



PHIVE PUBLIC ART PROJECTS

CALL FOR EXPRESSION OF INTEREST

Applications Open

Monday 25 March 2024 10:00am (AEST)

Application Deadline

Sunday 14 April 2024 11:00pm (AEST)

***The City of Parramatta embraces what was, is, and
always will be Aboriginal Country.***

The Dharug people are the traditional custodians of Parramatta. Long before European settlement, the Dharug people occupied the Sydney basin for more than 40,000 years. Made up of many clans, the Dharug followed seasonal food routes within territorial boundaries.

The Burramattagal clan of the Dharug nation lived at the head of the Parramatta River. Burramattagal is thought to be derived from the Aboriginal word for 'place where the eels lie down.'

Burra = eel, matta = place, gal = the people of.

The Burramattagal people's connection to this place is tens of thousands of years long.

Dharug people's relationship to the river and the importance of water in the landscape, ongoing connections and ceremony, and the practices of caring for country are key to understanding the Parramatta Square precinct.

The City of Parramatta supports and values this continuing connection to Country and recognises it as a place of shared and challenging histories: a place of early contact and colonisation; a site of resistance, dispossession and resilience.

CONNECTING WITH COUNTRY

Connecting with Country is a framework to care for Country when designing built environments. It embraces the Aboriginal philosophy that, If we care for Country, Country will care for us.

City of Parramatta encourages all applicants to view the following two videos which provide an overview of the Connecting with Country framework.

Connecting with Country short film

<https://www.youtube.com/watch?v=8oJS-ZKjyiw&t=616s>

Introducing the Connecting to Country Framework - Panel Discussion

<https://www.youtube.com/watch?v=zYa3DY-m1Wk>





Creature, Workshop Performances, 2023 (Creature is an immersive play space with interactive visuals).



Dedicated Children's library and play area in PHIVE.



A regular Storytime session in PHIVE.

INTRODUCTION TO PHIVE

Parramatta is home to a rich First Nations history, a rapidly growing population, and a diverse mosaic of residents. PHIVE is Parramatta's new community, cultural and civic hub and is a central part of the vibrant Parramatta Square precinct with cafes, restaurants, shopping and public art. It's a space to learn, be inspired, explore something new, to connect, find local services, do business and immerse yourself in cultural experiences. PHIVE is for locals and visitors to enjoy with a space for everyone, designed with sustainability, accessibility and inclusiveness at its core.

PHIVE is an architectural icon, designed by award-winning French architect Manuelle Gautrand, in partnership with Australian firms Lacoste + Stevenson and DesignInc. It's a smart net zero carbon building which connects seamlessly with the heritage listed Parramatta Town Hall. Its striking design and state-of-the-art facilities make it a world class community hub.

Over six levels, PHIVE is a destination for community, culture and services, including:

- City of Parramatta Library
- Dharug Keeping Place
- City of Parramatta Council Chambers Flexible spaces available for hire including Active Wellness Studios, Smart Tech Labs, Meeting rooms, Sound Recording Studios, and Maker Spaces
- An exciting program of events and exhibitions
- Community hub and creative spaces for connecting, creating and studying
- City of Parramatta customer contact centre and visitor services
- Publique café

PHIVE gathers, preserves and shares the history, stories and cultural heritage of our dynamic river city. City of Parramatta's Aboriginal cultural materials Keeping Place is a significant cultural facility in PHIVE. In consultation with and at the request of Dharug Traditional Custodians, the Keeping Place provides a safe space for the return of cultural material from museums and other collecting institutions back to Country. Enabling First Nations culture to be celebrated and conserved.



Creative Ideas Building: Writing and Performance Workshop with Hajer and Prince, 2023



Sea of Light by Patch Theatre, 2023



Riverkeepers - focuses on the ecology of the Parramatta River and includes storytelling, musical fun with eel puppets and collaborative construction of an imaginary riverscape, 2024



Infinity by Universal Everything, 2023 [Code-Driven endless live stream]

BUILDING OVERVIEW

ARCHITECT'S VISION

As the community heart of Parramatta Square, PHIVE's physical form offers a generous cantilever in a natural escarpment of public spaces. The design delivers permeability through the building with the use of voids and linking stairs, and the use of transparent materials, to create a welcoming, open and expressive building.

The architecture embraces the existing heritage Town Hall building to the west and delivers a generous promenade, bringing together panoramic views and flows, from old to new. The building is divided in a series of stacked, fragmented crystalline blocks. Like a succession of escarpments, the architecture can be seen as a sculpture, following the constraint of the solar path to allow generous sun penetration.

BUILDING DESIGN PRINCIPLES

- Accessible
- Flexible & Functional
- Transparent
- Connected
- Coordinated
- Sustainable
- Inspiring
- Uniquely Parramatta
- Welcoming & Inclusive

CONTEXT + KNOWLEDGE

LOCATION

Parramatta, is the Central River City in the Greater Sydney Commission's vision of the Metropolis of Three Cities - the Eastern Parkland City, the Central River City and the Eastern Harbour City, designed to meet the needs of an evolving Sydney population.

PHIVE sits at the centre of the public domain development of Parramatta Square. Parramatta Square is approx. 20 Ha, and PHIVE is approx. 12,000m². It is bordered by 3PS, the University of Western Sydney, and the Heritage Town Hall. It is neighboured by commercial towers to the south and the northern entry to Parramatta Train Station. Pedestrian access to Parramatta Square is via Church St to the west, Macquarie St to the north, Smith St to the east and Parramatta Train Station underpass to the south.

PHIVE is serviced by the T1, T2 and T5 Train lines, and the 811, 810, T80 bus routes, and in 2024 will be serviced by the Parramatta Light Rail stops at Eat St, Parramatta Square and Harris St. There is no vehicle access to Parramatta Square, other than emergency vehicles via Centenary Square and Darcy St, and a new minor lane-way to the rear of PHIVE.

The climate of Parramatta is typical of the western suburbs of Sydney, with temperatures ranging between 4-34 degrees C. Since 2020, Parramatta has experienced an increase in days per year reaching over 35 degrees. The average rainfall is 970mm per year. Due to a history of post-colonial land modification, much of the vegetation is not endemic, and now includes Chinese Elms, Canary Island Date Palms, Cabbage Palm Trees, Port Jackson figs, Moreton Bay figs and European oak trees.

GEOLOGICAL HISTORY OF THIS PRECINCT

Deep Time refers to the time scale of geologic events, which is infinitely greater than the time scale of human lives. Equal to 4.6 billion years Deep Time, helps us to define the limits of human activity and speaks to the ways in which rocks, water, sediments, wind, and pressure shape the land and the lives of those that live on, in, and around it.

15 to 29 million years ago water began to cut a valley into sandstone and shale, creating the Parramatta River. As the climate changed over the millennia, a large sand body was deposited from a series of river floods through what is now Parramatta's CBD. Approx. 10,000 years ago the valley that now forms Sydney Harbour began to fill with rising seawater released from melting glaciers. Considered to be part of the harbour, Parramatta is where the tidal brackish water stops and fresh river water flows east. Australia's history understood through the lens of Deep Time does not confine us to the comparatively short span of years since Governor Arthur Phillip's arrival in 1788.

A 2019 Salvage Excavation and Heritage Report describes the archaeological works conducted at the PHIVE site found that Aboriginal stone artifacts, rock shelters with deposits, open campsites, shell middens, scarred trees, hand stencils and drawings were present from as early as 12,000 years. Non-Aboriginal archaeological finds linked to this site from the 1820s - 1880s include stone foundations, the town drain c1820/40s, and the remains of a sandstone Convict Pound.

DHARUG COUNTRY

The Burramattagal people of the Dharug Nation are the traditional Custodians of the site known today as Parramatta Square (Burramatta). Prior to European arrival, the lands of the Burramattagal people were rich and abundant in resources, and people spent much of their lives along Parramatta River, known as Burramattagal (Place of the Eels). Burramattagal people's connection to this place is tens of thousands of years long.

Prior to colonial settlement, Aboriginal people moved along seasonal routes related to available food, water, resources, and ritual returns. The Dharug people are known to have continuously inhabited the area for ~40,000 years prior to European settlement, with an estimated 4,000 and 8,000 people living in the Greater Sydney region.

Aboriginal people's relationship to the river and the importance of water in the landscape, ongoing connections and ceremony, and the traditional land management techniques practiced by Burramattagal in caring for country, are key to understanding the Parramatta Square Precinct. The significance of Burramattagal people's connection to this place, the role of country in healing, the importance of being on country, and traditional Burramattagal practices associated with healing, health and vitality are key to understanding this place.

The landscape of Parramatta was created and managed over thousands of years by the Dharug people using a variety of land management methods. The impacts of colonisation were felt deeply and were broadly devastating for the Dharug Nation. The Burramattagal people were forced off their lands and existed on the fringes, away from Burramattagal.

EUROPEAN ARRIVAL

Parramatta has a significant colonial history and plays a central role as a site for early colonial experiments in European-style farming and government administration. Arthur Phillip's establishment of the first and oldest inland European settlement in Australia and Governor Macquarie's role in the establishment of Parramatta as the first seat of government are key to the 'foundation narrative' of Parramatta's colonial history.

Likewise, early colonial practices of institutionalisation or 'management' of Aboriginal Peoples, included the wider practices of incarceration, at key sites such as the Female Factory, Parramatta Goal, Willow Grove, and the Parramatta Native Institute and Old Government House situated in the grounds of Parramatta Park.

Parramatta's colonial history includes European use of the land and government's role in blocking access to Country for Burramattagal people. Early interactions between European and Aboriginal People are marked by some instances of positive exchange, yet the period between 1788 and 1816 is documented as a period of conflict known as 'The Frontier Wars', including the 'Battle of Parramatta'.

Parramatta has a strong and diverse migrant history with successive waves of immigration to Parramatta of non-Aboriginal People, including migrants and refugees over the last 150 years until the present. The development of Parramatta as a food bowl in the early years of the colony, the availability of arable land, its proximity to transport, the development of cultural or community services such as migrant resource centres and places of worship, have likely played an important part in attracting new people to Parramatta.

Contemporary Parramatta, is the Central River City in the Greater Sydney Commission's vision of the Metropolis of Three Cities - the Eastern Parkland City, the Central river City

and the Eastern Harbour City. Parramatta is constituted by traditional Custodians and people from many diverse parts of the globe; each with varying connections and different attachments which offer different narratives of belonging and place in Parramatta. These are vital to understanding Parramatta as a distinct gathering place, and are told in the stories of different festivals, events, institutions, and moments in Parramatta's contemporary history.

Today, the concept of gathering is still strong, with a diverse multicultural community and a thriving City centre offering different narratives of belonging and place in Parramatta. The diverse range of migration experiences are central to Parramatta's unique cultural identity. From labour migration, family reunions and chain migration to refugee movements to temporary and skills-based migration, these different experiences of migration shape different experiences of arrival in Parramatta.

Information contained in this text references:

Waves of People, Exploring the Movements and Patterns of Migration That Have Shaped Parramatta Through Time. City of Parramatta (2018)

Final Excavation Report - S140 for archaeological testing at 182 Church Street Parramatta. CRM Cultural Resources Management (2019)



The talented dancers of Jannawi Dance Clan



Brazilian Drumming Workshop, 2023



Over 55s Leisure & Learning - Zumba Gold, 2023



Dancing at Parramasala (Image courtesy of Peter Dovgan)

CURATORIAL VISION

SONG DREAMS AND MARSHMALLOW BIRDS

Song Dreams and Marshmallow Birds is inspired by children's picture books and invites visual and video artists, illustrators and animators to consider the world through a child's eyes to create a new screen based artwork for PHIVE's Digital Art Wall.

The title of *Song Dreams and Marshmallow Birds* is a whimsical reflection on childhood that aims to capture the spirit of curious wonder, endless daydreams and the vivid idiosyncrasies of learning things for the first time. Picture books help young children transfer the information within to their lived experience. They are an important source of new language and concepts, interpretation and learning. Today's picture books capture our diverse cultures and children use them to connect with important issues in gentle and accessible ways.

Picture books can include oral, visual, written, musical and dance storytelling. Stories are powerful as they appeal to our senses and emotions; draw us in and leave an impact. They can help children learn, develop and express their emotions in healthy ways. Children like picture books with repeated sounds, different patterns, connection with characters and lots of colour. In exploring these ideas you may choose to examine traditional ideas of storytelling or explode the screen with non-linear displays which explore colour, curiosity and movement, to delight the senses of everyone's inner child.

Song Dreams and Marshmallow Birds is a play on words that alludes to the dance of dreams, landscapes of curiosity, and the nature of fun. Made up of 50% air, marshmallows are sweet and soft; stretchy and oozy; and squish like a sponge when you eat them. Eating marshmallows reminds us to enjoy life, to think outside the square and to live in the moment. Marshmallows feed our imagination.

Australia's songbirds are known for their complex voices. Satin Bowerbirds, Honeyeaters, Magpies and the Superb Lyrebird are familiar sounds in Australia. The Daintree Rainforest in North Queensland is the oldest continually surviving rainforest in the

world, and where the world's songbirds emerged. Australia's songbirds represent the descendants of the ancestral species that gave rise to the songbirds of the northern hemisphere.

Song Dreams and Marshmallow Birds invites you to consider the importance of dreams and play. Children are prolific dreamers with a boundless imagination. Their dream world reflects their sense of self as well as their fears, anxieties, and interests. Children's dreams can conjure monsters, witches, ghosts, and vampires just as much as they can bestow magical powers, courage, and empathy. Children, like adults, dream about what they know, 95% of dreams are forgotten by the time we wake up, about 12% of the population dream in black and white, and animals also dream.

