

5 November 2025

City of Newcastle

Planning, Transport & Regulation | City Significant & Strategic Planning
12 Stewart Avenue,
Newcastle West NSW 2302

Attention: Eliza Arnott (CoN Concierge Assessment Team)

Public Art Strategy - redevelopment of 711 Hunter Street Newcastle West NSW 2302

We refer to the attached public art strategy prepared by Art Pharmacy in support of DA DA2025/00512. This public art strategy was presented to the Public Art Standing Committee (PASC) on 27 August 2025 with correspondence received on the 4 September 2025 (attached).

The developer is now proposing to withdraw DA2025/00512 and has resubmitted a revised development application that changes the south tower from residential to commercial use. The revised scheme does not materially change the approach to public art and in particular the key focus on the primary and secondary art opportunities identified by Art Pharmacy. As such the attached public art strategy remains valid for the new Development application.

The developer remains committed to delivering the project as outlined in the attached strategy and working with the PASC and commits to spending 1% of the project cost as required under the public art levy.

Should you require further information on any matter pertaining to the above, please contact the undersigned on 0413 457 247 or gavin@dvlp4.com.au

Sincerely,



Gavin Edgar

Development Director

On behalf of Hunter Street Properties (NSW) Pty Ltd

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PUBLIC ART PLAN
711 HUNTER STREET, NEWCASTLE
MARCH 2025

RE_SUBMITTED NOVEMBER 2025

ART

PHAR
MACY

Celebrating the vibrant creative scene and rich cultural heritage of Newcastle.

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Art Pharmacy is a full service art and culture consultancy implementing creative projects for the public, corporate and private sectors.

A

EXECUTIVE SUMMARY

ART PHARMACY IS ONE OF AUSTRALIA’S LEADING ART CONSULTANCIES IMPLEMENTING CREATIVE VISIONS AND CULTURAL PROJECTS.

We engage and collaborate with local artists at all points in their careers, from emerging to established, to deliver bespoke creative projects. As Australia’s first Arts and Culture B-Corporation, we take diversity seriously, not just in our artists but also in the clients we choose to work with and the projects we take on.

We provide an end-to-end service, working across the conceptualisation, development and delivery of projects. Throughout this process, consultation and communication are at the core of our practice. At every step, we work closely with our clients to ensure that their needs and ambitions are understood. Based on our expert knowledge, we aim to empower our clients to take bold and informed decisions to collaboratively implement unique, innovative and impactful creative visions.

We believe in the importance of site-specificity and locality, and deliver projects in correspondence with the community and location’s unique attributes. As independent consultants, we source and collaborate with contemporary artists on custom commissions, tailored specifically for the projects. We pride ourselves in taking a holistic approach to all projects and translate our clients’ visions into artists’ creative solutions.

Some of our partners include Place Management NSW, Newcastle City Council, Dexu, Deloitte, Goodman, Parramatta City Council, Roads and Maritime Services, City of Sydney, GPT Group, Lendlease, Transport NSW and more.

Recently Art Pharmacy have been working with our partners and First Nations consultants to create an ‘Indigenous Protocols for Engagement Guidelines’ document and we are currently compiling a Reconciliation Action Plan that will be employed to effect a social and cultural outcome in Public Art strategy, plans and activation, and on a national level.

Art Pharmacy is pleased to have been invited by DVLP4 to join the project team and to present this Art Strategy for 711 Hunter Street.

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(CH2)

PROJECT AND SITE OVERVIEW

- PROJECT OVERVIEW
- SITE OVERVIEW
- SITE HISTORY
- ARTS & CULTURE SNAPSHOT



711 Hunter Street, Artist Impression by DC3 (supplied)

IMAGE UPDATED - NOV 2025

711 HUNTER STREET

PROJECT OVERVIEW

The goal of this project is to create an iconic landmark that seamlessly blends retail and residential spaces while drawing inspiration from Newcastle’s landscape, resulting in a timeless architectural masterpiece.

This project involves the redevelopment of the site located at 711 Hunter Street, Newcastle, located at the West End of the City of Newcastle Local Government Area (LGA). The site is within walking distance of the Newcastle foreshore, the Newcastle Interchange and CBD with views of the harbour, Nobby’s headland and Sugarloaf Mountain.

SITE OVERVIEW

The site has a primary frontage to Hunter Street (50m) and secondary frontages to King Street (110m) and National Park Street (45m). Vehicular access will only be possible from King Street.

The two-tower mixed-use redevelopment will be approximately 99m high and consist of 31 storeys, with a total area of 4724m2. This proposal includes 260 residential apartments, 670m2 of retail floor space with extensive retail opportunities and 364 parking spaces.



711 Hunter Street, Artist Impression by DC3 (supplied)

711 HUNTER STREET

DESIGN OVERVIEW

This project is a testament to architecture’s potential to connect people with the land, honoring cultural heritage, promoting ecological sustainability, and reflecting the deep spiritual connection Indigenous communities have with Country. Key design features that embody these principles include:

Cultural Continuity Through Design: The architectural elements pay tribute to the region’s cultural heritage, ensuring that historical narratives and Indigenous connections to the land remain a visible and integral part of the space. This is reflected in the carefully chosen brick hue, which echoes the natural and geographical landscape, particularly the shells found in local middens. Additionally, within the pocket square, a tiered garden design mirrors the rhythm of Newcastle’s coastline, further reinforcing the deep connection between land and sea.

Restoring Natural Heritage: The project emphasises re-greening efforts, incorporating designated green spaces and street-embedded trees to enhance sustainability and combat urban heat.

Curved Building Design: The non-linear design reflects the organic flow of the land, breaking away from rigid grid layouts to create a more natural and pedestrian-friendly environment.

Integrated Public Spaces: Pathways weave in and out of the building, offering seating areas for rest and reflection, fostering community interaction and engagement.

Use of Native Plant Species: The garden features native plants to enhance biodiversity and strengthen cultural ties between Indigenous communities and Country.

Encouraging Mindful Engagement: The overall design invites people to interact with the space in an intuitive, welcoming, and reflective manner, strengthening ties between people, place, and heritage.

- IMAGE:
1. JOSEPH LYCETT, ABORIGINES RESTING BY A CAMPFIRE IN NEWCASTLE (1775)
 2. COASTAL BANKSIA
 3. NOBBY’S HEADLAND NEWCASTLE



