



# HERVEY BAY ESPLANADE PRELIMINARY CONCEPT

VERSION [G]  
MARCH 2022

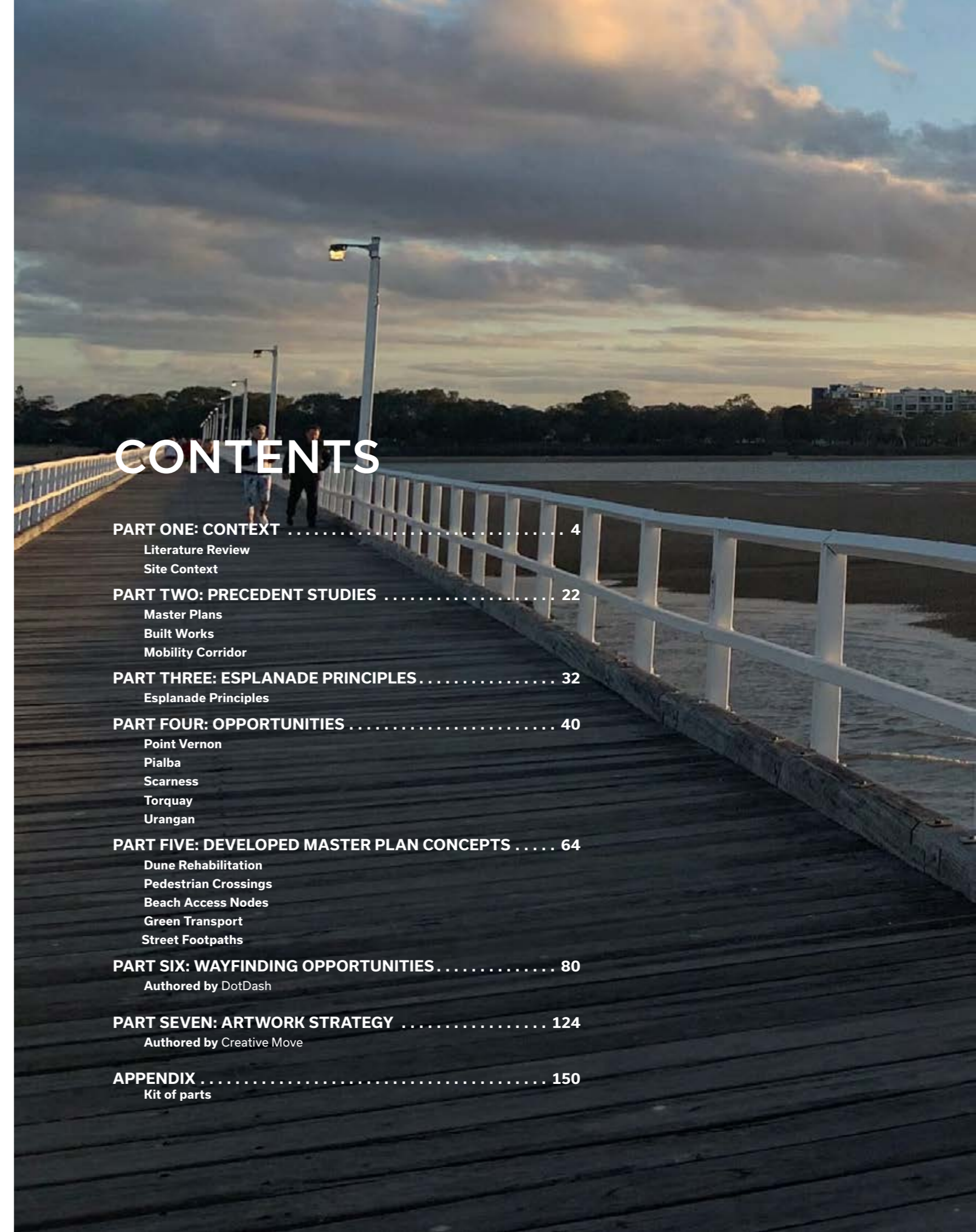


# DOCUMENT REGISTER

<b>Project</b>	Hervey Bay Esplanade Master Plan
<b>Report Title</b>	Hervey Bay Esplanade Master Plan_ Preliminary Concept
<b>Version</b>	[G]
<b>Project Code</b>	21064.01
<b>Prepared for</b>	Fraser Coast Regional Council
<b>Author</b>	Lat27

Version	Date	Approved by	Details
A	22/07/2021	NW	DRAFT
B	20/08/2021	NW	FUNCTIONAL BRIEF
C	27/09/2021	NW/JI	DRAFT MASTER PLAN
D	14/10/2021	NW/JI	REVISION
E	02/11/2021	NW/JI	REVISION
F	03/02/2022	NW/JI	REVISION
G	02/03/2022	JJ	REVISION

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## **ACKNOWLEDGEMENT OF COUNTRY**

*Butchulla People, Traditional owners of the land and  
sea Country*

*Lat27 and Plan C acknowledge the Butchulla people who are  
the traditional custodians of the land and waters in which we  
are working. We pay respect to the Elders, past, present and  
emerging, and extend this respect to all Aboriginal and Torres  
Strait Islander people we work with and whose ancestral lands  
we visit.*

# PART ONE

CONTEXT





# LITERATURE REVIEW



## DRAFT OPEN SPACE STRATEGY (2020 - present)

### PURPOSE / GOALS

Aims to translate the community's value and vision for open space into a guiding document that will lead Council's planning, management, future works program and resourcing for open space to meet growth expectations.

Three key inputs will be used in the development strategy:

- Open Space planning framework
- Community needs analysis
- Open space assessment

### KEY FINDINGS / SUMMARY

Community engagement for Phase 1 has now concluded. Council is currently reviewing and considering the community's feedback in preparing a draft strategy



## SUSTAINABLE GROWTH STRATEGY (2011 - 2031)

### PURPOSE / GOALS

The Sustainable Growth Strategy was commissioned to assist and inform in the development of a new planning scheme for the entire local government area.

The strategy considers the interests of the State of Queensland as expressed in the Draft Wide Bay Burnett Regional Plan (October 2010) as well as the Consolidated Planning Report, and consultation with Councillors, the community and stakeholder groups towards creating a vision for the Fraser Coast to 2031.

### KEY FINDINGS / SUMMARY

In 2031, the Fraser Coast will be a united, well-planned and resilient region of vibrant and diverse places and spaces, connected by:

- A Strong and friendly community spirit - built on shared goals and values, and a relaxed and peaceful lifestyle.
- An underlying respect for the unique natural environment, landscape and biodiversity
- Facilities and services which make the community self-sufficient; and
- A robust and diverse economy which provides prosperity for all residents



## DEMOGRAPHIC + ECONOMIC TREND ANALYSIS (2020)

### PURPOSE / GOALS

This analysis is the first step in shaping the revision to the Fraser Coast Planning Scheme and Local Government Infrastructure Plan (LGIP). It considers demographic, housing and industry trends using data analysis and stakeholder insights to form a baseline. Using this information, the report identifies possible future scenarios for the region to assist FCRC in the planning scheme review process.

### KEY FINDINGS / SUMMARY

Throughout this report a number of consideration for the planning scheme review have been identified:

- Guiding the development of vacant land to support population growth and efficient expansion of infrastructure network
- Supporting delivery of desirable housing product
- Preserving + enhancing natural assets
- Ensuring there is 'fit for purpose' land to support the growth of industry
- Ensuring the development assessment process delivers development confidence



## COASTAL FUTURES STRATEGY (2018 - present)

### PURPOSE / GOALS

The Coastal Futures Strategy is a roadmap to guide our immediate, medium and long-term planning for the impacts of our changing coastline.

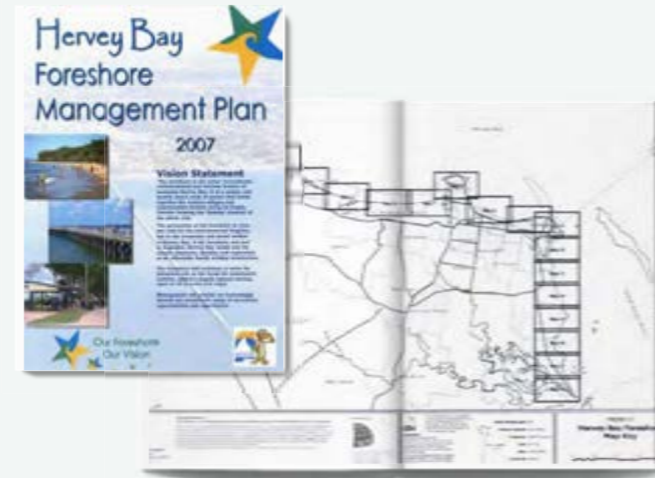
The strategy includes both regional actions that will benefit our entire coastline as well as adaptation pathways for our coastal communities, demonstrating our commitment to short term action and a flexible approach to longer term planning.

### KEY FINDINGS / SUMMARY

Coastal hazard risks are primarily related to erosion and sea level rise with impacts to vegetated foreshore areas, buildings, and infrastructure.

Long term, the number of properties affected by coastal hazards will increase. Coastal erosion and sea level rise are anticipated to result in a significant number of properties being exposed to high to extreme risk by 2100.

Future erosion risks to land-based assets are reduced if a suitable and maintained seawall is included along the coastline between Scarness to Urangan.



## HERVEY BAY FORESHORE MANAGEMENT PLAN (2007)

### PURPOSE / GOALS

The foreshore is the prime recreational, environmental and tourism feature of mainland Hervey Bay. It is a unique and mostly intact strip of nature that binds together the various villages and communities located along its length, thereby forming the 'linking' element of the whole city.

Management will provide an increasingly diverse but sustainable range of recreation opportunities and experiences.

### KEY FINDINGS / SUMMARY

Proposed actions were identified for all local areas. Management needs that extend across more than one local area are as listed:

- Traffic, parking, circulation and amenity along the Esplanade between Pialba and Urangan
- Community awareness and involvement
- Policing and enforcement of local laws
- Water theme park
- Activities in intertidal areas
- Venues for large events, and
- Regional Coastal Management plan



## HERVEY BAY ESPLANADE TOURIST PRECINCT MASTER PLAN (2015)

### PURPOSE / GOALS

A Master plan for the four high profile Esplanade Precincts - Pialba, Scarness, Torquay and Urangan; considers the future 'look' and 'feel' of each precinct, and achieves this through: Identifying place making and revitalisation opportunities, seeking to maximise the level of activation and excitement, celebrating the wonderful features that already exist, presenting and agreed framework to guide decisions and future investment and being visionary.

### KEY FINDINGS / SUMMARY

7 key strategies with supporting approaches/objectives have informed the master planning approach for all precincts:

- Precinct identity and theming
- Physical improvements
- Accessibility and parking
- Connectivity
- Environment and setting
- Activation and events
- Vegetation management



## HERVEY BAY CITY CENTRE MASTER PLAN 2021-2041 (2021 - 2041)

### PURPOSE / GOALS

The previous Hervey Plan CBD Urban Renewal Masterplan adopted in 2014, has been superseded by the new City Centre Master Plan in 2021. The plan focuses on Pialba Esplanade and Main Street Precinct with the vision to create a regional destination for investment, business and vibrant community life. This document presents a set of strategies to guide the growth and improvement of the City Centre till 2041.

### KEY FINDINGS / SUMMARY

The plan aims to deliver an attractive, accessible and inclusive City Centre through a focus on 5 strategic areas and identified priority projects:

- Growth and economic development,
- Public realm and placemaking,
- City Centre buildings,
- Access and movement,
- Arts and culture.



## ACTIVE TRAVEL STRATEGY (2020)

### PURPOSE / GOALS

By 2031, the Fraser Coast is expected to be home to 133,000 residents. As the population grows, there will be an increasing demand for Active Travel (AT) facilities. Opportunities were identified for Hervey Bay to improve on-road cycling facilities as well as off-road facilities.

### KEY FINDINGS / SUMMARY

- Investigations to increase the appeal of AT facilities and mode choice
- Programs to increase community AT participation rates
- Promotion of events and provision of facilities to encourage AT
- Delivery of Signature Projects to complete key connections in the AT network.
- On-going delivery of network completion works
- Investigations to identify appropriate locations for AT infrastructure that supports and enhances network
- Policy improvements to facilitate the provision of AT infrastructure in the Fraser Coast Region



## FCRC PARKING STRATEGY (2019 - 2038)

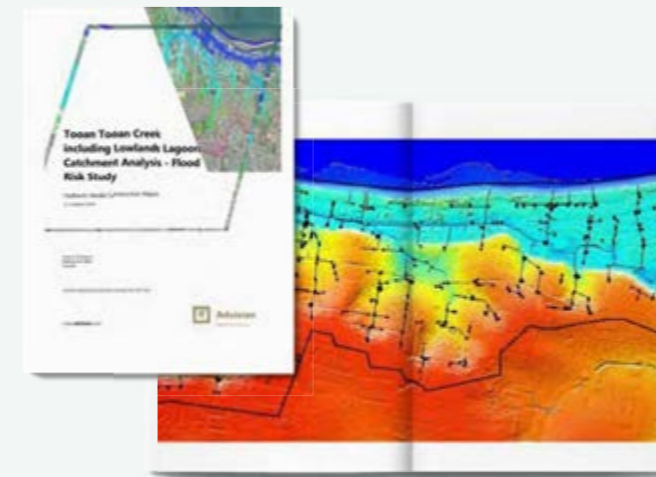
### PURPOSE / GOALS

- Review the feasibility of each previously identified potential future parking site
- Finalise concept plans and cost estimates for each potential future parking site
- Document broad LGA wide strategies
- Document short, medium and long term strategies
- Present an action plan for the delivery of the strategies

### KEY FINDINGS / SUMMARY

Around the foreshore areas of Scarness, Torquay and Urangan, it is recommended that Council formalises and encourages parking one street back from the Esplanade.

To maximise the utilisation in these areas, Council will need to provide additional pedestrian infrastructure, potentially install wayfinding signage, and look for opportunities to provide direct pedestrian linkages to the foreshore as sites along The Esplanade redevelop over time.



## TOOAN TOOAN CREEK ANALYSIS FLOOD RISK STUDY (2018)

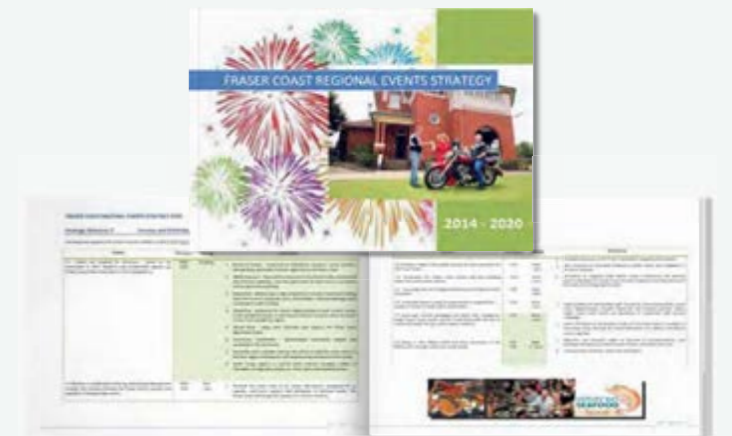
### PURPOSE / GOALS

The overall objective for the project is to allow the identification and analysis of a variety of flood risk based components for catchment management, development planning / building, road and infrastructure design and Emergency Management purposes, including to be utilised for the purpose of determining minimum habitable floor levels and defined flood levels under the Fraser Coast Planning Scheme and relevant Building Regulation and Queensland Development codes.

### KEY FINDINGS / SUMMARY

The Toon Toon Creek catchment is a low-lying, coastally impacted area, known to be subject to storm water flood events during high intensity or long duration rain events.

- The sub-catchments assessed were located in the upper parts of the Toon Toon catchment, which are generally characterised by moderate grades in the upper reaches tending to flat towards the outlet
- A storm water catchment model was developed to help guide the future development



## FRASER COAST REGIONAL EVENTS STRATEGY (2014 -2020)

### PURPOSE / GOALS

Events play an important role in the cultural, social and economic development of a region. This strategy provides specific direction and guidance on how key partners will achieve this Vision and in doing so, assist to deliver key visitor economy targets for 2020. It will achieve this by planning on 'three horizons' being the short, medium and longer term.

### KEY FINDINGS / SUMMARY

By 202, the Fraser Coast Region will be regarded as the events capital of regional Queensland, with a vibrant, dynamic and diverse range of year round event activities contributing to the overall resilience, well-being and sustainability of the Fraser Coast's economy, culture and community.

Strategic direction:

- Lifestyle and Experience
- Tourism and Marketing
- Economic Advantage
- Investment and Partnerships





## FRASER COAST CORPORATE PLAN

(2018 -2023)

### PURPOSE / GOALS

The Corporate plan is the principle strategic planning document that sets the future direction for Council activities and guides the delivery of quality services to our community. It has been developed in consultation with Councillors, staff and the community and is comprised of the following themes:

### KEY FINDINGS / SUMMARY

**Governance** - An effective organisation providing excellent service delivery through strong leadership, democratic principles and effective management of people, assets and finances

**Lifestyle** - A safe and vibrant community that promotes a preferred place to live

**Prosperity** - A strong, diversified and resilient economy that supports growth and long term employment

**Natural Environment** - Minimise our environmental impact by preserving the unique natural environment the Fraser Coast has to offer

**Built environment** - Resilient regional infrastructure that will support and cater for future growth



## FRASER COAST ECONOMIC ROADMAP + STAKEHOLDER ENGAGEMENT

(Present - 2030)

### PURPOSE / GOALS

The Fraser Coast Economic Roadmap is a blueprint for the region's future economy beyond 2030. Developed following extensive community consultation over five months, the Roadmap charts a course towards long-term, sustainable economic growth and future prosperity for the Fraser Coast.

### KEY FINDINGS / SUMMARY

Findings and implementation actions from the Roadmap processes are structured under four unifying pillars:

- Education and Job Readiness
- Business Investment
- Community Connections
- Enabling Infrastructure



## FRASER COAST COMMUNITY PLAN

(Present - 2031)

### PURPOSE / GOALS

The Community plan ties together many strategies and management plans to ensure that Council and the community are working in partnership towards long-term goals. The plan sets out:

Our governance, our Community, our economy, our environment, our movement and access, and our place and spaces.

### KEY FINDINGS / SUMMARY

Fraser Coast Community Plan 2031 is a living plan which will be at the forefront of Council's planning, policies and strategies and the community's own plans for the next 20 years. It also provides a basis for council to articulate this community's vision and priorities to levels of government as illustrated in the strategic framework:

- Fraser Coast Community Plan 2031
- Five year Corporate Plan
- Long term strategies + policies
- Annual report + budget
- Service delivery + projects



## FRASER COAST ARTS & CULTURE STRATEGY

(2022-2026)

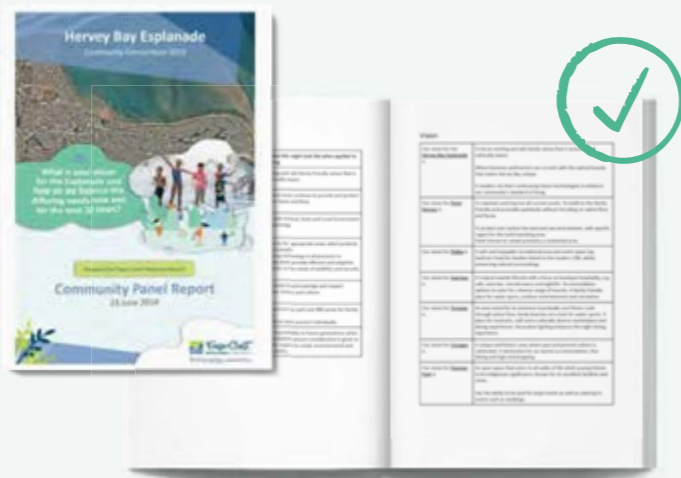
### PURPOSE / GOALS

The purpose of this strategy is to provide an aspirational vision for our community and investment in arts and culture. It seeks to achieve the corporate vision of the region to 'build better communities' through providing a framework of strategic priorities, actions and projects specifically focussed on the arts, heritage and culture.

### KEY FINDINGS / SUMMARY

Six themes and strategic priority areas were developed:

- Indigenous creativity and cultures are respected and celebrated,
- History and heritage are protected, values and enlivened,
- Participatio, leaning and development in arts,
- Arts and cultural experiences and creations activate communities,
- Infrastructure and investment enable culture to grow,
- Connections and partnerships promote arts.



## HERVEY BAY ESPLANADE COMMUNITY CONSULTATION (2019)

### COUNCIL ENDORSED RECOMMENDATIONS

\* For the purposes of the Master Plan, the 'Hervey Bay Esplanade Community Panel Report Organisational Response Spreadsheet' has been summarised. Please refer original report for full response.

#### PURPOSE / GOALS

A diverse group of 36 people from the Fraser Coast Region have gathered information via visual inspection of the Esplanade area, listening to key speakers, community surveys, online collaboration and extensive panel discussion. Through these investigations the group have developed visions, principles and recommendations for the future of the Esplanade.

### CREATIVE INFORMATIVE SIGNAGE + WALKWAYS

Panel Recommendation	Locality
<p>Cohesive and informative walks with signage at key points relating to the following:</p> <ul style="list-style-type: none"> <li>Geological / flora and fauna/historical /educational signage</li> <li>Points of cultural significance for the Butchulla People as to their recommendation</li> </ul>	Whole Esplanade
Both audio and visual signage at key points along the walking trail and including main precinct areas	Whole Esplanade

### CREATING PATHWAYS AND BOARD WALKS FOR CURRENT + FUTURE GROWTH

Panel Recommendation	Locality
<p>Allowing for the future growth to accommodate pedestrians, bicycles, mobility scooters and segways.</p> <ul style="list-style-type: none"> <li>Upgrade pathways to be minimum 3m wide,</li> <li>Compliant lighting - environmental impact taken into consideration</li> <li>Addition of scenic pathways in high usage areas</li> </ul>	Whole Esplanade
① Upgrade Damon Park shared pathway lighting. This should be integrated into the Pier Park with a raised boardwalk.	Urangan
② A raised boardwalk to connect the pathway opposite Queens Road all the way to Aquavue.	Torquay

### PROTECTION, PRESERVATION + SUSTAINABLE MANAGEMENT OF THE NATURAL ENVIRONMENT

Panel Recommendation	Locality
Preserve and maintain existing native vegetation and flora and fauna.	Whole Esplanade
Stabilise sand dunes, stop erosion by natural means using development of native vegetation. Built form solutions only where appropriate.	Whole Esplanade
Council to collaborate with environmental specialists such as Council nursery, local coastal Landcare groups and Mary River Catchment Co-ordinating Committee, to determine what would be the best methods and species for dune stabilisation and vegetation rehabilitation.	Whole Esplanade

### ESPLANADE FACILITIES

Panel Recommendation	Locality
Upgrade existing toilets to include changing facilities and improved disability access.	Whole Esplanade
High use areas - additional bins, BBQ's, picnic tables and shade	Whole Esplanade
③ Extend exercise equipment, linking Urangan to Pialba	Torquay + Scarness
④ Gatakers bay - Playground upgrade and increased shade	Point Vernon
⑤ <ul style="list-style-type: none"> <li>Upgrade caravan park</li> <li>Youth precinct - include play area for children 0-5yrs.</li> </ul>	Pialba
⑥ <ul style="list-style-type: none"> <li>Upgrade caravan park</li> <li>Improved disability access to beach</li> <li>Shade over existing playground @ Enzo's</li> </ul>	Scarness
⑦ <ul style="list-style-type: none"> <li>Upgrade caravan park</li> <li>Improved disability access to beach</li> <li>Emergency vehicle access road to the top of ramp for the Surf Life Saving Club</li> </ul>	Torquay
⑧ <ul style="list-style-type: none"> <li>Pier - shaded rest areas with seating, drinking fountain and bins.</li> <li>Extension of the end of Pier to restore to original historical length</li> <li>Additional amenities block to top end of Dayman Park</li> <li>Shade over Dayman Park Playground</li> </ul>	Urangan

### INCREASE ESPLANADE ATTRACTIVENESS AS A TOURIST DESTINATION

Panel Recommendation	Locality
Informative technology (app) to promote and assist in wayfinding	Whole Esplanade
Council to support, facilitate and incentivise tourist activities and enterprises	Whole Esplanade

### INTEGRATING SMART CITY TECHNOLOGY INCLUDING ECO-FRIENDLY LIGHTING

Panel Recommendation	Locality
Continued up to date security options (CCTV)	Whole Esplanade
<ul style="list-style-type: none"> <li>Electric charging stations + smart phone integrated parking</li> <li>Smart traffic signage</li> </ul>	Whole Esplanade
WIFI hotspot	Whole Esplanade
Eco-friendly ambient lighting - environmental impact taken into consideration	Whole Esplanade

### ENHANCE THE VISUAL APPEARANCE, CELEBRATING ART, CULTURE + HERITAGE

Panel Recommendation	Locality
Maintain and improve the existing parklands to be consistent with Hervey Bay's heritage and assets	Whole Esplanade
Ensure amenities + utilities are aesthetically pleasing and design sensitive	Whole Esplanade
Clean and appealing shop fronts + streetscapes	Whole Esplanade
Artwork opportunities to engage local artist	Whole Esplanade
Murals in lane ways / access areas back streets	Whole Esplanade
Maintenance strategy for infrastructure + natural environments	Whole Esplanade

### ADDITIONAL FORESHORE ACTIVITIES

Panel Recommendation	Locality
Activities during low tide	Torquay / Scarness
⑨ New beach volleyball courts	Pialba
⑩ Restaurant precinct - alfresco dining (Located in newly design alleyway)	Scarness
⑩ Late night markets (Friday - Sunday)	Scarness
Upgrade underutilised buildings	Whole Esplanade

## IMPROVE TRAFFIC FLOW + PARKING

Panel Recommendation	Locality
<ul style="list-style-type: none"> <li>Improve parking and traffic flow</li> <li>Review of pedestrian/shared crossings</li> <li>Raised intersections to slow traffic</li> <li>Assess the need for drop off zones</li> </ul>	Whole Esplanade
Remove parking from one side of street + look to formalise parking in back streets	Whole Esplanade
<b>11</b> Consider one way traffic (corner of pier Urangan and Elizabeth Street)	Urangan
<ul style="list-style-type: none"> <li>Reduce speed limits to 40km/h</li> <li>Parking on open side of drain (Freshwater Street)</li> </ul>	Scarness + Torquay
<b>12</b> Install pedestrian access at the end of Main Street to enable pedestrian access to waterpark/recreation area	Pialba

## DEVELOPMENT + FUTURE PLANNING

Panel Recommendation	Locality
Maintain the present legislated Council building height limits New mid to high rise developments on or near esplanade must provide adequate parking	Whole Esplanade
Opportunities for rezoning + planning: <ul style="list-style-type: none"> <li>Future commercial developments to include shopping plazas and arcades</li> <li>Tourist information kiosks</li> <li>No more buildings / and or expansion out on esplanade foreshore</li> <li>A legislative strategy for wayfinding / signage</li> </ul>	Whole Esplanade
<b>13</b> No change to the zoning of low/medium density areas to high density areas. No high-rise buildings in these areas.	Point Vernon

