

MORTLAKE
PUBLIC ART BRIEF

Mortlake
PUBLIC ART
Wangal Reserve

City of Canada Bay – July 2020

Artist fee - \$11,000



Source: Source: Attenbrow 2002, plate 20 (The Port Jackson Painter, circa 1788-95, Natural History Museum, London)
Extract from Aboriginal Cultural Heritage Strategy and Masterplan for the City of Canada Bay 2006.

Wangal Reserve - Mortlake

The City of Canada Bay is seeking to commission public artwork to be installed in Wangal Reserve in Mortlake.

The Vision

The vision is for the commissioned artist to develop a suite of symbols and icons in a portfolio of imagery which will be incorporated into the current redevelopment of Wangal Reserve in Mortlake. The objective is to achieve art that resonates with the significant aboriginal cultural heritage of the site and those who visit this place.

First contact

On January 26 1788, Captain Arthur Phillip in command of the First Fleet, sailed into Botany Bay with the aim of establishing a penal colony under the British flag. The fleet consisted of 11 ships containing over 1000 people, including 759 convicts. Four days after the fleet dropped anchor in Botany Bay the first tangible act of dispossession of the Sydney Aboriginal people took place when a party of men came ashore from HMS Sirius to clear land and obtain fresh water. However it was soon apparent that the land at Botany Bay was incapable of supporting a large population. Phillip directed the fleet to move to the harbour to the north that Cook had named Port Jackson. A settlement, of sorts, was soon established at Sydney Cove, the place that the local Aboriginal people knew as Warran.

Captain Hunter, Lieutenant William Bradley and a party of marines undertook initial exploration of the Canada Bay area in early February 1788. They were operating under Captain Phillip's instruction to open a friendly dialogue with the indigenous population but also to demonstrate their great superiority over them. Lieutenant Bradley recorded that on February 3, his party observed a group of Aboriginal people in a cove on the northern side of the harbour approximately three miles up the waterway from Port Jackson. The Aboriginal group fled on seeing the party of marines. In a gesture of goodwill, they left a "string of beads, cards, [and] pieces of cloth" about their camp.

Two days later on February 5 1788, Hunter, Bradley and the marines again went up the harbour, noticing many Aboriginal people in the various coves. The party pulled onto the land now known as Breakfast Point opposite to where they had left the gifts and invited the Aboriginal people from the northern shore to come over. A group of seven Aboriginal people in two canoes landed on the point. Bradley observed:

"They left their spears in the canoes and came to us. We tied beads etc. about them and left them our fire to dress mussels which they went about as soon as we put off" The Aboriginal people were from the northern shore, but the encounter was the first to occur on land in the Canada Bay district. The Aboriginal place name for Breakfast Point where this encounter occurred is believed to be Boondioowoogul (also spelt Booridiwoogule).

Extract from Aboriginal Cultural Heritage Strategy and Masterplan for the City of Canada Bay 2006.

Themes

Indigenous to Intercultural

The artwork should address the importance of Mortlake Point adjacent to the location of the first contact described above and importance of these sites on the Parramatta River to the Wangal people.

The lives of the Wangal People and other Aboriginal clans around Port Jackson were strongly focused around the harbour and its foreshores. This is especially in the case of their food gathering activities. However Aboriginal people also hunted animals, harvested plants and gathered raw materials in the bushland fringing the harbour foreshores. For the Wangal People the harbour foreshores and bushland of The City of Canada Bay were their lands, their home and part of the one territory for which they were both responsible for and an inextricable part of.

Extract from Aboriginal Cultural Heritage Strategy and Masterplan for the City of Canada Bay 2006.

Themes

The art is to be innovative, vibrant, have integrity, and be contemporary, culturally relevant and of the highest quality. It is to connect with the aboriginal cultural heritage, the river, Wangal Reserve and create a meaningful sense of place. The art work themes should address the following aboriginal themes:

- Food gathering activities
- Fishing craft
- Locally indigenous plants and animals
- The river
- Managing the land

Political artworks are not permitted.

Place Plan

Council has invested in the development of a Place Plan for Mortlake which is guiding the development of Mortlake and its public places and spaces. An important part of this place making plan is that the public art is enjoyed by the new residents to Mortlake, workers, visitors and the existing local community.

A copy of the Mortlake Place Plan and the Wangal Reserve Plan of Management is available on Councils website. Council has consulted with the Metropolitan Local Area land Council (MLALC) on the recognition of aboriginal cultural heritage within this reserve and this proposal is in accordance with these discussions.

Locations

Currently, Wangal Reserve is the subject of significant landscape improvements. Stage one works were recently completed and Stage two works are schedule to commence in July 2020.

Improvements that are being proposed within this phase of works will include the story telling circle, playground and landscape areas with significant timber and stone elements incorporating local endemic plantings and a water refill station.

These images below are of Wangal Reserve. Access is currently available throughout the reserve and artists are encouraged to visit this place prior to making a submission.



Implementation

Artwork Specifications

The artworks must include the following elements:

- Artworks to incorporate one or more of the themes stated in this brief.
- Artwork is to be engaging and enlivening to the local diverse community.
- Provide the basis for a motif that can be reproduced to promote cultural activities in the reserve.
- Artwork must be suitable for sculptural interpretation into timber or stone and as images that would be reproduced on the water refill station.
- Contribute to proposed storytelling activities in the reserve.

