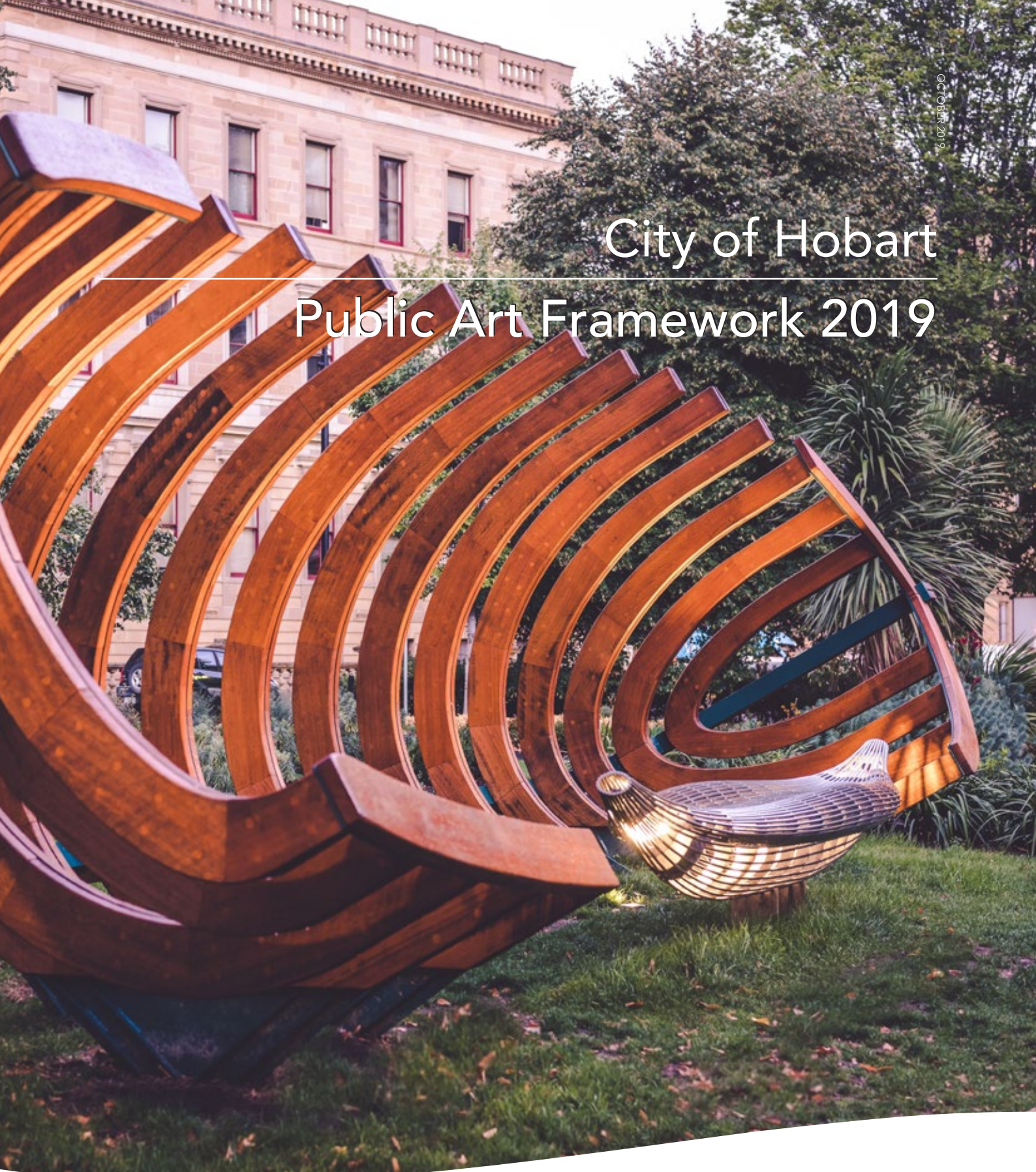


City of Hobart Public Art Framework 2019



**CREATIVE
HOBART**

AN INITIATIVE OF



City of **HOBART**



ACKNOWLEDGEMENT OF COUNTRY

The City of Hobart respects and recognises Tasmanian Aboriginal peoples' survival and continual connection with the land spanning more than 40 000 years.

As a reflection of the City's recognition of the deep history and culture of this island, the City of Hobart pays respect to the traditional and original owners of this land, the muwinina people. We pay respect to those that have passed before us and to acknowledge today's Tasmanian Aboriginal community who are the custodians of this land.

Underpinning our Public Art Framework is recognition that Tasmanian Aboriginal heritage is integral to our region's culture. It recognises the value of continuing knowledge and cultural practice, which informs our understandings of history, culture, identity and the environment.

We remain committed to working with Aboriginal people on matters of culture, language and cultural heritage. We desire to nurture, protect and celebrate this knowledge as one of the cornerstones of creative life and core to original arts practice in the area.

Our Framework aims to acknowledge, celebrate and express this rich cultural heritage and living cultural life within our public places across the City. The City of Hobart recognises the potential of public art to promote the significance of cultural and spiritual connections to land.



