

CITY CENTRE LANEWAYS

Artist Brief: Stage One
Expression of Interest EOI E0416

**DUE 4TH OCT 2016 -
11AM AEDT**

**CITY
ART**

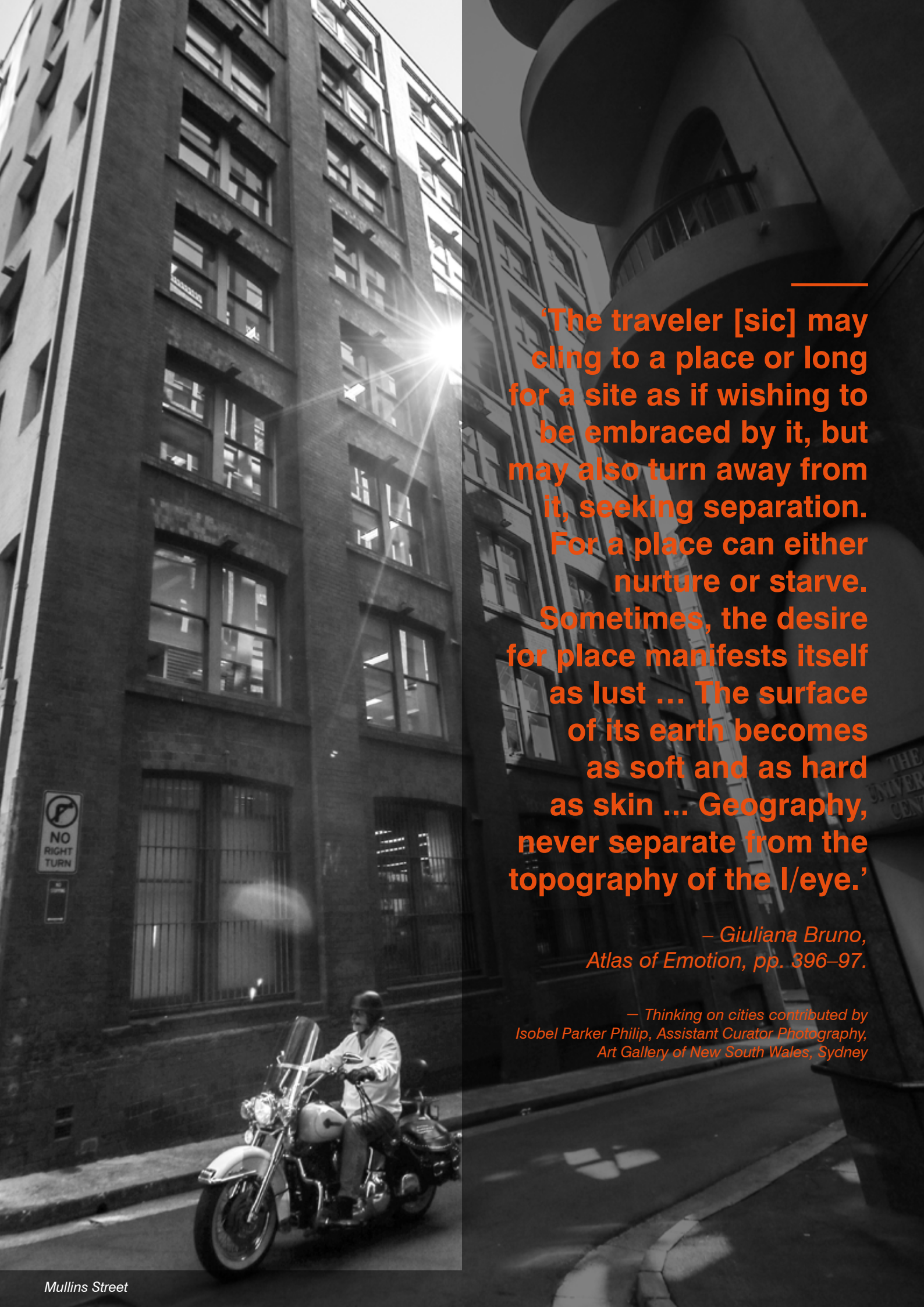
COUNCIL PL

**NO PARKING
DRIVEWAY IN USE
24HRS A DAY.**
FAR M



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**'The traveler [sic] may
cling to a place or long
for a site as if wishing to
be embraced by it, but
may also turn away from
it, seeking separation.
For a place can either
nurture or starve.
Sometimes, the desire
for place manifests itself
as lust ... The surface
of its earth becomes
as soft and as hard
as skin ... Geography,
never separate from the
topography of the I/eye.'**

— *Giuliana Bruno,*
Atlas of Emotion, pp. 396–97.

— *Thinking on cities contributed by*
Isobel Parker Philip, Assistant Curator Photography,
Art Gallery of New South Wales, Sydney

Invitation to artists

Light rail and pedestrianisation are transforming Sydney's city centre and providing further opportunities for contemporary public art. This process encourages artists to think in new ways about Sydney's civic spaces in particular, and more generally, about the role and function of public art.

Artists and/or artist-led multidisciplinary teams are invited to submit concept proposals to this Expression of Interest for permanent public art for a budget of A\$120,000 (ex GST) per project, with up to three artworks to be installed in laneways in one of five laneways in the heart of the city.

The selection of artists will be in two stages with up to eight artists shortlisted from this Stage One Expression of Interest and paid a fee of A\$3,000 (ex GST) to further develop their ideas as part of a second stage.

The brief

The City is looking for artists who can demonstrate a strong studio practice combined with an interest in the city and its people, willing to develop proposals for site-specific permanent works of art that are unique to Sydney and that reflect an understanding of this place, the spaces and times we live in. Our assumption is that art connected to this place and its people has a better chance of being deep and abiding, meaningful and relevant.

Ideally these works will inspire the engagement of future generations of artists, thinkers, activists and members of the general public. To assist with this thinking, numerous Australian Curators have provided quotes to be included in this brief drawn from literature, philosophy and sociology to spark a conversation about cities, their planning, how people interact and engage with them, and the myriad ways that they can be interpreted. With the majority of the world's population living in cities this conversation is more relevant than ever before. In this spirit, the City is open to many interpretations of this brief, the objective being to provide the necessary information to assist artists without prescribing any particular approach.

Currently, 57 lanes crisscross Sydney's city centre. The condition of these gems of visual and historical

interest ranges from the recently upgraded to the blissfully neglected. Some are activated through conventional means, the movement of cars or the presence of shops. Often the emptier, less utilised ones offer a welcome feeling of peace and tranquillity amid the bustle of everyday activity that defines Sydney.

The narrowness of Sydney's lanes tends to emphasise and even exaggerate the sort of physical attributes that lanes present. By 'reading' a lane, artists can exploit such pressure points to create suspense or entice people to enter and walk a lane out of curiosity to see what's around the corner.

In the last three years alone, Sydney infrastructure projects are responsible for creating opportunities for artists that are currently unlike those anywhere else in the world. As for other projects within the City of Sydney's vital infrastructure work in the City Centre and Green Square, the City is commissioning artists as active contributors at an early stage in the revitalisation of the city. In doing this the City is enabling artists to realise an inventive vision in these laneways that can equal the larger, bold strategic direction and wholesale rethinking that is changing one of Australia's most cosmopolitan cities.

For more information, to download the brief and be eligible to make a submission to this Expression of Interest, artists must register with Tenderlink here www.tenderlink.com/cityofsydney. Tenderlink issues the full Expression of Interest documents, additional information and addendums that may be supplied throughout the process. **The PDF on the City Art Website does not provide access to addendums and other important information that may assist artists in the development their concept proposals.**

The deadline for submissions is AEDT 11.00am Tuesday 4 October 2016.



**'DEEP SHADOWS
AND DARKNESS
ARE ESSENTIAL,
BECAUSE THEY DIM
THE SHARPNESS
OF VISION, MAKE
DEPTH AND DISTANCE
AMBIGUOUS, AND
INVITE UNCONSCIOUS
PERIPHERAL VISION
AND TACTILE
FANTASY.... IN GREAT
ARCHITECTURAL
SPACES, THERE IS
A CONSTANT, DEEP
BREATHING OF
SHADOW AND LIGHT;
SHADOW INHALES
AND ILLUMINATION
EXHALES LIGHT.'**

COUNCIL PL



— Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the senses*,
Chichester, UK: Wiley, 2005, pp.
46–47.