SITE HISTORY

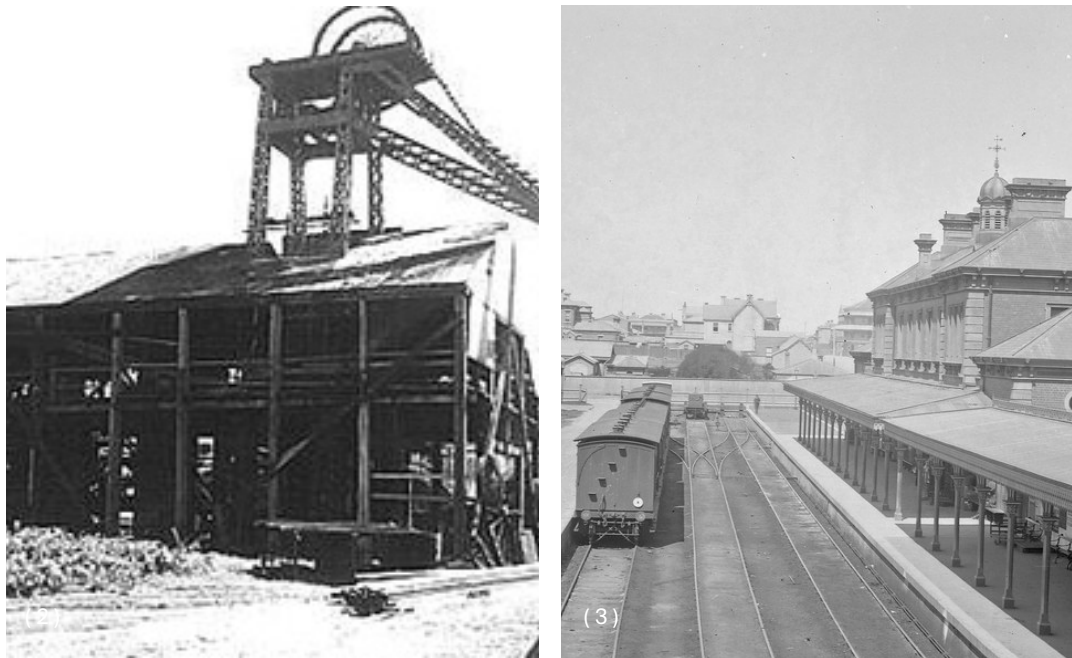
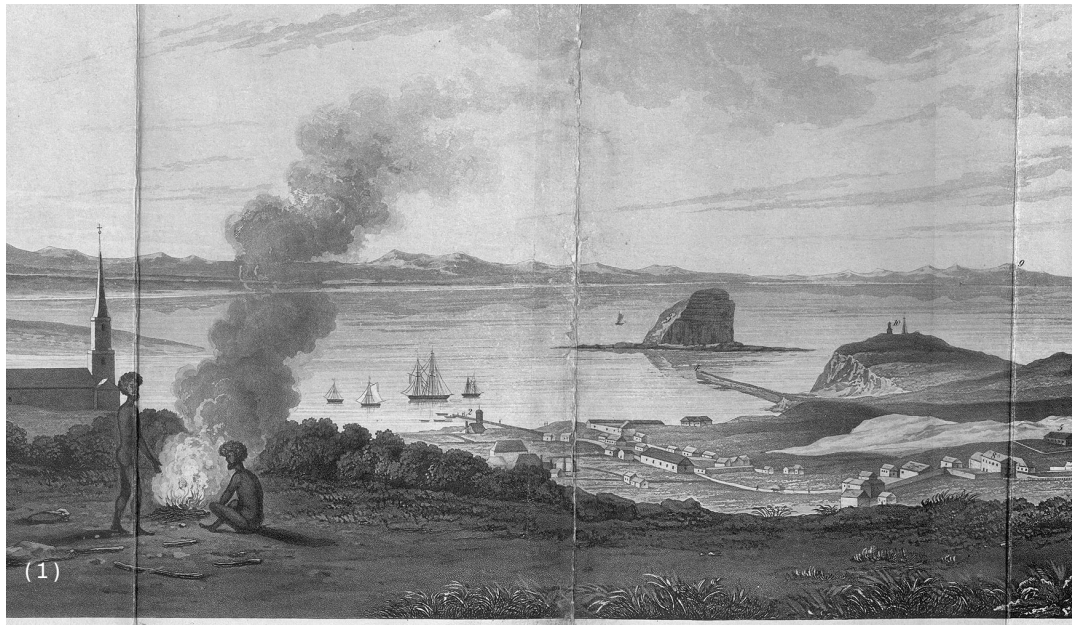
FIRST NATIONS HISTORY

Prior to European settlement, Muloobinba (Newcastle) hosted the traditional nations of the Awabakal and Worimi people. The river estuary at this time was considerably wider than the present day harbour, consisting of shifting sands and moving channels, with the area of today’s Foreshore reserve then a large shallow lagoon.

Coastal Banksia, otherwise known as Honeysuckle, flourished along the banks of the river, an area rich in food sources for the traditional occupants. Sea food such as fish, oysters and pippies would have been a prominent source of bush tucker, with evidence of shell middens, a campsite, and ceremonial ground discovered at Meekarlba (today’s Honeysuckle Precinct). Other traditional foods include bird eggs, wild figs, honey, cabbage palms, bracken fern roots and the fruit of the Macrozamia.

Natural landmarks and sacred sites in the area include Whibayganba, also known as Newcastle’s iconic Nobbys. According to legend, a notorious kangaroo leaped from Tahlbihn Point, now the site of Fort Scratchley, to the safety of Whibayganba. It is said that the kangaroo remains hidden within the island, occasionally thumping its tail and causing the ground to tremble. This thumping is believed to symbolise the region’s earthquake activity.

- IMAGE:
- 1. VIEW OF KINGS TOWN (NEWCASTLE), 1822-1825
 - 2. PHOTOGRAPH CIRCA 1944 OF THE COAL MINES IN NEWCASTLE
 - 3. RAILWAY STATION, NEWCASTLE, NSW, [1890]



SITE HISTORY

COLONIAL HISTORY

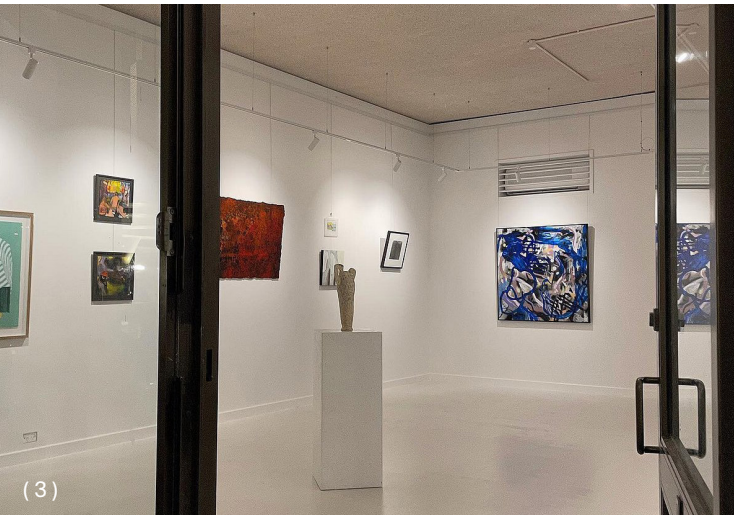
Newcastle’s origins are deeply tied to its convict history and rich natural resources, shaping its early development as a thriving industrial hub. In 1804, a group of convicts and soldiers established a settlement, originally named King’s Town, as a penal outpost for reoffending convicts. However, it was also intended to exploit the region’s resources, principally coal, timber, salt and lime.

From the late 1840s many companies opened coal mines around Newcastle. These mines began to ship coal through the port of Newcastle and the town became a centre for the smaller settlements around the mines. The following decades saw the expansion of the town with the opening of the Great Northern Railway Line and Newcastle Railway Station. In the 1850s, the Australian Agricultural Company began to subdivide and sell its land, which meant that the town could expand to the west. Plans from this period indicate the extension of the streets and the gradual expansion of the town, primarily in a linear form along today's Hunter Street.