IN THE WAKE OF YOUR COURAGE I SWIM

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EXECUTIVE SUMMARY

- Our Framework aims to acknowledge, celebrate and express this rich cultural heritage and living cultural life of Hobart's Aboriginal people in public places across the City.
- The purpose of this Public Art Framework is to refocus our City's relationship with public art. This document outlines a set of guiding principles, a curatorial setting and processes and practice which form the basis of the strategic development of public art across the City of Hobart over the next five to ten years. These outcomes are intended to support the City's vision for Hobart as a creative and cultural capital.
- The strategic context for this framework is the City's vision Hobart: A community vision for our island capital and Creative Hobart Strategy 2015, the latter of which provides an overarching structure for this document.
- Primary goals
 - Position public art as a key part of the City of Hobart's infrastructure.
 - Express a sense of place and identity for Hobart.
 - Increase the opportunities for a diverse range of artists to work in the public domain.
 - Endeavour to commission new public art reflecting the City's diverse population.
 - Ensure that public art in Hobart is physically, conceptually and professionally accessible.
 - Foster partnerships with key city stakeholders (public and private-sector entities) to diversify our public art initiatives.
- Vision:
 - Our Public Art program reflects Hobart's unique identity, through innovative and publicly accessible works of art. The program provides opportunities for diverse creative practitioners to develop meaningful experiences for residents and visitors.
- Guiding principles:
 - Excellence
 - Courage
 - Connection.

- Curatorial framework:
 - Inclusive: Art for and by everyone
 - Interactive: Active engagement and interface
 - Quintessential: Sense of place and identity
 - Experimental: On the edge
 - Expressive: City as a platform for creative expression.
- Project types:
 - Public Art team led project
 - City Division led project
 - Developer led project
 - External interest group initiated project.

Each stream has a range of different project types, each with their own unique process for delivery. These four broader categories of project delivery tend to require separate funding sources, each of which is being considered as part of this framework.

INTRODUCTION

The purpose of this Public Art Framework is to refocus our City's relationship with public art. This document outlines a set of guiding principles, a curatorial setting and processes and practice which form the basis of the strategic development of public art across the City of Hobart over the next five to ten years. These outcomes are intended to support the City's vision for Hobart as a creative and cultural capital.

It has been developed to clearly articulate why and how we are involved in public art, what we seek to achieve from supporting and investing in public art, the philosophies that guide our actions, the various roles that we play and the context within which decision-making for public art takes place. Importantly it lays down a strategic and curatorial framework for the future.

Our Public Art Framework builds on a number of the City's goals and strategies to deliver social, economic, environmental and cultural benefits for the community and how we move forward together in shaping Hobart's creative footprint for current and future generations. It outlines an approach that is flexible and dynamic to ensure outcomes are responding appropriately to the changing development of Hobart and the broader community, while retaining the distinct character of our island's capital.

The active inclusion of public art through artwork commissions, installations / interventions and activities / events are integral to this vision. Therefore, our framework honours public art for not only its intrinsic arts value, but its capacity to address other City policies and non-arts agendas, including good city making (place making and urban design, liveability), stimulating civic and social interaction, and supporting the broader health and wellbeing of our community.

Our city has a tremendous foundation to build on as we work to enable and realise future artistic aspirations. Boosting the role of public art in everyday life will strengthen Hobart's position as a centre for creativity. Connectedness is similarly one of Hobart's greatest assets. This framework supports actions to harness this strength, to work together to greater effect, to use networks to coordinate and work toward an anticipation of shared co-operation and partnership.

‘Successful cities aren’t created merely through grand design projects and bold architectural statements, but are created through how people interact with each other and the spaces they are in’

City Renewal - ACT Government



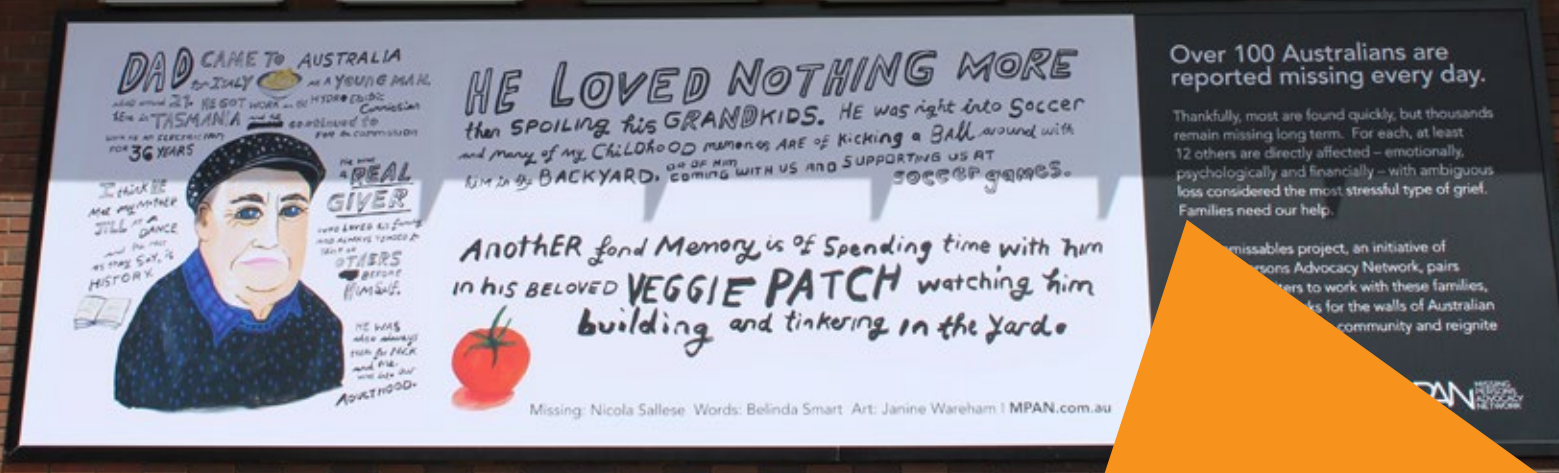


STRATEGIC CONTEXT

It is a given that culture's effect on personal identity and inspiration is wide-ranging, but culture's impact is also manifest across a broad range of civic objectives. The City's strong commitment to creativity is outlined in its vision and demonstrated in its operational activities.

