urban forms and built coastal infrastructure. The landscape aesthetics forever changed, particularly with the loss of the majority of the dune system.

The post war period resulted in increased development along the coast and creation of a unique coastal aesthetic which continues to be expressed within the built form and urban realm of the City today.

The combination of built and natural, infrastructure of the coastal corridor, retail precincts and the sites of recreation and seaside pleasure grounds forms a historic context for Holdfast Arts.
1836: Landing at Glenelg by the Africaine
1858: Pier Hotel was built by Henry Moseley
1859: Glenelg Jetty was built
1876: Kither Family Butchers opened on Jetty Road and was owned and operated until 2012 by the Kither family
1883: Glenelg, Brighton and Marino tramway began operations
1886: The first Brighton Jetty was completed but was badly damaged in 1994
1920: Walter Lindrum played at the Southcott Billiards Room, rating it as one of the best in Australia
1920: Sir Douglas Mawson built his house on King Street (the house was subsequently demolished in 1966)
1927: The Seaciff Rotunda was built and remains as a buried artifact within the sand dunes
1927: The Argosy opened, becoming a popular entertainment complex, including a ballroom, small gallery, picture theatre, projection rooms and skating rink
1929: The Aquarium was built on Glenelg Jetty
1930: Lunar Park was opened on Colley Reserve
1934: Lunar Park was closed due to severe storms and the impact of the Great Depression
1937: Brighton Council offices were completed and remain one of the best surviving examples of Art Deco architecture in the State.
1948: Major storm destroyed the Glenelg jetty. The reconstructed jetty was subsequently shortened
1982: Magic Mountain was built incorporating a 1902 merry-go-round imported from England
2006: The Beach House was built replacing Magic Mountain and incorporating the merry-go-round
The public domain of the 21st century is no longer defined simply by material structures such as streets and plazas. But nor is it defined solely by the virtual space of electronic media. Rather, the public domain now emerges in the complex interaction of material and immaterial spaces.”

(McQuire, 2006:1)
The physical context is an important consideration and influence on Holdfast Arts_. Opportunities for the Holdfast Arts_ will focus on the hard and soft assets of the coast, retail precincts including the streetscapes and plazas, adjacent public open spaces and coast park. Holdfast Arts_ will seek to interact with the City, its infrastructure, green and grey, built and natural.

Holdfast Arts_ acknowledges the existence of the Minda dune system (comprising foredune, swale and secondary dune areas) as one of the last remaining sand dune areas on the Adelaide coastline, representing approximately three percent (27 hectares) of the original Adelaide dune system.

Given the significance of the dune system and the potential impact of future development on the secondary dune area there remains potential for public art approaches to interact with the environment and increase awareness as well as expressing the importance of this fragile landscape.

This consideration is also aligned to the expected outcomes and initial analysis of the Open Space and Public Realm Strategy.
Holdfast Arts recognises the cultural context of the City of Holdfast Bay and the potential to build on existing opportunities. Combined with the colonial and post-colonial heritage, is the Indigenous history and dreaming story of Tjilbruke and narratives that can be considered and embraced as part of Holdfast Arts, creating a cultural continuum.

The representation of culture will move away from static commemoration and explore the use of contemporary representations and technologies. Capitalising on events such as the Brighton Jetty Classic Sculptures Exhibition and traditional celebrations like Carols by Candlelight, Holdfast Arts aims to provide a cultural framework that will build on these existing events to develop and establish new traditions.
Public art is not simply the procurement of assets, but the creation of ideas, experiences and culture within a place, with a value that far exceeds the material worth of the works.
The following discussion has been developed as part of an ongoing discussion on the role of public art and how artworks interact and engage with the public. Initially developed for the Integrated Arts Master Plan for Rundle Street, this discussion has been extended and adapted for Holdfast Arts to be able to respond to specific qualities and characteristics of the City of Holdfast Bay.

While public art can be broadly defined as any artistic production in the public domain, it is often more specifically defined as art that is commissioned, paid for and owned by State or Local Government. Social and cultural contributions of public art are widely acknowledged.

For the City of Holdfast Bay, the commissioning of public art is an important mechanism to create a culturally vibrant City, meeting strategic objectives of the Providing Cultural Enrichment (Strategic Plan 2009 – 2014).