— Thinking on cities contributed by
Isobel Parker Philip, Assistant Curator Photography,
Art Gallery of New South Wales, Sydney

Curatorial vision

Barbara Flynn, Curatorial Advisor, City Centre, City of Sydney

Since the publication of the report, Sustainable Sydney 2030: The Vision in 2008, the City of Sydney has worked to engage artists to think about how art can transform the experience of a city. The big question posed was how the City could create a lively and engaging city centre. This spawned a raft of other questions: what would attract people to spend time in city spaces instead of disappearing into pubs or leaving the city altogether at the end of the work day? Was there a new kind of life that might spring up in the city? Would this new life play out in small spaces, and would small spaces congeal into a network of viably interconnected spaces?

In the hands of a diverse roster encompassing curators, and artists, architects, and artist-run initiatives acting as curators – the initial Laneways program produced singular outcomes over the course of a decade that continue to inform our thinking about these ‘pauses’ found in city spaces.

In 2010-2011, Mikala Dwyer created a corner for smokers in an underutilised lane. Seating, a bench plastered with op shop ashtrays and a music track attracted a gathering of smokers in exile from the surrounding office buildings.

Eight years on from the publication of Sustainable Sydney 2030, in 2016, our vision for art in Sydney’s laneways is to invite artists to progress the thinking about how people experience cities.

However, when Sydney’s laneways have been populated with art in the past, the projects have been temporary. With this project, that approach is changing: the City’s emphasis is on creating a permanent legacy of art.

Thinking imaginatively about Sydney today, artists are asked to conceive of a permanent public artwork that sets the scene or provides the backdrop for life and liveliness, new societies, new cultures and new communities to emerge, exist and evolve over time. With the emphasis placed squarely on life, excitement and relevance, one of my colleagues describes the task for

the successful artists as creating ‘platforms for permanent, temporary moments’, and as making way for ‘a graffiti concept without it being graffiti’.²

In a city like Sydney with ample numbers of bars and cafés, there is scope to think about laneways as important gathering places for other kinds of activities configured around art. For this project, the City of Sydney hopes to attract artists who are interested in cities as laboratories, with the capacity to make Sydney a place in today’s world where ideas are discovered and trialled; to imagine a critical mass of Sydney’s laneways as sites for public artworks that transcend the superficial; inspire new relationships with the laneways in our city, and; generate new conversations about what is of real concern and interest to people.


Artists with strong studio practices are, more often than not, living in cities today and qualified to affect change in them.

Art need not be conventional in material, many artists today are working unconventionally outside the parameters of the material to make works of permanent public art in the most heavily trafficked, widely visited and beloved of public spaces.



Mikala Dwyer, *Milk and the Town That Went Mad* 2010-11

² Quoting Lisa Corsi, Special Projects Coordinator (Public Art) City Design.



'We are living through a kind of crisis in public space resulting from its growing commercialisation, theme-parking, and privatising ... I can't help but think that the making of art is part of the answer – whether ephemeral public performances and installations or more lasting types of public sculpture, whether site-specific/ community-based art, or nomadic sculptures that circulate among localities.'

– Saskia Sassen, 'Making public interventions in today's massive cities', in Peter Allison (ed.), David Adjaye: Making public buildings – Specificity, customization, imbrication, London: Thames and Hudson, 2006.

– Thinking on cities contributed by Barbara Flynn, Curatorial Advisor City Centre, City of Sydney

Key information

As part of this revitalisation, City of Sydney is inviting artists to submit proposals for a permanent work of art in one of the five laneways in Sydney's city centre. Artists may submit proposals for two or three laneways if this approach is critical to the artwork's intent. The lanes are located between Circular Quay to the north and Central Station to the south.

The five nominated lanes are:

1. Reiby Place
2. Curtin Place – Hamilton Street – Little Hunter Street
3. Council Place
4. Market Row – Mullins Street
5. Parker Lane.


A map showing the location of the five lanes is included on the following page.

The five lanes have been nominated for a variety of reasons. Some have the potential to further the important urban design objectives of the City of Sydney while others offer a forlorn beauty one wants to see protected. While these lanes have been selected the City is open to artists recommending alternatives should their proposal require this. Artists should be aware that the installation of their works is subject to consent from private property owners. While the City will work with artists to obtain these consents artists should understand that the implementation of their work is contingent on these consents that cannot be guaranteed.

CBD LANEWAYS

LEGEND

 George street pedestrian zone

 Laneways nominated in brief

 Central Sydney planning control boundary

The sites

Five lanes in the Sydney city centre have been identified between Circular Quay to the north and Central Station to the south.

The lanes present varying degrees of vehicular traffic and need to remain functional for access and egress.

Some buildings in lanes may be developed in the future. Artworks proposed should be conceived and developed with the possibility of change in the future in mind.

Lanes owned by City of Sydney

1	Reiby Place	30	Albion Place
2	Bulletin Place	31	Wilmot Street
3	Underwood Street	32	Central Street
4	Dalley Street	33	Douglass Lane
5	Margaret Lane	34	Eagar Lane
6	Bridge Lane	35	Dungate Lane
7	Abercrombie Lane	36	Nithsdale Street
8	TankStream Way	37	Nithsdale Lane
9	Rowe Street	38	Alberta Street
10	Phillips Lane	39	Lyons Lane
11	Curtin Place	40	Foy Lane
12	Hamilton Street	41	Cunningham Street
13	Little Hunter Street	42	Kimber Lane
14	Wynyard Lane	43	Parker Lane
15	York Lane	44	Rawson Lane
16	Barrack Lane	45	Bijou Lane
17	Ash Street	46	Custom House Lane
18	Angel Place	47	Loftus Lane
19	Hosking Place	48	Sussex Lane
20	Skittle Lane	49	De Mestre Place
21	Lees Court	50	Moore Stairs
22	Temperance Lane	51	Queens Court
23	Council Place	52	Gas Lane
24	Market Row	53	Unnamed Lane
25	Mullins Street	54	Thomas Lane
26	Druitt Place	55	Factory Street
27	Sands Street	56	Little Hay Street
28	Druitt Lane	57	Valentine Street
29	James Lane		

0 50 100 200 300 Meters



City North

The lanes being recommended at the northern end of the city are Reiby Place, and Curtin Place – Hamilton Street – Little Hunter Street.

The larger network of lanes at the northern end of the city is loosely contiguous but not, as yet, functioning as a legible network or activated into a viable route between Circular Quay and George Street. One of the ways this could be achieved is through the inclusion of art. As the lanes are progressively transformed, everyday life will play out in them in new ways, and residents and visitors alike will be enticed to walk further afield from Circular Quay and on to the rest of the city.

In tandem with the art to be commissioned as part of this initiative, the numerous private development projects currently in construction or planning stage will play an important role in transforming the northern end of the City of Sydney. For example, with the encouragement of City of Sydney, it is anticipated that landmark works of art will be implemented by the private sector in:

- Loftus Lane as part of Quay Quarter Sydney, the new city precinct being created by AMP Capital (AMPC), comprised of the two city blocks running north–south between Bridge and Alfred Streets, and east–west between Young and Loftus Street.
- Underwood Street and Curtin Place as part of the development at 200 George Street being created by Mirvac
- Crane Lane and Rugby Place as part of the development Lendlease Circular Quay at 174–182 George Street and 33–35 Pitt Street
- Reiby Place as part of the development Wanda One Sydney, bounded by Alfred, George and Pitt Streets at Circular Quay

The cumulative objective of these various initiatives is to expand visitor experiences at cultural institutions located near Circular Quay, such as the Museum of Contemporary Art Australia and the Museum of Sydney, by transforming what has been a workaday part of the city into one that is culturally rich.

The modern architecture of the area between Circular Quay and Hunter Street – with Governor Phillip Tower, Governor Macquarie Tower, 1 Bligh Street, Aurora Place, Chifley Tower and 8 Chifley Square – is testament to the evolution of this part of Sydney as the financial capital of Australia since the 1980s.

