

# HEADLIE TAYLOR'S HEADER

*Recognising the Invention*



**MURRAY ARTS**  
Regional Arts Development



**Greater Hume Shire**  
simply greater

## 1.1. Commissioning agents

The Greater Hume Shire Council (GHSC), in partnership with the Headlie Taylor Header Museum (HTHM) and Murray Arts (MA), proposes to commission a significant public artwork in front of the Headlie Taylor Header Museum within the Henty Bicentennial Park.

Henty is situated 61 K's south of the regional city of Wagga Wagga and 67 K's north of the Border cities of Albury and Wodonga. The HTHM is located in the township of Henty's Bicentennial Park. The proposed site for the sculpture will be between the Museum and the Olympic Highway.

Vehicle movements at the proposed site adjacent to the Olympic Highway have been measured at 4,000 per day. Henty is also situated on the main Sydney to Melbourne rail line and receives four XPT services daily.

Henty's Bicentennial Park complements the GHSC's commitment to the creation of sustainable environments. The park contains facilities for the travelling public including picnic spots, barbeques and rest rooms while opposite are service stations and food outlets.

The GHSC will care for and maintain the public artwork once installed.

## 1.2 Background

Years of fundraising by the HTHM has secured funds from various Philanthropic and Government sources to commemorate the local agricultural engineer Headlie Taylor and recognise the historical contribution he made to agriculture. He is one of Australia's greatest inventors in the field of agricultural machinery. This farmer's son, who left school at the age of 14, developed the header harvester and laid the foundation of mechanical harvesting of grain which was adopted in Australia and throughout the world. The header harvester was developed in a farm blacksmith shop at Henty in southern NSW at a time when the young nation of Australia was patriotically finding its identity.

Headlie Taylor went on to make many inventions in Australian agriculture and he participated in the great advance of farming as Australia became one of the great food exporters of the world. He worked and remained at the Sunshine Harvester Works for the remainder of his working life.

The centenary of the header was celebrated in 2014 in Henty and the original concept has stood the test of time. Today's modern self propelled harvesters use the same principles as these original machines, built in a blacksmith shop over 100 years ago.

The HTHM, through its involvement in the development of the story and legend of Headlie Taylor and his header in Henty, have fundraised extensively to ensure that their vision for a life like sculpture of Headlie Taylor can be achieved. They seek to recognise the contribution to agriculture by Headlie Taylor, through his invention of the header and significant other inventions, which were exported around the world. This laid the foundations for a successful grain industry at a time when Australia was seeking its national identity and the world was recovering from the ravages of the First World War.

Further, the opportunity exists for the artist/s involved in the project to engage with community members by providing significant public art in the township of Henty. This commission, will record the history of the farming pioneers of the district and their will to improvise and be successful in a new Commonwealth of Australia.

## **2 SITE FOR THE COMMISSION**

### **2.1 Site characteristics**

Henty's Bicentennial Park is a level irregular-shaped reserve; situated adjacent to the Olympic Highway and the Main Southern Rail Line. The proposed site will be as close to the Olympic Highway as regulations permit.

The park is a popular rest stop for the travelling motorist. The park will be encouraged as a rendezvous and a local highway reference site.

All traffic using the Olympic Highway will pass close to the site. The prominent nature of the sculpture will result in a focal point for locals as well as people travelling this part of the highway.

### **2.2 Community Strategic Plan 2017 - 2030**

The GHSC Community Strategic Plan 2017 – 2030 provides a framework for coordinated management of the parks and reserves within the Shire. The strategy proposes the outcome that infrastructure and facilities (including parks and reserves) meet the needs of our communities.

### **2.3 Grounds maintenance**

The artist/s will need to avoid the requirement for high maintenance lawn mowing around the artwork itself, should the proposed work be sited within the grassed area. If possible and appropriate to the concept, the fabrication of a hard surface around the

base of the artwork should be considered. A ride-on mower will be used to maintain the site and artists need to ensure that this can still be achieved with the artwork in situ.

#### **2.4 NSW Road's and Maritime Authority and GHSC Engineering Department restrictions**

NSW Road's and Maritime Authority and GHSC Engineering Department will be consulted to ensure the artwork complies with requirements for works placed near the Olympic Highway. Artworks need to be designed and located so as not to adversely affect the safety of transport users, including pedestrians, motorists and cyclists. The artwork should not pose a significant distraction or a physical obstruction to traffic and pedestrian movement or to the sightlines of road users.

### **3 THE WORK OF ART**

#### **3.1 Concept**

The artwork will:

- be a prominent and highly visible stand-alone work of high artistic quality,
- recognise/acknowledge Headlie Taylor and his invention.

The proposed artwork will need to respond to the recognition of Headlie Taylor and his invention of his header, on a nearby farm. Henty is known as the Home of the Header and it is fitting and proper that the story and legend is enhanced through this sculpture.