Public art performs civic duties, creating visitor destinations as well as being an important part of everyday life. Art culture that is dynamic and robust is one that constantly evolves with the potential reflect the multiple facets of public life.

The use of typologies as part of the masterplan gives rise to a greater range to art responses and possible projects. This approach contrasts the static objects that historically defines public space and public art practice.

With changes in our idea of society and shifting and contested concepts of the role of public space, there remains the to explore different approaches to public art. “If public art, as Arlene Raven has suggested, is no longer a hero on a horse any more that is, not only because of changes in artistic practice, but because the conditions and possibilities of public life... have undergone such profound and varied transformations in the late modern era” (Mitchell).

Mitchell therefore calls for a rethink on the possibilities for public art: “to rethink the conceptual and physical locations of art and its possible publics, and connect these to the momentous cultural transformations that are remaking the social orders of the present, while reconfiguring our understanding of the past.” (Mitchell 2- 4).
In reviewing recent public art commissions there is, not surprisingly, a great diversity in the expectations of commissioning bodies and responses from artists. There has been criticism of public art that is overly thematic, didactic or semantic and the low levels of ambition for much public artwork.

Proscribed subjects, prescribed themes and simplistic responses to the context, lead to a perceived banality of some commissioned art. This does not deny the possibility of building on existing traditions and allowing for celebratory or memorialised artworks.

The question arises as to whether spectators are ready for works that do not utilise well-worn public art paradigms. The aim should be not to underestimate an audiences' ability to value experiences, including challenging ones.

If notions of public domain and conceptions of private and public space are changing, this will affect the possibilities for public art. Therefore, developing a definition of public art may be arduous, but it is generally agreed that the definition must include but not be limited to "temporary works, performance, functional art, community engagement, new media, integrated art and permanent sculpture".

Multiple forms and multiple disciplines must be considered. A public art programme should also have diverse themes, concepts and methods throughout the City of Holdfast Bay.

Despite a lack of definition, it can be said that public art is always changing and evolving as are the expectations of that art. There will also always be a diversity of arts practice, which should be reflected in the public art program commissioning process.

All works should aim for high artistic merit and conceptual depth but should not preclude adventurous commissioning, embracing uncertainty, which itself is a condition of the City and the artistic process.

Today, with the rise of media-saturated society, public art anticipates engagement and human interaction to become a critical part of the art work.

For Holdfast Arts_, public art needs to support the urban life of the public realm specifically and City of Holdfast Bay generally.
Several of the City of Holdfast Bay’s contemporary art works, although abstracted, still reveal their representational source such as Greg John’s symbolic circular forms of Rhythm, Marijana Tadic’s Celestial Reduction or the fishing buoys of Deb Sleeman’s work ‘Anchored/Adrift.

These well received works are layered, engaging and invite both deeper and more obvious readings. However, all are still largely static objects to be viewed by a receiving, largely passive public.

In “Mapping the Terrain” Suzanne Lacy coins the phrase “New Genre Public Art” to describe visual art that is communicative and interactive and whose key identifiers and measures of successes are based on engagement with the public.

These more contemporary forms of public art might be less about concerns with site specificity, narrative and representational form, and more about public reaction. This way of working allows for a greater diversity of response to “engage, please or challenge” – the public, potentially actively engaging with the form and content of the art work.

Sites for public art may be understood not only for their specificity, but also in “relational terms as part of larger networks, systems and processes, physically, and ideologically.” Work engages with both the public and the City itself. (Rendell, quoted The Practice of Public Art)

It is also critical to acknowledge that there is a difference between public art and independent studio-based art practice. Some well respected artists stumble when first moving into the realm of public art.

It is important to encourage new players into the public art discipline to add diversity and encourage excellence. The question of how to facilitate and support studio artists working in the public realm is addressed by the process, structure and collaboration suggested in this report.

The City of Holdfast Bay’s Strategic Plan identifies the importance of public art. “Foster, encourage and promote participation in the creative, performing and visual arts through individuals, local groups and by the attraction of exhibitions, events and performances.”

While the strategy sets out possible outcomes, how do we define what public art is in the contemporary setting of the City?

