

APPENDIX S: PUBLIC ART ARTISTS BRIEF

An architectural rendering of the Raymond Terrace Bowling Club. The building features a modern design with a facade of vertical wooden slats and a brick section. Large glass windows on the left show people inside. A red car is in the foreground, and a white car is parked on the right. A tree with purple blossoms is on the right side. The sky is blue with some clouds and a bird flying.

EJE

RAYMOND TERRACE BOWLING CLUB

ARTIST'S BRIEF

DECEMBER 2023

EJE ARCHITECTURE

412 KING STREET, NEWCASTLE, 2300

ARTIST'S BRIEF

CONTENTS

1	OVERVIEW	3
2	THE NEED & DESIRE FOR PUBLIC ART	4
3	THE PROJECT	4
4	THE SITE	5
5	THE CONTEXT	5
6	CURRENT STATUS OF THE PROJECT	7
7	ARTWORK LOCATION	7
8	BUDGET & SCOPE OF INCLUSIONS	9
9	ARTISTS ROLE	9
10	THEMING GUIDE	10
11	INDICATIVE PROCESS & TIMELINE	11
12	MAINTENANCE & DECOMMISSIONING	12
13	OTHER CONSIDERATIONS	12
14	SUBMISSION	13
15	ASSESSMENT CRITERIA & ARTIST PROCUREMENT	14
16	KEY DATES	14
17	MORE DETAILS	14

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1. OVERVIEW

EJE has been invited by Raymond Terrace Bowling Club (RTBC) to prepare this briefing to support the commissioning of an artwork concept package as part of a Public Art Application for Port Stephens Council.

This brief is calling for an artist, or a group of artists (hereafter referred to as "the artist"), to design and deliver one public art piece to be associated with a newly refurbished bowling club and hotel addition. A preferable requirement is that the artwork reference the natural geography and history of the Hunter River on the local area, however alternative references are discussed in Section 11.

The primary objective of this brief is to identify the potential approaches for the inclusion of public art within the development. The Brief will assist in ensuring that ample consideration is given to the integration and role of public art at the site and will continue to be refined throughout future stages of the project, all of which should be evident within the concept documentation. The brief's recommendations for public art will demonstrate excellence, whilst being in accordance with the Port Stephens Council "Our Incredible Place Strategy", Port Stephens Council "Public Art Policy", and any other relevant public art guidelines

To inform the concept documentation of a suitable public art piece for RTBC, this briefing will:

- Provide a high-level site and contextual overview of the site and surrounding precinct.
- Develop a curatorial vision to align with the aspirations of the project and site context.
- Identify potential artwork forms and typologies.
- Provide benchmark imagery to illustrate the opportunity potential in line with budget estimations.
- Develop an implementation plan with program and procurement method recommendations, and approval process.

2. THE NEED & DESIRE FOR PUBLIC ART

Port Stephens Council describe the role of public art as the following:

"Well executed public art in our streets, buildings and public spaces has the potential to transform our places, create new experiences and celebrate our community identity. Public art should not be a passive backdrop, but something we engage with and participate in. It should support innovation and industry... create new experiences, bring our places to life, celebrate our identity and connect us."

Under the "Our Incredible Place" Strategy from Port Stephens Council, the site is situated within:

"Cultural Precinct 3 – Innovation in Industry".

The Port Stephens Cultural Precincts provide a clear description of the individual identities of its towns and villages. They describe what makes the neighbourhoods and communities distinctive and are designed to maintain, enhance and cultivate the unique character and identity of place. It provides a guide to help communicate the priorities, opportunities and values; a framework to communicate the values of each of these communities to help inform public art, events and cultural activities. Port Stephens Council describe Cultural Precinct 3 as the following:

"Heatherbrae and Tomago are significant employment clusters. These industrial areas are in close proximity to Raymond Terrace and have been identified as a Strategic Centre in the Greater Newcastle Metropolitan Plan 2036. The historic significance of Raymond Terrace with links to the river can be showcased in heritage trails and tours, in particular King Street. Williamtown is the Global Gateway with the growth of Newcastle Airport, Williamtown Special Activation Precinct and RAAF base providing employment and growth across the region."

