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ARTIST'S BRIEF

Western Wilds Project – Whyte Hills Lookout

| Project summary | |
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| Commission | <i>Western Wilds - Whyte Hills Lookout, Signature Story Stop</i> - artwork or installation |
| Client | Department of State Growth, Parks and Wildlife Service Tasmania, Waratah-Wynyard Council |
| Commissioner | Corporate Art Scheme |
| Location | Whyte Hills Lookout, 1km past Philosopher Falls on the Corinna Road, Waratah-Wynyard, Tasmania |
| Audience | International, national and Tasmanian visitors and members of the community |
| Artwork budget | \$70 000 + GST (if applicable) |
| Applications close | 20 September 2020 |
| Installed by | March 2021 |

Project background

Western Wilds is part of the Tasmanian Journeys Project, a major initiative of the Tasmanian Government, coordinated by the Department of State Growth. The Tasmanian Journeys Project will deliver a suite of five self-drive journeys (“touring holidays”) to encourage visitors to explore regional Tasmania and see economic benefits of the visitor economy shared across the state. This will be particularly important in light of COVID-19 and economic recovery efforts.

Western Wilds was launched in October 2018 and is brought to life through the telling of stories at “Story Stops”. Story Stops are points of interest that are designed to have visitors stop and take time to explore a location, its people and its stories. They range from local stories told by operators, interpretation panels at various sites, festivals or events, through to large scale “Signature” Story Stops.

Signature Story Stops are large scale outdoor commissioned artworks or installations, funded by the Department of State Growth and managed through the government's Corporate Art Scheme. Signature Story Stops will add value to the visitor experience in locations that have been chosen specifically because they provide outstanding views and/or environments, in keeping with the Western Wilds brand and the desired traveller experience.

Western Wilds is a journey of discovery through the powerful wilderness stories of western Tasmania and will compel travellers to explore western Tasmania at a slower pace.

The project is designed to:

- Position the Western Wilds as Tasmania's ultimate wilderness journey.
- Add depth to the Journey experience by engaging travellers in the rich wilderness stories of Western Tasmania.

Key ideas and purpose of commission

The client invites artists to interpret one or more of the ideas from "A Story of Water" (below) through 3D sculptural artwork, installation, landscape architecture or other appropriate medium.

Artists can choose to reference any aspect of this story broadly and should not literally interpret the story or use the story text in artworks. The preference is to use little to no text in the proposed artwork or artworks.

Artwork proposals for the Whyte Hills Lookout *Signature Story Stop* will:

- Be significant, unique and visually striking for travellers, inspiring them to stop and spend time to experience the artwork.
- Encourage documentation of the artwork (e.g. on social media) and site and engage visitors.
- Create a landmark artwork which acts as a link back to both the site and Tasmania for visitors long after their experience.
- Be environmentally sympathetic to its surrounds, considering the site and the context of the Western Wilds and the Tasmanian Journeys Project.
- Be robust and durable and require minimal to no maintenance.

Tourism Tasmania, West by North West and Destination Southern Tasmania will market the Western Wilds to intrastate, interstate and international markets. The artwork may be included in Tourism Tasmania marketing campaigns, Western Wilds online/digital promotion, and Journeys collateral (for example, a Journeys map). The artist will be identified on materials.

The Story

Whyte Hills Story Stop – A Story of Time, Water, Life and Country

Where the water falls plentiful from the sky, there are forests of ancient trees and mosaics of natural wonders older than the hills.

The majority of trees in the takayna/Tarkine — the second largest cool temperate rainforest in the world — can only survive in areas of high rainfall. Their ancestry dates back 120 million years, to the time of

Gondwana, before Australia broke from Antarctica and grew increasingly dry. Through tens of thousands of years of Aboriginal occupation and colonial invasion, through ice ages, fires, floods, droughts, and sea level rise and fall, ecosystems adapted and changed. Eucalypt forest prevailed. But here, the cool temperate forest lives on. It and the many endangered plants and animals living here are irreplaceable.

Where the life-giving water drifts in the ethereal takayna mist and the footfall of the palawa echoes, ancient stories hold strong.

South west of here the country carries the creation story of the palawa of lutruwita (Tasmania). All around is precious Aboriginal heritage — the hills and valleys, the rivers and lakes, living places, sacred places, rock carvings, impressions where huts once stood, middens, stone tools and subtle stone tool quarries. They are reminders that the takayna lived here since time immemorial. Today's palawa (Tasmanian Aboriginal) community have an ongoing and deep connection to this country and campaign to have these places protected from human destruction.