Additionally, our Creative Hobart Strategy 2015 provides an overarching framework for future directions, priorities and commitments for supporting cultural activity and creative enterprise across the city. Like culture itself, the strategies and actions that arise from our City's cultural planning are fluid and responsive to changes in our cultural and creative sectors, acknowledging the range of ways that the community engages and participates in cultural activity and identifying future opportunities.

The City's new strategic vision 'Hobart: A community vision for our island capital' describes what people love and value about Hobart and how they want it to evolve. Its purpose is to guide our work, so that Council decisions create the Hobart that our communities aspire to, for current and future generations. The identity statements included in the vision are summaries of Hobart's stories, values and special qualities. The following is an overview of the themes and aspirations identified as desirable outcomes for the future that align with our Public Art Framework, including:



- Our personal histories and experiences, our stories, our myths and the values and beliefs we share bind us to this place.
- Many of us carry a strong, spiritual connection to place. This value may be intangible, but it is highly significant.
- We create and retain spaces where people feel connected with Hobart, each other and the environment, where we are safe, engaged and inspired.
- Our rich historical legacy is respected, shared and celebrated, whilst we welcome and encourage the new.
- We use our creativity to make life better. We are fearless and brave, adopting creativity as a fundamental tool in decision-making.

Source: HOBART - A community vision for our island capital

Over 100 Australians are reported missing every day.

Thankfully, most are found quickly, but thousands remain missing long term. For each, at least 12 others are directly affected – emotionally, psychologically and financially – with ambiguous loss considered the most stressful type of grief. Families need our help.

...missables project, an initiative of ...sons Advocacy Network, pairs ...ters to work with these families, ...ks for the walls of Australian ...community and reignite





SECTION 1





GOALS

Our Public Art Framework acknowledges that by strengthening, leveraging, and integrating artistic and cultural resources across all facets of its operations, we can creatively advance broader objectives in the areas of economic prosperity, social equity, the environment, and cultural animation.

The primary goals for this framework include:

- Position public art as a key part of the City of Hobart's infrastructure.
- Express a sense of place and identity for Hobart.
- Increase the opportunities for a diverse range of artists to work in the public domain.
- Endeavour to commission new public art reflecting the City's diverse population.
- Ensure that public art in Hobart is physically, conceptually and professionally accessible.
- Foster partnerships with key city stakeholders (public and private-sector entities) to diversify our public art initiatives.
 - Work collaboratively across the organisation to deliver innovative, high quality public art projects through our capital works program, city development, major events and community engagement initiatives that align with our strategies and plans.
 - Enable high-quality public art to be included in accessible public spaces in large scale private developments.
 - Facilitate and support public art projects proposed and developed by artists and other community members.





VISION

Our public art program reflects Hobart's unique landscape and identity, through innovative, publicly accessible works of art. The program provides opportunities for diverse creative practitioners to develop meaningful experiences for residents and visitors.





He hands me a pair of flippers and a navy-blue skullcap with plastic ear-covers and a mask and a snorkel and some lurid green budgie-smugglers. My sporting failure, embarrassment and eventual death by drowning are now beyond doubt.

Michael Blake

Pauline smoke
return to the i
shorter, her ey
Her lips were p
held furs, new
she was now a



GUIDING PRINCIPLES

EXCELLENCE

- We pursue excellence by being sustainable in our processes and practice
- We see excellence as being a combination of: clear intent; relevance to time, place, people and contemporary arts practice; and a commitment to risk-taking
- We see excellence residing in the quality of the experience.

COURAGE

- We show courage in our creative nerve and our ability to challenge
- We demonstrate courage through our intent to be brave, inventive and resourceful
- We validate our courage by entrusting artists to rethink and engage with more than just a site or locality.

d more than usual
land. Her hair was cut
es were shadowed darker.
oainted rhubarb mauve. She
fabrics revealed her calves;
thoroughly modern woman.

Hannah Grey



- Hannah
- Hannah
- Cassandra W

All of the completed
www.taswriters.org and
of the Tasmanian Writers and
11 – 13 September 2015.

Writer portraits by Jack Robert-Tissot



CONNECTION

- We draw a connection to people and place in a meaningful and authentic way
- We maintain a strong connection to our communities ensuring we achieve a range of quality artistic and social outcomes
- We pursue an effective connection between our creative capital and other partners as a way of diversifying cultural expertise, skills and experiences.

‘Public Art enables people to share their experiences, thoughts, feelings and imaginations. It enriches our lives by providing us with a way to see and experience the world through the eyes of others.’

Art in the community – Creative Victoria



CURATORIAL FRAMEWORK

Artists are integral in shaping innovation, diversity and vibrancy in a community. They are also key to activating the public realm. Public art, by definition, is the most accessible form of art and an opportunity for a city to establish a memorable, authentic identity, reflecting local history, people and places.

Importantly, the framework envisages that artists will bring their own unique imagination and experience to projects. Our curatorial framework sets forward an approach, acknowledging that public art is not a single artform, but may be understood as a series of creative practices that encompass a variety of forms and approaches. Artworks may be temporary and permanent (e.g. performative, literary, auditory and illuminated) engaging with the city's sites and situations in the public domain and providing an intersection between past, present, and future; between disciplines and ideas.