The new Quay Quarter Sydney development by AMPC will continue to transform the area in a new direction. While the original AMP tower at 33 Alfred Street – Sydney’s first high-rise – will be retained as part of Quay Quarter Sydney under AMPC’s remit, in Young and Loftus Streets a suite of sophisticated buildings have been designed by a younger generation of Australian architects. When enhanced with groundbreaking art by a younger generation of Australian artists, art and architecture together will bring texture, colour and human scale to an area that has been overly defined by skyscrapers.

The impacted network of lanes formed by Underwood Street, Curtin Place, Crane Lane and Rugby Place – that had functioned as the seldom-accessed back door to a row of 1970s-era George Street office towers – is now earmarked for a refinement that will bring it into the current age.

Wanda One Sydney is a State Significant Development comprised of two towers encompassing mixed use (residential, retail, hotel). A new public domain is proposed between the residential tower and the hotel, with a generous allotment for public art.

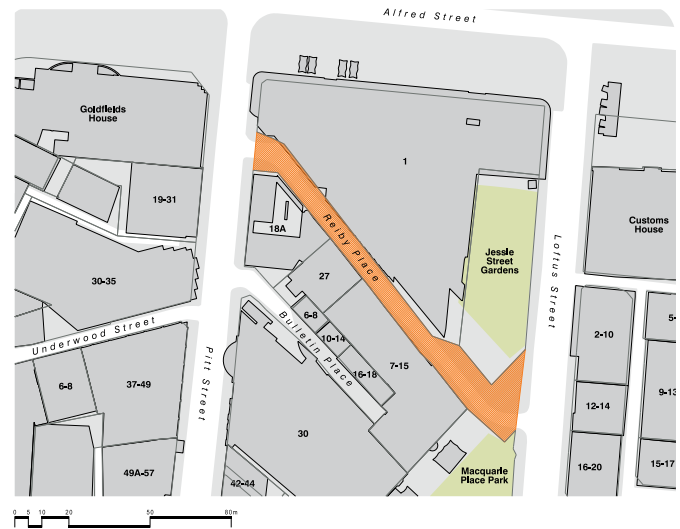
Note: An excellent source of information on the public buildings and spaces of the city centre is the book *Public Sydney* by Philip Thalys and Peter John Cantrill (Historic Houses Trust and Faculty of Built Environment, University of New South Wales 2013).

1. Reiby Place

The name **Reiby Place** commemorates a successful businesswoman of early Sydney, Mary Reiby, whose face graces the Australian twenty-dollar note. Mary Reiby and her husband Thomas had a house close to what was then the waterfront in Macquarie Place. After Thomas's death, Mary took over the management of the family's business interests, and in 1817 her house in Macquarie Place became the premises of Australia's first bank, the Bank of New South Wales.

Today Reiby Place is a laneway of significant dimensions, being approximately 120 metres long and 7.5 meters wide, with raised footpaths either side. With a steady flow of relatively fast-moving one-way traffic in the east–west direction, this is not a hidden laneway but an active transport corridor connecting Loftus and Pitt Streets. The road is defined by the granite-clad podium and reflective glass tower of the Gateway building to the northern side, and a street alignment of mid-rise commercial buildings to the south. In addition to garage entries, these facades are punctuated with fire escapes, vents and access doors. The colonnade of shops found at the eastern end in No. 7 Macquarie Place is elevated above Reiby Place and does not meaningfully contribute to the life of the street. The exception to this lack of activity at street level is the entry to jazz club and Sydney institution, The Basement, at the eastern end near the intersection with Loftus Street. Jessie Street Gardens and the historic Macquarie Place, also located at the eastern end, impart a gradually expansive sense of space when moving along the lane in that direction. At the western end, a small pocket of remnant urban space is found adjacent Export House at 22 Pitt Street.

Reiby Place has been nominated as one of the lanes for this project because of the importance it will play in the future as an important east–west link to George Street, once the developments Quay Quarter Sydney, Lendlease Circular Quay and Wanda One Sydney are complete.



2. Curtin Place – Hamilton Street – Little Hunter Street

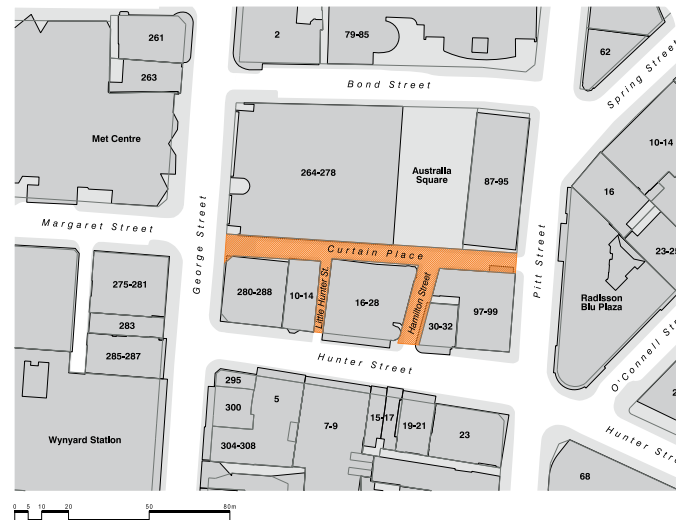
Curtin Place is a narrow lane named for Australia's wartime Prime Minister John Curtin. It was once linked to Bond Street to the east by the romantically named Robin Hood Place. With the construction of Australia Square in the 1960s, this end of George Street was reconfigured for high-rise development.


Curtin Place is approximately 105 metres long and 7.5 metres wide, and is located between the major thoroughfares of George and Pitt Streets. It is closed to traffic at its western end at the intersection with George Street. With the exception of vehicle movements to motorcycle parking on the street, it is largely free of traffic, and is well used during the day by pedestrians who walk freely in the roadway. **Hamilton Street** and the pedestrian-only **Little Hunter Street** attract additional pedestrian activity to Curtin Place from Hunter Street. Hamilton Street was built in the 1860s and named after Hamilton's steam biscuit factory which was located here. When it was first set out, the alignment of Hamilton Street followed the Tank Stream, running from Bridge Street to Hunter Street.

Harry Seidler's iconic Australia Square, completed in 1967, dominates the entire northern side of this networks of lanes. The podium façade running east from George Street is blank except for a mouse hole entry to the Australia Square food court, which aligns with Little Hunter Street opposite. Stairs either side of a circular seating niche connect pedestrians up to the plaza level of Australia Square – one of the central city's most active and successful public spaces – but activity is nevertheless disconnected from Curtin Place. Similarly, restaurant activity along the southern street edge of Curtin Place is elevated above pedestrian level with the effect that the network of lanes formed by Curtin Place – Hamilton Street – Little Hunter Street is generally not a place for stopping or gathering, but moving through.

This network of three lanes has been nominated for this project as an experiment. The hope is that through the attention of artists it will be transformed into an active place that is intriguing to people, and attractive and comfortable enough to spend time in. Physically, the T-intersections formed by Curtin Place with Little Hunter Street and Hamilton Street afford a potential for drama as described below. The paved area formed where Curtin Place

is closed to traffic at the George Street end is the rare open space in this part of the city and has a stage-like character that artists could exploit. Concentrated nearby, in the lobby and north-west corner of Australia Square, are two of Sydney's most exemplary works of public art: Alexander Calder's *Crossed Blades* 1967 and Sol LeWitt's *Untitled* wall mural 2003.





‘These cities signify with every building and every street that this land is now possessed by others; signs of white possession are embedded everywhere in the landscape. The omnipresence of Indigenous sovereignties exists here too, but it is disavowed through the materiality of these significations, which are perceived as evidence of ownership by those who have taken possession. This is territory that has been marked by and through violence and race. Racism is thus inextricably tied to the theft and appropriation of Indigenous lands in the first world.’

– Aileen Moreton-Robinson,
The White Possessive: Property, power and Indigenous sovereignty, Minneapolis/London: University of Minnesota Press, 2015, p. xiii.