Where the water carves out a creek-bed, a philosopher follows its clues to a mountain of white man's industry, fortune and well-worn tales.

In 1871 adventurer and prospector James 'Philosopher' Smith found a small piece of tinstone in a creek near patinamana, what the newcomers called Mt Bischoff. From there he followed the creek upwards towards the summit, where he found the large deposit of tin oxide that triggered a full-scale mining boom. Again the country changed. There was digging deep into the earth and hillsides blown apart, economic boom and hastily erected, bustling townships that soon gave way to ghost towns and the quiet country towns of today.

Where the water is raced into mills and turbines and lakes, a nearby waterfall town was named Waratah and brought to incandescent life.

The red waratah plant will only bloom if water can drain away. Perhaps the town of Waratah was given its name in 1876 because it is built on the edge of a waterfall. This immense flow of water saw this railway mining town the first in Australia to be brought to light by electric street lamps. The takayna had their own name for this place - and for their people, the animals, the plants, the weather, the mountains, the hills, the rivers, the streams, the sky, the stars, the spirits and all things. Speak the names of the places - takayna – larila – takila nanalina – kurina.

Where the rainfall, the lingering mists and the waterfalls stay constant, the stories of this place endure. Stories of life and light, humankind, country and culture – some to see and hear, some suspended in time, some to rediscover, some to imagine and ponder. Stories further back in time than the mind can fathom to stories of now, and stories yet to unfold.

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(Place and clan names in palawa kani, the language of Tasmanian Aborigines, with the exception of 'Waratah', which is from the Eora Nation, the Aboriginal people from where Sydney now stands.)



<http://tacinc.com.au/pk/GIS/index.html#8/-41.953/146.342>

Aboriginal cultural content

If your activity involves Aboriginal or Torres Strait Islander content, your application must provide evidence of how you are working with the Aboriginal Community. Please refer to [Respecting Cultures](#) for more information about working with the Tasmanian Aboriginal community and Aboriginal artists.

If you are unsure about this requirement please contact the Program Officer – Public Art.

Artform

Visual artists, multimedia artists, designers and sculptors are encouraged to apply for this commission. Artists working in other art forms will also be considered providing they can address the brief. Artists may submit solo or collaborative applications.

Design considerations

The artwork will be located at the Whyte Hills Lookout, one kilometre past Philosopher Falls on the road to Corinna, approximately 10 kilometres out from the town of Waratah.

The Whyte Hills Lookout is an established stop for tourists that showcases stunning views of the takayna/Tarkine temperate rainforest. Visitors are directed off Butler Road into a small carpark and arrival area with pathways that lead to the lookout platforms to view the forest.

The location for the artwork is an approximate area of 3 x 4 metres within the arrival carpark area, just off the lower pathway. There is a small water course around the carpark that creates a natural boundary to the artwork location site. Please refer to photos provided.

There is internet capability at the site, two lookout platforms and a Telstra exchange hut and antenna sited on a raised area in the carpark. It is likely that visitors will seek the platforms and explore the entire site.

Most of the surface material at the site has a loose shale-type rock with an indication of more substantial bearing rock. Depending on the design of the footings for the artwork, assessments including a geotechnical assessment, and flora and fauna impact assessments may be required.

The location identified for the artwork and the site itself are Crown land. The site is managed under a lease agreement with the Waratah-Wynyard Council.

The selected artist will need to liaise with multiple stakeholders including the Waratah-Wynyard Council and Parks and Wildlife Service for the final artwork location including any permits and requirements for the site.

Please refer to link below that showcases views from the viewing platforms.

<https://www.discovertasmania.com.au/attraction/whytehillslookout/>

It is expected that artists will have an understanding and experience in the creation of public artworks or work with an experienced team. Artists will need to consider the logistics of a remote installation, given that there are no public facilities at the site and leaving tools and equipment will not be possible.

The selected artist will be required to undertake multiple site visits as part of the project.

The artwork should be formed from materials that are robust and require very low maintenance with a lifespan of at least 15 years. The successful artist will be required to supply information about maintenance requirements for the artwork. Consideration must be given to the fact that the artwork will be in the public domain and may, therefore, be subject to climatic conditions, vandalism and wear and tear.

The artwork will be subjected to rain, snow, as well as fluctuations in temperature and relative humidity. It will be exposed to direct sunlight and human intervention. Daily exposure to ultraviolet, visible, and infrared radiation has a detrimental effect on painted materials or those with organic or inorganic coatings. Excessive light exposure may cause colour alterations and loss as well as structural breakdowns in the paint and coatings.

