



City of **HOBART**

**CREATIVE
HOBART**

A CULTURAL INITIATIVE
OF THE CITY OF HOBART

ARTWORK BRIEF
PUBLIC ART OPPORTUNITY



NEW TOWN RETAIL PRECINCT UPGRADE

New Town Road, New Town

1. INTRODUCTION

The City of Hobart (“the City”) wishes to engage an artist, craft practitioner or designer, or a collaboration of artists, craft practitioners and/or designers (“the Artist/s”) to create a series of public art elements for the New Town Retail Precinct Upgrade (“the Commission”). The aim of this project is to contribute to the reinvigoration of this community retail space with the addition of public art (“the Project”).



**View of the retail precinct showing Cross Street intersection, facing north toward Forester/Risdon Road (Google Maps)
Note: the busshelter has now been removed.**



View of the retail precinct from north facing south to Hobart (Google Maps)

2. BACKGROUND

2.1. New Town

New Town is an inner city residential suburb of Hobart, Tasmania. It is situated in the foothills of Mount Wellington, north of the CBD surrounded by North Hobart, Lenah Valley, and the City of Glenorchy with the Queen's Domain and Cornelian Bay to the south east.

The main road in New Town is known as "New Town Road" and follows on from Elizabeth Street in Hobart. The road connects Hobart with the neighbouring city of Glenorchy. The InterCity Cycleway passes directly through the suburb, on its course from Claremont to the city.

New Town is one of the city's oldest suburbs well known for its beautiful leafy streets flanked by Colonial, Georgian, Federation, Italianate and Art Deco residences, with many lovely large homes and mansions scattered throughout the suburb. Architects that have worked on New Town homes include Thomas Reibey Atkinson, grandson of Mary Reibey, and Henry Hunter, one of Hobart's most prominent early colonial architects.

In 1804, the first European free settlers landed at New Town Bay. Some early buildings remain including Pitt Farm which is the second oldest farmhouse in Australia. St John's Anglican Church on New Town Road conducted its first service on 20 December 1835 and has operated continuously to the present.

New Town Post Office also on New Town Road opened on 1 January 1842 and currently operates as café and craft business.

New Town has its own public primary school that is over 100 years old and the only two single-sex public senior schools in Tasmania - Ogilvie High School for girls, and New Town High School for boys. New Town also has Sacred Heart Catholic College with over 1000 students from Pre-school to year 10.



The extent of the project site along New Town Road is shaded (above).

New Town has a retail precinct that runs along both Sides of New Town Road between the Pirie Street intersection to the south, and Forester/Risdon Road intersection, north, as shown above.

This is a one kilometre long stretch of street/road which a mix of retail, residential and commercial. It has a manageable volume, but the traffic is behaving like road traffic, not street traffic. That is,

it is destination bound, and not engaging with the adjacent land use. This traffic behaviour is slowly eroding the amenity of New Town Road as a Main Street and impacting trading conditions.

There are a smattering of interesting buildings in the retail area and certainly some interesting and recognisable traders/businesses. Unfortunately, current behaviour tends to be that customers will have a pre-determined reason to visit the area, park as close to that destination as possible, visit the intended destination and then leave again.

New Town Road does however feature several buildings of real architectural and historical value, and the slightly narrower width of the road reserve compared to some other main streets in this study (New Town Road not being an historical tram route) supports the creation of a more amenable, pedestrian friendly township main street.

(Extracts from A plan for Hobart's local retail precincts)

The precinct's eclectic mix of traders, interspersed with homes include; Bakery Café, café & greengrocer, takeaways, restaurants, hotel and bottle shop, a Woolworths supermarket, newsagency, florist, pharmacy, a number of charity second-hand clothing and antique shops, bicycle shop, aquarium, swim centre, dentistry service, pet grooming, hair salon, computer repairs, financial and legal services, real-estate agent, car yard and homeware stalls including kitchen, bathroom, flooring, drapery and furniture store.

