

Byron Shire Council
Public Art for Railway Square
Expression of Interest
Artist Brief

Contents

Project Context.....	3
Byron Shire Council Public Art Strategy (Extracts).....	3
Permanent art work.....	3
Site specificity.....	3
Meaning.....	3
Sustainability	3
Guiding Principles.....	3
History.....	5
The Site / The Park- Railway Square	5
The Park Concept.....	6
Proposed Location for Primary Public Art Opportunity.....	8
Curatorial Direction	9
Concept Design Considerations.....	9
Budget	10
Timelines.....	10
Project Stages	10
Stage 1.....	10
Stage 2.....	11
Stage 3.....	11
Terms and Conditions	12
Copyright.....	12
Moral rights	12
Other Terms and Conditions.....	12

Project Context

In 2016 Council adopted the Byron Bay Town Centre Masterplan – a strategic document outlining a 20 year vision for the town. The Masterplan identifies Railway Park as a ‘catalyst site’ – its connection to the centre of town, the Railway Station, the bus stop on Jonson Street, the Visitor Centre and the Community Centre means that the park is a valued public space for the local community and a prominent space within the town centre for visitors.

In 2018-19 Council is upgrading Railway Park - bringing the area to life so that it can become a space the community is proud of and an attraction in its own right. Public Art elements will be incorporated into the upgrade to express the town’s culture and stories.

Byron Shire Council Public Art Strategy (Extracts)

Public art installations are considered an opportunity to showcase local artwork and also provide an opportunity to express the key ideas behind the commission (see below) to locals and visitors alike.

The Public Art Panel will be overseeing the artistic process as governed by the Public Art Guidelines and Criteria, the Public Art Strategy and the Council’s Public Art Policy.

Council is looking for public art that meets the public art objectives and considers the physical location in the artistic expression. The relevant guiding principles and policy statement are provided here for clarity.

Permanent art work

The Strategy recommends focusing resources on more permanent and sculptural works for the Shire.

Site specificity

All public art has to be relevant to its site, commissioned in response to values of identity and place, and of an appropriate scale to its context.

Meaning

Public art must reflect the cultural narratives of the Shire, calling on core themes that resonate with Byron Shire’s identity, sense of place and its indigenous heritage.

Sustainability

The longevity and robustness of artwork is vital not only to its artistic integrity but also as a means of minimizing maintenance requirements. In ephemeral public artworks this means ensuring work is of sustainable materiality

Guiding Principles

1. Distinctive Spaces - Create and commission innovative public art that reflects the values of the Shire’s communities.
2. Diverse Art Forms - encourage new, innovative art forms and styles.
3. Local Skilling and Employment - provide opportunities for local artists and community members to develop their professional skills.
4. Partnerships - develop and maintain collaborative partnerships with those involved in public art projects.

5. Local Culture- Public Art will reflect the local cultural diversity, identities, issues, values and sites of significant cultural and natural heritage.
6. Quality Facilities - create public art that contributes to the provision of quality amenities and facilities.
7. Sponsorship - encourage private and commercial sector contributions to public art and effective mechanisms for partnerships.

Council recognizes that high quality public art has the ability to enhance public places and spaces. It can also add immeasurably to a community's sense of place, contribute to civic identity, address community needs, and activate public spaces.

Public art acquisitions will be:

- a. Integral to social and cultural development as outlined in the Byron Shire Community Strategic Plan.
- b. Developed and managed by appropriate procedures and processes (refer to Public Art Guidelines and Criteria)
- c. Created considering standards of excellence, in a professional manner
- d. Adequately planned with relevant stakeholders throughout the project duration
- e. Meaningful, aesthetically stimulating and site specific
- f. Aimed to provide a cultural outcome (see Cultural Outcomes below)
- g. Supportive of local creative industries.

History

People have always come to Byron Bay.

The Aboriginal name for the Byron Bay area was "cavvanbah"- meeting place. Aboriginal people have lived in and visited the area for over 22,000 years. Northern NSW is the traditional land of the Bundjalung people and two clans include the Byron Bay area in their territory – the Arakwal from the south and Minjungbal from the north. The landscape is a source of Dreamtime stories and a place of plenty – the land provided views, sheltered and sandy beaches, seafood, wildlife, rainforest foods and clean water.

It is estimated that approximately 500 aboriginals were living in area when Captain Cook sailed past in May 1770. The bay and its three rocks were mapped in 1828 by William Johns of the HMAS Rainbow, which was under the command of Captain Rous.

Since the area was settled by Europeans in the late 1800's the area has supported numerous industries such as cedar cutting, dairy farming with a significant co-op and butter factory, a pig industry producing small goods and canned products, sand mining and a short lived whaling industry. These industries were made viable due to the railway and jetty enabling products to be transported.

'Byron Bay has been a working man's town. It's only since the factories have closed, and the many social and economic changes of our nation have created the time and the money to spare, that Byron Bay has become a playground.' www.byron-bay.com/byronbay/ehistory

The Site / The Park- Railway Square

Railway Square is a traditional meeting place within the town centre of Byron Bay.