## SUMMARY

### Esplanade key aspirations:

Creative & informative wayfinding

Better pedestrian connections

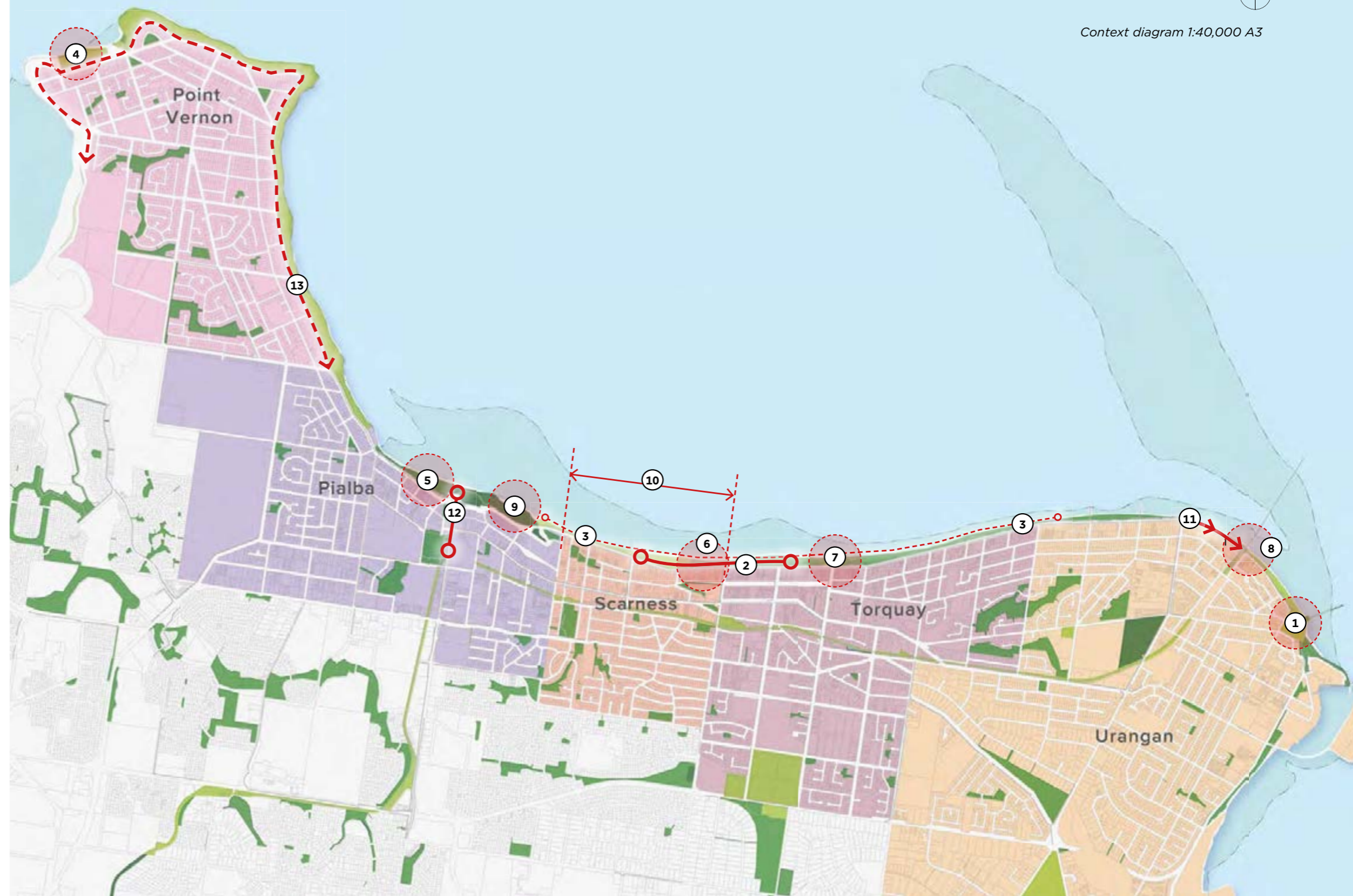
Protection, preservation & sustainable management of the natural environment

Improved amenities, facilities and foreshore activities

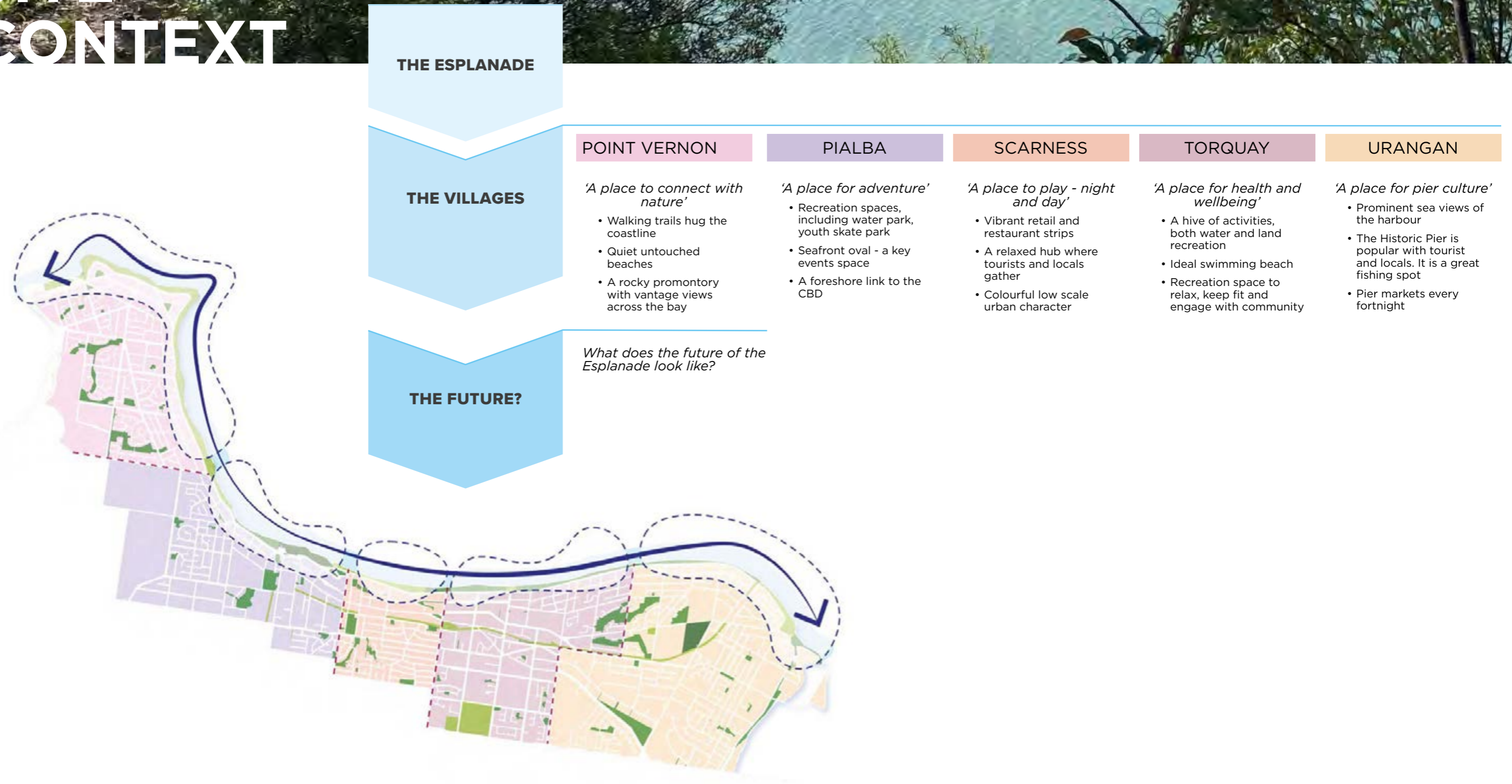
Enhance visual appearance, celebrating art, culture & heritage

Inclusion of smart & eco-friendly technology

Improved traffic management & parking



# SITE CONTEXT



## THE ESPLANADE

## THE VILLAGES

## THE FUTURE?

### POINT VERNON

*'A place to connect with nature'*

- Walking trails hug the coastline
- Quiet untouched beaches
- A rocky promontory with vantage views across the bay

### PIALBA

*'A place for adventure'*

- Recreation spaces, including water park, youth skate park
- Seafront oval - a key events space
- A foreshore link to the CBD

### SCARNNESS

*'A place to play - night and day'*

- Vibrant retail and restaurant strips
- A relaxed hub where tourists and locals gather
- Colourful low scale urban character

### TORQUAY

*'A place for health and wellbeing'*

- A hive of activities, both water and land recreation
- Ideal swimming beach
- Recreation space to relax, keep fit and engage with community

### URANGAN

*'A place for pier culture'*

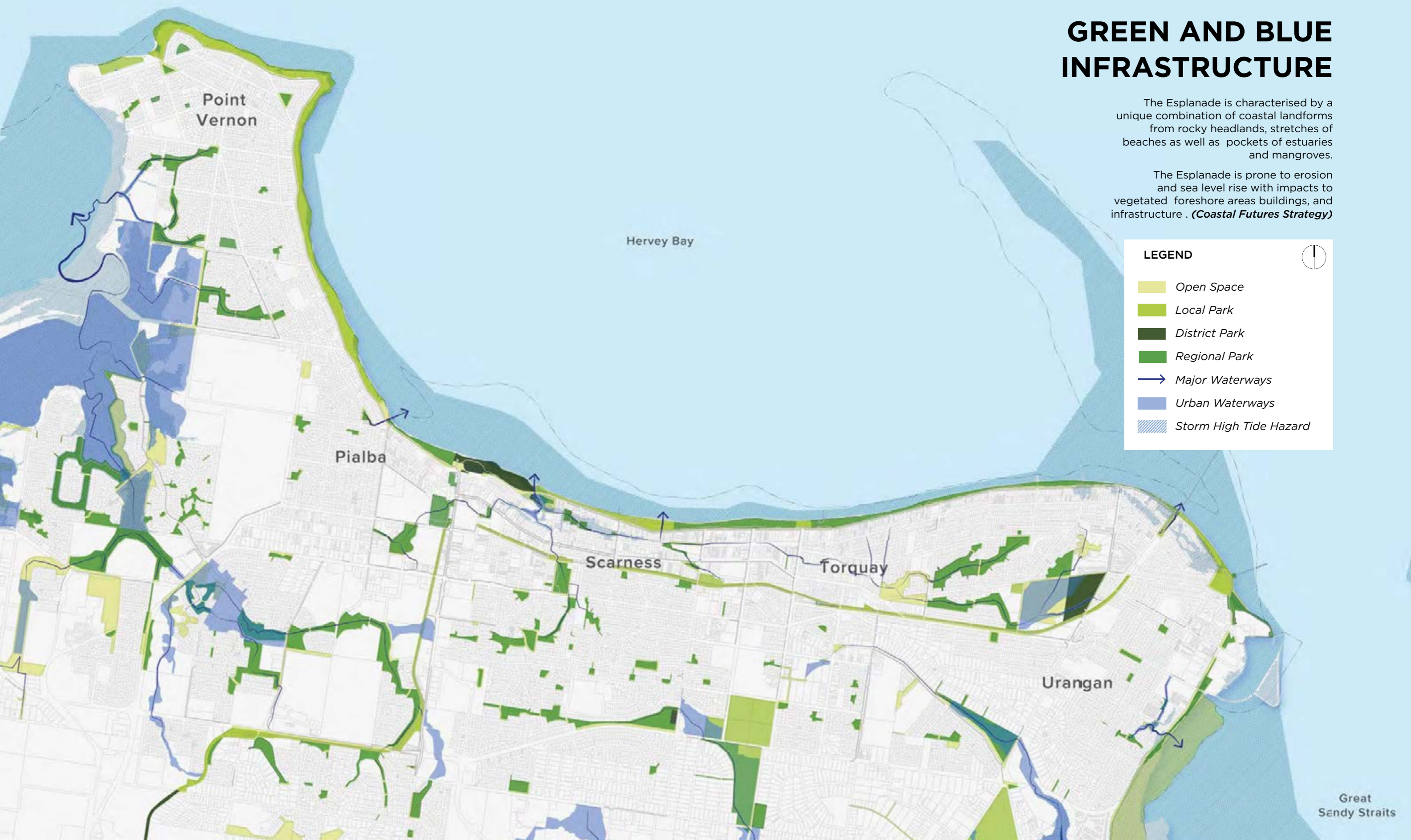
- Prominent sea views of the harbour
- The Historic Pier is popular with tourist and locals. It is a great fishing spot
- Pier markets every fortnight

*What does the future of the Esplanade look like?*

# GREEN AND BLUE INFRASTRUCTURE

The Esplanade is characterised by a unique combination of coastal landforms from rocky headlands, stretches of beaches as well as pockets of estuaries and mangroves.

The Esplanade is prone to erosion and sea level rise with impacts to vegetated foreshore areas buildings, and infrastructure. (*Coastal Futures Strategy*)



## LEGEND



- Open Space
- Local Park
- District Park
- Regional Park
- Major Waterways
- Urban Waterways
- Storm High Tide Hazard



Open Space Deficiency 400m **5 minute walk**



Local Park Deficiency 800m **10 minute walk**

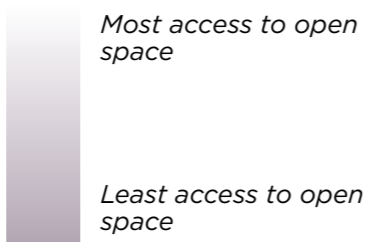


Regional Park Deficiency 3.2km **30 minute walk**



District Park Deficiency 1.2km **15 minute walk**

**OPEN SPACE DEFICIENCY**



- Open Space
- Local Park
- District Park
- Regional Park



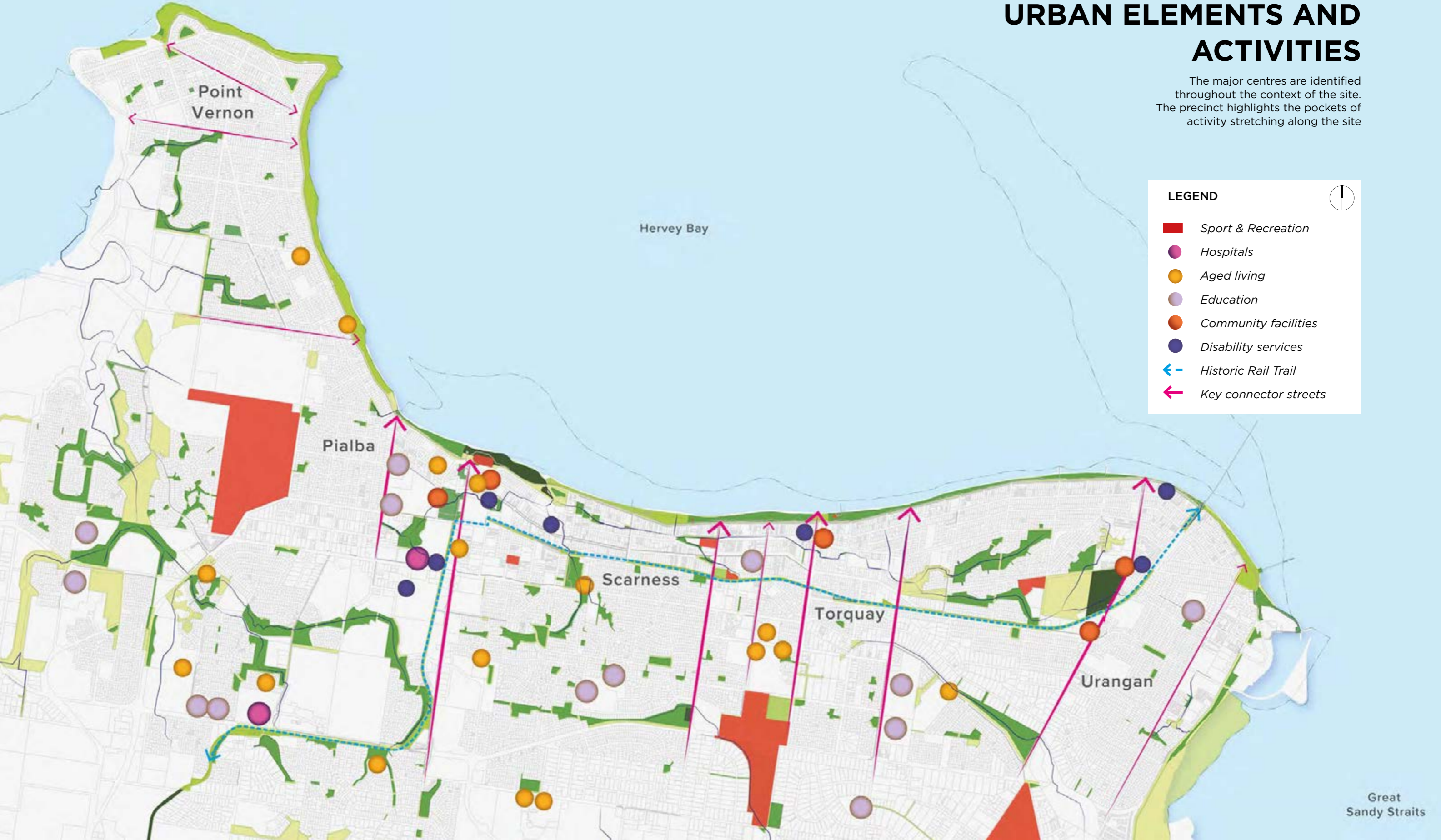
# OPEN SPACE ANALYSIS

Subtropicality defines our way of life. We celebrate this context and the natural environment, embracing connection to the outdoors for recreation, relaxation and social activities in our every day activities. The open space analysis highlights the importance of the Esplanade for the community of Hervey Bay.











# URBAN ELEMENTS AND ACTIVITIES

The major centres are identified throughout the context of the site. The precinct highlights the pockets of activity stretching along the site



## LEGEND

-  Sport & Recreation
-  Hospitals
-  Aged living
-  Education
-  Community facilities
-  Disability services
-  Historic Rail Trail
-  Key connector streets



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# POINT VERNON

1:10,000



## CONTEXTUAL DIAGRAM

### POINT VERNON

*'A place to connect with nature'*

- Walking trails hug the coastline
- Quiet untouched beaches
- A rocky promontory with vantage views across the bay

### KEY EVENTS

- Whale Festival - Annual
- Hervey Bay Triathlon - Annual

### LEGEND

- Food & beverage
- Retail
- Resort / tourist accommodation
- Caravan Park
- Commercial business
- Playground
- ▼ Key sea views

# CONTEXTUAL DIAGRAM

## PIALBA

*'A place for adventure'*

- Recreation spaces, including water park, youth skate park
- Seafront oval - a key events space
- A foreshore link to the CBD

## KEY EVENTS

- Whale Festival - Annual
- Seafood Festival - Annual
- Relay For Life - Annual
- Food n Groove Fridays - Summer
- Hervey Bay Triathlon - Annual
- Carols by Candlelight - Annual

## LEGEND

- Food & beverage
- Retail
- Resort / tourist accommodation
- Caravan Park
- Commercial business
- Playground
- 👁️ Key sea views





## CONTEXTUAL DIAGRAM

### SCARNESS

*'A place to play - night and day'*

- Vibrant retail and restaurant strips
- A relaxed hub where tourists and locals gather
- Colourful low scale urban character

### KEY EVENTS

- Paddle out for Whales - Annual
- Hervey Bay Surf lifesaving events
- Pier to Pub Ocean Swim - Annual

### LEGEND

- Food & beverage
- Retail
- Resort / tourist accommodation
- Caravan Park
- Commercial business
- Playground
- Key sea views

# CONTEXTUAL DIAGRAM

## TORQUAY

*'A place for health and wellbeing'*

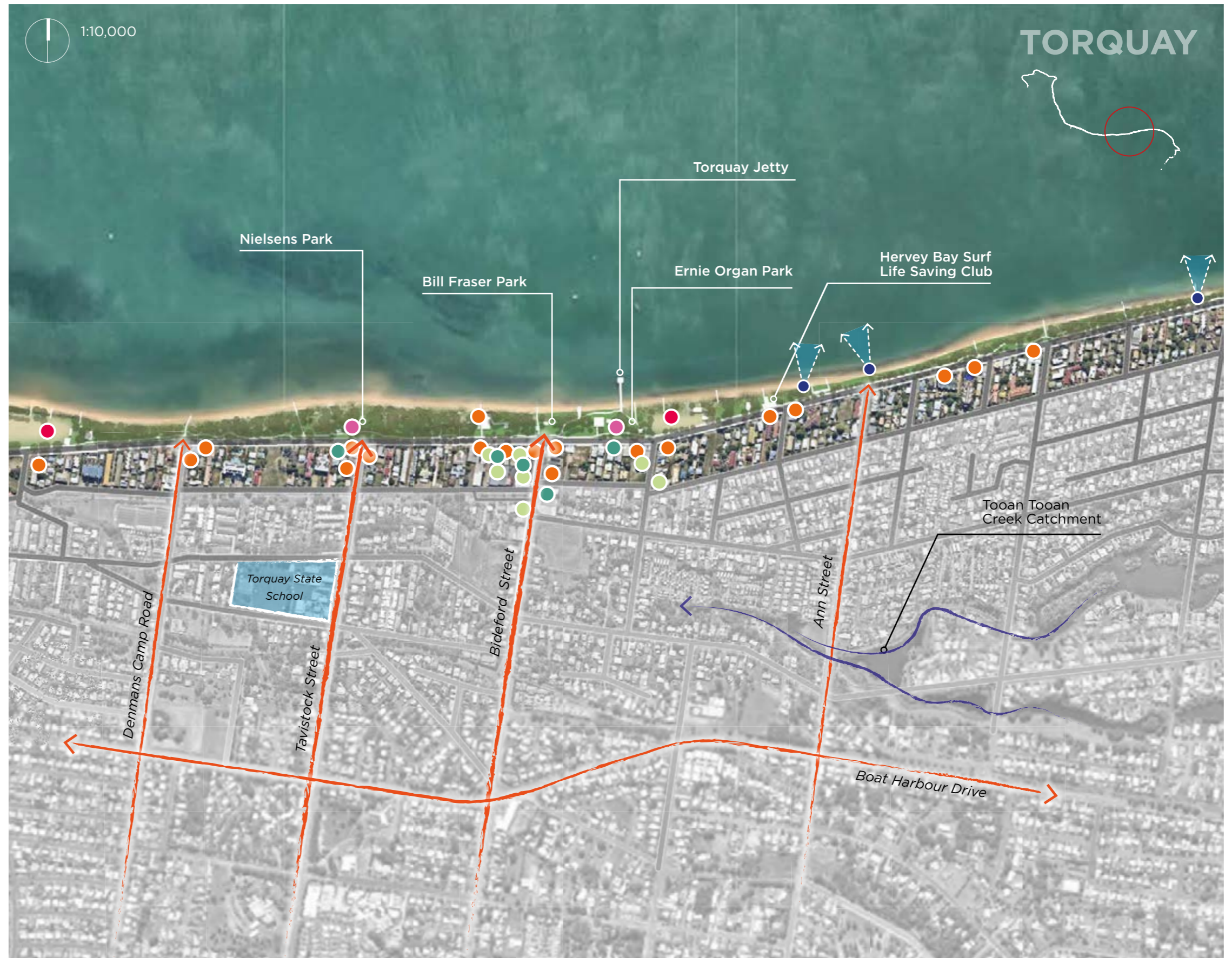
- A hive of activities, both water and land recreation
- Ideal swimming beach
- Recreation space to relax, keep fit and engage with community

## KEY EVENTS

- Paddle out for Whales - Annual
- Hervey Bay Surf lifesaving events
- Pier to Pub Ocean Swim - Annual
- Park Run - every Saturday

## LEGEND

- Food & beverage
- Retail
- Resort / tourist accommodation
- Caravan Park
- Commercial business
- Playground
- 👁️ Key sea views





## CONTEXTUAL DIAGRAM

### URANGAN

*'A place for pier culture'*

- Prominent sea views of the harbour
- The Historic Pier is popular with tourist and locals. It is a great fishing spot
- Pier markets, twice a week

### KEY EVENTS

- Urangan Pier Community Markets - every Sat & Wed
- Park Run - every Saturday
- Pier to Pub Ocean Swim - Annual
- Fraser Lions Pier Festival - Annual
- Clean Up Australia Day - Annual
- Park Run - every Saturday

### LEGEND

- Food & beverage
- Retail
- Resort / tourist accommodation
- Caravan Park
- Commercial business
- Playground
- Key sea views

# PART TWO

PRECEDENT  
STUDIES





# MASTER PLANS

## BYRON BAY MASTER PLAN (2014-2016)

<b>LOCATION</b>	Byron Bay, New South Wales
<b>CLIENT</b>	Byron Bay Shire
<b>PROJECT LEAD</b>	McGregor Coxall

### KEY LEARNINGS:

1. Strong community engagement
2. Delivery across 5 stages
3. Tailored website platform for community
4. 6 key catalyst projects



Image credit: McGregor Coxall



Image credit: McGregor Coxall





# SOUTHPORT SPIT MASTER PLAN (2019)

<b>LOCATION</b>	Southport, Queensland
<b>CLIENT</b>	Department of State Development, Manufacturing, Infrastructure and Planning
<b>PROJECT LEAD</b>	Aspect Studios

## KEY LEARNINGS:

1. Strong community engagement
2. Strategies focused on creating jobs and increased tourism
3. Protection and enhancement of public open spaces



Image credit: Aspect Studios

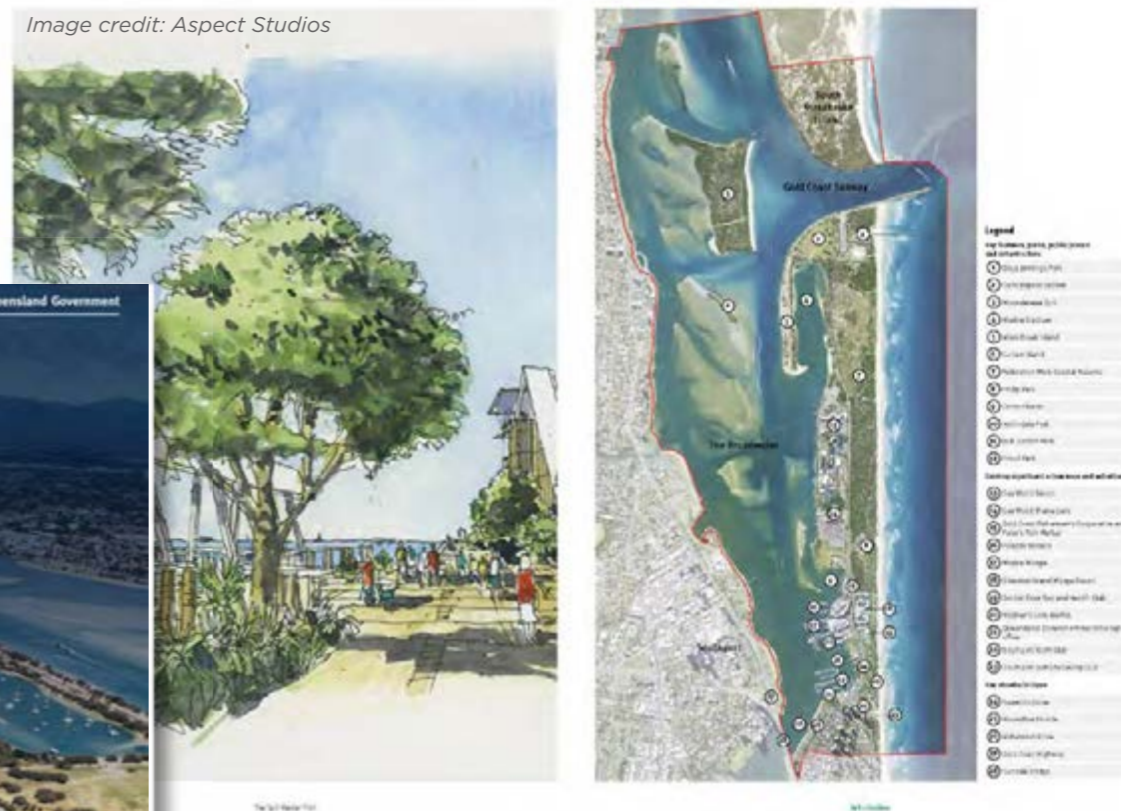


Image credit: John Gaskell Planning

## WOOLGOOLGA BEACH RESERVE CONCEPT DESIGN (2018)

<b>LOCATION</b>	Woolgoolga, Coffs Harbour
<b>CLIENT</b>	Coffs Harbour City Council
<b>PROJECT LEAD</b>	Lat27

### KEY LEARNINGS:

1. Strong community and business engagement
2. Increased connection with the foreshore
3. Re-thinking of the existing uses to open up the foreshore for community benefit



## CLONTARF FORESHORE MASTER PLAN (2011)

<b>LOCATION</b>	Clontarf, Moreton Bay
<b>CLIENT</b>	Moreton Bay Regional Council
<b>PROJECT LEAD</b>	Lat27

### KEY LEARNINGS:

1. Catering for a diverse range of community groups
2. Incorporating water play, event space, playgrounds and picnic facilities
3. Strategic vision that can be staged over 20 years



# BUILT WORKS

## GLEBE4: THE FORESHORE WALK (2007)

<b>LOCATION</b>	Glebe, Sydney
<b>CLIENT</b>	City of Sydney
<b>PROJECT LEAD</b>	JMD Design

### KEY LEARNINGS:

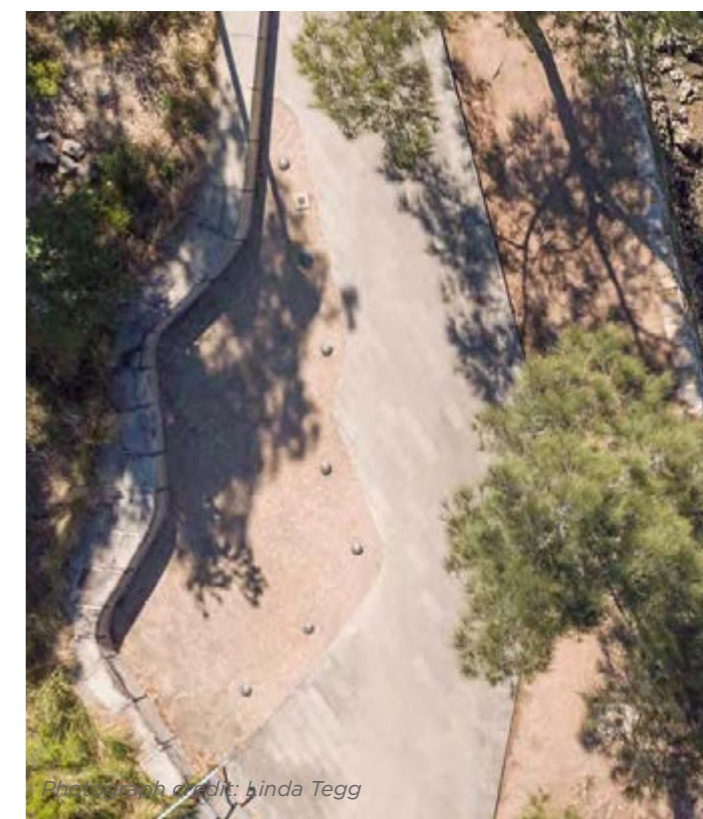
1. 4 interconnected project delivered over 13 yrs
2. Balance of recreational outcomes and heritage sensitivity
3. Restoration of existing parkland, mangrove and inter-tidal habitats
4. Clear circulation network for pedestrians and cyclists



Territor.



