

# *Diversions*



## **Launceston's Living Laneways - Final Report**

Prepared by Fred Showell (BTM) and Philippa Steele (BFA, Hons)

# ***BACKSTORY***

Public Art / Interpretation / Sound design

Backstory is a new art firm committed to Tasmania's unique natural and cultural heritage. We demonstrate a creative approach, encouraging insightful dialogue and innovative alliances that benefit and appeal to the wider community.

Drawing on the skill sets of principals Philippa Steele and Fred Showell, Backstory embraces innovation in corporate and community arts, including graphic design, sound design, public art and interpretation.

**t** 0423 686 855 (Philippa) & 0400 511 103 (Fred)  
**a** 45 Cameron Street, Launceston TAS 7250  
& 361 Liverpool Street, Hobart TAS 7000  
**e** [mail@backstory.com.au](mailto:mail@backstory.com.au) **w** [www.backstory.com.au](http://www.backstory.com.au)

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## Overview

### Introduction

Unlike Launceston's main streets, which are named for Mother England's dukes and duchesses, kings, queens and saints, its laneways bear the names of the local residents who populated them — from gambling personality Dicky White to geologist and adventurer 'Philosopher' Smith and grocer David Ingle, many of Launceston's most colourful early residents live on in the lanes that carry their names. This ownership of the smaller alleys and lanes is also reflected in the *form* of the names — the possessive form is used almost exclusively (*Ingle's*, *Smith's* and *Gender's* Lane stand in stark contrast to *George*, *Charles* and *Elizabeth* Street.)

Ironically, the ownership of these lanes is now obscured — while most of them are believed to be privately owned, few people stand forward to claim stewardship or responsibility for their care and maintenance. Through these hazy rights of possession, the sense of community that these lanes once represented has been lost.

The Launceston's Living Laneways (LLL) Project Group commissioned Backstory to scope a Public Art program for these lanes, with historical interpretation being the primary goal of the resulting art works. The program proposed would see a roster of temporary and permanent artworks installed through Launceston's laneways, taking into account other ongoing initiatives aimed at renewing the built environment of the CBD. The success of such a program will see the *terra nullius* of the lanes reclaimed for communal use, their anonymity reversed, and the lanes themselves

playing host to a range of different community events, arts programs and business activity.

### Purpose of the document

The purpose of this document, commissioned by the LLL Project Group, is to propose the best working methods and resources required for the successful establishment of an interpretive Public Art program in Launceston's laneways.

This report also contains a number of recommendations regarding integration with existing initiatives from Launceston City Council, Tasmania Police's Graffiti Task Force, and other local artists involved in public and community art.

### Discussions

Through the course of the development of this report, its authors have held discussions with a wide range of interested parties, from business owners and professors to emerging artists and community arts officers. Almost without exception, they have been enthusiastic about the project's possibilities, with each group expressing some particular points of concern. These differing perspectives and motivations have helped to enrich and strengthen the final version of this document.



*A complete list of discussions and activities undertaken is included in Appendix C: What We Did.*

## Context

### Public Art

*Public Art* is a diverse term that encompasses a wide spectrum of art forms including painting, sculpture, installation, performance, community art, and integrated art as well as street art (such as sticker, stencil and poster art, graffiti and wheatpasting) which is often considered to be non-administered Public Art in its own right. Public Art works may be indoor or outdoor, permanent or ephemeral, administered or non-administered. The easy accessibility and site-specific nature of Public Art can inspire and interest a broad and often unsuspecting audiences, who may not attend more traditional art institutions such as galleries or museums.

This report acknowledges the relationship between administered Public Art programs and non-administered street art that is already taking place throughout the city. A positive and cooperative relationship here would be both achievable and beneficial for the wider community.

### Public Art as Interpretation

As well as having inspirational, educational, and sometimes evocative functions within contemporary Australia, Public Art is also a great tool for historical interpretation. As Freeman Tilden states in his first principle of interpretation, 'Any interpretation that does not relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.' In this way, a Public Art work that engages, challenges or questions the viewer offers a unique vehicle for heritage interpretation.

