

# CITY OF LAUNCESTON **PUBLIC ART STRATEGY**

**2023-2031**



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# CITY OF LAUNCESTON PUBLIC ART STRATEGY

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## **Acknowledgement of Country**

City of Launceston acknowledge Tasmanian Aboriginal People as the traditional custodians of this land, we pay respect to Elders past, present and future, as they hold the memories, traditions, culture and hope for generations to come.

We recognise and value Aboriginal histories, knowledge and lived experiences and commit to being culturally inclusive and respectful in our working relationships with Aboriginal People.

## **Strategy Development: Artfully**

Artfully is an arts consultancy with specialist focus in contemporary art for the public realm. Led by Director and Curator Beth Jackson, Artfully provides public art curation, project management, collection assessment, policy and planning services.

## Mayor's Foreword

It is with great excitement that I introduce the City of Launceston's Public Art Strategy.

Arts, culture and heritage are part of the DNA of our Launceston. Our City is well-known for its rich cultural heritage, which continues to evolve and find new ways to express itself. And public art can play a vital role in creating a sense of place within the community and sharing our unique stories. This Strategy is an imperative step in acknowledging the importance of public art in creating a culturally vital city.

The development of the Strategy was informed by significant community engagement. I would like to thank members of the community and Council officers who have generously contributed to this Strategy throughout the process.

This Strategy will create conditions for public art to flourish in Launceston and pave the way for improved cultural, social, environmental and economic outcomes and I look forward to collaborating further with our community to implement the actions of this Strategy.

I am genuinely excited by the opportunities and possibilities as we continue to build Launceston as a culturally vital and welcoming City.

*D. Gibson*

**Danny Gibson**  
Mayor



Stephen Walker,  
RAINFOREST 1977, Civic Square.  
Image credit: Nick Hanson

# Executive Summary

Launceston holds its own on the national and world stage – through its ancient Aboriginal cultural significance, its remarkable geography and natural environment, its entrepreneurial history of ‘firsts’, its visitor attraction, hospitality and gastronomy, and increasingly its selection as the place to live, work, and grow. Launceston’s arts and cultural scene also punches well above its weight.

Launceston is maturing as a city, making and attracting key investments in education and the knowledge economy, innovation and creative industries, placemaking and community engagement. Public art is a vital ingredient in the life and landscape of the contemporary city. The development of this Strategy is a recognition of the value of public art in contributing to Launceston’s evolving identity and character, and in expressing the cultural diversity and creativity of our communities.

The Launceston *Public Art Strategy 2023-2031* sets out an eight-year plan to strengthen the City’s commitment to public art. The Strategy presents a vision to advance public art across Launceston and develop a range of public art programs for the benefit of residents and visitors.

Forming part of Launceston’s Cultural Strategy, this Strategy reflects a wide range of considerations including quality, impact, local and visitor engagement, siting and maintenance. It aligns with and delivers on key planning frameworks including the *Launceston City Deal*, *My Place My Future Plan*, *City Heart*, and the *Corporate Strategic Plan*. A vision statement, a set of objectives and principles, and a curatorial framework, *Confluence*, frame the Strategy.

The Strategy identifies a core program of opportunities with sets of key recommendations, informed by a *Public Art Research Paper*, national and international benchmarking research, and a stakeholder consultation process involving more than 300 community members. A Management section outlines professional best practice. An Implementation Framework, with actions aligned to the Strategy objectives, will be developed to guide delivery of the Strategy over an eight year period.

There is deep enthusiasm for public art in Launceston. Public art, enjoyed by residents and visitors alike, adds to Launceston’s reputation as a premier visitor destination, liveable city, and culturally vital place, bringing people together to celebrate our heritage and be part of our future.

# Vision & Purpose

## Vision

Public art enhances our shared civic spaces, expressing our evolving sense of identity and place. A diverse range of creative outcomes forge strong connections to community and environment, expressing stories, cultures, and character. Highly visible and accessible, public art plays an important role in achieving and demonstrating our vision for Launceston as a city of inspired people, working together to create the best outcomes for our community.

## Purpose

The purpose of this Strategy is to:

- Set out a clear vision for public art in Launceston
- Advocate the role and value of public art for Launceston’s communities and economy
- Ensure public art commissions are integrated within wider placemaking and city shaping initiatives and, where appropriate, within new developments
- Encourage partnerships to diversify and strengthen sustainable support and funding for public art
- Ensure the management and maintenance of public art is appropriate and of a high standard
- Engage and support artists, creatives, and community groups in the practice of public art
- Encourage collaborative, place-based creative practice for temporal and permanent outcomes
- Provide guidance for the development and implementation of public art in Launceston

Judith-Rose Thomas and Nannette Shaw,  
*looweena* 2019, Riverbend Park.



# Strategy Objectives

The vision will be achieved through five objectives:

**1. Diverse commissioning practices**

Develop and support a range of public art commissioning methods and models for delivering a diverse and high-quality range of artwork outcomes, permanent and temporal.

**2. Robust resources and management**

Provide robust mechanisms for the funding, administration, and management of public art projects and programs.

**3. A collaborative and engaged creative community and public art ecology**

Provide information, advice, and support to local artists, designers, makers, arts workers, creatives, and community groups seeking engagement in public art.

**4. Public art embedded in placemaking and city shaping**

Integrate public art processes and outcomes within broader placemaking and city shaping programs.

**5. Public art maintenance and promotion**

Employ best practice standards in the management of the city's public art collection and support local and visitor audience engagement with public art.

Legs On The Wall, THAW,  
Mona Foma 2022, Cataract Gorge.  
Image credit: MONA/Eden Meure.



# Guiding Principles

The following principles underpin the City of Launceston’s commitment to the provision of vibrant and diverse contemporary public art programs and collection. They are intended to guide all stages of public art commission processes, as well as the assessment of all public art proposals.

### Artistic excellence

Public artworks must reflect innovation and creativity in concept development and artwork outcome, ensuring a diverse range of relevant, impactful, and contemporary art experiences.

### Quality design, fabrication, and ongoing management

Public artworks must be designed and fabricated to ensure suitability of materials and intelligent siting, as well as being secure, safe, and sustainable over the life of the artwork.

### Transparent decision-making processes

The identification, commissioning, and assessment of all artworks must be through transparent, equitable, and inclusive processes. Where appropriate, the City of Launceston must consult with internal and external stakeholders to ensure decisions made by the City about public art are appropriate and reflect local identity and purpose.

### Contribution to interpretation and sense of place

Planning and curation of public art commissions must be site-responsive, carefully considering the site design, context, and connectedness. Artworks must contribute meaningfully to the interpretive intent, curatorial framework, and community experience, helping to achieve a distinctive sense of place. Public artworks can assist in improving a sense of public safety and social inclusion. Public artworks must be sensitive to and complementary of the built form heritage context and character of Launceston and inner city areas in particular.

### Meaningful community engagement

The City must engage with local communities, as appropriate, regarding the commissioning of public art. Meaningful and relevant community engagement helps to ensure public artworks are culturally appropriate and fosters community ownership. Artworks involving First Nations stories and/or cultural perspectives must follow Aboriginal and Torres Strait Islander protocols.

### Contribution to the region’s creative sector capacity and capability

The City’s public art must support local artists, providing employment opportunities and building the capacity and capability of the region’s creative sector. Where artists from further afield are engaged, local benefits must be delivered through avenues such as mentoring, collaborations, and business partnerships. A distinctive, quality collection of public art contributes to cultural tourism, drawing visitors and contributing to the local economy.



David Hamilton, *Earth Drill* 2007, painted steel, QVMAG Inveresk. Image credit: David Hamilton.

# Context

## What is Public Art?

Public Art is a place-based creative practice which enhances built and natural environments and adds value to the urban character and cultural identity of a city.