Photograph credit: Linda Tegg



Photograph credit: Linda Tegg

## AIRLIE BEACH FORESHORE (2019)

<b>LOCATION</b>	Airlie Beach, North Queensland
<b>CLIENT</b>	Whitsunday Regional Council
<b>PROJECT LEAD</b>	Urbis - landscape architecture

### KEY LEARNINGS:

1. Economic benefit to the tourism industry
2. Increase the appeal of the Whitsundays as a tourism destination
3. New modern facilities to suit community events



# MOBILITY CORRIDORS



## PROMENADE DES ANGLAIS, NICE, FRANCE

### PURPOSE / GOALS

The seaside bike path traces the entire length of the Promenade des Anglais, continuing all the way to Cagnes-sur-mer. Not only is cycling a way of life, its a major tourist attraction.



WALKING  
CREATES VIBRANT  
COMMUNITIES AND  
SUPPORTS LOCAL  
BUSINESSES..  
**PEOPLE WHO WALK  
AND SHOP LOCALLY  
VISIT MORE OFTEN**



## PORT PHILLIP BAY, MELBOURNE, VICTORIA

### PURPOSE / GOALS

The Bay Trail is a shared use path for cyclists and pedestrians which follows the coastline of Port Phillip Bay. Some portions of the trail have dedicated cycle corridors with slow pedestrian paths on the bay side.



# PART THREE

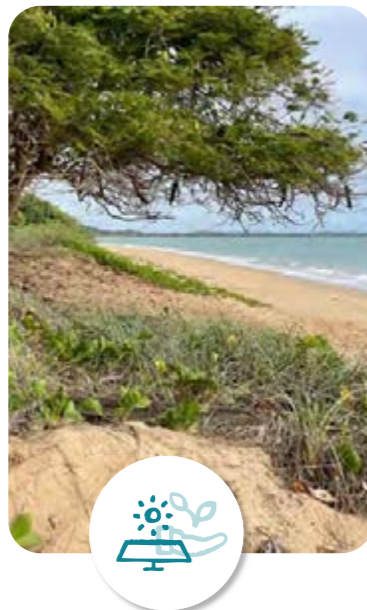
ESPLANADE  
PRINCIPLES







# ESPLANADE PRINCIPLES



## ENVIRONMENT

Preserve and enhance the natural foreshore environment as Hervey Bay's greatest asset.



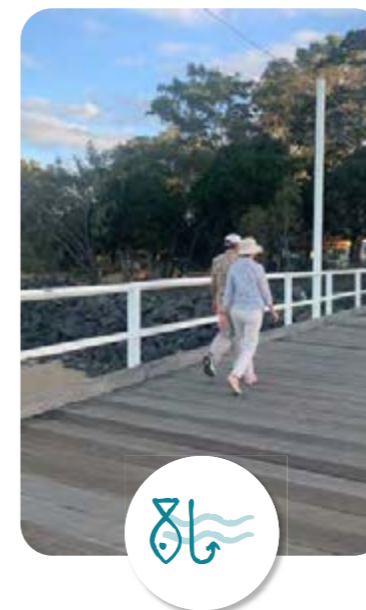
## CONNECTIVITY

Create a safe and functional mobility corridor prioritising pedestrians, cyclist & mobility devices.



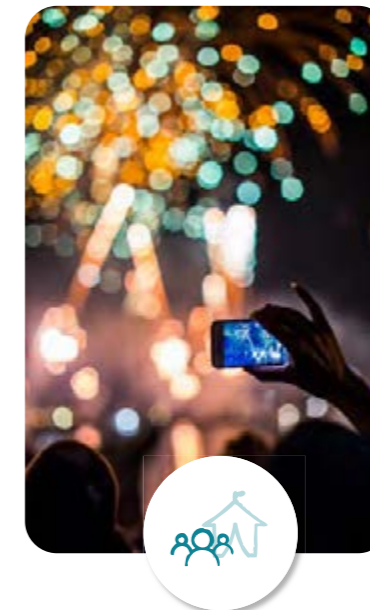
## CONNECTING TO COUNTRY

Preserve and reclaim sacred indigenous spaces to allow traditional rituals and education to continue in their historical contexts.



## PLACEMAKING

Reinforce the character of the bay as a destinational sea side town, reflecting its unique SEQ character and environment.



## ACTIVATION

Enhance the vibrancy of the Esplanade as a vibrant destination for both locals and visitors, day and night.

# MASTER PLAN PRINCIPLES

## ENVIRONMENT



### OPPORTUNITIES

#### VEGETATION

- Maintain the highly vegetated appearance of the esplanade in appropriate locations - Mature trees are of cultural and environmental significance
- Succession planting & planning to enhance the dune vegetation
- Achieve a balance of trees and views to water
- Connection to the broader open space network to take the pressure off the esplanade
- Relationship between the dune and tree shade
- Built vs natural environment
- Continuous green space is important
- Connection to the water is of high importance
- Turtle sensitive habitat - currently state mapped whole foreshore / minimise light disturbance

#### ENVIRONMENTAL HAZARDS

- The Esplanade is prone to erosion and sea level rise with impacts to vegetated foreshore areas buildings, and infrastructure (**Coastal Futures Strategy**)
- Natural regeneration - public education / signage / storytelling
- Reduce heat impact with shade trees
- Management of the trees to mitigate perceived risk of limb drop



# MASTER PLAN PRINCIPLES

## CONNECTIVITY



### OPPORTUNITIES

#### PEDESTRIAN & CYCLE CONNECTIVITY

- On road mobility corridor; allowing for e-scooters, bikes and mobility scooters
- Pedestrian path upgrades to 3m where possible
- Pedestrian priority at nodes
- All abilities access to the beach & improve grades

#### VEHICLE MANAGEMENT

- Consider one-way street - noting business viability
- Reconsider placement of parking - strategic land acquisition is an opportunity
- Consider short term parking along esplanade to encourage high turnover in front of the shops and longer term parking in the streets behind
- Free shuttle service along the esplanade
- Reduce vehicle speed to 40km/h

#### WAYFINDING

- Wayfinding for everyone
- Technology - overlay stories / land management / education
- Define access points
- Environmental and historical education overlays



- Proposed shared path
- Proposed on road mobility corridor

# MASTER PLAN PRINCIPLES

## CONNECTING TO COUNTRY



### OPPORTUNITIES

#### INDIGENOUS & CULTURAL HERITAGE

- Preserve and celebrate sacred indigenous spaces
- Highlight indigenous stories and history
- Opportunities for wayfinding / indigenous art
- Reinforce the character of these spaces as distinctly unique to the area
- Cultural induction opportunities

#### ENVIRONMENT

- Preserve and restore the natural environments of indigenous significance
- Regeneration and revegetation - opportunities for bush tucker
- Where necessary remove inappropriate infrastructure & reinforce landscape features

#### EDUCATION

- Creation of places for education and storytelling
- Wayfinding and information overlays
- Skills/training opportunities along the Esplanade for Butchulla people



# MASTER PLAN PRINCIPLES

## PLACEMAKING



### OPPORTUNITIES

#### CHARACTER

- Reinforce the character of the bay as a destinational sea side town, reflecting its unique SEQ character and environment.
- High level of visual amenity
- Reinforce the lifestyle of the foreshore
- Beachfront caravan parks are Hervey Bay's unique selling point

#### COMMUNITY

- Residents are very proud of the Esplanade
- Strong community support for the caravan parks on the beach
- Hervey Bay demographic - low socio economic - provide access to multiple free activities
- Lots of new people settling in Hervey Bay: Cater for the diversity of their needs
- Allow flexibility for events of all scales and types
- Design for both day and night



# MASTER PLAN PRINCIPLES

## ACTIVATION



### OPPORTUNITIES

#### LOCAL BUSINESS

- Revitalise existing buildings & businesses
- More coastal dining opportunities
- Focus on night time dining & activities
- Pier opportunities - enhance food and beverage offerings near the pier
- Optimising land use and future growth
- Broaden the energy - connect to back streets

#### CATER FOR YOUTH

- Activities for teen. e.g. beach volleyball
- Encourage night life

#### EVENTS

- Accommodate large and small scale events
- Flexible green space for larger events e.g. bike set down for Hervey Bay Triathlon
- High pressure on green space - activate other green spaces
- Event infrastructure

#### RECREATION

- Family focused recreation - for many people the foreshore is their backyard
- Water transect - establish strategies around what people can do and where
- Personal water craft access e.g. off shore moorings
- Cycle tourism infrastructure
- Watersport hub
- Expand parkland in key hubs



# PART FOUR

OPPORTUNITIES







# POINT VERNON

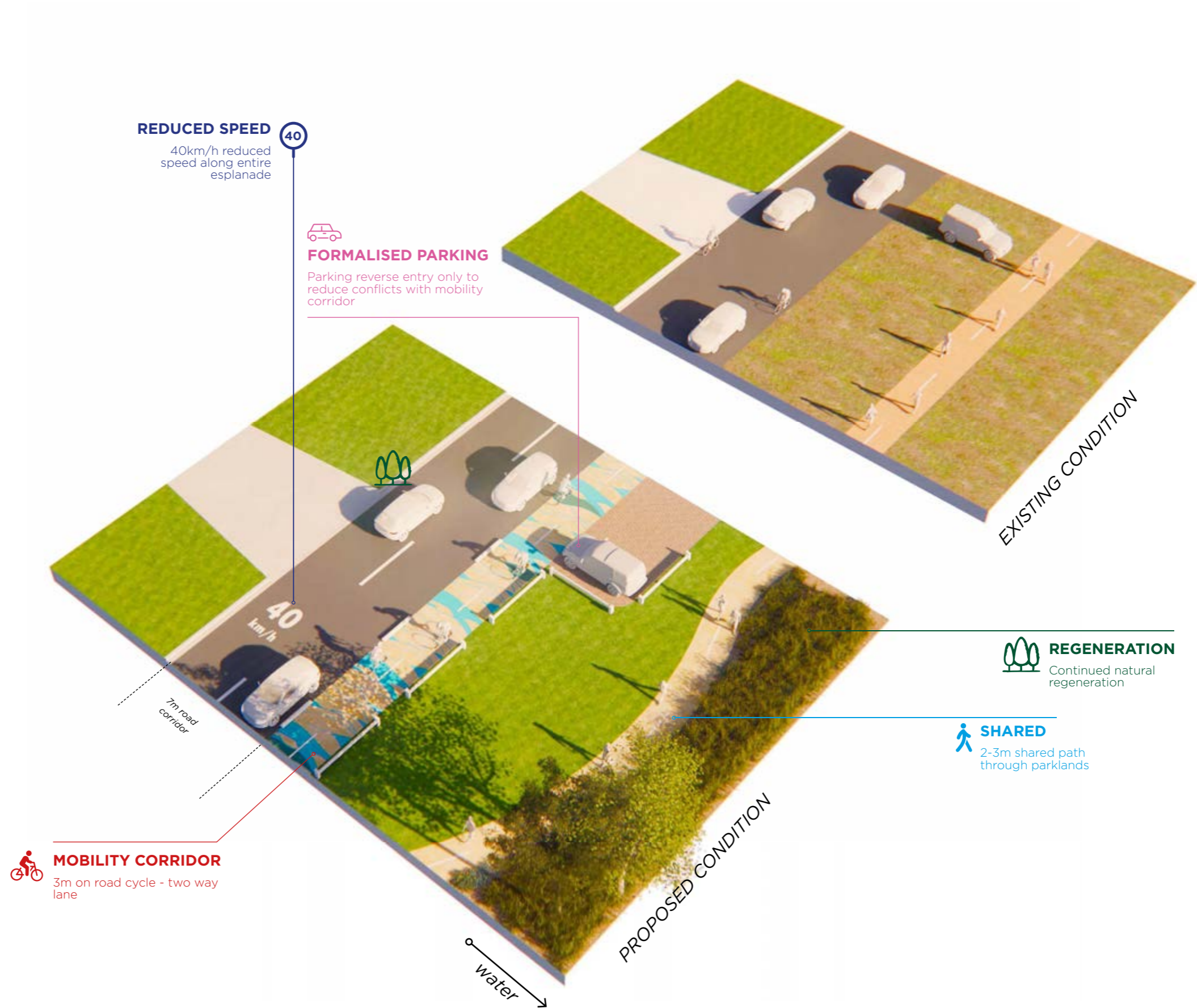


# POINT VERNON

Typical section - mobility corridor testing



Existing condition






# POINT VERNON

## KEY OPPORTUNITIES

- Opportunity for pedestrian connection along lower ring road - to be located on ocean side of road
- Potentially create a one way loop to reduce the vehicle traffic and reduce road width.
- Opportunity for a gathering space in Parraweena Park - connection to waters edge
- Maintain the highly vegetated appearance of the Point Vernon - Mature trees are of cultural and environmental significance
- Dune rehabilitation - Succession planting & planning to enhance the dune vegetation

## VEGETATION KEY

-  Dune rehabilitation zone - restricted access
-  Hind dune vegetation
-  Open green space with shade trees



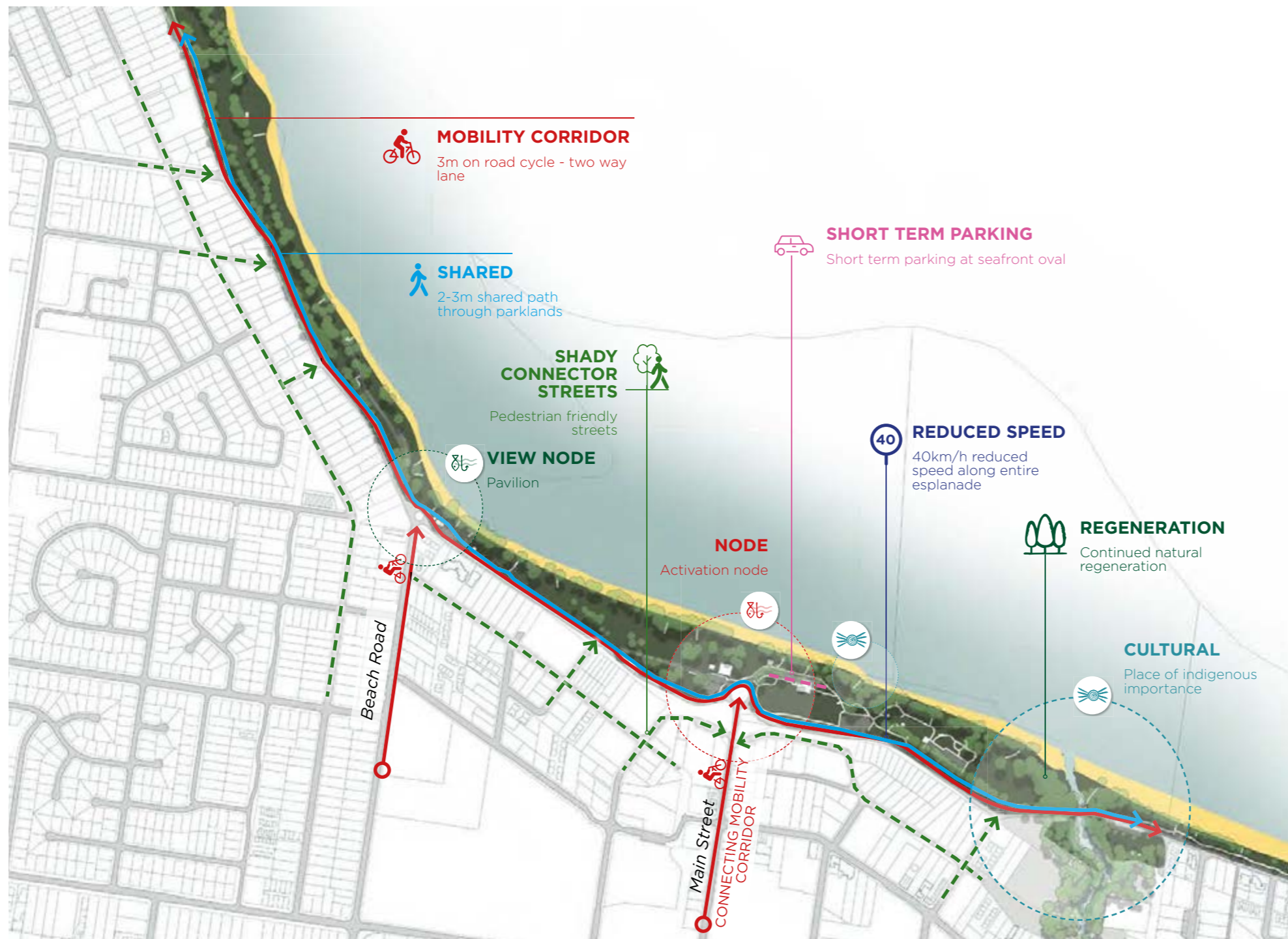
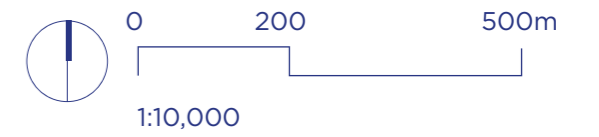
## CHARACTER IMAGERY



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# PIALBA



# PIALBA

Typical section - mobility corridor testing



Existing condition



# PIALBA

## KEY OPPORTUNITIES

- Recognise Toan Toan Creek as an important sacred space - opportunity for natural rehabilitation of Apex Park - remove play. Identified as an area of cultural and environmental significance
- Opportunity for beach volley ball courts with new beach access point
- Sea front oval - mounding to road edge to gain views to water & buffer from road
- Dune rehabilitation - Succession planting & planning to enhance the dune vegetation

## CHARACTER IMAGERY



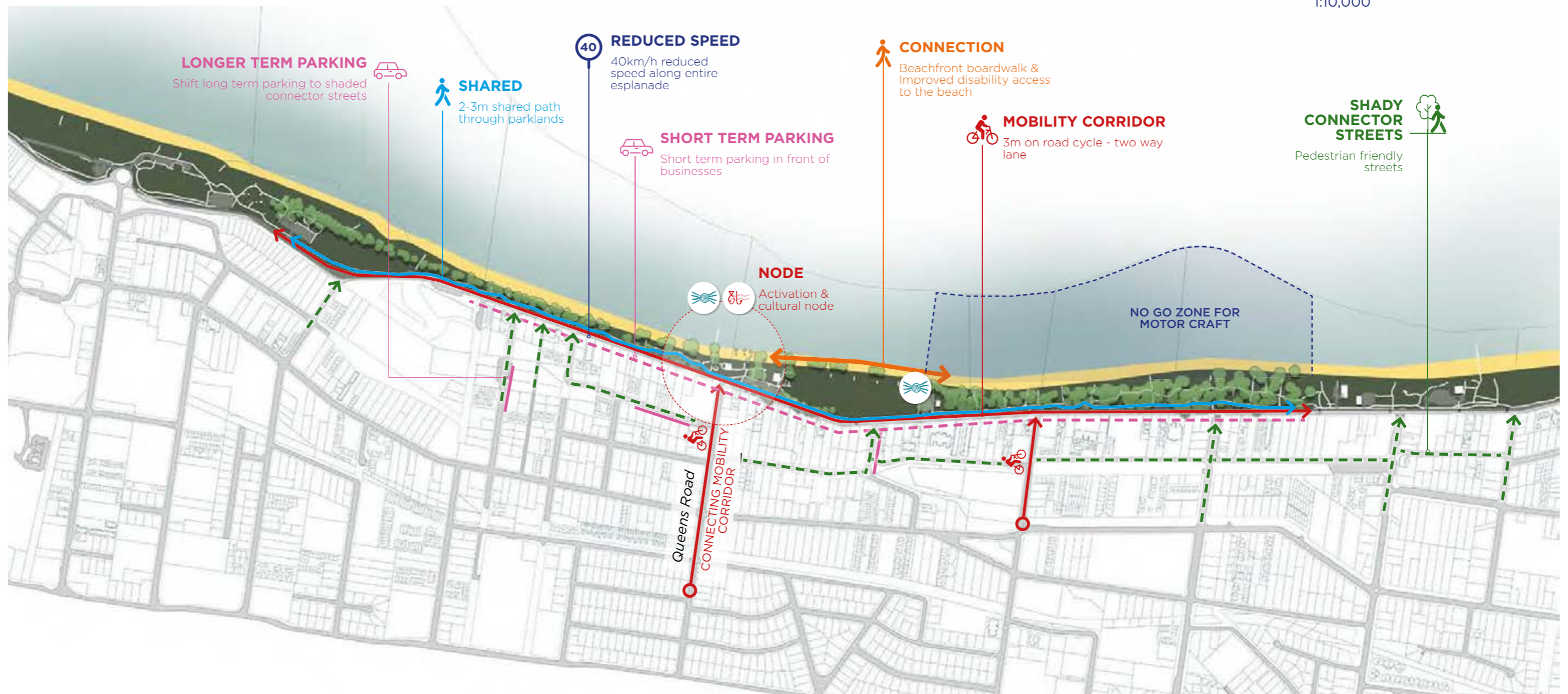
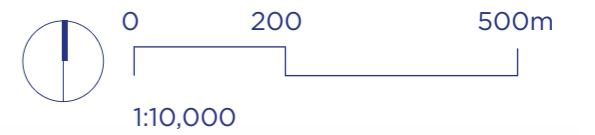


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# SCARNESS



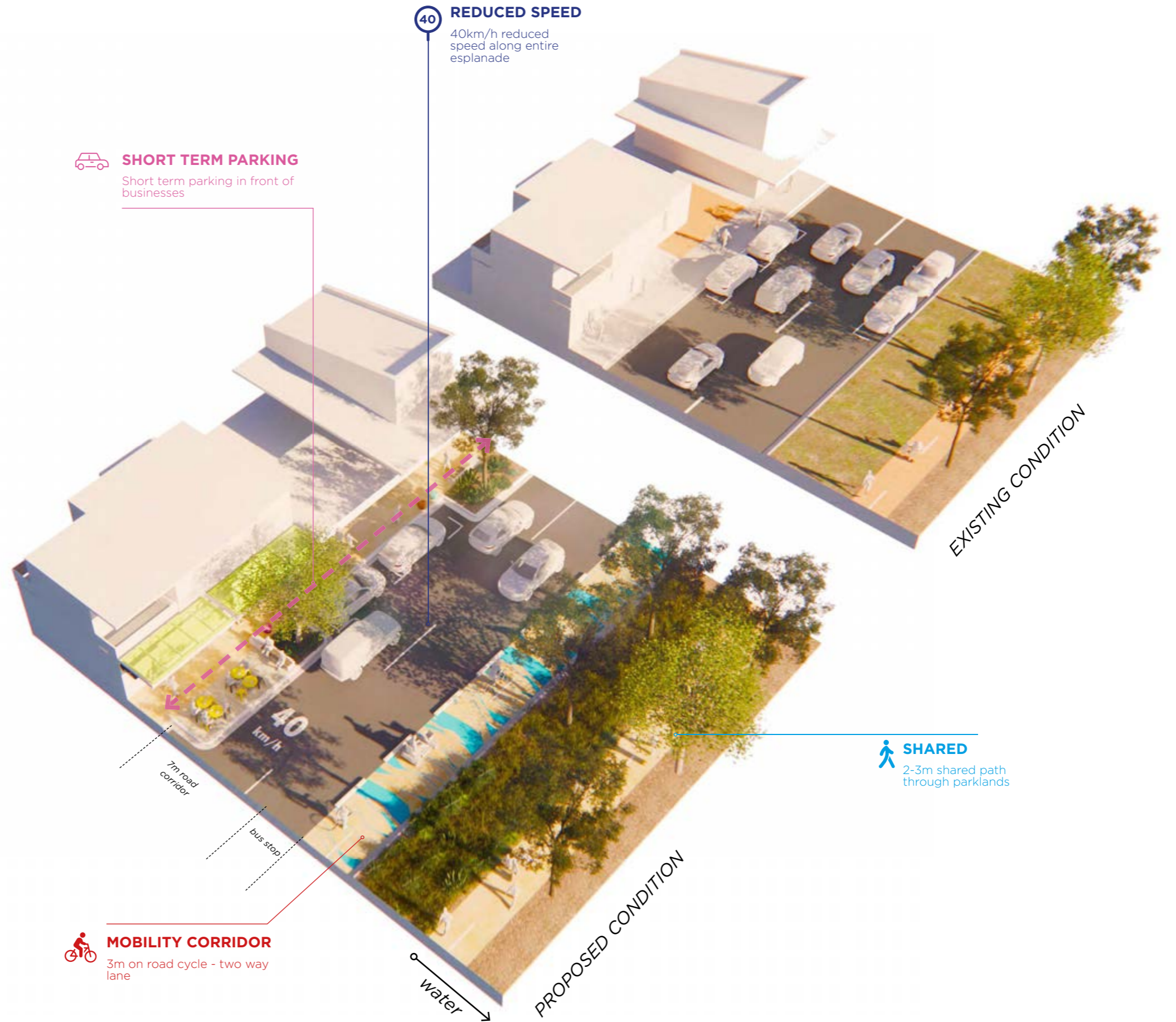
# SCARNESS

## WATERSPORTS HUB

*Typical section -  
mobility corridor  
testing*



Existing condition

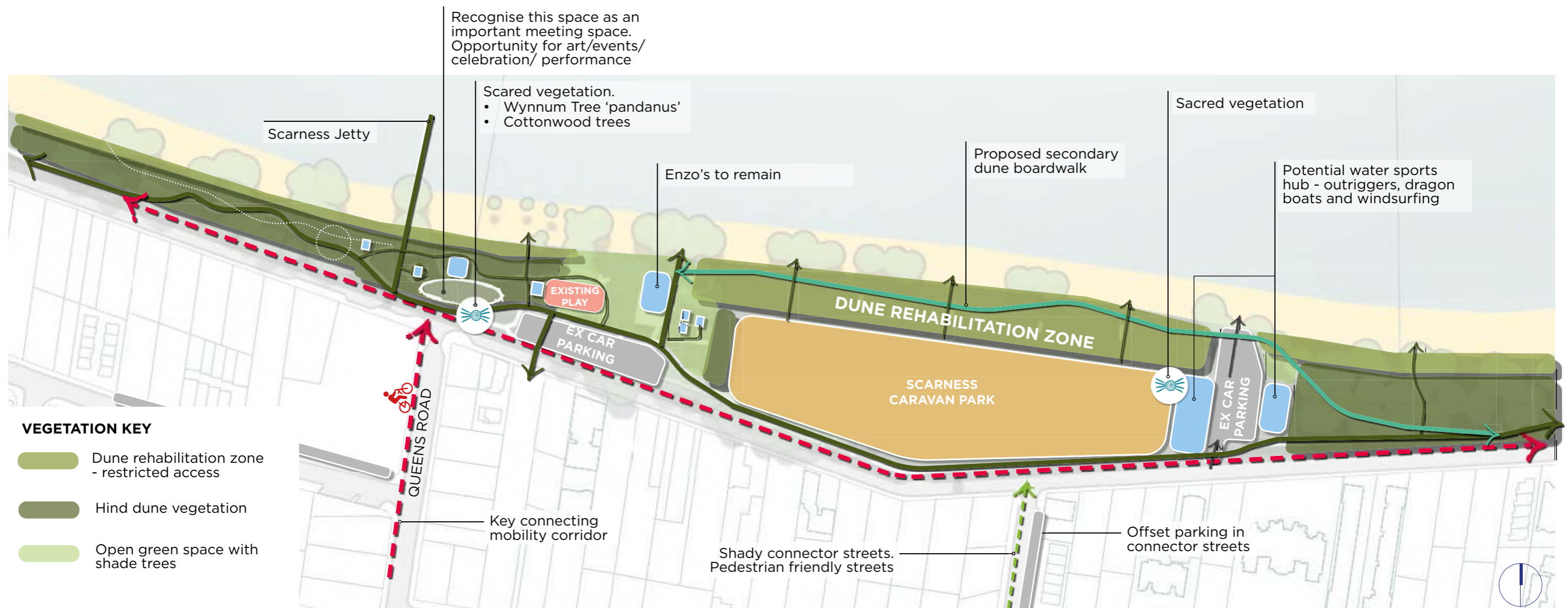


# SCARNESS

## KEY OPPORTUNITIES

- Opportunity to consolidate water sports- outriggers, dragon boats and windsurfing
- Proposed secondary dune boardwalk in front of caravan park
- Mobility corridor - create a safe and functional mobility corridor prioritising pedestrians, cyclist & mobility devices.
- Dune rehabilitation - Succession planting & planning to enhance the dune vegetation
- Opportunity for night markets at the end of Queens Road
- Integrated universal beach access