The complexity of the discipline of public art makes it difficult or even undesirable to formulate an authoritative definition. Definitions can shut down opportunities for innovation and evolution of the public art discipline.

Cameron Catiere develops a definition that public art must fit within at least one of the following four categories:

1. In a place accessible or visible to the public: in public
2. Concerned with or affecting the community or individual: public interest
3. Maintained for or used by the community or individuals: public place
4. Paid for by the public: publicly funded
Harriet Senie evaluates public art with three quests.

- Is it good work according to its type?
- Does it improve or energise the site in some way?
- Is there evidence of relevant or appropriate public engagement or use?

In “Coming In From the Cold” from The Practice of Public Art, Cameron Catiere considers that engagement may be due to a social and political nature or the experiential qualities of the work. Engagement is not limited to narrative, site specificity and semantics. Engagement may be critical or utopian as discussed by Mitchell.

The specific qualities of Holdfast Arts_ will affect the selection and creation of public art. The coastal pleasure grounds, cosmopolitan, tourism and quirky character of the corridor suggests innovative, exploratory, temporary or semi-permanent art and suggests a high tolerance for innovation public artworks.

The City of Holdfast Bay has a role to play in the curation and facilitation public art, events, performance, and workshops. Council can be strategic in its support and encouragement of emerging local artists, those new to working in the public realm, and offer new opportunities for those experienced in the working in the public realm.

There should be a diversity of contemporary responses. Works might be humorous, experiential, born from new media, created from light, constructed as green infrastructure, be more ambiguous and complex. Public art might comment, question, be critical or maybe enchanting. Flexible and diverse approaches can value the utterly impractical and even ludicrous thoughts, the absurd and the fun.

This is not to say that other forms are valued less, but at this time and place, this is what is unique about the public art opportunities for Holdfast Arts_. Other forms of public art may be appropriate at different times and in different parts of the City.
Art should be...part of everyday life but not “decorative atonement”

(Matzner 17)
The Artscape Corridor Masterplan is structured to entertain and delight, remaining audience based – a conscious move away from the commemoration and the ‘plonking’ of art within the public realm of the City.

While these more traditional works will still be necessary and will occur when appropriate, the Artscape Corridor Masterplan is extending interaction and community engagement – it is about stretching the ‘season’.

Encouraging people to visit, to come to the Bay all year round.

The four typologies recommended by the Artscape Corridor Masterplan, Holdfast Arts, are designed to ‘value add’, expand and develop culture and to see and be part of the City of Holdfast Bay’s expression as a unique place.

The use of typologies create a variety of approaches and provide different ways forward when considering the commissioning of public art projects.

These four typologies offer an administrative structure for programmes that will add to cultural significance of the City by creating a layered and dynamic arts corridor.
The typologies all acknowledge a commitment to engaging with the public within the urban realm. The use of typologies will also assist the understanding and delivery of a range of approaches in-line with Council’s objectives to promote public art within the City.

Developing a strong support and engagement process will be necessary to ensure artists succeed in creating new intellectual capital for the City. The implementation of Holdfast Arts_ anticipates the ability to have Council consider exceptions to some existing policies, such as those on signage, street furniture, infrastructure and lighting.

It is anticipated that Council will use Holdfast Arts_ to foster innovative ways of commissioning and delivering art works. Holdfast Arts_ is based on compelling arguments for improving processes, policies and past thinking on implementation and procurement of public art.
Random is a programme of curated events and interventions that are generally temporary, anonymous and quirky.
**Random** is a programme designed to encourage impromptu subtle and gentle gestures which populate the street and urban environment with evidence of life though the use of small creative, witty, thought provoking interventions.

**Random** is an opportunity for artists to interact with the urban fabric of the street (Jetty Road, Glenelg and Brighton) in a “temporary adjustment to everyday familiarity” (Keniger 36).

It is envisaged that artists will populate the site with small artworks that do not integrate but rather invade and occupy the urban environment to attach like a barnacle or perch temporarily like a bird on windows.

It is hoped that this activity will insinuate itself throughout the entirety of the precinct. Artworks of this nature would range in content from the profound to potentially the profane or shocking.