It is recommended that the artist undertake their own research of Council strategies, policies and other guidelines relevant to public art and its expectations in delivery. It is recommended that discussion with Council is to occur on the expected deliverables (as needed).

3. THE PROJECT

Raymond Terrace Bowling Club, a dynamic commercial venture, is positioned to undergo a remarkable transformation into a thriving, community-centric destination. It will offer a unique blend of recreational opportunity and upscale hotel accommodation. Ideally situated in a prime location, this development will establish itself as a prominent hub, not only for its neighbouring suburbs but also for key commercial centres like Newcastle and the broader Hunter Region.

The project's overarching goal is to act as a catalyst for the revitalization of Port Stephens Street, Swan Street, and the local township, making it a focal point for community activity. With a focus on employing a calming material palette, abundant greenery, and a respectful approach to preserving the heritage features of Jacaranda Avenue, RTBC is committed to delivering an unmatched level of convenience, character, and amenity for its guests & patrons.

The incorporation of familiar materials will seamlessly integrate the new developments within its context, enhancing the overall character of the suburb. In essence, the new Raymond Terrace Bowling Club stands as an exciting and enriching addition, promising to be enjoyed by the entire community as it represents an exciting new development opportunity for all.

4. THE SITE

The site address is 2 Jacaranda Avenue, Raymond Terrace, NSW, 2324

The new club and hotel facility are located central to Jacaranda Avenue, Swan Street, and Port Stephens Street. Directly adjacent to the site is Raymond Terrace War Memorial, and Raymond Terrace Medical Centre, with the bowling greens facing the heritage streetscape of Jacaranda Avenue.

5. THE CONTEXT

a. HISTORICAL CONTEXT

The area now known as Raymond Terrace exists in the land of the Worimi nation. The Worimi people care for lands extending throughout the Hunter Valley; and hold traditional knowledge that extends back to the early stages of the Dreaming. Despite European incursion, the Worimi people have maintained their connection to Country and continue to reinvigorate it today.

b. REGIONAL HISTORY

The following are excerpts from an article published in The Dungog Chronicle in 1947, recounting the early days of the township:

"The following story handed down by the late Lady Windeyer is of interest as regards the discovery and naming of the town: The Lady used to relate that when Lt. John Shortland discovered Newcastle in 1797, he sent two boats up the river under a midshipman named Raymond who remarked on the terraced appearance of the trees at the junction of the Hunter and Williams Rivers. Thereafter it was called Raymond Terrace."

"In its early days Raymond Terrace was renowned for its cedar and at that time cedar was a more important product than coal. As the country became opened up the people began to produce from the land."

"Transport in the early days was by water. It was many years before roads were conditioned to a state fit for traffic other than by horseback. With so many boats on the river it was not to be wondered that boat racing was popular. It was almost a monthly form of excitement for a race between challengers to be rowed over the Raymond Terrace course, where in later years many championship races were held between the world's champions, including George Towns. There were many ketches trading on the river. They sailed when the wind and tide were favourable or else poled them along when the wind failed, or one of the crew would get ashore and with a rope tow the ketch by walking along the shore, while the other members of the crew kept the vessel from running aground by poling her out from the bank."¹

c. CLUB HISTORY

The history of the Raymond Terrace Bowling Club dates back to the 1930s.

¹ Raymond Terrace – Early History (contributed), *Dungog Chronicle: Durham and Gloucester Advertiser*, pp.3.

Prior to the establishment of a formal clubhouse and bowling green in 1942, games were played on the “home green” of Mr. Henry Sutton in Glenelg Street. Mr. Sutton was paid 10 shillings annually for this service.² All work on the greens was completed in a voluntary capacity, and materials were donated by members. Mr. Sutton constructed a small clubhouse on the green in 1933.³

The club's annual general meeting in 1941 incentivised the establishment of a more formal clubhouse and bowling green. Alongside assistance from Port Stephens Council, the club members got approval to transfer the existing clubhouse from the Raymond Terrace Golf Club onto the Market Reserve, where the bowling club exists today. The transfer was completed in 1942.⁴

Since its formal opening in 1942, the Raymond Terrace Bowling Club and green has undergone regular renovations to maintain relevance in the hotel and club industry. This regular occurrence of renovation is consistent with the narrative of the club and hotel typology.

d. JACARANDA AVENUE

The original plan for Raymond Terrace completed in the 1830s does not include the name ‘Jacaranda Avenue’. The street in question was initially named ‘Stockton Street’ as it formed part of the route to Stockton. The name ‘Jacaranda Avenue’ came to be in the mid-20th Century, when local-born resident Clem Bambach (1903-2001) planted jacaranda trees on either side of the thoroughfare.