Please refer to **Attachment 1: New Town Retail Precinct Streetscape Upgrade Project Info Pack**, for further background on the project, the area and the process to date.



The Cross Street and Valentine Street intersection is a clear focal point for the study area and includes a traffic light pedestrian crossing.



Facing north at Cross Street, Valentine Street and New Town Road



Street Party on the Corner of Cross Street and New Town Road – facing south

2.2. Local Retail Precinct Plan

In spring 2015, the City of Hobart and a team of consultants undertook a program of community engagement to identify and prioritise streetscape upgrades for retail precincts across Hobart's local areas. An innovative 'tactical urbanism' approach was employed and pop-up style events were held in local areas, allowing communities to trial a range of temporary traffic interventions and streetscape improvements. Participants designed, organised, tested and proved their bold concepts, and the communities had a lot of fun in the process.

The New Town traders group planned an event to test the closure of two street sections in order to create a new village square. The consultants then developed a concept plan based on this trial. (refer **Attachment 3**)

Soon after the 2015 trial, discussions with the local community stakeholders revealed that there were different views, and lots of people had real concerns about the impacts of closing these streets to traffic from New Town Road. In response, project officers designed and undertook a co-design approach working with a group of community members (dubbed the Project Action Team or PAT) to ensure that the proposed change will have broad community support.

The PAT process included a series of four workshops. The outcome of this process is a series of 30 recommendations to the Council. This report will form the basis of a design brief, with concept designs to be prepared by Council's design team over summer, prior to sharing with the broader community for a consultation period during March 2018.

The recommendations include:

Improvements to pedestrian crossing points throughout the precinct including raised side street thresholds, new pedestrian crossing facilities on New Town Road, a temporary / occasional road closure to create a space for events in the road way of Cross Street near Valentine street and New Town Road, new footpath surfaces throughout, street trees and lower height plantings, gateway treatments, improved amenity at bus stops.

Concept plans are being developed, and a preliminary 'sketch diagram' indicating key locations for changes is attached for reference (**Attachment 2**). The shortlisted candidates will be briefed by the project team and receive an up to date plan.

Construction of the upgrade is expected to commence in early 2019 and be completed within the 2019 calendar year.

POLICIES AND STRATEGIES

The public art developed for the Commission will be consistent with the following City of Hobart corporate documents:

2.3. Public Art Strategy 2005

Vision for Public Art

Hobart's Public Art will contribute to positioning the City as a pre-eminent centre of cultural excellence through the commissioning, interpretation, maintenance and promotion of contemporary public art, craft and design of the highest quality, strategic partnering to achieve program outcomes and delivery utilising best practice processes, management methods and community engagement principles.

2.4. Creative Hobart 2012

Vision

Hobart will be recognised as a creative and culturally engaging environment that supports both those who wish to practice their art and creative endeavours and those who seek to participate in meaningful and exciting cultural activities.

This project will contribute to Outcome Area 1 of the Creative Hobart Strategic Framework: The city as a platform. Within this Outcome area, objective 1.1 Enhancing sense of place is the most relevant to this project, in particular the following strategy:

Strategy 1.1.3 Art in public places

To develop art programs in public places that build upon Hobart's unique history, setting and sense of place through creative, innovative and high quality contemporary public art practice, including both permanent and temporary works.

2.5. Capital City Strategic Plan 2015 - 2025

Future Directions

GOAL 1 – ECONOMIC DEVELOPMENT, VIBRANCY AND CULTURE

City growth, vibrancy and culture comes when everyone participates in city life

In particular, Strategic Objective 1.5:

Cultural and creative activities build community wellbeing and economic viability

GOAL 2 – URBAN MANAGEMENT

City planning promotes our city's uniqueness, is people focussed and provides connectedness and accessibility

In particular, Strategic Objective 2.2:

A people-focussed city with well-designed and well managed urban and recreation spaces.