Public art involves a diverse range of artforms, creative interventions, production methods and design applications for generating both permanent and temporary (including participatory and event-based) outcomes.

In an expanding field, today's public art can be manifested through a wide range of media and artistic approaches, including but not limited to painting,

sculpture, integrated design, lighting, digital media, performance, soundscapes, installation, and landform. Public art is not a distinct artform as such, rather the term refers to creative outcomes in any media made for and in the context of the civic realm, be it built spaces or open landscapes.



Kartanya Maynard and Vernon Ah Kee, *waranta takamuna! (we rise)* 2022, Princes Square, Mona Foma, 2022. Image credit: Mona/Jesse Hunniford. Image courtesy of the artists and Mona Foma.

## There are many forms of public art, for example:



### Participatory

Artwork developed and/or made in collaboration with members of the community through artist-driven processes and outcomes.

Judith-Rose Thomas and Nannette Shaw, *looweena* 2019, Riverbend Park.



### Performance

Artwork that is performative, including street theatre, happenings, flash mobs, performance art, parades, sound and event-based work.

Terrapin Puppet Theatre, *King Ubu* 2020, Mona Foma, Launceston.



### Integrated

Artwork that is integrated with built form or landform such as artist-designed walls, screens, facades, paving, earth mounds, planting schemes, lighting and projection treatments.

Ali Aedy, *Transition* 2004, Trevallyn.



### Free-standing

Three-dimensional, stand-alone artworks that may be singular or a related series of works.

David Hamilton, *Earth Drill* 2007, painted steel, QVMAG Royal Park. Image credit: David Hamilton.



### Applied

Artwork that is applied as a surface treatment such as murals, mosaics, digital wraps, paste-ups.

Kreamart, *Tasmania Mural* 2022, Royal Park.



### Bespoke functional design

Artworks that are uniquely designed functional elements, such as street furniture, play equipment, and lighting installations.

Ross Byers, *The Dinosaur Chair* 2009, QVMAG Inveresk.



### Temporary

Artwork that is non-permanent such as temporary installations, multimedia environments, and public space interventions.

Parer Studio, *Man* 2019, Mona Foma, Cataract Gorge. Image credit: Mona/Jesse Hunniford.



### Installation

Artwork comprised of a number of elements, often mixed-media, and integrated with the site location.

Stephen Walker, *RAINFOREST* 1977, Civic Square. Image credit: Nick Hanson.

# Roles & Benefits of Public Art

## Social

Public art demonstrates creativity and engages community, helping to build local pride and attachment to place. Contemporary artworks in public places can enhance our social wellbeing and sense of inclusion. Artists and their works can spark progressive social conversations.

## Environmental

Public art provides attractive features that improve the experience of our city through landmarking and wayfinding, activation and gathering, exploration and trail-making. Public artworks can enhance our sense of safety in public spaces and they can also demonstrate innovative and sustainable approaches in design, materials, and fabrication methods.

## Economic

Public artworks contribute to a city's reputation and can provide unique and iconic features that express place identity and help to attract and engage visitors, workers, and residents. Public art is a vital ingredient in the life of a mature city, forming a key part of the visitor and tourism offering. Public artworks provide opportunities for creative industries employment, and partnerships with businesses, educational institutions, and community groups.

## Cultural

Public art is a free and accessible artform, open to all, showcasing talent and creativity. Contemporary public artworks can express local stories, support heritage interpretation, and help to sustain and evolve living cultural traditions, including those of First Nations people. Public artworks can express diverse cultural perspectives that grow our cultural understanding. Public artworks can be aspirational forms that help to us look to the future together.



David Hamilton, Bolt 2007, painted steel, UTAS, Inveresk. Image credit: David Hamilton.



## Launceston – People & Place

There's something that lies beneath the surface here that defines us as a city. You may not see it at first, but the moment you step foot here, you feel it. You sense it in the architecture, in the streets, out in nature, between the people – an undercurrent – born from generations of hard-work, curiosity, community, resilience, independence.

The meeting place of three waterways, our beautiful city has been a cultural hub and gastronomic centre for more than two thousand generations. The first to love this land were the Tasmanian Aboriginal people, who have one of the oldest continuing cultures in the world. Today, around 110,000 people call 'Launnie' home.

Our city is human scale. A series of green and wild spaces linked by heritage streetscapes and thoughtful adaptations. A real blend of old-world and new, tradition and innovation. We've honed our craft and aren't scared to experiment either – there's always something exciting bubbling away.

Our natural and built heritage, food, wine (and spirit) have drawn together a diverse community of makers, artisans, storytellers and nature lovers from all over the world.

It's been said we're the new kind of city, an alternative-city, the poster city for the slow-city movement – yet, we've known no other way.

Because, for big cities, time is a master, for us, a servant. As pressures mount and anxieties loom, our city has become a perfect refuge for the modern world. Some may call it luck – but we know it takes more than that. Our city has emerged from our island state, untouched, unscathed, unfettered, and ready for anything.

Quietly honing our crafts, looking our neighbours in the eye, understanding our nature, holding ourselves accountable and inviting the world in, it is this undercurrent that defines us, steadies us, connects us, and makes us that special kind of city.

Because in the end, it's not about fame, but, creating a haven for others to feel a part of and contribute to our greater Launceston story.

- Launceston Place Brand

# The Arts & Public Art in Launceston

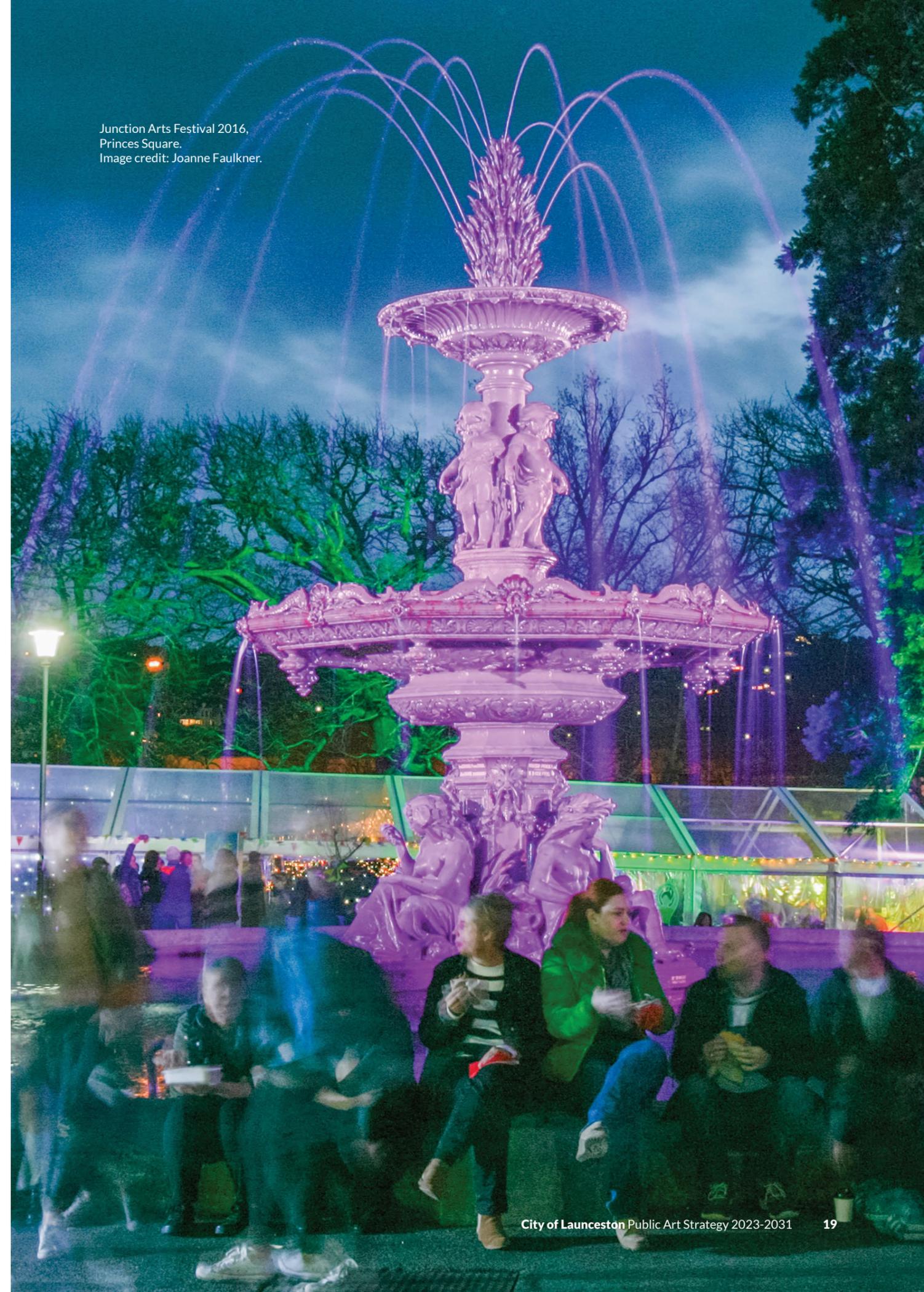
Launceston has a lively and adventurous arts community and is home to many high-quality arts organisations and facilities. Performing arts are well represented with several dance, music, and theatre groups and venues, including the Albert Hall and Princess Theatre. There is also an active art and design culture with a diverse range of makers, artists, craftspeople and designers, including First Nations creatives. The Queen Victoria Museum and Art Gallery (QVMAG) is Australia's largest regional museum, Design Tasmania showcases the craftsmanship of the state's artisans and makers, and Sawtooth ARI provides vital support to emerging artists. The University of Tasmania's Inveresk campus hosts the School of Creative Arts and Media and the renowned School of Technology, Environments and Design. It's an exciting multimedia mix with immense potential for creative practice in the public realm.