The artworks must comply with the relevant Australian Standards and the Building Code of Australia relating to the design, fabrication and installation of the commission. This may require the artist to engage a consultant to work with the artist on matters relating, but not limited to, engineering and material certification where relevant. It is the responsibility of the artist to provide evidence of such compliance at both the Detailed Design Package stage and at installation. Other requirements could include a Works Permit from Parks and Wildlife Service. The artist is required to include these costs in the artwork budget.

Applicants are encouraged to discuss their ideas with the Program Officer - Public Art whilst developing their submission.

Budget

The artwork budget is intended to cover all costs associated with the design, construction, certification and installation of the artwork. Costs may include design fee, labour, transport, installation, any certification costs, insurance, travel, project management fee if subcontractors are engaged by the artist, contingency allocation and any other costs normally borne by independent contractors. If you are bound by an exclusive contract to a commercial gallery it is your responsibility to notify the gallery and negotiate commission fees which may require payment.

There are no facilities at the site so the artwork budget should include all costs including transport to and from the site, accommodation and site services such as generators. There is no security so all tools and materials will need to be removed from the site each night.

While artists will need to estimate relevant costs to ensure they are able to deliver the proposed artwork if awarded the commission, a budget is not required for the application. A firm budget will be required as part of the Detailed Design Package. A sample budget template is available on the Arts Tasmania website: http://www.arts.tas.gov.au/public_art

A Western Wilds interpretation panel for the site relating to the artwork and story will be designed and installed by the client. This does not need to be factored into the applicant's budget considerations.

Workplace health and safety

Siting artworks in the public domain can result in safety risks – for the public and for artists.

The risks to the public from the display of the artwork are mitigated through engineering approvals and sign-offs and through ensuring compliance with the Building Code of Australia and Australian Standards.

The risks to the artist and the risks to the public from the artist's actions whilst on-site during the installation of the artwork need to be managed by the artist through risk mitigation strategies appropriate to the level of risk identified. Commissioned artists will need to provide Arts Tasmania with a Clearance to Work Certificate and Risk Assessment (RA) and any additional paperwork required as part of their Detailed Design Package presentation.

In scoping the commission, Arts Tasmania recognises that hazards may be present with the artist's work on site. These will be communicated to the artist through a Scope of Work Risk Assessment which will be provided while the Detailed Design Package presentation is under development. Hazards identified through the Scope of Work Risk Assessment must be addressed in the Clearance to Work Certificate and Risk Assessment, along with any others identified during the development of the design idea.

Selection process and eligibility

The Selection Panel will consider all eligible applications and select an artist on the basis of their response to the Artist's Brief with reference to the Selection Criteria.

This commission may have a two-stage selection process. After considering the applications, the Selection Panel may develop a shortlist. Shortlisted artists may be requested to develop their ideas and proposals further for presentation to the Selection Panel. In this instance shortlisted artists will be paid a design development fee of \$1 000. The selected artist will not receive the \$1 000 fee. The Selection Panel may also request an interview with the selected artists to discuss their submission in more detail prior to the final selection.

Professional¹ contemporary artists² resident in Tasmania³ are eligible to apply. Please note tertiary students may not use a commission as part of their coursework assessment.

Tasmanian Aboriginal artists or a collaborative team including a Tasmanian Aboriginal artist, are encouraged to apply. Please contact Arts Tasmania's Program Officer – Public Art if you would like some support in lodging an application.

Selected artists from the previous Western Wilds commissions are not eligible to apply for this project.

Selection criteria

¹ Arts Tasmania defines professional artists as those who demonstrate a commitment to their artistic work as a major aspect of their life and who demonstrate a manner of working that qualify them to have their work judged against the highest professional standards of practice. Consideration is also given to whether the artist has regular public exhibitions of art work; offers work for sale, or sells work; is eligible for or has been awarded a government grant; selected for public exhibition, awards or prizes; has secured work or consultancies on the basis of professional expertise; has had work acquired for public or private collections; is a member of a professional association on the basis of his/her status as a professional artist

² Arts Tasmania considers contemporary artists to be those who give voice to current theoretical arts practice and reflect the values and/or issues of our time

³ Arts Tasmania defines Tasmanian artists as those who have resided in Tasmania for six out of the previous twelve months

The following selection criteria will form the basis of the Selection Panel's consideration of the proposals.