The final portfolio of work should contain a minimum of 8 images which will be provided to the sculptor selected by Council to deliver some or all of the artworks in timber and stone within Wangal Reserve and the manufacturer of the water refill station.



The artworks will need to be made available to the site contractors in the format requested. The image above below indicates a typical application of the artwork being commissioned.

Project Budget

The project budget to develop a suite of symbols and icons in a portfolio of imagery for reproduction within Wangal Reserve in accordance with the details above is \$11,000.

Artists submissions should address the adequacy of the budget and include:

- a) A Statement that the site has been inspected or is known to the artist.
- b) Artist statement for signage and marketing material
- c) Acknowledgement the artist understands the Council will be entirely responsible for installation and any decommissioning process for the artwork
- d) Contact details of a sculptor the artist considers they may wish to work with to deliver the imagery in timber and stone in the park. (Optional)

Program

Time Line

EOI Submissions open	Monday 6 July 2020
EOI Submissions close open	Monday 20 July 2020
Successful artist commissioned	Monday 27 July 2020
Design first draft due	Monday 24 August 2020
Review & approval process by Council completed	Friday 28 August 2020
Artwork delivered to sculptor to schedule installation	Wednesday 2 September 2020
Installation of artwork on site	September 2020
Photos with Artist and sculptor - Media Release – CCB	October 2020

EOI Submissions

Interested artists are invited to submit an Expression of Interest. Your submission should provide the following:

- Images of previous work & relevant projects completed (maximum 10 images)
- Current curriculum vitae
- Written description of proposed artistic approach: the public artwork's meaning, how it relates to the site and the artists practice (maximum 200 words)
- Rudimentary concept or design sketches
- Statement artworks can be achieved within the allocated budget and timeframe

The engaged artist will be selected according to the following criteria:

- High quality, artistic excellence
- Experience and expertise
- Innovation in ideas, concepts and materials
- Integrity of proposal
- Connections made to the themes, community and the site
- Ability to create a meaningful sense of place

Engaged Artist

Once engaged, the artist will work with the Place Management team, the installation contractor and Council's Landscape Architect within the City Services and Assets Division.

The Artist will be contracted with payment for milestones reached and signed off by Council. These milestones will be determined in consultation with the successful artist.

Artist Responsibilities

Council requires the project artist to:

- a) Deliver the artwork in accordance with this brief and the time frames indicated.
- b) Deliver the artwork in accordance with an agreed set of project delivery milestones.

Copyright

Copyright in material produced for concept designs resides with the artist. Copyright in material produced for detailed designs in conjunction with Council resides with both Council and artist.

Wherever Council reproduces images of the artwork in electronic, print, or digital media the Council undertakes to acknowledge the project artist.

The project artist will not produce another work, which is identical or substantially similar in design without the prior consent of the Council. Information received in Expressions of Interest submissions which is considered intellectual property, proprietary, commercial-in-confidence or otherwise confidential will not be disclosed to external bodies.

In addition, specific details of the process and evaluation will not be disclosed until an appointment is made. [Section 10A](#) of the Local Government Act outlines the circumstances under which a council or council committee meeting may be closed to the public.

This includes information that would, if disclosed, confer a commercial advantage on a person with whom the council is conducting (or proposes to conduct) business. This also includes commercial information of a confidential nature that would, if disclosed, prejudice the commercial position of the person who supplied it or confer a commercial advantage on a competitor of the council or reveal a trade secret. The project team will ensure their responsibilities are met in regard to relevant provisions of legislation such as the GIPA Act and the Privacy and Personal Information Protection Act 1998.

Conflict of Interest

A statement regarding pecuniary, actual or potential conflict of interest should be provided. Please refer to the following standards available via Councils website - "Ethical Considerations", "Statement of Business Ethics", "Code of Conduct" and "Government Information (Public Access) Act NSW, s.54 and s.121"

The NSW Government established the ICAC to protect the public interest, prevent breaches of public trust and guide the conduct of public officials. Conflict of interests may occur when an individual could be influenced, or a reasonable person would perceive an individual could be influenced, by a personal interest when carrying out public duties. There is a reasonable community expectation that where such a conflict occurs, it will be declared, assessed and resolved in favour of the public interest.

A conflict of interests can be of two types:

Pecuniary – an interest that a person has in a matter because of a reasonable likelihood or expectation of appreciable financial gain or loss to the person or another person with whom the person is associated as defined by section 442 of the Local Government Act 1993.

Non-pecuniary – a private or personal interest the council official has that does not amount to a pecuniary interest as defined by the Act. For example a non-pecuniary interest could be a friendship, membership of an association, society or trade union or involvement or interest in an activity and may include an interest of a financial nature. Please declare any pecuniary and/or non-pecuniary conflicts of interest that you are aware of.

A statement of Business Ethics should be included with the Expression of Interest including that applicants have read and understood the codes and standards scheduled above. Unethical or inappropriate conduct, such as approaching Councillors, Authority or Council officers or intimidating behaviour by applicants will result in a submission being disqualified

Contact Details

All submissions and enquiries should be directed to:

Vincent Conroy, Place Management Coordinator

Phone: 9911 6422

Email: arts@canadabay.nsw.gov.au