## CHARACTER IMAGERY



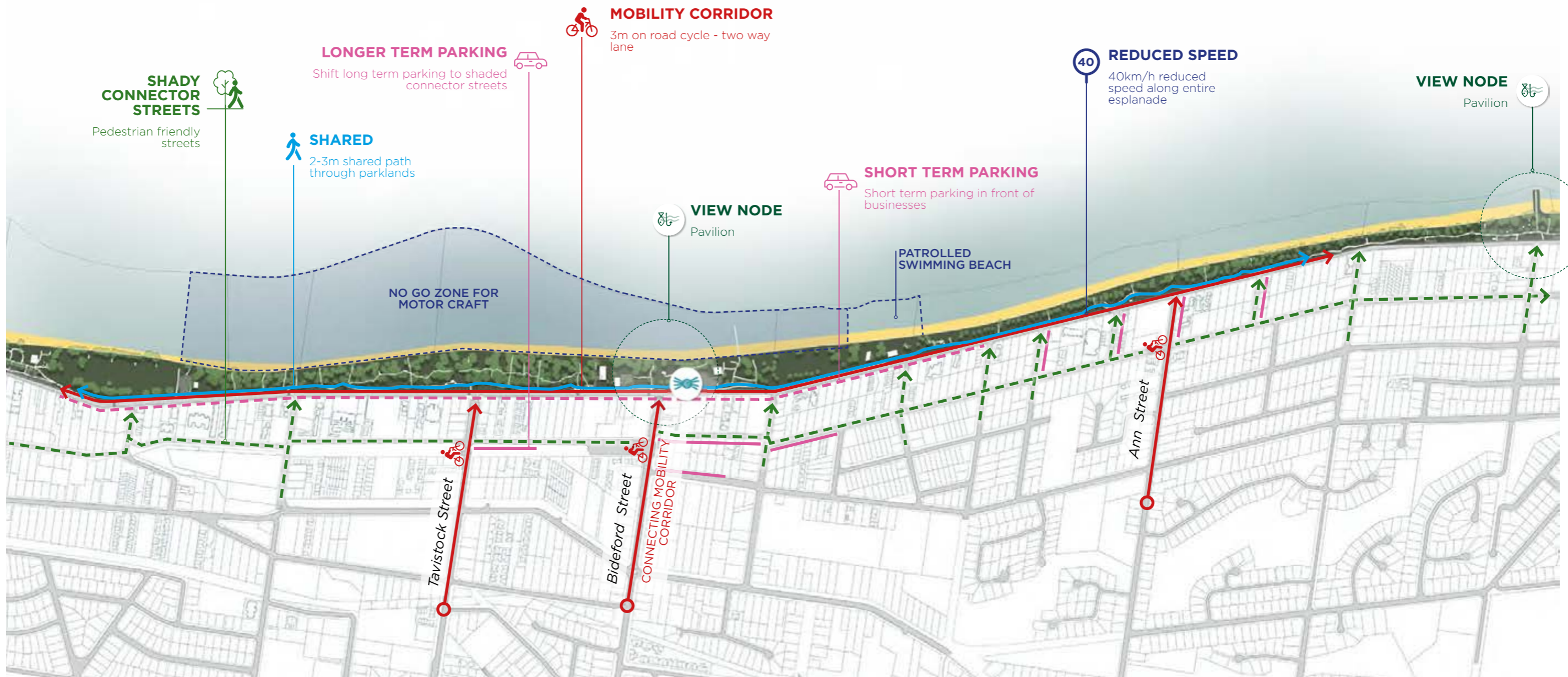
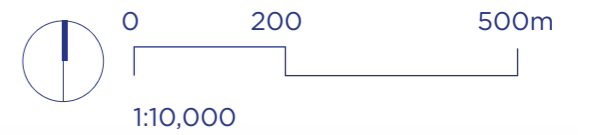
# SCARNESS WATERSPORTS HUB

## LEGEND

- 01 Proposed building extension - Private boat storage facility
- 02 Proposed building extension with new changing places facility
- 03 Ambulant parking. (2 x long spaces)
- 04 Shelter upgrade to provide inclusive access
- 05 New all inclusive ramped access to beach
- 06 Indigenous gathering space beneath significant trees
- 07 Proposed board walk through dune rehabilitation zone
- 08 Wash down zone/ event overlay
- 09 Dune rehabilitation zone
- 10 Shared path to be upgraded to 2-3m where possible without tree loss
- 11 Proposed mobility corridor



# TORQUAY



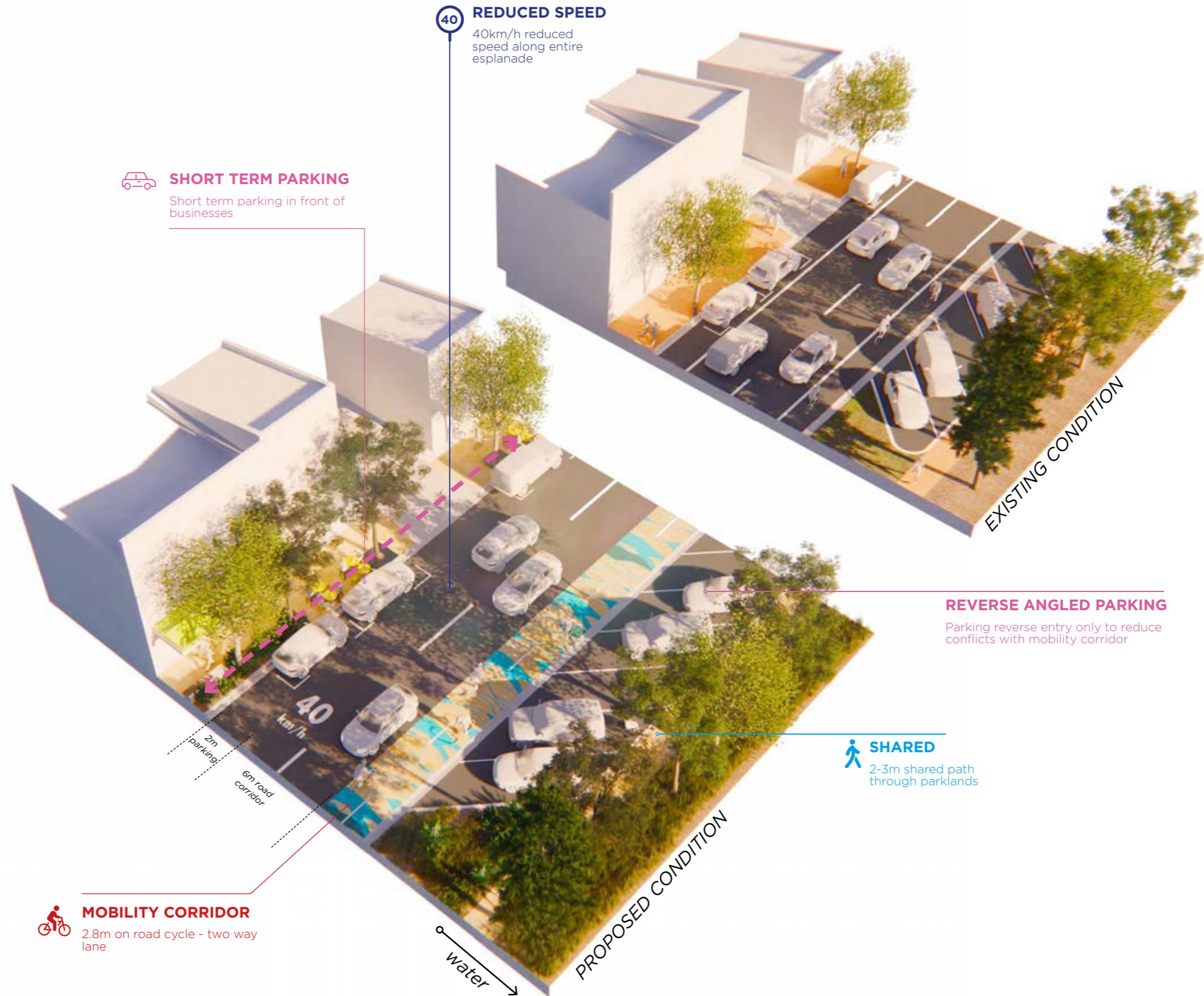
# TORQUAY SAILING HUB

## Typical section - mobility corridor testing

Parking and road corridor  
reduced to minimum widths  
- alternate is to remove  
southern side of parking



Existing condition

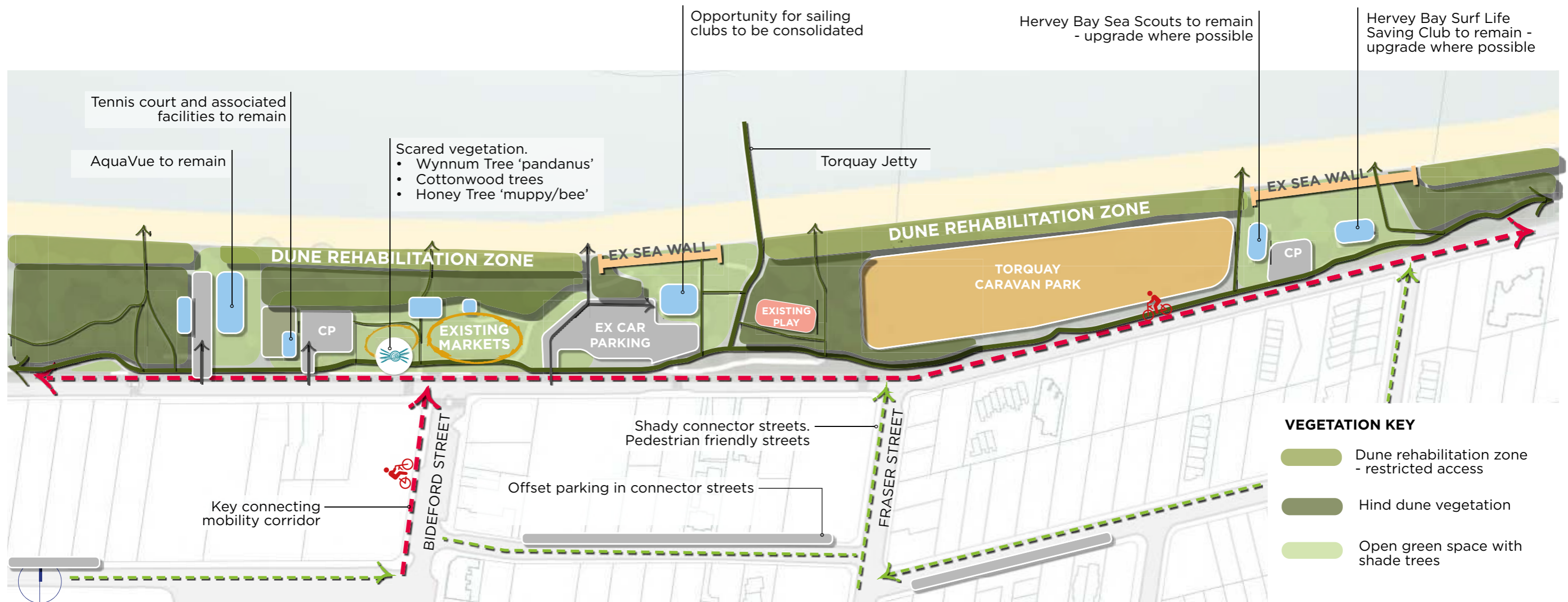


# TORQUAY

## KEY OPPORTUNITIES

- Opportunity to consolidate sailing clubs at Hervey Bay Sailing club site - upgrade current building
- Mobility corridor - create a safe and functional mobility corridor prioritising pedestrians, cyclist & mobility devices.
- Dune rehabilitation - Succession planting & planning to enhance the dune vegetation
- Hind dune - mature planting areas to support dune rehabilitation
- Integrated universal beach access

## CHARACTER IMAGERY





# TORQUAY SAILING HUB

## LEGEND

- 01 Proposed building upgrade and extension
- 02 Proposed toilet extension for new changing places facility
- 03 New all inclusive ramped access to beach
- 04 Car parking layout revised to provide more parking.

- 05 Drop off zone and new arrival plaza to park & sailing club
- 06 New pedestrian crossing
- 07 Shared path to be upgraded to 2-3m where possible without tree loss
- 08 Proposed mobility corridor
- 09 Proposed shelter & seating node

## EXISTING PARKING

35	Formalised parking
4	Ambulant parking (standard)
4	Trailer parking (dble length)

## PROPOSED PARKING

43	Formalised parking
8	Ambulant parking (incl 2 x 7m long parks)
5	Trailer parking (dble length)
1	25m drop off zone



# TORQUAY

## SURF LIFESAVING & SEA SCOUTS HUB

### LEGEND

- ① New drop off zone and ambulant parking space
- ② New changing places facility
- ③ New compliant access from street to beach
- ④ Proposed building upgrade, including new street address
- ⑤ Lightweight access to lifeguard tower through dune rehabilitation
- ⑥ Wash down zone/ event overlay
- ⑦ Carparking reconfigured to gain more parking
- ⑧ Dune rehabilitation zone
- ⑨ New pedestrian crossing connecting to back street parking and adjacent businesses
- ⑩ Shared path to be upgraded to 2-3m where possible without tree loss
- ⑪ Proposed mobility corridor

### EXISTING PARKING

- 3 Formalised parking
- 0 Ambulant parking (standard)

### PROPOSED PARKING

- 6 Formalised parking
- 1 8m long ambulant parking
- 1 12m long drop off zone

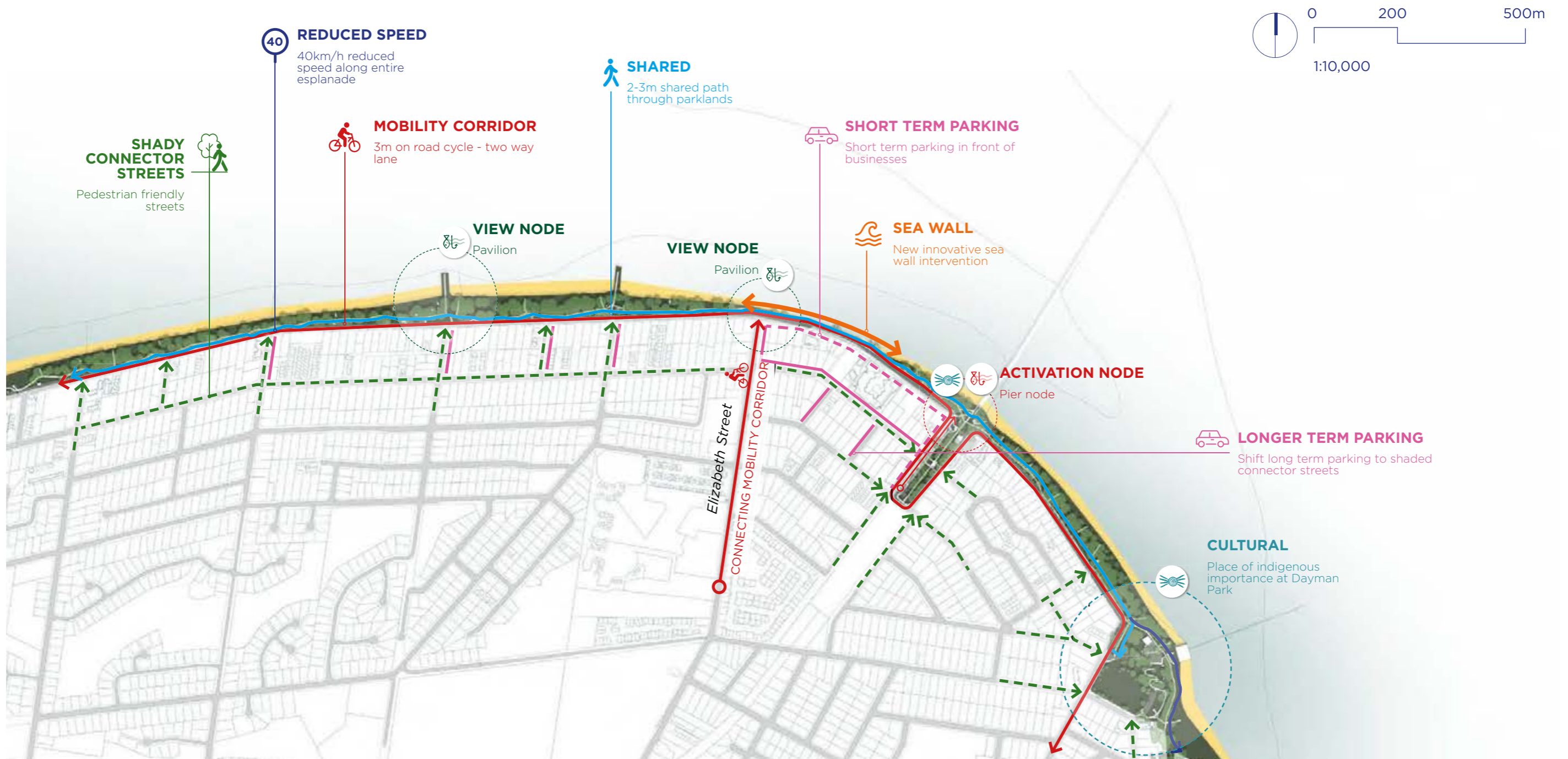


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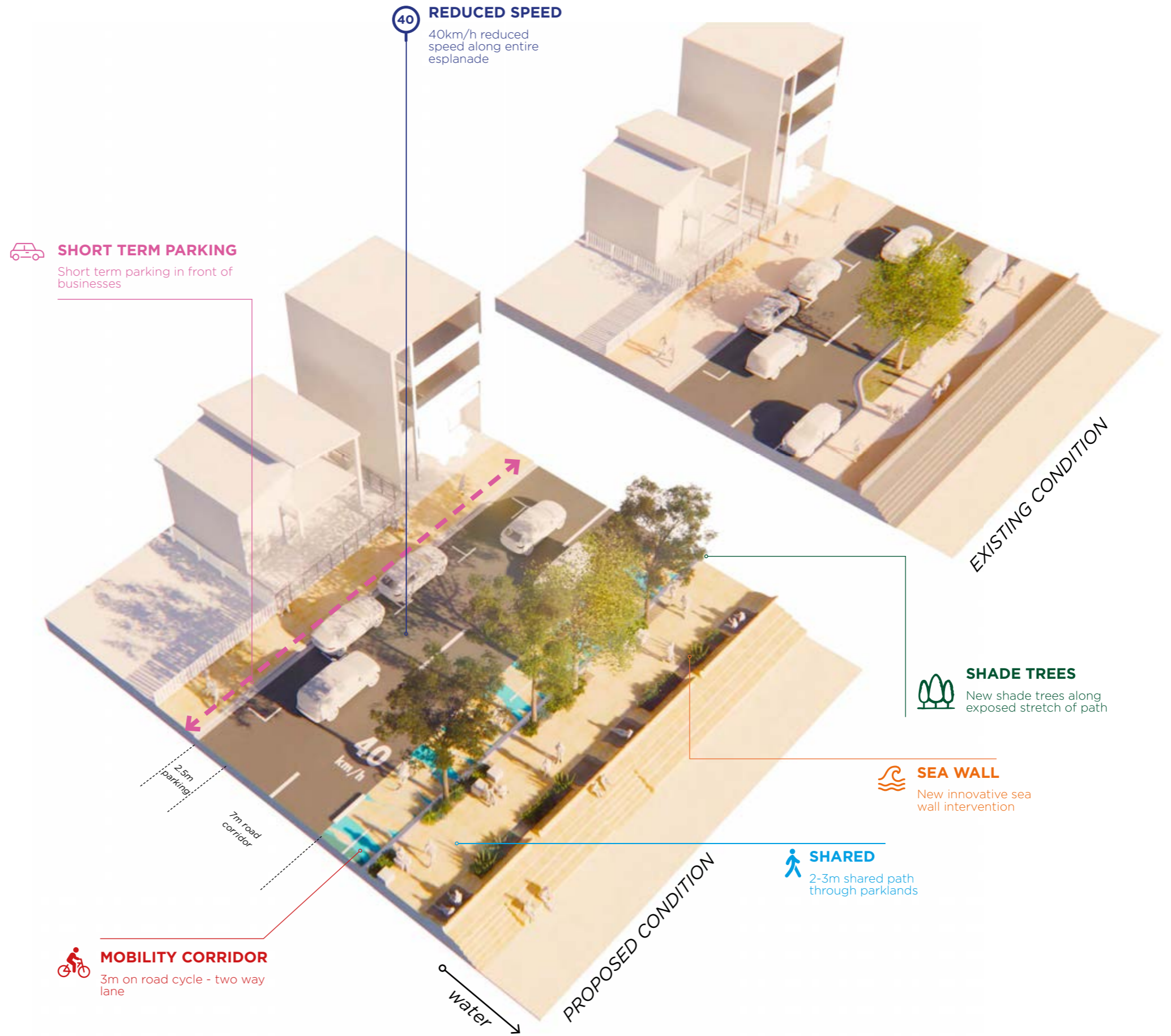
# URANGAN



# URANGAN



Existing condition



# URANGAN PIER

## OPPORTUNITIES

- Mobility corridor - create a safe and functional mobility corridor prioritising pedestrians, cyclist & mobility devices.
- Dune rehabilitation - Succession planting & planning to enhance the dune vegetation - in conjunction with existing rock revetment
- Hind dune - mature planting areas to support dune rehabilitation
- Integrate universal beach access
- New innovative sea wall intervention in conjunction with existing rock revetment



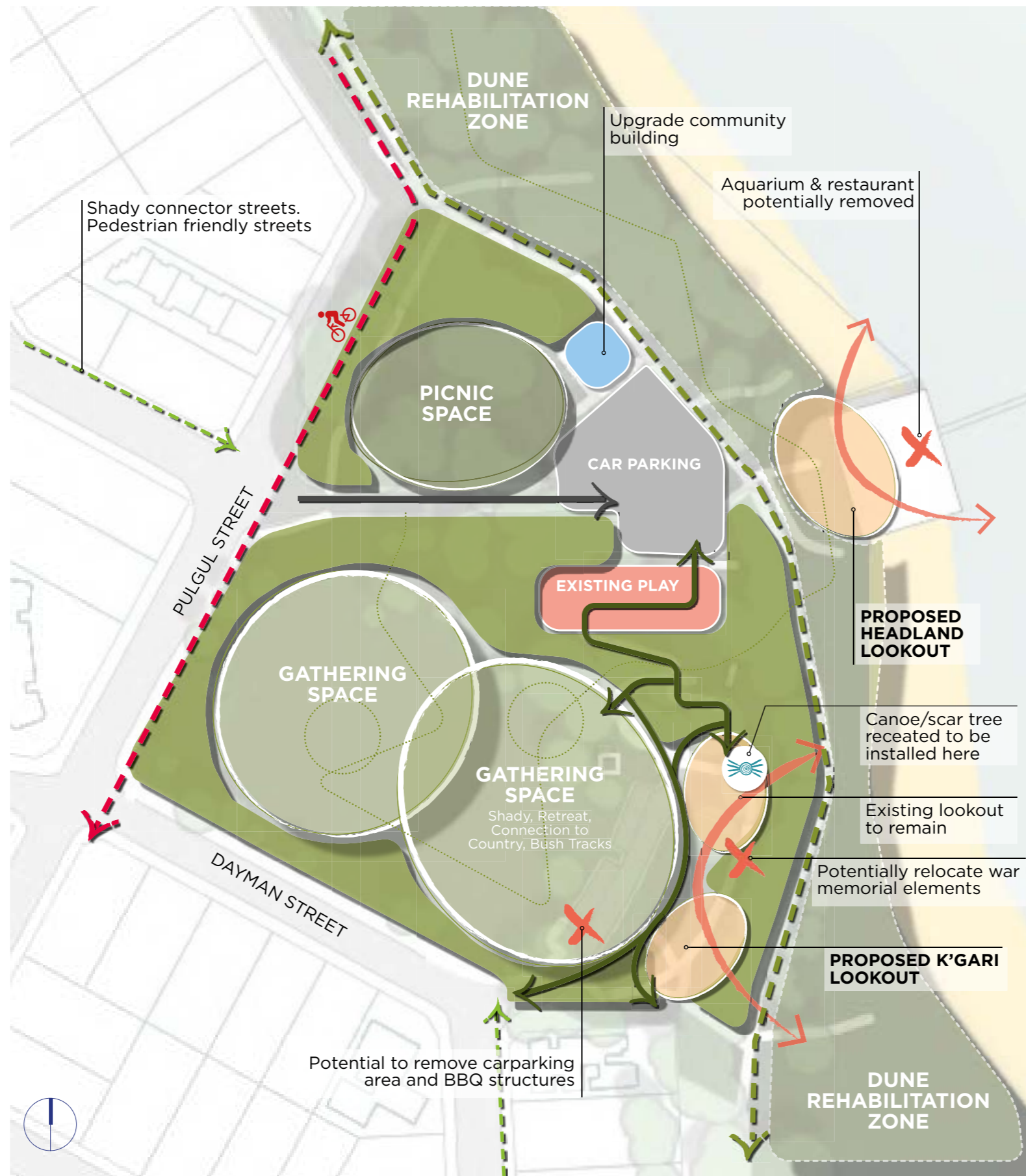
## CHARACTER IMAGERY



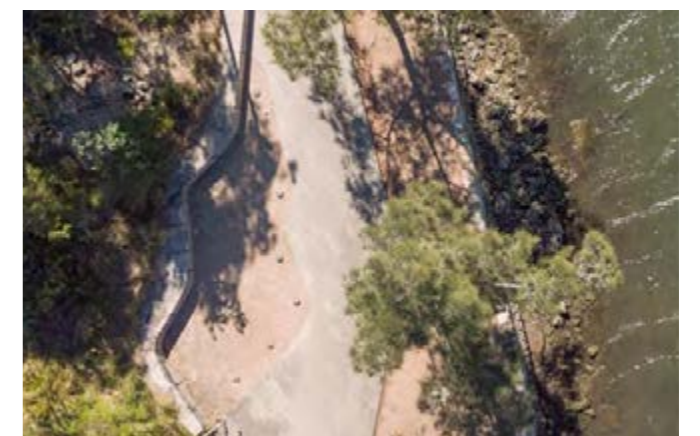
# URANGAN DAYMAN PARK

## OPPORTUNITIES

- Recognise Dayman Park as a significant First Nations space
- Create additional gathering space on the headland with views to K'gari
- Reduce formality of hardscape and character with more natural path connection through space
- Establish a vegetated edge to enhance the corroboree space
- Connect the corroboree space to the headland by removing the car park & hard infrastructure
- Focus more active spaces within lower portion of Dayman Park
- Potentially relocate the European memorials (possibly to the RSL grounds or associated esplanade)



## CHARACTER IMAGERY



# PART FIVE

DEVELOPED MASTER  
PLAN CONCEPTS







# DUNE REHABILITATION

## GOALS

The Hervey Bay Esplanade Master Plan is guided by the Coastal Futures Strategy. The strategies identified in the Master Plan aim to support the intermediate, medium and long term planning put forward in the Coastal Futures Strategy.