GOAL 4 – STRONG, SAFE AND HEALTHY COMMUNITIES

Our communities are resilient, safe and enjoy healthy lifestyles

In particular, Strategic Objective 4.1:

Community connectedness and participation realises the cultural and social potential of the community

And Strategic Objective 4.4

Community diversity is encouraged and celebrated

3. OBJECTIVES

The objective of the Commission is to contribute to the revitalisation of the New Town Retail Precinct Upgrade, through inclusion of engaging and enduring public art elements that appeal to a wide range of community members, including children, and remain contemporary and relevant for the long term. Importantly, **introduction of these elements into the new streetscape will offer an opportunity to recognise, communicate and consolidate the unique identity of this area**, which is linked to the history, local community and the broader environment. The selection of the artist will be done in conjunction with the local community and the final work will be accessible and enjoyable for locals and visitors using the precinct on a daily basis.

CONCEPTUAL FRAMEWORK

3.1. Overall

The Commission will contribute to the revitalisation of the New Town Local Retail Precinct with the addition of public art that is integrated within the design of the public space in and around the retail area. The successful Artist/s will work closely with the design team during the planning stages of the rejuvenation project to ensure the artwork is carefully integrated.

To ensure that the precinct is a dynamic, contemporary and engaging area for the local New Town community, the public art for the rejuvenation project will satisfy three key requirements:

1. **Be integrated:** the rejuvenation will include a range of changes to the road, paths, lighting, street furniture and street planting. Elements of the public art response can be physically integrated with this work, or carefully developed to be complementary with the overall retail precinct design.
2. **Engage creatively with the notion of a shared movement corridor:** After the refurbishments, the precinct will remain a key transport corridor for pedestrians, cyclists, buses and vehicles. Given the length of the project area and importance of this function, strong artistic responses will engage with these qualities and contribute to a rich experience of passing through

at the speed and attention of a walker, driver or passenger. The urban design concept that has been guided by the project action team and completed to date, has established a series of nodes along the road that defines the retail precinct and the artwork can respond to these points through a series of public art elements.

3. **Provide opportunities for urban play:** As an area for regular use by families, the refurbishment of this precinct offers the opportunity to incorporate urban elements that are **playful and engaging for all ages**, but particularly children. An artwork might introduce playful, surprising or curious elements that are integrated in the streetscape and enjoyed by all people including children as they transit through the precinct. The City of Hobart is interested in increasing the opportunities for children and their caregivers to interact meaningfully with their city, from the central business district to the surrounding suburbs and also recognises that a playful city can be enjoyable for everyone.

These requirements may be satisfied through one element or a series of separate elements.

3.2. Commission Thematic

The following conceptual themes for the Commission have been identified by the Project Action Team and the City's Public Art program. These themes can be expanded upon, or alternate themes proposed by the Artist/Artist Team as the project develops, particularly in response to the ongoing process of community consultation with children, families, traders and other users of the area

Diverse Site Stories – New Town, one of the city's oldest suburbs, has a rich and multi-layered history, from both Tasmanian Aboriginal and post-colonial settlement. An historic orphan girl's school in New Town operated between 1830s and 1870's that housed many girls from the Tasmanian Aboriginal stolen generation as well as girls taken from convict families. Prominent Tasmanian Aboriginal Mathinna, stolen and then abandoned by one of Tasmania's early governors - Sir John Franklin - spent time at the school. As did Fanny Cochrane-Smith, an Aboriginal woman famous for making the state's only recordings of Aboriginal language.

In addition to being a relatively dense residential area, New Town has at points, in its post-colonial history, settled by the first free settlers, has been an area for agriculture including the old Pitt Farm 1810, which is the second oldest farmhouse in Australia. The 1890's were quite an important time in the development of New Town. Throughout the mid to late 19th century, New Town had retained a semi-rural character. While the area contained some of the finest mansions and summer homes of the more wealthy settlers, it was still an area used for orchards, dairy farms and market gardens. By the early 1870's the main line railway between Hobart & Launceston was constructed and passed through New Town and the suburbanisation of New Town was underway.