For generations children have played in the park and its trees, and people have rested in a quiet place close to the street- enjoying the shade in summer and the sunshine in winter.

The park has also been used as a gathering place for community events and demonstrations and for temporary market events such as the Byron Artisans Market.

Over more recent times some of these uses have reduced as a result of factors such as the termination of train services in 2004 and the disuse of the Station building, the dilapidation of park infrastructure, and the dilapidation of areas adjacent to the park including car park areas and buildings. As a result the park's role as a welcoming and generous piece of public space at the gateway to the town centre has diminished.

For this reason Council is in the process of a significant upgrade of the park- a park Concept was endorsed by Council in 2017 and a small first stage of works was completed in early 2018.

Below is an aerial image of the park.



The Park Concept

The driving principle of the Park Concept is to make the park open and welcoming. Some of the key components of the park upgrade will include:

- A new public plaza area along the southern edge of the park that extends the park into areas that are currently car park and provides a public open space forecourt to the heritage Station Building
- A new play ground
- A central gathering feature around the existing Cottonwood tree at the heart of the park
- A pocket park entry space on the eastern edge of the park along Jonson Street
- A relocated toilet that allows for views into the park from Jonson Street
- Upgraded lighting

Also included in the Concept are elements of integrated and commissioned public art. This brief is for the primary commissioned public art component. The park design team is also in the early phases of a consultation process with local Arakwal representatives for the creation of integrated artwork treatments.

Below is a plan showing the Park Concept.



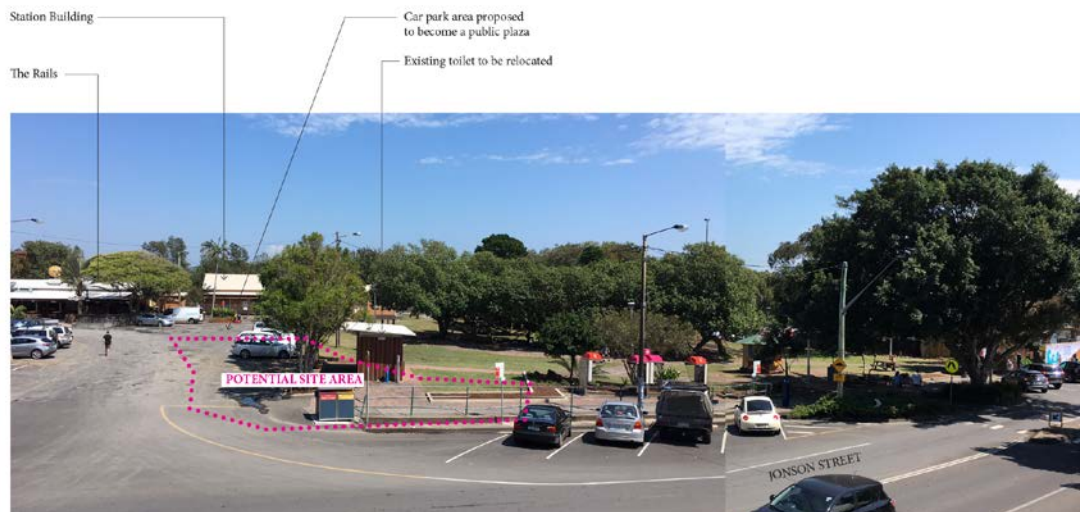


Proposed Location for Primary Public Art Opportunity

The proposed / preferred location for the public art piece is in the south-eastern corner of the park. This means that the piece can become a critical part of the welcome to the park and, by extension, the town centre. Artists can propose alternate locations for their artwork if desired- these proposals will be assessed on merit.

Below is a detail of the park plan showing the proposed location / zone for public art.





Curatorial Direction

Byron Bay is a cherished place. Loved by its locals and loved by over two million visitors every year. The selected site is prominently placed to **welcome** people to the park and to the town. The artwork should communicate new ideas of Byron Bay - environment, culture, people - while acknowledging what has come before.

We invite creative thinking and art proposals that:

- Reflect the cultural life of Byron Bay.
- Avoid slogans and cliché stereotypes.
- Think outside the box - create situations that will surprise, delight and engage.
- Are creative and innovative responses to the community and location.
- Create an experience not just decoration.
- Inspire curiosity, challenge our assumptions.
- Are cognisant of the existing site and proposed upgrades – refer attached concept design.
- Consider the heritage values of the Railway precinct.

Artists and artist teams are encouraged to undertake their own research to develop their artwork proposals. Artists can propose an alternative location if it better suits their concept.

Concept Design Considerations

The following concept and design considerations and constraints are important in developing the artwork proposal:

- **Appropriateness to site and community** - Artists should consider the history of the site and uniqueness of the location and its value to the Byron Bay community - site-specific proposals that reflect the region's values and identity.