For example, a local artist may wish to create a laneway work that deals with the history of electricity in Launceston. If their work took an engaging form that interested the viewer, then whatever historical information the artist used in the work's creation would be brought to life in the mind of the viewer, thus helping to keep heritage alive for the general public.

### City of Launceston

Launceston's CBD is home to a diverse range of businesses operating along the main roads of Brisbane Street, Charles Street and St John Street. The Quadrant is a wide, paved pedestrian walkway that runs between two adjacent streets that form the main artery of Launceston's CBD. Historic buildings permeate the curved walkway, and house a number of eclectic shopfronts and outdoor eateries, proving to be a popular central city attraction. The Quadrant suggests only some of the possibilities inherent in a pedestrian friendly enclave, and creates a sympathetic *Diversion* off the traffic-heavy main roads.

### Launceston's Heritage

The people of Launceston have long recognised and valued the city's rich and diverse history. The Queen Victoria Museum and Art Gallery — the largest regional museum in Australia — has provided Launcestonians and visitors alike with nationally recognised exhibitions and publications for over a century.

Interpretation of natural and cultural histories, implemented through various models, is recognised as a growing industry, especially in the north of the state. Many prominent examples are aimed at local residents as well as visitors from

interstate and overseas. An increasing community interest and acknowledgement of Tasmania's natural and cultural heritage as a valuable, multilayered resource has paved the way for newly interested audiences for interpretation.

## Laneways

### Overall Scope

The physical scope of our interest lies within a square bounded by Cameron, Wellington, Elizabeth and George Streets. This area includes all of the CBD and is home to the bulk of the city's interesting urban spaces.

Laneways that fall within this area include:

- Ingle's Lane
- Dicky White's Lane
- Trustee's Court
- George Lane
- Gender's Lane
- Smith's Lane
- Bender's Lane
- Tatler Parade
- Dechaineaux Lane
- Launceston Court Lane

### Stakeholders

Throughout the research of this document, a number of different stakeholders have been consulted, including:

- Becky Shrimpton, Director of Communications and Economic Development, Launceston City Council
- Wendy Newton, Youth and Community Officer, Launceston City Council
- Inspector Scott Flude, Graffiti Task Force, Tasmania Police
- Angela Driver, Officer, Regional Arts Tasmania
- Anne Fitzgerald, Coordinator, Community Place and Heritage Unit, UTas
- Chris Tassell, Managing Director, National Trust Tasmania
- Kim Schneiders, Director, Interweave Arts
- Karlee Foster, Director, EnSight project

## Selection of Laneways

A number of lanes will be selected by the LLL Project Group each year for the installation of Public Art works. An artist's brief will be drawn up for each one. The brief will take any current planning or legal limitations into account, and will contain accurate and thorough information regarding:

- The LLL project
- Launceston itself - population, communities, geography, past, future
- Description of the chosen lane
- The history of the chosen lane
- Limitations and practical considerations
- Concepts behind the commission
- A timeline of key dates

The selection of laneways will depend on the willingness of owners to allow artworks to be installed on and around their property. Some building owners, for example, may be happy for walls to be painted, but would be reluctant for large-scale sculptural installations to take place around their property.

As the project develops, different laneways will suggest different types of work and the LLL Project Group will develop the project brief specific to each laneway. Although it is suggested that the focus be on temporary Public Art works, it is acknowledged that some sites may prove to be more conducive to permanently installed or events-based art works.

In the draft report, presented in mid-November, ten potential laneways were specified, and a shortlist of five lanes suitable for the installation of Public Art works was to be finalised.

These five lanes are listed as being suitable for the installation of Public Art works, while the remainder will be suitable for other, independently co-ordinated projects, such as Karlee Foster's EnSight project, Graffiti Task Force programs, or community art events.



*A detailed map is included in Appendix B: Map of Laneways.*

## Heritage Overlays

Due to their historical nature, many of Launceston's laneways present issues which may affect their development and usages. Although these can be minimised by commissioning mostly removable, temporary art works, it must be recognised that planning and development in the laneways will always involve significant liaison with Council.