- Quality of the proposal including:
 - The strength of concept and approach
 - Creativity and innovation.
 - Sensitivity to the location.
 - Alignment to the Western Wilds and Tasmanian Journeys Project.
- Calibre of the applicant as evidenced by their relevant experience and qualifications as a professional contemporary artist and in the quality of their previous work as demonstrated by their support material.
- Suitability and viability of artist's proposed approach to the commission and their capacity to professionally manage and deliver the project.

The Selection Panel may develop a shortlist of respondents based on an assessment of the responses against the requirements of this brief. If the shortlist process is activated, the timeline will be adjusted accordingly.

Selection Panel

The Selection Panel may comprise representatives from:

- Department of State Growth including Arts Tasmania, Tourism and Hospitality Supply Unit, and State Roads.
- Tasmania Parks and Wildlife Service.
- Waratah-Wynyard Council.
- Tourism Tasmania.
- Tourism Industry Council Tasmania.
- Tasmanian Aboriginal community.
- And the local community.

Timeline

The Artist's Brief will be advertised Wednesday 12 August 2020. The closing date for applications is Sunday 20 September 2020. Applications must be completed and lodged online by 11:59pm on the closing date. An automatically generated email notification will be sent upon receipt of applications, and the applicant should contact Arts Tasmania if this is not received, as this may indicate that the application has not been lodged. Support material must be uploaded as part of the application and will not be accepted separately.

The proposed deadline for the installation of the artwork will be March 2021.

Online applications

Online applications consist of:

- Applicant's details.
- A 50 word description.
- A maximum 500 word description of the artist's concept proposal. *Note: if applying for more than one component, applicants must submit a maximum 500 word description for each component.*

- A maximum 250 word description of the artist's professional skills and experience.
- Support material, as detailed in the online application form, which gives a clear indication of the quality of the artist's previous contemporary artwork. Some support material can be used to illustrate the proposed artwork concept.
- A current résumé, maximum two pages, for each key artist proposed for the commission.

IMPORTANT NOTE: Additional material will not be accepted.

Artists are encouraged to discuss their applications with the Program Officer - Public Art before submission.

Enquiries

Mish Meijers
Program Officer - Public Art
Arts Tasmania
Tel 6165 6672

Email: Mish.Meijers@arts.tas.gov.au

public art

APPENDIX

Corporate Art Site Scheme

Administration

Arts Tasmania is a division of the Department of State Growth. Arts Tasmania's Program Officer - Public Art:

- manages the commission and purchase of artwork projects through to their completion
- negotiates with all parties in the development of the Artist's Brief
- establishes the Selection Committee to coordinate selection of the artist
- seeks the relevant stakeholder approvals
- arranges contracts and payments
- manages approval of the Detailed Design Package
- inspects and documents completed commissions
- authorises final acceptance of commissions in consultation with other relevant stakeholders
- forwards the Artist's Statements and the Artwork Manual to the client and building user
- advises the client and building user of processes that need to be followed in the case of repairs, maintenance or decommissioning of the works after the artworks are handed over to the client and building user.

Arts Tasmania is responsible for overseeing the operation of the Tasmanian Government Art Site Scheme and Corporate Art Scheme.

The objectives of the Scheme are detailed in the Tasmanian Government Art Site Scheme Handbook.

Summary of the commissioning process

1. Brief advertised (Program Officer – Public Art available for advice about application development)
2. Applications reviewed by Selection Committee, meets to select artist for commission, OR shortlists a selected number of artists
3. If a shortlist is compiled, shortlisted artists present more detailed design to the Selection Committee
4. Artist contracted (Stage 1)
5. Artist develops Detailed Design Package after consultation with all relevant stakeholders
6. Detailed Design Package presented for consideration by relevant stakeholders
7. Detailed Design Package approved and permission to proceed with fabrication and installation received (Stage 2)
8. Artist fabricates and co-ordinates with relevant stakeholders re installation
9. Any proposed changes that occur after approval of the Detailed Design Package must be submitted to Arts Tasmania for approval by all relevant stakeholders in writing prior to implementation
10. Installation completed and certified by the artist's qualified consultants as required
11. Arts Tasmania notified of completion
12. Handover inspection undertaken by Arts Tasmania and any other relevant stakeholder as required
13. Acceptance of commission upon successful handover inspection by relevant stakeholders
14. Artist provides budget report and receives final payment (Stage 3).

Resources for artists

The Arts Tasmania website contains examples of new and recently completed projects and general information about the Scheme. Go to:

http://www.arts.tas.gov.au/public_art and

https://www.arts.tas.gov.au/industry_development/public_art/gallery