The city is home to many festivals which are key platforms for delivering temporal public artworks. Mona Foma, working in partnership with local artists and organisations, annually activates public places such as Cataract Gorge, Royal Park, and Inveresk with live events, performances and installations that attract many mainland visitors. Junction Arts Festival enlivens Princes Square and other inner city sites. There is potential to expand the temporal public art offering through festival frameworks.

Launceston has a burgeoning street art scene. A flood retention wall in Royal Park provides a legal and free street art gallery of significant scale. Commissioned murals have begun to appear across the city. A series of tiny doors and black cats, while not commissioned, are also much-loved public artworks.

In 2019-2020, the City of Launceston worked with local artists and schools to feature artwork designs across over fifty traffic signal boxes, forming the 'Electric Botany' public art trail, stretching from the CBD to Mowbray and as far as Prospect. The City is also collaborating with the *Bank of I.D.E.A.S.* to work with suburban communities to generate local initiatives, some of which have resulted in public art outcomes. These successes provide a solid base for future projects and approaches.

The City of Launceston has a modest collection of contemporary permanent public artworks, as well as several significant monuments, memorials, and built heritage features. The public artworks require improved registration, documentation, collection management and maintenance practices.



Junction Arts Festival 2016,  
Princes Square.  
Image credit: Joanne Faulkner.

# Policy & Planning Context

## The City of Launceston's role in the urban environment

The City of Launceston shapes the city's built environment in six key areas:

- It is responsible for open spaces, including the majority of the City's parks, reserves, malls, squares, and streetscapes.
- It is the owner of, and investor in, major civic infrastructure such as the Queen Victoria Museum and Art Gallery, Albert Hall, Princes Theatre, and leisure centres.
- It is the planning authority for all private developments across the city.
- It is collaborating with the *Bank of I.D.E.A.S.* working with communities to establish learning sites and generate place-based initiatives.
- It develops Masterplans shaping the City's footprint for current and future generations.
- It is responsible for the City's collection of public art.

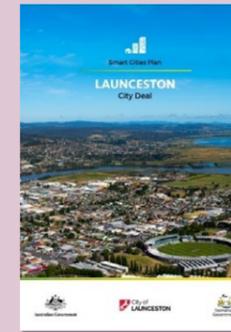
## Interim Art in Public Space Policy and Procedure

Arising from the Cultural Strategy, the *Interim Art in Public Space Policy and Procedure*, adopted in July 2021, provides an initial foundation for building the City's capability in the area of public art. The policy governs projects taking place on land and buildings owned by the City of Launceston, while also providing a mechanism for the City to provide advice to the private sector and to collaborate with other institutions like the University of Tasmania and Arts Tasmania.

### Recommendation

The *Interim Art in Public Space Policy and Procedure* are reviewed and redeveloped in greater depth and in alignment with the City's current planning provisions and management processes.

# Planning Context



## Launceston City Deal

A joint commitment of the Commonwealth Government, the Tasmanian Government, and the City of Launceston.

Public art contributes to the key focus area of 'A vibrant liveable city'.



## City of Launceston Corporate Strategic Plan 2014-2024: 2019 Review

Public art falls within *Strategic Priority 4*: We value our City's Unique Identity by celebrating our special heritage and culture, and building on our competitive advantages to be a place where people choose to live, work and visit.



## City of Launceston Cultural Strategy 2020-2030

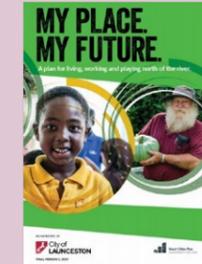
Public art is relevant to all five strategic directions:

1. Value and respect Aboriginal culture
2. Realise the potential of our cultural places and assets
3. Foster creative practice
4. Reveal our cultural stories, and
5. Build and extend partnerships



## The Launceston City Heart Project

Delivering a more vibrant, accessible, and pedestrian friendly environment, City Heart Stage 2 will include contemporary public infrastructure like quality street furniture, dynamic lighting, more greenery, and opportunities for public art.



## My Place My Future Plan

An integrated approach to the revitalisation of Launceston's Northern Suburbs.

Public art has a role to lay in achieving the Plan's Vision: Increasing inclusion and connectedness. Celebrating community assets. Equity in access.



**RECOMMENDED  
DIRECTIONS**

# Curatorial Framework

## Confluence

A defining feature of Launceston is its location at the confluence of three waterways – the North Esk and South Esk Rivers meeting kanamaluka / the Tamar estuary. Cataract Gorge, at the lower reach of the South Esk, is another iconic and defining natural feature of the city and is also a site of confluence – a place where two geological fault lines meet, shattering and eroding the landform of Dolerite rock, creating First Basin. This region of riparian confluence, where freshwater rivers join a tidal saltwater estuary, is a site rich in biodiversity and fertility, critical to the environmental health of the surrounding region. Lifeforms inhabiting this zone are flexible and adaptive, often living stages of their life cycles in both land and water. Prior to European settlement, palawa peoples played an active role in sustainably managing these complex eco-systems. Many clans came together in this fertile region for celebration and ceremony.

Confluence can be applied as a metaphor for the places of Launceston – a city of meeting and mixing, of adaptation and creative exchange among flexible and inventive practitioners. A fertile place to incubate ideas, foster collaborations and partnerships, and develop hybrid artforms.

Rivers are always new and the point of confluence is a place of new beginnings, where ingredients are brought together and new habitats start to emerge. At the point of confluence previously separate paths are still evident and meaningful, and driving forces are still real and active. The confluence is a living place of co-habitation and flux. Metaphorically, we should be able to see in many directions and to perceive symmetry and difference, comings and goings. We should feel the surging forces of the past, and the suck and pull of the future, upon a rich present.