Play improves the cognitive, physical, social, and emotional well-being of young people. Through the 'give and take' of play, children develop their social skills by learning about the world and themselves. Adults later refine their play through playful communication. Play helps us relax and have fun, which is also true of all mammals and some birds. Having fun is proven to benefit people both physically and mentally, and happiness is a byproduct of fun which can lead to higher levels of creativity.

Children see the world in a unique way which can be vastly different from adolescents and adults. They see a world with endless possibility, find enjoyment from simple things and use their imaginations to make things more interesting; often expressed by a desire to investigate and a keen interest in others. If curiosity is the instinct to explain the unknown, then wonder is the desire to seek the unknown. Wonder goes beyond curiosity.

An understanding of the activities that take place in PHIVE is central to this commission. This 'community living room' welcomes everyone and delivers various intergenerational experiences. In particular, the library occupies two floors with a dedicated children's area. Specialist programming and regular events create an inspiring space for children to explore their world.

SONG DREAMS AND MARSHMALLOW BIRDS



Flights of Fancy - imagination and curiosity



Marshmallows - sweet and soft; stretchy and oozy



Lucid dreaming - AI Generated



Narran (lyrebird), Blue Mountains, 2022

SCULPTURAL DELIGHT



Coke Bottle and a Drumstick Chair (detail), Dylan Martorell, 2011



Play-doh, Jeff Koons, 1994-2014

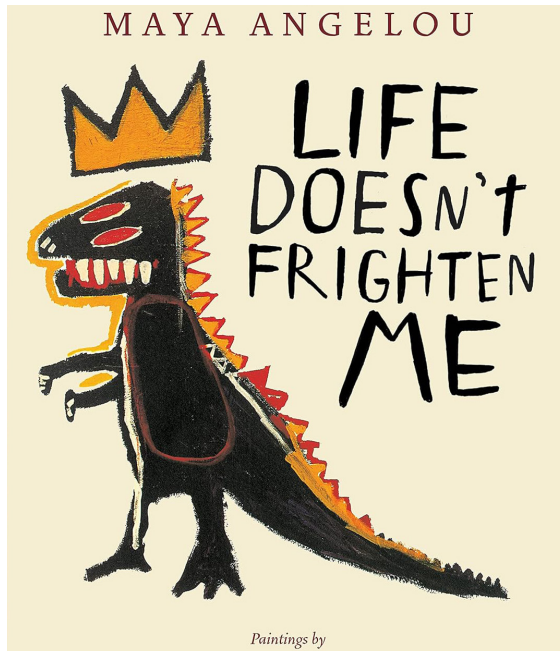


Airship Orchestra (detail), Eness, 2020, Balloon Museum - artworks and installations created by Inflatable & Balloon art.

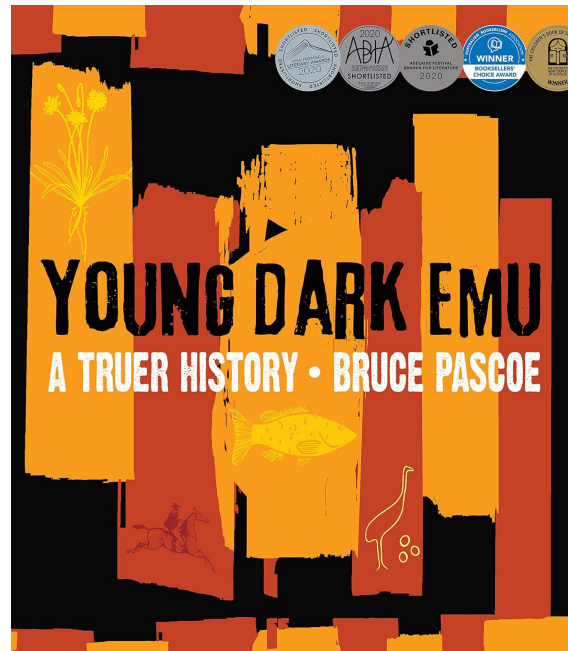


Wooden sculptures, Emmy Webbers (detail), 2023

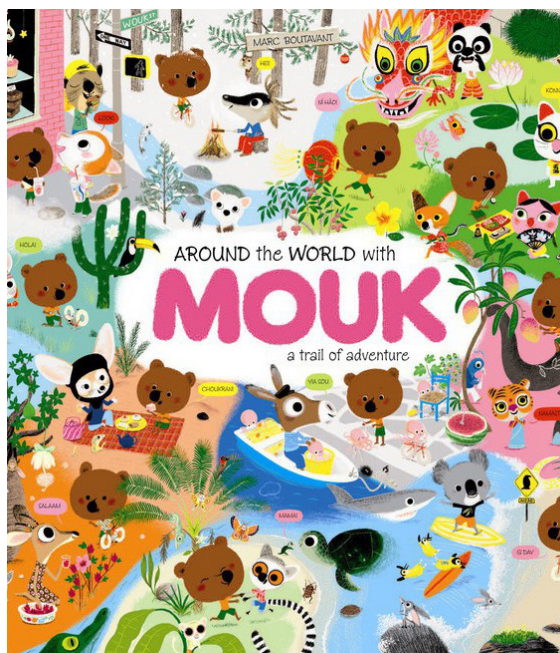
WE ARE ICONIC



Life Doesn't Frighten Me (cover), Maya Angelou, 25th Edition 2018



Young Dark Emu, (cover), Bruce Pascoe, 2019

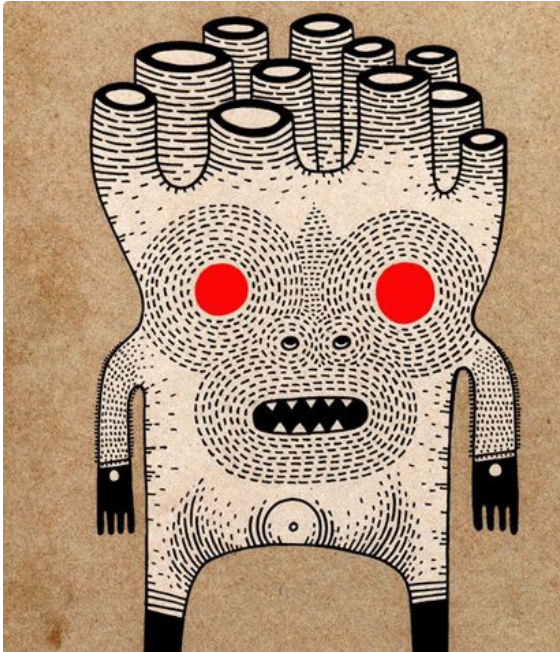


Around The World With Mouk – Trail Of Adventure (cover), Marc Boutavant, 2009



Moomin Book 2 (cover), The Complete, Tove Jansson Comic Strip, 2007

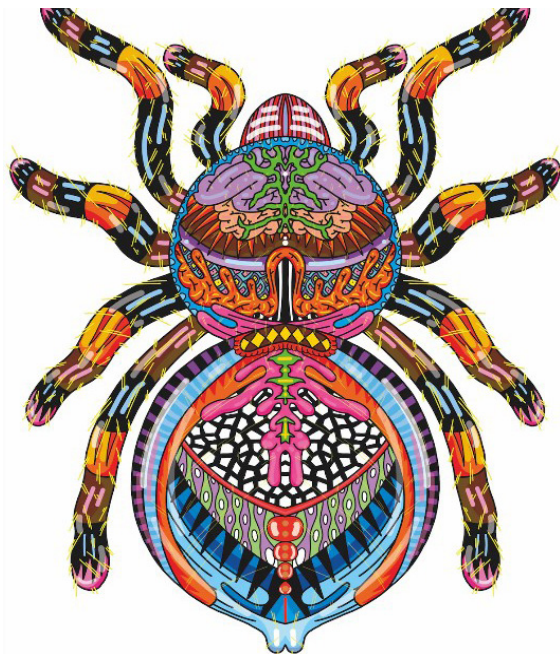
ILLUSTRATION



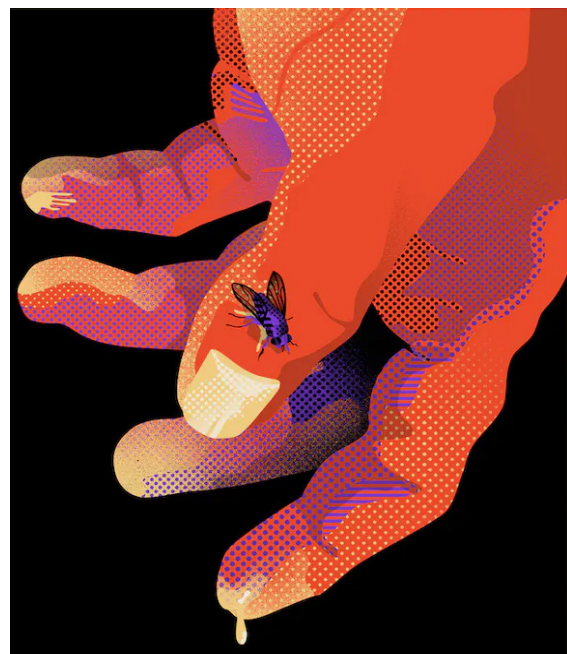
Cosmic Nuggets (detail), Sean Mcilroy, 2018



Colour Makes the World Go Round, Christopher Nielsen 2023

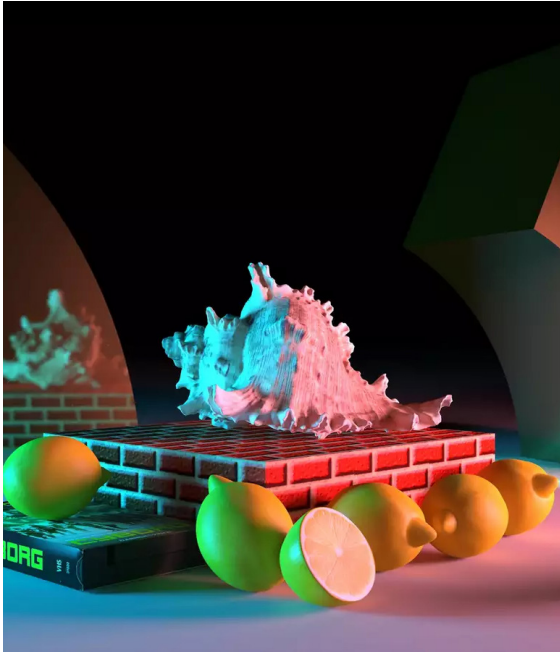


Mimi Leung, (detail), 2023

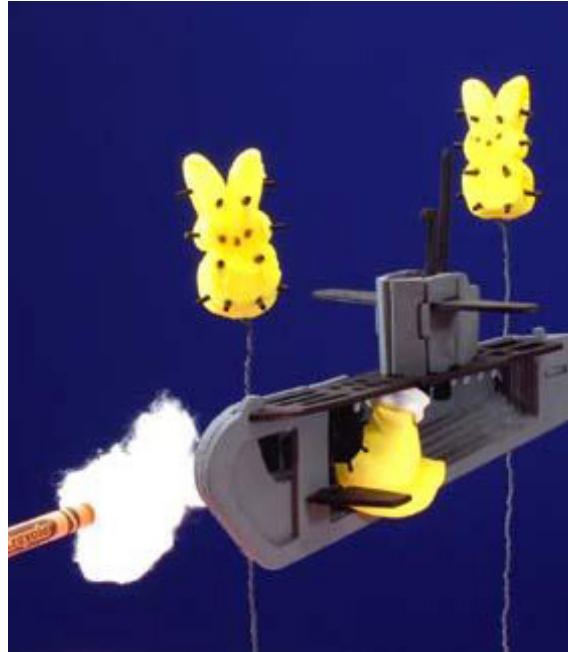


The Fly (detail), We Buy Your Kids, 2015

ASSEMBLAGE



Cyborg (detail), Takeshi Murata, 2011



Run Silent, Run Peep (detail), Tim Smalley, 2007



Sisterly Love (detail), Deborah Roberts, 2021

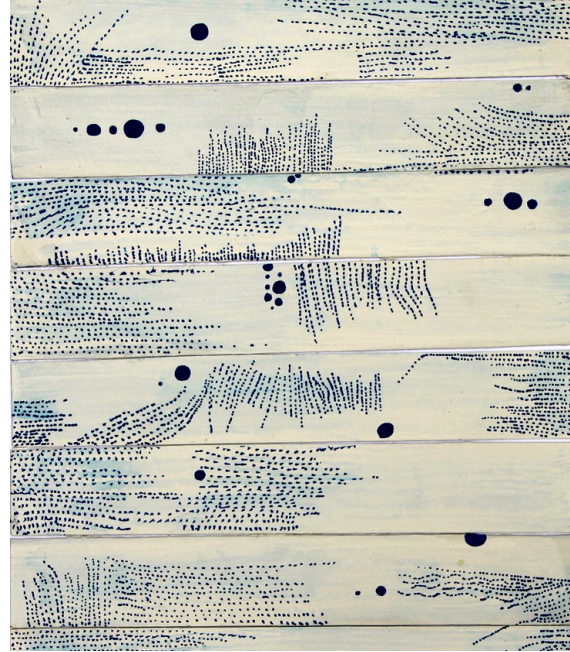


*2024 Spring/Summer Collection Mermaid Room, (detail),
Tsumori Chisato*

MARK MAKING



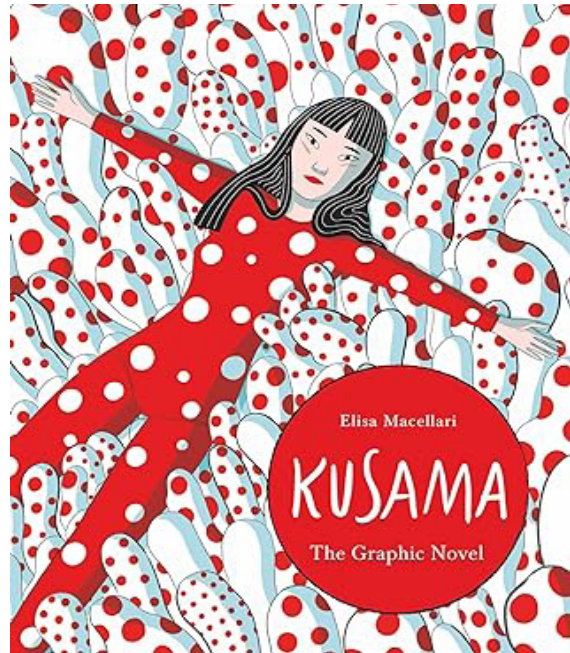
Paradise Of Animal Behind Design No.28 (detail), Tsumori Chisato, 2023