The site is surrounded by several notable heritage buildings that reflect Newcastle’s rich architectural history. The Bellevue Hotel, originally built in 1878 at the north-eastern corner of the Hannell and Hunter Street intersection, was later expanded and converted into apartments in 2010. The former Bank of New South Wales stands as a testament to Newcastle’s commercial and financial past, while the Army Drill Hall, once a key military training facility, adds to the area’s historical significance. These buildings serve as important links to the city's past, adding depth and character to the evolving urban landscape.

(CH2)

PROJECT AND SITE OVERVIEW



ARTS & CULTURE SNAPSHOT

Newcastle has the highest artists per capita than any other city in Australia, and is a thriving hub of arts, culture, music and festivals.

Home to the second-largest collection of art in the State, **Newcastle Gallery (1)** is the city’s major cultural institution for the visual arts and is responsible for the curation and preservation of its nationally significant collection. The Gallery aims to develop and present high quality exhibitions, public programs and events that connect to diverse audiences locally and nationally, fostering a passion and curiosity for the visual arts.

Beyond the gallery, Newcastle boasts a thriving arts scene, with numerous commercial galleries contributing to the city’s rich cultural landscape. Notable spaces near the proposed site include the community and student-led **Watt Space Gallery (2)**, C Studios Gallery, Westa, and **LEDA Gallery (3)**. Additionally, the former police station, now known as **The Lock-Up (4)**, serves as a dynamic cultural hub for art, music, and ideas.

The Civic Theatre (5), the heart and soul of performing arts, adds to the city’s cultural diversity, offering a wide range of live performances. Nearby, the **Newcastle Museum (6)** provides an engaging exploration of the region’s history and innovation, making the area a truly immersive cultural destination.

(CH2)

PROJECT AND SITE OVERVIEW



Curated by Art Pharmacy

Curated by Art Pharmacy

ARTS & CULTURE SNAPSHOT

Newcastle hosts a diverse array of cultural festivals each year, drawing crowds from across Australia. Highlights include the Newcastle Fringe, **This Is Not Art (1)**, and the **Big Picture Fest (2)**, each showcasing the city’s vibrant creative scene. Additionally, the New Annual festival celebrates art, culture, and innovation, solidifying it’s reputation as a dynamic cultural hub.

Newcastle also boasts an impressive array of public art, ranging from large-scale murals to sculptures and permanent lighting installations. Notable works nearby include a **striking mural by Melbourne-based artist Adnate (3)**, which captures the “kindred spirit” between 82-year-old Aunty June Rose and her 20-month-old granddaughter. The piece incorporates the word “Thirrilmun,” meaning Brown Treecreeper, a type of woodpecker.

Newcastle’s public art also includes works that foster awareness and reflection. **‘Resilience’ by Roger McFarlane (4)** aims to recognize the impact of mental illness on individuals and families, providing a peaceful space for contemplation, community gatherings, and support.

Other standout public artworks, curated by Art Pharmacy, include **‘Sky and Ocean’ by Bronte Naylor (5)**, a captivating piece that reflects Newcastle’s coastal identity, and **‘Local Bushwalk’ by Ellie Hannon (6)**, which celebrates the region’s native flora and fauna.

(CH3)

CURATORIAL APPROACH

- PUBLIC ART BEST PRACTICE
- COUNCIL GUIDELINES, POLICY AND OBJECTIVES
- WORKING WITH THE PASC
- CURATING WITH COUNTRY
- ART NARRATIVES
- ART OPPORTUNITIES

IMAGE:
ROCHELLE HALEY
NURSES' WALK
2021
FOR PLACE MANAGEMENT NSW



PUBLIC ART BEST PRACTICE

WHAT MAKES MEANINGFUL AND EFFECTIVE PUBLIC ART?

Best practice for 711 Hunter Street involves taking a holistic and integrated methodology that is in line with community values, historical appreciation and project objectives. At Art Pharmacy, we aim to assist developers in the delivery of quality artworks, accessible in public space that really add value to the community and are in line with local government objectives.

Our best practice involves reviewing the relevant public art guidelines, conducting a site analysis and collaborating with the architect on the project to ensure objectives are aligned and placement are accurate before moving onto developing a methodology for art placement, artist procurement and implementation.

The most successful public art initiatives occur when all relevant project members are aligned on an overarching narrative based on council guidelines, placemaking objectives, community value, cultural sensitivity and historical significance.

THE ART NARRATIVE

An art narrative forms the grounding of the curatorial direction or theme for the artwork. It is site specific and informs the decision making around art, activates, and aids a consistent place identity while addressing and incorporating the relevant community and context appropriately.

A narrative provides cues to the audience about their sense of belonging in the space, providing an overlay to a place that is rich in meaning and provides opportunities for community engagement and participation. While the narrative is there for guidance we always encourage First Nations artists to not be restricted by this and to uncover their own version of the narrative or story of place and aid in this development.

Taking into account all the contextual factors, including local Council objectives, the findings from the site analysis and feedback from the community, Art Pharmacy have proposed an art narrative for 711 Hunter Street.

Public art is a defining quality of dynamic interesting and successful cities.

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COUNCIL GUIDELINES

Art Pharmacy has prepared this Public Art Strategy in line with the City of Newcastle’s requirements (Development Control Plan 2023, section E5 Newcastle city centre, 19.0 Art in publicly accessible places and Performance Critieria 1-4.)

We have focused on art opportunities identified together with the project team, which satisfy council’s objectives to:

1. Incorporate publicly accessible art into significant development to enhance the sense of place and cultural identity.
2. Ensure that publicly accessible art is located in appropriate areas to optimise recognition, amenity, and safety.
3. Utilise publicly accessible artworks to interpret heritage components, recognise former uses of large development sites, and reflect the desired contemporary character of a place.
4. Recognise and celebrate indigenous and non-indigenous cultural heritage.
5. Ensure publicly accessible artwork is easy to maintain.

Our bespoke and collaborative process relies on site-specific research to foster opportunities for local artists and creative industries.

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(CH3)

CURATORIAL APPROACH

IMAGE:
BRONTE NAYLOR, SKY &
OCEAN, 2024
FOR CITY OF NEWCASTLE
COUNCIL



WORKING WITH THE PASC

The Public Art Standing Committee (PASC) acts as an Advisory Committee to the City of Newcastle on public art. As part of Art Pharmacy’s role, we will set up meetings with the committee to ensure ongoing alignment with Council's expectations for public art.

The PASC will be engaged after meeting with the Newcastle City Council, through submitting a Public Art Standing Committee Application Form and organising the fees for the appropriate consultation outlined in CN's Fees and Charges.

Their role in the public art process is to:

- To provide advice and guidance on the commissioning and development of new public art works in the public and private domain proposed by City of Newcastle (CN), Business Improvement Associations (BIA) and private land-owners.
- Advocate and provide leadership and support on all aspects of public art.
- Ensure transparent commissioning processes that result in public art works are reflective of Newcastle’s history, culture, and community interests.
- Ensure high standards of public art are delivered in the private domain by outlining requirements regarding artistic excellence, local character, heritage and culture, invigoration of the public domain, sustainability and materiality, and maintenance.
- Ensure that public art processes including commissioning, acquisitions, gifting, loans, deaccession, and relocation are managed with planned, methodical, and professional procedures reflecting best practice.