## Ownership and Infrastructure

Early on in the development of this report, LCC were given a request for ownership and infrastructure regarding the ten laneways.



*A letter sent to LCC requesting ownership & infrastructure information is included in Appendix E: Additional documentation.*

Unfortunately it has been difficult for them to source and share this information within the allotted timeframe, although we do not see that this will be a major hindrance to the operation of the program. A number of contacts have, however, been separately identified for each laneway.



*A List of Contacts is incorporated into Appendix A: List of Laneways.*

## Proposed Public Art Program

### Artistic Vision

The proposed LLL Project, entitled *Diversions*, will commission a range of emerging and established artists to install a combination of temporary (6 - 12 month) and permanent works in a number of selected laneways. A selection of community art events and integrated art projects will also be staged in and around the laneways by a number of interested third-party stakeholders, as opportunities arise.

The public art works will be created using best art practice and selected on artistic merit, innovation in aesthetic and conceptual design, historical interest, appeal to a broad demographic and overall feasibility. *Diversions* aims to encourage new interactions between artists and a broad audience in an everyday context and, through this, foster opportunities for artists to help shape the public's experience and understanding of our city.

### Medium & Thematic Considerations

It is envisaged that the works will cover a range of different mediums including but not limited to:

- Sculpture
- Sound works
- Two-dimensional works
- Installation works

Although the site will be selected by the LLL Project Group, the type of work will not be dictated to the artist.

It is envisaged that the works, in most cases, will be temporary in nature, installed for a period of 6 - 12 months. The benefits of this approach include:

- The work will not permanently alter the site of installation in any way, minimising heritage overlays (affected surfaces will be returned to their original condition upon the work's removal)
- It would increase tourist/visitor interest by creating an ongoing, evolving roster of works that they would come back to on return visits
- It allows the artists to engage the public without being concerned about building a permanent installation

It is recognised that, in some locations, permanent works may be desirable due to the nature of the installation space, or the expressed wish of the owner of the site.

The installed works will be unique in Australia in the way that they combine historical content with contemporary techniques and mediums. A team of historians, including Henry Reynolds, Eric & Patricia Ratcliff and Patsy Cameron, have indicated interest in holding a roundtable with interested artists, where the two groups will be able to discuss Launceston's history, and the stories and characters of the selected lanes. The historians may also help to assemble baseline historical material regarding the laneways that can be widely distributed to applicants.

### Objectives and Outcome

*Diversions* aims to revitalise the laneways through an increase in their usage and offers an alternative approach to interpretation and acknowledgement of a living heritage. The program will familiarise and engage the public with contemporary art by placing a diverse range of artistic disciplines in public spaces. *Diversions* proposes to open up

and enrich the laneways, both as a physical space and a historical space, through visionary explorations of their current and past usages. Artworks will address and integrate the complex layers of history and heritage connected to the sites into a resolved artistic statement. Objectives include:

- To raise the profile of Tasmanian artists locally, nationally and internationally
- To support the development of conceptually innovative art-heritage interpretation in Tasmania
- To develop and nurture partnerships within the community between the business, arts, heritage and tourism sectors

In the case of Melbourne, a strong culture of Public Art led to a rebirth and revitalisation of the CBD and the lanes that run through it - it is envisaged that, in a smaller way, the LLL Project will achieve similar results.

The success of the LLL Project and commissioned works will be assessed according to the following criteria:

- Community response to the works
- Artistic resolution of the installed works
- Amount of media coverage of the works
- The depth and integrity of the work's historical interpretation

Timeline

A ten month period between the initial call for submissions and the installation of works is preferred, as this gives sufficient time to for the artists to develop quality concepts and coordinate the issues relating to each site and installed work.

