

Lucy Bleach 'Homing', Image: Millie Mutimer

ARTS IN PUBLIC SPACE IN THE CITY OF HOBART



October 2020

**CREATIVE
HOBART**

AN INITIATIVE OF



City of **HOBART**



Awakening Nyrri Njara, Image: R. Langford

The City of Hobart's Public Art program is committed to making the spaces and places of the city available to artists wishing to make public artwork.

A public artwork is an artwork in any medium, planned and executed outside a gallery context and intended specifically for installation within public space.

Public spaces are generally open and accessible to all. They can be indoors – such as foyers, atriums, airports or shopping centres – or outdoors – such as forecourts, parks, squares, major roads or plazas. As long as it is easily viewed from public space, an artwork can also be on the facade of a building.

Making work in public places can be daunting, but our team can help you step through the process. The requirements for public art projects differ markedly from a gallery exhibition or other indoor creative project. These ensure that the general public, the artists and installers stay safe throughout the life of the project and that all of the right people have been involved or consulted.

This guide is intended as a starting point for understanding whom to talk to and what might be required.



Digital Odyssey Image: Jonathan Wherrett

OUR RECOMMENDED STEPS:

1. Develop your idea to the point where
● it can be described in half a page, plus
● an image or two, if needed, to clearly
● communicate the concept.
This is a starting idea, not a finished proposal; so do not feel like you have to have all of the answers at this initial stage.

2. Call us – the public art team – to describe
● your idea and follow up by emailing your
● proposal.
●

3. Meet with us for a face-to-face chat. At
● this point we can discuss all of the people
● you will need to connect with and the
● processes you will need to complete in
● order to get your work in public space.

We may also be able make recommendations for ways to fund the work if needed, for example through our grants program.

We also have a great range of outdoor venues that may want to consider.

4. We can assist with any of the meetings you
● need to make with people from other teams
● within the City of Hobart, such as Roads,
● Traffic, Parks, or Bushland and Reserves.
●

We may also be able to assist in connecting with other bodies such as State Government departments or other owners of public space (eg Tas Ports).

5. Keep in touch as you develop the work,
● particularly if things arise that you didn't
● expect or don't understand.
●

6. There may be permits or approvals that
● you need to have in place before you do
● the work. Refer to the "Who do I talk to..."
● section on the following pages for possible
● requirements.

7. Obtain any required forms, permits
● or licences before your installation/
● performance deadline, such as a Safe Work
● Method Statement (SWMS), where you
● identify all of the likely risks and describe
● what you might put in place/do in order to
● reduce the risk of them occurring (eg falls
● from height).

Rather than see this as obstructive paperwork, view it as a way to make sure you and your helpers stay safe and, importantly, that there isn't any damage to clean up afterwards. For example, if you are painting an artwork on a wall, how can you set yourself up, so that you catch paint spills to avoid tedious or costly cleaning of pavers/concrete afterwards.

If your project involves an event you may need to consider a liquor license.

Find out if you need any permits as soon as you can, as some have processes that take weeks (eg a planning permit takes a minimum of 42 days to process, once lodged).

8. Carefully consider how you might
● communicate your project to the public.
● Communication is critical to building an audience for the work, making the work accessible to the community (which means considering our diverse population), letting people know what is happening when, and, where appropriate, giving them insight into the art work/performance at the site through signage or other forms of explanation. Language for these communications needs to be considered so that everyone has a chance to connect with the work – ask yourself, would my grandma, or a younger child, or someone for whom English is a second language understand this?

9. As you come closer to installing/
● performing your work (but not the night before!), make a time to talk through your developed project with us, so we can catch any issues that might halt or prevent your work from going ahead.

You are likely to need PPE (Personal Protective Equipment) to do any installation work and to protect your working area, so at a minimum, sturdy shoes, a high vis vest and at least two “t-top” bollards (these are the ones with the heavy black base and high visibility plastic bollard, with a “t” on top that allows you to tie on hazard tape, to tape off an area).

We may be able to loan you some bollards, depending on what else is going on in the city at the time (eg other events/works). It is also good to have made yourself up a basic first aid kit for things like cuts on site.

10. On the day you start on site, you will need
● to be inducted if you are working in a public space in the city. At this stage a member of the public art team does this with a representative of the site “owner”, so this could be someone from the Roads team. There are a number of forms and many items that don’t apply, but we handle that part.

11. If you are doing a performance, where
● an audience may gather or you need to maintain a safe, clear space for performers, then you may need to consider hiring security for the duration or at least clearly marking out/bollarding the area so that people cannot walk through. There may be lateral ways of doing this that don’t involve bollards or security, so talk to us about it as we are open to creative work-arounds.

12. As you progress with your install/
● performance, keep us in the loop about what you are up to. This helps us with fielding any concerns from other parts of Council, and allows us to offer clear information to members of the public when we get inquiries.

13. When your work is complete onsite, follow
● a similar process to installation, using bollards to define your work area and wearing high vis vests/sturdy shoes while completing the work.
Hand back any access keys or loaned items to our team.

- Performance / event (Incidental audience)
- 3D artwork / element (temporary)
- Event (with invited audience)

WHO DO I TALK TO BEFORE PUTTING WORK IN PUBLIC SPACE?

A. The owner of the land

- This is probably the most important person/group/organisation to build a good relationship with.

If the City of Hobart owns the land or building, we'll connect you with the "owner" within the City of Hobart. For example, the City of Hobart owns Franklin Square, but the work unit that maintains it and participates in all decisions about what happens in Franklin Square is the Parks and Recreation unit. So we would need to run any idea by them as a first step.