Built heritage – Within a week of the first Europeans arriving and setting up camp at Sullivans Cove in 1804, New Town was also settled - it became Hobart's first suburb.

The New Town Road precinct contains significant heritage buildings that contribute to the sense of place and can help to tell the stories of early colonial Hobart life. In particular, the public buildings - the old church, the old town hall and the old post office - while in private ownership these days - are distinctive landmarks in the streetscape.

A desire to celebrate and interpret the built and natural heritage of New Town was a theme that emerged during the initial stage of community consultation. 80% of survey respondents

The high-quality former public buildings and heritage housing stock are strongly valued by the community and there is a desire to learn, know and communicate more about the stories behind these places.

Natural features/environment/form/fauna/flora – New Town sits beneath the mountain to the west, and the picturesque Cornelian Bay on the Derwent River to the east. There is a significant number of large deciduous trees planted by the free settlers and expansive sports ground and playing fields attached to the two state senior schools. The New Town Rivulet is a permanent flowing creek passing along the boundary of the New Town Boys senior school.

Daily life – The identified site is a busy traffic and retail area with vehicles passing through and people coming and going throughout the day buying fresh food, visiting the Caf  s, retail outlets and attending the swim centre. The work can reflect or amplify the activity, character and rhythm of this daily life in this precinct. These themes tie to the overarching intentions from ***A plan for Hobart’s local retail precincts***, which present the intention to create:

4. BUDGET ALLOCATION

The total budget for the Commission is **\$55,000** ex. GST. This will be allocated against the following stages:

Stage One – Concept Design fee: The fee for Stage One is **\$1,500** per Artist/Artistic Team, with a further allocation of up to **\$500** to cover any adjustments to the concept of the successful team (only as required). These fees are to be included within the total project costs. For example, if three Artists’ are shortlisted for Stage 1, the remaining project budget would therefore be \$50,000 ex. GST.

This budget must cover all costs associated with this stage of the commission, which will entail developing concepts and preliminary costings for public artwork in collaboration with the Design Team. Full scope as detailed in 10.2.

**Stage Two – Design Development, fabrication, installation
\$50,000 (final figure dependent upon shortlisting process) ex GST**

Following approval of the concepts by the Project Working Group (comprising members of the community from the Project Action Team, the Design team and the Public Art team) and the Council’s Public Art Advisory Panel, the artist will be engaged in the development of the design; and have negotiated involvement with the fabrication and installation of the work.

The artist will, in collaboration with the Design Team:

- Further develop the concept to address any issues raised through consultation and by the Project Working Group, Public Art Advisory Panel and the Project Action Team.

- To work with the Design Team to develop detailed costings and present a final budget for approval.
- To work with the Design Team to develop and prepare all detailed fabrication documentation as required.

The Artwork budget for this stage must contain all costs associated with this stage of the commission, including artist fees, travel expenses, artwork design technical advice i.e. engineering (if required), fabrication costs, sub-contractor fees and any costs associated with transporting the artwork to site.

If the artwork is installed as an integrated part of the refurbishment works the City may be able to cover some base costs for materials and installation, such as footings, landscape treatments, and pedestrian and vehicular management. For example, if an artist plans to develop artworks within the ground surface, the base cost allocated for ground treatments in the selected area will be covered within the main construction budget, with any additional cost for the artwork included within this Stage Two Artwork budget allocation. This will be determined and negotiated during this stage of the project.