Conversation With Stars (detail), Shane Drinkwater, 2023



Smartypants (Pete in School) (endpapers), Maira Kalman, 2013

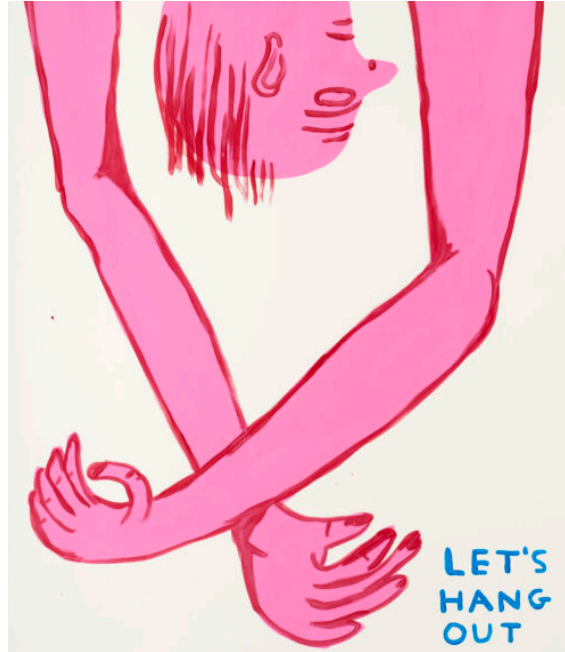


Kusama: The Graphic Novel Hardcover – September 2020
Elisa Macellari

HAND DRAWN



Do you believe in Love, (detail) Kaylene Whiskey, 2019



Untitled (detail) - Let's Hang Out, David Shrigley 2022



Fantastic Beasts and How to Rank Them, from New Yorker article, Jon Klasson, 2017



Spin Cycle (detail), Marc Martin, 2023

MOVING IMAGES



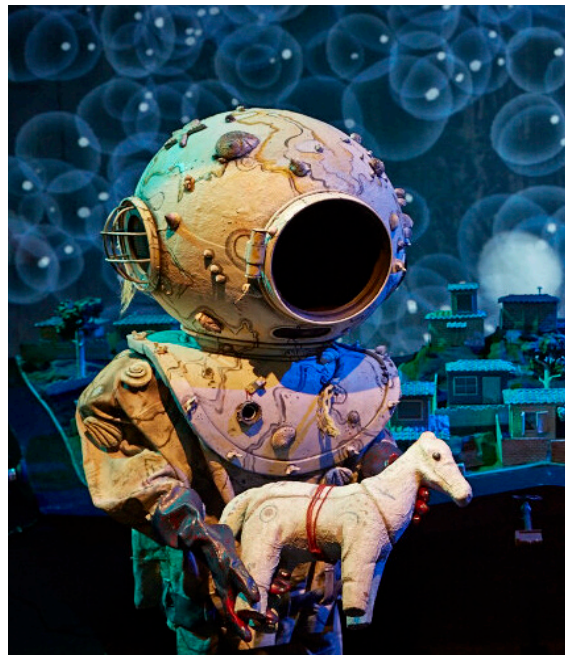
Adventure Time by Pendalton Ward 2010 - 2018



OM Rider, Takeshi Murata, 2013



The Master's Pupil (detail) is a hand-painted video game informed by Monet's artworks, Pat Naoum, 2023



Spare Parts Puppet Theatre production of Tales from Outer Suburbia, Fremantle, Shaun Tam , 2013

GRAPHIC INVENTION



Minecraft, creator Markus Persson for Microsoft, 2014



Graphic Novels, Unknown



Marico Maricor, (detail), 2023



Solid Lines (detail), Riyha Dank, 2023

ARTIST SELECTION

ARTIST SELECTION PROCESS

STAGE ONE: EXPRESSION OF INTEREST

Respondents may include Visual and Video Artists, Animators and Illustrators.

- Suitably qualified Artists are invited to submit a response to an Expression of Interest (EOI). All submissions are assessed against the EOI Selection Criteria (qualitative and mandatory) and a long list of suitably qualified Artist applications is identified.
- The submissions of suitably qualified applicants will be presented to the Artist Selection Panel consisting of internal and external subject matters experts, cultural knowledge holders and project representatives. The Artist Selection panel will shortlist up to six (6) applicants to proceed to Stage Two Concept Design.

EXPRESSION OF INTEREST - SELECTION CRITERIA

- Compliant application submitted prior to the EOI deadline.
- Artwork examples submitted must represent the artist's own original work and reflect artistic excellence, innovation and originality, as evidenced by:
 - Professional quality of output and mastery of skills
 - Professional methodology and techniques
 - Communicates a unique vision or perspective
- Artwork examples are judged to be appropriate to the goals of the project;
- Demonstrated professional experience is adequate to meet the demands of the project;
- Availability to participate in and deliver an end-to end project;
- Demonstrated ability to work productively with your client and project stakeholders.

STAGE TWO: CONCEPT DESIGN

- Shortlisted applicants will be invited to develop a concept design proposal in response to the Stage Two assessment criteria.
- Each of the shortlisted applicants will be paid an honorarium fee of \$1,500 (all inclusive) to develop a conceptual design proposal.
- The Artist Selection Panel will convene to assess the concept design proposals for each shortlisted applicant via a submission and an interview format.
- Two (2) concept designs will be selected for commission.

ARTIST SELECTION - KEY CRITERIA

1. Artistic Response:

- The Artist's conceptual proposal reflects artistic excellence, innovation, and originality in response to Council's Curatorial Vision for the project.

2. Suitability of Project:

- The Artist's proposal is judged to be appropriate to the goals of the project
- Response to the Artist Brief and Specification

3. Site Responsiveness:

- Response to the Architectural Scheme
- Response to the conditions and location of the digital wall
- Response to the functionality of the building

4. Project Management:

- Response to the budget
- An indicative program of works relevant to project requirements
- Ability to work productively with project stakeholders including the client, consultants, designers and sub-contractors
- Demonstrated ability to deliver an end-to-end project
- Results of reference checks for selected applicants

5. Reference Checks:

- Results of reference checks for selected applicants

SCOPE OF WORKS

This Scope of Works describes the services to be provided by the Consultant commissioned to create a high-quality screen based artwork for the Digital Wall, located on the ground floor foyer of PHIVE. The screen-based artwork will span the full dimensions of the screen and aim to elevate the welcoming atmosphere of PHIVE as one of the first things you see as you enter the building.

CONTRACT

Full terms of the contract are detailed in the Sample Contract and Annexures. Council strongly recommends that Artists review the Sample Contract before submitting a response to the EOI. By including a Sample Contract and Annexures Council aims to avoid delays caused by prolonged contract negotiations. An applicant's ability to comply with the Sample Contract is a mandatory criteria for the Expression of Interest stage. Applicants are asked to indicate whether they intend to comply with the Sample Contract and Annexures. At its own discretion Council may deem an Applicants inability to comply with the Sample Contract as non-compliant. Applicants must indicate they intend to comply with the Sample Contract. Applicant's have the opportunity to seek clarifications about particular clauses are asked to list their queries with clause numbers in the application form.

LICENCE

The Consultant will grant the City of Parramatta a non-exclusive, three-year term worldwide licence of the work, plus a two year option.

BUDGET:

The budget for each commission is \$50,000 (ex GST) and inclusive of all costs associated with artist fees, design, production, installation, testing and commissioning.

SCREEN BASED ARTWORK LIFESPAN

Screen based artworks created for the Digital Wall will have a minimum three (3) year lifespan, with a two year option.

SCALE:

This large scale screen based artwork will be shown on the Digital Wall Screen, approximately 8m x 2.5m.

FINAL VIDEO FILE REQUIREMENTS:

- Encoding HEVC/H265 with an MP4 container (not QuickTime/MOV)
- Bitrate - a good starting point would be 20-30Mbps (higher for more full-screen motion, lower for more static scenes)
- The framerate should be 25, 30, 50, or 60 FPS progressive (not interlaced)
- Resolution of 3200 (H) x 1000 (V)
- The original master composition must be retained for a minimum three years to service warranty requirements.

SCREEN HARDWARE SPECIFICATION:

- Screen dimension of 8185mm x 2700mm (comprised of (NEC = 640 x 360) modules) set at a datum of 700mm off the ground
- NEC 2.6mm pitch LED display
- Video Frame Rate 50/60 Hz
- Rate Refresh 2880 Hz
- Color Temperature 2000-9300K Adjustable
- Colors 4.4 Trillion
- LED Type 3-in-1 Black SMD
- LED Configuration 1Red, 1Green, 1Blue
- Brightness 900cd/m²
- Pixels Per Panel 192x384 Dots
- Pixel Density 147,456 pixels/m²
- Actual Image Size: 7,680mm x 2,520mm
- Module Size W250mmxH250mm

- Bonded Resin face protection built in, and front panel replacement
- Cabinet Size W500mm×H1000mm×D83.3mm
- Aspect Ratio 1:2
- Wide viewing angle

SCREEN SOFTWARE SPECIFICATION

- Integration with whole building CMS system (Dual Brightsign)
- Timer operation (part of the CMS program)
- Crestron Controller for control of screen
- Camera feed for remote monitoring
- Auto day/night dimming
- Inbuilt test pattern (colour bars) and diagnostics/ fault indication

DIGITAL WALL ARCHITECTURAL ORIENTATION

The orientation of the Digital Wall faces south towards the entry of the building. Southern light filters in through the front facade during the daytime, with LED street lighting filtering in from the public domain at night.

SCREEN BASED ARTWORK TYPOLOGIES

- Video Art: durational work including but not limited to live action, animation, data visualisation and motion graphics. Can be linear, non-linear, abstract or narrative work.
- Generative: Self-evolving content continuously generated by programmed computer algorithms. Usually infinite / open-ended works.
- Suggested typologies for artistic expression include:
 - Sculptural Delight
 - Iconic Children's Books
 - Illustration
 - Assemblage
 - Mark Making
 - Hand Drawn

- Moving Image
- Graphic Invention

AUDIENCE

A diverse intergenerational audience will engage with the Digital Art Wall. This includes Councilors, workers, library users, children and families, students, cultural and community groups, senior citizens and visitors, who will pass the screen intermittently with either singular visits or repeat attendance, over time.

HARDWARE MATERIALS

To withstand the conditions of this busy public space, the screen modules come with built in Bonded Resin face protection and the aluminum screen architecture is robust and sits flush with the wall. The NEC 2.6mm pitch LED display modules are front loaded and the installation comes with a set of replacement panels.

LIGHTING

The lighting design used in the creation of the content must not include strobe lights. It must support a legible audience experience, consider accessibility and enhance the aesthetic quality of the building. Consideration of light quality in the production of content must address the following:

- Lighting as a mode for creative expression.
- Correlated colour temperature (CCT) of light sources (consistency, colour rendering and light direction).
- Promote a glare free environment.

SITE DETAILS

The final artwork will be uploaded and tested as part of the commissioning process.

- Digital wall screen is fully operational
- Technical capacity for sound, but function and operation in this public space is an important consideration. Loud, repetitive, distorted sounds are not possible, and any incorporation of sound is subject to Council approval.
- The digital wall location is surrounded by close structural adjacencies.

INSTALLATION

The Artist is required to provide a complete solution for the delivery of the screen based artwork, and is expected to manage all aspects of technological integration, testing and commissioning of the completed artwork. To be coordinated with Council.

SUSTAINABILITY IN DESIGN

The Artist is encouraged to demonstrate a contribution to environmental sustainability via artistic themes, engagement strategies, community consultation, contents or process to contribute to the quality of the physical environment for future generations.

WHS

The requirements below refer to technology integration, testing and commissioning on site only. As required, the Artist must establish consultation, cooperation, and compliance processes for any WHS matters, consistent with WHS legislative requirements, subject to site conditions and risks.

PRACTICAL COMPLETION

The Consultant must ensure the artwork is presented to the highest standard, to ensure longevity and continuity:

- The Video Artwork is to be supplied as an MP4 file and the original master composition must be retained to service warranty requirements.
- The completion certificate forms the final handover of the asset to Council.
- Post Production Documentation should include the following:
 - Details of all subcontractors involved in the production of the artwork
 - Documentation of processes and methodologies
 - Instructions on any proprietary software or programmable components

WARRANTY

The Consultant will provide a 36-month warranty against faulty digital production, or file corruption subject to the definition of normal wear and tear.

Warranty Inclusions

This warranty must cover production and labour for the rectification/replacement of damaged or failed digital content supplied under the Contract.

Warranty Exclusions

- Damage or harm caused by severe weather, force majeure, or any malicious or negligent act of the client, their agents, contractors or third parties
- Alteration by unauthorised personnel
- Intentional or accidental misuse

DEFECTS LIABILITY

The Defects Liability period commences after handover of the asset to Council. The Consultant is responsible for the continuous performance of the Video Artwork and must remedy any Defects in the final file during the 12-month Defect Liability Period.