Public art is a complex hybrid practice, involving a particular confluence of relationships and skill sets. Artists are required to develop and creatively interpret an understanding of place, to engage community, to work with urban design teams and fabricators, and to meet built environment standards. The best public artworks are the result of great artistic talent and team work. Launceston has the foundation and makings for such success.

Applied as an open-ended conceptual framework for the expression and integration of artworks within this city, confluence may capture a coming together, a multiplicity of voices and a diversity of perspectives within the breathing energy of waterways. Public artworks can express fault lines of energy, elements ebbing and flowing as visual links, and hybrid forms in states of transformation. They can interpret stories of people and place, and together create their own confluence, reflecting an ever-evolving community spirit.

The curatorial framework may be applied through several dimensions:

### Confluence of meaning

Public artworks that respond to place, referencing past, present and future, and diverse cultural and social perspectives, in contemporary expression.

### Confluence of form

Public artworks incorporating a diverse range of media through innovative design, thoughtfully integrated within the urban environment.

### Confluence of method

Exploratory artwork commission processes that support research, collaboration, community engagement, and cross-artform practices.



Sadia Sadia, *All Time And Space Fold Into The Infinite Present*, (Cataract Gorge) 2014. QVMAG Queen Victoria Museum and Art Gallery, permanent collection. Still / detail. Three channel moving image with eight channel soundfield, video projectors, speakers, amplifiers.

*'...The land whispered, and then roared, and the roar became the sound of rapids, and the work became the notion of infinite time as interpreted through the movement of water and its link with our forever.'*

*- Sadia Sadia*

## Opportunity – City Centre Laneways

Invigoration of the city centre is a central aim of Launceston’s strategic planning, including the Launceston City Deal. Having accomplished the redevelopment of Civic Square and Brisbane Street Mall, one of the next priority sites identified in the City Heart Masterplan is the CBD laneways.

Inner city laneways provide back-of-house service access for rubbish collection, deliveries, and so on. They can feel unsafe and can attract graffiti and anti-social activity, making urban centres less appealing. However in recent decades, laneways have become places of interest and possibility for contemporary city life. Contrasting with the highly visible and commercial main street, laneways provide opportunities for boutique businesses, small-scale operators, and discovery experiences. Laneways, with lower rental costs and quirky spaces, have the potential to add another layer of life to the inner city. Public art programs have played a key role in spearheading the transformation of inner-city laneways around the world.

Launceston has a remarkable network of city centre laneways. There is immense opportunity for the City of Launceston to work with inner city businesses and property owners to support the integration of public artworks in these spaces. While Launceston’s city centre is well known and admired for its fine heritage character, public artworks in laneways can provide a complementary contemporary experience, enabling the best of both worlds to compatibly co-exist.

### Recommendations

**Laneway Festival:** A festival format is recommended as an effective means for generating an impactful and transformative public art presence in the city centre laneways. Public artworks can involve a diverse range of outcomes including ephemeral performances, temporal installations, and longer lasting legacy items such as street art murals. Both day and evening activations can be encouraged and a multi-arts and culture program can include food and music events, street theatre and dance. The festival format plays to Launceston’s strengths, attracting locals and visitors alike, and can involve artists and arts organisations ‘adopting a laneway’ and submitting proposals for a curated program that may be curated and produced by the City, outsourced to a festival producer, or delivered in partnership.

**Street Art Laneway Gallery:** To further foster and support the Street Art scene in Launceston, it is recommended that the City of Launceston identify and enable an inner city laneway to become a legal Street Art Laneway Gallery. This site will be an inner city partner to the legal street art walls in Royal Park. This site can be more regulated, requiring artists to book their painting sessions and agree to a standard set of terms and conditions. A laneway street art gallery will provide an ever-changing collection of works for an ongoing city centre attraction.

## Benchmarking – City Centre Laneways



Vibrance Festival 2017. Artwork by Chooka, Trent Fischer, Aedan Howlett, Jake Seven, and Lukan Smith. Image: Vibrance Festival.



Vibrance Festival 2018. CuCKOO night market in Bidendopes Lane with Lukan Smith artwork in progress. Image: Vibrance Festival.



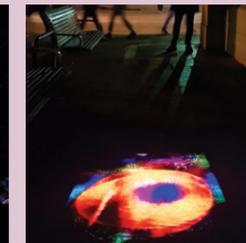
Hosier Lane, Melbourne. Image: Wikimedia Commons.



Adriano Pupili, Heidi Axelsen, and Hugo Moline, *Peri[pheral] scope* 2011. Skittle Lane, City Art Laneways, Sydney. Image: Heidi Axelsen.



Jody Haines and Susan Marco Forrester, *The Future is now!*, Atherton Towers, Gertrude Street Projection Festival, 2017. Image: Jody Haines.



Linda Loh, *Sea Light* 2019, Gertrude Street Projection Festival 2019, Melbourne. Image: Linda Loh.



Skunk Control, *Secluded Evolution* 2015, Gertrude Street Projection Festival, Melbourne. Image: Skunk Control.



Paper Moose & Milkcrate Events, *Message in a Bottle*, Parramatta Lanes Festival 2018, Parramatta. Image: Paper Moose.



Pineapple Design Studio, *Love Birds* 2018, Parramatta Lanes Festival, Parramatta. Image: Pineapple Design Studio.



Georgina Humphries, *Donuts* 2017, Parramatta Lanes Festival, Parramatta. Image: Georgina Humphries.



Newell Harry, *Circles in the Round (for Miles and Miles + 1)* 2010, Temperance Lane, City Art Laneways, Sydney. Image: Glenn Crouch.

## Opportunity – Water’s Edge

Launceston’s city centre is bound by the lower reaches of the North Esk and South Esk Rivers, where they meet kanamaluka / the Tamar Estuary. Over recent decades, river edges have evolved from industrial sites supporting a working port to sites for residential, retail, dining, and recreational purposes. Boardwalks and pedestrian bridges enable access to the estuary, stitching the city centre into its waterways and linking to the northern areas of Inveresk and Invermay.

There is growing awareness and appreciation of the environmental health of the river system and the unique ecosystems it supports. The Draft Vision of the Tamar Estuary Management Taskforce for the future of the kanamaluka is for ‘a world-class destination

that attracts both locals and visitors. Our vision is focused on liveability, amenity and the environment and being a place belonging to and enjoyed by the community.’ A first priority is to build a cultural and recreational precinct through a series of local public spaces along the kanamaluka foreshore which will also involve the revegetation of intertidal areas, enhancing riverine health.

The water’s edge, now an accessible and popular destination, will only continue to grow in significance for Launceston. This provides an immense opportunity for public artworks to enhance the kanamaluka experience and express its environmental stories and cultural voices.

### Recommendations

**kanamaluka public art trail:** A series of large-scale sculptures and installations located along the water’s edge can create focal points for an iconic destination experience. Artworks can express environmental stories of kanamaluka in form and concept, design and materials. First Nations cultural perspectives can be integrated within the commission process and partnerships with the University of Tasmania also offer rich potential for supporting innovative artwork outcomes.

**Trail guide:** Rich interpretive story-telling in digital media and signage can augment the trail experience.



Mock-up visualisations with notional artwork Tamar Estuary Management Taskforce June 2021.

## Benchmarking - Water’s Edge

### Floating Barges – Art Islands

*‘For the lazy, the chairs of the island mists are waiting for you. For the wild, find the open aviary bird island. For the romantic, walk in the tall grass of the prairie island. For those seeking the country, sit in the shade of an apple tree on the orchard island.’*

The five barges are planned in accordance with the biodiversity map of Paris. The semi-aquatic vegetation between the barges cleans the banks of the Seine while the landscaping offers different opportunities for the public to experience the space. Each “island” barge has a different theme with plants native to Paris.



Archipel, a series of 5 floating barges, the Seine River, Paris.