FIGURE 1: Jacaranda Avenue

In 1945, Bambach raised jacaranda seedlings at his Raymond Terrace home. The seedlings had been sourced from a jacaranda pod taken from Gloucester. The then council engineer Roy Paton recognised the potential of the trees and organised for council workers to plant them

² RAYMOND TERRACE – The Bowling Club – ANNUAL MEETING' *Maitland Daily Mercury*, 14th July 1932, p.2.

³ *Ibid.*

⁴ *Ibid.*

along Stockton Street. Once the jacaranda trees became well-established, the council renamed Stockton Street to Jacaranda Avenue, and these trees have since become a significant local heritage item.

6. CURRENT STATUS OF THE PROJECT

The proposal is currently undergoing a Development Application, submitted mid-December 2023. The expected completion date of the project is currently unknown. It is expected that the public art application will be a condition of consent under the development approval. The art piece will be required to be installed at the construction phase, depending upon the requirements of the head contractor.

Actual programming of the works will need to be discussed with the head contractor when that time comes, giving regard to approvals and other lead times.

7. ARTWORK LOCATION

The piece/s envisioned for RTBC presents a unique opportunity to seamlessly integrate creativity into the development; an artwork that aligns with the site's character, architectural vision, and local history. Enhancing the visual language, connection to place, and both patron and local resident experience is a must.

While the artwork may be stand-alone, a combination of art pieces may be presented as a unified or holistic approach with the final selections - having the opportunity to discuss options with the architect and client before commissioning any works, so long as the concept remains in line with the deliverables in this document, and within the dimensioned envelope below:

3.2m(D) x 4.5m(W) x 3.5m(H)