5. LOCATION AND EXTENT OF COMMISSION

The Commission is located in New Town, contained within the length of New Town Road between Pirie Street and Forster/Risdon Road Intersection. The rejuvenation work to the area will include improved pedestrian crossing opportunities along New Town Road and at the side street intersections of Pirie Street (south), Roope Street, Cross and Valentine Streets, new street plantings, curb bulbing in Roope Street, new footpath surfaces, furniture, bus shelter and gateway treatments in the area. The public art commission is considered an essential part of the rejuvenation. The extent of the Commission is not specifically defined at this stage – this will be determined by the Artist/s and the City of Hobart project team during development, but must take into consideration pedestrian and traffic movement and any other relevant features planned for the precinct.

6. COMMISSION SCOPE

The Commission should enhance and help build the identity of New Town Local Retail Precinct.

The selected Artist/s is to collaborate with the Project Working Group (comprising members of the community from the Project Action Team, the Design team and the Public Art team) to develop the Commission. This role could also include the identification of further opportunities for the involvement of artists as part of the general project.

The artist/s will be required to:

- Work with the Design Team to develop public art elements including the identification of suitable material and construction techniques.
- Work with the Design Team to obtain costings for the production of all items.

- Consult with the City's internal clients, Traffic Engineering, and other internal and external stakeholders to further determine options for the proposed elements. A Project Action Team (PAT), comprising local community members, will be a key external stakeholder.

The proposed artwork will be:

- **Integrated** within the design of the precinct. A series of urban design elements will furnish the refurbished precinct and the Artist/s may choose to integrate the artwork within these elements (once known). The suite of elements is likely to include the following::
 - Gateway signage
 - Bus Shelters
 - Road surfacing
 - Paving/footpath surfaces
 - Bike racks
 - Seating
 - Bins (must be an adaptation of or addition to the City's standard bin)
 - Existing walls within the precinct (within private ownership, so subject to availability/negotiation)

The Artist/s will be strongly encouraged to work with the City's urban design team to successfully integrate the artwork within the proposed streetscape design and revitalised elements of the precinct.

Although it could be:

- **Stand alone** within the precinct. Any stand alone element must be cohesive with the existing and proposed elements of the precinct.

The proposed artwork needs to respond to and offer engagement with the local population which includes children and families. There exists an opportunity to interpret the stories of the New Town area including: its Tasmanian Aboriginal history; the post-colonial history; the natural form, flora and fauna of the area; daily life in the township. The intention is to offer opportunities for playful, engaging and interpretive interaction.

Due to the scope and potential of the work, this Commission is ideal for a multi-disciplinary team. **The City strongly encourages Expressions of Interest from teams consisting of innovative cross-industry collaborations**, such as writers, landscape architects, architects, designers, multi-media artists, sculptors, painters, early childhood specialists, fabricators. The team could consist of both emerging and professional contributors. Experience developing work for the external built environment will be of advantage for any artist/artistic team applying.

7. COMMISSION CONSIDERATIONS

7.1. The Public Realm and Duty of Care

The site is in an unsupervised public place therefore the Artist/s must exercise a Duty of Care in terms of design and material selection.

The Commission must address public risk and access considerations, such as but not limited to:

- can withstand a certain level of vandalism, especially in this instance illegal graffiti
- ensuring there are no dangerous protrusions or entrapment issues which might cause injury
- cannot be easily climbed
- avoid slip and trip hazards
- avoid encouraging children onto the road or access crossings
- provide structural engineering certification during the design development phase of the Commission if required
- ensuring that the work conforms to all standards, legislation and principles relevant for working in public space including Australian Standards, CPTED (Crime Prevention Through Environmental Design) and the Disability Discrimination Act (DDA)

7.2. Site Considerations

The site is a highly frequented local retail precinct.

Access is 24-hours a day. As the precinct is a busy public thoroughfare, this must remain a consideration at all times during the project, including the installation of the work.

The final public artwork proposed must work within the parameters of constraints of the *Hobart Interim Planning Scheme 2015*.

7.3. Materials

Materials proposed should be suitable for the Commission and the site. The work must have a minimum life, once installed, of 15 years.