KEY DIRECTIONS



EXPRESSIVE

City as a platform for creative expression



INCLUSIVE

Art for and by everyone



EXPERIMENTAL

On the edge



INTERACTIVE

Active engagement and interface



QUINTESSENTIAL

Sense of place and identity



INTERACTIVE

Reciprocated, participative, correlative, connected, interfaced, engaged, parallel, collective, aggregated, dynamic, immersive

Interactive experiences with public art are now largely becoming ubiquitous within contemporary arts practice. New materials and forms in public art give birth to interactivity and participation and involve a substantial amount of new technology, resulting in dynamic, interactive and participatory forms.

Essentially, 'interactive' public art is the merging of the physical with the digital and/or other communicative mediums, including tactile and sensory experiences. It is also becoming a vehicle to promote experimentation in relation to research and educational concepts, by physically representing them as 'tangible' objects.

Interactive public art requires that public space is structured for interactions and the audience/viewer plays an active role in influencing the dynamic form of the art, object and experience. Fundamentally, interactive public art relies on the participation of a spectator. It is precisely this confidence in human response that lies at the core of this form of art making in the context of this framework, 'interactive' is central to our thinking and will be most often paired with other key directions.



INTERACTIVE

Active engagement and interface

STRATEGIES

1. Establish a process to elevate the practice of exchange and/or dialogue, with 'interactivity' as an accepted part of an artist brief.
2. Explore the boundaries of 'art and play' (play, creativity and culture) - inviting artists to create interactive spaces for play and pondering.

'Interactive public art breaks the boundaries between life and art. Creation is no longer solely understood as an expression of the artist's inner creativity, but also as a result of the collaboration between artist and observer'

Dominic Harris – *Interactive Art*



INCLUSIVE

Art for and by everyone

INCLUSIVE

Democratic, participative, diverse, ability, accessible, experience, connection, wellbeing, cohesion, authenticity, strengthening

Public art provides a creative focus for communities to explore issues and aspirations. Essentially, public art can cater for all perceptions; it thrives on diversity, encourages both traditional and contemporary forms, and embraces social and technological change.

Public art can be a catalyst for community engagement. Making art in broader community contexts is a social activity: it involves sharing, collaborating and building relationships with others. Inclusive public art practice provides the foundations for a fulfilling life, through its capacity to support self-expression, wellbeing, community connection, social inclusion and cohesion.

This curatorial direction also encourages the creative capacities and energies of our communities to be engaged, and encourages people to be empowered to contribute to shaping and designing our places. It invites our city to engage the transformative practice of public art to encourage collaboration and connections, and contribute to the lived experience of our unique places.



STRATEGIES

1. Create and support art experiences in the public domain based on the principles of universal access and encourage active participation over passive consumption.
2. Engage residents in the opportunity to transform their community. Continue to develop placemaking projects as an essential part of the City's suburban renewal program.

‘Public art enables people to share their experiences, thoughts, feelings and imaginations. It enriches our lives by providing us with a way to see and experience the world through the eyes of others.’

Making art with communities a working guide - Arts Victoria



EXPRESSIVE

City as a platform for creative expression



ATC



1300 13 99 33

FAULT ENQUIRIES

This box is owned by the Department of State Growth.
To report a fault, call this number:



SIGNAL BOX

This box has been painted as part of a project co-ordinated by the City of Hobart.
For project enquiries or to report graffiti, call:

6238 2711

CREATIVE HOBART



TANIA WALKER.COM

EXPRESSIVE

Dynamic, transitional, playful, encouraging dialogue, engaging, adaptable, reflective, responsive, discoverable

Public art, in its many forms, can play a vital role in providing a platform for both individual and community creative and cultural expression. Public art is evidence of our evolving culture and an expression of our collective narrative that, in time, becomes our collective memory.

Our places are imbued with cultural significance and social meanings that are constantly being made and re-made. Public art can therefore empower our residents and artists to have a voice and actively shape the future of our place through the making of quality public spaces and distinctive placemaking approaches.

It gives us licence to amplify and explore the full dimensions of creative expression; to delight, surprise and add to the overall 'playfulness' of our city and for our public domain to be enlivened by the work of artists as a wider 'creative canvas'.

STRATEGIES

1. Continue to encourage and support local/regional artists to activate city spaces and places with temporary and ephemeral art projects.
2. Investigate new 'platforms' that encourage other contemporary public art mediums, such as sound, light performance and projection.

'We invite ideas and debate, using our disagreements as a means to foster creativity for better outcomes. Debate propels our city forward.'

Hobart: A community vision for our island capital, 2018



QUINTESSENTIAL

Sense of place and identity

QUINTESENTIAL

Place and people-centred, landscape, history, environment, character, spirit, essence, climate, storytelling, embodied, distinctive

Public art creates awareness and attraction to place; it instils legacy, meaning and identity to spaces and places. At its best, public art can tap into the richness that underpins our place and our shared contemporary culture. It goes beyond decoration and adornment. Instead artwork can anchor a physical location, by providing a unique experience and distinctiveness to those who freely encounter art in the public domain.

Hobart is a city with a distinctive landscape setting, a rich and complex history and a vibrant, connected community. As with any city, there are particularly unique aspects of Hobart, such as the proportion of the municipality that is bushland (over 60 per cent). As we (the City) grow, it is therefore important that we remember what makes this place special. It is a matter of identifying what is particular and interesting about Hobart, and not trying to reproduce or replicate from other cities. It is about acknowledging and celebrating Tasmanian Aboriginal and European heritage. It is also about understanding the evolving process of constant re-negotiation of connectivity and relationships in today's globalised world. It is about finding ways to celebrate who we are now or provide witness of what has come before or what Hobart wants to be.