(Public Art Standing Committee, Terms of Reference, October 2024)

In order to ensure best practice is maintained when engaging First Nations consultants and artists, Art Pharmacy has a ‘Indigenous Protocols for Engagement’ policy which will be followed closely.

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CURATING WITH COUNTRY

INDIGENOUS PROTOCOLS FOR ENGAGEMENT

Within the policy is a checklist to guide all consultative and collaborative initiatives. These protocols are also in line with City of Sydney Aboriginal and Torres Strait Islander protocols (2012), Safe Work NSW and any other important stakeholder guidelines including City of Newcastle’s Reconciliation Action Plans.

In Aboriginal and Torres Strait Islander culture, Country is more than a place; it is the core of identity that guides the culture physically, emotionally, spiritually, and socially. Public Art projects are fortunate to be working with artists to help preserve Country, while also recognizing the role we all play in understanding, protecting, and maintaining all aspects of culture.

ALL PUBLIC ART PROJECTS SHOULD CONSIDER:

– RIGHTS TO INDIGENOUS CULTURAL AND INTELLECTUAL PROPERTY (ICIP)

Under Article 31 of the United Nations Declaration on the Rights of Indigenous People, which Australia has endorsed, affirms that: “Indigenous peoples have the right to maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions, as well as the manifestations of their sciences, technologies and cultures, including human and genetic resources, seeds, medicines, knowledge of the properties of fauna and flora, oral traditions, literatures, designs, sports and traditional games and visual and performing arts. They also have the right to maintain, control, protect and develop their intellectual property over such cultural heritage, traditional knowledge, and traditional cultural expressions.”

– RIGHTS TO CONSULTED ON AND APPROVE PROJECTS AFFECTING INDIGENOUS LANDS

Under Article 32 of the United Nations Declaration on the Rights of Indigenous People, which Australia has endorsed, affirms that: “Indigenous peoples have the right to determine and develop priorities and strategies for the development or use of their lands or territories and other resources. States shall consult and cooperate in good faith with Indigenous peoples concerned through their own representative institutions in order to obtain their free and informed consent prior to the approval of any project affecting their lands or territories and other resources.”

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‘Sands of Time’ captures Newcastle’s cultural history, industrial past, and coastal evolution, emphasising the significance of transformation and the passage of time.

A

ART NARRATIVE

SANDS OF TIME

The term ‘Sands of Time’ is often used to refer to the passage of time that has both buried and uncovered new knowledge, processes and ideas.

The art narrative ‘Sands of Time’ highlights the rich cultural history surrounding 711 Hunter Street, from its extant Awabakal and Worimi history, its once booming coal industry and the development of the area from industrialism to contemporaneity. Further, ‘Sands of Time’ offers the play on the word ‘sand’, referring to Newcastle’s location as a growing coastal city, and focuses on the memory of the iconic Marcus Clark clock tower once on the Northern corner of Hunter Street.

The historical location of the river bank is much closer to the site than it currently is - freshwater and saltwater once met to provide for the Awakabal and Worimi people. This narrative becomes a metaphor for the concept of confluence, where saltwater has transformed into freshwater and natural habitats become entangled with new urban habitats.

Themes will include growth, history, memory, sustainability, material consciousness and change.

P

‘Creative Contour,’
integrates Newcastle’s
vibrant creative
community into a design
narrative that is deeply
rooted in history, place,
and materiality.

A

ART NARRATIVE

CREATIVE CONTOUR

Newcastle has the highest amounts of artists per capita in Australia.

The art narrative ‘Creative Contour’ recognises this incredible fact, and celebrates the difference and diversity that all artists living and working within the area share. They play a huge role in the cultural scene of Newcastle, and have shaped it into the thriving cultural and creative hub it is today.

It references the contours that can be mapped out in graphs of the development of Newcastle from its industrial roots to its creative present, and highlights the presence of local talent. This narrative therefore recommends artists who are living and working in the City of Newcastle as a celebration of the hyperlocal.

‘Creative Contour’ is reflected in the organic, curved architecture of 711 Hunter Street, embracing a flowing form that evokes a sense of softness and movement, symbolising the nurturing and fostering of a creative community.

This connection to place is further reinforced through materiality. The warm brick hue is a deliberate nod to the region’s history, echoing the shells found in local middens at Birubi Beach and along Newcastle’s coastline. Complementing this, the brick’s rough, tactile texture mirrors the rugged beauty of Newcastle, embodying the way Country is shaped by time and natural forces.

Together, these elements create a design that is both deeply rooted in history and forward-thinking in its celebration of creativity and community.

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ART OPPORTUNITIES - SUMMARY

ART OPPORTUNITY

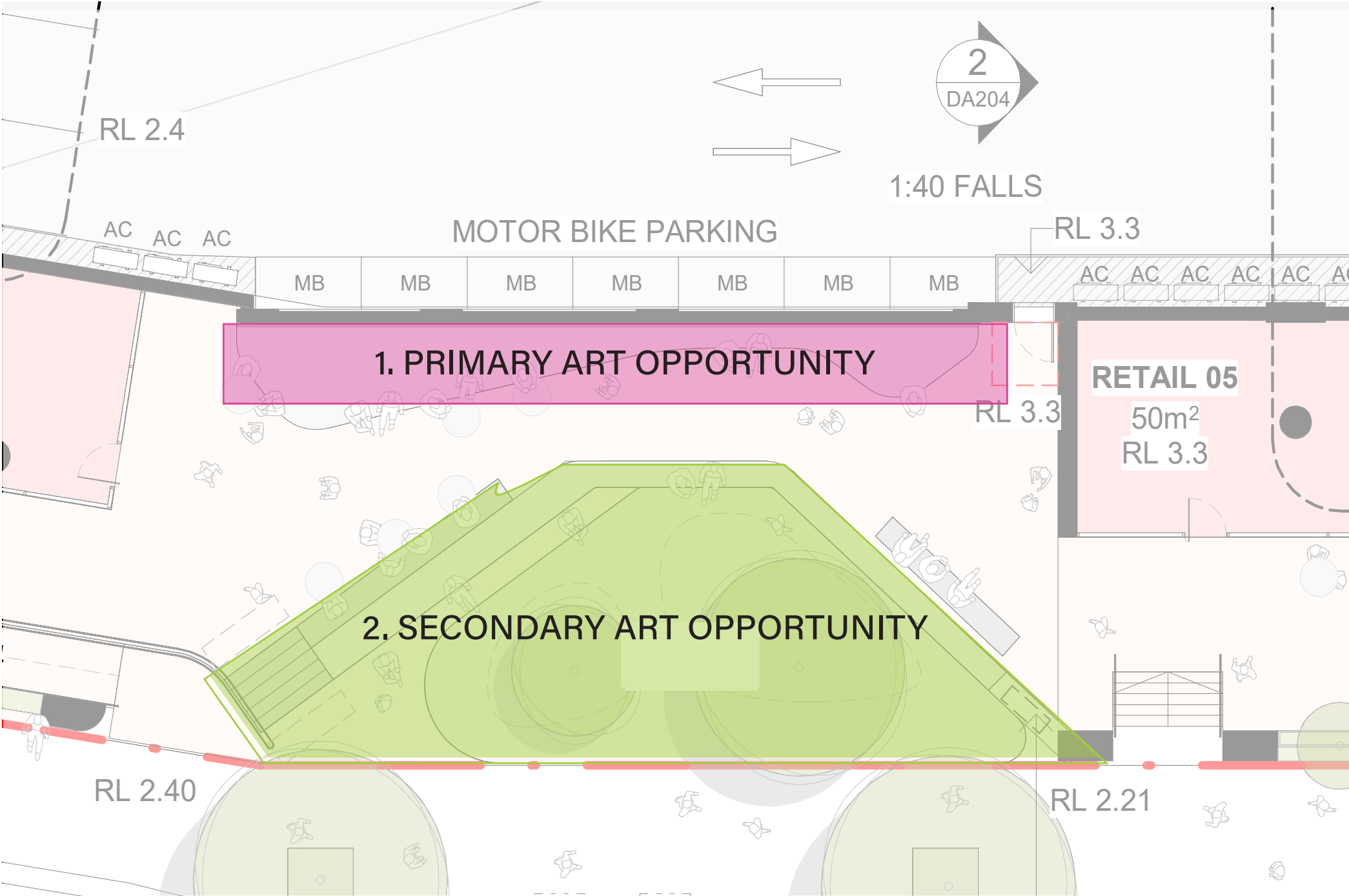
Two art opportunities have been identified within the highlighted entrance area