ENESS, Airship Orchestra, inflatable, responsive sound and lightscape, Brisbane Festival Art Boat 2021. Image: Atmosphere Photography.

## Opportunity – Outdoor Gallery

The creative city fosters creativity among its communities and provides emotionally satisfying places and experiences. The built environment, as stage and setting, is crucial for establishing a creative milieu. Launceston has a mature and lively arts scene with a diverse range of creative practitioners and organisations. However, there are limited exhibition spaces for visual artists. There is great potential to integrate exhibition spaces within the public realm, providing permanent platforms for a changing curated program of artworks. This works to dissolve the perceived barriers of entry to gallery spaces for the community, while also enabling artists and curators to gain understanding and skills for working in the public realm and expressing community conversations.

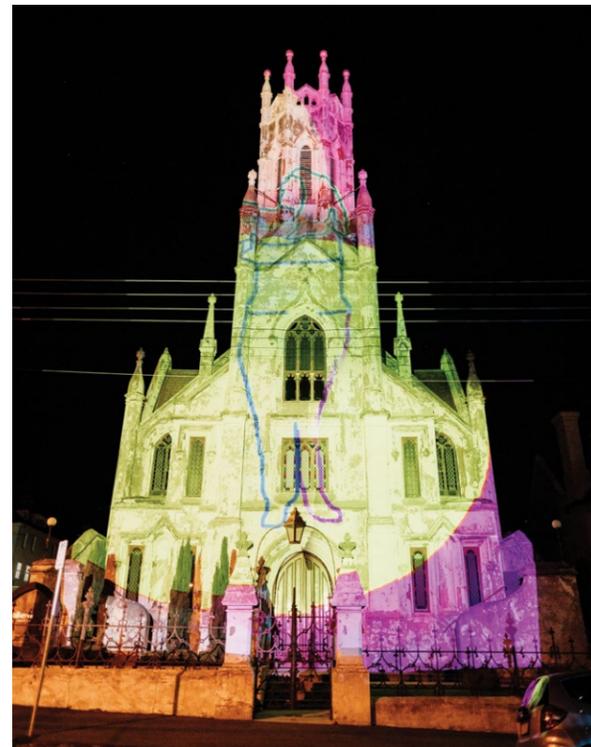
An outdoor gallery in Launceston’s city centre can provide an ongoing and seasonally changing visitor attraction. It may be independently curated or curated as an extension to QVMAG’s exhibition programs.

### Recommendations

**An outdoor gallery for the city centre:** It is recommended that a series of outdoor gallery platforms be scoped and installed across the city centre. Platforms can include lightboxes, billboards, vitrines, digital projections, and banners. Showcasing the work of local artists, including emerging artists, can be a program focus.

**City Signature:** Explore and scope a permanent outdoor projection platform, such as the Stillwater Silos, as an iconic city signature artwork to be programmed in conjunction with city-wide events such as major festivals, sporting events, national cultural events such as NAIDOC week, Christmas and New Year celebrations.

**Promotional branding:** The collection of platforms, while physically dispersed, can be “packaged” and promoted as a single curated program.



RANT Arts, *Soliloquy*, Nightlight, Junction Arts Festival 2019. Image credit: Junction Arts Festival and LUSY Productions.

## Benchmarking – Outdoor Gallery



Emma Hack, *We stopped to smell the roses* 2021, Edison Lane Banner, Brisbane City Council’s Outdoor Gallery exhibition Springfntiny 2021, curated by Haline Ly. Image: Joe Ruckli.



Kailum Graves, *Data Rock (Take Me Somewhere Nice)* 2016, William Jolly Bridge Projection Program 2018, Brisbane. Image: Brisbane City Council.



Monica Rohan, *Rambling/Uncomfortable* 2020, lightbox installation, Fish Lane, Brisbane City Council’s Outdoor Gallery exhibition Sunny Side Up, curated by Sarah Thomson and Alex Holt. Image: Joe Ruckli.



Hiromi Tango, *Searching for my heart* 2017, Edward St Vitrine, Brisbane City Council’s Outdoor Gallery, Brisbane. Image: Toby Scott.



Amanda Nouwens, *My Moreton, Qld No.2*. Artwork printed on vinyl banner and displayed in the Outdoor Gallery (site: Bicentennial Park, Redcliffe), part of the 2022 Moreton Bay Region Art Prize. Photographer: Katie Bennett. Image supplied courtesy of Moreton Bay Regional Council.



Peta Fraser, *Wattle You Do Without Us*. Artwork printed on vinyl banner and displayed in the Outdoor Gallery (site: corner of Eatons Crossing and Queen Elizabeth Rds, Eatons Hill), part of the 2022 Moreton Bay Region Art Prize. Photographer: Katie Bennett. Image supplied courtesy of Moreton Bay Regional Council.

## Opportunity – First Nations Perspectives

It is well understood that Australia's towns and cities are often built on the places and pathways of our First Nations peoples. Public art provides a vital means for making visible our First Nations cultural heritage, for sustaining the living cultural traditions of First Nations peoples, and for bringing First Nations artists into the heart of our public conversations.

Launceston is a city rich in heritage. There is great opportunity to further enhance and extend this profile and place story through the addition of key artworks by local palawa artists. The scoping and curating of these opportunities needs to be First Nations led and driven. The investment in this process can be a means for fulfilling the objectives of the Cultural Strategy and support the development of an Aboriginal Partnership Plan.

### Recommendations

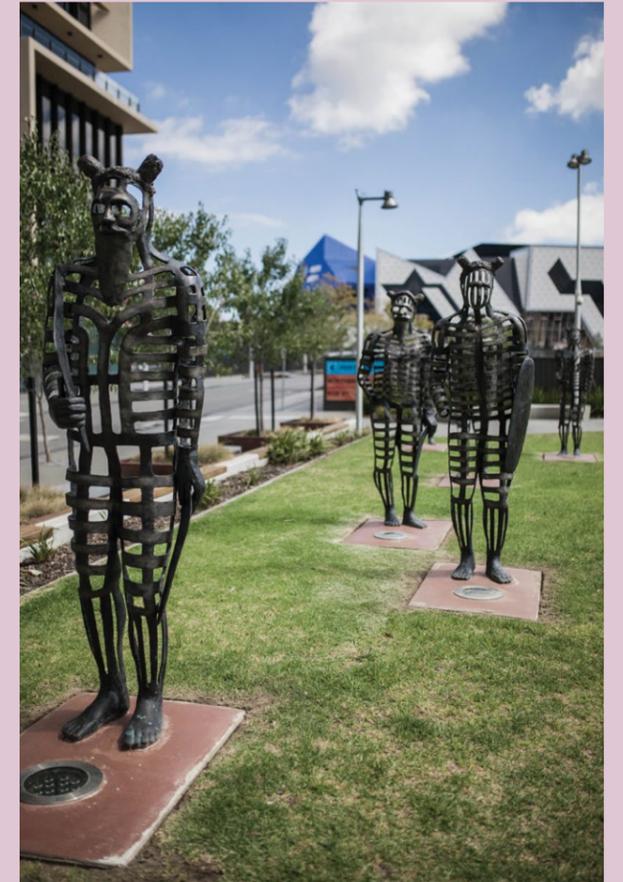
**A major First Nations public art commission at Cataract Gorge:** Cataract Gorge is often described as the heart and soul of Launceston. It is a unique place of great natural beauty, located close to the city centre, where everyone comes together for rest and recreation. Prior to European settlement it was also an important place for the gatherings of palawa clans. A public artwork recognising and expressing First Nations connection to Country in this place will have great meaning for all.

**Cultural consultation with First Nations community:** It is recommended that the City of Launceston undertake further consultation with local palawa artists, elders, and community members to identify sites and place stories of local significance for potential future public art, placemaking and interpretive projects.