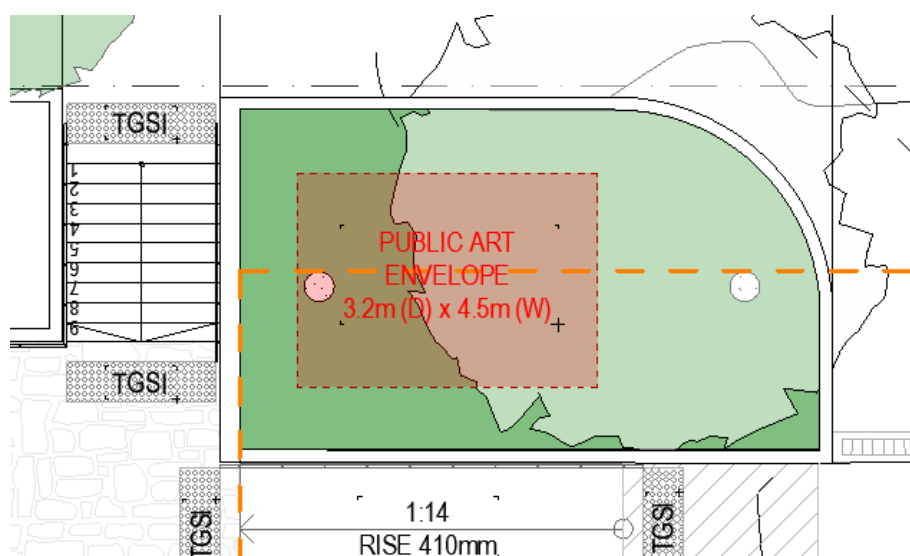


FIGURE 2: Public Art Envelope, Plan View

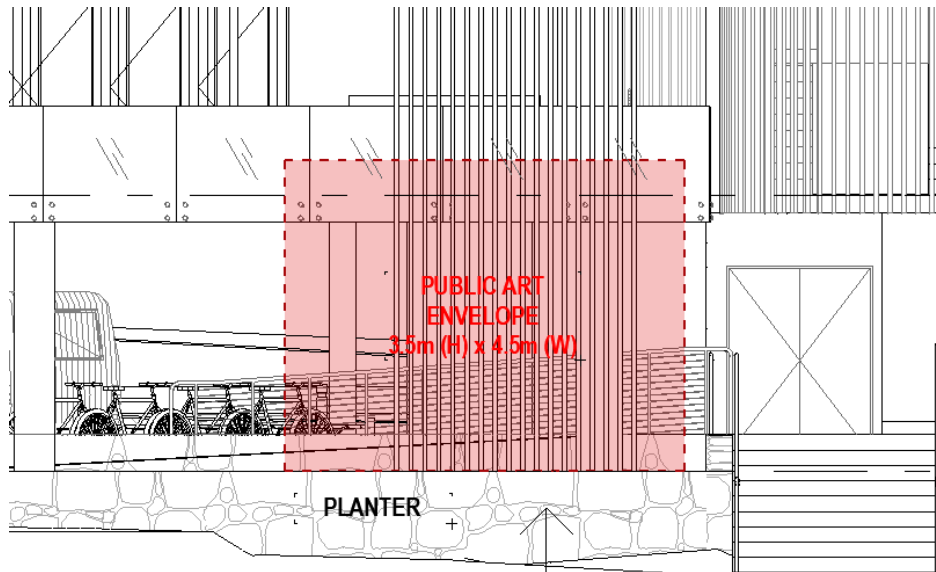


FIGURE 3: Public Art Envelope, Elevation

The site identified as requiring artistic input is the **planter located along Port Stephens Street, where the club and hotel meet.**

This location is shown via the following Figures. It is advisable for the artist to focus their creative efforts on the identified zone and consider factors such as the art's integration with the batten façade treatment and proposed foliage. A copy of proposed landscaping and architectural plans to the relevant area will be provided once confirmation is received for the artists interest in the project.