Some works would engage and comment on the immediate environment while others would appear to be just passing through.

**Random** provides the opportunity to align with the character and context of ‘the street’. It aims to build on the commercial and community values of Jetty Road, Glenelg and Brighton, as well as events, including the South Australian Living Artists (SALA) Festival and Fringe Festival.

**Random** is designed to provide a framework that allows artists and Council to respond swiftly to public art opportunities as they arise.

**Random** encourages artists and designers to do what they do best and interpret or respond to the street in their own unique and thought provoking way.

**Random** encourages unexpected and quirky artworks and interventions that deliver an element of surprise – “What will be revealed around the corner?”.

**Random** art works have the opportunity to be provocative, exciting, surprising or amusing.
Objectives

- To develop a locus of creativity and spontaneity that focuses on the Brighton and Glenelg Jetty Roads, that builds on the commitment and enthusiasm of traders for art within the street.
- To encourage the formation of spontaneous, creative gestures and curiosities throughout the streets and urban environment of the precincts.
- To create interesting, thought-provoking everyday experience for locals and visitors.
- To encourage considered conceptual based artwork that enters into a dialogue with the urban environment of the precinct.
- To develop a constantly evolving programme of artworks and events that self perpetuate to create a vibrant living precinct.
- To use art to informally market the precincts alongside the commercial and retail character, drawing people back through the curiosity and intrigue that the works bring.
- To create temporary works that “come” and “go” forming a changing environment that people will want to visit again and again to see what is evolving.
- To work with a variety of scales and a range of diverse material and quirky concepts.
- To develop and promote a programme that builds culture, encourages the creativity of the artists to compliment each other.
- To deliver works that might be quirky and reminiscent of the street - reflecting the precinct character.
- To encourage the creation of works that require small budget allocations and are potentially self generating.
1. Commission curated exhibition of artworks creating a catalyst and benchmark for the typology

2. Produce support framework for the typology to include:
   • information about process
   • advice on opportunities and legal ramifications
   • amnesty for work done on Council property
   • marketing
   • grant funding from Council
   • map of areas available for such works
   • list of willing traders who encourage random acts of art

3. Seek grant funding from Arts SA (Art for Public Places) for Commission funding to implement catalyst project

4. Develop a directory of artists and collaborators (building owners and private sector)

5. Record artworks through digital and hardcopy media

6. Develop an advice line (within Council) that supports the development of ‘Random’

7. Seek local sponsorship to assist in funding the Random programme

8. Market typology and resulting outcomes as part of Jetty Road Precincts promotion and marketing

9. Provide funding for inaugural works as well as assigning future funding to ongoing development and promotion of the typology

10. Explore opportunities to promote artworks using QR codes, ipads, smart phones and geocaching
Miniature works highlighting the strange, ordinary and unique aspects of the street through scale and a change of perception. My 'Little People Project' started in 2006. It involves the remodelling and painting of miniature model train set characters, which were then place and left on the street. The street-based side of the work plays with the notion of surprise and the aim is to encourage city-dwellers to be more aware of their surroundings. The scenes aim to reflect the loneliness and melancholy of living in a big city, almost being lost and overwhelmed. But underneath this, there is always some humour.
‘GIVING TO THE POOR’
[BY ABOVE]

During the summer of 2008 Above was invited to the 1st annual Fame Festival in the south of Italy. While painting alongside other artists such as Blu, Ethos, and Connor Harrington. It was in Lisbon, Portugal later that summer that Above painted his “Giving to the poor” stencil commenting on social issues of homelessness. Above is quoted on his website “Every day I walked by this bank atm machine and this particular homeless woman was sitting in the same place every day begging for money. I found it sadly ironic that just six feet away from here there were people lining up to withdraw money. The obvious social and economic clash inspired me to make this piece”. 
Roam is a public artwork commissioning programme designed to maximise exposure and the impact of the artworks by making them non-geographically specific.
Roam would utilise a series of concrete showcase plinths which would act as the foundation for the artwork and would be designed in such a way as to enable easy pick up and relocation through the use of a crane truck or similar.

The design of the showcase plinths would be discrete and neutral so as not to distract from the artwork, but it would also provide signage opportunities to promote the programme through standard interpretation as well as digital media.