DEACCESSION PLAN

Council may at any time decide that the condition of the artwork has deteriorated, or it is no longer suitable for the site and Council may in its sole discretion remove, relocate, deaccession, or otherwise dispose of the Video Artwork.

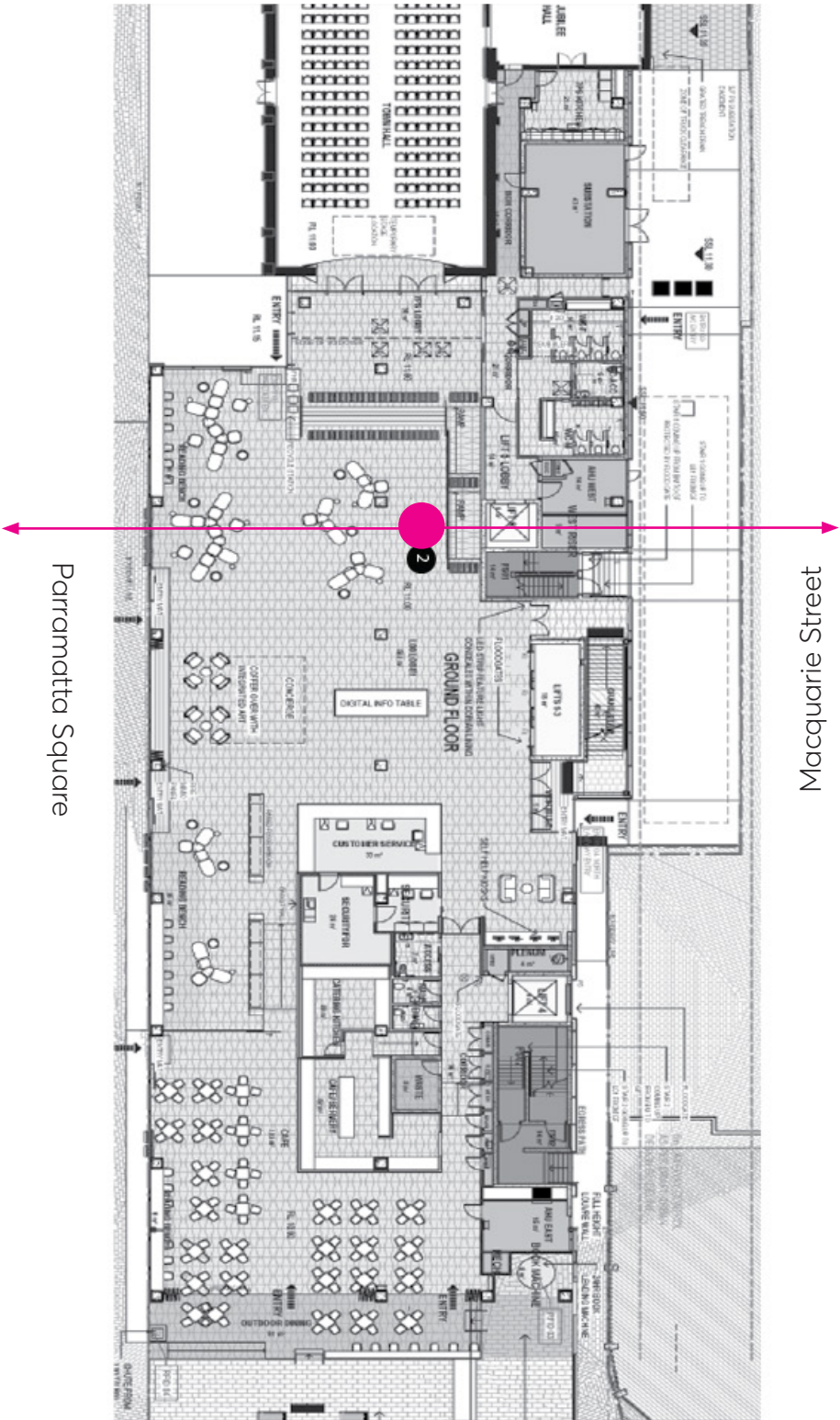
INSURANCES

The Artist must hold and maintain the insurances below for the duration of the Contract:

- Public Liability: \$20 million
- Professional Indemnity Insurance: \$5 million and \$5M in the aggregate
- Workers Compensation for employees, as required by law

ANNEXURES

LOCATION



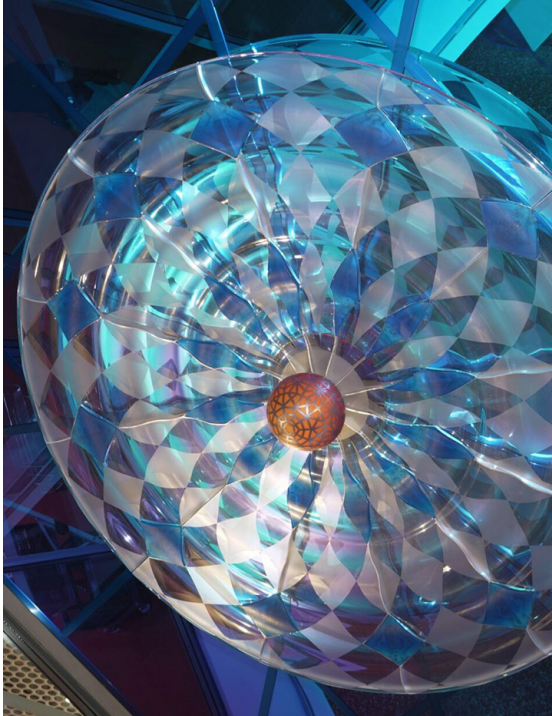
ANNEXURES

LOCATION



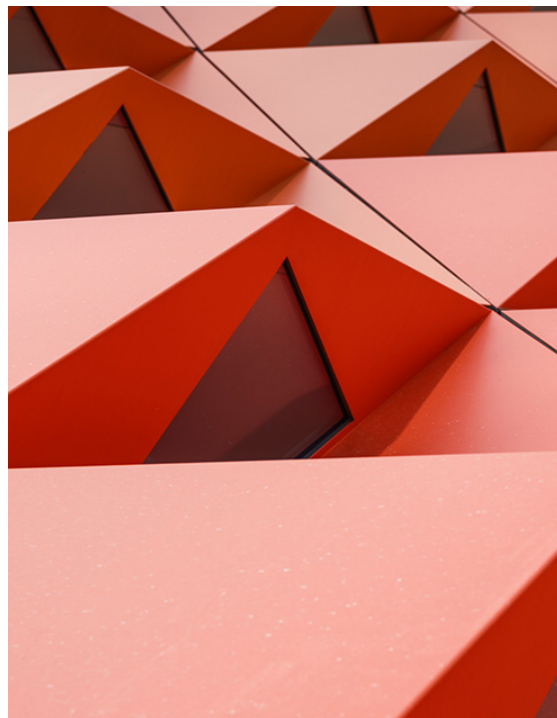
ANNEXURES

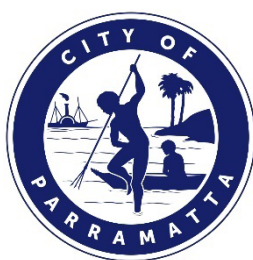
INTERIOR PALETTE



ANNEXURES

ARCHITECTURAL DETAILS





CONTRACT FOR PUBLIC ART

CITY OF PARRAMATTA COUNCIL

AND

**THE CONSULTANT OR ARTIST IDENTIFIED IN ITEM 2
OF THE SCHEDULE**

THIS AGREEMENT is made on the date set out in Item 1 of Annexure A.

BETWEEN

CITY OF PARRAMATTA COUNCIL (ABN 49 907 174 773) of 126 Church Street, Parramatta, NSW, 2150 (**Council**),

AND

THE PARTY set out in Item 2 of Annexure A (**Consultant**)

BACKGROUND

- A. Council wishes to commission the creation, design, production, project management and commissioning of the Video Artwork at the Site.
- B. The parties have agreed that the Video Artwork will be created, designed, produced, edited, and installed at the Site on the terms of this Agreement.

OPERATIVE PART

1 INTERPRETATION

1.1 In this Agreement, unless the context otherwise requires:

“Agreement” means this document including all annexures and attachments.

“Annexure” means an annexure attached to this Agreement and forming part of this Agreement.

“Artist” means the person identified in Item 4 of Annexure A.

“Catalogue” has the meaning given in clause 26.1.

“Claim” means any claim, allegation, debt, cause of action, demand, remedy, suit, injury, damage, loss, cost, charge, expense, liability, action, proceeding and right of action of any nature howsoever arising and whether present, future, fixed or unascertained, actual, or contingent whether at law, in equity, under statute or otherwise.

“Completion Date” means the date on which Council issues a notice of completion to the Consultant under clause 9.

“Confidential Information” means the terms of this Agreement and information of a party (and its employees, officers, agents, and contractors) (disclosing party) that is: (i) made available to or otherwise obtained by the other party (or its employees, officers, agents, or contractors) (receiving party); or (ii) by its nature confidential or the receiving party knows, or ought reasonably to know, is confidential. Confidential Information does not include information that: (a) is in or enters the public domain through no fault of the receiving party; (b) is or was made available to the receiving party by a person (other than the disclosing party) who is not or was not then under an obligation of confidence to the disclosing party in relation to that information; or (c) is or was developed by the receiving party independently of the disclosing party.

“Consultant” means the person identified in Item 2 of Annexure A commissioned by Council to undertake the Video Artwork on the terms and conditions set out in this Agreement.

“Consultant’s Fee” means the fee payable to the Consultant for the Project as specified in Item 9 of Annexure A.

“Council’s Representative” means the person specified in Item 3 of Annexure A or as

otherwise advised by Council in writing from time to time.

“COVID-19 Pandemic” has the meaning given in clause 33.

“Defect” includes:

- (a) any defect or deficiency in design and production of the Video Artwork;
- (b) any omission in the Video Artwork;
- (d) any aspect of the Video Artwork, or any part thereof, which is not in accordance with the requirements of the Agreement or Specification (including a breach of any express warranty or non-compliance with any performance level or performance requirement stated in the Agreement or Specification);
- (e) any other condition or event stated in the Agreement to constitute a defect.

“Estimate” means the Consultant’s estimate of the costs to perform a Variation the subject of a notice from Council pursuant to clause 5 being either, as directed in that notice:

- (a) a fixed lump sum;
- (b) the amount calculated by reference to the rates set out in the Schedule of Rates and the estimated quantities in the notice; or
- (c) where the rates specified in the Schedule of Rates are not appropriate for the work the subject of the Variation, the amount calculated by reference to appropriated rates and the estimated quantities in the notice.

“Force Majeure Event” means any of the following events or circumstances or combination of those events and circumstances which is beyond the control of the party affected:

- (a) fire, explosion, mudslide, natural disaster, lightning, flood, earthquake, tsunami or other act of God;
- (b) riots, civil commotion, pandemic (but excluding the COVID-19 pandemic), sabotage, terrorism, act of a public enemy, war (declared or undeclared), revolution, blockade or embargo;
- (c) shipwreck, train or plane crashes; or
- (d) radioactive contamination or toxic or dangerous chemical contamination,

which prevents the affected party from completing any of its obligations under the Agreement or allowing completion of the Project and, in the case of the Consultant, subject to the Consultant meeting all of the following requirements:

- (e) an experienced consultant would not have foreseen or reasonably have made provision for the event, circumstance, default or delay; or
- (f) the event, circumstance, default or delay was not caused or contributed to by any act or omission or breach of the Agreement by the Consultant; and
- (g) the event could not reasonably be prevented, overcome, or remedied by the exercise of a standard of care and diligence consistent with that of a prudent and competent consultant.

“Intellectual Property Rights” means all present and future rights conferred in law in relation to any copyright, trademarks, designs, patents, circuit layouts, plant varieties,

business and domain names, inventions and Confidential Information, and other results of intellectual activity in the industrial, commercial, scientific, literary or artistic fields, throughout the world, whether or not registrable, registered or patentable that exist or that may come to exist anywhere in the world.

“Item” means an item identified in Annexure A,

“Maintenance Period” means the period of time identified in Item 15 of Annexure A from the Completion Date.

“Moral Rights” means any of the rights described in Article 6b of the Berne Convention for the Protection of Literary and Artistic Works 1886, being “droit moral” or other analogous rights arising under any statute (including the *Copyright Act 1968* (Cth)) or any other law (including any law outside Australia), that exist, or that may come to exist, anywhere in the world.

“Program” means the program for completion of the Project in accordance with the stages in identified in Item 14 of Annexure A to be provided to the Consultant in accordance with clause 6 and as amended from time to time.

“Project” means the commissioning of the Consultant to undertake the Video Artwork in accordance with this Agreement (including the Specification) and for the avoidance of doubt includes the maintenance obligations stated in this Agreement.

“Project Stages” mean the stages of the Project described in Item 16 of Annexure A and/or the Program.

“Schedule of Rates” means the schedule of rates (if any) set out in Annexure E.

“Site Manager” means the manager of the Site, being the person/entity specified in Item 8 of Annexure A or such other site manager nominated in Council in writing to the Consultant from time to time.

“Site” means the location for the display of the Video Artwork on the ground floor of Phive, 5 Parramatta Square as specified in Item 7 of Annexure A.

“Specification” means Annexure B and any other the documentation developed by the Consultant and approved by Council in accordance with clause 34, as amended from time to time.

“Variation” means:

- (a) an increase, decrease or omission of any part of the Project;
- (b) any change in the character, quality or extent of the Project or of anything described in the Specification; and
- (d) the execution of additional services or works including additional work not included in the Specification,

and **‘Vary’** has a corresponding meaning.

“Video Artwork” means the Video Artwork, creative design and works described in Item 6 of Annexure A and as further developed in the course of this Agreement

“WHS Laws” means the *Work Health and Safety Act 2011* (NSW), the *Work Health and Safety Regulation 2017* (NSW) and other instruments under them including any codes of practice and any consolidations, amendments, re-enactments, or replacements of them.