Primary Art Opportunity:

- 1. Pocket Square Feature Wall

Secondary Art Opportunity

- 2. Pocket Square Pavement/Integrated Furniture



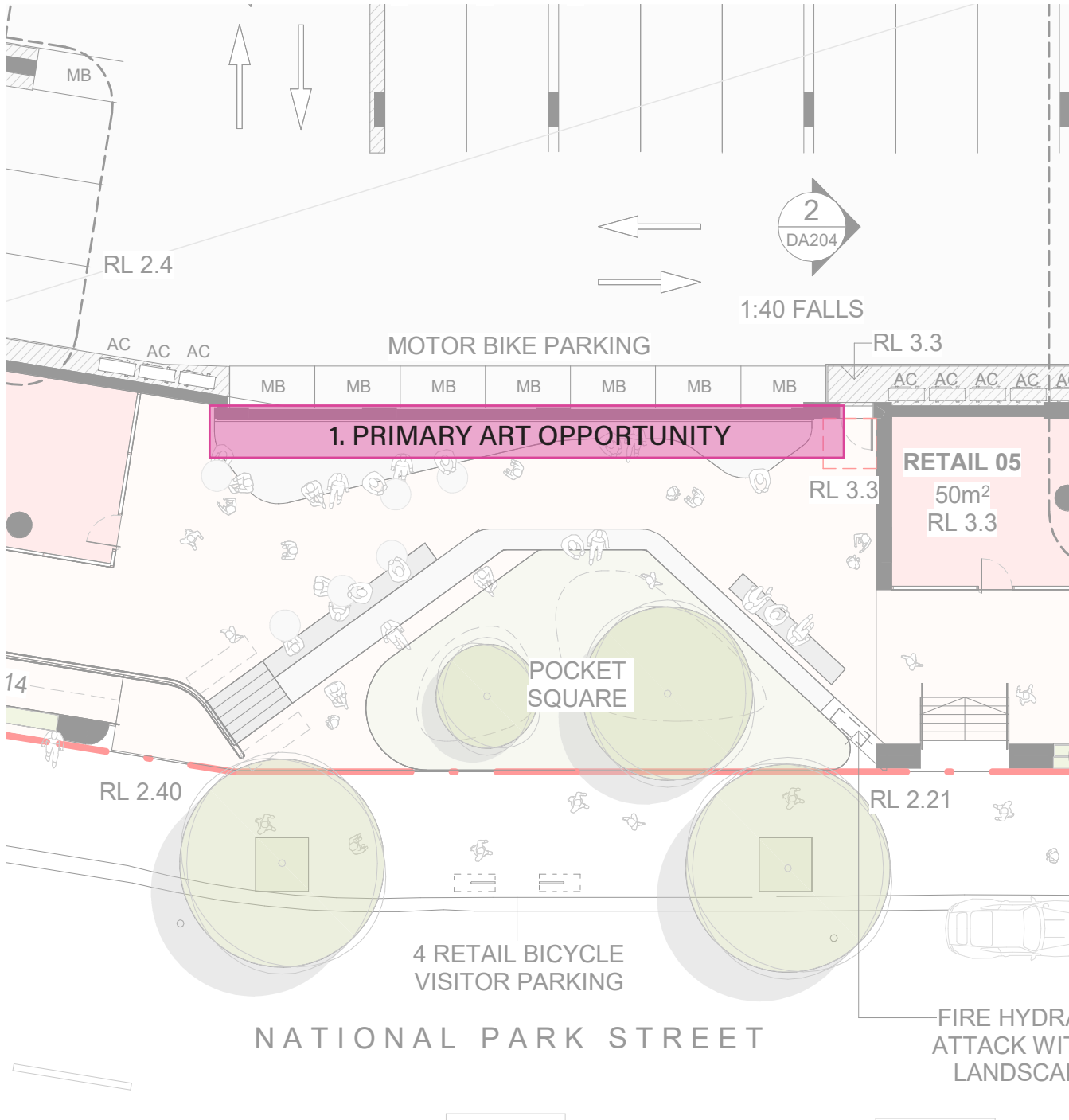
Ground Floor Plan, Drawing by Stewart Architecture

PRIMARY ART OPPORTUNITY

The feature wall in the pocket square location offers an exciting opportunity for a mural or integrated artwork, transforming the space into a visually compelling and culturally rich focal point for public engagement.



ABOVE: ADAM MAGENNIS, BEAL BIIK (2023). IMAGE: CLAIRE ARMSTRONG
BELOW: ELLIE HANNON, 'LOCAL BUSHWALK' (2023)



KEY PLACEMAKING CONSIDERATIONS:

- Invite pedestrians to dwell and wonder
- Create a key meeting point
- Maximise artwork recognition, amenity and safety (non-climbable)
- Evoke a sense of connection to the surrounding local landscape, strengthening a sense of place
- Ages well over time, easy to maintain

