

# Interim Art in Public Space Policy

## **PURPOSE**

The purpose of this interim policy is to assist the City of Launceston to make decisions on art in public space and guide the integration of artwork into capital projects, streetscape works and place making. It also assists Council to respond to enquiries from the public, proposals and in selecting works of art in public space.

## **SCOPE**

This interim policy applies to the whole of City of Launceston and to all future works of art in public space including commissioned artworks, cultural development, community arts projects and arts based events in the City of Launceston's public domain, natural landscape or on private sites which impact on the public realm.

## **POLICY**

The City of Launceston will encourage the creation of public art that expresses the values identified in the Cultural Strategy, further increases liveability for present and future residents, and enhances its attractiveness as a visitor destination.

The City of Launceston may seek to encourage art in public space by:

- having a clear and transparent process to support private initiatives;
- having a single point of contact;
- exploring exemption or reduced fees and charges;
- exploring percent for public art as part of development;
- developing an arts grant and program.

## **PRINCIPLES**

In addition to Council's Organisational Values, the following principles will guide artwork in public space in the City of Launceston and/or on private sites viewable from public realm:

- The Aboriginal heritage and history of the site is considered at the first stage of project conception and through to delivery;
- The development of artworks always reflects the cultural heritage of our places, our people, our stories and the wider Launceston community;
- The artwork is designed for some level of public interaction;
- The artwork increases community awareness and appreciation of art;
- The implementation process is inclusive and transparent to the public;
- The artwork is accessible to all members of the community;
- The artwork contributes economic development and cultural tourism.

## **ROLES AND RESPONSIBILITIES**

### **THE CITY OF LAUNCESTON**

Public art opportunities may arise within the capital works programmes and place making activities in the Local Government Area and on the land and building assets owned by the City of Launceston. Examples include public art commissioned as part of a neighbourhood upgrade, park upgrade, streetscape works, place making or Masterplans. Public artworks commissioned by the City of Launceston will be guided

by the *Interim Art in Public Space Procedure*. Appointed artist will be commissioned in accordance with the National Association of Visual Arts standard practice.

Council will also encourage the creation of other types of public art initiated by the community and local artists such as, but not limited to, ephemeral art, legal street art and performance art. Council is responsible for the maintenance and management of all Council commissioned or acquired works of art in public space for an agreed lifespan.

The Queen Victoria Museum and Art Gallery (QVMAG) plays an important role in the cultural development of Launceston. It can create synergies between the Council and the community by adding value to projects through:

- Arts based events.
- Public art projects and exhibitions.
- Artists-in-residence programs.
- Public programs such as educational workshops.

### **OTHER INSTITUTIONS/ORGANISATIONS**

Institutions and organisations such as Design Tasmania, Tasmanian Aboriginal Centre (TAC), Arts Tasmania and the University of Tasmania (UTAS) are custodians of public art collections. For example, the University also trains, employs and presents exhibitions by artists and academics specialising in public art. The City of Launceston will actively create relationships with other institutions and organisations to share information and increase understanding and, where appropriate, collaborate.

### **PRIVATE DEVELOPMENTS**

The private sector, particularly building owners and developers, are encouraged to contribute to public art in Launceston for the benefit of our community. The City of Launceston can assist with advice about regulations and best practice for engaging and working with artists to deliver a public art project.

### **RELATED POLICIES & PROCEDURES**

04-PI-004 Graffiti Prevention and Reduction Policy  
07-PI-004 Friends of the Museum Policy  
07-PI-009 Arts and Cultural Development Policy  
07-Pix-011 QVMAG Collection Policy  
12-Pix-012 Asset Management Policy  
26-PI-002 Cataract Gorge Reserve, First Basin Pool Policy  
26-PI-004 Playground Infrastructure Policy  
26-PI-007 Council Halls and Venues Management Policy

### **RELATED LEGISLATION**

Local Government Act 1993

### **REFERENCES**

City of Launceston Cultural Strategy 2020 - 2030  
Access Framework for Action 2020 - 2024

*Draft Best Practices for Commissioning Art in Public Space* National Association for the Visual Arts, 2019

### **DEFINITIONS**

Art in Public Space refers to Public Art. Both terms refer to art that is made with the specific intention of being situated in the public domain, often outside, and intended to be accessible to a wide audience.