## Benchmarking – First Nations Perspectives



Delvene Cockatoo Collins, *from the Hills to the Bay*, gobo lighting projection, Manly Harbour, Brisbane. Image: Artfully.



Rod Garlett and Richie Kuhaupt, *Koorden 2016*, Kings Square, Perth. Image: Wilfred Cheung.



Judy Watson, *bara, marble*, Eora Journey, Sydney. Image: Document Photography and UAP.



Judy Watson, *bara, marble*, Eora Journey, Sydney, with dancers from the Burrundi Theatre for Performing Arts. Image: Chris Southwood / City of Sydney.

## Opportunity – Community Connections

Art in the public realm integrates with our everyday lives, fostering attachment to local places. Launceston is comprised of a vibrant network of communities and places from inner city areas to outer suburban centres and rural villages. There is great opportunity to generate community pride and social inclusion through public art processes and projects. Grass roots public art projects can be tailored to meet community needs and maximise community benefit, including the involvement of socially marginalised or disadvantaged people. There is opportunity to partner with community groups, schools, arts organisations, and social service providers.

There is increasing recognition of the value of creativity to mental health and wellbeing and the role creativity plays in building social resilience, and capacities for adaptation and recovery. Artists have a real role to play in community life and public art projects can bring people and place together in ways that are meaningful, relevant, and of lasting impact.

### Recommendations

- Continue to foster public art projects through the *ABCDE Learning Sites* and the place-based work of the Community Connector to support public art outcomes in, with and by local communities. Consider leveraging these projects for further development and investment.
- Consider an extension and/or renewal of the traffic signal box painting program across Launceston's suburban centres.
- Explore a community public art partnership program with schools and young people.
- Encourage and support community-based and artist-driven public art initiatives through the City's community grants programs.

## Benchmarking – Community Connections



Mandy Ridley, *Our place: pattern in our local environment* 2019, workshop with Inala Art Gallery Group for Biota Street Village Precinct Project, Brisbane City Council. Image credit/s: CREATIVEMOVE.

Elizabeth Woods, *There's going to be a wedding and you're all invited!* 2010, Montrose Bay, Glenorchy. Image credit/s: Kevin Leong.



Pamela See, *common wealth* 2018, Botanica, City Botanic Gardens, Brisbane. Image credit/s: Artfully.



Shari Indriani & the Hamilton Neighbourhood Hub, *Hamilton Forest* 2021, Artforce Brisbane community art program, Brisbane. Image credit: Shari Indriani.



Patrick Camino, *Identities of Kings Meadows* 2022, City of Launceston's ABCDE Learning Sites, Kings Meadows.

# Opportunity – Fostering a Public Art Ecology

Public Art practice requires the cooperation of many stakeholders. It can be challenging for artists to translate a studio and gallery-based practice into outcomes for the public realm. In order to develop a sustainable public art ecology, opportunities for networking artists, arts and cultural workers, curators, businesses, property owners and developers, fabricators, educators, and built environment professionals are vital. Public programs such as talks, workshops, demonstrations, mentorships, and residencies can benefit both internal and external communications and networks.

Supporting the reception of public art is equally valuable in maximising its community benefit. There are many ways that the City’s public art collection can be utilised and extended for both local and visitor audiences – from promoting destinations and expressing a city-wide identity, to celebrating distinctive places and neighbourhoods. Public art and cultural trails and digital interpretive interfaces offer enhanced audience experiences. Public art can be an educational resource for local schools, while also playing an increasingly active role in social media.

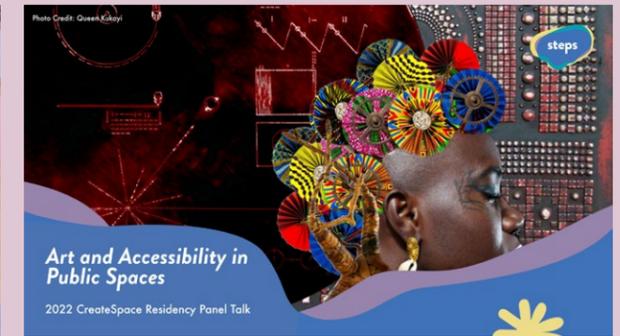
## Recommendations

- Consider establishing a local Public Art Network which offers a program of networking events, talks, workshops and is aimed at creative industry practitioners, as well as local businesses and arts and community organisations.
- Consider establishing and maintaining a Public Artist & Creatives Register with interest and experience in public art, including a subset of local street artists.
- Consider developing a Street Art Register of key sites to facilitate mural commissions on both private and Council-owned sites. Encourage businesses and property owners to submit applications for inclusion on the Register.
- Deliver a series of networking, communication, and team building sessions for public art processes and projects within the City of Launceston and including QVMAG to promote sharing of information and learnings.
- Encourage dialogue and partnerships with State and Federal Government authorities – Launceston Hospital, TasTAFE, State Roads, schools, and University of Tasmania – exploring the enhancement of city precincts with public art.
- Encourage and support community-based and artist-driven public art initiatives through the City’s community grants programs.
- Engage with the local palawa community to identify sites and place stories of local significance for potential future public art, placemaking and interpretive projects.
- Develop and promote digital self-guided public art trails to foster and support audience engagement. Include public art within broader interpretive trails such as environmental, cultural, and heritage trails, including First Nations art and culture trails. Explore the potential for augmented reality and other digital interfaces for enhancing audience experiences of public art.
- Incorporate the City’s public artworks into the City’s broader promotional activities, social media campaigns, and tourism strategies. Celebrate the local interconnected stories of people, place, and the work of local creatives, particularly through social media platforms.

# Benchmarking – Fostering a Public Art Ecology



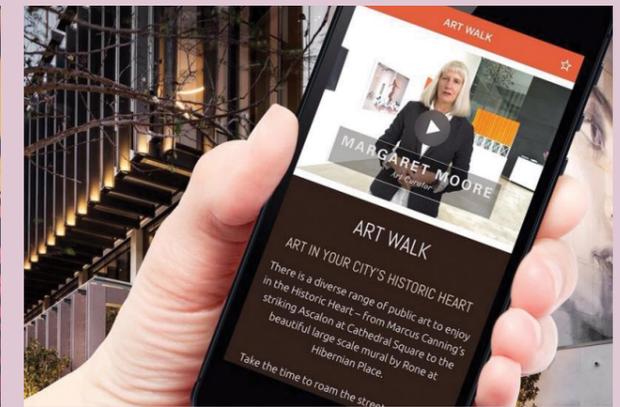
The Junction Co., *EVOLVE: Pilbara Public Artists Development Program*.



CreateSpace Public Programming by STEPS Public Art is a series of panel discussion recordings with a range of artists, disability activists and industry professionals. Background image: Queen Kukoyi, Dbi Art, reproduced courtesy the artist.



George Rose, *The Looking Glass Fish in the Deep Hue Sea* 2018, Caloundra. AR in collaboration with Sutu. Image: photographer, ben vos productions; courtesy of Sunshine Coast Council.



Green Code Creative, *Art Walk – Historic Heart of Perth App*, Perth. Image credit: Green Code Creative.



FrancisKnight, a podcast series about the ins and outs of making art in the public realm. © FrancisKnight Public Art Consultants www.francisknight.co.uk

# Public Art Strategy Management

## Place-based Framework

The Public Art Strategy is a place-based framework, informing work across the City of Launceston and, in particular, the work of the Place Making Team which sits within Liveable Communities. Commissioning, managing, and maintaining public art requires input from many areas, including Project Design and Delivery, Procurement, City and Parks Services, Community Development, Tourism and Events, and Communications can also provide vital expertise and support.

Public Art is also a specialist area of art practice which requires expertise in contemporary art and curation. The implementation of this Strategy provides opportunity to leverage the expertise within the Creative Arts and Cultural Services Network, i.e., the Queen Victoria Museum and Art Gallery in ways which can align with QVMAG's aims and objectives.