“WHS Principal Contractor” means the principal contractor under WHS Laws.

- 1.2 Headings are for convenience only, and do not affect interpretation. The following rules also apply in interpreting this Agreement, except where the context makes it clear that a rule is not intended to apply.
- 1.3 A reference to:
- (a) a legislative provision or legislation (including subordinate legislation) is to that provision or legislation as amended, re-enacted or replaced, and includes any subordinate legislation issued under it;
 - (b) a document (including this document) or agreement, or a provision of a document (including this document) or agreement, is to that document, agreement or provision as amended, supplemented, replaced or novated;
 - (c) a party to this document or to any other document or agreement includes a permitted substitute or a permitted assign of that party;
 - (d) a person includes any type of entity or body of persons, whether or not it is incorporated or has a separate legal identity, and any executor, administrator, or successor in law of the person; and
 - (e) anything (including a right, obligation or concept) includes each part of it.
- 1.4 A singular word includes the plural, and vice versa.
- 1.5 A word which suggests one gender includes the other genders.
- 1.6 If a word or phrase is defined, any other grammatical form of that word or phrase has a corresponding meaning.
- 1.7 If an example is given of anything (including a right, obligation or concept), such as by saying it includes something else, the example does not limit the scope of that thing.
- 1.8 The words subsidiary, holding company and related body corporate have the same meanings as in the *Corporations Act 2001* (Cth).
- 1.9 A reference to dollars or \$ is to an amount in Australian currency.
- 1.10 Words defined in the *A New Tax System (Goods and Services Tax) Act 1999* (Cth) (**GST Act**) have the same meaning in clause 11.
- 1.11 This Agreement is not to be interpreted against the interests of a party merely because that party proposed this document or some provision in it or because that party relies on a provision of this document to protect itself.
- 1.12 This Agreement applies to the performance of all stages of the Project whether carried out before or after the date of this Agreement.

2 THE PROJECT

- 2.1 The Consultant must create, design, produce, project manage, deliver and commission the Video Artwork at the Site on the terms of this Agreement.
- 2.2 Council wishes to commission the creation, design and commissioning of the Video Artwork at the Site.

3 PERFORMANCE

3.1 Warranty

The Consultant warrants that it has the skill and ability to undertake the Project in accordance with the requirements of this Agreement and acknowledges that Council has entered into this Agreement in reliance on this warranty.

3.2 Performance Standards

The Consultant must:

- (a) undertake the Project with the standard of skill, care and diligence expected of a skilled professional artist experienced in commissions and projects of that type; and
- (b) ensure that the Video Artwork is fit for purpose and all materials and skills used in the production of the Video Artwork and Project comply with all applicable statutory requirements and Australian Standards.

3.3 Materials

- (a) The Consultant must use high quality production materials which are safe and suitable for the proposed use in the Video Artwork.

3.4 Stages

- (a) The Consultant is responsible for the creation, production, project management, design, edit, postproduction, and installation of the Video Artwork in accordance with the requirements set out in the Program, and ensure the Video Artwork meets the requirements of the following:
 - (i) the Agreement;
 - (ii) legislative requirements;
 - (iii) Council's instructions;
 - (iv) relevant Australian Standards; and
 - (v) if no other standard is specified in the Agreement, good industry standards in respect of public art and applicable to the Video Artwork.
- (b) The Consultant must not commence work on new Project Stage of the Program until Council has given written notice of its acceptance of the performance of the previous Project Stage. Council may decide not to proceed with a new stage of the Program in its absolute discretion.

3.5 CONSULTANT'S DESIGN AND RETENTION OF DIGITAL VIDEO ARTWORK RESPONSIBILITIES

- (a) The Consultant is responsible for the design and production of the Video Artwork.
- (b) The Consultant must complete the design and production of the Video Artwork and carry out all other design necessary in connection with the Project.
- (c) The Consultant must carry out its design and production responsibilities so that the Video Artwork is fit for purpose and complies with the requirements of the Agreement.

- (d) Design or design development does not cause a Variation or reduce the Consultant's design responsibilities under this Agreement.
- (e) The Consultant must produce the Consultant's design and production documents in respect of the Video Artwork which:
 - (i) will ensure that the Video Artwork is fit for the purposes required by the Agreement; and
 - a. legislative requirements;
 - b. Council's instructions;
 - c. technical requirements and relevant Australian Standards; and
 - d. if no other standard is specified in the Agreement, good industry standards in respect of public art and applicable to the Video Artwork.
- (f) Unless the Agreement provides otherwise, the Consultant must submit Consultant's design and production documents to Council at least 21 days before the date the Consultant proposes to use them for any procurement, production, casting, in respect of the Video Artwork. Consultant's design and production documents must be submitted progressively to Council with sufficient detail to demonstrate what is proposed.
- (g) If Council objects to the Consultant's design and production documents, the Consultant must take the objections into account and discuss them with Council. The Consultant must correct any fault, error or omission in the Consultant's design and production documents. The parties will liaise in good faith in respect to the design development of the Video Artwork and the Consultant must comply with Council's reasonable instructions in respect of the Video Artwork's design development.
- (h) Notwithstanding anything else contained in this Agreement, nothing Council does or omits to do in connection with any approval or acceptance of the Consultant's design and production documents makes Council responsible for the Consultant's design and production documents or prevents Council from relying on or enforcing any right under the Agreement or otherwise. The Consultant shall remain responsible for the design and production of the Video Artwork.
- (i) The Consultant must retain and digitally store the original Video Artwork for a period of three years from the Completion Date. The original Video Artwork must be made available to Council upon a request from Council.

3.6 COMMISSIONING THE VIDEO ARTWORK

- (a) The Consultant must install, test and commission the Video Artwork at the exact part of the Site identified in item 1 of Annexure D.
- (b) The Consultant must rectify any error in the screen display, resolution, aspect ratio, definition, position, alignment, duration, lighting and sequence of any element of the Video Artwork, so that it complies with Annexure D.

3.7 ARTIST AND OTHER KEY PERSONNEL

- (a) The Consultant warrants that the Video Artwork will be created, designed, produced, and installed by the Artist nominated in Item 4 of Annexure A. The parties acknowledge and agree that this is a fundamental term of this Agreement.
- (b) The Consultant must not use any alternate artist to the Artist nominated in Item 4 of

Annexure A in respect of the creation, production, design, or commissioning of the Video Artwork without Council's prior written consent.

- (c) The Consultant must use the key personnel nominated in Item 10 of Annexure A in connection with the items of work described in Item 10 of Annexure A.

4 VARIATIONS

4.1 Council may from time to time request the Consultant to Vary the Project.

4.2 The Consultant must not Vary the Project unless it receives an express direction in writing from Council.

4.3 Prior to undertaking a Variation the Consultant will prepare and submit an Estimate to Council.

4.4 If:

- (a) Council accepts the Consultant's Estimate; or
- (b) the parties reach agreement on the price of the Variation,

Council may direct the Consultant in writing to Vary the Project specifically identifying that the direction is issued pursuant to clause 4.4.

4.5 Upon receipt of a direction pursuant to clause 4.4 above, the Consultant must vary the Project:

- (a) from the date specified in Council's written direction or if no date is specified in the written direction, from the date agreed between the parties;
- (b) consistently with Council's requirements (if any) set out in the written direction; and
- (c) otherwise in accordance with this Contract.

4.6 If the Consultant receives a direction or any other communication from Council, which the Consultant considers constitutes a Variation but was not issued in accordance with clause 4.1 or 4.4, then within 14 days of receipt of the direction or communication, the Consultant must notify Council in writing that it considers that it has been given a direction constituting a Variation.

4.7 Within 7 days of receipt of a notice pursuant to clause 4.6, Council shall:

- (a) confirm that the direction constitutes a Variation in which case clause 4.3 shall apply;
- (b) withdraw the direction or communication; or
- (c) confirm that the direction or communication does not constitute a Variation and require the Consultant to comply with the direction or communication.

4.8 If the Consultant does not give either notice within the time required by clause 4.6 the Consultant waives any entitlement to payment in respect of the direction or communication and is barred from making a Claim in respect of such direction or communication.

4.9 The Consultant acknowledges and agrees that:

- (a) a direction from Council to the Consultant to Vary the Project may involve the removal or omission of work or services from the scope of Project described under this Agreement;

- (b) if Council gives the Consultant a direction to remove or omit work or services, Council may itself, engage others to carry out those work or services removed or omitted from the Consultant's services under this Agreement; and
- (c) any one or more omissions will not constitute a basis to allege that Council has repudiated the Contract notwithstanding the extent or timing of the omission.

4.10 Council shall, as soon as possible, price each Variation using the following order of precedence:

- (a) prior agreement;
- (b) applicable rates or prices in the Agreement (including Schedule of Rates) to the extent they are applicable to, or it is reasonable to use them for valuing, the Variation;
- (c) if such rates are not applicable, at reasonable rates determined by Council.

4.11 The price of each Variation shall be added to or deducted from the Consultant's Fee.

4.12 The Consultant shall promptly perform any Variation directed under clause 4.4 without delay.

4.13 If a Variation the subject of a direction by Council omits any part of the Project, Council may thereafter carry out the omitted services either itself or by engaging another supplier.

5 VARIATIONS TO THE PROGRAM & HOLD POINTS

5.1 The Consultant must complete the Video Artwork by the time stated in the Program.

5.2 Council may change the Program by issuing a revised Program (acting reasonably).

5.3 If the Consultant will be delayed in completing the Video Artwork because of one of the reasons set out in clause 5.4, it may request Council to issue a revised Program. The Consultant must provide Council with written reasons for the delay and the anticipated length of the delay.

5.4 Council will issue a revised Program following a request under clause 5.3 if it is satisfied that the delay is due to:

- (a) an event beyond the reasonable control of the Consultant (including for the avoidance of doubt, the COVID-19 Pandemic);
- (b) delay caused by Council, its employees, contractors or other agents; or
- (c) breach of this Agreement by Council

5.5 The Consultant will not be entitled to claim any additional costs incurred by it as a result of the issue of the revised Program.

5.6 The Consultant must not install the Video Artwork at the Site until Council has issued the Consultant a written notice approving the final production file of the Video Artwork and provided access to the Consultant to the Site. The parties will liaise in good faith in respect of the Consultant's final development of the design of the Video Artwork.

5.7 Notwithstanding that the Consultant is not entitled to or has not claimed an extension of time to the Program, Council may by written notice at any time before the Completion Date in its absolute discretion, and without being obliged to do so for the benefit of the Consultant or otherwise, extend the Program or the date for completion of the Project.

6 LIAISON BETWEEN THE CONSULTANT AND COUNCIL

- 6.1** Council's Representative will be available on reasonable notice to the Consultant to discuss the Video Artwork as required.
- 6.2** The Consultant must be available for discussions with Council's Representative, the Site Manager or other persons nominated by Council on reasonable notice.
- 6.3** The Consultant must support Council with:
- (a) consultation with key stakeholders and subcontractors; and
 - (b) marketing and promoting the Project.

The Consultant must secure all permits and other approvals required by any legislative requirements to create or install the Video Artwork.

7 MINIMUM LIFESPAN OF VIDEO ARTWORK

- 7.1** The Consultant acknowledges and agrees that as at the date of this Agreement, the Video Artwork is intended to be used by the Council for display on the indoor Digital Wall at the Site, for at least three years with an option of two years.
- 7.2** For the avoidance of any doubt, nothing in this Agreement compels Council to display the Video Artwork for a minimum period.
- 7.3** The Consultant shall be responsible for care of:
- (a) the whole of Video Artwork from and including the date of commencement of this Agreement to 4:00pm on the Completion Date, at which time responsibility for the care of the Video Artwork (except to the extent provided in clause 8.4(b)) shall pass to Council; and
 - (b) outstanding items to be removed from the Site by the Consultant after 4:00pm on the Completion Date until completion of outstanding work.
- 7.4** Without limiting the generality of paragraph 8.5(a), the Consultant shall be responsible for the care of unfixed items accounted for in any payment claim and the care and preservation of things entrusted to the Consultant by Council or brought onto the Site by subcontractors for carrying out the Project.
- 7.5** If loss or damage occurs to the Video Artwork during the period of the Consultant's care, the Consultant shall at its cost, rectify such loss or damage.

8 COMPLETION AND DEFECTS

- 8.1** When the Consultant is of the opinion the Video Artwork is satisfactorily completed in accordance with this Agreement the Consultant must deliver to Council a written notice requesting Council to inspect the Video Artwork and the Site.
- 8.2** Following receipt of a notice under clause 10.1, Council will inspect the Video Artwork and if Council is satisfied that:
- (a) the Video Artwork has been satisfactorily completed; and

Council will issue a notice of completion to the Consultant nominating the Completion Date. Upon issue of the notice of completion, all title and risk in the Video Artwork will pass to Council.

- 8.3** If Council disputes that the Video Artwork has been satisfactorily completed according to the Agreement or the Specification Council must provide to the Consultant within 14 days of the inspection a written notice stating the nature of the dispute and the required action by the Consultant to achieve completion within a reasonable specified period.
- 8.4** If the Consultant does not comply with a direction under clause 10.3:
- (a) Council may engage others to carry out the work required to achieve completion of the Project;
 - (b) the Consultant will be responsible for the reasonable costs of any work required to achieve completion of the Project;
 - (c) the Consultant must pay those costs on demand, and Council may offset those costs against any money Council owes the Consultant.
- 8.5** The Consultant must promptly rectify any Defects directed by Council to the Consultant in writing during the design and production of the Video Artwork or at the completion of the Video Artwork.
- 8.6** If the Consultants fails to do so, Council may have the Defects rectified and any costs incurred will be a debt due and payable by the Consultant to Council. Council may offset those costs against any money Council owes the Consultant.
- 8.7** Instead of a direction under clause 9.5, Council may direct the Consultant that Council elects to accept the subject work, whereupon there shall be a deemed Variation.