STRATEGIES

1. Further develop our city's visual identity. Unique connections between works of art and their environments can offer visitors insights into our identity, creating distinctiveness. (Incorporate public art initiatives as a part of a broader City Interpretation Strategy).
2. Develop artworks that recognise and celebrate Tasmanian Aboriginal stories and heritage in the public domain.
3. Develop artworks that support Hobart's unique physical and social ecology. Develop the 'essence' of place through public artworks that have a deep resonance of our locality (tactile, kinetic, water, time and season etc.).

‘We recognise that some of what we value is beyond words and not easy to quantify—we embrace rather than fight this complexity.

There is a feeling of pride in where we are: an identity, unique and lasting connections with people and place, a shared happiness, comfort and contentment.’

Hobart: A community vision for our island capital, 2018

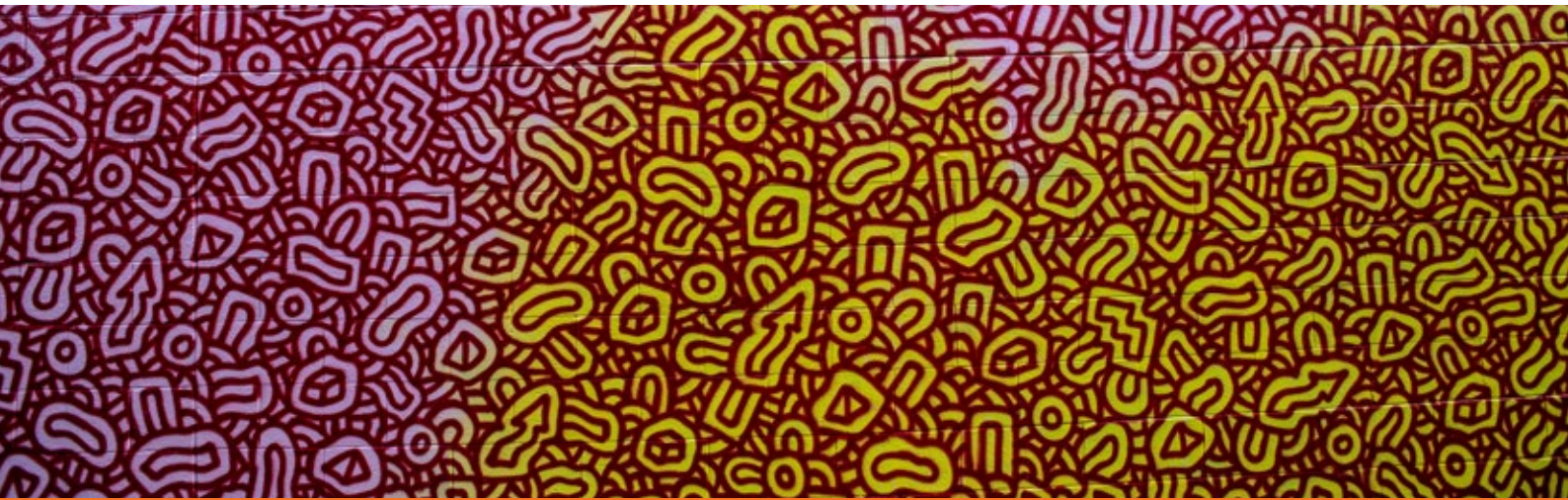
EXPERIMENTAL

Interrupt, ideas, investigative, exploratory, unfamiliar, redefining, questioning, observational, process, making, conceptual, multi-disciplinary

Artistic practice is about experiments. Artists working in experimental practice take new approaches to nurturing, creating and presenting art. The processes engaged often resemble those of research and development, investigation and creative exploration.

This is particularly prevalent in a world where technological change, and the proliferation and immediacy of media, is dictating our ability to make ideas tangible, allowing for more democratic experimentation. Creative thinking, self-discipline, collaboration, risk taking, and innovation are skills that are now in great demand in our contemporary knowledge economy.

Public art is part of this paradigm shift. Our environment now serves as a flexible framework for experimental art and programming. Artists and city-makers are brushing up against new territories, from ecological concerns and social activism to creating spaces that are flexible for future needs, yet attempt to maintain cultural relevance and resilience over time.



EXPERIMENTAL

On the edge

STRATEGIES

1. Ideas Workshop - invest in the development of artists and the activation of the public domain throughout the city by encouraging experimental contemporary public art practice.
2. Encourage and support Creative Hobart grant applicants to explore experimental projects, with an emphasis on process rather than outcome.
3. Explore the potential to create a separate grants stream for exploratory/developmental/experimental projects.

‘We embrace Hobart’s small city scale. The city is our workshop, where we can gather knowledge, create, and test our ideas in an environment that supports and challenges us.’