– Thinking on cities contributed by
Ali Gumillya Baker, Mirning people, Artist and Curator,
Bound/Unbound Sovereign Acts Collective

Mid-city

The City's vision for art encompasses the whole of the city centre, not only the lanes nearest Circular Quay. Two of the five lanes being recommended are located near Town Hall Square: Council Place, and Market Row – Mullins Street.

As Sustainable Sydney 2030 articulates, Sydney in the twentieth century has come to revolve around its three main squares – Central, Town Hall/Sydney Square, and Circular Quay. The two lanes nominated in mid-city are located close to the future site of Junya Ishigami's sculpture *Cloud Arch*. In the future, the Woolworths building on the corner of George and Park Streets will be demolished and Town Hall Square will be enlarged into a pedestrian-friendly civic square befitting the Sydney Town Hall.

3. Council Place

Located at 215–225 Clarence Street, the unusual T-shaped configuration of Council Place falls within the City of Sydney's York / Clarence / Kent Street Special Character Area, so-identified by the City for its concentration of commercial and warehouse buildings of five to eight storeys dating from the 19th and early 20th centuries. The general configuration of the lane has not changed since the late 19th century when the area formed part of Sydney's furniture precinct, dominated by Lassetter & Co, one of the original and largest department stores in Sydney. In its heyday, Lassetter & Co, stretched across three city blocks – on Market Street from George to Kent Streets – and included over 3.6 hectares of floor space, a factory and an electric power station with frontage to Clarence Street.

Today, entry to Council Place from Clarence Street is between two nondescript office buildings built in the 1960s and 1970s. Once in the lane, the view back to Clarence Street is framed by the slight cantilever of the upper floors of these buildings in a way that imparts a sense of containment to the space. The unusual precast cladding to the rear of the NSW Bowlers' Club (today known as 99 On York) terminates this outlook. Council Place continues to service the converted sandstone and brick warehouse buildings at 352–362 Kent Street, with doorways to the upper floors of these clearly in daily use. Delivery bays of constricted size are located at the two cul-de-sacs of the lane.

With the feel of a suite of rooms that are open to the sky, Council Place is one of the more intimate, domestic-scaled lanes in the city, which is our reason for nominating it as a lane for this project.



4. Market Row – Mullins Street

Like Council Place, the intersecting lanes of Market Row and Mullins Street are located in the York / Clarence / Kent Street Special Character Area, containing many examples of the fine-grain warehouse development characteristic of 19th-century construction near the wharves of the old Darling Harbour. The subdivision pattern associated with these masonry building types is particularly evident along the length of Market Row.

It is likely that **Market Row** was named for the nearby markets established by Governor Macquarie in 1810. The markets site was later developed by the City of Sydney Council into the Queen Victoria Markets Building. **Mullins Street** was named in 1905 after City of Sydney councillor John Lane Mullins, a lawyer whose inherited income enabled him to become a prominent art patron and Catholic lay leader. When he entered first local and then state politics, he is reputed to have been an important link between artists and Sydney's political and business elite.

Market Row originally provided rear-lane access for the many businesses and warehouses lining York and Clarence Streets. The narrow laneway bustled with horse-drawn wagons and carts delivering all manner of goods, such as gramophones, sewing machines, furniture, leather goods, stationery supplies, china and drapery.

In 2011, roadwork in Market Row uncovered one of Sydney's early road surfacing technologies: woodblocks. From the 1880s onwards in Sydney, woodblocks were the most popular form of road and pavement surfaces used by the city. Because of the extension of the lane in 1914, the blocks uncovered probably date from that time.

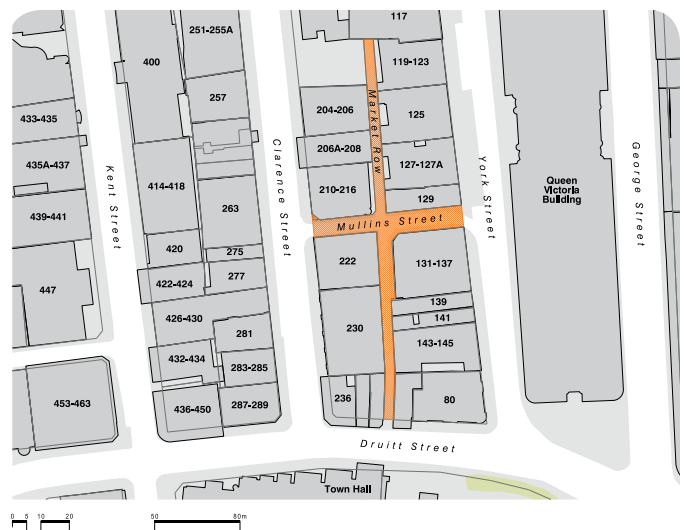
Market Row today is used to service retail and restaurant businesses on York and Clarence Streets. At its northern end, the narrow width of the lane combined with the heights of the buildings around create a compressed spatial experience. The blue-lit parking garage entry to St Martins Tower at the far end provides an intriguing termination to a space that is otherwise shadowy brown. The facades here are well-modulated. A network of balconies and escape stairs only becomes visible by walking deep into the lane. There are some restaurant terraces and gardens that open onto the lane at an upper level. Of particular note is the large, semi-public rooftop garden to the St Martins Tower parking station at the northern end, currently only accessible through this building.

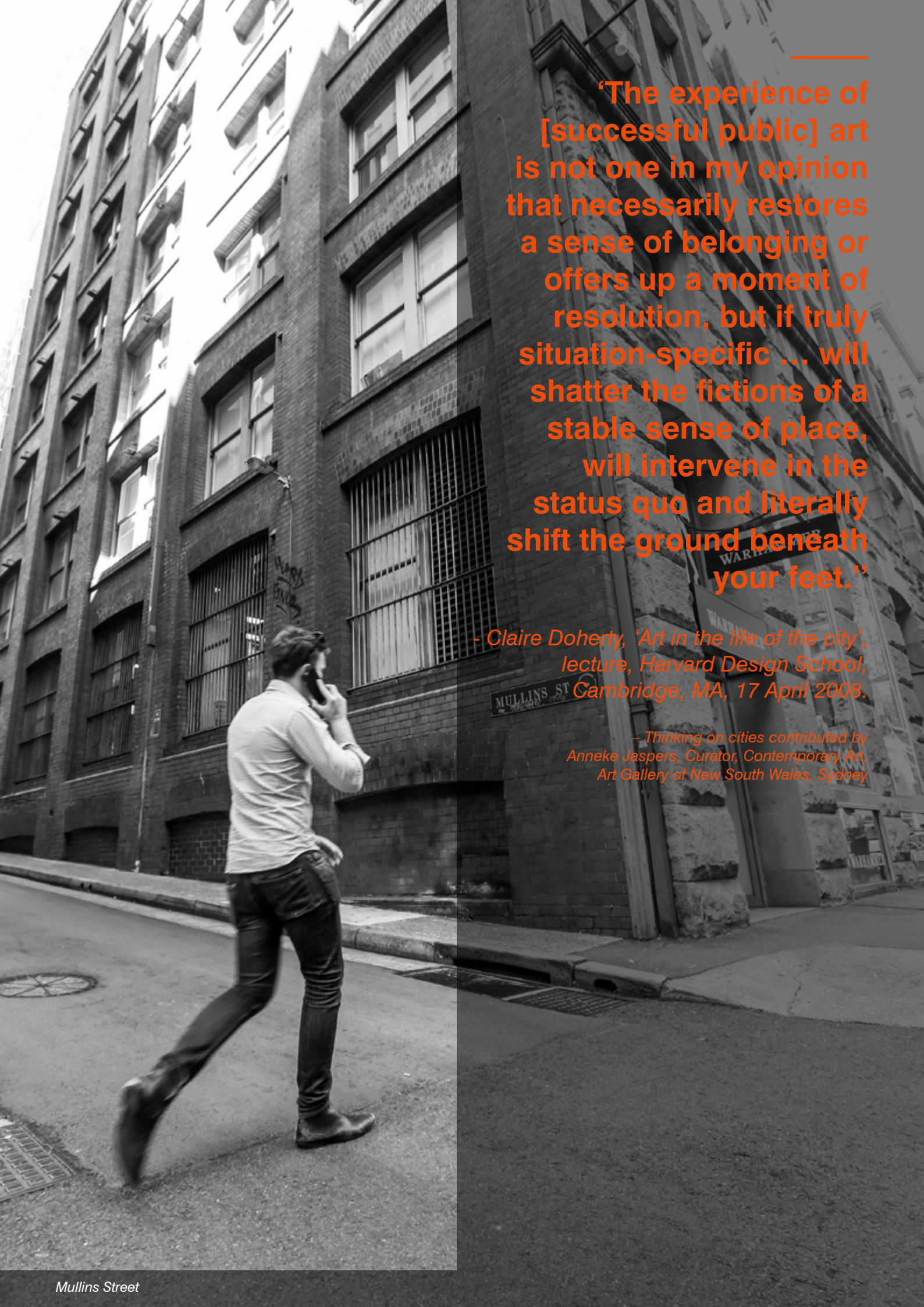
The southern end of Market Row is by comparison more open and activated. The lane is now a no-through road, and café chairs and tables occupy what was previously roadway at the southern-most point. The interruption of the street wall provided by the roof terrace to the rear of Abbey's Bookshop gives a sense of open space at the intersection of the two lanes. Office space along Clarence Street that was previously closed off from the lane has in the last five years been visually and physically opened up to Market Row, and there is potential for more of this to occur. A number of retail units to York Street are also accessible to the public from this end of Market Row.

