



*Fox Trot Polka Dot, 2020.*  
Tom O'Hern and Tom Samek;  
location: Argyle Street Carpark.

# MAKING OR COMMISSIONING A MURAL IN THE CITY OF HOBART

**CREATIVE  
HOBART**



# MAKING OR COMMISSIONING A MURAL IN THE CITY OF HOBART

Considerations for

- artists
- organisations
- building owners

In recent years, the City of Hobart has had considerable involvement in commissioning painted artworks for walls. As a result, there is increasing interest from members of the public - either as artists, organisations or wall owners - to understand how to complete a painted artwork on a city wall. This short guide has been compiled to offer some starting points and problem resolution for artists, organisations or building owners. If you have further questions outside of this guide, please contact our team via one of the numbers/emails at the end of this guide.

The following situations tend to characterise the phone calls that we receive about art on walls in the city:

## SITUATION 1:

- you know the owner (or are the owner)
- they/you have agreed to art on the wall
- the building is **NOT** heritage
- and **NOT IN** a heritage zone.

You should be good to go. You won't need a Planning Permit (applied for via a Development Application to our Planning team). But, never go ahead without at least checking re heritage/ planning and get it in writing. Our planners are the best ones to do the checking. So send location of wall and an image if possible to someone in the Public Art team and we can chase that advice for you.

## SITUATION 2:

- you don't have a wall

Shortlist up to three walls as a starting point. There are two ways to find out who owns a wall. You can go through our team, and we can send a letter to the wall owner and this may



Alice Cooley, location: Bidendopes Lane.



Portrait of Brian Ritchie by @lingerid for the 2018 Vibrance Festival.

take weeks for a reply, or get no reply at all (or they reply immediately, who knows). Or you can go for knocking on doors and find out, via tenants, who owns the wall. This is often best, because you start to know both the tenants and hopefully the owner, and you are more connected before you start the project.

Once you have approval from an owner to do the wall, then you get the wall checked through our planners to make sure it isn't heritage and is exempt from needing a Development Application, then you can go for it!

### **SITUATION 3:**

- **you are committed to a wall**
- **you have owner approval**
- **BUT it is heritage listed or in a heritage zone.**

If the wall is heritage listed (or in a heritage precinct) and UNpainted, then there is almost no chance it will go ahead, as painting will either stain or destroy the surface of the building (eg unpainted brick). So the planners and the Tas Heritage Council would knock it back or insist that you do a Development

Application, which might be knocked back.

If the wall is painted, then there is some chance that you can get an exemption through the Tasmanian Heritage Council. You will need to give an indication of the proposed artwork and how it will cover the wall. They prefer artworks that do not extend right to the edges of a heritage wall as that makes it harder to "read" the heritage form of the building. We can connect you with the right people and provide with forms if needed.

## **NOTES FOR ANY MURAL PROJECT:**

### **ENGAGING WITH YOUR NEIGHBOURS:**

Building owner approval is the biggest approval component, but it always pays to have a chat to the neighbours and take them along with you. While they might not have a legal way to stop it going ahead, it's always a great help in any project to have happy neighbours who understand the project and are at least kept up to date with what is happening. And neighbour approval will be essential if you



*Bonsai and Ghostpatrol, location: Victoria Street*

need to access the wall via their property, or temporarily block a common access path, lane or road to do the work.

### **TRAFFIC MANAGEMENT:**

If completing the work requires the use of access vehicles, like a scissor lift, or use of shared land (eg a right of way) to situate a scaffold, or it is very close to a main road, you will need to get us to check to see that its ok in terms of traffic management (traffic can be anything that moves through the site – cars, people on foot, people on bikes etc). We can ask someone in our City Mobility team here at the City of Hobart to check that. Generally art walls are done in “out of the way” places, so traffic management plans are often not needed.

### **THINKING ABOUT BUDGETING FOR ANTI GRAFFITI COATING:**

A key thing to remember with any of these pathways is that you may want to budget for anti-graffiti coating. Otherwise, it will remain vulnerable to tagging (having said that, we have a pretty respectful street art community, so as long as they like the work, they’ll probably leave it alone).

### **PUBLIC LIABILITY INSURANCE/ PERSONAL INJURY INSURANCE:**

To ensure there is some protection for you, we strongly encourage artists to obtain public liability and personal accident insurance, particularly if the work involves painting on ladders, scaffolds or scissor lifts. Public liability

covers damage caused to a person or property, as a result of your activity.

Personal Accident insurance covers the costs of an injury to you, if sustained while painting your mural.

There are a number of affordable options for artists: this page offers more detailed definitions and some suggestions for insurers:

[artslaw.com.au/information-sheet/liability-and-insurance/](https://artslaw.com.au/information-sheet/liability-and-insurance/)

### **OUR CONTACT DETAILS:**

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