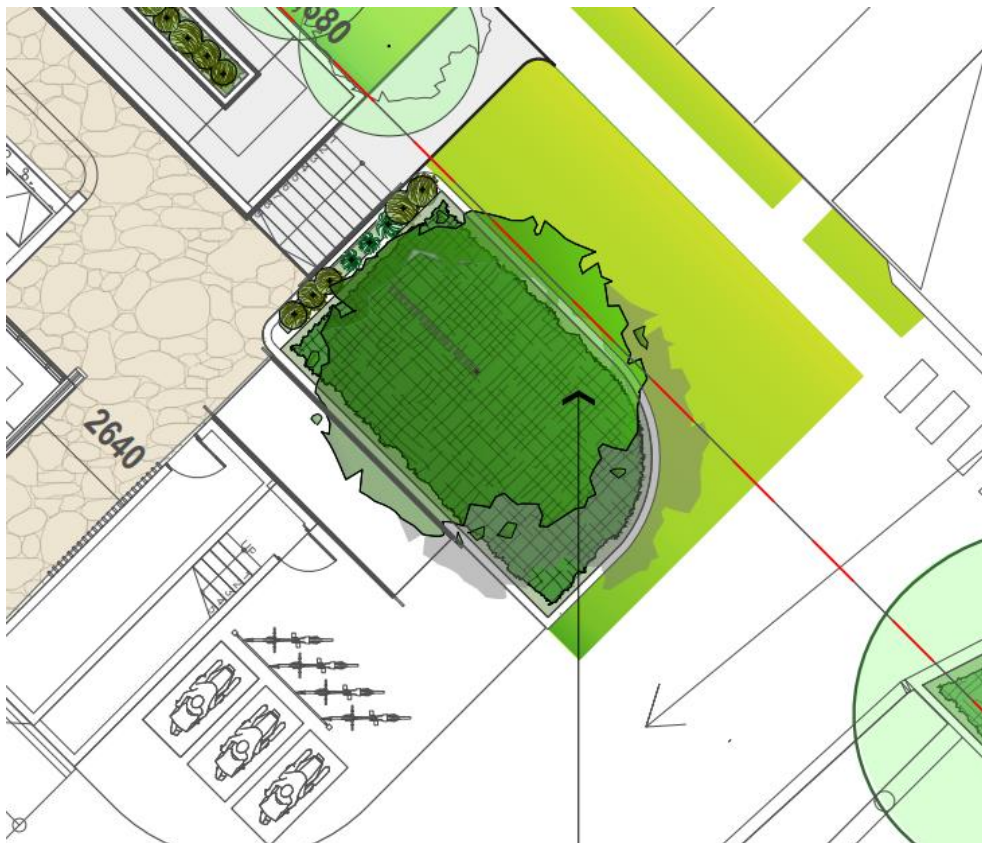


FIGURE 4: Artwork Location – Port Stephens Street Planter

Other design considerations with regards to location are as follows:

- Artists are encouraged to ensure that their artistic responses harmonize with the colour palette of the site's architecture.
- Reflectivity of materials must be considered due to potential impacts on traffic and neighbouring dwellings.
- Durability — the art should be robust, fabricated out of materials and using techniques that will require minimal maintenance in a location that is subject to weather, corrosion, vegetation maintenance, & wear and tear.
- Risk management – the art must not contribute to increased levels of risk for visitors to the development entering and exiting via the directly adjacent ramp.
- Security – because of the location the art at pedestrian level, it should be adequately secured, and unable to be lifted or moved once installed (other than for maintenance etc as required).

8. BUDGET & SCOPE OF INCLUSIONS

The estimated budget (**nominal at this stage of development**) for the public art piece including design, licences (if required), manufacture, delivery to the site, and installation shall be: **\$10,000 (ex GST)**. This is an all-up figure, some of which may need to be apportioned.

NOTE: *this figure does not include payment for concept documentation, this will be discussed upon the artists interest in the project.*

A list of expected fee inclusions is given below (if and as required):

- Materials
- Fabrication fees and costs
- Delivery costs
- Insurances
- Ownership, moral rights, licences and/or copyright

The client/EJE may provide (non-monetary) support in the following areas:

- Architectural and/or landscape input and/or assessment.
- Site preparation.
- Site installation support (e.g. footings, ground preparation).

9. ARTIST'S ROLE

The artist shall be responsible for:

- Design of the art piece(s)
- Obtaining licences (if required)
- Liaison with the project team (which includes: the client, the architect).
- Managing their project within the agreed budget and programme.

10. THEMING

The following are possible theming considerations for the artwork, based on factors such as indigenous significance, historical markers, local significance, trade history, and geographical forms. While the theming concepts provide a potential foundation, the artist is encouraged to bring their unique perspective and creativity to the project. The goal is to create a thought-provoking and visually striking piece that not only honours the town's history but also resonates with the community and its visitors.

A) TERRACED TREES

Possible theming is the narrative surrounding the discovery and naming of Raymond Terrace by Midshipman Raymond in 1797. This concept could aim to encapsulate the transient beauty of the terraced trees that left an indelible mark on the town's identity. The sculpture will celebrate the intersection of nature, exploration, and history, inviting viewers to connect with the essence of discovery.

B) CEDAR

The proposed sculptural artwork may draw inspiration from the historical significance of Raymond Terrace in its early days when the town was renowned for its cedar trade. This concept seeks to celebrate the foundational role of cedar as a vital product, highlighting the transition from natural resource exploitation to sustainable land-based production. The sculpture could serve as a visual metaphor for the growth and prosperity that emerged as the town evolved, incorporating naturalistic materials.

C) HUNTER RIVER & BOAT RACING

Theming may draw inspiration from the vibrant history of water transport and boat racing in the early days of Raymond Terrace. This concept seeks to capture the dynamic energy and camaraderie associated with the popular boat races held along the river; a celebration of the community's connection to water transport, showcasing the spirit of competition and collaboration that defined this era. The sculpture could incorporate elements of fluidity, synchronised motion, subtle cargo motifs, textured surfaces, or stylised ketch forms.