## Cultural Advisory Committee & Public Art Panel

The Public Art Strategy is linked to the broader Cultural Strategy which is governed by the Cultural Advisory Committee – a group of eight public members, three City staff and two elected members that provide advice to Council on matters relating to cultural development in Launceston, including public art. The Cultural Advisory Committee oversees and advises on the implementation of the Cultural Strategy and the Public Art Strategy. The Committee has established a Public Art Panel, consisting of three committee members, to advise specifically on matters relating to public art.

## Public Art Commission Models

Commissioning public art requires a diversity of approaches both within the City of Launceston and with external partners. Embedding public art considerations within the City's existing processes is key to achieving a sustainable public art ecology.

### City-led commissioning

- Urban improvement and capital projects – permanent public artworks are delivered as part of larger capital projects. Many local government authorities dedicate a fixed percentage of project costs to public art.
- Urban design and master planning processes – strategic locations for major permanent public art commissions can be identified through urban planning.
- Placemaking and place activation projects – temporal public artworks are delivered as part of place activation projects which can range in scale and cost from lightweight pop-up initiatives to ongoing programmable artwork platforms to more major interventions.
- Community engagement and safety programs – public artworks, ranging from murals and digital wraps to creative lighting treatments, are delivered as part of community engagement projects or public safety enhancement programs.

### Business/Developer-led commissioning

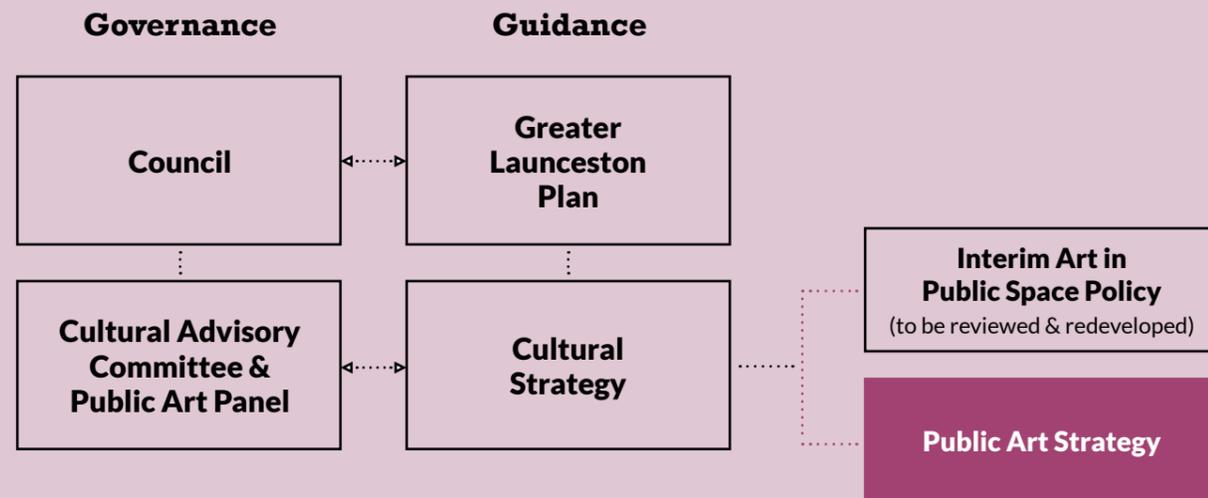
- Developer contribution schemes – public artworks are encouraged for delivery in private developments through the Development Application planning process.
- Hoardings programs – developers are encouraged to utilise site hoardings as canvases for public art.
- Street Art programs – businesses and property owners are encouraged to commission street art murals for their building frontages.

### Community-led, City-supported commissioning

- Community art platforms - community service organisations that deliver arts programs, including those working with special needs groups such as people with mental health issues, disabilities, refugees, homeless people and others, are provided public realm exhibition spaces and/or dedicated community art platforms.
- Creative community placemaking - public spaces are provided for creative community purposes - whether it be annual global events such as PARK(ing) Day or remarkable regional projects such as Ghost Nets, or local initiatives like urban sketchers in parks or art installations in community gardens.
- Co-design projects - artists, designers and other creatives are supported to lead co-design processes and projects with community groups to workshop and construct features for the public realm (such as shade shelters, habitat boxes, planter boxes and seating etc.), often with locally sourced and/or recycled materials.

### Artist-led, City-supported commissioning

- Artist grant programs – artists and creatives are supported to deliver public artworks through grant funds.
- Festivals / outdoor exhibitions – curated festivals programs provide frameworks to develop and deliver artists' works in the public realm.
- Residencies and equipment programs – artists are given access to resources such as equipment and/or studio space to develop and realise public art ideas and outcomes.



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## The Public Art Commission Process

Public art is a specialist field of practice delivering unique place outcomes. Every commission project and process requires consideration on a case-by-case basis. However, there is an accepted standard structure to the commission process which helps to ensure good governance and quality artwork outcomes.

### Project initiation

- Identifying the value of a public art commission involves identifying and justifying the need, outcomes, benefits and drivers for the public artwork/s to be commissioned. This can involve strategic planning and policy alignments, ensuring the artwork delivers for City priorities.
- Public art commissions can be identified by various areas within the City of Launceston. The commissioning of public art is an important consideration for all capital projects, including infrastructure projects.
- Public art commissions are subject to approval as part of the capital budget cycle, including for larger capital projects; or within existing budgets, particularly for smaller commission proposals that may be included in initiatives such as graffiti prevention or community projects.

### Stage 1: Art Opportunity Report and/or Artwork Brief

- A project team (e.g. an urban design team), often in consultation with a public art curator/consultant will identify and scope the artwork opportunity. This involves a high-level understanding of the site context, project intent and envisaged nature of the artwork outcome and audience experience.
- An Art Opportunity Report will include: a summary description of the project; artwork objectives; site context information and analysis; a curatorial rationale; a description of the artwork opportunity/s and envisaged outcome/s in high level terms; artwork benchmarking; artwork commission budget and program. An Artwork Brief can then be prepared which contains this information plus additional details regarding site conditions and constraints, and the artist's required scope of work.

*The Art Opportunity Report and Artwork Brief are an approval milestone.*

### Stage 2: Artist Selection

- Artists' Expressions of Interest can be advertised or invited and shortlisting can be undertaken from the submissions received. This process is usually undertaken by a public art curator. Artist selection is undertaken by a panel with public art expertise, namely the Cultural Advisory Committee, who make selection recommendations for Council approval.
- Generally, three artists are selected to prepare artwork concepts in a competitive process. In cases where an artist is required to work closely with the development design team or undertake community consultation, a single artist may be selected to work in a direct commission process. In this latter case, the artist can be required to prepare 3 artwork concept designs.

*The artist selection outcome is an approval milestone.*

### Stage 3: Concept Design

- The selected artist/s are contractually engaged for a fee to prepare artwork concept designs that fulfil the Artwork Brief. The concept design period is generally 6 weeks. The Artwork Brief forms a schedule to the Artwork Concept Agreement. Specialist public art contracts are required to protect artist's Intellectual Property and Moral Rights. Liaison with Procurement is required.
- Artwork Concept Design Proposals should include: an artist statement describing the artwork concept, background and meaning, including a title; artwork concept illustrations; preliminary fabrication, installation, and maintenance methodology; indicative budget to cover all costs associated with detailed design, engineering, fabrication, installation, and artist fees, including contingency. Artists submit and/or present their artwork designs to an expert panel / Cultural Advisory Committee for selection consideration and recommendation for Council approval.