- **Artwork considerations** - Artworks should be of an appropriate scale to suit the context of the park and surroundings. Artworks with the ability to engage a broad audience are sought
- **Functionality** - Artworks should be cognisant of pedestrian movement around the Plaza and along Jonson st
- **Lighting** - Artists may consider design elements such as lighting or ensuring sculptural works have a night-time presence. Lighting is planned for the broader design of the park but it is encouraged that lighting specific to the artwork is considered.
- **Materials – sustainability, safety and resilience** - Fabrication of the artwork should consider its impact on the environment and long-term resilience. Minimum maintenance requirements and the coastal environment should be key considerations. The artwork must be as vandal-proof as possible and should pose no safety concerns to the community. Life expectancy of the artwork must be a minimum of 20 years.

Budget

A budget of up to \$80,000 (excluding GST) is available.

The costing should include, but is not limited to artist fees, fabrication, transportation, installation, equipment, engineering and insurance costs, etc. The budget must cover all items and resources required to complete the project.

Timelines

Stage 1	
EOI Opens	29 June 2018
EOI Closes	30 July 2018
Stage 2	
Short listed artists notified	August 2018
Concept development due	September 2018
Stage 3	
Selected Artist commissioned for documentation and fabrication	September 2018
Installation	Feb-June 2019 – to be confirmed with successful artist

Project Stages

Stage 1

EOI Submission requirements

- Artist/artist team contact details and CV
- Artwork statement (500 words) and dimensioned visual representation of proposed artwork
- Project Plan including materials, methodology and schedule for design, delivery and install of the artwork

- Budget including artist fees, delivery and install. The budget must cover all resources required to delivery your artwork.
- Referee contacts for 2 previously completed projects
- Insurance details
- Previous work – up to 10 images of previously completed projects

Submissions in PDF format should be emailed to :
claire.mcgarra@byron.nsw.gov.au
Due Date 30th July 3PM

Stage 1 – assessment criteria

1. Satisfies the principles, key ideas, thematic direction and purpose of the commission and best meets the requirements outlined in the project brief / shows an understanding of the brief;
2. The artwork is: a. Artistic and aesthetic concept design / demonstrates artistic excellence; b. locally and culturally appropriate; c. Requires low level maintenance (based on maintenance requirements);
3. Consideration of public safety, risk management and maintenance for anticipated life of the work
4. Meets relevant building and safety standards;
5. Meets the requirements of the project budget;
6. The project timeline can be met; and

Mandatory requirements include:

- The artist must hold appropriate insurances, including public liability insurance to the value of \$20 million
- The total budget for the project must consider all costs including installation of the artwork to final completion as outlined under the heading 'budget'
- The project can be completed within the timeframe specified

Any proposals that do not meet the mandatory requirements will not progress to further stages of assessment. Incomplete applications will not be considered.

Stage 2

Shortlisted Artists

A fee of \$1,000 (exclusive of GST) will be paid to up to 4 selected artist/s to refine the artwork design and present to the Selection Panel and Council staff prior to contracting. 1 artwork will be selected to proceed to Stage 3.

Stage 3

One selected artist will enter a contract with Council to deliver this artwork for Railway Square.

- A project plan submitted to Council, prior to the commencement of work, confirming the design, methodology, timeline, budget and payment schedule;
- Regular updates on progress to nominated Council officers and project professionals through face-to-face meetings and by email as agreed;
- Presentation of a detailed design and methodology for the final artwork creation, application and installation for Council approval;
- Creation, supervision and installation of the artwork;
- Supply of certification from a structural engineer and engineering details (If required);

- The artist will be required to provide Council with a maintenance manual on completion of the project, detailing products and procedures for maintenance of the artwork;
- A Risk Assessment and Management Plan, in keeping with Council's Work, Health and Safety and Insurance Requirements;
- Council may consult with community and stakeholders, seeking their feedback and input to selection and design stages of the project. The artist must agree to be available for community members to discuss direction and comment on the design as the project progresses

Terms and Conditions

The Terms and Conditions of the contract will address copyright and moral rights, including:

Copyright

- The successful artist/creative team will maintain copyright. However, Council's intention is that the selected artist will give Council an irrevocable license to use the artwork and reproduce images of the artwork as Council sees fit.
- Council will properly attribute the role of the contractor in all reproductions of the artwork.

Moral rights

- The contract will also state that any moral rights of the artist are limited so as not to restrain the Council from making appropriate decisions relating to the artwork in the future.

Other Terms and Conditions

Process

Council is not bound to accept the lowest offer or any offer and will not be responsible for the costs incurred in preparing or submitting an offer.

Submissions that do not meet all the requirements of this RFQ may be excluded from further consideration.

Expenses

No payment will be made for any expenses or losses that may be incurred by the responding party in connection with the preparation of the RFQ or in visiting the site. Council is not liable for any expense or loss which may be incurred by a party in preparation of the RFQ. Following assessment of all submissions received through the RFQ process, and prior to contracting, the selected artist may be required to further refine the proposal and present to the Selection Panel and Council Staff.