The project partners and philanthropic donors are keen for artists to exercise artistic expression and freedom on this project; however, the work will need to explore and refer to the themes specified for sculpture by the HTHM, in particular, the vision, the energy and the legend that is Headlie Taylor and his Header.

The artist/s will need to work within the restrictions and parameters imposed by the site selected. However, artists selected to develop concepts will need to discuss their preliminary ideas with relevant members of the project advisory panel before developing final proposals.

In realising the project, the GHSC looks to deliver maximum benefits to the successful artist. It also regards as highly desirable the involvement of local fabrication and installation industries, where relevant. The public will benefit through the realisation of this high-profile project of cultural significance.

#### **3.2 Target audience**

- Visitors to and residents of the GHSC,
- Park users, including school students, residents and visitors ,
- Road users, including regular commuters, local residents and cyclists,
- Pedestrians,

### **3.3 Ambience of the work**

The work will:

- reference the development themes and reflect a sense of celebration, however, this is not to say that the work cannot be serious or contemplative,
- create a welcoming landmark,
- be viewed from a distance and by those driving towards, and past, the site,
- be visually appropriate and relevant to the selected site,
- be of a scale relevant to the site and in keeping with the other project requirements,
- be viewed in closer proximity by pedestrians, cyclists and users of the park,
- be viewed day and night (lighting is to be negotiated within the design).

The work may:

- be located in the identified location within the park,
- comprise a number of elements as long as it meets other project requirements,
- include smaller lead-up interventions to signal the stand-alone work, but the budget implications for the stand-alone component would need to be considered.

### **3.4 Materials**

The work will:

- be made of the most durable, robust, high-quality, low-maintenance materials available,
- withstand the potential buildup of pollutants,
- be easily cleaned to remove dirt and general grime,
- meet all relevant safety standards and avoid dangerous protrusions and sharp edges,
- require minimal ongoing maintenance,
- life span of the sculpture should be up to 50 years.

### **3.5 Practical considerations**

The work will:

- comply with issues identified within the guidelines for Artwork in Road Reserves,
- comply with all relevant Australian Standards and building codes,
- be treated with an anti-graffiti coating, depending on the nature of the material used,
- need to consider long-term maintenance requirements and costs, and apply ecologically sustainable development (ESD) principles if it is to rely on power,
- be a lasting addition to the significant public art assets within the shire.

Depending on the selected site, the artist may choose to consider planting and landscaping as an element of the proposal. The use of new technologies may also be explored.

## **4 STAKEHOLDER CONSULTATION**

Significant consultation has been undertaken in the development of this brief and the views and concerns of various groups are reflected within the requirements of the artwork project and the concept design for the park. While it is not a specific requirement of this project brief for consultation to be undertaken by the artist, the HTHM would be pleased to meet with the artists engaged to develop concepts, to provide additional feedback regarding their vision for the project.

## **5 BUDGET**

\$5,000 (GST excluded) design proposal provision has been allocated (for the design proposal phase). The design fee will offset a detailed submission by the artist/s selected, further details can be found 7.4 Design Proposal Phase.

Dependant on materials used and size of the work, the budget for the successful sculpture will be between \$20,000 and \$85,000 (GST excluded). A detailed budget will need to be submitted outlining all costs associated with the sculpture.

The HTHM will provide and pay for a plaque acknowledging the artist project partners and significant donors.

It should be assumed at this stage that the total available budget is the only allocation available towards the fabrication and realisation of the project.

## **6 PROJECT ADVISORY PANEL**

### **6.1 Project advisory panel**

HTHM: Chair, Headlie Taylor Header Museum, Colin Wood, Chairman of Panel and representing Significant Donors and Project Manager, Bruce Taylor

GHSC: Cr Heather Wilton, Mayor

MA: Alyce Fisher, Executive Director

### **6.2 Roles of parties in the project**

The project advisory panel has been responsible for the development of the project to date. Committee members will be available to provide advice regarding specific concept design development issues relevant to their expertise. Other roles are:

- The project advisory panel will select artist/s to undertake the design proposal stage. Members of the panel are aware of the issues relevant to their particular organisation in relation to the installation of a permanent public artwork.
- The project advisory panel will assess the concepts and recommend to the HTHM, for endorsement, the successful artist to undertake the commission.

- Council staff will also assess the recommended design proposal in relation to practical issues, such as risk management and public safety.
- HTHM will engage the successful artist, through a contract with GHSC/MA, to develop and fabricate the recommended design proposal. The contract will clearly outline the responsibilities of all parties during the fabrication and installation of the work.