*The artwork concept selection outcome is an approval milestone.*

### Stage 4: Artwork Commission

- The City commissions the selected artwork through contractually engaging the artist. The selected artwork concept forms a schedule to the Commission Agreement. A schedule of payment milestones is established. Liaison with Procurement is required.
- Detailed Design: The artist fully details the artwork design including final design specifications, documentation, engineering certification, the preparation of samples and all work required to become fabrication ready. The artist submits a final detailed design report to the client.
- Detailed Design does not usually require assessment from the expert panel / Cultural Advisory Committee unless the artwork has changed significantly from the approved concept proposal or the City has specifically requested to provide approval. Otherwise approval to proceed can be made at senior management level.
- Fabrication and Installation: The artist will be responsible for either creating the work or overseeing the fabrication process. It is generally accepted that artists, as small operators without cash reserves, require a significant upfront payment at the commencement of fabrication to order materials. Further payments can follow at agreed milestones following inspection sign-offs. On completion of fabrication, an inspection sign-off is required to ensure quality condition of the artwork prior to transportation to site. The artist is responsible for installing or overseeing the installation of the artwork on site and must liaise at all times with the relevant site and project managers to comply with site safety. The artist is required to develop installation plans for approval by the Site Manager before installation begins.
- Fabrication and Installation phases can be approved at project management level.
- Note: Artists can be commissioned to produce artwork designs for integration into built form such as façades, screens, pavements, lighting schemes, and so on. In these cases, the artists may not be responsible for the fabrication and installation of work and may be contracted for design fees only. The artist must provide approvals for the translation, fabrication, and installation of their design work by others.

### Stage 5: Handover/Compliance

- An artwork inspection will be undertaken to review any defects and any required rectification works in conjunction with the artist. The City is responsible for the provision of an artwork plaque, in accordance with information provided by the artist. A Maintenance Manual is required to be provided by the artist as part of the handover of the artwork. Artwork handover is approved by the Commission Contract manager / superintendent.

## Community Consultation and Engagement

Public art can be a surprising and even provocative element in the public realm which, when received positively, can be attractive, intriguing and even inspiring. However, it is important to recognise that many people are not familiar with art or artists and may react negatively to interventions in shared public places. It is essential to invest in community awareness-raising, consultation, and engagement when it comes to public art, to maximise the very real benefits and take the community along on their city's evolving creative journey.

Informing, consulting, and/or engaging the community should be considered on a case-by-case basis, and factored within the project's overall risk assessment process. Consultation may lay the groundwork for a project, engagement may form part of the artist's concept development work, information may take the form of an artist talk at a public launch marking the end of a project. The profile and nature of the project will inform appropriate pathways.

## Collection Management

In acquiring permanent works of public art for the city, the City is entailed with a duty of care for ongoing maintenance and support. Public artworks are a distinct asset class that can appreciate in value over time, and requiring specialist expertise. Public art asset management requires integration and alignment with the City's wider asset management plans and procedures, as well as plans and procedures specific to public art.

Public artworks require regular upkeep in accordance with artwork-specific guidelines to ensure a safe and attractive public realm, optimal artwork life, and maximised community value. Funding levels must be sufficient to provide the identified levels of required service.

## Asset Management Plan

An Asset Management Plan identifies the projected operations, maintenance and capital renewal expenditures required to provide an agreed level of service to the community over a set period. Lifecycle costs (or whole of life costs) are the average costs that are required to sustain the service levels over the asset life cycle. Lifecycle costs include operations and maintenance expenditure and asset consumption (depreciation expense). Lifecycle costs can be compared to lifecycle expenditure to give an initial indicator of affordability of projected service levels when considered with asset age profiles. Lifecycle expenditure includes operations, maintenance, and renewal expenditure. Lifecycle expenditure will vary depending on the timing of asset renewals.

**Asset Registration:** Public artworks must be recorded in an Asset Register which includes essential attribution information (artist name, artwork title, date of creation, media, and artist statement if available), location details, photographic record, and the original commission value.

**Collection Monitoring, Maintenance and Artwork Maintenance Manuals:** Artists must be required to provide maintenance manuals for their artworks. Routine artwork inspections should occur at least annually, and a regular maintenance program must be based on information provided in the maintenance manuals. The maintenance manual must specify the expected life of the artwork, after which time it may be appropriate to consider decommissioning.

**Condition and Valuation Assessments:** The public art collection requires regular condition assessment and valuation (every 5-10 years). Both Fair Value (based on the artwork in its current condition) and Insurance Value (based on replacement costs) are required. These assessments inform a prioritised treatment program for any required repairs or conservation measures, as well as any proposals for artwork relocation or decommissioning.

**Artwork Plaques:** All artworks must have their authorship attributed, in accordance with Moral Rights legislation. This typically takes the form of an artwork plaque. In cases where artists have signed their works, such as with murals, the attribution obligation may be considered fulfilled.

**Decommissioning, Relocations, Major Repairs:** Where the artwork asset has reached end of life, has become unsafe, prohibitively costly to maintain or restore, compromised, or damaged beyond repair, it can be decommissioned. A thorough assessment and approval process is required, including consultation with the artist. Community consultation may also be required. It is recommended that artwork relocations, and incidents of major damage and repair are also similarly assessed. These significant collection management matters can be reported to the Cultural Advisory Committee for proposed action advice and recommendations.

C.H. Smith, Launceston.  
Image credit: Nick Hanson.



# Implementation

Following Council endorsement of the Public Art Strategy, the City of Launceston will work to deliver the Strategy over an eight-year period.

## Next steps:

### Step 1 - Year 1 : Establishing an Implementation Framework

- Develop and prioritise actions for each Strategy objective
- Develop performance measures for achieving key Strategy outcomes
- Allocating existing resources to prioritised actions

### Step 2 - Ongoing : Delivering the Strategy

- Implement agreed and resourced actions
- Advocate for new resources as required
- Undertake annual planning and reporting activities with the Cultural Advisory Committee & Public Art Panel
- Integrate ongoing evaluation into planning processes

# Consultation

The development of this Strategy has been guided by an internal working group from the City's Place Making team, and informed by a consultation process involving many one-on-one interviews with key members of City staff and the local arts community. In addition, two focus groups with the arts community, a City staff workshop, and a public meeting with the general community were held to facilitate group discussions. A series of presentations were made to various City committees and to a meeting of Councillors to seek input and advice. An online survey was held, receiving over 300 responses.

## Summary responses to the survey include:

### What kinds of public art would you like to see in Launceston?

All categories of public art were well supported. Clearly there is a general desire for more public art across the board.

The top four responses, each receiving over 200 responses (combined very interested and extremely interested):

- Art integrated into infrastructure like roads, bridges and footpaths
- Created with community members or through community engagement
- Temporary – installations, events, pop-ups, festivals, creative interventions
- Creative lighting, digital projections, interactive/ responsive artworks

### What kinds of contribution or impact should public art have in Launceston?

All types of impact were well supported and scored closely. Of course, these categories are not mutually exclusive, and the responses indicate that public artworks need to be successful on a number of levels to be truly impactful and relevant.

The top three responses, each receiving over 255 responses (combined important and very important):

- Create memorable, meaningful people friendly places
- Promote the City's heritage and history, including Aboriginal heritage
- Engender community pride and ownership of public spaces

### Where should we prioritise the location of public art?

All proposed locations were well supported. The responses clearly indicate that the priority location is the city centre.

The top three responses, each receiving over 220 responses (combined high priority and essential):

- In laneways and discovery spaces
- The city centre
- Parks and green spaces

### How should we bring public art to life?

All support methods were well supported. The responses clearly indicate an emphasis on developing a local public art ecology – through supporting local making/ fabrication, artist mentoring, local curating, and above all community engagement.

The top four responses, each receiving over 255 responses (combined relevant and very relevant):

- By engaging with the local community
- By involving local fabricators
- Through artist mentoring, training, and skills development
- By working with public art curators and creative placemakers



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