Notable buildings surround this cruciform laneway affording a number of significant vistas. Primary among these is the Queen Victoria Building, completed in 1898 in the Federation Romanesque style to the designs of the City Architect, George McRae. It is considered the greatest example of Victorian arcade architecture in Australia and its unique architectural qualities function as a wayfinding landmark in Sydney. The geometric stainless steel and glass curtain wall façade of 263–273 Clarence Street terminates the vista looking west down Mullins Street. It is a distinctive example of 1970s modernist architecture, now referred to as the Arnaboldi Building after its noted

Italian architect Mario Arnaboldi. Views along Market Row to the south also provide a narrow glimpse of Ken Woolley's Town Hall House, one of the finest examples of Brutalist architecture in Australia.

Urban design attention has been applied to Market Row – Mullins Street more than to the other lanes being nominated. Efforts have not gone too far, reserving a wealth of authentic texture and notable visual detail that offers opportunities for artists, especially in the northern end of Market Row. Views of and close proximity to two significant architectural icons of Sydney add significantly to the ambience of the lanes, while the feeling of intimacy and containment contrasts with the openness that will eventually describe Town Hall Square.





**‘The experience of
[successful public] art
is not one in my opinion
that necessarily restores
a sense of belonging or
offers up a moment of
resolution, but if truly
situation-specific ... will
shatter the fictions of a
stable sense of place,
will intervene in the
status quo and literally
shift the ground beneath
your feet.’**

*- Claire Doherty, ‘Art in the life of the city’,
lecture, Harvard Design School,
Cambridge, MA, 17 April 2008.*

*- Thinking on cities contributed by
Anneke Jaspers, Curator, Contemporary Art,
Art Gallery of New South Wales, Sydney*

City South

The southern area of the city comprising Chinatown is navigated on foot more than any other part of the city. Many exciting new landmark public-sector initiatives have been implemented in this locale, including the Dr Chau Chak Wing Building – the new home of the UTS Business School – and The Goods Line. As well, private-sector initiatives from White Rabbit Gallery and Central Park are bringing public art and rich cultural offerings to the area.

5. Parker Lane

Parker Lane is approximately 110 metres long and 6 metres wide, bound to the north by Hay Street and to the south by Barlow Street. While a continuous wall of smaller scale buildings of two to seven storeys forms the edge of Parker Lane to the west, the eastern side is dominated by the Brutalist-style Haymarket Telephone Exchange tower, completed in the late 1970s as an extension to the original six-storey brick exchange building located at the corner with Barlow Street. With its precast concrete façade, the Haymarket Telephone Exchange is similar in material and architectural expression to the McKell office building that terminates Parker Lane at the southern end, and that also dates from the late 1970s. The tower sits adjacent to a large empty lot, which is visible but inaccessible from Parker Lane. The exchange buildings generate no activity on the lane.

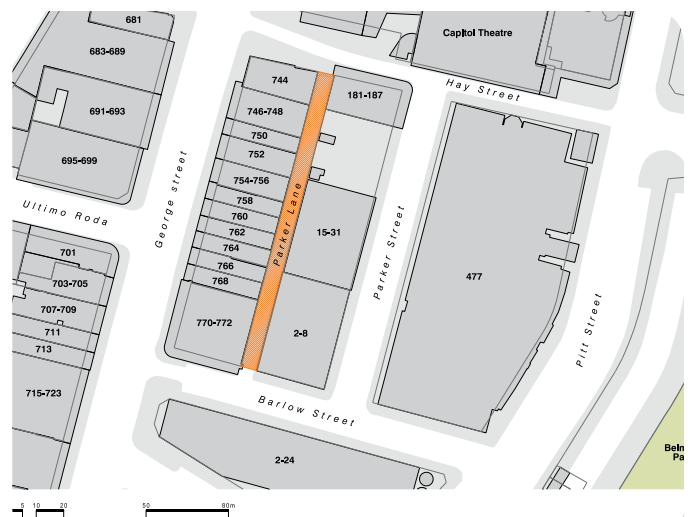
Buildings of heritage significance that form part of the streetscape of Parker Lane include the Corporation Building of 1895 at 181–187 Hay Street, on the north-east corner of Parker Lane. An outstanding example of pre-Federation Anglo-Dutch red brick and terracotta architecture, it was designed by George McRae, the architect of the Queen Victoria Building, and is the subject of a Permanent Conservation Order under the Heritage Act. Originally designed as a market building, it was later converted at ground floor for shopfronts. The City of Sydney owns the building, and its ground floor and level 1 premises are home to the not-for-profit 4A Centre for Contemporary Asian Art. One of Australia's most singular art spaces, dedicated to examining the role contemporary visual art can play in understanding the dynamic relationship between Australia and the Asia-Pacific region, 4A attracts a dedicated clientele of artists, art writers, scholars and art supporters from Australia and abroad.

Opposite the Corporation Building at 744 George Street lies the fine Italianate-Gothic Commonwealth Banking Corporation building of 1875, which currently serves as the Haymarket Library. 750–750a George Street, which can be identified from Parker Lane through its blind windows and remnant hoist as one of the few 19th-century façades to the lane, is also a heritage-listed item.

Due to its greater width and the break in street frontages to its eastern side, Parker Lane has a more open spatial quality than some of the other lanes nominated in this brief. It also retains the gritty qualities of an active rear lane servicing a variety of fast food outlets, pawnbrokers and variety shops fronting George Street. Access to these and other upper commercial activities brings a degree of discrete daytime activity. The continuous rank of loading bays to the western side of the lane are in use throughout the day.

Other than that, Parker Lane does not attract much incidental foot traffic. However, art-interested visitors to 4A, a constant flow of pedestrians and a major light rail stop along Hay Street mean there is the potential to draw people into Parker Lane from the northern end.

'Cinema Alley' was a yearly one-night outdoor event initiated by 4A, timed to coincide with the Chinese New Year festivities. This event took place in Parker Street, parallel to Parker Lane, between 2008 and 2012, to great popularity and acclaim. The idea of an outdoor cinema was thus imprinted on the area, exploiting the No Stopping zone at the northern end of the lane to Hay Street.



‘In commissioning public projects, audience members are always the initial resources that inform the work. At times, they co-produce it. They offer ideas and bring issues to bear that give the works meaning. They reflect on the work after it has been created and elaborate its interpretation as well as inspire further steps in the artist’s work, in mine, and theirs with regards to the issues with which the work seeks to grapple. Thus, I believe we can learn from these audiences, and by listening to them, find out how they can contribute, and even at times surpass, our own narrative of the work of art.’

– Mary Jane Jacob,
‘Reciprocal Generosity’ (from *‘What We Want Is Free: Generosity and Exchange in Recent Art’*, ed. by Ted Purves, 2005).