The following table outlines a proposed timetable for the full 2010 program:

Date	Milestone
November 2nd 2009	Call for submissions advertised
November 16th 2009	Artist Roundtable with historians
December 18th 2009	Deadline for EOI submissions
January 2010	Assessment panel sits to review applications
February 2010	All applicants notified of selection decisions
March - May 2010	Artist liaison with LLL Project Group and Council
June - July 2010	Final development/fabrication/preparation for installation
August 2010	2010 program envisaged to commence

Selection Process

The 2010 program will see a full open competition model utilised, with artists selected by a project advisory panel comprising members of LCC, the LLL project group, along with selected historians and emerging and established arts practitioners, a curator, and local business representatives.

Works will be selected on the basis of their:

- Artistic merit and conceptual integrity
- Innovative approach to design
- Appeal to a broad audience
- Feasibility
- Interesting and accurate usage of historical content

## 2009 Pilot Program

To get the LLL Project up and running in 2009, we recommend a pilot program which would see two works installed in August 2009. This would then lead on to a full program launch to coincide with the Regional Arts Australia conference in August 2010.

We have selected two lanes to have artworks installed during the pilot program:

- George Lane - An area behind the National Trust and the Umbrella Shop, also near a number of other interested residents who wish to see the lane better utilised
- Trustee's Court - Council have a redevelopment underway near the site, and are interested in seeing Public Art happening within the space

Although temporary works will be recommended for most sites, the lanes selected for the pilot program are better suited to permanent works, as heritage overlays and ownership issues are negligible, and it is understood that the sites' owners would prefer permanent installations.

While it is recognised that an open competition model provides the best practice for Public Art work (in which public expressions of interest are submitted by interested artists), it is recommended that the 2009 Pilot Program sees the LLL Project Group members (in conjunction with Backstory, if requested) directly inviting selected artists to participate. This is due to the relative brevity of this process, and the imperative for swift progress.

The following table outlines the proposed timetable for the 2009 Pilot Program:

Date	Milestone
February 2009	Artists selected and invited
March 2009	Artist Roundtable with historical consultants
April-May 2009	Artist liaison with LLL and Council
June-July 2009	Final development/fabrication/preparation for installation
August 2009	2009 Pilot program envisaged to commence

## Events

Renewed interest in Launceston's laneways will bring fresh opportunities for on-site performances and events. While these events will often interact with the lanes and the laneway art works in a conceptual sense, it is suggested that the planning and management of events falls outside the scope of the LLL Project.

It is envisaged that Launceston City Council's existing events staff will incorporate events happening in and around the laneways into their regular programs, and give them all the promotional and organisational support given to similar events that occur throughout the city.

A collaborative approach between Launceston City Council and the LLL Project has already been applied to an event expected to take place in March and April 2009 to mark National Youth Week. This one-off event will see an established artist working with young street artists to create a large-scale work in Ingle's Lane.

## Project Management

### Administrator's responsibilities

As well as the creation of the works themselves, the LLL Project will require a significant amount of administration work to be completed, including tasks such as:

- writing the artist's brief
- publishing the call for submissions
- sourcing/selecting the artists
- undertaking the site briefing
- notifying successful & unsuccessful artists
- contract administration
- liaison with Council regarding planning and heritage
- liaising with artists throughout the project
- setting & monitoring timelines

### Artist's Responsibilities

Artists will be encouraged to develop a constructive and positive relationship with laneway owners and residents ensuring that the program achieves success and longevity. The LLL Project Group may also liaise with owners and residents on an artist's behalf if necessary.

Artists are also asked to develop creative dialogues with local historians—a roundtable discussion will be facilitated by the LLL Project Group in conjunction with the Community, Place and Heritage Unit at UTAS.

It is suggested the artist be responsible for:

- organising the construction of the work
- installation & de-installation of the work
- liaison with building owners/residents
- liaison with LLL Project Group and Council
- obtaining all necessary insurance

### Maintenance of works

Works will need to be observed fortnightly to ensure that they remain in good condition. Ideally, Launceston City Council would agree to undertake this work in the course of their regular maintenance operations. In the event that a temporary work requires maintenance, this will be the responsibility of the artist. In the case of a permanently installed artwork, maintenance is the responsibility of the LLL Project Group, in consultation with the artist.