Hobart: A community vision for our island capital, 2018





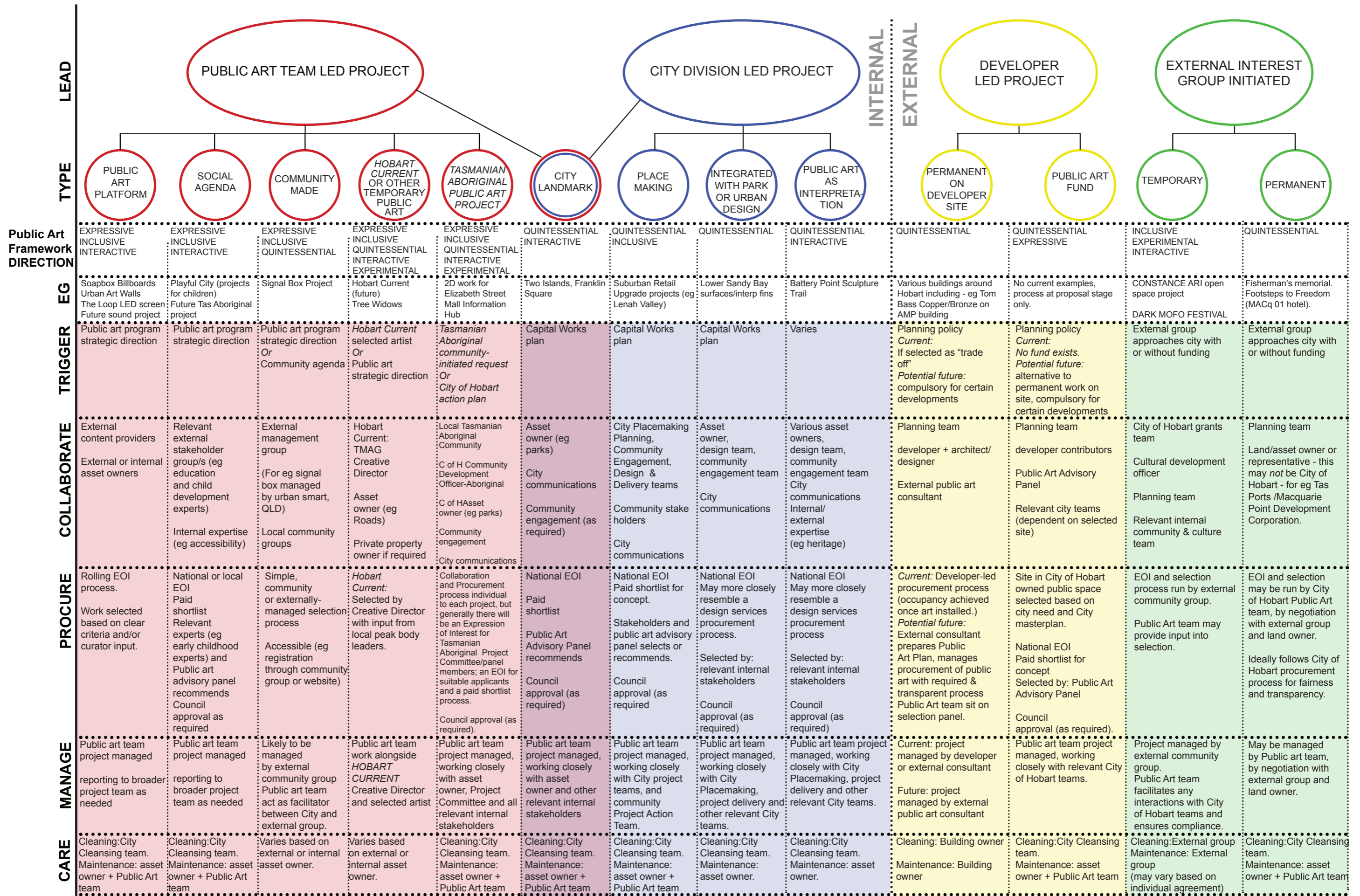
SECTION 2



PROJECT TYPES AND PROCESSES MATRIX

While public art has a relatively small footprint within the City of Hobart, it sits across all areas of the organisation: parks, reserves, roads, buildings, community and the technological infrastructure for digital connectivity. As the City of Hobart moves further away from traditional forms and procurement models for public art, a more varied and complex series of processes are required to ensure excellence in the final outcome, be it temporary or permanent. Current and projected future public artwork works fall into four streams, based on the origin of the project. These broader categories of public art delivery also tend to require separate funding sources.

The following matrix has been developed as a working document that maps the expected origin of each public art project, the likely project types emerging, the likely funding source and the methodology required in each case. Please refer to individual descriptions for each of the four origins for further information.





1. PUBLIC ART TEAM LED PROJECTS

STATUS:

This is an established direction for the Public Art program.

There are a range of project types that might originate from the Public Art team. These projects will be developed in response to strategic directions and are linked to the overall vision and strategic goals of the City of Hobart, but sit outside the scope of any of the other City of Hobart divisions. Outcomes vary and might include temporary installations; fixed infrastructure with changing content; or permanent sculptures. Management of projects will tend to sit with the Public Art team, with wider project working groups engaged as required for internal and external expertise.

EXPECTED PROJECT TYPES:

Public Art Platform

Existing project example:
Soapbox billboards

Social Agenda

Existing project example:
Playful Cities
(projects for children in the city)

Community-made

Existing project example:
Signal Box project, Hobart Current
or other temporary projects

Tasmanian Aboriginal Project

Existing project example:
Elizabeth Mall Information Hub artwork
(in progress)

City landmark

Existing project example:
Two Islands, by Nigel Helyer,
Franklin Square.

Likely locations: This area of the Public Art program's delivery is responsive to the broader needs of the city and its community and will be located in public spaces across the city.

Funding: As the most responsive area of our Public Art program, funding is managed directly by the Public Art team through operational and project budgets within the City's Public Art Fund, with performance assessed against the ambitions of the Public Art Framework, Creative Hobart and Hobart: A community vision for our island capital.



2. CITY DIVISION LED PROJECTS

STATUS:

This is an established direction for the Public Art program and until relatively recently, it was the only mechanism for the inclusion of public art in the city.