–Thinking on cities contributed by
Nina Miall, Curator, Carriageworks, Sydney



Parker Lane

Background to art in Sydney's laneways

Art that is implemented in the lanes of the city centre will provide a new motivation for residents and visitors to the city to venture away from Circular Quay into the city proper. This approach is in keeping with the seminal rethinking of the Sydney city centre that has been contributed by architect and urbanist Jan Gehl since 2007.

Importance of George Street and its offshoot lanes

George Street, one of Australia's major commercial streets, began its life as a walking path for Aboriginal people and subsequently one leading from the First Fleet encampment in the area of The Rocks, past the marine barracks, to a brick pit located near the present-day Central Station.

As part of his 2007 study of the Sydney city centre, Public Space and Public Life, Jan Gehl envisioned George Street as a unified, pedestrian-friendly north-south 'spine' connecting Circular Quay and Central Station. For more information about the study, please refer to Additional Resources on page 24.

In the course of observing the activity on George Street, Gehl became aware of the fine-grained network of side streets and lanes that he came to value and fold into his recommendations as gems in the heart of the city. This project consciously builds on Gehl's work and observations: the five lanes recommended for this project are evenly distributed north to south along the length of George Street, recognised by Gehl as the 'main drag' of the central city and the defining feature of central Sydney's street plan.

Other commentators on the vibrancy of Sydney's lanes include theatre and film director Neil Armfield. At a City of Sydney City Talk in 2007, Armfield commented on the regrettable loss of Rowe Street to the construction of Sydney's MLC Building in 1977. He spoke of growing up and spending time in the record shops, fashion stores and other intriguing places of central Sydney like Rowe Street in the 1960s; in Armfield's words, these add up 'to what life is all about'. He described the qualities of Sydney that are in

constant danger of disappearing, in particular the lanes and other small spaces that have provided studio spaces, attracted artists, and spawned new creative contributions to the cultural sustainability of the city.

Laneways By George! Initiative, City of Sydney

The premise of the Laneways By George! initiative was that once the City shone a light on its many small spaces, visitors to Sydney and its residents would lose their reluctance to seek them out. Through Laneways By George! City of Sydney adopted the approach of inviting artists to reimagine these recesses in the city that had once been dark, dirty and perceived as unsafe. Numerous temporary art projects by a wide range of artists were undertaken by the City from 2007 to 2012 as part of a project that was the opposite of 'art-as-bandaids' (that is, implemented to conceal the problems of the city); instead, art was combined with changes in licensing laws and grants to small businesses as part of a savvy strategic campaign to shift the culture and change the way the lanes were regarded by the people of Sydney.

Crowds drawn into lanes that had been lifeless and raw began to inspire new business owners with the potential of new markets and clientele. A new establishment of younger-generation restaurant and bar owners began to populate the lanes and become advocates and custodians of the art. The dirty, underutilised lane became a thing of the past, replaced by art, new business and youth initiatives.

The effort hasn't been exclusively a public-sector one. Temporary art projects underwritten by the private sector have also contributed significantly to the animation of the lanes and small spaces of the central city.

Essential information

Submission process

The submission process will be organised in two stages:

- **Stage One: This Expression of Interest stage**

- A briefing for artists will be held at Town Hall House on **Wednesday 31 August 2016 at 11:00am, Australian Eastern Standard Time AEST**. Please register your interest with the contact person listed on page 22 of this brief. Please note the briefing is not compulsory.
- The deadline for submitting your Expression of Interest is **Tuesday 4 October 2016 at 11:00am, Australian Eastern Standard Time AEDT**.

- **Stage Two: Expression of Interest Stage**

- An Evaluation Panel made up of members of the City of Sydney Public Art Advisory Panel, City staff and relevant experts in the field of art will shortlist up to eight artists to proceed to Stage Two. Invited shortlisted artists will:
- Submit Developed Design Proposals as part of a competition stage for a fee of A\$3,000 (ex GST) for each shortlisted artist's conforming developed design proposal.
- Hold individual artist briefings at Town Hall House in November 2016 at a date and time to be confirmed in the Stage 2 Brief.
- The deadline for submissions of the developed design proposals in Stage 2 is **31 January 2017 at 11:00am, Australian Eastern Daylight Time AEDT**.
- Artists will need to present their developed proposals to the Evaluation Panel in early February 2017 as part of the Evaluation of Stage 2 EOI submissions. A date and times will be confirmed in the Stage 2 EOI Artist Brief.

- A quantity surveyor will perform an independent review of artists' cost plans on behalf of City of Sydney as part of the evaluation process.
- The same Evaluation Panel will review the Developed Design Proposals and recommend up to three successful artists to deliver their proposals.
- Once this recommendation is approved the City will inform the successful and the unsuccessful artists and contract the successful artists using the City of Sydney's Public Art Commissioning Agreement (Attachment C).

The Design Unit of City of Sydney and City Centre Curatorial Advisor Barbara Flynn will collaborate with the City Projects Unit to oversee the development of art for the lanes once the successful artists are selected. The ability of the artists to work as part of a team and the capacity to be flexible are attributes that will be necessary to the process.

Submission requirements

This section outlines the requirements for artists to submit Expressions of Interest for a permanent work of art in one of five nominated lanes. Artists are asked to submit the following for evaluation as part of this Stage One EOI:

- A concept and methodology – Maximum 500 words describing how the artwork meets the selection criteria and how it will be delivered
- A sketch/concept drawing – Maximum 3 sketches/ concept drawings/ photomontages/ images or diagrams illustrating your approach. Please ensure images are high resolution and no larger than 5MB each at A4 size
- Curriculum vitae – Maximum 1 A4 page
- Relevant experience – Maximum 5 examples of relevant completed artworks (each example should be no more than one double sided A4 page with images and a sort description of the project and your role in it)
- The signed Submission Form and Checklist (Attachment A)

Selection process and criteria

An Evaluation Panel made up of a members of the City of Sydney Public Art Advisory Panel, relevant experts and City staff will shortlist up to eight artists according to the following selection criteria:

- Strength and innovation of the concept, proposed approach and methodology;
- Response to the brief, site, context and local communities;
- Artistic excellence;
- Artist's previous experience or demonstrated potential to work site-specifically
- Mandatory - Durability and longevity of the work proposed, in materials and message/ content
- Mandatory - The artist's ability or commitment to take out the insurances to a level commensurate with the risks involved with the proposed art works.
- Insurances include Public Liability, Professional Indemnity and/or Workers Compensation (for the duration of the contract)
- Mandatory - Capacity to achieve the artwork within the required program and budget
- Mandatory - Capacity to abide by Work Health & Safety legislation

Up to eight artists will be shortlisted to develop their ideas as part of a Stage Two Expression of Interest process for a fee of A\$3,000 (ex GST). However, the City reserves the right not to proceed with shortlisting or the final works of art, should the Panel make such a recommendation at the conclusion of Stages One or Two.

Budget

Each laneway project budget is a total of \$A120,000 (ex GST). This must include all costs associated with delivering and installing the final artwork including but not limited to:

- Artist fees for all aspects of the project and all artists deliverables through all stages
- Project management fees
- All travel and accommodation
- Design development and documentation fees
- Any and all fees for technical services required
- Samples and testing
- Materials
- Fabrication
- All insurances required
- Transportation/ storage
- Installation and reinstatement of the site
- Preparation of all necessary material for approvals
- Contingencies

Artists shortlisted to participate in Stage Two will be required to provide an itemised cost plan as part of their Stage Two submission.

Stage two artist fee

The City of Sydney will pay shortlisted artists who are invited to participate in Stage Two, a fee of \$A3,000 (ex GST) as remuneration for submitting a conforming Developed Design Proposal. The artist fee will be paid within 30 days of presentation of a valid tax invoice to be included as part of the proposal.

Submitting Your Expression of Interest

In order to be eligible to make a submission, artists must register with Tenderlink which issues the full EOI documents and addendums that may be supplied from time to time.

The pdf on the City Art website does not provide access to additional information, addendums and other important information that may assist artists with developing their high level concept proposals.