## **7 COMMISSIONING PROCESS AND TIMELINE**

### **7.1 Commissioning process – overview**

Stage 1: Develop EOI Artist Brief

Stage 2: EOI's open Circulate Brief - 1<sup>st</sup> June 2017

Stage 3: EOI's Close - 31<sup>st</sup> July 2017

Stage 4: Panel meets to discuss EOI's received – 4<sup>th</sup> August 2017

Stage 5: Successful artist/s contacted for the design phase – 7<sup>th</sup> August 2017

Stage 6: Panel to meet with sculptor/s for sight visit and artistic presentation - TBC

Stage 7: Panel contacts successful sculptor - TBC

Stage 8: Development of artist contract, time-line for fabrication and installation - TBC

Stage 9: Site prepared for installation

Stage 10: Install Day TBC

Stage 11: Unveiling and Ceremony TBC

### **7.2 Expressions of interest**

Expressions of interest shall be forwarded to Murray Arts:

**Email:** [afisher@murrayarts.org.au](mailto:afisher@murrayarts.org.au)

**Post:** PO Box 7142, Albury, NSW, 2640

Expressions of interest shall include:

- a written response to the site, the artist's brief and rough indication of proposed budget for the commission,
- curriculum vitae (CV) – including details regarding previous commission fees/budgets,
- maximum of 10 images of relevant previous work with reference to materials, dimension, location, commissioner, collaborative partners and budget.

### **7.3 Expressions of interest – assessment criteria**

- Artistic merit as evidenced in the visual material provided and how the artist aims to express the recognition Headlie Taylor & his contribution to the agriculture industry.
- Demonstrated ability to work on significant projects within timelines and budget.
- Previous relevant experience in the public realm.
- Ability to develop concepts and communicate ideas.
- Demonstrated ability to create work that engages with a broad public.
- Availability to work within the project timeline.
- Demonstrated ability to work on permanent and durable work.
- Experience with materials of relevance to the required project outcome.

#### **7.4 Design proposal preparation**

The artist/s selected to move onto the Design Proposal Phase will be paid a provision of \$5,000 (GST excluded). The design proposal will comprise:

- a Model/Marquette of the proposed work, together with drawings and elevations, as necessary, to convey the concept. This work is to be presented in a professional and artistic manner.
- a site plan showing the location of the proposed artwork.
- a written concept paper.
- supply a current Certificate of Currency for public liability Insurance.
- design development, fabrication and installation timeline and an indication of who will fabricate the work and an outline of fabrication contractors and supply relationships.
- a proposed staged budget for the design development stage and an indicative project implementation budget, including contingencies, artist's fees, agent's fees, travel and associated expenditure, delivery and installation expenditure
- an indication of the preferred approach to project management should the proposal be commissioned, including the approach to payment and administration of funds.
- an indication of any known ongoing maintenance requirements associated with the proposal. A comprehensive maintenance schedule will be required from the artist commissioned to fabricate the project.

The successful proposal will need to be certified, during the design development stage, by a structural engineer, for material and structural strength. It is necessary that preliminary discussions with qualified engineers take place during the design proposal stage. All parties need to be satisfied that the proposal is achievable within the budget available.

Concept papers and other relevant support material considered should be provided to all members of the advisory panel at the time of the design proposal presentation. All work presented is to be of a high professional and artistic quality that clearly conveys the design.

#### **7.5 Design proposal – assessment criteria**

Assessment of the design proposals will consider the aesthetic, conceptual and technical expertise demonstrated in the proposed work.

Consideration will be given to:

- the artistic merit of the proposed concept,
- the way in which the project meets the various requirements of the briefing paper, including its appropriateness in terms of scale and material,
- the ability of the artwork to communicate its concept and underpinnings,
- the proposed budget and timeline,
- aesthetic response to the site and the brief,
- conceptual response to the site and the brief,
- response to any stakeholder consultation and feedback,
- public safety and risk management issues,

- maintenance issues,
- robustness and durability.

Artists must be able to undertake the design proposal stage of the project within the timeline specified, and be available to undertake the design development and fabrication of the work once the relevant approvals are secured.

## 8 CONTACTS

### **Kerrie Wise, Tourism and Promotions Officer, Greater Hume Shire Council**

Address: 39 Young Street, Holbrook NSW 2644

Phone: 02 6036 0186

Email: [kwise@greaterhume.nsw.gov.au](mailto:kwise@greaterhume.nsw.gov.au)

### **Alyce Fisher, Executive Director, Murray Arts**

Address: PO Box 7142, Albury NSW 2640

Mobile: 0407 213 034

Email: [afisher@murrayarts.org.au](mailto:afisher@murrayarts.org.au)

### **Bruce Taylor, Project Manager, Headlie Taylor Header Museum**

Address: P O Box 10 Lavington NSW 2640

Mobile: 0438 244 273

Email: [taylor91@tpg.com.au](mailto:taylor91@tpg.com.au)

### **Colin Wood, Chair, Headlie Taylor Header Museum**

Moible: 0427 366 178

### Useful references:

<http://www.headlietaylorheadermuseum.org/museum.html>

<http://www.visitgreaterhume.com.au/>

<http://adb.anu.edu.au/biography/taylor-headlie-shipard-8758>

[https://www.facebook.com/Headlie-Taylor-Header-Museum-1465555373705716/?hc\\_ref=SEARCH&fref=nf](https://www.facebook.com/Headlie-Taylor-Header-Museum-1465555373705716/?hc_ref=SEARCH&fref=nf)