Accessible means that it considers the social and physical context of both artwork and site.

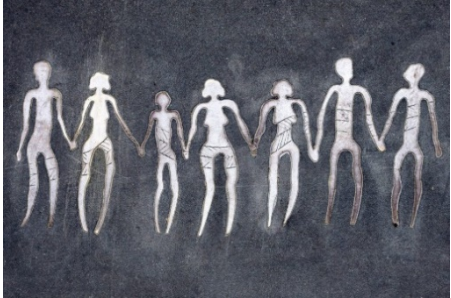


### **REVIEW**

This policy will be reviewed no more than 2 years after the date of approval (version) or more frequently, if dictated by operational demands and with Council's approval.

## APPENDIX A

### A. TYPES OF ART IN PUBLIC SPACE

The terms 'Art in Public Space' and 'Public Art' are often used interchangeably. Both terms are used in the policy to refer to art that is made with the specific intention of being situated in the public domain and intended to be accessible to a wide audience. Art in Public Space can take multiple forms. While the freestanding sculptural object or mural are well recognised types of art in public space, the following guiding definitions from the National Association for Visual Arts provides a brief overview of some other key areas of practice:

<p><b>Integrated Art and Design</b></p> <p>Integrated projects are those in which art is incorporated within the design of a building or site. Artists can be employed as consultants for creative decisions at the early stage of design. An artist may be commissioned to satisfy a component of the project or employed from the beginning as a professional to contribute as a member of a multidisciplinary design team. There may be no clearly distinct, isolated work of art created (for example, as in artistic contributions to landscaping, paving design, canopy, benches, or lighting).</p>	<p><b>Example:</b></p>  <p>Ray Thomas, <i>Another View Site 17</i>, bronze, 1995. Courtesy the artist and The City of Melbourne Heritage and Art Collection.</p>
<p><b>Ephemeral Art</b></p> <p>Ephemeral art projects are intended to be temporary, lasting for a limited period of time and generally leaving no permanent physical trace. Examples include street art, performance art, sound, projection, installation and time-based practices. Ephemeral art may require infrastructure in some instances, such as rigging, staging, lighting, projectors, screens, amplifiers and speakers.</p>	<p><b>Example:</b></p>  <p>Nick Azidis, <i>Untitled</i>, 2017. Commissioned by the Gertrude Street Projection Festival, courtesy the artist.</p>
<p><b>Legal Street Art</b></p> <p>Legal street art involves art forms often attributed to or aligned with graffiti, but is sanctioned by a commissioning body. Examples may include murals, stencil works, paste-ups and/or sculptural installations. Commissioned legal street art has the approval of the building / property owner and local government authority, in compliance with local laws.</p>	<p><b>Example:</b></p>  <p>Rose Nolan, <i>It's okay to be alright</i> Melbourne Art Tram, 2013. Commissioned by Yarra Trams and Melbourne Festival. Courtesy the artist and Anna Schwartz Gallery. Photograph: Adam Chandler.</p>

## Performance Art

Performance art is art created through actions performed by the artist or other participants. Participants might include artistic collaborators or members of the general public. Performance art varies in its intent and form and can include live, recorded, spontaneous or scripted practices. Performance art may require infrastructure to achieve the proposed outcomes.

## Example:



Public Movement, *Training Ground*, 2015. Commissioned by the Australian Centre for Contemporary Art. Courtesy the artists. Photograph: Zan Wimberley

Images: The Australian Centre for Contemporary Art (ACCA). (n.d.). *What is Public Art?*  
<https://acca.melbourne/education/resources/public-art/what-is-public-art/>

**DOCUMENT INFORMATION**

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<b>Action Officer</b>	Mengda Liu
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<b>To be communicated to</b> (To be identified by Approver) (Insert ✓ in relevant row)		Department/Area only
		Networks via General Manager and Team Managers
		Specific Areas:
		•
	✓	Organisation-wide
	✓	Website
		Intranet (via a link)
	External notification e.g. Department Premier and Cabinet, Director Public Health, Tasmania Police	
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<b>Hard copy distribution</b>	N/A
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