Roam seeks to exploit the context of the Artscape Corridor Masterplan, to capitalise on the myriad of opportunities for public art throughout the corridor, creating temporary art interventions within the City of Holdfast Bay.

Key sites throughout the Artscape Corridor would be identified (refer to Arts Masterplan) and commissioned artworks would rotate through these sites at predetermined intervals.

Roam offers the capacity for art to impact on the public realm of the City, its open spaces, footpaths, beaches, even the coastal waters.

As the programme matures new sites could be added, and the programme of rotation/relocation could be developed to respond to major events or specific requirements.

Works could be temporarily relocated out of the set programme sites for short periods of time to add value to major events in the precinct. Alternatively, the local residents could select or vote for favourite artworks to come and visit the local reserve, street or places of interest.

The programme also offers an alternative strategy to the polarized permanent versus temporary commissioning process. Roam enables permanent works to have site specific temporality which provides the opportunity to address negative responses or fears by local residents as well as being able to expose artworks to a wider audience.
[Objectives]

- To provide the City of Holdfast Bay with a unique, innovative public art commissioning programme unlike any other in the State
- To maximise the impact of commissioned artworks throughout the precinct and deliver public art based in the open spaces and public realm of the City
- To encourage the commissioning of diverse and adventurous artworks that will enliven the precinct
- To allow the public to interact with the artworks – vote to have art works located in specific reserves as part of the “Your View HQ” forum
- To provide opportunities for artworks to be on the land and in the sea, capitalising on the unique coastal qualities of the Artscape Corridor precinct
- To use the semi-permanent nature of the artworks to allow riskier commissioning that provokes debate and discussion in relation to art, culture and the context of the City
- To commission new artworks once or twice a year but utilising the same infrastructure and reducing installation costs
- To have works on permanent rotation or temporary works that are replaced and/or reused
1. Allocate budgets for plinth(s) and inaugural artworks (based on 2 pieces in the first year)
2. Design showcase plinth(s)
3. Determine sites for Roam programme (refer to Arts Masterplan)
4. Produce guidelines booklet
5. Commission catalyst project through Arts SA, Art for Public Places Programme Major Commission funding
6. Produce showcase plinth(s)
7. Promote and install inaugural artwork
8. Develop programme of exhibition and relocation within the corridor
9. Market the artworks, programme and encourage community interaction (Your View – HQ)
[Precedents]
The Fourth Plinth is an empty plinth in Trafalgar Square in central London originally intended to hold an equestrian statue. For over 150 years there was much squabbling about what to do with the fourth plinth, but very little agreement, until the temporary use of the plinth to display three pieces of art in the last years of the 20th century lead to a commission being formed to decide on a use for it. Eventually that commission unanimously decided to use it for the temporary display of artworks. In 1998, the Royal Society of Arts (RSA) conceived the Fourth Plinth Project, which temporarily occupied the plinth with a succession of works commissioned from three contemporary artists, Mark Wallinger: Ecce Homo (1999), Bill Woodrow: Regardless of History (2000) and Rachel Whiteread: Monument (2001). After several years in which the plinth stood empty, the new Greater London Authority assumed responsibility for the fourth plinth and started its own series of changing exhibitions.
event.
Event is a programme that encourages, promotes and supports the development of art exhibitions, events, creative celebration, performance and commemoration throughout the City of Holdfast Bay.

Cultural initiatives in the form of major and minor visual art projects/exhibitions, festivals, performances and commemorations that occur throughout the year will help to enrich the cultural heart of the Artspace Corridor precinct.

If embraced and promoted, these activities will lead to increased interest in the Corridor as a destination that offers positive, ambitious, creative activity for tourists and local residents.

Event recognises the potential for creative thinking and artistic interaction in all aspects of the City’s cultural programming and the richness that artists can bring to creating and delivering festivals, exhibitions and celebrations.