A range of project types will originate from other City divisions. These projects will predominantly emerge as part of long-term capital works programs aligned with the City's strategic directions although some projects, such as 'public art as interpretation', may still arise on the basis of an emerging need. Outcomes will predominantly be long-term, permanent art works, and will demand different procurement and management methodologies. For example, 'Place Making' projects will involve community consultation throughout the process of briefing, shortlisting, artist selection and design development. While a Public Art team member will manage the artist throughout the project, the process will involve a close collaboration with relevant city planning, design technical and delivery teams and this Public Art team member will be part of the project team from inception to handover.

EXPECTED PROJECT TYPES:

City Landmark

Existing project example:
Beacon, by Ari Purhonen, Lower Sandy Bay

Place Making

Existing project example:
In this Place, by Alex Miles as part of the Lenah Valley Retail Precinct Upgrade

Integrated with park or urban design

Existing project example:
Lower Sandy Bay pavement treatments

Public Art as interpretation

Existing project example:
Battery Point Sculpture Trail.

Likely locations: These projects will either be located within new, major City projects, or, in the case of interpretation, may be spread across an existing city precinct.

Funding: Funding for these projects will be drawn from the annual Capital Works budget, or may be raised as an additional allocation based on an emerging need. Budgets for public art components of these projects will be managed by the Public Art team, working to an agreed lump sum set by the relevant City division for the design, certification, fabrication and installation of the artwork (including artist fees).

3. DEVELOPER LED PROJECT

STATUS:

While public art has been included in new developments as a trade-off for proposals sitting outside of the amenity envelope, this is an emerging direction for the Public Art program and the exact mechanisms may be considered, in consultation with relevant internal and external stakeholders.

The City of Hobart recognises the social, cultural, economic and environmental benefits that flow from integrating public art into the urban fabric - benefits not just for particular developments, but for the whole city. The public environment comprises land, buildings, institutions and open spaces that are effectively in collective ownership. In keeping with best practice public art directions, nationally and internationally, it is appropriate that major developments within the city's CBD and identified key development sites be required to include and/or contribute to public art as part of the overall project's planning approval.

The City's guiding statutory planning document; Hobart Interim Planning Scheme 2015 already promotes a broad range of liveability and cultural intentions at both a local and regional level. Primarily these objectives promote and reinforce the city's character of place through ensuring historic cultural heritage values are recognised, retained and protected within the region for their character, culture, sense of place, contribution to our understanding of our history and the its contribution to the region's competitive advantage. This Planning Scheme also encourages the importance of arts and cultural activities that promote the distinctive character of the city and its lifestyle opportunities.

Proposed potential program

The proposed potential Public Art in Private Developments program will run as follows:

Based on a trigger of gross project value, a percentage of the value of a new development could be committed to commissioning a public art work. This contribution may go into a pool of funds managed by the City – a Public Art Developer Contribution Fund - or to an artwork located in a publicly accessible place within the new development. The City of Hobart scheme could potentially utilise the following model:

Developments of value \$3 000 000 and above:

A contribution of 1per cent of the gross project value to either a Developer Contribution Fund OR to a new, publicly accessible work art within the new development, to a cap of \$500 000. Contributions to a Developer Contribution Fund would go towards commissioning of new public works art within the same zone as the proposed new development. While each developer would be free to choose the location of the artwork (onsite or in the same zone), we will recommend contributing to the fund where the per cent value falls below \$50 000, as it is difficult to implement works of a scale and construction suited to external public space below this value.

Project management:

Management input from the Public Art team would vary based on the direction selected by a developer for their project funds. If the funds are used for an artwork on the new development site, the Public Art team will provide advice throughout the process and sit on a selection panel, but will not manage the project. Should the developer choose to contribute to the Public Art Developer Contribution Fund, the Public Art team will manage the entire process from the development of a brief through to installation on a public site.

Public art provided by developers will meet the same standards and procedures as public art commissions within City's own projects.

4. EXTERNAL INTEREST GROUP INITIATED PROJECTS

Proposed criteria could be for this project type

The following criteria are to be applied to the development of public art funded through the Public Art Developer Contribution Scheme (on developer sites or within the same zone):

- **Public Sphere:** The artwork must be clearly seen from the public sphere and contribute to public amenity.
- **Professional Art:** The artwork is to be designed by a professional artist and be a unique, high-quality artwork.
- **Site Specific:** The artwork is to be designed specifically for the site and responsive to the site context, including a consideration of surrounding buildings and activities.
- **Complementary:** The artwork should complement the context, including, but not limited to, site layout, any adjacent building design and detailed building design.
- **Management:** The artwork must be designed, constructed and installed with best practice management, including employment of a dedicated project manager for implementation of the work. Ongoing maintenance of the artwork on private land will be the land owner's obligation (such as strata bodies).

EXPECTED PROJECT TYPES:

Permanent work on developer site

Existing eg: there are ad hoc examples throughout the city where developers have decided, at their own discretion, to commission art as part of the buildings, notably a series of bronzes on large buildings on Macquarie and Davey streets.

Likely locations: These projects would have strict and limited sites. Artworks will either be located within a publicly accessible part of a new development or in a public space within the same precinct. The requirement for the provision of public art would only apply within specific City of Hobart precincts: Sullivans Cove (Particular Purpose Zone); Central Business Zone (Special Area Plan); and Commercial Zone (Special Area Plan).

Funding: Funding for these projects will be provided by developers as part of the overall project cost.

STATUS:

These projects are ongoing, can emerge at any time, and are increasing in number as more artists, arts organisations and other community members show interest in installing artwork or memorials in public spaces.