Long-term maintenance must be considered when developing concepts, minimising maintenance work as far as possible through the selection of appropriate materials and surface treatments.

8. COMMISSION DEVELOPMENT METHODOLOGY

The project will be developed in stages as follows:

8.1. Expressions of Interest

The City is seeking Expressions of Interest (EOI) from Australian artists, craft practitioners, designers or other allied professions who wish to be considered for the design, fabrication and installation of the Commission. We strongly encourage multi-disciplinary teams.

The EOI submission and supporting material will be assessed by a review of the Selection Criteria as outlined in the Artist Expression of Interest Form (**Attachment 4**):

- Artist statement – a brief conceptual statement interpreting the Artwork Brief. Describe how you would approach the opportunity
- Demonstrated capacity of the artist to deliver the work within timeframes, budget and construction requirements
- Relevant artistic practice and previous experience
- Relevant experience in engaging with or collaborating with local communities in the development of art
- Relevance of supporting images in correlation to this Commission
- The EOI's will initially be assessed by the Project Working Group, which will include members of:
 - The Design Team
 - The Public Art Team
 - The Project Action Team, which is formed from community stakeholders for the streetscape project

The Project Working Group in conjunction with the external, Public Art Advisory Panel (current panel members are Jane Stewart, Paul Zika, Michael Edwards and Emma Bett) will make the recommendation to the Council for approval. Based on the criteria above a short-list of Artists/Artist Teams will be selected to proceed to Stage One.

8.2. Stage One - Concept Development

The short-listed artists will complete the following scope for a fee of \$1,500 ex. GST to:

- Develop concepts for integrated or stand alone public artworks in collaboration with the Design Team.
- Work with the Design Team's sketch ideas for selected urban design elements.
- Provide preliminary costings for production of all items, including patterns and/or prototypes.

In order to complete this scope, the short listed artists/teams will be required to:

- Attend at least one full day of briefing sessions and site visits in Hobart/New Town
- Undertake research, and consultation if necessary, in relation to the identified themes
- Develop concept including form, dimensions, colours and materials
- Prepare an indicative budget, including Design Development, fabrication and installation. This must be within or equal to the total budget for the Commission as per 4. BUDGET ALLOCATION
- Prepare an indicative timeline, including Design Development, fabrication and installation. Provide detail of Artist/s availability and any prior or upcoming commitments that may impact on the Commission timeline
- Prepare a presentation of the Concept Design, including finalised concept drawings, maquette, photomontage, detail drawings etc. for the proposed work
- Present the Concept Design, in person, to the Project Working Group and the City's Public Art Advisory Panel for consideration and approval (both groups will be present at the presentation).
- Provide any other details, information or undertake any further tasks reasonably required by the City to enable the City to evaluate the Concept Design

The assessment of concept designs will consider suitability to the site, materials, budget and timeline. The Project Manager may consult relevant internal and external stakeholders in regards to the proposed Concept Designs as appropriate.

If none of the proposed Concept Designs gain approval, the City reserves the right to not commission any of the selected Artist/s, and may directly approach Artist/s from the previous received Expressions of Interest. If another suitable artist is not found, the City reserves the right to start the EOI process again and call for new Expressions of Interest.

8.3. Stage Two - Design Development, fabrication, installation.

The successful Artist/s will enter into a Commissioning Agreement with the City of Hobart for Stage Two – Design Development, fabrication and installation. The allocation of fees and payment schedule for this stage will be negotiated with the successful Artist/s prior to entering into the contractual arrangement (please note: this fee is included within the total Project costs as per 4. BUDGET ALLOCATION).