D) INDUSTRIAL EVOLUTION

The proposed sculptural artwork may seek to encapsulate the dynamic interplay between the historic significance of Raymond Terrace, its industrial evolution in Heatherbrae and Tomago, and the global connectivity represented by Williamstown. This concept could aim to celebrate the region's role as a strategic centre while highlighting the town's rich heritage linked to the river trade. The sculpture may act as a visual journey through time, uniting the past, present, and future industries of this vibrant region.

E) ETERNAL CONNECTIONS

Theming may aim to honour and celebrate the enduring connection between the Worimi people, and the land now known as Raymond Terrace. This concept seeks to acknowledge the deep-rooted cultural heritage of the Worimi nation, spanning the vastness of the Hunter Valley and echoing their traditional knowledge from the early stages of the Dreaming to the present day. The art could serve as a place for reflection, storytelling, or community events, fostering a sense of unity and cultural continuity. It is recommended that collaboration with the local indigenous communities be undertaken through the art-making process should this theming, or an essence of this theming be undertaken.

F) INDICATIVE PROCESS & TIMELINE

STAGE 1:

The artist/s are to prepare concept package submissions based on the requirements of this brief. A fee will be offered to each artist following the acceptance of their submissions, of which discussion of the fee is to occur prior to the artists commencement. Each submission will be assessed with each artist given the opportunity to make a brief presentation to the client and EJE. Concept design presentation to Port Stephens Council Public Art Committee is to follow, including narrative descriptions, sketches, visualisations, all prepared by artist to seek final approval.

STAGE 2:

The chosen artist will be commissioned to finalise their designs and produce the nominated art piece, of which the following is the indicative process, subject to further development:

A) FURTHER ART BRIEF DEVELOPMENT - (1-2 WEEKS)

- Project initiation meeting
- Review of the initial brief and concept design documents
- Further research into local culture, history and environment
- Re-development and documentation of public art brief as required, with final identification of art location and other benchmarking.
- Finalised parameters, including by not limited to; budget, definite timeframe, maintenance expectations, sustainability methodologies, etc.

B) PRELIMINARY ART DEVELOPMENT (TIMEFRAME TBC)

- Preliminary manufacturing programme and budget to be discussed further with client with the finalisation of material choices, scale, location, façade interaction etc.
- Gathering of all resources by the artist required to produce the final artwork.
- Prototypes (as required)
- Progress reviews if/as required between the artist and client.

C) FINAL MANUFACTURE & DELIVERY (TIMEFRAME TBC)

- Full manufacturing documentation and engineering certification, including samples & prototypes as required.
- Final budget review with client
- Project management and budget control
- Management of the fabrication process including:
 1. Art fabrication,
 2. Client/council approval
 3. Quality control
 4. Transport to site
 5. Maintenance advice
 6. Attribution plaque
- Installation of the art piece

G) MAINTENANCE & DECOMMISSIONING CONSIDERATIONS

MATERIAL SELECTION:

The maintenance of public art is a crucial aspect to be considered throughout their lifecycle, from concept through to manufacturing. Various environmental factors, such as humidity, fatigue, vehicular pollution, UV degradation, and vandalism, must be considered against art longevity.

To withstand these conditions, the artist must ensure that the sculpture/s are durable, incorporate replaceable technologies (if required), and are constructed using materials suitable for long-term outdoor installations. Unsuitable materials, such as resins, soft timbers, and non-UV stable materials, should be avoided. Technology components within artworks (if required) should be high-quality, warranted, and easily accessible for replacement. The use of LEDs is recommended for both longevity and energy efficiency in lighting installations (if required).

ARTWORK LIFESPAN & DECOMMISSIONING:

Permanent art should be designed with a life expectancy of up to 25 years. In cases where public art includes technology components with shorter lifespans, the future owner may choose to review the piece before the expected life span is reached.

When the art piece has reached the end of its intended lifespan, a decommissioning process will be allowed if desired by the appropriate parties, involving either relocation or deaccessioning. Deaccessioning entails removing the work from the collection, which can include returning it to the artist, donor, or lender, relocating the work, or as a last resort, destroying the work. The permanent removal and destruction of an artwork should only occur after careful assessment, consultation, and proper documentation, with the artist having the opportunity to take ownership and appropriately document the artwork.