Aligned with City of Newcastle Development Control Plan 2023, Section E5

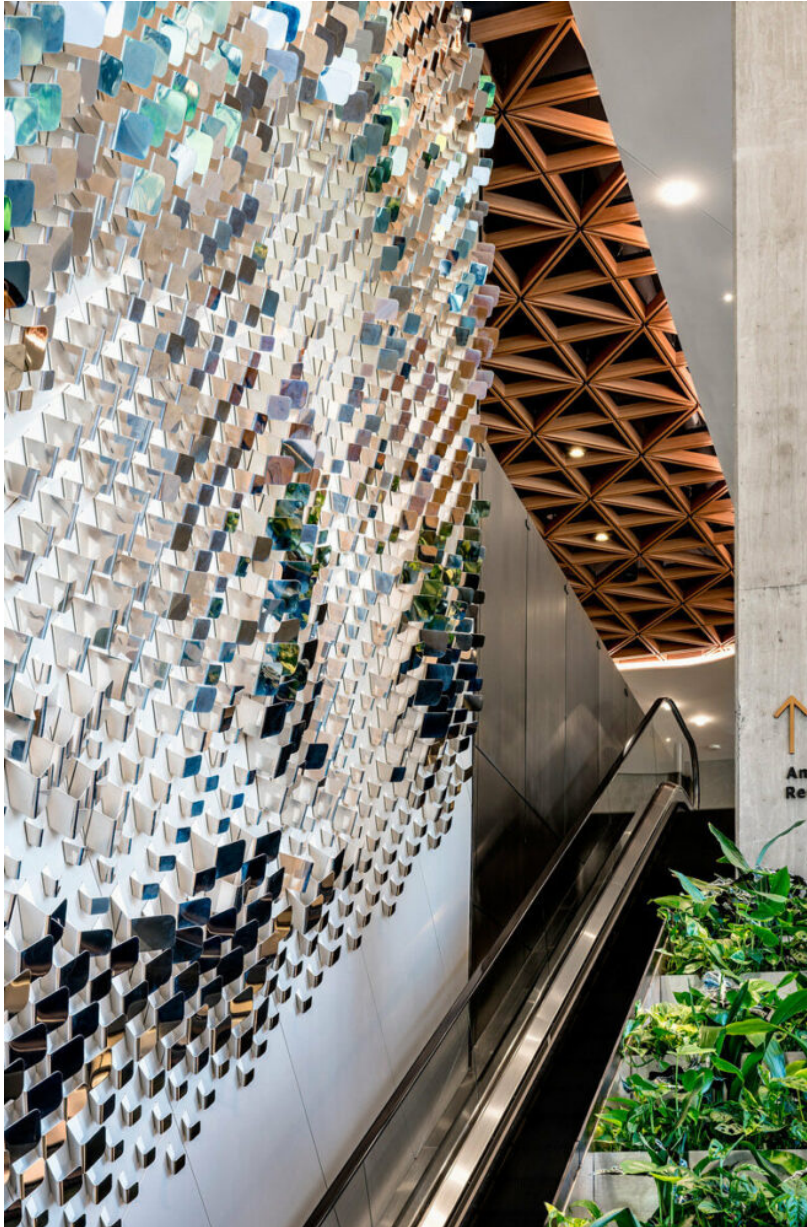
(CH3)

CURATORIAL APPROACH

PRIMARY ART OPPORTUNITY



RE-RIGHT (DENNIS GOLDING AND CARMEN GLYNN-BRAUN), SHIMMER



ROB LEY, SILVER LINING



CALLUM MORTON, IN THROUGH THE OUT DOOR

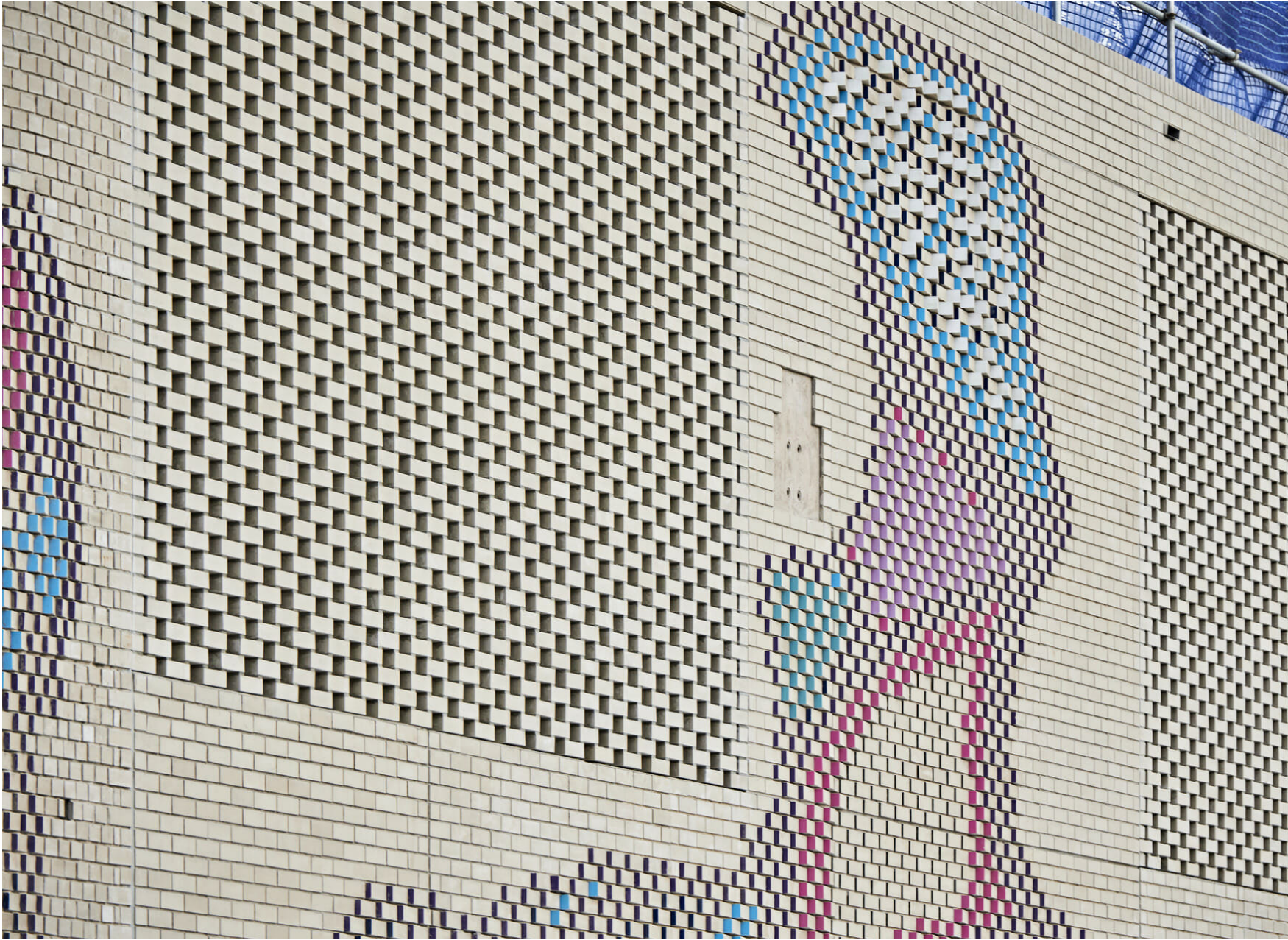
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PRIMARY ART OPPORTUNITY