9 PAYMENT & GST

- 9.1** Council will pay to the Consultant the Consultant's Fee in milestone payments in accordance with Item 9 of Annexure A following the Consultant's performance of each milestone to Council's satisfaction in accordance with the terms of this Agreement and the receipt of a valid tax invoice.
- 9.2** The Consultant's Fee is fixed and payable in Australian dollars.
- 9.3** Subject to satisfactory performance of the Consultant under this Agreement, the Consultant's Fee must be paid to the Consultant at the completion of each stage of the Project, or at other such times as agreed between the Consultant and Council. The Consultant must provide Council with a claim for payment supported by evidence of the completion of the relevant milestone stage and the amount due to the Consultant in respect of that relevant stage.
- 9.4** Council must:
- (a) where Council does not dispute a claim, pay the Consultant the amount claimed within 30 days of Council's receipt of a valid tax invoice from the Consultant for the undisputed claim; or
 - (b) notify the Consultant that it disputes the amount claimed.
- 9.5** If the Consultant and Council are unable to resolve a dispute which arises under clause 11.4(b), Council will pay the Consultant any undisputed amounts and clause 21 will apply.
- 9.6** Amounts referred to in this Agreement are exclusive of GST.
- 9.7** If one party (Supplying Party) makes a taxable supply and the consideration for that supply does not expressly include GST, the party that is liable to provide the consideration (Receiving Party) must also pay an amount (GST Amount) equal to the GST payable in

respect of that supply.

- 9.8** Subject to first receiving a tax invoice or adjustment note as appropriate, the Receiving Party must pay the GST Amount when it is liable to provide the consideration.
- 9.9** If one party must indemnify or reimburse another party (Payee) for any loss or expense incurred by the Payee, the required payment does not include any amount which the Payee (or an entity that is in the same GST group as the Payee) is entitled to claim as an input tax credit, but will be increased under clause 10.7 if the payment is consideration for a taxable supply.
- 9.10** Council will not be liable to pay for unfixed plant and materials unless the Consultant satisfies Council by providing Council with copies of paid invoices, such reasonable additional evidence as Council may require from time to time and that the unfixed plant and materials have been paid for, title has passed to Council, the plant and equipment are properly stored, protected and labelled property of Council. The Consultant agrees that Council may, but is not obliged to, perfect, for the purposes of the *Personal Property Securities Act 2009* (Cth) and the *Personal Property Securities Regulations 2010* (Cth) (**PPS Laws**), any security interest (as defined in the PPS Laws) it holds in the unfixed plant and materials for which Council pays.

10 CONTRACTOR STATUS

- 10.1** The Consultant is an independent contractor without authority to bind Council by contract or otherwise and the Consultant is not an agent or employee of Council.
- 10.2** The Consultant must not assign or novate its rights or interests under this Agreement.
- 10.3** If the Consultant is more than one person then the obligations of those persons are joint and several.

11 SUBCONTRACTORS

- 11.1** The Consultant must not engage any subcontractor other than those listed in Item 4 and Item 11 of Annexure A without Council's prior written consent. Council may withhold or condition its consent in its absolute discretion.
- 11.2** The appointment of one or more subcontractors does not relieve the Consultant of its obligations under this Agreement. The Consultant:
- (a) is responsible for ensuring each subcontractor performs its subcontract in accordance with this Agreement; and
 - (b) is liable to Council for the acts and omissions of the Consultant's subcontractors as if they were acts or omissions of the Consultant.
- 11.3** The Consultant:
- (a) agrees that Council may direct the Consultant to remove any subcontractor from performing any part of the Project:
 - i) for misconduct; or
 - ii) for failure to perform its obligations; and
 - (b) must comply with a direction given in accordance with clause 13.3(a) within the period specified by Council.
- 11.4** The Consultant must ensure that each subcontract contains a requirement that the subcontractor novates the subcontract to Council if directed by Council.

12 WORK HEALTH AND SAFETY

12.1 The Consultant must:

- (a) comply with all applicable legislation, including the WHS Laws;
- (b) have a work health and safety management system in place that is capable of complying with this Agreement and the WHS Laws, as required;
- (c) comply with Council's reasonable direction regarding matters of work health and safety; and
- (d) provide Council with any safety documentation, White Cards (or general construction induction cards) or safe work method statements requested by Council from time to time, as required.

12.2 The Consultant and Council will if necessary, consult, cooperate and coordinate activities with each other and with any other persons who have a common duty under the WHS Laws.

12.3 Without limiting or in any way affecting the Consultant's obligations under this Agreement, Council appoints and engages, and the Consultant accepts its appointment and engagement as WHS Principal Contractor for the work under this Agreement.

12.4 The Consultant shall have sufficient access to the Site for the purpose of discharging its obligations as WHS Principal Contractor.

13 INSURANCE

13.1 The Consultant must effect and keep current until the Completion Date insurance policies as specified in Item 12 of Annexure A.

13.2 On signing this Agreement and when requested in writing the Consultant must give Council:

- (a) acceptable proof of the insurance policies taken out; and
- (b) acceptable proof of the maintenance of insurance for the period required.

14 INTELLECTUAL PROPERTY

14.1 The Consultant or its Artist will retain ownership of the Intellectual Property Rights in the Video Artwork.

14.2 The Consultant must ensure Council is granted a three year (with a two-year option), worldwide, irrevocable, royalty free and nonexclusive license to use and reproduce the Intellectual Property Rights in the Video Artwork including:

- (a) the right to retain a digital copy of the Video Artwork for archival purposes;
- (b) the right to reproduce the Video Artwork in annual reports, on the Council's website, print media or any other promotional publications; and
- (c) the right to reproduce images of and materials about the Video Artwork for displays, documentaries and exhibitions.

14.3 Council may sublicense the rights in clause 16.2 to its contractors for the purposes of the Council enjoying its licence rights.

14.4 The Consultant warrants that:

- (a) it has the authority to enter into this Agreement; and
- (b) the Video Artwork will be an original work and will not infringe the Intellectual Property Rights of any person; and
- (c) where the Video Artwork contains third party material, the Consultant has obtained all consents and licences necessary to permit the use of the material in accordance with this Agreement (including for the avoidance of any doubt, consents and licenses from the Artist).

14.5 Council must not grant any third party the right to exploit the Video Artwork commercially.

14.6 Not used.

14.7 The Consultant (including its subcontractors and Artist) must not at any time breach or infringe any Intellectual Property Rights of the Council or of any other person whether in the course of performing the Project or otherwise.

14.8 The Consultant agrees to indemnify and keep indemnified the Council and its officers, employees and agents from and against any claims and losses arising from or in connection with any infringement or alleged infringement of any Intellectual Property Rights.

14.9 The indemnity contained in this clause is not the exclusive remedy of the Council. The Council may at its option, in addition or in the alternative, pursue remedies at common law, in equity or under statute.

14.10 The Consultant must not use any Intellectual Property Rights of the Council other than for the purposes of complying with its obligations under this Agreement and must not:

- (a) purport to register, sell, license or otherwise deal with or dispose of any such Intellectual Property Rights; or
- (b) disclose the existence or detail of any such Intellectual Property Rights to a third party without the prior written consent of Council.

14.11 Without limiting Council's rights conferred by this Agreement, the Consultant acknowledges and agrees that the Council may:

- (a) make and keep records of the Video Artwork in such form as it chooses;
- (b) retain a digital copy of the Video Artwork for any purposes;
- (c) reproduce images of the Video Artwork in annual reports, on Council's website, print media or other promotional publications;
- (d) reproduce images of and materials about the Video Artwork for displays, documentaries' and exhibitions;
- (e) carry out work described in clause 15.12, 17, 30 and 31; and
- (f) move or remove the Video Artwork at Council's sole discretion (including permanently decommissioning the Video Artwork at any time).
- (g) make and keep records of the Video Artwork in such form as it chooses;
- (h) retain a digital copy of the Video Artwork for any purposes;

- (i) reproduce images of the Video Artwork in annual reports, on Council's website, print media or other promotional publications;
- (j) reproduce images of and materials about the Video Artwork for displays, documentaries' and exhibitions;
- (k) carry out work described in clause 15.12, 17, 30 and 31; and
- (l) move or remove the Video Artwork at Council's sole discretion (including permanently decommissioning the Video Artwork at any time).

14.12 Subject to clauses 16.11(f) and 17, the Consultant acknowledges and agrees that following completion of the Video Artwork, Council, the Site Manager or Council's authorised agents or contractors may at any time maintain and make alterations to any part of the Video Artwork (provided that such alterations are not material) and the Consultant shall not be entitled to any claim arising from Council, the Site Manager or Council's contractors maintaining or making any such alterations to any part of the Video Artwork..

14.13 The parties acknowledge and agree that nothing in this Agreement limits or restricts Council's powers or rights to make any changes to areas in the vicinity of the Video Artwork at any time. If Council proposes to make any changes to any areas or land within the vicinity of the Video Artwork, Council will not be required to consult with the Consultant or the Artist in respect of such matters. The Consultant shall not be entitled to make any claim against Council arising out of or in connection with any changes that Council makes, or proposes to make, to any areas or land within the vicinity of the Video Artwork.

14.A INDIGENOUS CULTURAL AND INTELLECTUAL PROPERTY

14.A1 The parties acknowledge and agree:

- (a) There are ethical and moral considerations associated with the use of Indigenous cultural material in art and cultural projects; and
- (b) Australia's unique Indigenous artistic and cultural expression is rooted in thousands of years of heritage and continuing practice.

16.A2 Council supports the rights of Indigenous people to own and control their cultural heritage and supports Indigenous creative practice. Accordingly, the Consultant must not incorporate any form of Indigenous Cultural and Intellectual Property in the Video Artwork without first complying with clause 16A.3.

15.A3 If the Consultant proposes to incorporate any form of Indigenous Cultural and Intellectual Property in connection with the Video Artwork, the Consultant must first:

- (a) consult and liaise in good faith with Council and any impacted Indigenous owners regarding any proposed Indigenous Cultural and Intellectual Property to be used in connection with the Video Artwork; and
- (b) not incorporate the Indigenous Cultural and Intellectual Property in any part of the Video Artwork without Council's prior written consent.

15.A4 Any prior consent provided by Council under clause 16A.3 may be granted or withheld in Council's sole discretion and may be subject to the informed consent of relevant Indigenous owners being provided in respect of the use of any Indigenous Cultural and Intellectual Property in the Video Artwork.

15.A5 In this clause 16.A, reference to 'Indigenous Cultural and Intellectual Property' refers to all aspects of Indigenous peoples' cultural heritage that is tangible and intangible, including but not limited to:

- (a) traditional knowledge (scientific, agricultural, technical and ecological knowledge, ritual knowledge);
- (b) traditional cultural expression (stories, designs and symbols, literature and language);
- (c) performances (ceremonies, dance and song);
- (d) cultural objects (including, but not limited to arts, crafts, ceramics, jewellery, weapons, tools, visual arts, photographs, textiles, contemporary art practices) human remains and tissues the secret and sacred material and information (including sacred/historically significant sites and burial grounds); and
- (e) documentation of Indigenous peoples' heritage in all forms of media such as films, photographs, artistic works, books, reports and records taken by others, sound recordings and digital databases.

15 LIFE OF AND SUBSEQUENT DEALINGS WITH THE VIDEO ARTWORK

Council may at any time decide that the Video Artwork is no longer suitable for the Site and Council may in its sole discretion relocate, not exhibit or digitally project, destroy or otherwise dispose of the Video Artwork.

16 CONFIDENTIALITY

16.1 A party (receiving party) which acquires Confidential Information of another party (disclosing party) must not:

- (a) use any of the Confidential Information except to the extent necessary under this Agreement; or
- (b) disclose any of the Confidential Information to any third party without the other party's prior consent unless required by law (including the *Government Information (Public Access) Act 2009* (NSW), a stock exchange or government agency, or in the case of Council to its agents, contractors and advisors necessary to exercise its rights under this Agreement.

16.2 The receiving party must ensure that any person to whom Confidential Information is disclosed must, keep the Confidential Information confidential.

17 MORAL RIGHTS

17.1 The Consultant must ensure that it does not infringe the Moral Rights of any author of any work in performing the Project.

17.2 The Consultant indemnifies the Council, its officers, agents, employees, contractors and consultants against all claims, liability, cost, loss, damage or expense suffered or incurred arising out of breach of this clause 19.

17.3 Upon completion of the Video Artwork and at all times whilst the Video Artwork is being exhibited to the public, Council will, as far as practicable and reasonable in the circumstances, ensure that the Artist is identified as the creator of the Video Artwork.

Subject to clauses 16.11(f) and 17, the Video Artwork will not be subject to any material alternation, distortion, or mutilation that is prejudicial to the Video Artwork or the reputation of the Artist without the Artist's prior consent.

Notwithstanding anything else contained in this Agreement, nothing in this Agreement will limit the Council's rights to move or remove the Video Artwork at Council's sole discretion (including permanently decommissioning the Video Artwork at any time) without the need of any prior consultation with, or consent from, the Artist.

The parties will liaise in good faith regarding the naming of the Video Artwork. The parties will ensure that the naming of the Video Artwork is not offensive or similar to other artworks. In the event that the Artist and Council cannot mutually agree to the name of the Video Artwork, Council may determine the name of the Video Artwork (acting reasonably).