Completed EOI submissions should be lodged electronically in the Electronic Tender Box at www.tenderlink.com/cityofsydney by **AEDT 11am, Tuesday 4 October, 2016**.

Bidders should ensure they allow sufficient time to upload their submission in full to the E-tendering portal. Respondents will receive a successful submission request that is timed and dated upon completion.

Should assistance be required please use the online manual on the portal under Support/Online Manuals/Making a Submission or contact Tenderlink Customer Support on 1800 233 533. Tenderlink's instructions on how to make an electronic response and a list of common submission problems are available through: http://www.tenderlink.com/tenderers/2744.548//resources/Making%20a%20submission%20to%20an%20electronic%20tenders%20box_COS.pdf

Alternatively hard copy EOIs marked No. E0416 can also be physically lodged with Council by **AEDT 11am, Tuesday 4 October, 2016** at the following address or fax:

Tender Box
Town Hall House
Level 1
456 Kent Street
SYDNEY NSW 2000
Fax: 02 9265 9697

If lodging to the Tender Box, the City of Sydney requests, **one original and three hard copies of the EOI and attachments, signed as required must be submitted. The front page of each copy (including all supporting information) must be endorsed by the bidder as a true copy.** The Tender box is accessible between the AEDT hours of 8am and 6pm, Monday to Friday.

Please note, late submissions will not be accepted.

Briefing for Artists

An EOI Artist Briefing will be held at **AEST 11am, Wednesday 31 August 2016** at Town Hall House located at:

456 Kent Street
Sydney NSW 2000

The briefing will be an opportunity to hear from the City Design team and the City Centre Curatorial Advisor and to ask questions about the project.

Artists are asked to arrive 15 minutes early and report to Concierge on Level 1.

Please email or call the contact person below to register your attendance by AEST 4pm on Tuesday 30 August 2016:

Jorgeena Andrews
Tendering Officer
jandrews@cityofsydney.nsw.gov.au
Tel: +61 (0)2 9265 9449

Attending the Stage One EOI Artist Briefing is not compulsory.

Indicative timeline for the project

Stage one

- Stage 1 EOI Artist Brief advertised Tuesday 9 August 2016
- Artist briefing at Town Hall House: **AEST 11am, Wednesday 31 August 2016. RSVP by: 4pm, 30 August 2016 AEST**
- EOI submission due: **AEDT 11am, Tuesday 4 October 2016**
- EOI Evaluation: Mid October 2016
- Up to eight artists shortlisted for Stage 2 Expression of Interest

Stage two

- Stage 2 Expression of Interest Artist Brief distributed to shortlisted artists November 2016
- Individual artist briefings and site visits at Town Hall House November 2016 date TBC
- Stage 2 submissions due: **AEDT 11am, Tuesday 31 January 2017**
- Stage 2 Individual Artist Interviews at Town Hall House: February 2017 date and times TBC
- Successful and unsuccessful artists informed March 2017
- Successful artists contracted March 2017

Stage three and Beyond

- The following program is provided for the information of artists and is current at the time of the EOI being issued. The program for design development, fabrication and installation of the artwork may be subject to change.
- Design Development and preparation of development application: March - May 2017
- Lodge Development application April 2017
- Determination of Development Application April – June 2017
- Construction Documentation: April – June 2017
- Fabrication and Installation: June – Dec 2017
- Launch: December 2017

Artist responsibilities

Council requires the artist and/or head contractor to:

- Provide all information required by the City to obtain required approvals (e.g. Development Applications (DA), Section 69, Review of Environmental Factors (REF), Heritage, Authorities, Planning, etc.) and coordinate with other parties as required to enable construction of the work.

- Design and deliver the permanent public artwork within the agreed production scheduled and stipulated budget.
- Manage all aspects of the development, design, documentation, fabrication, approvals and installation of the artwork.
- Deliver the permanent public artwork in accordance with an agreed set of project delivery milestones.
- Hold the requisite insurances for the delivery of the artwork including a public liability insurance policy with a minimum \$10,000,000.

STAGE ONE

30 Aug 2016

RSVP for artist briefing (4pm AEST)

31 Aug 2016

Briefing for Artists (11am AEST)

4 Oct 2016

Deadline for Stage One

Expressions of Interest (11am AEDT)

mid Oct 2016

Up to 8 artists shortlisted for Stage 2

STAGE TWO

Early Nov 2016

Stage 2 Brief distributed

*Individual artist briefings - Town Hall
(Date and time TBC)*

31 Jan 2017

Deadline for Submission (11am AEDT)

Early Feb 2017

Artists present their developed proposals to the Evaluation Panel (Date and time TBC in Stage 2 EOI Artist Brief)

Feb 2017

Successful artists engaged

Contract

The successful artist will be contracted to the City of Sydney using the Public Art Commissioning Agreement. **By making a submission to this Stage One EOI, artists are agreeing to work with this agreement.** Please see Attachment C: Public Art Commissioning Agreement.

Enquiries

All enquiries about this Expression of Interest should be directed to the contact person:

Jorgeena Andrews, *Tendering Officer*
jandrews@cityofsydney.nsw.gov.au
Tel: +61 (0)2 9265 9449

Additional Resources

The following links are provided as additional resources for artists:

- Sustainable Sydney 2030 <http://www.cityofsydney.nsw.gov.au/vision/sustainable-sydney-2030/strategic-directions>
- City Centre Public Art Plan: <http://www.cityartsydney.com.au/about/city-centre-public-art-plan/>
- George Street Concept Design: http://www.cityofsydney.nsw.gov.au/_data/assets/pdf_file/0020/154154/George-Street-Concept-Design-Part-1.pdf
- City of Sydney City Art Public Art Strategy: <http://www.cityartsydney.com.au/about/public-art-strategy-policy/>
- City of Sydney Public Domain Design Codes: <http://www.cityofsydney.nsw.gov.au/development/planning-controls/development-policies/public-domain-design-codes>
- Transport for NSW Light Rail website: <http://www.sydneylightrail.transport.nsw.gov.au/>
- Public Spaces Public Life, Gehl Architects 2007 part 1 and part 2: https://issuu.com/gehlarchitects/docs/issuu_516_sydney_pspl2007

Attachments

- A: Submission Form Checklist
- B: Additional Information
- C: Public Art Commissioning Agreement
- D: Standard Conditions Expression of Interest

Attachment A

Submission Form Checklist

- ☐ **Submit** maximum 1 x A4 page outlining the concept and methodology for a laneway artwork that will inspire the engagement of future generations of artists, thinkers, activists and members of the general public and how it will be delivered.
- ☐ **Submit** maximum 3 x A4 sketches/ concept drawings/ photomontages/ images or diagrams illustrating your approach. Please ensure images are high resolution and no larger than 5MB each at A4 size
- ☐ **Submit** maximum 1 x A4 page Curriculum Vitae and details of your team.
- ☐ **Submit** maximum of five (5) examples of relevant experience and completed artworks (each example should be no more than one double sided A4 page with images and a short description of the project and your role in it)
- ☐ **Submit** this signed and dated Submission Form Checklist
- ☐ **Acknowledge** Attachments A, B, C and D
- ☐ **Accept** to abide by the Standard Conditions Expression of Interest (Attachment D)
- ☐ **Accept** to work with the City of Sydney's Public Art Commissioning Agreement (Attachment C)
- ☐ **Commit** to work within the Total Project Budget of A\$120,000 (ex GST)
- ☐ **Commit** to work within the given project timeframe detailed on page 23
- ☐ **Commit** to take out the insurances to a level commensurate with the risks involved with the proposed art works. Insurances include Public Liability, Professional Indemnity and/or Workers Compensation (for the duration of the contract)
- ☐ **Declare** to abide by Work Health & Safety legislation

Applicant's name:

.....

Date:

.....

Contact email:

.....

Phone:

.....

Postal address:

.....

.....

Applicant's Signature:

.....

Witnessed by:

.....

Date:

.....

Witness' signature:

.....