MAINTENANCE PROGRAM:

During the development of the public art, thorough documentation of the maintenance processes should be considered. To prevent maintenance responsibilities and associated costs from becoming burdensome, clear ownership and maintenance responsibilities should be established. Regular condition checks and necessary remedial work and cleaning should be carried out to prevent deterioration, ultimately avoiding more expensive restoration work in the long run.

An Artwork Maintenance Manual should be issued upon project completion by the artist, containing essential information (if/as required) such as contact details for manufacturers, materials and supplier details, post-manufacturing treatments, design and structural drawings, predicted component lifespans, utility locations (e.g., power, water), cleaning procedures, and any specialized maintenance requirements. This manual represents the final transfer of ownership of the artwork.

H) OTHER CONSIDERATIONS

Ensure that the art piece complies with the following:

- The work is to be appropriate for public viewing in open space and having regard to, but not limited to: public safety; suitable content; longevity (for example, the use of robust materials to

withstand the elements and everyday use); maintenance requirements; and, vandal/graffiti resistance.

- The art pieces are intended to have a minimum serviceable lifespan of no less than 30 years.
- The work must be respectful of the aims of the client and the club generally by promoting the nominated themes in a positive manner.
- The client has requested that the art piece to not be too literal in depicting First Nations imagery.
- The client will generally not be supplying any imagery; however, the artist may make specific requests which the client or client representative will assess and decide how it wishes to proceed based on the merits of the request.
- At the completion of the first stage, the client is not obliged to proceed onto the second stage should it consider that the requirements of the artist's brief have not been adequately met.
- The client will respect the artist's intellectual property rights on all submitted proposals.
- The commissioned art piece is to become the property of the client and any copyright, where appropriate, is to be vested in favour of the client. Where copyright cannot be provided, for example, due to the type of material used, then licences are to be sought enabling the client the right for their lawful use in the manner intended.
- The client intends to enter a contract should an artist be selected to proceed to the second stage.

I) SUBMISSIONS

Submissions for this brief shall include the following:

- A covering letter stating the name of the artist, or group of artists, undertaking the works and confirmation that they intend to complete the works based on the concepts submitted should their design be selected.
- *Curriculum vitae* including examples of previous work (3 x A4 pages – max.) and two referees including current contact details, one being a client of a completed commission.
- An artist's statement that responds to the brief.
- Design concepts, any media⁵, including materials to be used.
- Budget estimate of the overall cost of the work.

Submissions are to be made to the Registered Architect using the following options:

- Delivered to: EJE Architecture, 412 King Street, Newcastle.
- Mailed/couriered to: EJE Architecture, 412 King Street, Newcastle.
- Emailed to: dwhite@eje.com.au, jolive@eje.com.au

Submissions for Concept Packages are to be received by no later than **(DATE TO BE CONFIRMED AT A LATER TIME)**.

Should the submission not include all requirements listed above, the submission will not be accepted. The client & EJE will have the option of receiving a brief presentation from the artist to occur sometime, in the following week, the time and date to be arranged.

⁵

If models/videos etc are used then photos of typical images are also to be included.

J) ASSESSMENT CRITERIA

Artist/s are to present a concept package for approval to continue into the next stage of development. Final choice of artist will be based on the following criteria against their concept submission:

- Aesthetics
- Conceptual ideas
- Technical capabilities
- Operational expertise
- Response to this brief
- Artist's fee
- Value for money

K) KEY DATES

- | | |
|----------------------------|---|
| • DA Submission | Mid-December 2023 |
| • Call for Concepts | (DATE TO BE CONFIRMED AT A LATER TIME). |
| • Concept Submissions | (DATE TO BE CONFIRMED AT A LATER TIME). |
| • Interviews/Presentations | (DATE TO BE CONFIRMED AT A LATER TIME). |
| • Artist Commissioning | (DATE TO BE CONFIRMED AT A LATER TIME). |
| • Completion | (DATE TO BE CONFIRMED AT A LATER TIME). |

L) MORE DETAILS

For more details or clarification, please contact the following:

- Jack Olive
Architectural Assistant
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