### Underground infrastructure

It has proven difficult to source specific information regarding ownership and infrastructure of the laneways, although this should not cause any problems during the 2009 pilot program, as the selected sites are privately owned, and the owners have given in-principle support for Public Art work to be undertaken on the sites.

It is likely that successful artworks in Launceston's Laneways will go a long way to increasing the lanes' usage and highlighting their significance to the general public. In Melbourne, this awareness has resulted in a dramatic increase in the usage of the laneways - cafés, shops and galleries all find their homes in Melbourne's smaller thoroughfares. If the revitalisation of Launceston's Laneways leads to similar results, it will eventually be necessary for Council to look further into the ownership and infrastructure issues surrounding the laneways so as to effectively manage the growth in their use.

## Budget & Funding

### 2009 Pilot Program Budget

For the 2009 Pilot program, a total budget of \$30,000 is realistically achievable and would be sufficient to oversee and produce two quality Public Art works. An itemised costing might look as follows:

Item/service	Cost
Administration fees	\$5,000
George Lane - Artist's Project budget	\$12,000
Trustee's Court - Artist's Project budget	\$12,000
Historian roundtable fees	\$1,000
<b>TOTAL</b>	<b>\$30,000</b>

### Potential Funding Sources

This budget goal is based on the potential sources listed below, with funds released in stages from March - July 2009. Information regarding each of the following opportunities will be presented to the LLL group upon request.

Organisation	Amount	Applications due
OCYA - National Youth Week '09	\$2,000	Oct 1, 2009*
Winifred Booth Trust	\$10,000	Ongoing
Tasmanian Community Fund	\$10,000	Mar 1, 2009
Regional Arts Fund	\$10,000	Mar 1, 2009
LCC - Community grants	\$5,000	Dec 31, 2008

Organisation	Amount	Applications due
LCC - Trustee's Court Redevelopment funds (potential)	\$5,000	n/a
Arts Tasmania - Assistance to organisations	\$10,000	April 30th, 2009

*\*Identifies funding applications that have been developed and submitted by Backstory as a part of the initial scoping project.*

### Administration fees

In the projected budget, around 15% of the project total has been set aside for administration fees.

This amount reflects the industry standard, and is the rate charged by groups such as Arts@Work in the similar project management roles that they undertake. These funds allow whoever is managing the program to implement the timeline and to apply for further funding as required.

### Artist's Project Budget

A budget estimate for the commissioned Artists Project should consider the following:

- Installation, presentation and removal costs
- Artist fees
- Agent/Gallery fees
- Administrative costs
- Studio/workshop-related costs
- Technical assistant costs
- Testing and prototypes
- All materials and finishes
- Sub-contractors and fabricator's costs
- Specialised tools and equipment
- Transport & Insurance
- On-going maintenance for the life of the project
- Contingency of at least 10% of project costs

## Marketing

### Advertising and Promotion

Throughout the development of this report, Backstory principals have utilised a number of different promotional avenues (radio, print, web and television) to begin the process of public awareness and consultation regarding the LLL Project.

As the pilot program gets underway in 2009, a number of advertising methods will be utilised to increase public awareness of the LLL Project. In this way, new audiences will be invited to participate with the works in various ways, engaging a diverse range of people and encouraging them back to the laneways.

As the LLL Project moves forward, many of the commissioned Public Art works will provide distinctive and memorable images which can be used to promote Launceston as a vibrant and engaging community.

### Branding

It is recommended that the LLL Project Group commission the services of a professional design firm to create a cohesive brand to represent the Laneways Public Art program. As outlined in the section on Artistic Direction, *Diversions* is put forward as a possible name for the program.



*A proposed creative brief outlining the design and branding of the project is attached as Appendix D: Creative Brief.*

### Integration

It is recognised that Council already employs a number of dedicated and enthusiastic promotional

staff. Wendy Newton, Council's Youth and Community Officer, has expressed interest in integrating the Laneways Public Art program into the Council's existing advertising strategy.

Opportunities include a number of Council publications and Fuse, a magazine published annually by the Examiner.