Attachment B

Please see attached - City Centre Laneways
Additional Information Artist Brief Stage One EOI
Expression of Interest EOI E0416

Attachment C

Please see attached - Public Art Commissioning
Agreement

Attachment D

Standard Conditions Expression of Interest

1. EXPRESSION OF INTEREST

By submitting an EOI, the respondent acknowledges that:

- Council at its absolute discretion reserves the right to accept or reject any EOI, to decide the tender list regardless of any EOI and to issue or not issue a request for tender.
- Council at its absolute discretion reserves the right to reject the offer of any Bidder who has any unresolved disputes with the City.
- Any costs incurred by respondents in any way associated with the preparation and submission of this EOI, will be entirely borne by the respondent.
- No legal or other obligations will arise between a respondent and Council unless or until formal documentation has been signed.

2. EXPRESSION OF INTEREST PROCEDURE

2.1. Briefing

Council may offer briefings to bidders from time to time. At the briefing Council's representative will discuss, answer or clarify any issues raised by a

bidder about any requirements in the expression of interest. Council is not obliged to answer any questions before the briefing.

2.2. Information and Enquiries

Where a bidder has any doubt about the meaning of any aspect of the expression of interest, the bidder must make enquiries about and clarify matters with Council's Tendering Officer. All enquiries about the expression of interest must be referred in writing to Council's Tendering Officer.

All communications related to this EOI should be addressed to the Council's Tendering Officer (via the contact details specified in the key conditions) and not to other Council officers or other persons. The attention of bidders is drawn to condition 2.3.

2.3. Bidder Not to Solicit Council Personnel

Subject to condition 2.2, bidders (or any representative of a bidder) must not at any time before Council makes a final decision to accept a bid, contact or interview or attempt to interview or to discuss or to attempt to discuss with Council members, employees, authorised representatives other than Council's Tendering Officer in accordance with the expression of interest, any matter about the expression of interest or any other expression of interest submitted in response to the expression of interest. Council reserves the right to reject any bid submitted by a bidder which contravenes this condition.

For clarity, a representative of a bidder, for the purpose of this condition, includes a person or other legal entity who acts at the request of a bidder or its agent. Also, this condition does not prevent ordinary business or other contact arising from or pertaining to Council functions (so long as that contact is not used to interview or attempt to interview or to discuss or to attempt discussion on any matter relating to the expression of interest).

3. LODGEMENT OF EXPRESSION OF INTEREST

EOIs should be lodged by either:

(i) The Electronic Tender Box at www.tenderlink.com/cityofsydney by the closing time and closing date nominated. Bidders should ensure they allow sufficient time to upload their submission in full to the Etendering portal. Respondents will receive a Successful Submission Receipt timed and dated upon completion.

Should assistance be required please use the online manual on the portal under Support/ Online Manuals/Making a Submission or contact Tenderlink Customer Support on 1800 233 533. Tenderlink's instructions on how to make an electronic response and a list of common submission problems are available through the following [link](#).

Or

(ii) Alternatively EOIs may also be placed in the tender box or lodged by fax by the closing time on the closing date in accordance with the key conditions of EOI.

EOIs lodged by facsimile will only be accepted in accordance with the Local Government (General) Regulation and where:

(a) the EOI is received **in full** by Councils' Procurement Section on fax number (02) 9265 9697 before the closing time on the closing date ; and

(b) the original of the EOI is received by Council within three (3) business days.

EOIs sent by post and received by Council after the closing date will be deemed to have been received before the closing date only if:

(a) the envelope bears a postal authority post mark clearly indicating that the time and date of posting were before the closing time on the closing date; and

(b) the EOI would have been able to have been received by Council by the closing time on the closing date in the usual course of business.

Any other EOIs received by Council after the closing date will not, unless the *Local Government (General) Regulation* provides otherwise, be considered by Council.

All EOIs lodged will become the property of Council and on no account will they be returned to the bidder.

4. ACCEPTANCE OF EXPRESSION OF INTEREST & CONTRACT

If the Council accepts an EOI it will issue a notification to the shortlisted bidders. This notification does not create a contract with the

bidders. The Council and preferred bidder are legally bound only when a written Contract is executed by the parties. Lodgement of an EOI will itself be an acknowledgement and representation by the bidder that it agrees to comply with the Contract in its entirety. **No amendments to contract conditions will be accepted.**

5. ACCEPTANCE OF EXPRESSION OF INTEREST & CONTRACT

In this clause "conflict of interest" means an actual or potential pecuniary or non pecuniary conflict of interest (see the Council's Code of Conduct at <http://www.cityofsydney.nsw.gov.au/Council/FormsPoliciesPublication/Policies.asp> under Governance for further explanation of these terms). Bidders must disclose any conflict of interest in undertaking the requirements of the specifications and contract. Where a Bidder has a conflict of interest, the Bidder must provide Council in writing with detailed information about the nature and scope of the conflict of interest and include details of any arrangements proposed to resolve or manage the conflict of interest should the Bidder be awarded the contract. Based on the information provided by the Bidder, Council will make the final decision regarding the Bidders conflict of interest. If a conflict of interest is not disclosed by a Bidder and Council then becomes aware of the conflict, Bidders may be excluded from this Expression of Interest and/or any future process by which Council is seeking the provision of goods or services.

Additional information relating to the City's requirements of Bidders regarding how to tender, frequently asked questions and ethical business conduct can be found on the website at <http://www.cityofsydney.nsw.gov.au/Business/TendersEOIQuotes/default.asp>

6. BUSINESS WITH BURMA

The City has a specific requirement that Council will not, in certain circumstances, purchase goods or services provided by those who, Council is aware, conduct business in, or with, Burma, or who are willing to do so, until democracy has been restored and human rights violations have ceased.

If a bidder is aware that any goods or services provided as part of their bid are subject to the abovementioned clause, these goods or services should be highlighted within their bid and provide the reasons for their inclusion.

7. NO BUSINESS IN ABUSE

Tenderers are advised that the Council has resolved to adopt the “No Business In Abuse” pledge and is currently reviewing the implementation of the pledge in the context of its procurement policies. If and to the extent this review results in a change to the Council’s existing procurement practice and such change affects this particular procurement process an addendum will be issued to all Tenderers. For the information of Tenderers, the pledge provides that all companies should:

- (a) have zero tolerance for child abuse;
- (b) Respect people’s fundamental rights to freedom from arbitrary and indefinite detention;
- (c) Not treat people in a cruel, inhumane or degrading manner; and
- (d) Commit to transparency and independent monitoring to ensure these principles are upheld.

8. ASSESSMENT CRITERIA

Expressions of interest will be examined and evaluated according to the following criteria:

- Strength and innovation of the concept, proposed approach and methodology;
- Response to the brief, site, context and local communities;
- Artistic excellence;
- Artist’s previous experience or demonstrated potential to work site-specifically
- Mandatory - Durability and longevity of the work proposed, in materials and message/content
- Mandatory - The artist’s ability or commitment to take out the insurances to a level commensurate with the risks involved with the proposed art works.
- Insurances include Public Liability, Professional Indemnity and/or Workers
- Compensation (for the duration of the contract)
- Mandatory - Capacity to achieve the artwork within the required program and budget
- Mandatory - Capacity to abide by Work Health & Safety legislation

Each of the mandatory evaluation criteria listed above is considered to be critical to this expression of interest. They are not of equal weight for evaluation and are not listed in order of priority.

Bidders compliance on each of the mandatory evaluation criteria will be separately evaluated using the Evaluation Rating Scale below:

SCORE RATING	DESCRIPTION
90-100	No risk, excellent response with added value and innovation
80-89	No risk, excellent response
70-79	Very low risk, good response
60-69	Low risk, good response
50-59	Low risk, acceptable response
40-49	Medium risk, but acceptable response

If a bidder receives a score of less than 40 in any one mandatory assessment criteria, that bidder will be deemed non-compliant and will not be recommended for acceptance by Council.

The City may undertake financial assessments of bidders to determine their financial capacity to undertake the works under the contract. This may be undertaken by a third party appointed by the City.

On request the bidder must provide recent years financial information which may include financial statements (P&L, Balance sheets and notes) and Management accounts / Financial statements. Bidders must complete all parts of the Expression of Interest forms. Council may reject any expression of interest which does not provide all the required information.

city of villages