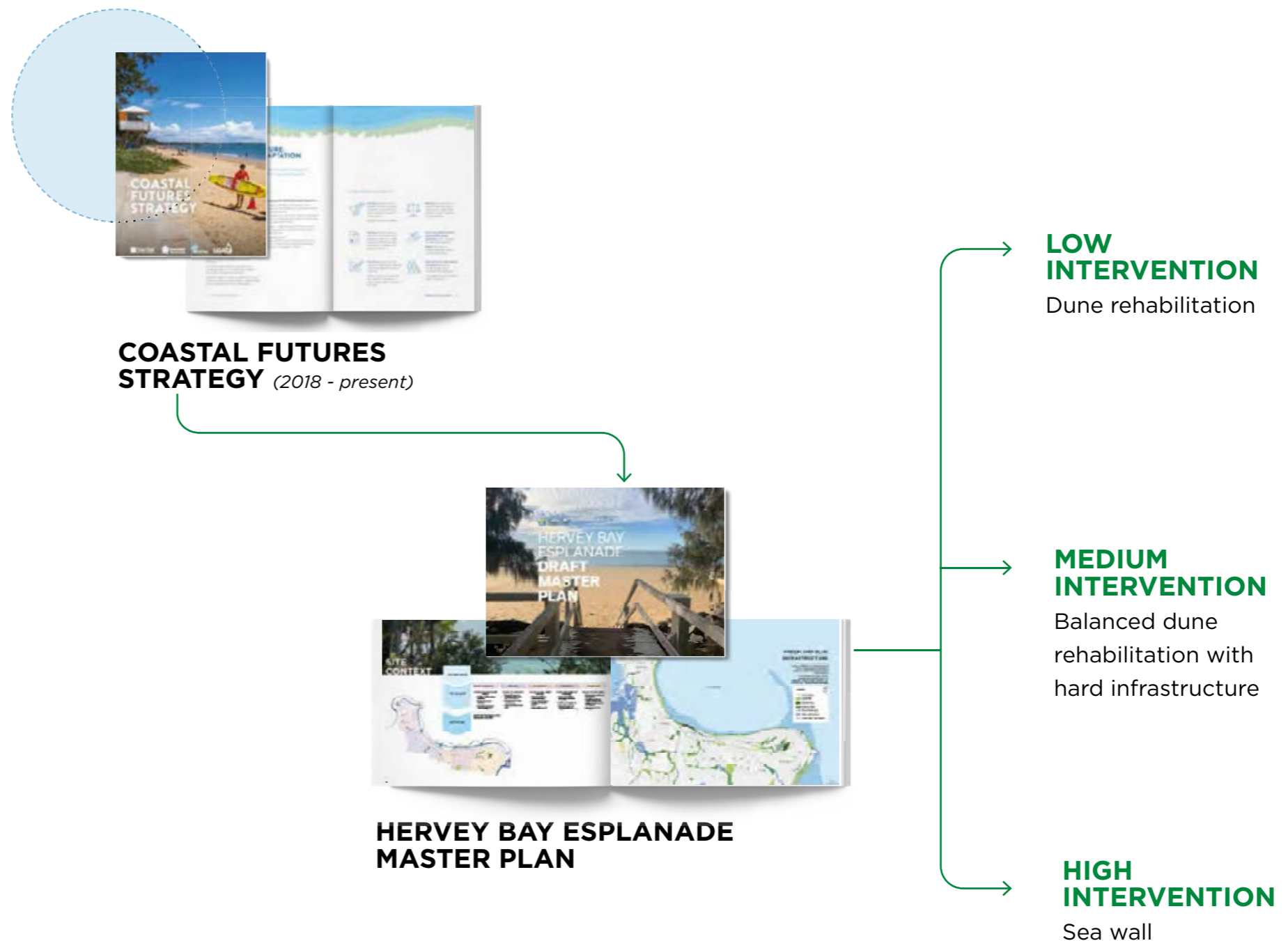
*“Our coastline is very important: It is our playground and it is the source of much of our livelihoods as thousands of tourists come here every year to relax on our beaches, fish, swim or sail”*

- Coastal Futures Strategy

Where possible the Master Plan adopts a strategy of coastal dune management. We know that healthy vegetated foreshores provide a natural function, which protects the coastal communities, provides a natural barrier from environmental hazards and provides a habitat for flora and fauna.

The second line of defence is a balance of natural dune management and hard infrastructure strategies identified in the Coastal Futures Strategy. Where there is no opportunity for dune rehabilitation a sea wall is the appropriate strategy to manage the environmental hazards.

As identified by the Coastal Futures Strategy, hard infrastructure that becomes vulnerable to rising sea level and coastal erosion will be removed rather than protected as part of a retreat strategy.



## LOW INTERVENTION DUNE REHABILITATION

### STRATEGY

During Community consultation, it was heard that protecting foreshore vegetation was of high importance.

Council has a long history of dune rehabilitation which includes formalised access ways to reduce vegetation damage, dune protection fencing and signage, weed management to promote native species growth as well as re-vegetation with particular species that have sand stabilisation function such as *Spinifex sericeus*.

To support Council's dune management the following additional strategies have been identified:

- Build a strong hind and fore dune to support the incipient dune. Planting larger native tree species and no further removal of existing trees
- 'light touch' boardwalks only through the hind & fore dune.
- Minimising human impact with 'restricted access' and formalised access routes through the incipient dune.



## MCCULLOCH AVENUE BOARDWALK, VICTORIA. SITE OFFICE

### PURPOSE / GOALS

Created on a modest budget, the design accentuates the delicate topography of the site, while also containing the effects of heavy foot traffic. It cuts a path, but allows the landscape to dominate

### EXEMPLAR STUDY



## MEDIUM INTERVENTION

### BALANCED DUNE REHABILITATION WITH HARD INFRASTRUCTURE

#### STRATEGY

Scarness and Pialba are highly activated hubs that require green open space to support various functions. Green open spaces are important for community, however we know they compromise the foreshore stabilisation.

As identified in the Coastal Futures Strategy, striking a balance between the environment and supporting recreation is important. In high activity nodes, hard sea walls and a natural dune management strategy is supported

To support the concrete terraced edge employed include the following:

- Future proofing the open green lawns with clusters of tree planting. Single trees are vulnerable to winds, to counteract this it is advised to build back up specific nodes with additional tree planting.
- Where appropriate rebuild the hind dunes through earth mounding and dense dunal vegetation.
- Where applicable, integrate all abilities beach access in conjunction with hardscape foreshore interventions



#### EXEMPLAR STUDY



## ESPERANCE WATERFRONT, WESTERN AUSTRALIA HASSELL

#### PURPOSE / GOALS

A project to protect and restore the community's central foreshore on a stretch of dramatic coastline

Its new seawall is designed to reflect the contours of the natural bays and headlands, which together with extensive planting of Indigenous trees and shrubs work to reduce the impact of erosion.

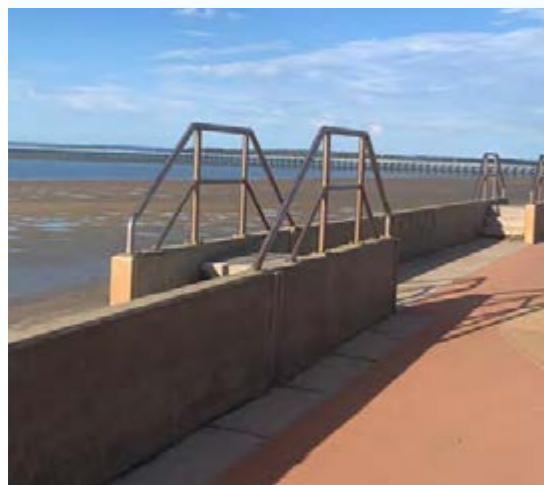
## HIGH INTERVENTION SEA WALL

### STRATEGY

The Coastal Futures Strategy has identified that the sea wall at Urangan is under threat and requires upgrade to the base.

The background research identifies an opportunity to employ new and innovative designs to help support beach nourishment, sand re-seeding as well as providing a buffer to adjacent road and businesses.

In addition, tree planting along the foreshore footpath will provide significant relief and protection from storms and harsh winds. Trees also provide a cool and comfortable environment for pedestrians and mobility corridor users.



Existing condition

### EXEMPLAR STUDY



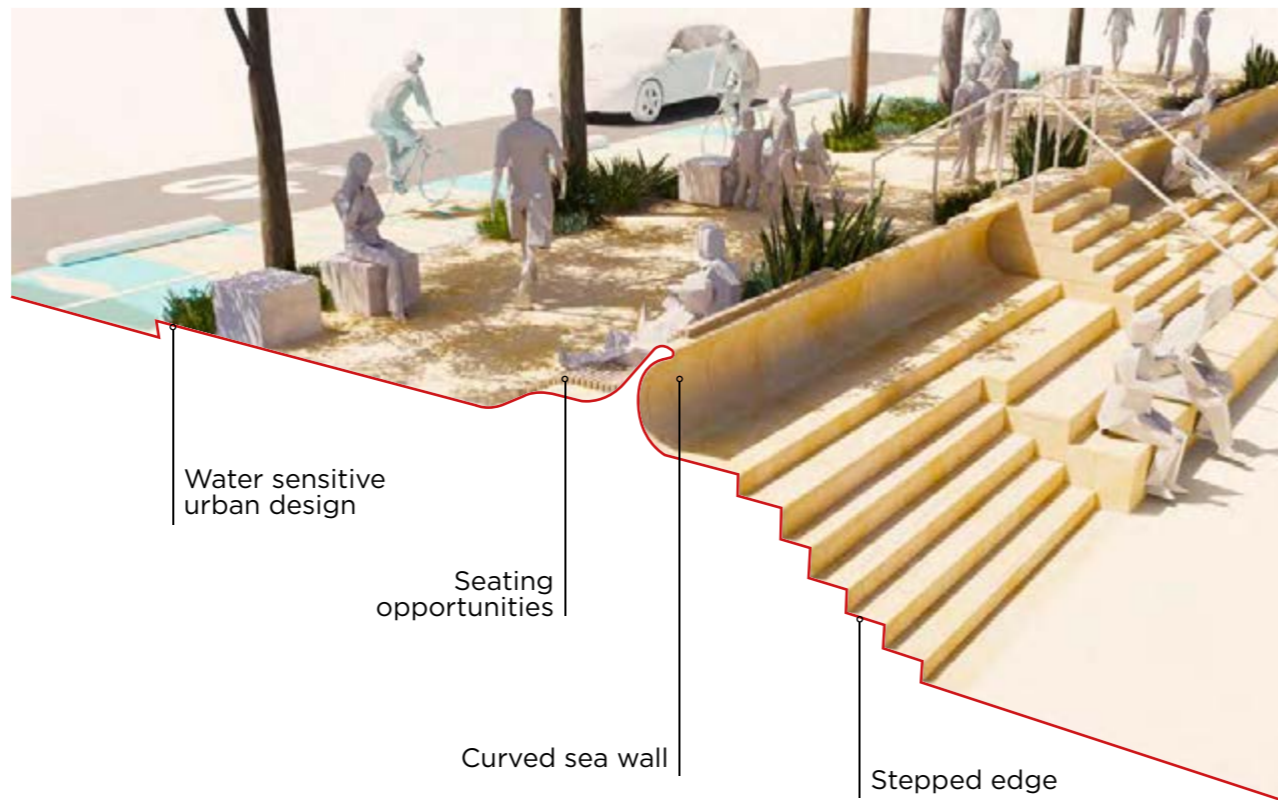
## BLACKPOOL BEACH SEA DEFENCE

### PURPOSE / GOALS

Blackpool has a marine frontage of about 11.25 kilometres, all of which is protected from erosion by the sea wall. The section of coastline takes an enormous amount of battering from the elements and is hammered by the tides.

The curved design disperses the energy of the waves as they crash against the shore, and withstands the constant battering. The wide walkway and split level upper promenade is a pleasant environment linking the coastline.

### PROPOSED CONDITION



# PEDESTRIAN CROSSINGS

## IDENTIFIED PEDESTRIAN CROSSING NODES

LOCATION	CROSS STREET	JUSTIFICATION	PRIORITY
Point Vernon	Inman Street	Raised pedestrian crossing required to support local businesses. Speed along Esplanade reduced to 40km/hr.	Medium
	Corser Street	Raised pedestrian crossing to link Point Vernon pedestrian link. Speed along Esplanade reduced to 40km/hr.	Medium
	Moreton Street	Raised pedestrian crossing to improve connections from new residential area to the esplanade. Speed along Esplanade reduced to 40km/hr.	Low
Scarness	Taylor Street	Provide formalised raised pedestrian crossing at existing crossing point.	High
	Leslie Lane	New raised pedestrian crossing	High
Torquay	Macks Road	New raised pedestrian crossing from surf club connecting to businesses across the road.	High

## ENTRY STATEMENTS

LOCATION	JUSTIFICATION	PRIORITY
Scarness	Upgrade both entry statements to a formalised raised pedestrian crossing	High
Urangan	Upgrade 2 entry statements on Pier street to a formalised raised pedestrian crossing	High

### General notes:

- Detailed design of new raised pedestrian crossings to be investigated in following design stage.
- All entry statements to be removed and replaced with formalised pedestrian crossings in the appropriate locations.

PLAN: EXEMPLAR PEDESTRIAN CROSSING



## LEGEND

- 01 Raised pedestrian crossing with zebra linemarking
- 02 Build out 30m side of pedestrian crossing to provide on street dining and or softscaping
- 03 Reduced vehicle speed of 20km/h
- 04 3m wide mobility corridor. 5m slow down zone before pedestrian crossing
- 05 Crossing node: Clear and legible safe waiting zone.
- 06 On Street parking - short term parking

# INDICATIVE PEDESTRIAN CROSSING



Build outs either side of zebra crossing

Raised zebra crossing

**SHADE TREES**  
New shade trees proposed in build outs

**20** **REDUCED SPEED**  
20km/h reduced speed at crossings

 **SHORT TERM PARKING**  
Short term parking in front of businesses

 **MOBILITY CORRIDOR**  
3m on road cycle - two way lane

 **SHARED**  
2-3m shared path through parklands

# BEACH ACCESS NODES

## FRAMING THE VIEW

### OPPORTUNITIES

Along the foreshore key nodes and views have been identified as of significance. At these nodes pavilions have been designed to frame the view and provide amenity. The pavilions will form a strong architectural language and identity along the foreshore.

Possible integration of fish cleaning table at fishing nodes

### NOTE:

*Opportunities to be explored further with Dot Dash and Creative Move*



EXISTING BEACH GROUYNE



## PAVILION VARIATIONS

### OPPORTUNITIES

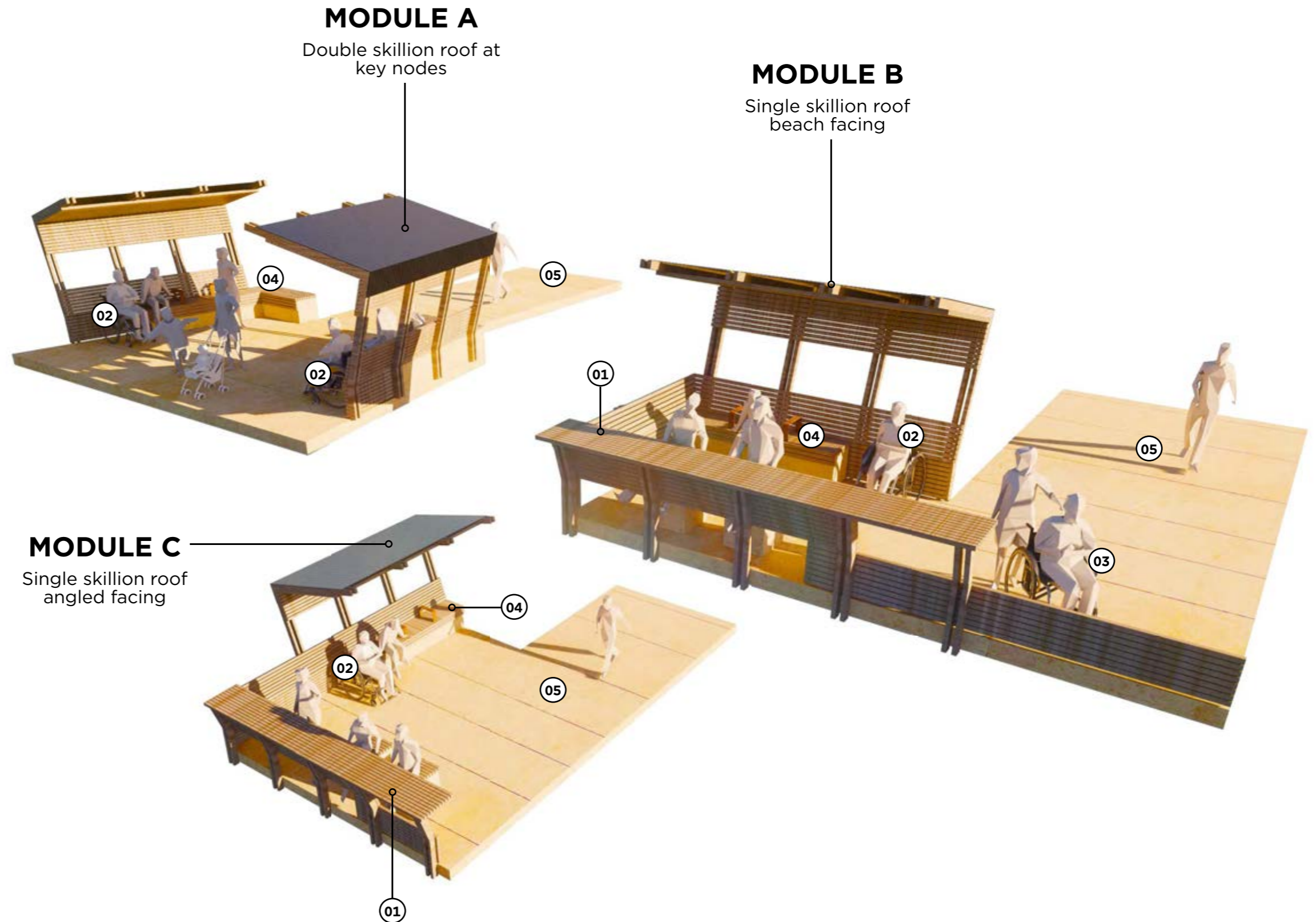
Developing a strong architectural language along the foreshore will improve legibility and create an identity.

Variations of 'Module A' have been developed, providing flexibility and varied uses.

#### NOTE:

*Opportunities to be explored further with Dot Dash and Creative Move*

- 01 Bench look out with stool seating.
- 02 Equitable rest space
- 03 Space for wheelchair viewing with low height wall
- 04 Seating node
- 05 Minimum 2-3m clear path of travel



# GREEN TRANSPORT

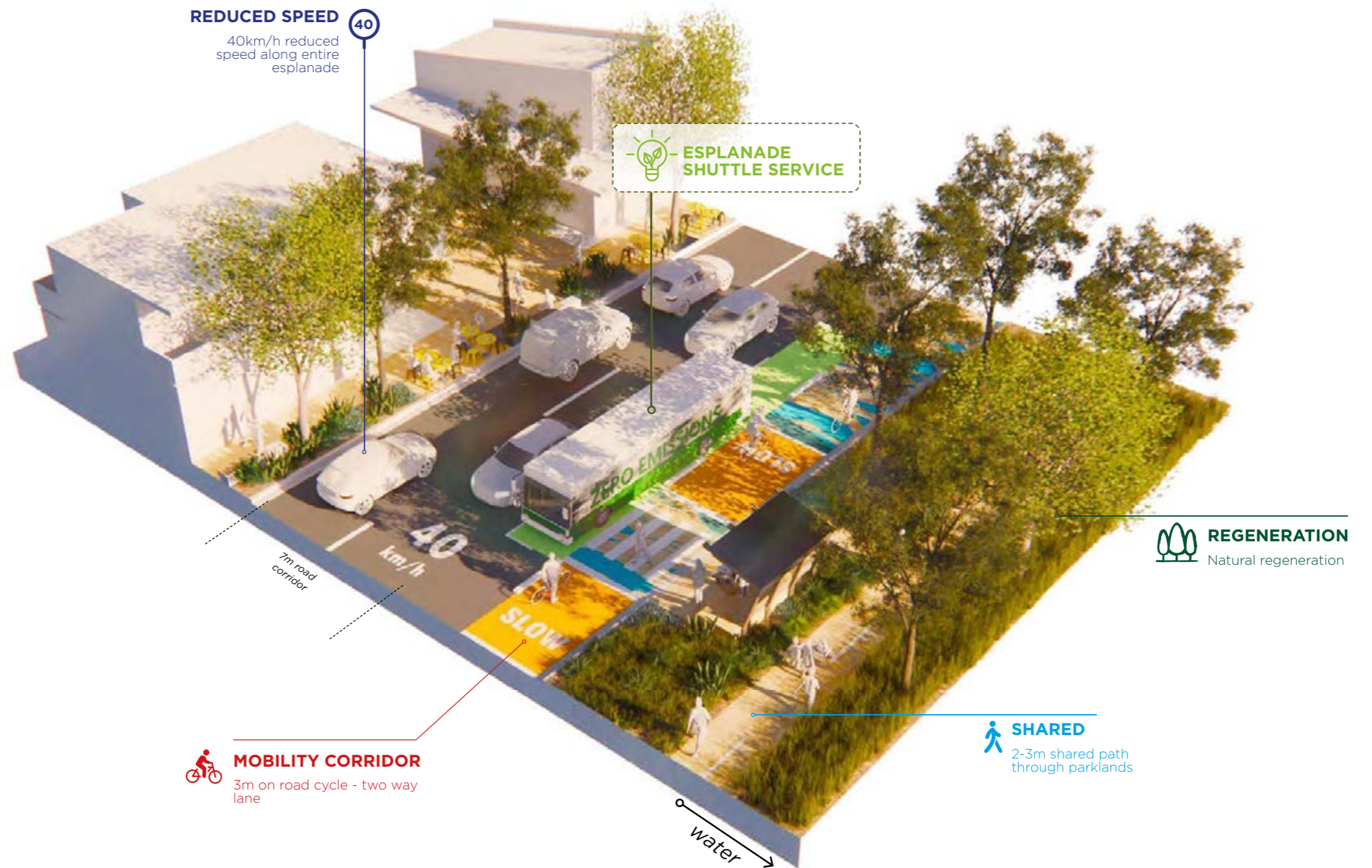
## ESPLANADE SHUTTLE

### GOALS

Providing a dedicated esplanade shuttle service will help people connect along the 17km foreshore, making it easier to access local businesses, events and foreshore parklands.

### OPPORTUNITIES

- All-electric vehicles with zero emissions for a cleaner Hervey Bay
- Making it easier to access with turn up and go services - no timetables needed



# E-MOBILITY INFRASTRUCTURE

## GOALS

Supporting E-mobility devices with appropriate infrastructure will improve safety and public confidence in E-mobility.

E-mobility options have the potential to compliment the role of public transport and provide people with the opportunity to experience the length of the esplanade. People can conveniently access local services, creating opportunities for local businesses.

## PRINCIPLES

- At regular intervals bike/ e-scooter and mobility scooter charging stations should be provided.
- Ensure minimum widths for turning circles are provided.

- 01** E-scooter/E-bike charging station
- 02** Bike rack station
- 03** E-mobility scooter charging stations
- 04** Integrated bike repair station

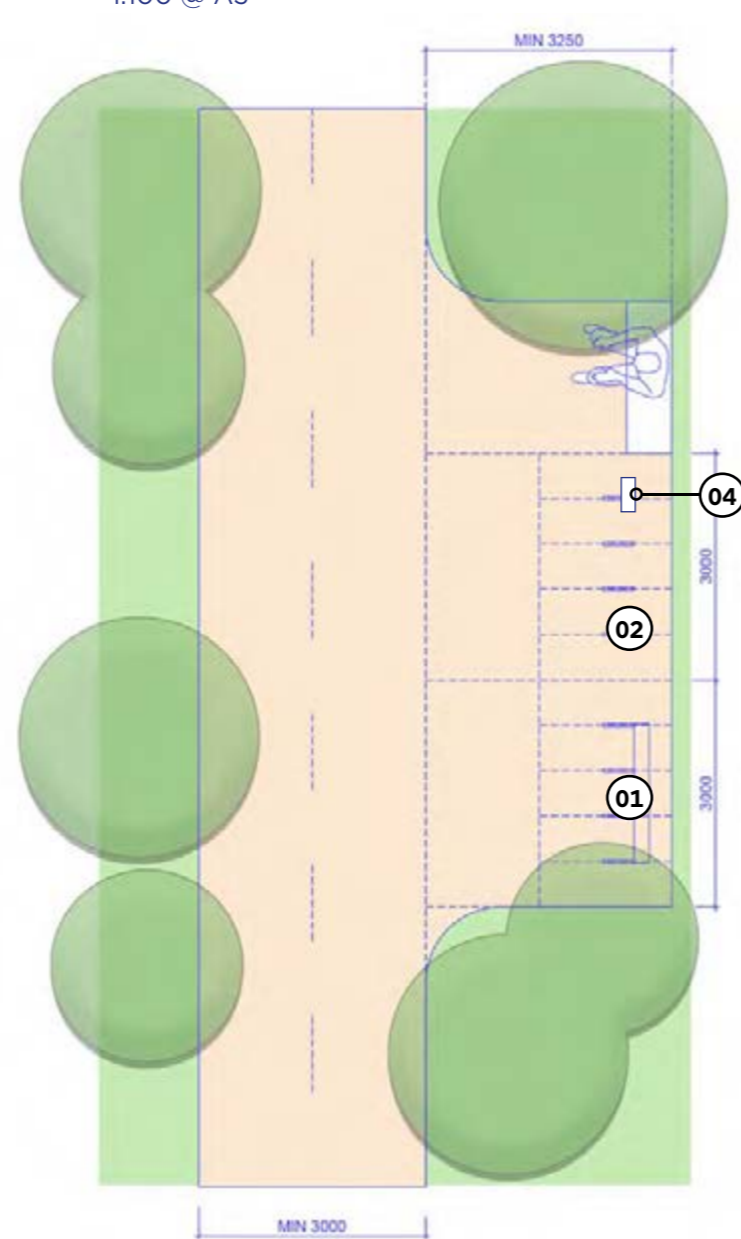
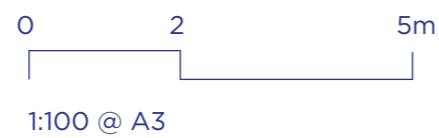


FIGURE 1  
E-Scooter/ E-bike charging station

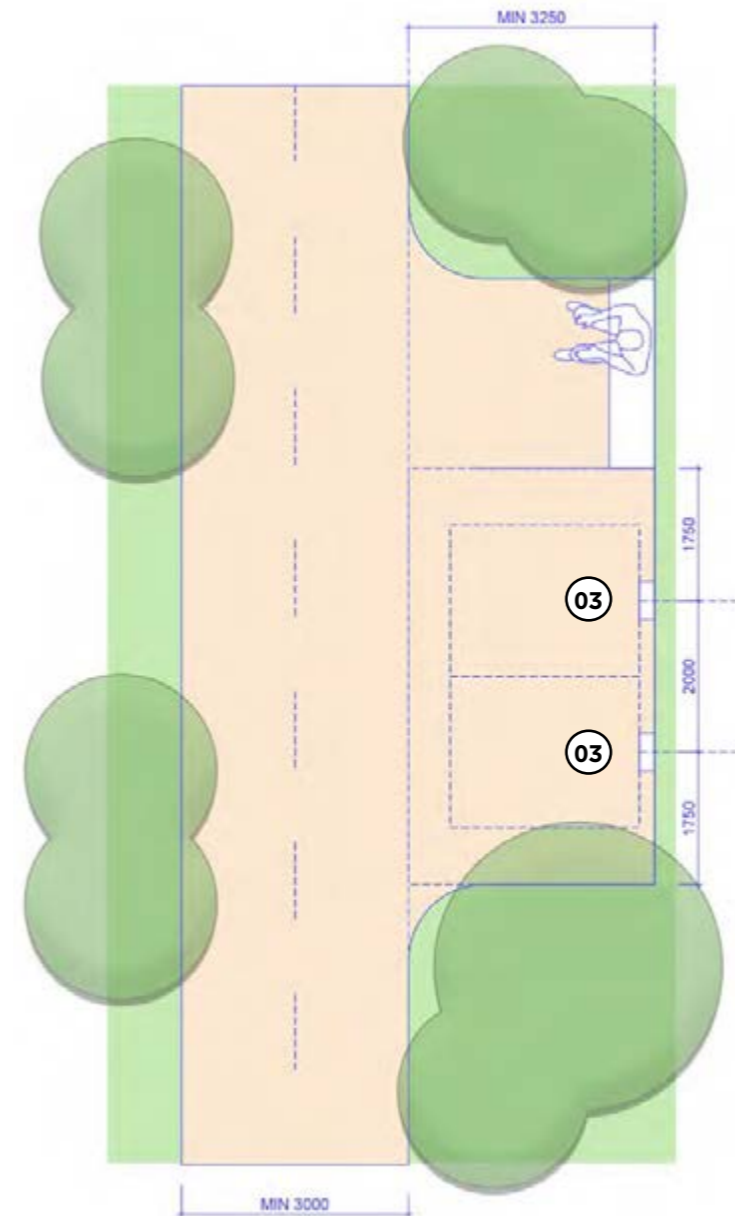


FIGURE 2  
Mobility scooter charging station



RENDER  
Indicative sketch view of integrated charging stations

# STREET FOOTPATHS



## LEGEND

- 01 Minimum 2m clear circulation zone
- 02 Minimum 0.9m continuous clear path of travel. 1.1m off property boundary
- 03 Build out to provide on street dining and or softscaping
- 04 2m awning overhead. 3.5m awning clearance
- 05 Feature trees, in planting with adjacent bioretention garden
- 06 1.1m width traders may use either side of 0.9m clear path of travel
- 07 On Street parking

## PLANNING GUIDELINE

### MINIMUM STANDARD

- Footpaths located in activity nodes must achieve a minimum width of 2m.
- Footpaths outside of activity nodes must achieve a minimum width of 1.8m where achievable.