18 TERMINATION

18.1 Termination by Council

In addition to the other termination rights set out in this Agreement, Council may terminate this Agreement by notice in writing if:

- (a) Council decides not to proceed to Project Stages as outlined in the Program or Item 16;
- (b) the Consultant is in breach of this Agreement and the Consultant does not remedy the breach within 21 days of receiving written notice from Council requiring the breach to be remedied;
- (c) the Consultant or the Artist becomes bankrupt, insolvent, or enters into an arrangement with its creditors; or
- (d) the Consultant breaches any law, statutory requirement or work health and safety obligation; or
- (e) for Council's sole convenience upon providing 30 days' prior written notice.

18.2 If this Agreement is terminated in accordance with clause 20.1(a) or 20.1(e)::

- (a) Council must pay the Consultant in accordance with clause 11 the portion of the Consultant's Fee due for performance of the Project in the relevant period up to the date of termination or the date the Consultant ceased performance of the Project;
- (b) Council may deduct from the portion of the Consultant's Fee paid in accordance with clause 20.2(a) any costs incurred or likely to be incurred by Council as a result of a breach of any Agreement by the Consultant; and
- (c) the Consultant is not entitled to any other payment, including for any consequential costs, losses (including loss of profits) or damages.

18.3 Termination by Consultant

- (a) The Consultant may terminate this Agreement by written notice if:
 - (i) Council is more than ninety (90) days late in making payment pursuant to this Agreement; and
 - (ii) the Consultant has given Council written notice that Council of the fact in (i) above; and
 - (iii) Council subsequently fails to pay the Consultant the amount due within 30 days of receiving the notice in (ii) above.

The Consultant shall thereupon be entitled to receive and retain payment for all work done up to the date of sending such notice.

- (b) This Agreement will terminate automatically on the death or incapacity of the Artist in which case the Consultant shall retain all payment made and owed to the Consultant for work performed prior to the termination of this Agreement and Council

shall have the right to keep copies of the design documents in respect of the Video Artwork and to keep the work in progress for the sole purpose of completing the Video Artwork. The Video Artwork may be completed by an artist appointed by Council in its absolute and sole discretion however following consultation with the Consultant and the Artist's estate. If Council does not wish to have the Video Artwork completed all copies of the design documentation, project record of the Video Artwork and the Video Artwork in progress will become the property of Council on payment of all fees due to the Consultant for the amount of artistic work completed at the time.

18.4 Effect of Termination

Termination of this Agreement is without prejudice to the accrued rights or remedies or either party. Upon termination, the Video Artwork, whether complete or incomplete, will become the property of Council.

19 DISPUTES

19.1 If a dispute arises at any time, the party raising the dispute is to notify the other party in writing of the nature of the dispute, including adequate particulars. Within 7 days of giving the written notice the dispute must be referred to a dispute resolution committee consisting of:

- (a) a nominee of the Consultant; and
- (b) a nominee of Council.

19.2 If the dispute resolution committee cannot resolve the dispute within 21 days of the dispute being referred to it, then the dispute must be referred to senior representatives of each party for further negotiation for a period of 14 days.

19.3 Despite the provisions of clauses 21.1 and 21.2:

- (a) the Consultant must proceed without delay to continue to perform the Project; and
- (b) both parties must perform their other obligations under this Agreement.

20 COSTS

The parties must each bear their own respective costs and expenses of and incidental to the preparing of this Agreement.

21 STEP-IN RIGHTS

21.1 If the Consultant fails to perform a material obligation strictly in accordance with the terms of this document and fails to rectify that failure within ten days of being required by written notice from Council to do so, then Council may, either by itself or through a third party, perform that obligation.

21.2 If Council:

- (a) has not yet paid the Consultant in relation to the obligation that the Consultant has failed to perform, then the costs, expenses, losses and damages incurred by Council in performing that obligation will be a debt due from the Consultant to Council; and
- (b) has already paid the Consultant in relation to the obligation that the Consultant has failed to perform, then any costs, expenses, losses and damages in excess of the proportion of the payment applicable to the obligation, incurred by Council in

performing that obligation will be a debt due from the Consultant to Council.

Council will offset any debt from the Consultant arising under this clause or make appropriate adjustments to the future payments to the Consultant.

This clause 23 does not limit any other remedy which Council may have against the Consultant for any breach of this document.

22 GENERAL

22.1 This Agreement and the attached Annexures contain the entire agreement between the parties and any previous negotiations, agreements, representations or warranties relating to the subject matter of this Agreement are of no effect.

22.2 The waiver by either party of a particular breach is not a waiver of any other breach.

22.3 Nothing in this Agreement in any way restricts or otherwise affects Council's unfettered discretion to exercise its statutory powers as a public authority.

22.4 The invalidity, illegality or unenforceability of any provisions of this Agreement will not affect the validity or enforceability of any other provisions.

22.5 This Agreement may only be varied in writing by the agreement of the parties.

22.6 This Agreement is governed by, and construed in accordance with, the law for the time being in the State of New South Wales.

22.7 The parties submit to the non-exclusive jurisdiction of the courts of New South Wales in relation to all matters arising under, or relating to, this Agreement.

23 NOTICES

23.1 A notice or demand under this Agreement must be in writing and posted, delivered by email or delivered to the address of the recipient shown in Item 13 of Annexure A.

23.2 A notice is taken to be received:

- (a) if hand delivered, on delivery;
- (b) if sent by pre-paid post, three days (excluding Saturday, Sunday and any public holidays) after the date of posting;
- (c) if sent by email:
 - i) when the sender receives an email acknowledgement from the recipient's information system showing the notice has been delivered to the email address stated in the Schedule;
 - ii) when the notice enters an information system controlled by the recipient; or
 - iii) when the notice is first opened or read by the recipient, whichever occurs first.

23.3 If a notice would be taken to be given or made on a day that is not a business day in the place to which the notice is sent, or later than 4.00 pm (local time), it will be taken to have been given or made at the start of business on the next business day in that place.

24 PUBLICITY

24.1 The Consultant agrees that it and its Artist will make themselves available for reasonable

media appearances in respect of the Video Artwork, and if requested by Council, record an oral history about the Video Artwork and the Artist's previous work as reasonably required by Council for the purpose of promotion of the Video Artwork. No additional fee is payable by Council for any media appearance or recording.

- 24.2** The Consultant and its Artist must not issue any media release about the Video Artwork or participate in any media interviews regarding the Video Artwork without Council's prior written consent. The Consultant must ensure that any media statements or publicity issued by the Consultant or the Artist in connection with the Video Artwork adequately attributes Council's involvement in the Project.
- 24.3** The Consultant consents to Council or persons authorised by Council taking photos or recordings of the Video Artwork, including the progressive development of the Video Artwork.
- 24.4** The Consultant agrees that Council may use any recording or photo of the Video Artwork (in whole or part) in any media format to promote the Video Artwork. No additional fee is payable by Council for these rights.
- 24.5** The Consultant is responsible for promoting the Video Artwork in accordance with the obligations set out in Item 5 of Annexure A.

25 CATALOGUE

- 25.1** If Council publishes a catalogue or online record regarding the Video Artwork ("**Catalogue**"), Council will have full responsibility for the selection of its writers, editing, text and design.
- 25.2** At Council's request, the Consultant agrees to provide suitable material for inclusion in the Catalogue, or for use in the media including:
 - (a) a recent photograph and biography of the Artist; and
 - (b) reproduction-quality images of its earlier works of the Artist.
- 25.3** Council will endeavor to consult with the Consultant about:
 - (a) the proposed text in the Catalogue as it relates to the Consultant; and
 - (b) the quality of the reproduction of the Video Artwork.

26 INDEMNITY

The Consultant indemnifies Council and each of its officers, employees, agents and contractors from and against all losses, liabilities, costs, expenses and taxes arising out of or incurred in connection with:

- (a) any injury to or death of any person, or any damage to or loss of property caused by any negligence, wrongful act or omission, breach of contract or breach of statutory duty by the Consultant or its subcontractors (including for the avoidance of any doubt, the Artist);
- (b) any negligence, wrongful act or omission, or breach of statutory duty by the Consultant or its subcontractors (including for the avoidance of any doubt, the Artist); or
- (c) any claim that the Video Artwork, its use or any material provided by the Consultant or its subcontractors (including for the avoidance of any doubt, the Artist) infringes the Intellectual Property Rights of any person, except to the extent that any loss is caused by Council's negligence.

27 MAINTENANCE DURING WARRANTY PERIOD

27.1 Subject to clause 29.4, during the Warranty Period, the Consultant must, at the Consultant's cost, maintain the Video Artwork and repair any corruption to the file caused to the Video Artwork. The Consultant will provide a 36-month warranty against faulty digital production, or file corruption subject to the definition of normal wear and tear. The Consultant is responsible for the continuous performance of the Video Artwork and must remedy any defects in the final file during this period.

27.2 Not used.

27.3 Council may notify the Consultant in writing from time to time during the Warranty Period of any remediation work required to be undertaken to the Video Artwork. Subject to clause 29.1, the Consultant must at the Consultant's cost, promptly (and in any event within 7 days) undertake such repair work. If Council identifies any urgent repair work required to be undertaken to the Video Artwork, the Consultant must use reasonable endeavours to comply with Council's request for such urgent repair work to be undertaken promptly at the Consultant's cost.

27.4 The Consultant shall be entirely responsible for the care and protection of the Video Artwork and any part of the partially completed Video Artwork prior to the final completion of the Video Artwork in accordance with this Agreement.

28 REPAIRS AND RESTORATION AFTER EXPIRY OF WARRANTY PERIOD

28.1 If any remediation work is required in respect of the Video Artwork due to damage to the Video Artwork file after the expiry of the Warranty Period, to the Video Artwork at any time after the Completion Date, Council, or its contractor nominated from time to time may (but is not required to) arrange for the Consultant to perform such Remediation Work. The cost of that Remediation Work performed after the conclusion of the Warranty Period will be agreed in writing between the parties.

28.2 Nothing in this Agreement prevents Council or any of Council's employees, contractors and agents from performing any Repair Work without consultation with the Consultant or the Artist.

29 SUSPENSION

29.1 Council may immediately suspend the performance of any or all of the Project at any time and for any reason by giving notice to the Consultant (whether or not the Consultant is in default under this Agreement or otherwise).

29.2 On receipt of a notice of suspension the Consultant must:

- (a) stop work as specified in the notice;
- (b) take all available steps to minimise loss resulting from that suspension; and
- (c) continue work on any part of the Project not affected by the notice.

29.3 If Council suspends any of the Project under this clause 30.2, Council may at any time give the Consultant a notice requiring the Consultant to resume performing the suspended Project. The Consultant must resume performing those parts of the Project as soon as practicable after the date of the notice, and in any event no later than 14 days after the date of the notice.

29.4 If Council requires suspension of any of the Project under this clause 30.1, then provided that the Consultant has complied with its obligations and the Video Artwork has been delivered as required under this Agreement:

- (a) Council must pay those Consultant Fees due and payable for the Video Artwork rendered before the effective date of suspension; and

- (b) Council must meet the additional reasonable costs incurred by the Consultant and directly attributable to the suspension, but Council shall not be required to compensate the Consultant for loss of profit or other costs, expenses or overheads incurred by the Consultant in deploying or re-deploying.

30 PARTIES' REPRESENTATIVES

- 30.1** The parties appoint as representatives the persons named in Item 2 and Item 3 of Annexure A, or another person the parties may nominate and notify to each other from time to time.
- 30.2** Each of the parties' representative has authority to:
 - (a) exercise all of the powers and functions of their party arising out of or in connection with this Agreement; and
 - (b) bind their party in relation to any matter arising out of or in connection with this Agreement.
- 30.3** The Consultant must communicate directly with Council's representative in relation to any matters within the authority of the Council's representative.
- 30.4** An instruction given to the Consultant's representative is deemed to be given to the Consultant.
- 30.5** The Consultant must ensure that the Consultant's representative and the Artist are available to attend on and provide advice to the Council and the Council's representative at all reasonable times during the currency of this Agreement.
- 30.6** Either party may terminate the appointment of its representative by notice in writing to the other party. The notice must identify and provide contact details for the party's new representative.

31 FORCE MAJEURE

- 31.1** If Council forms the view that a Force Majeure Event is, or the consequences of a Force Majeure Event are, likely to continue for more than 3 months, Council may terminate the Contract by notice in writing to the Consultant, effective from the time stated in the notice or, if no time is stated, at the time the notice is given.
- 31.2** Upon termination under clause 33.1, clause 19.2 will apply.

32 COVID-19

- 32.1** The parties acknowledge and agree that as at the date of this Agreement a pandemic, being an epidemic affecting a large geographical area of the world exists for a fast-spreading contagious disease known as "COVID-19" or the "Corona Virus" (**COVID-19 Pandemic**) is in existence;
- 32.2** Notwithstanding anything else contained in this Agreement, the parties acknowledge and agree that the COVID-19 Pandemic is not a Force Majeure Event for the purpose of this Agreement.
- 32.3** If the Project or any work under this Agreement is impacted by the COVID-19 Pandemic:
 - (a) the Consultant will not be entitled to make any claim, action or demand for any costs, loss or expenses, arising from or in connection with the impact of the COVID-19 Pandemic, including any increase to the Consultant's Fee; and
 - (b) Council will, acting reasonably, issue a revised Program in accordance with clause

5.4(a).

33 COORDINATION AROUND PARRAMATTA SQUARE

33.1 Not used.

33.2 If requested by Council, the Consultant must coordinate its performance of the Project and access to the Site with the activities of any other contractors performing works at, or in the vicinity of, the Site.

33.3 The Consultant must comply with any directions by Council, Council's nominated contractors or the Site Manager in respect of the Consultant's access to the Site, co-ordination of the Project and performance of any works at the Site.