Design Development Requirements:

- Further develop the design to fabrication-ready
- Engage external technical expertise where required
- Provide engineering certification if required

- Gain approval of sub-contractors, if using, from the Public Art Project Manager
- Provide technical information for all materials proposed for fabrication and installation
- Provide proposed fabrication and installation details for the Commission
- Provide confirmed timeline for all works
- Finalise detailed budget, including all fabrication and installation costs
- Present final design and detailed budget to the Public Art Project Manager for approval

Upon approval from the Project Manager, the Artist/s will proceed to fabrication and installation of the Commission.

Fabrication and Installation Requirements:

- Fabricate the work as per the approved design, using pre-approved subcontractors (if using)
- Consult regularly with the Public Art Project Manager throughout the fabrication and installation process, and comply with inspections conducted by the Public Art Project Manager (the details of these inspections will be determined in advance by the Artist/s, any relevant sub-contractors and the Public Art Project Manager)
- Comply with the relevant legislation, Work Health and Safety Act (2012) and Work Health and Safety Regulation (2011), at all stages of fabrication and installation
- Ensure the work is of a quality and standard appropriate to the nature of the work and that the work meets all relevant Australian Standards

Upon completion of installation the Artist/s will need to provide a Maintenance Manual. The Maintenance Manual should include:

- Artist/s name and contact details
- Artwork title, description of Work and date of creation
- A description of the materials used and any installed services or equipment, and their mode of operation
- If equipment has been installed, equipment operating procedures and supplier's names, addresses and telephone numbers
- An inspection, testing and maintenance program detailing the routine and materials required to maintain the Work throughout its intended lifespan
- A list of sub-contractors with appropriate contact details
- Anticipated lifespan of the Work

10% of the Commission fee is held by the City until practical completion of installation is achieved and a maintenance manual (of a standard acceptable to the City) is received.

9. PROJECT TIMELINE

(Overall local retail upgrade project milestones are shown shaded grey)

11 November 2017	<i>Draft conceptual option design for retail precinct decided by Project Action Team</i>
22 November 2017	Call for EOI submissions for public artwork open
22 November 2017	<i>Draft conceptual option for retail precinct design presented to the City Infrastructure Committee of Council.</i>
22 December 2017	Closing date for EOI submissions for public artwork.
2-9 January 2018	Project Working Group Assessment of EOI submissions and selection of three shortlisted Artist/s
12 January 2018	Successful and unsuccessful Artists' notified of outcome by this date.
12 January 2018 – 12 February 2018	Shortlist Concept Design stage, to include briefing with community and council stakeholders. Date of face to face briefing to be confirmed, but likely within 1-2 weeks of notification.
14 February 2018	Proposed date for face to face presentation to Project Working Group of concepts by shortlisted artists
15 February 2018 (approx)	Notification of selected artist
March 2018	<i>Community consultation period for whole local precinct upgrade project (to include concept imagery from Artist/s)</i>
April/May 2018	<i>Reporting period, with Developed Design and results of consultation to go before Council at May 21. Exact dates to be confirmed.</i> <i>Artist's developed concept design included as part of report to Council.</i>

15 Feb – end June 2018	Design Development period (selected artist/s working in conjunction with City of Hobart design team)
July 2018	Presentation of Developed design to working group for approval to proceed to Fabrication stage
TBA	Selected Concept Design presented back to stakeholders (may occur earlier in process)
September 2018	Completion of full design drawing set for review prior to handover to project delivery
Oct- Dec 2018	Project Handover and Project Delivery Planning
August 2018 - January 2019 (final dates to be confirmed)	Fabrication and installation as part of overall construction project. Installation may be delayed dependent on construction program.
January 2019 (approx) Date of completion TBC	Construction begins

The project timeline will be reassessed by the Artist/s and the Project Manager following approval at Concept Design stage, and finalised during Stage Two.

10. PROJECT ADMINISTRATION

10.1. Project Management

The City's Public Art Coordinator is the nominated Project Manager for the Commission and will be the key point of contact for the Artist/s during the Commission.