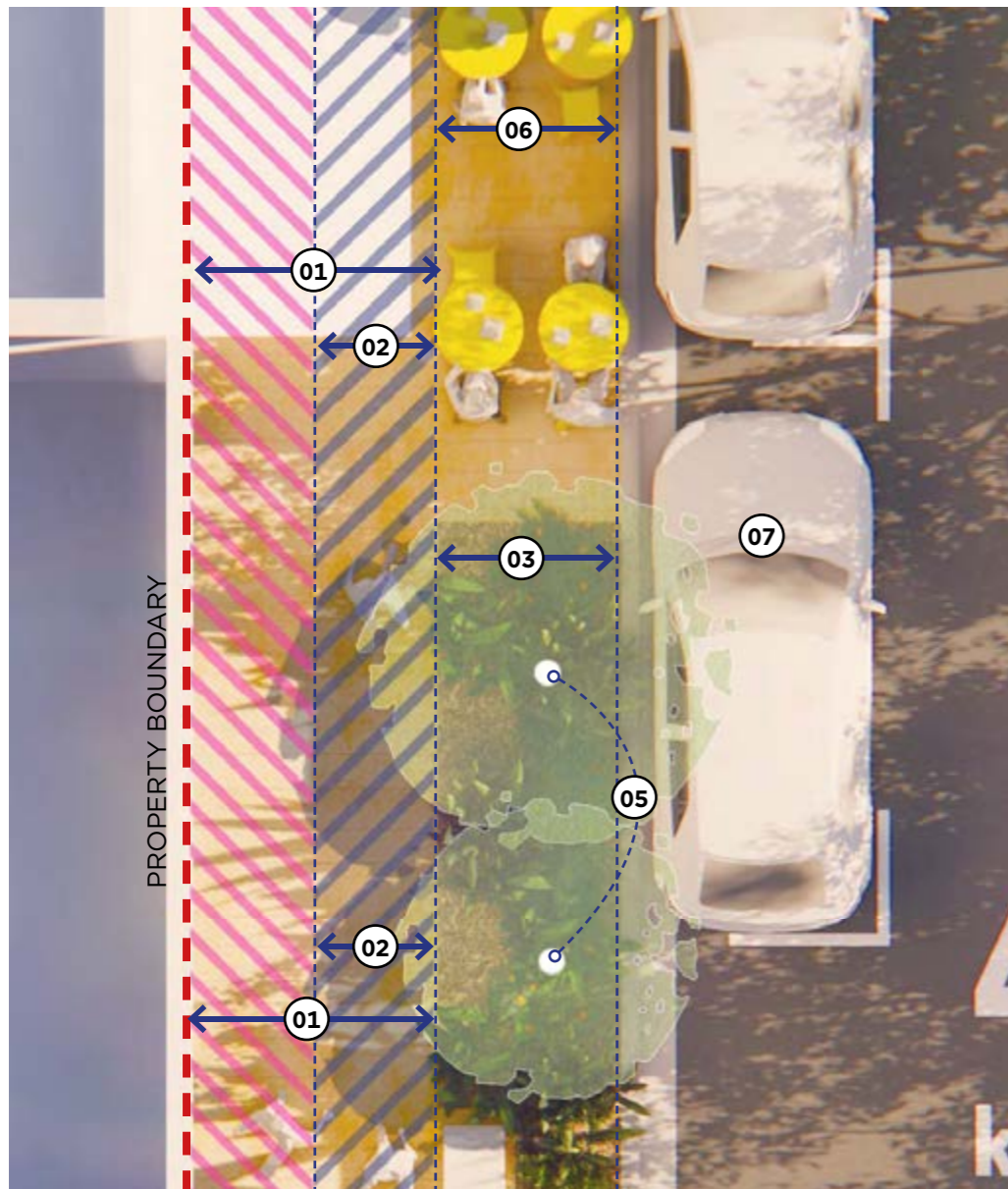
## LEGEND

- 01 Minimum 2m clear circulation zone
- 02 Minimum 0.9m continuous clear path of travel. 1.1m off property boundary
- 03 Softscaping and or on street dining opportunity
- 04 2m awning overhead. 3.5m awning clearance
- 05 Pairs of feature trees, in planting with adjacent bioretention garden
- 06 1.1m width traders may use either side of 0.9m clear path of travel
- 07 On Street parking

## PLANNING GUIDELINE

### MINIMUM STANDARD

- Footpaths located in activity nodes must achieve a minimum width of 2m.
- Footpaths outside of activity nodes must achieve a minimum width of 1.8m where achievable.



# STREET FOOTPATHS

## SHADY CONNECTOR STREETS

### GOALS

Support parking on back streets by providing pedestrian friendly streets.

### PLANNING GUIDELINE

#### MINIMUM STANDARD

- Footpaths outside of activity nodes must achieve a minimum width of 1.8m where achievable.
- Key connector streets to provide shade trees in the verge. Trees to be planted in groups of 2-3.

### LEGEND

- 01 Minimum 1.8m footpath outside of activity zones and key connector streets
- 02 Shade trees planted in groups of 2-3
- 03 Mobility corridor on key connector streets
- 04 On Street parking



INDICATIVE SECTION OF KEY CONNECTOR STREET

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# PART SIX

## WAYFINDING OPPORTUNITIES









# INTRODUCTION

The Hervey Bay Esplanade Masterplan will influence important factors that create a liveable, attractive and sustainable asset for the enjoyment by the Fraser Coast community and its visitors over a 20 year delivery period.

The Wayfinding and Interpretive Signage Strategy is based on site investigations, reading and integrating strategies prepared by community groups and other key consultants and through communication with council.

The strategy is intended to demonstrate our understanding of the project needs and opportunities and propose strategic wayfinding and interpretation recommendations for the Hervey Bay Esplanade.

## WAYFINDING OBJECTIVES

The key objectives for the wayfinding strategy and ultimate sign system are as follows —

### UNIFYING

Consistent expression of the identity and communication to connect destinations within the city and encourages further exploration.

### INCLUSIVE

A human centred design approach that addresses the needs of locals and visitors with differing abilities and backgrounds.

### AUTHENTIC

Responds to Council's brand values and the different Hervey Bay environments.

### SUSTAINABLE

Uses processes and methods that are environmentally sustainable.

### RESILIENT

Designed to withstand coastal environments.

### COST EFFECTIVE

Signage manufacture uses well known methodologies that are cost effective to build and update.

### COMMERCIAL

Contributes to greater activity in the city that increases commercial interactions for businesses.

# CONTEXT

## REGIONAL CONTEXT

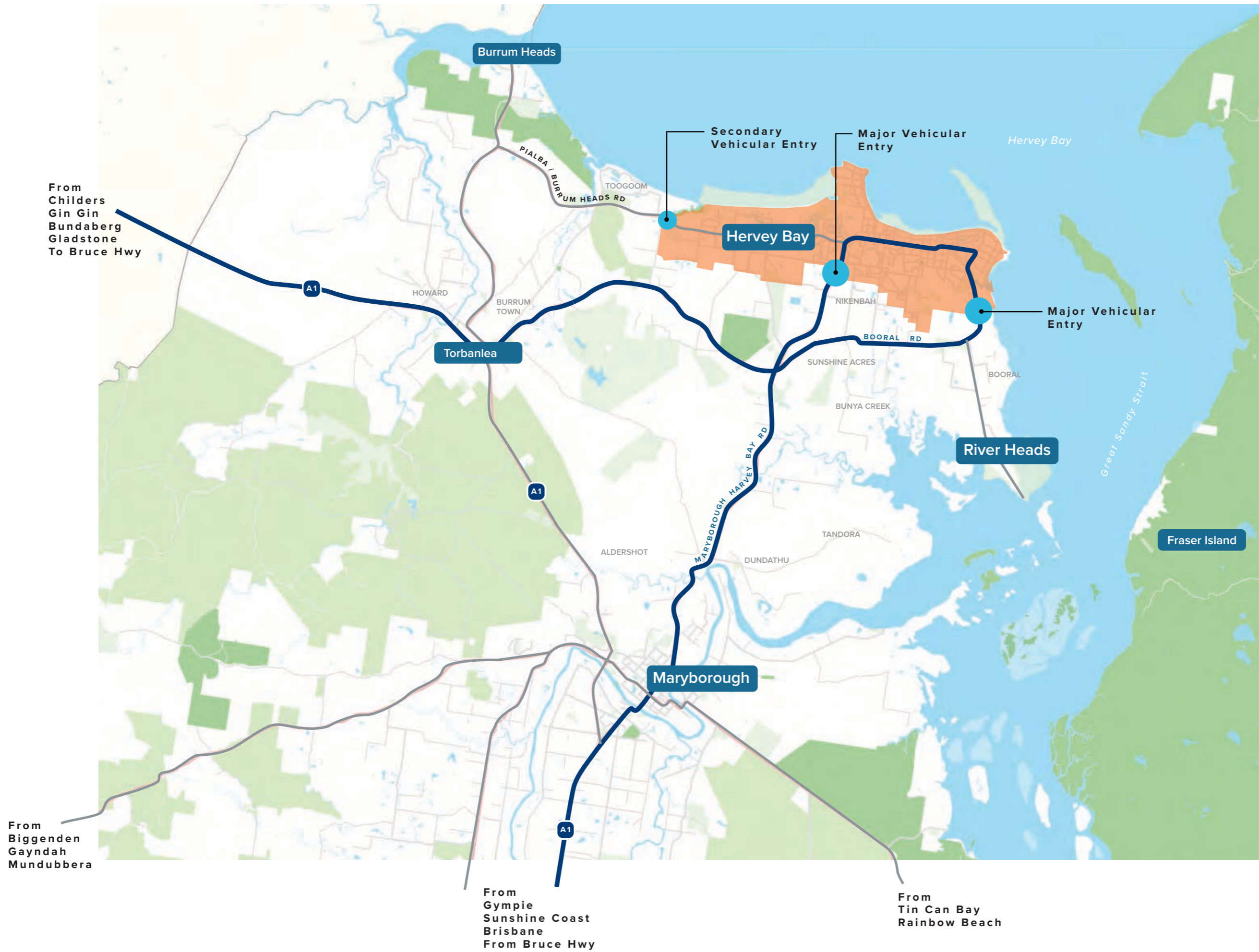
Hervey Bay is situated on the Fraser Coast between Brisbane and Bundaberg. It is situated in the center of the UNESCO-recognized Great Sandy Biosphere Reserve, and is the gateway to the the world heritage listed Fraser Island.

Hervey Bay is accessible by motor vehicles – cars, recreational vehicles, trucks, motor cycles, plane and by boat from the Coral Sea. There is a linked rail bus service from Maryborough rail station and a domestic airport located in Urangan.

Understanding the context of Hervey Bay within the region allows insight into where people are coming from and the major destinations they travel to.

From Brisbane, travellers are directed to by-pass the Maryborough town centre, travel north along the Maryborough Hervey Bay Road and then enter Hervey Bay via Booral Rd to the Urangan Boat Harbour.





# USER GROUPS

## WHO LIVES HERE?

### THE LOCALS

Once a sleepy fishing village, People are now choosing to live in Hervey Bay for its care-free, relaxed community led lifestyle.

According to a number of Hervey Bay strategy documents the population of Hervey Bay is rapidly expanding. The area's population growth is a sign that people are choosing to settle down in Hervey Bay rather than just come for a holiday or a short visit.

A snapshot of the population includes –

- Butchulla community
- Young families
- Seniors
- Retirees
- People living with a disability
- Carers
- Boaties
- Fishers
- School children
- Parents with young children
- Working professionals
- Artists
- Students
- International students



Butchulla Community



Mobility scooter convoy in Scarness



Children at Wetside Waterpark



Fishing on The Urangan Pier



Artists



Boaties



## WHO VISITS HERE?

### TOURISTS

Hervey Bay has long been renowned as the Whale Watching capital of the world and equally famous for the nearby Heritage World Listed Fraser Island.

Once tourists arrive however, Hervey Bays appeal is expanded to include a plethora of water and land based activities for young and old including -

- fishing
- boating - launching and mooring
- swimming
- sailing
- snorkelling and diving,
- kayaking
- walking and riding trails

In recent years there has also been an increased role in facilitating arts, historical and cultural activities in the Fraser Coast region. Lively festivals, new and improved arts infrastructure and and cultural events are becoming a major tourist attractor.



Fishing on one of the many Esplanade jettys



Camp ground facilities



Hervey Bay water activities





Whale watching



Hervey Bay Regional Gallery

# BRANDING

## THE FRASER COAST STYLE GUIDES & BRANDING

Style guides and branding are established to ensure the identity of Hervey Bay is consistently communicated through all platforms - print, digital and environmental.

In recent years Council have commissioned several style and branding guidelines to support consistency across the various Council departments -

- FCRC Corporate Style Guide
- FC Regional Identity Guidelines
- FCRC Parks Style Guide
- FC Economic Roadmap Guideline
- FCRC Natural Environment Styleguide
- FC Arts and Culture Strategy

Wayfinding and signage takes its cues from these preceding documents.

Reviews are undertaken to evaluate the appropriate elements required for the specific needs of wayfinding and signage ie. legibility, day / night, weather, sight lines, speed of travel, mode of travel.



# COMMUNITY CONSIDERATIONS

## COMMUNITY PRIORITIES FOR WAYFINDING

Existing reports / strategies highlight a number of key wayfinding considerations and priorities that the Hervey Bay community are keen to implement.

### Hervey Bay Esplanade - Community Consultation 2019

A diverse group of 36 people from the Fraser Coast Region have gathered information via visual inspection of the Esplanade area, listening to key speakers, community surveys, online collaboration and extensive panel discussion. Through these investigations the group have developed visions, principles and recommendations for the future of the Esplanade.

### FCRC - Active Travel Strategy 2020

The Strategy delivers actions that focus on policy, initiatives and infrastructure to deliver key outcomes of improving active travel participation rates and network connectivity.

### FC Arts & Culture Strategy 2022 - 2026

This strategy draws upon the findings and outcomes from a sector-led and community focussed stakeholder engagement program. The process has included input from 800 people via survey, consultation meetings with various departments within Council and other stakeholders, and from 27 Arts & Culture Ambassadors and their extended community conversations.



### KEY PRIORITIES FOR WAYFINDING

- Uniform signage along the whole esplanade
- Both audio and visual signage at key points along the walking trail including main precinct areas
- Informative signage at historical/cultural points of interest
- Colour coded signage to differentiate between cultural or historical.
- Pathway upgrades, boardwalks and recreation pathway lighting
- Increase the attractiveness of the Esplanade, and enhance Hervey Bay, as a tourist destination using digital devices
- Use artwork and designs to represent the heritage and essence of Hervey Bay and of each village.



### KEY PRIORITIES FOR WAYFINDING

- Key routes shall be connected to ensure that links within the active travel network connect via other links.
- Isolated active travel connections will be avoided where possible.
- The active travel network shall be both intuitive and direct, with links that are easy to navigate.
- Highlight a clear active travel network hierarchy



### KEY PRIORITIES FOR WAYFINDING

- Community identity through arts, community access and involvement, connecting to community
- Diversity – of what is available and of the ways arts/culture promote inclusion and diversity
- Visibility of Butchulla and Indigenous culture and spaces/places to experience Indigenous arts and culture
- Use of outdoor spaces for events – public arts, murals, tours, amenity



# SITE VISIT

**INVESTIGATION**

**POINT VERNON**

**PIALBA**

**SCARNESS**

**TORQUAY**

**ANGAN**

*Handwritten notes on map:*

- LINK BACK THROUGH
- WIDE WHITE PARK
- SURFERSIDE + CIVIL
- BEACH RD
- MAIN ST CBD
- TRIPLE ST
- FINER ALLEGES
- BEACH HOUSE HOTEL
- SCARNESS JETTY
- QUEEN ST RD
- DENNIS CAMP RD
- TAVISOCK
- PIPPARD ST
- LIRES AVENUE
- AVENUE
- ANGAN ST
- SEA WALK
- ANGAN ST
- PIPPARD ST
- HEAVY BTR

*Handwritten notes on right side:*

- CARANAN PK
- TILLOTS
- CAPES / RE
- PLAYGROUND
- PARKING ?
- HIP ESP
- VALURES
- REDLAND
- TOWNHILL
- BOAT

*Other notes:*

- INFO SIGN
- PUBLIC NET?
- INFO SIGN
- PUBLIC NET?
- SEA WALK
- ANGAN ST
- ANGAN ST
- ANGAN ST
- ANGAN ST

## A 15KM ESPLANADE

### GENERAL IMPRESSIONS WHOLE OF SITE

#### STRENGTHS

- Relaxed, beach town, fishing village feel
- Energy from a vibrant mix of people
- Bright blue water & vibrant colours
- Relaxed, well maintained parklands
- Highquality, well maintained footpaths
- Remarkable heritage and history
- Forward thinking and pro-active local council
- Decentralised urban model being updated ie. Council offices being moved into CBD

#### WEAKNESSES

- No clear distinction between the Esplanade villages
- Lack of informative directional signage
- Pedestrian and cycle connections are not well highlighted,
- Distances between key points of interest not identified
- Lack of cohesive interpretive signage at key points relating to environment and history
- Wayfinding from the Esplanade to major attractors including the CBD is poor
- No directional connections to the 'high street'
- No clear sense of a town centre





# WAYFINDING LAND USE

## SITE CONTEXT

Hervey Bay is broadly divided into five major land uses

- Accomodation / Residential
- Hervey Bay City
- Hervey Bay Marina
- Mixed Use / Services
- Reserve / Golf Course / Future Residential





Point Vernon



Wetside, Pialba



Beach Hotel, Scarness

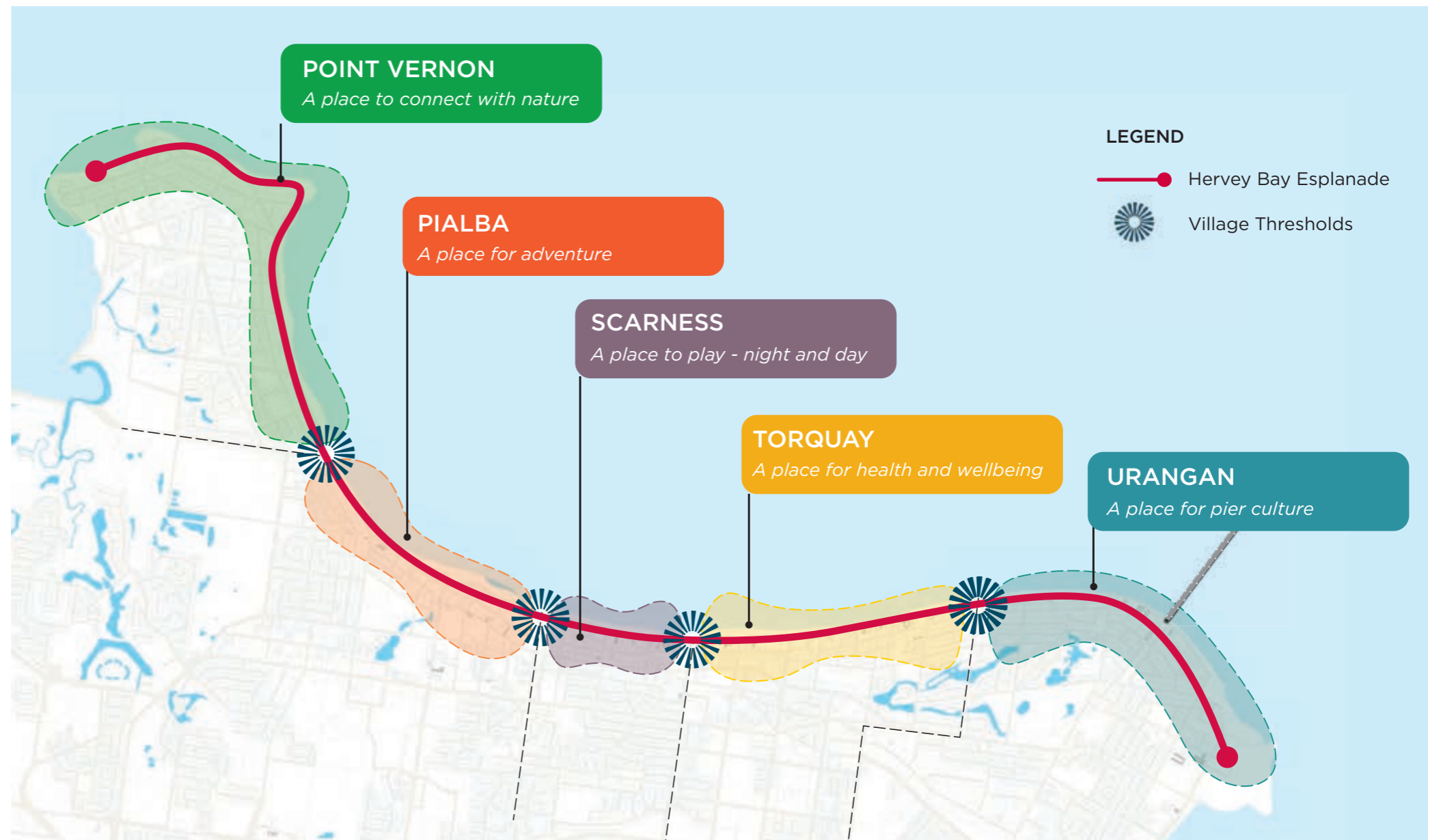


SLSC, Torquay



Urangan Pier

## THE VILLAGES





# WAYFINDING CIRCULATION

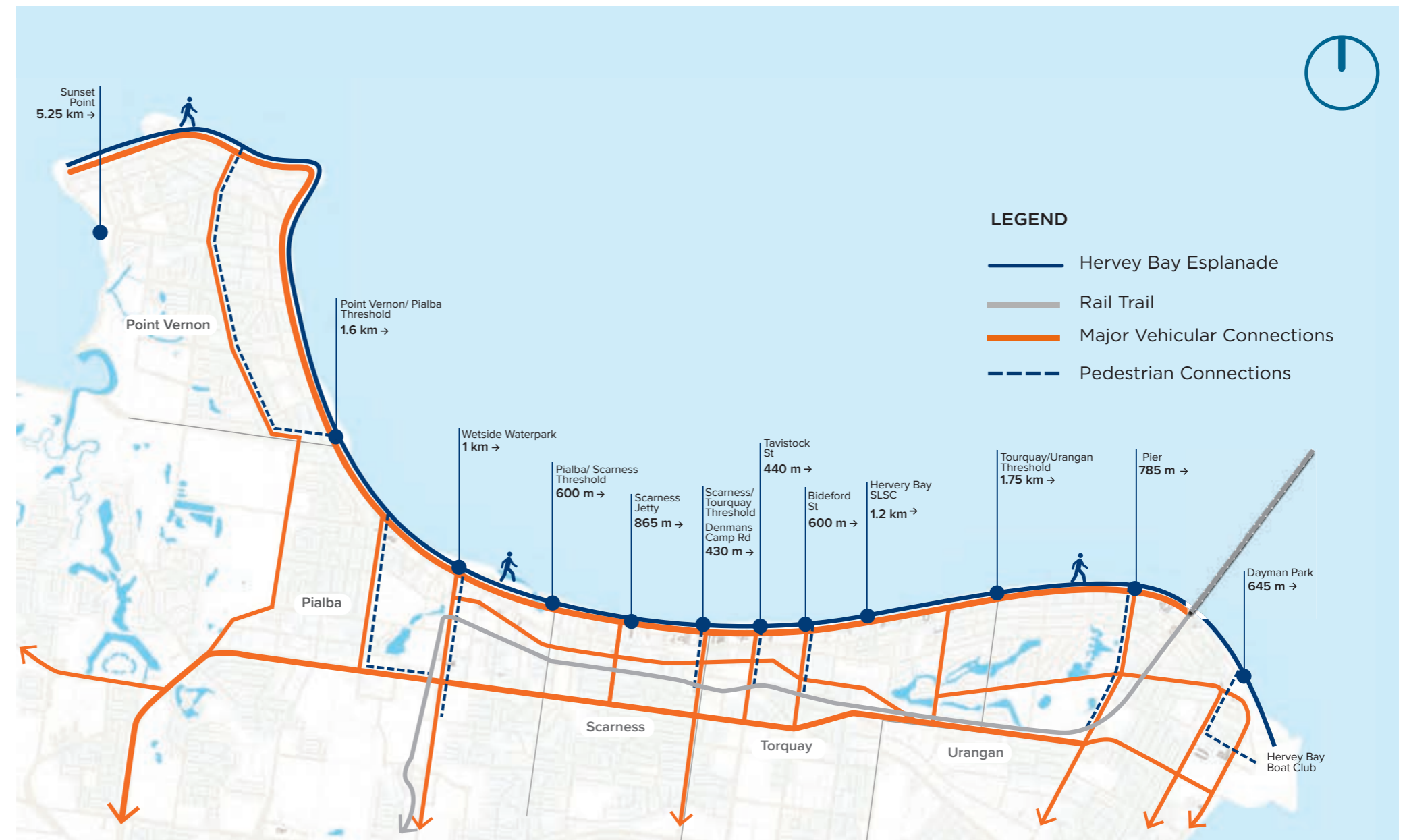
## CIRCULATION

The circulation map shows key pedestrian, cycle and vehicular links within the context of the Esplanade and villages. This plan will contribute to prioritising pathways and information planning in the wayfinding strategy.

## WALKING DISTANCE / TIME

Walking distances are included to make walking to key destinations and facilities more achievable. As distances are often misunderstood signage would show walking times instead of distances. Walking times are based on the following equation:

80 meters distance = approximately 1 minute walking







Coastal walks



Access to water



Regional bike links



Accessibility for all users



Mary to Bay Rail Trail

# DESTINATION HIERACHY

## DESTINATION HIERACHY

The destination hierarchy is intended to list all public destinations that should be shown in wayfinding information including directional signage and maps. It focuses on all Council assets and facilities but also other public services that must be visible in the public realm such as police stations, hospitals, public transport stops, destination parks, toilets.