33.4 The parties must liaise with one another in good faith in respect of such coordination activities.

DRAFT

**ANNEXURE A
REFERENCE SCHEDULE**

Item	Name	Description	
Item 1	Date of Agreement	[Insert date signed here]	
Item 2	Consultant's Name:	[Insert Entity name here]	
	Consultant's ABN:	[Insert ABN here]	
	Consultant's Address:	[Insert address here]	
	Consultant's Representative:	[Insert name here]	
Item 3	Council's Representative	Suzanne Buljan, Senior Officer Cultural Projects and Public Art	
Item 4	Artist	[Insert name here]	
Item 5	Promotion Obligations	<div>— The Consultant will comply with the following promotional obligations:</div> <div>— Artists will be available under the contract to attend up to and including 5 media appearances; thereafter the artists will charge a fee of \$150 (ex GST) per hour for every hour.</div> <div>— Artists will be given at least 14 days' notice ahead of media appearances.</div>	
Item 6	Video Artwork	The design, creation, production, commissioning and testing of the artwork described in the Specification.	
Item 7	Site	The area identified in the plan at Annexure D.	
Item 8	Site Manager	Name: Address: Contact: Telephone:	City of Parramatta Council 126 Church St, Parramatta NSW 2150 Suzanne Buljan (02) 9806 5351
Item 9	Consultant's Fee	Subject to clause 11 of the Agreement, the Consultant's Fee shall be paid in stages upon the Consultant's achievement of the deliverables described in Annexure F to Council's satisfaction.	
Item 10	Key Personnel	Key Personnel	Key Personnel Role
		[Insert name here]	[Insert role here]
		[Insert name here]	[Insert role here]
		[Insert name here]	[Insert role here]
		[Insert name here]	[Insert role here]
		[Insert name here]	[Insert role here]
		[Insert name here]	[Insert role here]
		[Insert name here]	[Insert role here]

Item 11	Approved Sub-consultants	[Insert name here]	[Insert role here]
Item 12	Insurance	<p>The Consultant must hold and maintain the following insurances:</p> <ul style="list-style-type: none"> • Public Liability: \$20 million • Professional Indemnity Insurance: \$5 million and \$5 million in the aggregate • Workers Compensation as required by law 	
Item 13	Notices	<p>City of Parramatta Council: Postal Address: City of Parramatta Council 126 Church Street Parramatta, NSW 2150</p> <p>Attention: Suzanne Buljan, Senior Officer – Cultural Projects + Public Art</p> <p>Email Address: sbuljan@cityofparramatta.nsw.gov.au</p> <p>Consultant: [Insert Postal Address] [Insert Attention To] [Insert Email Address]</p>	
Item 14	Program	A copy of the Program as at the date of this Agreement is included at Annexure C.	
Item 15	Warranty Period	36 months	
Item 16	Project Stages	<p>The Project shall comprise the following stages of work.</p> <p>Stage 1 – Pre-production Stage 2 – Production Stage 3 – Commissioning Stage 4 – Practical Completion Stage 5 – Warranty Period</p> <p>The Consultant must not proceed with a new stage of work until written notice is provided by Council of the Consultant's satisfactory completion of the prior Project Stage.</p>	

ANNEXURE B SPECIFICATIONS

SCOPE OF WORKS

This Scope of Works describes the services to be provided by the Consultant commissioned to create a high-quality screen-based artwork for the Digital Wall, located on the ground floor foyer of PHIVE. The screen-based artwork will span the full dimensions of the screen and aim to elevate the welcoming atmosphere of PHIVE as one of the first things you see as you enter the building.

CONTRACT

Full terms of the contract are detailed in the Appendices document - Draft Contract. Council strongly recommends that Applicants refer to the Draft Contract before submitting a response.

LICENCE

The Consultant will grant the City of Parramatta a non-exclusive, three-year term worldwide licence of the work, plus a two year option.

BUDGET

The budget for each of two moving commissions is \$50,000 (ex GST) and inclusive of all costs associated with artist fees, design, production, installation, testing and commissioning.

VIDEO ARTWORK LIFESPAN

Screen-based artworks created for the Digital Wall will have a minimum three (3) year lifespan, plus a two-year option.

SCALE

This large-scale screen-based artwork will be shown on the Digital Wall Screen, approximately 8m x 2.5m. Refer to Screen Specification for details.

The proposed Video Artwork is subject to further design development and refinement in accordance with the Contract.

FINAL VIDEO FILE REQUIREMENTS:

- a) Encoding HEVC/H265 with an MP4 container (not QuickTime/MOV)
- b) Bitrate - a good starting point would be 20-30Mbps (higher for more full-screen motion, lower for more static scenes)
- c) The framerate should be 25, 30, 50, or 60 FPS progressive (not interlaced)
- d) Resolution of 3200 (H) x 1000 (V)
- e) The original master composition must be retained for a minimum three years to service warranty requirements.

SCREEN HARDWARE SPECIFICATION:

- a) Screen dimension of 8185mm x 2700mm (comprised of (NEC = 640 x 360) modules) set at a datum of 700mm off the ground
- b) NEC 2.6mm pitch LED display
- c) Video Frame Rate 50/60 Hz

- d) Rate Refresh 2880 Hz
- e) Color Temperature 2000-9300K Adjustable
- f) Colors 4.4 Trillion
- g) LED Type 3-in-1 Black SMD
- h) LED Configuration 1Red, 1Green, 1Blue
- i) Brightness 900cd/m²
- j) Pixels Per Panel 192×384 Dots
- k) Pixel Density 147,456 pixels/m²
- l) Actual Image Size: 7,680mm x 2,520mm
- m) Module Size W250mm×H250mm
- n) Bonded Resin face protection built in, and front panel replacement
- o) Cabinet Size W500mm×H1000mm×D83.3mm
- p) Aspect Ratio 1:2
- q) Wide viewing angle

SCREEN SOFTWARE SPECIFICATION

- a) Integration with whole building CMS system (Dual Brightsign)
- b) Timer operation (part of the CMS program)
- c) Crestron Controller for control of screen
- d) Camera feed for remote monitoring
- e) Auto day/night dimming
- f) Inbuilt test pattern (colour bars) and diagnostics/ fault indication

DIGITAL WALL ARCHITECTURAL ORIENTATION

The orientation of the Digital Wall faces south towards the entry of the building. Soft, even southern light filters in through the front facade during the daytime, with LED street lighting filtering in from the public domain at night.

SCREEN-BASED ARTWORK TYPOLOGIES

- a) Video Art: durational work including but not limited to live action, animation, data visualisation and motion graphics. Can be linear, non-linear, abstract or narrative work.
- b) Generative: Self-evolving content continuously generated by programmed computer algorithms. Usually infinite / open-ended works.
- c) Suggested typologies for artistic expression include:
 - Sculptural Delight
 - Iconic Children's Books
 - Illustration
 - Assemblage
 - Mark Making
 - Hand Drawn
 - Moving Image
 - Graphic Invention

AUDIENCE

A diverse intergenerational audience will engage with the Digital Art Wall. This includes Councilors, workers, library users, children and families, students, cultural and community groups, senior citizens

and visitors, who will pass the screen intermittently with either singular visits or repeat attendance, over time.

HARDWARE MATERIALS

To withstand the conditions of this busy public space, the screen modules come with built in Bonded Resin face protection and the aluminum screen architecture is robust and sits flush with the wall. The NEC 2.6mm pitch LED display modules are front loaded, and the installation comes with a set of replacement panels.

LIGHTING

The lighting design used in the creation of the content must not include strobe lights. It must support a legible audience experience, consider accessibility, and enhance the aesthetic quality of the building. Consideration of light quality in the production of content must address the following:

- a) Lighting as a mode for creative expression.
- b) Correlated colour temperature (CCT) of light sources (consistency, colour rendering and light direction).
- c) Promote a glare free environment.

SITE DETAILS

- d) The final artwork will be uploaded and tested as part of the commissioning process.
- e) Digital wall screen is fully operational.
- f) Technical capacity for sound, but function and operation in this public space is an important consideration. Loud, repetitive, distorted sounds are not possible, and any incorporation of sound is subject to Council approval.
- g) The digital wall location is surrounded by close structural adjacencies.

INSTALLATION

The Consultant is required to provide a turnkey solution for the delivery of the Video Artwork and is expected to manage all aspects of technological integration for the commissioning and testing of the completed Video Artwork.

SUSTAINABILITY IN DESIGN

The Artist/Artist led team must demonstrate a contribution to environmental sustainability via artistic themes, engagement strategies, contents, or process to contribute to the quality of the physical environment for future generations.

WHS

The requirements below refer to technology integration, testing and commissioning on site only. As required, the Artist must establish consultation, cooperation, and compliance processes for any WHS matters, consistent with WHS legislative requirements, subject to site conditions and risks.

PRACTICAL COMPLETION

The Consultant must ensure the moving image artwork is maintained and presented to the highest standard, to ensure longevity and continuity:

- a) The final Video Artwork is to be supplied as an MP4 file and the original master composition

must be retained for a minimum three years to service warranty and maintenance requirements.

- b) The completion certificate forms the final handover of the asset to Council.
- c) Post Project Production Documentation should include the following:
 - Details for all subcontractors involved in the production of the artwork.
 - Documentation of processes and methodologies.
 - Instructions on any proprietary software or programmable components.

WARRANTY

The Consultant will provide a 36-month warranty against faulty digital production, or file corruption subject to the definition of normal wear and tear. The Consultant is responsible for the continuous performance of the Video Artwork and must remedy any defects in the final file during this period.

Warranty Inclusions

This warranty must cover production and labour for the rectification/replacement of damaged or failed digital content supplied under the Contract.

Warranty Exclusions

- Damage or harm caused by severe weather, force majeure, or any malicious or
- negligent act of the client, their agents, contractors or third parties
- Alteration by unauthorised personnel
- Intentional or accidental misuse

DEACCESSION PLAN

Council may at any time decide that the condition of the moving image artwork has deteriorated, or it is no longer suitable for the site and Council may in its sole discretion remove, relocate, deaccession, or otherwise dispose of the Video Artwork.

INSURANCES

The Consultant must hold and maintain the following insurances for the duration of the Contract:

- Public Liability: \$20 million
- Professional Indemnity Insurance: \$10 million and \$10M in the aggregate
- Workers Compensation as required by law

**ANNEXURE C
PROGRAM**

PROJECT STAGE	ITEM	DELIVERABLES	CONSULTANT COMPLETION DATE	CLIENT APPROVAL DATE	NOTES
A	Contract Signing	<ul style="list-style-type: none"> Executed Contract 			<i>Council requires three weeks to execute the contract after signed and initialled contract returned.</i>
01	Pre-production	<ul style="list-style-type: none"> [Insert bullet point details] 			<i>The Consultant must not proceed with a new stage of work until written notice is provided by Council of the Consultant's satisfactory completion of the prior Project Stage.</i>
HOLD POINT– Council Signoff					
02	Production	<ul style="list-style-type: none"> [Insert bullet point details] 			<i>The Consultant must not proceed with a new stage of work until written notice is provided by Council of the Consultant's satisfactory completion of the prior Project Stage.</i>
HOLD POINT– Council Signoff					
03	Commissioning	<ul style="list-style-type: none"> Final Submission of approved MP4 Upload Video Artwork Onsite testing and adjustments 			<i>The Consultant must not proceed with a new stage of work until written notice is provided by Council of the Consultant's satisfactory completion of the prior Project Stage.</i>

04	Practical Completion	<ul style="list-style-type: none"> • Council Inspection and Approval • Completion Certificate 			
06	Warranty Period	<ul style="list-style-type: none"> • During the 36-month warranty Period, the Consultant maintains the Video Artwork and remediates any corruption or issues with the approved file. 			

**ANNEXURE D
PLAN OF THE SITE**

Item	Item	Image Reference
Item 1	Video Artwork Location	
Item 2	Service Access Route	
Item 3	Building Services Map	

**ANNEXURE E
SCHEDULE OF RATES**

Schedule of Rates	
Role	Rate <i>*hourly rate</i>
[Insert role here]	[Insert rate here]
[Insert role here]	[Insert rate here]
[Insert role here]	[Insert rate here]
[Insert role here]	[Insert rate here]
[Insert role here]	[Insert rate here]
[Insert role here]	[Insert rate here]
[Insert role here]	[Insert rate here]
[Insert role here]	[Insert rate here]

- Required positions to be added.
- The above rates are exclusive of GST and based on standard business hours.
- The above rates do not include mobilisation, stand down rates, accommodation, travel costs, meal expenses or disbursements.
- Refer Clause 5 of the Contract.

**ANNEXURE F
CONSULTANT'S FEE BREAKDOWN**

PROJECT STAGE	ITEM	DELIVERABLES	COST	NOTES
A	Contract Signing Fee (10%)	Executed Contract	\$5,000	<i>Upon contract execution</i>
01	Pre-production	As per program	\$20,000	<i>Paid upon satisfactory completion of stage</i>
02	Production	As per program	\$20,000	<i>Paid upon satisfactory completion of stage</i>
03	Commissioning	As per program	\$4,000	<i>Paid upon satisfactory completion of stage.</i>
04	Practical Completion	As per program	\$1,000	<i>Paid upon satisfactory completion of stage</i>
05	Warranty Period – 36 months	As per program	NA	<i>Paid upon satisfactory completion of stage</i>
	TOTALS (ex GST)		\$50,000	

EXECUTED AS AN AGREEMENT

Signed for and on behalf of **CITY OF**)
PARRAMATTA COUNCIL (ABN 49 907)
174 773) by its authorised officer in the)
presence of:

.....
Signature of Witness

.....
Name of Witness

.....
Signature of Authorised Officer

.....
Name of Authorised Officer

.....
Position of Authorised Officer

.....
Date

Signed for and on behalf of **CONSULTANT**)
by its authorised officer in the presence of:)
)

.....
Signature of Witness

.....
Name of Witness

.....
Signature of Authorised Officer

.....
Name of Authorised Officer

.....
Date