It is envisaged that the LLL Project will also tie in with existing regional interpretation and cultural trails. This concept is expressed literally in the name, *Diversions*, which highlights the way in which the works will form interesting offshoots from existing trails and pathways throughout the city

## Legal

### Structure

The legal structure of the LLL Project Group moving forward is outside the scope of this report, although it should be noted that incorporated not-for-profit organisations have the widest range of funding opportunities available to them.

### Contracts

As a part of the administration of the program, a contract will need to be drawn up between the artist and the LLL Project Group. The contract will cover issues such as:

- The concept design
- Ownership of the artwork
- Payment terms
- Maintenance responsibilities
- Performance and approval
- Warranty and indemnity
- Copyright and moral rights

A full list of contract considerations is presented in *Public Art: Making it happen*, a paper published by Arts SA.

### Insurance and Copyright

Before and during on-site installation, the work will be the responsibility of the artist, with professional liability insurance recommended, but left at their discretion. Upon completion of installation, the work will become the responsibility of the LLL Project Group, presenting a need for coverage under a public liability insurance policy.

## Partners, Stakeholders and Related Projects

A number of groups and individuals are already working to complete projects that will have significant crossover with the LLL Project. It will be necessary to liaise with these stakeholders throughout the project, to ensure that all initiatives are aligned and a cooperative approach is established.

### Launceston City Council

Launceston City Council have been helpful in assisting the project from the beginning and, through their 2020 Vision statement, have a strong concept of the future of the city centre.

Launceston City Council also has a number of existing trails, including a Launceston Heritage Walks series, and a self-driven heritage tour of the Tamar Valley that is currently under development with other Councils in the region.

### CityProm

CityProm have a strong interest in attracting a wide demographic into Launceston's CBD, and were instrumental in getting the Laneways Project off the ground. From the very start, they have been enthusiastic, encouraging and extremely helpful in its development.

### Tasmania Police: Graffiti Task Force

Based in Launceston and co-ordinated by Inspector Scott Flude, the Graffiti Task Force aims to work with young street artists to initiate programs involving the creation of new street art throughout Launceston's CBD.

### Karlee Foster: EnSight Project

Aiming to commence in mid-2009 alongside the LLL Pilot program, Karlee Foster's EnSight lightbox project will see a rotating gallery of works by young Tasmanian artists installed throughout Launceston's CBD in clusters of illuminated display cases.

### UTas: Community Place and Heritage Unit

Directed by Henry Reynolds, the CPHU aims to increase understanding of northern Tasmania through a diverse range of disciplines, involving local businesses and community researchers to tackle the big issues which have shaped the region - Aboriginal, convict, gentry and business histories.

### National Trust of Tasmania: Trust

For Ten Days on the Island 2009, the National Trust of Tasmania will invite eight prominent local artists to research, develop and mount site-specific work that interrogates and elaborates the story five heritage properties. Utilising art as a medium for historical interpretation in this way is a clear parallel to the LLL program.

### Stompin Youth

Based in Dicky White's Lane, Stompin specialise in site-specific performance pieces, and have expressed interest in staging dance a work in the lane within the next three years.

All participants are thanked for their time and contribution.

## Summary of recommendations

The following recommendations are given for the LLL project group's consideration:

1. That the LLL Project Group continue to meet until further funding is secured to enable the Project's commencement.
2. That, subject to funding, a pilot program involving Trustee's Court and George Lane be staged in 2009 under the name of *Diversions*, utilising and building on the methods outlined in this report.
3. That, subject to funding, a full public art program take place in the laneways from 2010 onwards under the name of *Diversions*, utilising and building on the methods outlined in this report.
4. That the LLL Project continue to consider work being developed by the Graffiti Task Force, the EnSight Project and other local artists when planning projects for the laneways.
5. That Launceston City Council develop a Public Art Policy that considers street art/graffiti and heritage overlays, and positions Launceston as a leading regional centre for Public Art.
6. That works be undertaken in accordance with the suitability of each site as detailed in Appendix A: List of Laneways.
7. That a designer be engaged to create a logo and accompanying documents to represent the LLL Project to the general public.

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