Additional locations and destinations of interest that are not located within Point Vernon, Pialba, Scarness, Torquay or Urangan but should be indicated on on wayfinding devices may include -

- Surrounding regional towns and suburbs
- Hervey Bay Hospital
- Hervey Bay Tafe
- Hervey Bay Aquatic Centre

### Key Destinations

#### Point Vernon

*A place to connect with nature*

Gatakers Bay – Fishing

#### Pialba

*A place for adventure*

Wetside Water Park  
 Adventurside - all abilities playground  
 Skateside Skate Prk  
 Seafront Oval  
 Access to CBD

#### Scarness

*A place to play - night and day*

Scarness Jetty – Fishing Spot  
 Beach House Hotel  
 Queens Rd Restaurant Precinct  
 Enzos on the Beach

#### Torquay

*A place for health and wellbeing*

Torquay Beach  
 Torquay Jetty – Fishing Spot  
 HB Surf Life Saving Club  
 HB Sailing Club  
 Tavistock St Restaurant Precinct  
 Biedford St Restaurant Precinct  
 Denmans Camp Rd Restaurant Precinct

#### Urangan

*A place for pier culture*

Sea Wall  
 Fraser Lion Park Restaurant Precinct  
 Historic Pier – Fishing Spot  
 Pier Markets  
 Reef World Aquarium  
 Dayman Park  
 Whale Bay Marina - Accomodation  
 HB Boat Club  
 Urangan Boat Harbour/ Boat Ramp  
 Urangan Fisheries  
 Fishermans Wharf Marina

### Secondary Destinations & Facilities

Parks  
 Caravan Parks  
 Playgrounds



Parks  
 Caravan Parks  
 Playgrounds



Parks  
 Caravan Parks  
 Playgrounds



Parks  
 Caravan Parks  
 Playgrounds



Parks  
 Caravan Parks  
 Playgrounds  
 Schools



### Surrounding Destinations

HB Neighbourhood Centre  
 City Park  
 HB Regional Art Gallery  
 University of Sunshine Coast  
 Future Library and Admin Centre  
 HB RSL  
 HB PCYC  
 HB Golf Club  
 Rail Trail  
 HB State High School  
 Pialba State School

HB Police Station  
 HB Historical Village and Museum  
 Z PAC Theatre  
 Rail Trail  
 HB Bowls Club

Torquay State School  
 Rail Trail  
 HB Fire Station

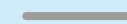


HB Botanic Gardens  
 HB Airport  
 Rail Trail



Gatakers Bay  
- Fishing Spot

## KEY DESTINATIONS

### LEGEND

-  Pedestrian & Vehicular Connections
-  Village Thresholds
-  Major Decision Points

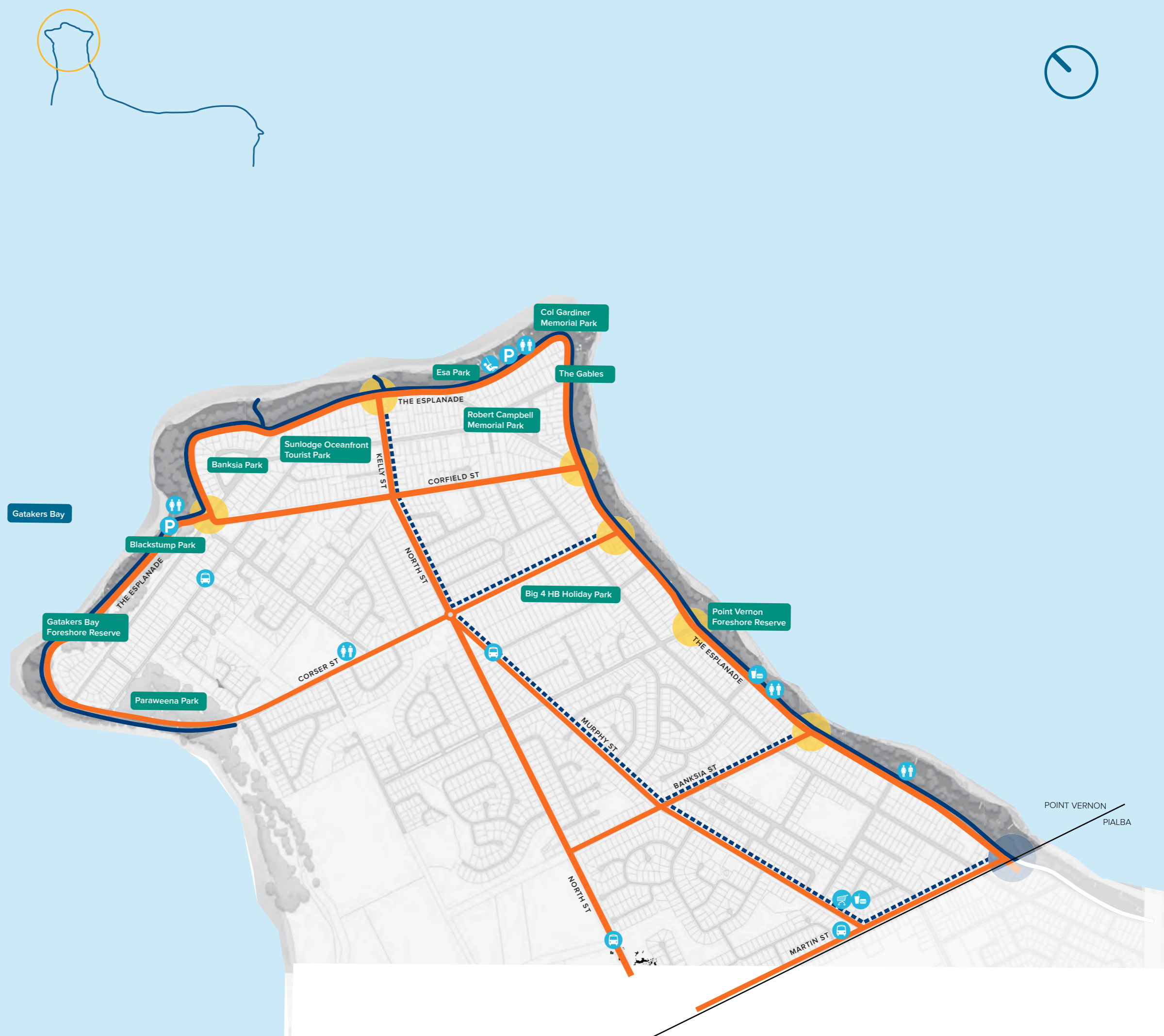


# POINT VERNON

## DESTINATIONS & CIRCULATION

### LEGEND













-  Key Destinations
-  Secondary Destinations and facilities
-  Surrounding
-  Major Decision Point
-  Minor Decision
-  Village Threshold Arrival Point
-  Arrival Nodes
-  Secondary
-  Pedestrian Path along the Esplanade
-  The Rail Trail
-  Key Vehicular Routes
-  Pedestrian Connections



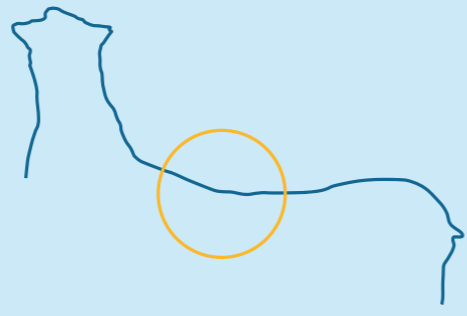


# PIALBA DESTINATIONS & CIRCULATION

## LEGEND

-  Key Destinations
-  Secondary Destinations and facilities
-  Surrounding Destinations
-  Major Decision Point
-  Minor Decision Point
-  Village Threshold Arrival Point
-  Arrival Nodes
-  Facilities
-  Pedestrian Path along the Esplanade
-  The Rail Trail
-  Key Vehicular Routes
-  Pedestrian Connections





# SCARNESS

## DESTINATIONS & CIRCULATION

### LEGEND

- Key Destinations
- Secondary Destinations and facilities
- Surrounding
- Major Decision Point
- Minor Decision
- Village Threshold Arrival Point
- Arrival Nodes
- Secondary
- Pedestrian Path along the Esplanade
- The Rail Trail
- Key Vehicular Routes
- Pedestrian Connections



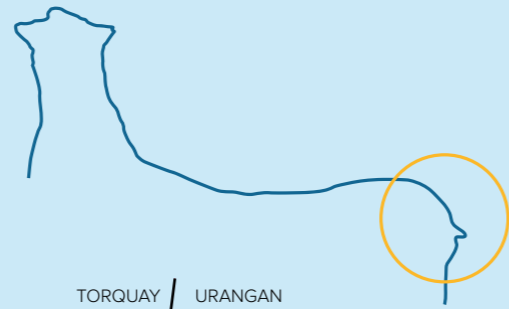
# TORQUAY

## DESTINATIONS & CIRCULATION

### LEGEND

- Key Destinations
- Secondary Destinations and facilities
- Surrounding Destinations
- Major Decision Point
- Minor Decision Point
- Village Threshold Arrival Point
- Arrival Nodes
- Facilities
- Pedestrian Path along the Esplanade
- The Rail Trail
- Key Vehicular Routes
- Pedestrian Connections





# URANGAN

## DESTINATIONS & CIRCULATION

### LEGEND

-  Key Destinations
-  Secondary Destinations and facilities
-  Surrounding
-  Major Decision Point
-  Minor Decision
-  Village Threshold Arrival Point
-  Arrival Nodes
-  Secondary
-  Pedestrian Path along the Esplanade
-  The Rail Trail
-  Key Vehicular Routes
-  Pedestrian Connections





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# WAYFINDING RECOMMENDATIONS

AREA	FINDINGS	WAYFINDING DISCUSSION / RECOMMENDATIONS
<b>Destination Hierachy</b>	A list of key and secondary destinations, public facilities and surrounding destinations has been established for the Hervey Bay esplanade.	The villages and major points of interest within each village should be highlighted as key destinations. Seconday destinations are parks, caravan parks, and playgrounds as well as facilities. Surrounding destinations are located away from the Esplanade but should be directed to from the Esplanade.
<b>Village Entry Thresholds</b>	There is no announcement at the threshold of each village. A village threshold marker announces that you are entering a new village which signifies progress and preparation for arrival at a destination.	At each village threshold there should be an identification marker naming the village and key destinations that visitors will find within that village.
<b>Pedestrian Links from Esplanade to surrounding destinations</b>	While some vehicular directional signs exist along the esplanade and there are some destination signs, we did not see very many pedestrian wayfinding devices such as maps or directional signs. Key pedestrian connections back to surrounding destinations such as the CBD are not clear or do not exist.	Propose information signs with map, identification signs, directional signs and distance markers with walking times at key arrival locations and decision points.
<b>Distance</b>	Circulation paths and destinations along the Esplanade have no signage indicating distances and walking times to and from major points of interest.	Propose local trail markers showing key distances and time it takes to travel to key locations. Distances can also be added to information signage.
<b>Vehicle Directions</b>	Many key destinations do not have adequate vehicle directional signs from nearby major roads and consequently are not known or accessed.	A vehicle directional signage system should be used judiciously at key decision points to direct drivers to these destinations while avoiding additional street clutter.
<b>Vehicle Directions</b>	<p>There are a range of MUTCD guide and tourist signs that direct to major public services, destinations and recreation sites. There are also frequent signs used for advertising (including directions) around Hervey Bay.</p> <p>Many vehicle directional signs have been accumulated over time and are visually uncoordinated and cluttered.</p>	There is an opportunity to review a rationalise cluttered MUTCD signs.

AREA	FINDINGS	WAYFINDING DISCUSSION / RECOMMENDATIONS
<b>Surrounding Destinations</b>	There are very few wayfinding devices pointing to key surrounding locations and consequently these are not being accessed. This includes the Hervey Bay CBD and The Marina.	Connections to key surrounding destinations should be clearly highlighted through a range of devices including signs, banners, lighting, art and dynamic digital information for events.
<b>Mary to Bay Rail Trail</b>	There are signs for the MBC but not an adequate number. These signs are important to encourage easeful bicycle travel.	A detailed review of the existing signs with the Active Travel Strategy should be completed. Additional sign types should be installed.
<b>Cyclist Signage</b>	There was little on-road cyclist signage around the city.	A detailed review of the existing signs with the Active Travel Strategy should be completed. Additional sign types should be installed.
<b>Notable Destinations</b>	This includes key destinations, public sites and services throughout Hervey Bay	All of destinations should be identified as part of the Hervey Bay family of destinations incorporating the brand and signage guidelines. Standard welcome and advice will be determined that applies at each site as well as site specific information.
<b>Regulatory advice - coastal / parks / reserves / marina</b>	There are a large number of sign types that are installed progressively by Council and other authorities. These can clutter a site and may be ignored by visitors. Often these signs project an authoritarian tone advising of prohibited activities rather than a positive empathetic tone.	Signs should be developed in a consistent graphic style and imagery and positive, empathetic tone of voice. Text messages should be kept to a minimum. Images and symbols should be used that are universally understood.
<b>Digital Wayfinding</b>	Used appropriately digital wayfinding creates unique opportunities for the personalisation of the user journeys. This could be used along the Esplanade.	Opportunity to include QR Codes on wayfinding devices or use dynamic digital display/noticeboards.
<b>Interpretation - Indigenous culture</b>	Interpretive signage lacking.	These signs types will need to be developed in consultation with the Butchulla community or make allowances for input by them.
<b>Interpretation - Non indigenous culture</b>	Interpretive signage lacking.	Determine all sites that can be interpreted and created into existing trails. Trails should be easily mapped with numbered interpretation points and included on each panel.
<b>Interpretation - Ecology</b>	Interpretive signage lacking.	We would aim to design appropriate sign styles for interpretation. Does Council have an Interpretation policy around this that determines what should be presented and underlying themes of preservation and custodianship?



# SCHEMATIC WAYFINDING SIGNAGE

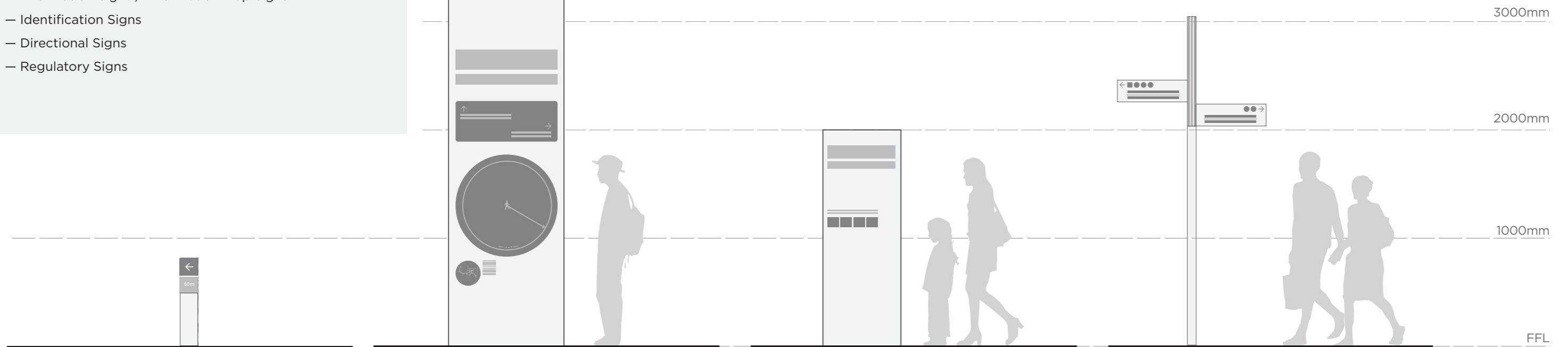
## WAYFINDING SIGN FAMILY


### ALONG THE ESPLANADE


The following wayfinding sign types and sign locations are indicative only. The future detailed design and documentation of signs would form a Signage Guidelines manual which will guide accurate sign planning and procurement by a Council representative or consultant.


The proposed wayfinding sign system will include but is not limited to the following sign types


- Information Signs / Information Map Signs
- Identification Signs
- Directional Signs
- Regulatory Signs



-  **Wayfinding Trail Marker**
  - destination name
  - distance information

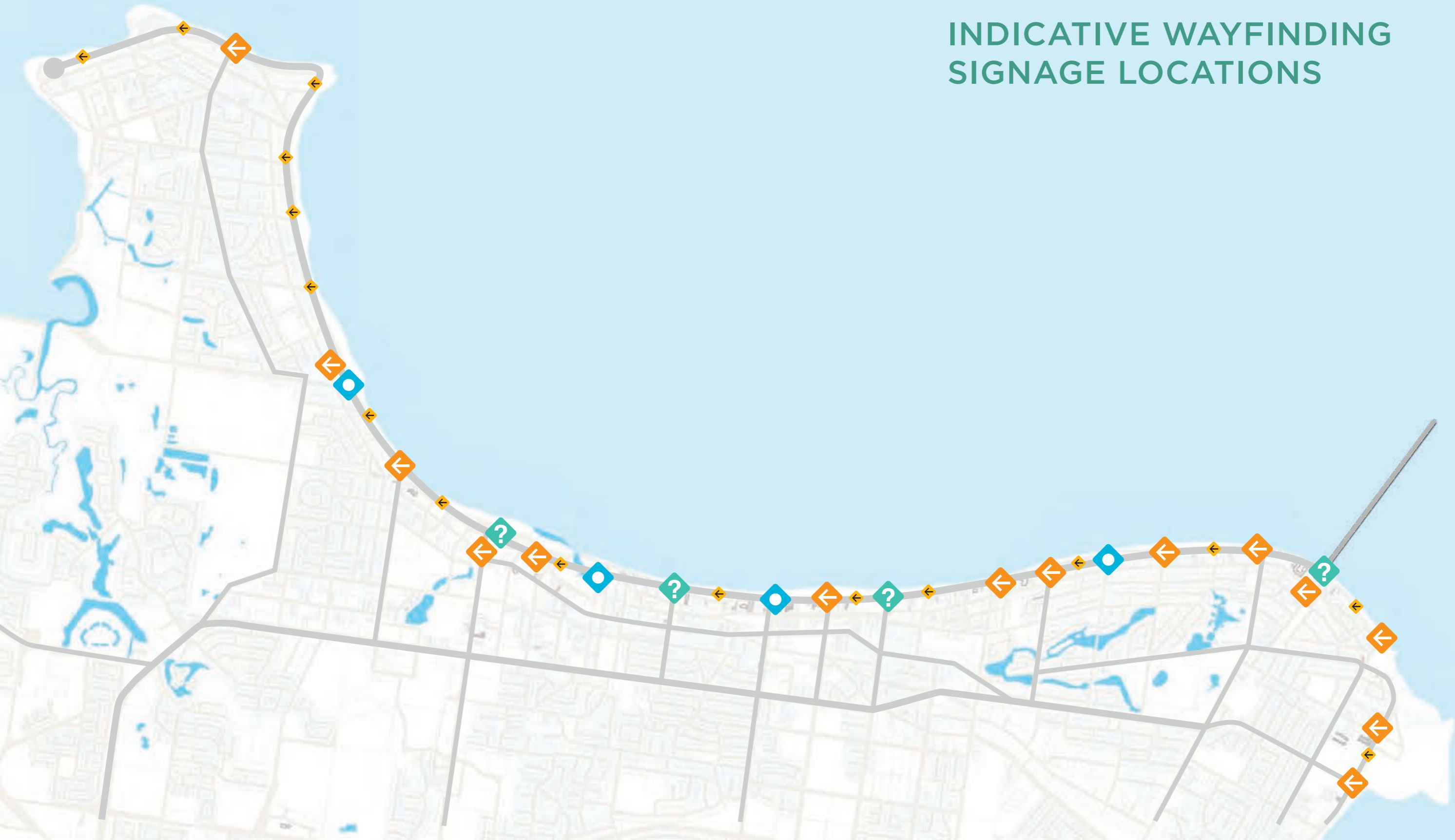
-  **Information Map Sign**
  - site identification
  - directional information
  - local mapping and regional orientation
  - illumination

-  **Identification Sign**
  - key destination name
  - behavioural advice

-  **Directional Finger Post**
  - freestanding post with fixing details
  - directional information
  - consider illumination



## INDICATIVE WAYFINDING SIGNAGE LOCATIONS



# SIGN FAMILY

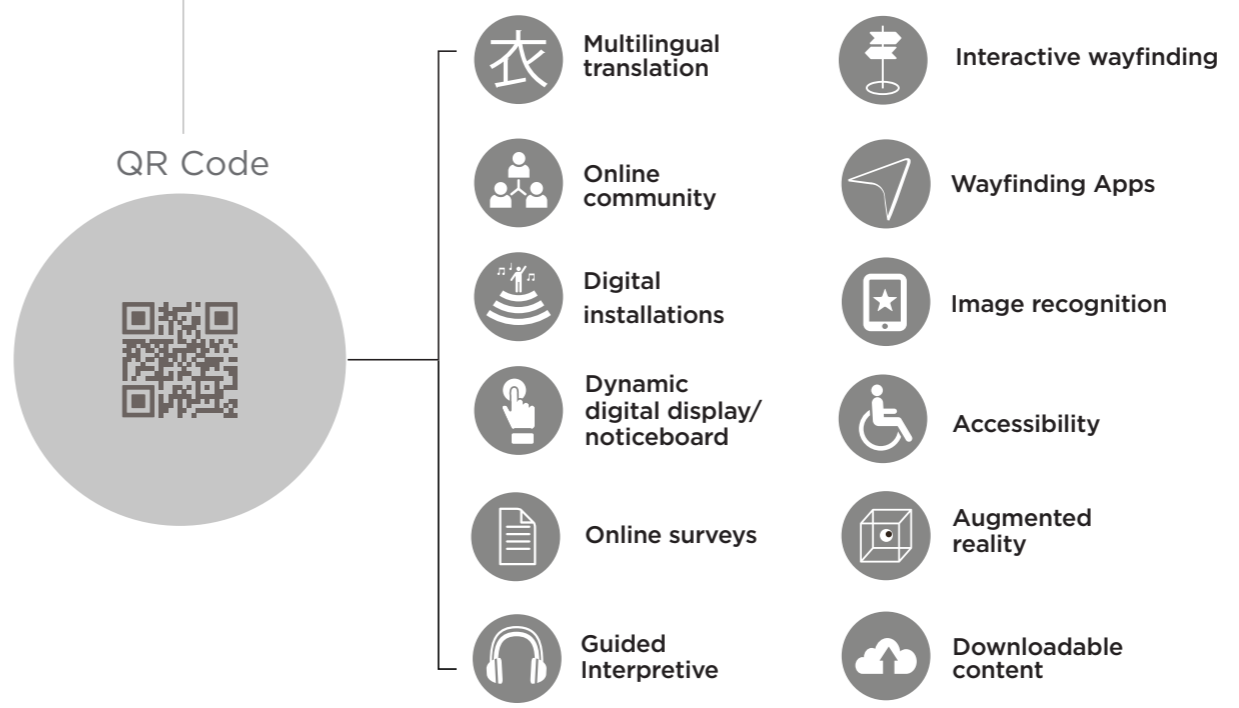
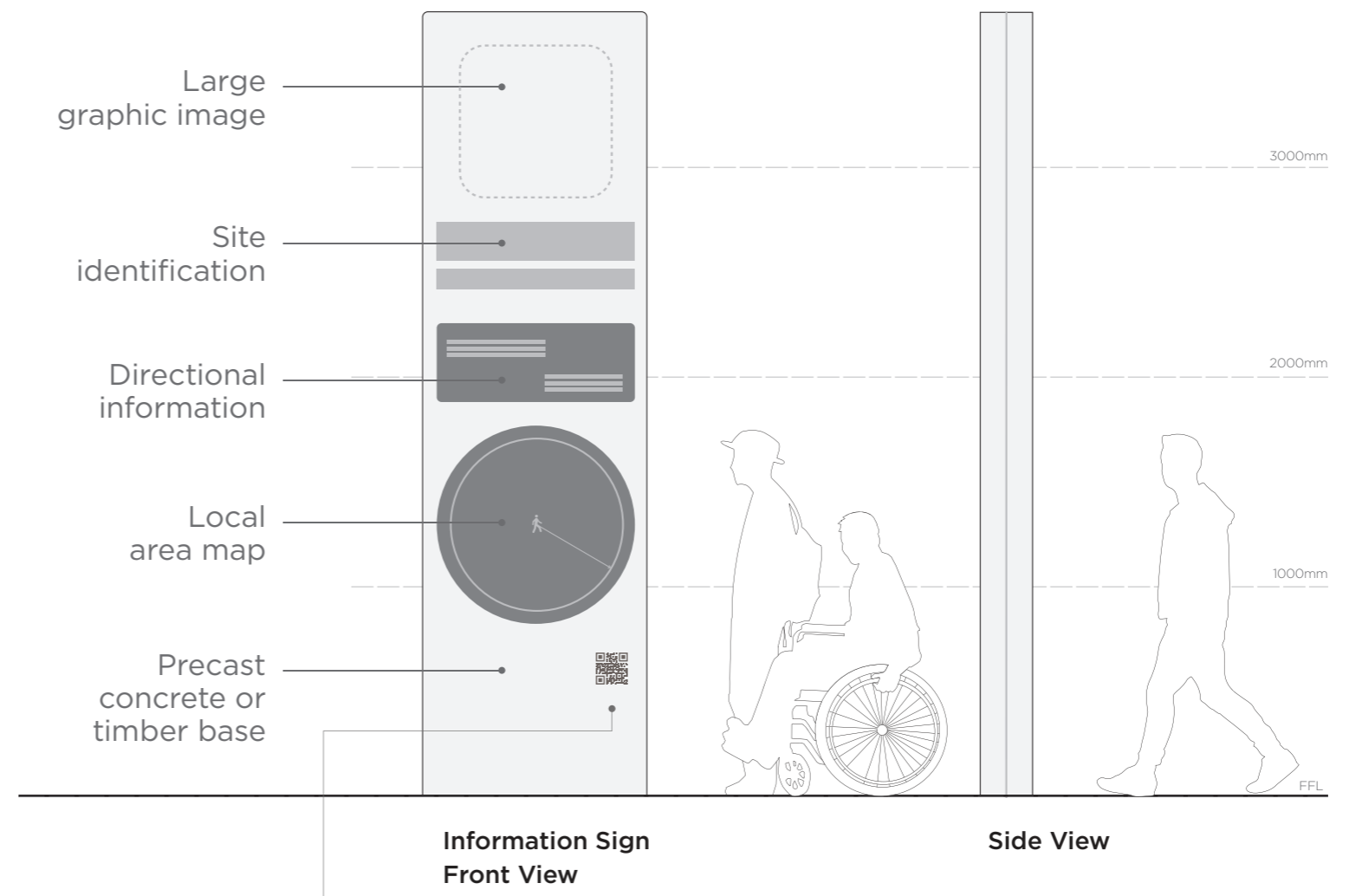
## BASED ON AN INFORMATION HEIRACHY

A successful wayfinding package is based upon a holistic approach. The wayfinding strategy informs all aspects of the project and is fundamental to the development of an **Information Hierarchy** -ie a system which organises information into component parts.

It is of paramount importance that these elements are established before the creative concept - the look and feel of the signs is undertaken.

## DIGITAL WAYFINDING

Digital wayfinding can deliver engaging visitor experiences by providing useful information in real-time. The QR code may link to apps that provide guidance based on specific user abilities and the user of beacon technology for users to receive location based information.