RE-RIGHT (DENNIS GOLDING AND CARMEN GLYNN-BRAUN), SHIMMER



DR BRONWYN BANCROFT, TIME TRAVELERS

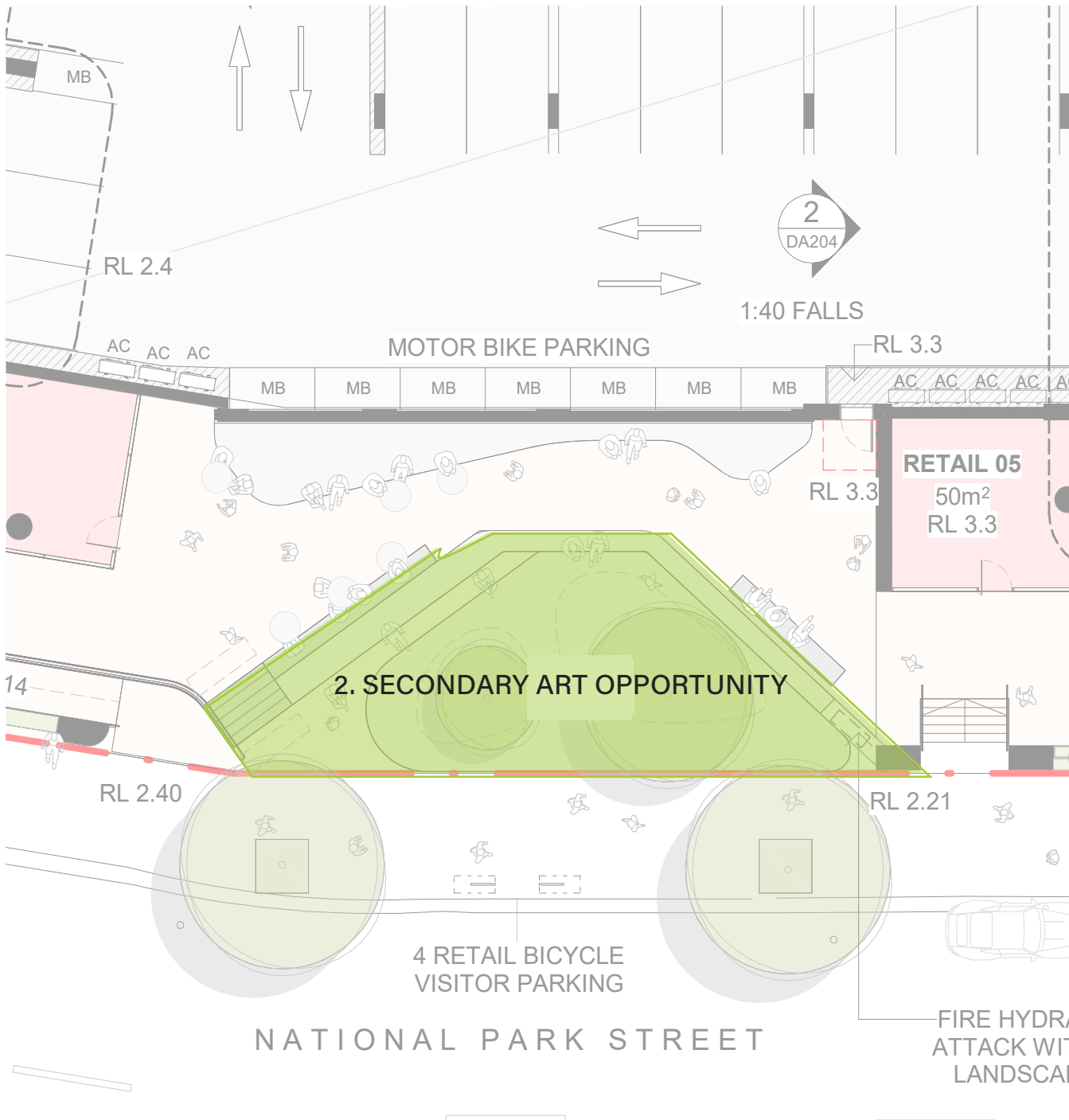
SECONDARY ART OPPORTUNITY

This art opportunity is in the public realm and offers versatile options for artwork integrated into seating and/or the ground plane. It will contribute to site functionality and community engagement.

KEY PLACEMAKING CONSIDERATIONS:

- Evoke a sense of connection to the local landscape and streetscape (National Park Street), strengthening a sense of place
- Integrated seating to invite pedestrians to dwell and rest
- Create a key meeting point
- Maximise artwork recognition, amenity and safety
- Contribute to the wider public realm and the functionality of the site for locals
- Low maintenance and robust longevity

Aligned with City of Newcastle Development Control Plan 2023, Section E5



ABOVE: PATRIZIA BIONDI, A MOMENT IN TIME AND MEMORY, CURATED BY ART PHARMACY, IMAGE: CLAIRE ARMSTRONG
BELOW: YUKUPIN, WRITTEN IN STONE, CURATED BY ART PHARMACY, IMAGE: JACQUIE MANNING

(CH3) CURATORIAL APPROACH

SECONDARY ART OPPORTUNITY



PATIO SEATING, LANDSCAPES NETWORK



METRO NORTH WEST, SYDNEY. PHOTOGRAPHY: MARK SYKE.

(CH4)

METHODOLOGY

- PROCESS OF ART PROCUREMENT
- EXTENDED ENGAGEMENT
- FUTURE MAINTENANCE

Art Pharmacy follow a series of strong processes for commissioning artists on projects.

METHODOLOGY

(1) STRATEGY, VISION, NARRATIVE

Based off the site analysis and the strategic goals of the development, Art Pharmacy curates an overarching theme for all artworks.

(2) LONG LIST

Following a comprehensive strategy, Art Pharmacy compiles a selection of qualified, local, price appropriate and suitable artists. These artists will be from a diverse range of backgrounds, from emerging to established, with strong ties to the local area.

(3) SHORT LIST

Following the presentation of the long list to the client, Art Pharmacy requests the client to provide a short list of artists from which to commission concepts for review and feedback. Successfully shortlisted artists will be compensated for their concept development.

(4) ARTIST BRIEF

Following the shortlist, an artist brief will be issued. This will include the art narrative and a description of the curatorial theme as well as any community and location insights.

(5) CONCEPT

The artist commissioned to provide high quality concepts, detailing the proposed size of the artwork, an artist statement, their response to the narrative, materials used and maintenance considerations.

(CH4)

METHODOLOGY

IMAGE:

ANNE-MARIE MAY
FREE FALL
2020

FOR DELOITTE



FUTURE MAINTENANCE

MAINTENANCE

Upon completion of the Artwork, Art Pharmacy in collaboration with the artist will provide a comprehensive maintenance and repair manual including the below information, considerations specific to the artwork and the materials to use for touch ups.

It is much more cost effective at the start of a project to select materials that are designed to withstand the environment and to begin a schedule of regular maintenance that can cost a fraction of a complete restoration. In addition, a well maintained Artwork is less likely to be a target for vandalism.

Regular inspections should be assigned to one or more parties. Guidelines about who may make repairs should be defined, and if it is not to be the artist, they should specify if the artist or their representative should be contacted for advice and / or permission.

OWNERSHIP AND ENGAGEMENT

With the artist engaged through a comprehensive contract, we set the dates for delivery, installation and / or production of the artwork and coordinate with on-site facilities management, site managers etc for the smooth implementation of the project.

We complete OH&S procedures. We confirm that the artwork has been delivered as briefed and to a high quality. Rectifications and adjustments are arranged by Art Pharmacy and made by the artist and/or other suppliers if required. We protect clients and artists from issues related to licensing, copyright and moral rights disputes that might arise from the removal, relocation or repurposing of artwork through a clear artist contract, and guidance that is provided to the client if requested.