If the City of Hobart doesn't own the land or building, we can find the owner, and contact them on your behalf, but we cannot give out their details until we have their permission, in order to maintain their privacy. If they respond that they are happy to consider your idea, we can connect you with them and meet with you and the owner if you wish.

B. Key stakeholders

- Some places are very important to groups within the community or particular teams within the City of Hobart. It is important to consult with these groups or at least keep them in the loop when you are developing your project.

For example, many sites are very important to the Tasmanian Aboriginal community and we could help you connect with community members if you wish to work in a place with this significance.

There are also teams within the City of Hobart that might not "own" a public space, but they have a stake in it. For example, Salamanca Place is "owned" by the Roads unit, but the Salamanca Market is a regular and heavy user of this area, so you would need to discuss your proposal with them.

And if your project might create an issue in the city in terms of sound, light or smell, it is really important to resolve how this is managed, or how nearby residents or businesses are informed.

Don't assume that consulting means that your project will be stopped. In almost all instances, art proposals are received really positively by City of Hobart teams or other community groups.

C. A planner

- Some projects require Development Approval (DA), which is obtained via the City of Hobart's City Planning unit. This is an aspect we can discuss in our initial conversations with you. Temporary projects are much less likely to require a DA, but it is always worth discussing this at the beginning of your project.

- Performance / event (Incidental audience)
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Yellow line, Image: Jonathan Wherrett

D. Heritage

● If you are wishing to do a public artwork on a heritage site you may need approval or exemption from the City’s Heritage team or from the Tasmanian Heritage Council. Talk to us about this at the beginning.

E. An engineer/ other forms of certification

● If the work you are proposing is tall enough or heavy enough that it could cause injury if it fell or be deformed in the wind, then you will need a structural engineer to assess and provide written advice on the structure. If the work does present structural risks, the “owner” of a site, such as Parks or Roads, will not approve an artwork going ahead until an engineer has been consulted.

It is important to allow for this in your budget, so talking with us as early as possible about what you are intending will allow for engineering fees to be included if you are applying for a grant. Sometimes the engineering requirements are as simple as a site visit and written advice from the engineer.

F. Risk assessor

● Depending on the site owner and the project, you may need a risk assessor.

G. Insurer

● You will need to consider if insurance is needed for your project. For example public liability insurance is almost always a requirement for projects that engage the public. There are a number of affordable options for artists and performers, such as The National Association for Visual Artists (NAVA) or Duck For Cover policies.

H. Dial Before You Dig (DBYD)

● If you need to dig into the ground at all for your project, you will need to have done a Dial Before You Dig search within a few weeks of your work going ahead, and have that documentation. The City’s public spaces have many underground services passing through them, some very dangerous or damaging if touched (eg electrical services/major water pipes). A DBYD search will identify if there are any risks of this on your site.

A DBYD inquiry is FREE. And we can also connect you with staff within the City of Hobart who can provide you with any drawings of services that have been plotted when new work has been done in the public space you want to work.

WHAT ARE THE FORMS/ PROCESSES YOU MIGHT NEED TO UNDERTAKE TO DO YOUR PROJECT?

- **Health and Safety** (including environmental health check – eg for aerosol use in a dense urban area)
- **Engineering**
- **Certificate of occupancy/ temporary occupancy**
- **Development Approval**
- **Parking Permit Applications** (for parking in a space like the Elizabeth Street Mall)
- **Site Booking** the site you wish to use will need to be booked for the period you are using it. Various units in the City of Hobart make bookings for public spaces, so we'll put you in contact with the right person
- **Traffic Management Plan**

Traffic is anything that might run into you/ your work – pedestrians, bikes, cars and other vehicles. As there are many variables in any project, its best if you get our help on this and we'll get someone in our traffic team to assess what you need to do. And sometimes the answer will just be that you need to have bollards and tape to mark out your work area, so that nobody walks through it, and at other times it might be more involved, for example, if you are working near a high speed road.
- **COVID management plan**

All groups or individuals working with the public in public space are required to make a COVID-Safe plan.

The City of Hobart can provide some general guidance on this and a detailed guide can be downloaded from State Growth: www.stategrowth.tas.gov.au/data/assets/pdf_file/0007/264085/Event_Industry_Covid-19_Guidelines_-_October_2020.pdf
- **Liquor license**

If you want to serve alcohol at your event there are specific requirements for different kinds of events. It is likely to be a Special Permit suited to temporary events. Please go to: www.treasury.tas.gov.au/liquor-and-gaming/liquor/applying-to-sell-liquor/special-permits

It is also important to check in with a relevant City of Hobart person, to ensure that its legal to serve alcohol in the space you are using.

WHAT EQUIPMENT MIGHT YOU NEED TO HAVE OR LOAN TO DO YOUR PROJECT?

Note that this is the equipment you will need if there is the risk that you, one of your helpers or a member of the public could get hurt. Depending on your project, you may find that none of these are required, for example, if you are doing a performance in public space without risk of falls/trips etc.

- High Visibility vests (enough for everyone on site to wear one)
- High Visibility bollards or witches hats (bollards are better as they make it easy to tape off an area)
- High visibility hazard tape (generally red and white striped).
- Sturdy closed shoes (ideally steel capped boots)
- Basic first aid kit

OTHER RESOURCES

The City has compiled a comprehensive guide to putting on an event in Hobart. This may be another handy companion guide as you make your way through your project. [The City of Hobart Event Development Guide can be found here.](#)

Creative Hobart has developed a guide of all of the City's creative venues. Download *A Guide to Hobart's Creative Places* here: www.hobartcity.com.au/Community/Arts-and-culture/Creative-Hobart/Hobarts-creative-venues



DRILL The Stance Image: Hannah Vermeulen



Tree Widows, 2013 (capture from performance) Tas Theatre Company with Alana Valentine, Image: Allstair Bett

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