Event also recognises the continuing need for commemorative works of art and the rich history and values of the Artscape Corridor.
[Objectives]

- To have a clear and concise programme that encourages and supports major and minor exhibitions of a high calibre.
- To continue the development of events which have State and National significance.
- To continue to support the Brighton Jetty Classic Sculptures within the current structure of the programme.
- To increase the calibre and profile of existing major exhibitions.
- To increase the frequency of smaller exhibitions.
- To develop new major exhibitions that link into major state programmes.
- To increase the interest and the perception that the Holdfast precinct is a destination point for creativity and cultural activity.
- To increase interest and participation in events within the City of Holdfast Bay.
- To create an aligned programme with marketing and branding of Holdfast Bay.
- To interact with tourism based, local events and various other celebrations located throughout the entire council area.
- To develop a stronger focus on interactivity including digital communication and performance art opportunities within open space, public realm and wider Artscape Corridor.
- To develop artworks that respond to the need for memorial and commemorative works.
- To align with community aspirations with a strong community focused.
1. Allocate budgets for inaugural events (based on 2 pieces in the first year)
2. Seek funding from Arts SA for the emerging curators programme
3. Promote ‘Event’ with South Australian Tourism Commission
[Precedents]
Marc Newson Fireworks in Sydney for New Years Eve.

The industrial design identity Mark Newson compliment the 2011 New Year’s theme with a characteristic signature minimalistic style. The design features a four-coloured enclosed rainbow.

The rainbow graphic featured prominently on banners dressing the city, and the rainbow symbolizes the broad spectrum of people from different cultures, demographics and backgrounds which all rejoice together on New Years.

Particularly, the violet, the colour of Sydney’s dusk represents community, peace, social stability and connectedness, the blue references the Harbour, sky and future aspirations, green for the environment and growth, and lastly the yellow suggests optimism, happiness and the sunny vibrancy Sydney is celebrated for.
Developed by Adelaide-based design firms SPUD and Fnuky, the bottle and campaign was part of the 35 year celebration of its flagship blend, Church Block.

The giant installation was originally built in Melbourne’s Southbank Promenade and was aimed at attract people visiting the state for the Melbourne Food & Wine Festival and L’Oreal Fashion Week. Prior to its construction, Wirra Wirra enlisted the help of the Girl Guides to launch a national call for Australians to donate their old corks to help create 10-metre high bottle.

The bottle created significant interest in the brand and provided a new kind of marketing approach which combines art, creative thinking, marketing and brand management.

Infra-Art reflects the increasing use of multi-disciplinary teams that includes artists to respond to the urban conditions and infrastructure demands, resulting in new and unlikely hybrids between individuals, design approaches, production techniques and materials. Collaborators can include artists, landscape architects, architects, engineers and other design disciplines. Infra-Art seeks to promote the inclusion of experienced artists and designers wherever possible into infrastructure projects to create urban realm projects that are of the highest design standards. It also aims to explore opportunities to involve artists in shelter design (current council practice), sea wall design, coastal erosion measures, stairs, handrail, paving and other structural and civil infrastructure. Infra-Art is a programme that seeks to reintroduce a creative approach to making and problem solving; a return to Edwardian and Victorian values of the craftsman and artisan in all Council projects that require fabrication and construction in the urban realm. Infra-Art explores the collaborative and creative potential of artists and crafts people and can provide the opportunity for art works to be embedded in all areas of our public realm. Projects can be used to build partnership with the Design Institute of Australia (DIA), Arts SA, Australian Institute of Architects (AIA), Australian Institute of Landscape Architects (AILA), the Royal Institution of Australia (RIAus) or in conjunction with the Government Architect. Infra-Art can lead to the creation of sculptural and engineering tapestries, green walls and contemporary infrastructure.
Objectives

- To produce urban environments of the highest calibre
- To increase opportunities for art
- To increase potential expenditure and funding for the integration of art and engineering
- To improve engineering outcomes and achieve the State Government’s objectives in relation to ‘Integrated Design’ and a vibrant environment for the City.

- To provide opportunities for SA artists and designers to work with other professionals and develop a culture of collaboration within the City of Holdfast Bay
- To increase the interest and the perception that the Artscape Corridor precinct is a destination point that expresses creativity and cultural activity

- To create infrastructure “hotspots” that bring together contemporary thinking and ideas in relation to art, design and the provision of infrastructure
- To find an alternative solution to infrastructure issues within the Artscape Corridor Precinct

- To create opportunities that reinforce existing professional collaborations, as well as offering new opportunities for the exchange of ideas, cultures and experiences
- To create opportunities for unexpected and innovative partnerships
1. Develop a clear and concise strategy for evaluating art and design opportunities for Council and State Government projects.