The artist contract usually includes a requirement on the part of the artist to provide a maintenance manual. A maintenance and handover package is always provided with handover in order to best protect the work for future reference and uses. Maintenance is best undertaken by suitable personnel who have been briefed on the artwork and its requirements, materials and details.

(CH4)

METHODOLOGY

IMAGE:
GOLDBERG ABERLINE STUDIO
LOVE BOX
2021
FOR CBRE



EXTENDED ENGAGEMENT

THE BEST PRACTICE FOR PUBLIC ART IS TO CONSTANTLY SUPPORT AND ACTIVATE IT BEYOND ITS INSTALLATION DATE.

At its most basic, it is professional photography and a launch event or an artist talk. At its most involved, it might be a series of tours, integration with local events or festivals, a catalogue and overall the art becoming a part of the cultural makeup of that place.

Please note extended engagement is not included in the budget.

Post project and not included in the public art budget, we recommend:

- **Documentation** to ensure the project is well documented through photography, videography, essays, online presence, plaques or QR codes. This helps to facilitate artistic contextualisation, generate interest and an emotional connection to the artwork, increase audience participation and create an ongoing legacy for the project.
- **PR and Marketing Strategy** to increase the longevity and reach of a project. PR and marketing ensures that the art and the project is being seen by the highest amount of people possible and develops new audiences over time.
- **Artist Programming**, such as artist talks, workshops, tours creates community engagement and art-inspired activation – that is, making the connection with the artwork a memorable experience for the consumer.

(CH5)

PROJECT PROGRAM

- PROCESS OF ART PROCUREMENT

(CH5)

METHODOLOGY

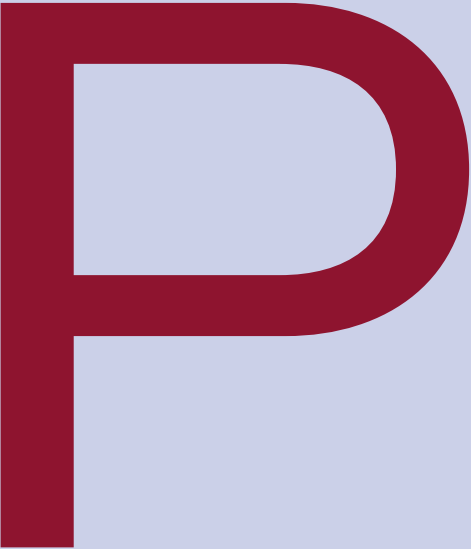
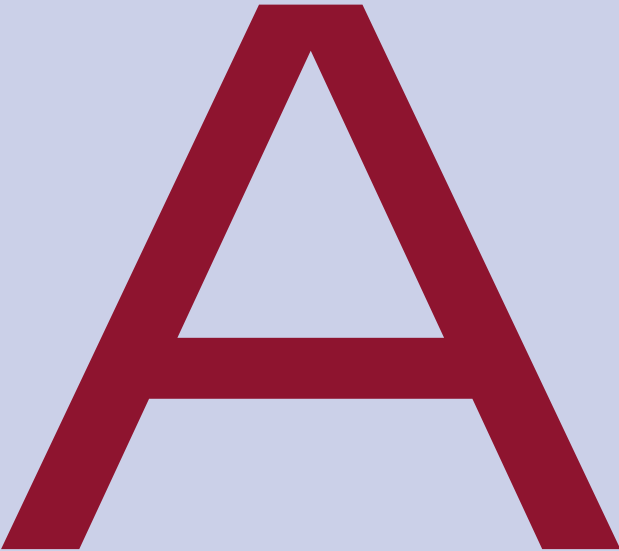
PROCESS OF ART PROCUREMENT

1 ● PHASE ONE - PRELIMINARY ART PLAN MARCH 2026	2 ● PHASE TWO - ARTIST PROCUREMENT	3 ● PHASE THREE - DETAILED DESIGN	4 ● PHASE FOUR - FABRICATION & INSTALLATION	5 ● PHASE FIVE - EXTENDED ENGAGEMENT JUNE/JULY 2028
– SITE AND PRECINCT ANALYSIS – PUBLIC ART OBJECTIVES – ART NARRATIVE ARTICULATED – OPPORTUNITIES FOR PUBLIC ART – METHODOLOGY FOR COMMISSIONING – MEETING WITH CN AND PASC AS REQUIRED 2-4 WEEKS	– LONG LIST – SHORT LIST – COMMISSION OF CONCEPTS – ARTIST SELECTION – ARTIST CONTRACT – TECHNICAL DEVELOPMENT – MEETINGS X2 WITH CN AND PASC – SUBMISSION OF LONG LIST AND/OR PROPOSED CONCEPTS TO CN AND PASC FOR REVIEW 2-4 MONTHS	– FORM, DIMENSIONS, MATERIALS AND LOCATION CONFIRMED – FINAL DESIGN DEVELOPMENT PROCESS – MEETING WITH CN AND PASC AS REQUIRED 2-4 MONTHS	– DOCUMENTATION – FABRICATION AND INSTALLATION – ARTWORK INSTALLATION – SIGN OFF BY CN AND PASC AS REQUIRED 6 - 12 MONTHS	– SITE PREPARATION – MAINTENANCE GUIDE – ARTIST ACKNOWLEDGMENT – EXTENDED ENGAGEMENT – SOCIAL IMPACT TRACKING AND PUBLIC ENGAGEMENT WITH CN

PHONE – 1300 776 042
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FOR ANY QUERIES RELATING
TO THIS PROJECT CONTACT:

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1300 776 042



Planning and Environment.ARyan
Phone: 02 4974 2000
Reference: PARG2025/00006

4 September 2025

711 Hunter St Pty Ltd Trustee
For 711 Hunter Street Trust
Gavin Edgar
L2, 15 Malt Street
FORTITUDE VALLEY QLD 4006

Email: gavin@dvlp4.com.au

Dear Gavin

PUBLIC ART STANDING COMMITTEE RECOMMENDATIONS – 711 HUNTER STREET NEWCASTLE WEST – DA2025/00512

On behalf of the Public Art Standing Committee (PASC), I would like to thank you for your submission to the meeting held on 27 August 2025 for **711 Hunter Street Newcastle West (DA2025/00512)** for the Committee's consideration.

The Committee greatly appreciates the effort involved in preparing and sharing your proposal, and we acknowledge the contribution you are making towards enriching Newcastle's public spaces.

Following a detailed review, the Committee resolved not to endorse the proposal at this stage.

Further information is required before endorsement can be considered. To assist you in progressing your submission, please address the following points:

- The Committee supports the inclusion of green space and requests further details on tree placement and landscaping design.
- Provide clarification on the width and depth of the proposed public space.
- The Committee supports the proposed location of the artwork.
- The engaged artist is to consult with the architect on the brick selection to ensure cohesive integration.
- The item is to be resubmitted to PASC once an artist is appointed, and the concept is confirmed.

Once the above matters have been addressed, please resubmit your application to the Public Art Standing Committee (PASC) for further consideration and endorsement.

Should you have any questions, please contact our Committees and Council Operations team on pandecouncilmatters@ncc.nsw.gov.au or 02 4974 2000.

Yours sincerely



Amy Ryan
EXECUTIVE MANAGER PLANNING AND DEVELOPMENT