In realising our Public Art Framework, the City recognises the importance of partnerships and engagement with key stakeholders and the community in the development and presentation of public art. Our City of Hobart Cultural team tends to be a first point of contact for creative or memorial projects initiated by members of the public, community groups or arts organisations. While we rarely project-manage these external projects, we encourage, support and facilitate them with advice, introductions (to key City of Hobart staff who can advise or approve their request) or grant funding. While projects are predominantly temporary, groups also approach the City to permanently memorialise particular issues or events.

EXPECTED PROJECT TYPES:

Temporary

Existing eg project:
Spectre, Dark MOFO, 2013

Permanent artwork or memorial

Existing eg project:
Fishermen's Memorial, Victoria Dock.

Likely locations: These projects tend to be located within the city centre or the waterfront precinct as relevant external groups want their work to be encountered by as many people as possible.

Funding: These projects are funded from a mix of private and City of Hobart funding, depending on the group, their proposal and their proposed site. City of Hobart funding tends to be through either the Creative Hobart or the Events grant funding streams.

HOW CAN I GET INVOLVED

If you are interested in making public art, putting on a public art-based event, or installing public art on your own property here is a rough guide of how to proceed, remembering that the City of Hobart Cultural programs team (including the Public Art team) is always available for a phone or face-to-face conversation about your project.

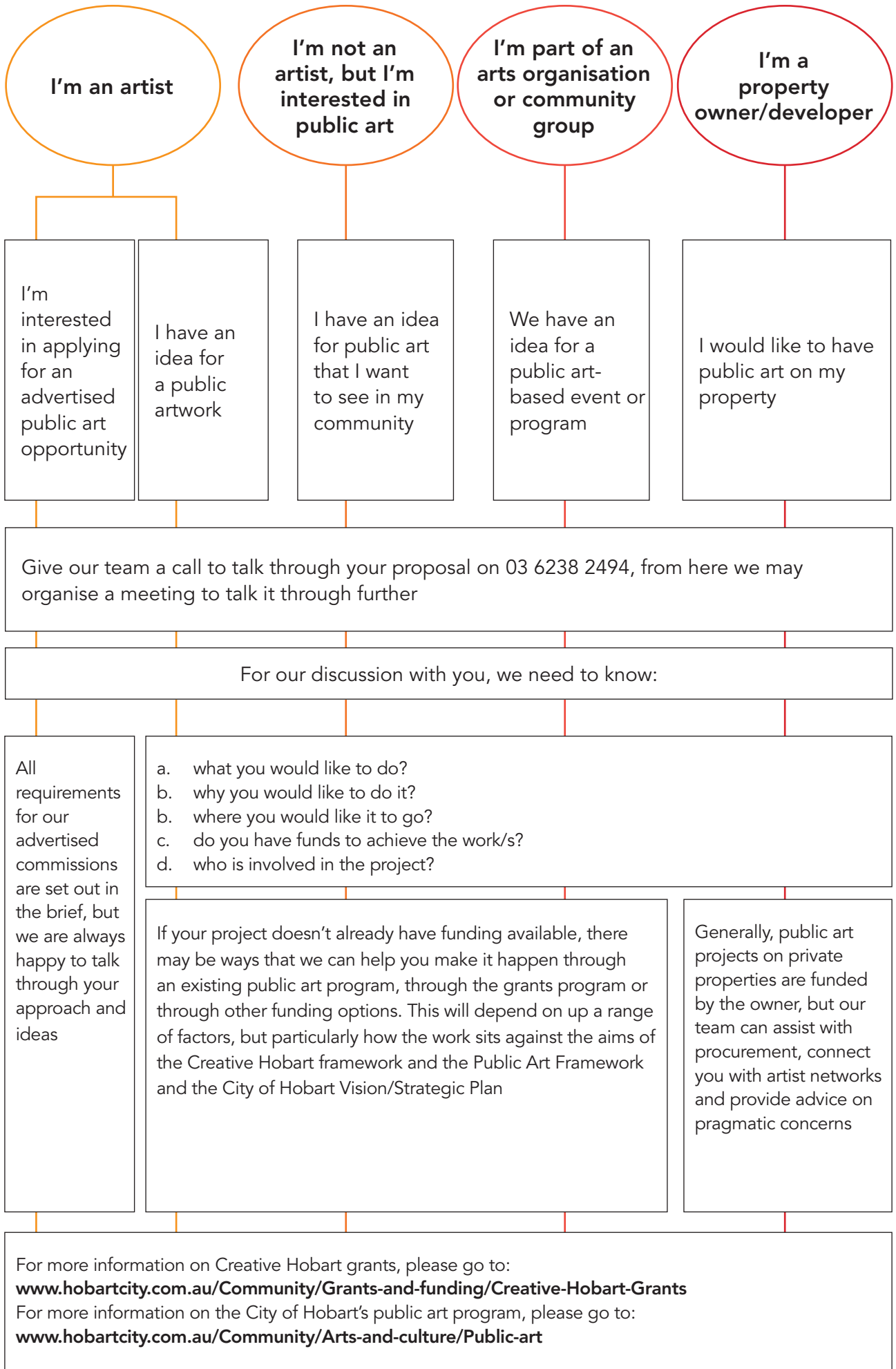




IMAGE CREDIT:

Cover: Two Islands, 2018, Franklin Square, Nigel Helyer, timber, steel, digital sound components, Photo: Andrew Wilson

Page 2: Two Islands, 2018, Franklin Square, Nigel Helyer, timber, steel, digital sound components (detail of work during fabrication process), Photo: Andrew Wilson

Page 4: Yellow Line, 2013, Salamanca, Justy Phillips, Aluminium, acrylic, lighting components, Photo: Jonathan Wherrett

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