2. Nominate advisor or advisory panel to assess opportunities within projects.

3. Set up method for notifying advisor or advisory panel of all upcoming infrastructure projects.

4. Develop a programme that provides a succinct framework outlining all relevant requirements for the project, including, but not restricted to:
   - Project briefs
   - Examples
   - Parameters
   - Budgets and time frames
   - Legal issues
   - Steering committee
   - Briefing papers
   - Identify partners
   - Documentation

5. Work with key stakeholders to acquire permission and support from relevant owners and authorities.
[Precedents]
The recent repair and upgrade of the King Street Bridge demonstrates the City of Holdfast Bay’s approach to the infra-art and the potential for this public art response within the Council area.

The lighting of the bridge created a public art canvas on which the structure and form of the engineering was expressed for the enjoyment of local and visitors who use the bridge.

Suddenly, the mundane and functional is transformed into an event - a celebration of form and function that provide pleasure and visual amenity to the City.
The success of Holdfast Arts relies on the commitment and the implementation of all the recommendations in this report and requires that:

- Council develop a plan which instigates and delivers the art projects that demonstrate the four typologies of the Holdfast Artscape Corridor Masterplan.
- Council to establish an Arts Reference Panel that includes creative thinkers, members of the Arts Masterplan project team, local artists, Arts SA and Council staff.
- Council prioritise Random and Roam as pilot typologies and develop catalyst projects.
- Council investigates how the Development Plan and the approval process can encourage, permit and support the delivery of a range of public art outcomes.
- Council recognises and records existing artworks to encourage and promote public art within the City.
- Council integrates Two Fine Lovers by Sculptor Chris Murphy from the Jetty Road Classic Sculpture into the Roam programme, locating the art work in a number of reserves as part of the inaugural programme.
- Council locates ‘The Seed Pod Of Life’ by Sculptors James Worth and Dylan Harris in the native garden adjacent to the Council offices to encourage interaction and engagement with public art (demonstration of Council commitment to art within the public realm).
- Review the relocate the Kitty Whyte commemorative drinking fountain to the upgraded seating areas adjacent to Dunluce Avenue in order to reinforce the significances of the piece as well as increasing the significance of the memorial arch and surrounding public realm.
- Council to seek funding from Arts SA in relation to:
  - Seek commission Funding (50% Arts SA and 50% Council) for Random based on propositions from three artists selected by the Arts Reference Panel (funding round October 2012)
  - Seek Seed Funding for the inaugural Roam project (based on the development of the plinth and associated artwork – funding round October 2012)
  - Seek Major Commission Funding for inaugural Roam project (funding round April 2013 - $100,000 funding and $100,000 funding from Council)
Council record art outcomes as part of Council’s existing web based information, particularly Your View HQ to provide easily accessible information and processes for artists, to capture project outcomes including temporary artworks and encourage engagement by the public in relation to Roam and other art typologies.

Council to implement changes to the City of Holdfast Bay Development Approval process, to enable approval of artistic programmes and presentations rather than individual artworks.

Council to create or reactivate partnerships with arts organisations to meet many of The Artscape Corridor Masterplan objectives.

The council does not currently have dedicated arts and culture officers. The potential exists to develop an arts panel to oversee the development and delivery of an arts and culture programme within the City Holdfast Bay. This would be composed of professional artists, local artists, council staff, elected members, members of the community and trader representatives.

The intent of the Arts Panel is to develop an informed discussion on the value of art within the City, develop annual programmes, seek funding and deliver works of art of high quality and relevance. Holdfast Arts has the potential to initiate a larger program of arts and cultural programmes across many areas of council activity including youth, heritage, marketing, tourism and assets.
Holdfast Bay
artscape corridor masterplan

Glenelg
Holdfast Bay
artscape corridor masterplan

random
roam
event
infra-art
existing art works
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Matt Baida
Paula McManus (King Street Bridge)
‘Sea Urchin Cluster’ by Samantha Bell (front cover)