Contact Details

Judith Abell
Public Art Coordinator
City of Hobart
Phone: (03) 6238 2494
Email: abellj@hobartcity.com.au

10.2. Declaring Conflict of Interest

10.2.1.

Artist/s applying for the Commission must declare any potential conflict of interest at the time of

submitting an EOI, or immediately as it arises during the Commission process. Where the disclosed situation reveals a real conflict of interest, or is likely to be perceived as a conflict of interest, the Project Manager will take appropriate action. If the conflict is in regards to an employee at the City of Hobart, the Project Manager may ensure that the relevant officer/s are not privy to the Commission process. If the conflict is in regards to a person who is a member of the Public Art Project Team, this may result in that team member being removed from the project. If it cannot be successfully resolved otherwise, the artist may be removed from the project at any stage.

10.2.2.

Members of the Public Art Project Team must declare any potential conflict of interest during the project to the Project Manager immediately. Where the disclosed situation reveals a real conflict of interest, or is likely to be perceived as a conflict of interest, the Project Manager will take appropriate action, which may result in the team member being removed from the project. In the case of the Project Manager being the individual declaring the conflict of interest, the matter is deferred to Director, Community Development.

City of Hobart Employee Eligibility

Members of the team who are responsible for the delivery of the project, including the Cultural Programs Team and the Public Art Project Team, along with members of their immediate family, are not eligible to submit an EOI for this Commission.

Other City employees, along with members of their families, are eligible to apply, as long as they adhere to the Tendering for Council Work Policy (Hobart City Council employee policy).

10.3. Procurement

The City of Hobart's public art procurement process aims to demonstrate best practice, transparency and fairness in line with the HCC Code for Tenders and Contracts.

Code for Tenders and Contracts (February 2012)

Purpose

This Code provides a statement of ethics which underline best practices to be applied by Council officers with a role in organising or participating in procurement and Service Providers when offering to provide Council with goods, services or works and when engaged by Council to supply it with goods, services or works.

For further information, or for a copy of the Code, please visit:

<http://www.hobartcity.com.au/Council/Procurement>

11. EXTENT OF CONTRACT

The selected Artist/s will be required to enter into a Commissioning Agreement with the City of Hobart. The Commissioning Agreement is executed in three stages: Stage One, Concept Design;

Stage Two, Design Development; Stage Three, Fabrication and Installation. Each contract will be negotiated with the Artist/Creative Team prior to commencement of the relevant Project stage, including fees and payment schedules.

As a condition of contract, the Artist/s will have to provide a copy of current Public and Product Liability Insurance Certificate (minimum \$10 million liability).

12. EXPRESSION OF INTEREST REQUIREMENTS

12.1. Submissions

Submissions should demonstrate an understanding of the opportunity and suitability for the Project. Artists are required to submit the following to register their interest in being considered for the Project:

1. Completed Artist Expression of Interest Form (Attachment 4). This includes a 250 word statement detailing the proposed response to the stated Brief, identifies relevant experience and capacity to deliver.
2. A current Curriculum Vitae (no longer than two [2] A4 pages)
3. Images: No more than ten (10) digital images in JPEG format, maximum 500kb per image.
4. **Please include a note in your cover letter for your submission, with your availability for a briefing and site meeting in January 2018**, noting any dates when you will not be available.

PLEASE NOTE:

- At EOI stage Artists are not required to provide concepts and are specifically requested not to send concept design drawings, details or maquettes. Any concept material received will be removed from the EOI and will not be considered
- No additional supporting material will be viewed (i.e. exhibition catalogues, media articles)

12.2. Closing Date

All EOI submissions must be received by:

12pm December 22, 2017 via email to publicart@hobartcity.com.au

Please contact the Public Art Coordinator if you have any difficulties completing your submission, submitting electronically, or require any accessibility assistance.

PLEASE NOTE: No late submissions will be accepted.

13. ENQUIRIES

All enquiries about this Project should be directed in the first instance to the Project Manager:

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