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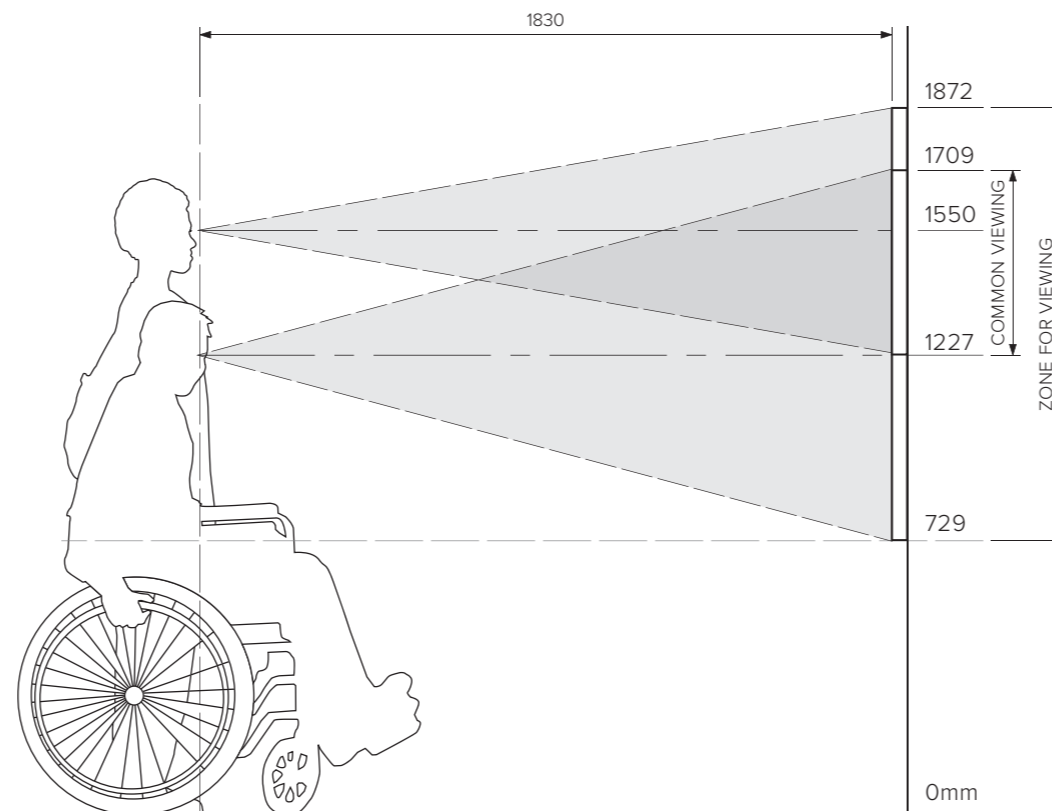
## ACCESSIBILITY

Clear communication of wayfinding information should be inviting, accessible and legible to all user groups, including those with a disability.

This can be achieved through applying Australian accessibility standards and the following strategies to address the needs of all users.

- Minimum 30% luminance/colour contrast values between base colour, text and pictograms
- Highly legible font for wayfinding
- Appropriate text sizes for required reading distances
- Functional pictograms to support text messages
- Relevant user pictograms to support text messages
- Clear and consistent message layouts/graphic zones
- Appropriate sign placement for optimum viewing
- Braille and tactile graphics where mandated

Fraser Coast Regional Council to advise on the current accessibility policy in regards to Australian Standard 1428.1 & 1428.2 Design for Access and Mobility (Parts 1 and 2) and the Disability Discrimination Act (Access to Premises).



**AS1428.2-1992 - Figure 30**  
Zones for viewing and for common viewing

Required viewing distance (m)	Minimum height of letters (mm) (cap X-height)
2m	6mm
4m	12mm
6m	20mm
8m	25mm
12m	40mm
15m	50mm
25m	80mm
35m	100mm
40m	130mm
50m	150mm

**AS1428.2-1992 - Table 3**  
Height of letters for varying required viewing distances





Braille and tactile signs



Reflectance contrast 30% LRV minimum



Relevant user pictograms

# MAPPING

## INFORMATION MAP SIGN

Map design is a critical part of the wayfinding strategy. Maps are intended to communicate substantial information in a diagrammatic, accessible and expressive way.

Maps should provide visitors with choices so that they can manage their time and experiences.

Maps encourage and enhance active travel through walking and cycling.

A key design criteria for all maps is to display the map as 'heads up' so it aligns with the viewers orientation and can be matched with the surrounding context and landmarks. Typical Maps

Of specific importance in Hervey Bay is to show the distance along the Esplanade and walking times to points of interest.

**Whole of City Map** - Used when arriving into the City at key locations. Provides a big picture view to give greater awareness of the offerings in Hervey Bay. It has a tourism and recreation focus.

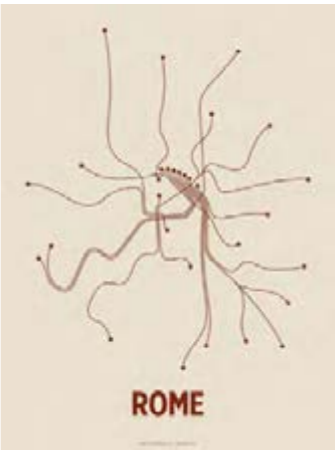
**Village Maps** - Used in conjunction with the City map, it shows the immediate surrounds in a village such as Torquay and Urangan. It may also show surrounding areas.

**Interpretation / Heritage Trails** - Identifies locations for all heritage points along the trail.



# MAP DESIGN APPROACH

The map design should convey the essential information to the viewer while still expressing place making values and the Hervey Bay personality through the use of colour, texture, text, pictograms and illustrations.



# MATERIAL & FORM

## MATERIALS

For wayfinding signage and interpretive elements, base materials are refined from the FCRC parks and style guide and evaluated on appropriate elements required for the specific needs of wayfinding and signage.

Two core materials have been established.

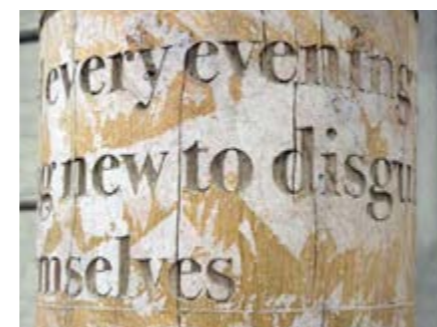
## GALVANISED AND STAINLESS STEEL

- Structural elements e.g. posts and frames, polished finish
- can be powdercoated or 2 pack painted
- Can incorporate colours
- Suitable for outdoor and coastal environments
- Can easily house digital screens if required
- Cost effective
- Low to no maintenance
- Easily sourced



## TIMBER AND DETAILS

- Structural elements e.g. posts
- Character elements e.g. panels, raw edges, routing text and patterns, cladding
- Suitable for outdoor and coastal environments
- Allowed to age to minimise maintenance
- Able to be combined with other materials e.g. steel and painted panels
- Notches, connections with structure and panels, colour applied, footings, hardware
- Suitable for outdoor application
- Non-treated
- Structural timbers to have 'T blade stirrup' footings or similar
- Top end grain on posts to be capped or cut at angle to negate water damage



# LANGUAGE

## DUAL LANGUAGE

Dual language signage is a simple yet effective way to promote the traditional language. Signs that display language acknowledge the traditional owners of an area and can be used as an educational tool.

Wayfinding devices may feature the traditional stories of place, or greetings agreed on by Butchulla elders. Digital signage in this respect can also provide opportunities to provide more targeted wayfinding information using,

- links to websites
- audio recordings of how to pronounce traditional words
- links to learn more about Butchulla language and culture

Dual language also -

- Creates positive message
- Creates equal footing
- Creates individual voice through type style, weight and colour

The preferred approach is to use Butchulla language first followed by Australian Standard English.



## TONE OF VOICE

Language on public signage contributes to a users experience particularly in a recreational environment. Finding a tone of voice reflects an understanding of the users and choosing the right language to reach that audience.

Motivational - inspires people

Educational - informs people

Collegiate - chatty and informal

Serious and formal

**“An error has occurred.”**

Straight forward and Casual:

**“We’re sorry, but we’re experiencing a problem**

Respectful and matter of fact:

**“We apologise, but we are experiencing a problem**

Casual and enthusiastic:

**“Oops! We’re sorry, but we’re experiencing a problem on our end.”**

**You have arrived!**

**Stay on the trail and  
help sustain our fragile  
environment**



# INTERPRETIVE FRAMEWORK

## INTERPRETATION

There is an opportunity to express themes and stories about Hervey Bay through interpretation elements that are integrated into the built environment and landscape. These themes and stories can explore all aspects of the history and culture of the town as well as the diverse ecology of the ocean and land environments.

Interpretation may be didactic. That is, it provides simple objective facts and information about a place, past events, or ecologies that raise awareness. Information is absorbed by reading and may promote specific actions or behaviours, such as encouraging the preservation of the natural environment.

Or it may be impressionistic, such as a landmark public artwork that celebrates site specific themes in a prominent location. People may interact with these elements to fully experience them.

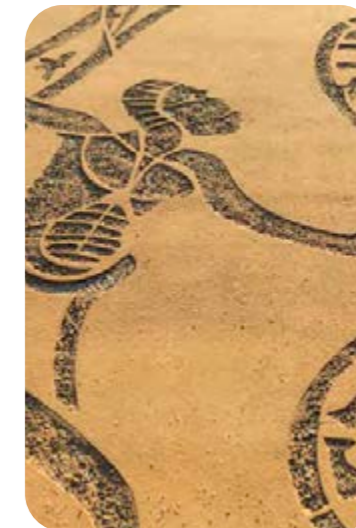
Or interpretation may be both didactic and impressionistic providing both information, emotional connections and create curiosity through texts, images, forms, shapes, materials and lighting that fully engage the senses.

All forms of interpretation are appropriate to Hervey Bay and they all contribute to a richer and more memorable visitor experience.

Three key curatorial themes have been established through the Hervey Bay Artwork strategy within this document.

- The Badtjala peoples: Into Deep Time
- The Environmental Futures: Caring for Country
- Sovereignty and Settlers: Shared histories in this place

These themes should be incorporated into the wayfinding and interpretive response.

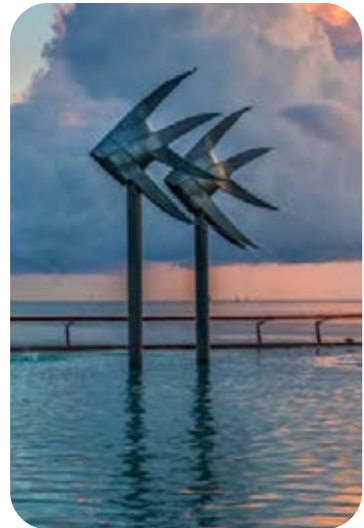


## Didactic

*Requires consultation, research and writing*

- Signs
- Information
- Facts
- Stories





**CURATORIAL THEME 1**

**The Badjala people: Into Deep Time**

Badjala academic and artist Dr Peter Foley writes:

The cultural assets of Hervey Bay, Hervey Bay and K'gari are largely absent of a strong Badjala cultural presence in the coastal landscape. This absence is not surprising considering the historical context of the region, an out-cast of most major decision-makers in regional Queensland that still bears today.

where is the Badjala public art precinct, the museum on K'gari, the building that houses Badjala culture, the Badjala festival, the history trails, the historic gardens and educational programs that we don't have to share with the local flora and fauna? The Badjala people remain as a source of pride for visitors to the Fraser Coast.

**Curatorial Principles: Into Deep Time**

The restoration of the Hervey Bay Esplanade offers a significant opportunity to restore the absence of Badjala people in the landscape. In the artwork commissioned for each of the focus areas along the Esplanade, the elements described below that relate the history of Badjala people in this place, as well as sites where sovereignty may be restored and shared stories remembered.

The cultural gain and the Hervey Bay Esplanade redevelopment has aimed to generate new options, opportunities to attend and share traditional knowledge and to develop meaningful connections to community, healing and the celebration of shared histories.

Artwork will be commissioned for Into Deep Time to celebrate the longevity of Badjala connections to this place, acknowledge the traditional stories of the land (the Yidiya) and other creation stories accessible via The Legends of Hervey Bay and associated artwork in the region. Badjala ownership of Hervey Bay is also acknowledged the shared histories of this place, the participation in the history of place through early history in the 18th century, and the contribution of the Sandy Cape region.



**CURATORIAL THEME 2**

**The Environmental Future: Caring for Country**

Hervey Bay has rightfully been World Heritage listed as a unique natural area on the edge of half the world's greatest freshwater delta. The environment is heavily part of our identity, and we care for it. Hervey Bay, as a result, the focus of the master plan is preservation and education. There will be measures to protect the shore line, clear signage with this project are driven by ecological sustainability, minimization of greenhouse gas production and recognizing the value of previous local water flows and vegetation.

**Curatorial Principles: Caring for Country**

The restoration of the Hervey Bay Esplanade offers a significant opportunity to restore and acknowledge the environmental opportunities available in the coastal area. In the artwork commissioned along the Esplanade, an emphasis is placed on the elements described below that relate to the flora and fauna of this place.

A strong connection with the natural environment is an essential element of Hervey Bay. This connection character, identity, values and uniqueness. Respect will be paid to making the esplanade a place of learning quality that is accessible and accessible. Hervey Bay, flora and fauna that are valued for their environmental qualities and the respect that these natural elements tend to have respect.

Caring for Country art commissions will highlight the values that underpin life in Hervey Bay, relate traditional narratives that extend and enrich the meaning and education of the rich flora and fauna that exist on the beach, the mountains, the bush and in the sea. Badjala people use traditional and modern knowledge to sustain, share and grow the knowledge with local and visitors alike.



**CURATORIAL THEME 3**

**Sovereignty and Settlers: Shared Histories in this place**

The history of Hervey Bay notes the esplanade as a place where the Badjala people have lived for thousands of years and one changed to the current state by sea, by rock, and through migration. From the 1840s, agricultural production, logging, sand-mining, tourism and other industries have impacted. In recent years, residential Badjala ownership, and relationships, and guides the journey, with acknowledgement that celebrates the shared history of the Badjala people for 21,000 years. Shared history of migration, survival across the sea, and building toward connected futures will be explored in this theme.

**Curatorial Principles: Shared Histories**

This strategic vision, Badjala contribution, involved in the human events, relations since the granting of Native Title to Badjala people in 2016 and extend to Hervey Bay and meaning places of significance throughout the esplanade will extend understanding of the history, nature of the Badjala people. Other more recent and shared histories will be told through artwork commissions.

Important 'takeaways' for the creation of public art include the meaning of stories of many different origins and the importance of the esplanade in terms of coming together for a shared search and acknowledgment of old stories may also return the place and treatment of artworks that may restore their full meaning over different sites and locations, allowing for visitors to seek their foundational and new narratives out. Badjala across the water might acknowledge the shared journey toward the Sandy Cape lighthouse where Aboriginal involvement was crucial to its successful delivery, but also the Badjala involvement in the industry brought by colonization through mining and agriculture.

Naheya Foley (1840-1910) was a strategic Badjala leader who worked with Sir Thomas Mitchell to secure a site for a lighthouse on K'gari in 1863 that she intended to develop to celebrate Badjala culture. A number of cultural exchanges followed. She introduced language programs for children into the Hervey Bay community during the late 1860s, and the Wabunan Aboriginal Corporation (WAC) which worked with confidence and revival of languages through the Central Queensland Language Program. She organized the Badjala English-English-Badjala Word List in 1866 which is now in its fourth edition. Research into other leaders whose work might be acknowledged in the esplanade is encouraged.



**ARTWORK OPPORTUNITY 5**

**MULTIPLE LOCATIONS**

**Interpretive Artworks/Signage**

**Artwork Category:** Wayfinding / Interpretive

**Artwork Description:**

Collaborative works, historical interactions, the restoration of Badjala and other narratives that acknowledge the many threads that bring together the communities of this place. These works may incorporate references to, and remain the shared, relations that have brought people together in Hervey Bay including connections forged through industry (logging, fishing, agriculture, mining) and migration, and innovative new collaborations such as Indigenous tourism.

These artworks could be stand-alone sculptural forms that incorporate community stories and histories about Hervey Bay and the broader region. The forms could integrate detailed signage and visual components, making them accessible to a wide range of community members.

**Artwork Category:**

The objectives of these interpretive artworks are to:

- be engaging and interactive that act as wayfinding/interpretation 'markers' along the esplanade
- make visible the cultural and environmental attributes of the Hervey Bay region
- create identifiable 'reading' points along the Esplanade
- create a new cultural tourism assets within Hervey Bay

- Impressionistic
- Community consultation, commissioning artists
- Site specific artworks
- Patterns / textures in environment
- Collaboration within design disciplines

# SCHEMATIC INTERPRETIVE SIGNAGE

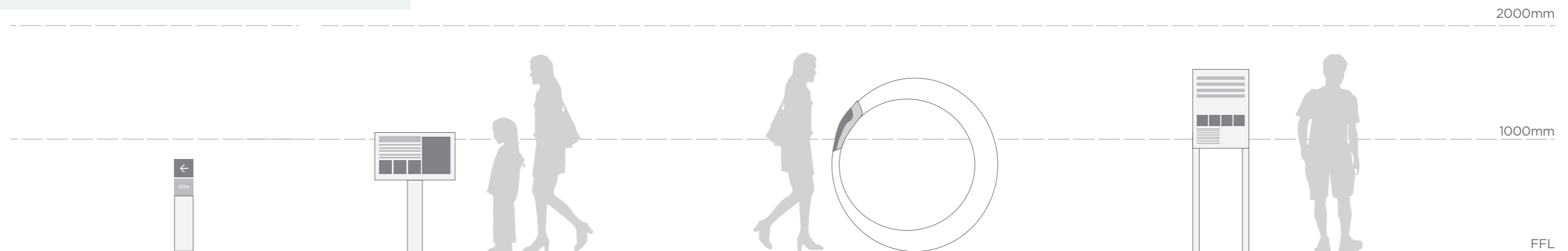
## INTERPRETIVE SIGN FAMILY

### ALONG THE ESPLANADE

The following interpretive sign types and sign locations are indicative only. The future detailed design and documentation of signs would form a Signage Guidelines manual which will guide accurate sign planning and procurement by a Council representative or consultant.

The proposed interpretive sign system will include but is not limited to the following sign types

- Interpretive Indigenous signs
- Interpretive non-Indigenous signs
- Interpretive ecological and historical signs
- Interpretive public artwork



#### Interpretive Trail Marker

- destination name
- distance information



#### Interpretive Sign

- local area knowledge
- historical stories
- flora & fauna information



#### Interpretive Public Artwork

- Scale varies, subject to interpretation theme and artist.
- Subject to development of the public art strategy



#### Regulatory Sign

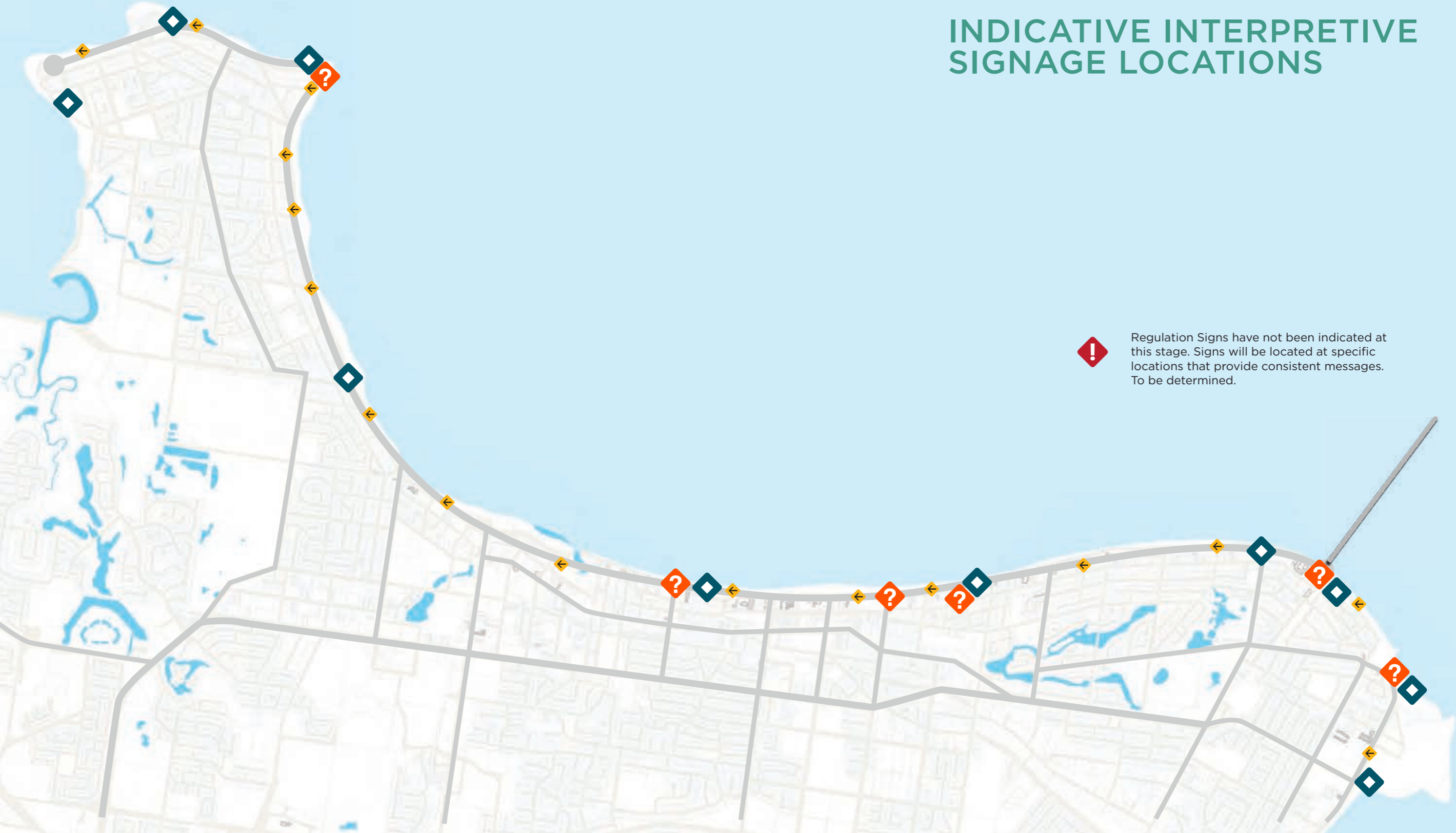
- behavioural information
- Council regulations



## INDICATIVE INTERPRETIVE SIGNAGE LOCATIONS



Regulation Signs have not been indicated at this stage. Signs will be located at specific locations that provide consistent messages. To be determined.



# PART SEVEN

ARTWORK  
STRATEGY





# INTRO TO PUBLIC ART



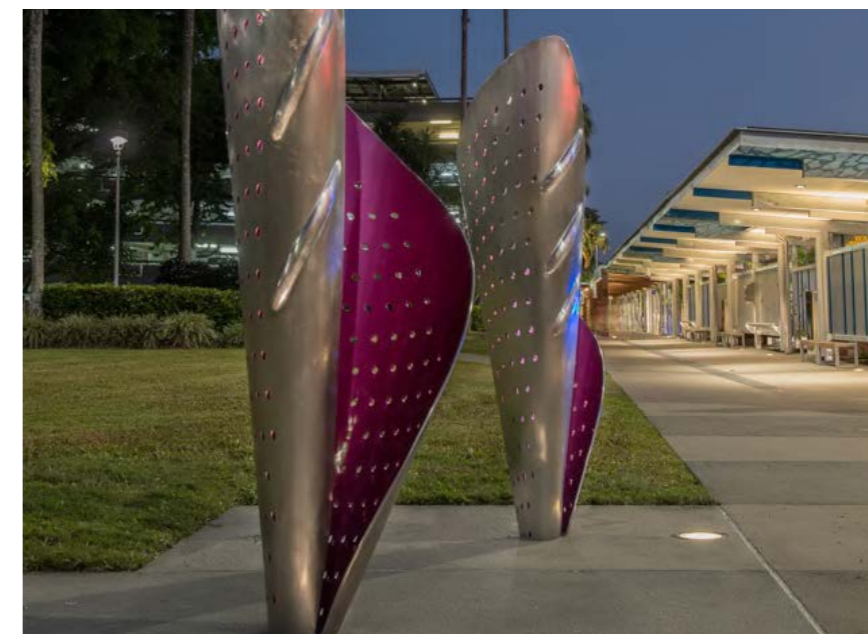
## DEFINITION OF PUBLIC ART

The term 'public art' refers to contemporary art practice in any visual media that occurs outside of the traditional gallery or museum system. It is art that has been planned, designed and fabricated with the intention of being integrated into a building or installed in a public place outdoors, usually outside and accessible to the community during most parts of the day and night. Contemporary public art involves commissioning local, national, and international artists depending on the project context and aspirations of the client or their communities.

Public art can adopt a wide range of art forms which may result in permanent or temporary site-specific artworks with the intent of improving the amenity of the public domain. It can include: sculptures; murals and mosaics; digital screens or lighting and multimedia installations utilising photographic, digital, or illuminated imagery. It can also include artistic paving treatments and solutions and can influence the design of highly functional works such as street furniture, bollards, and drinking fountains or street banners.

Public art is usually made involving differing levels of collaboration and consultation between artists, working with other professionals such as architects, landscape designers, planners and developers, from conception to handover, to ensure the artwork is an integral part of the fabric of the place or the building. It can often be enhanced by teams working closely with both the client and the community to achieve artwork that is relevant to its place and embraced by its communities.

Public art is an opportunity for engagement with community and culture and can create a sense of place. Importantly for communities, public art adds a visible layer to a building or precinct that reveals the social, environmental and/or cultural history or meaning of the place.



## BENEFITS OF PUBLIC ART

“Public art connects people, personalizes spaces, and activates dialogue about important issues”. [Forecast Public Art]. Public art enriches and enhances our lives in a number of ways as it can:

- create a sense of place and enhance our experience of being in a public space;
- assist in way-finding;
- give meaning to a place by representing local history and recalling memories;
- celebrate community values, diversity and build civic pride through visual means;
- increase amenity and activate usage of a site; and
- educate and draw attention to significant issues.

### Economic Benefits – Cultural Tourism

Public art often can symbolise civic pride or create a positive corporate image for both Councils and private companies. It increases the attractiveness of our towns as tourism destinations through recognition of the quality of the built environment and an increased recognition of Qld as a culturally active and innovative State.

Public art can make a vital contribution to the economic prosperity of many of our regional towns through its inclusion in cultural tourism strategies. Iconic public artworks such as Brian Robinson’s *Woven Fish* (Cairns Esplanade) has become so synonymous with this place, that images of this artwork were used to promote the 2018 Commonwealth Games to an international audience.

### Economic Benefits – Creative Industries

Public art is a significant generator of jobs for artists in Queensland. It provides substantial increase in jobs and related training for Queensland artists, craft workers, designers, project managers and others with cultural expertise working in the sector. Indirect economic benefits will flow to associated industries such as fabricators of artworks and local manufacturers.

## ART + TOURISM

Developing the public art of Hervey Bay’s Esplanade will help to attract tourism to the town, and develop the town’s unique cultural identity. It is our intention that visitors will gain a better understanding of place through experiencing this art.

The Australia Council is committed to growing the profile of Australian arts and captivating global audiences with diverse Australian work that reflects our rich cultural fabric. Arts provide an important point of connection for Australians to share their stories and histories with a global audience. A key channel for reaching global audiences and shaping our international perception is through engaging international tourists with arts experiences while they are in Australia.

International visitors shape their understanding of Australian identity and our quality of life through arts and cultural experiences. As arts tourists are more likely to travel outside capital cities (42%) than overall tourists (34%), we believe adding public artworks to Hervey Bay will encourage international tourism. This trend is growing – since 2013 there has been a 41% increase in international arts tourists visiting regional areas, while total international tourists visiting regional areas increased by 37%.

It is acknowledged that audiences are drawn to Australia’s unique First Nations arts and cultures, and connect through the extraordinary diaspora who have made Australia their home. Over 820,000 international tourists engaged with First Nations arts while in Australia in 2017, an increase of 41% since 2013. This incorporates increased attendance at First Nations performances as well as attendance at art, craft or cultural displays. Engagement with First Nations arts was higher for international arts tourists who travelled outside capital cities. More than a third of these travellers attended a First Nations arts activity in 2017 (36%), compared to 24% of international arts tourists overall.



## ARTWORK TYPES

Artwork opportunities may be articulated according to the response that is most appropriate and rewarding for particular locations. We have established the following artwork types for the Providence Art Program:

- Landmark/Wayfinding
- Interpretive
- Integrated
- Interactive
- Temporary
- Commemorative
- Artist in Residence

Each artwork opportunity type is characterised by:

- The role and function of the place and its significance within Providence.
- The role and function of the proposed artwork (including public realm objectives that may relate to meaning, cultural mediation, and purpose).
- The demographics and cultural interests of the users of the place.

Opportunity characteristics also inform the artist selection and procurement, artwork form – whether it is integrated (within architecture or landscape design), or is stand-alone in its form or is part of a group of related elements, Artwork size, scale and materials, and budget and program.

Single artwork opportunities may fall within more than one of the artwork types; i.e.,





# PROJECT CONTEXT

## PROJECT OVERVIEW

This artwork strategy has been developed alongside the development of the Hervey Bay Esplanade Draft Masterplan by Lat27 for Fraser Coast Regional Council.

The Principles as outlined in the Masterplan will be applied in the development of artwork. Each of three curatorial drivers are developed with these principles at their core, described as:

- Environment
- Connectivity
- Connecting to Country
- Placemaking
- Activation

This strategy provides thematic drivers as well as outlines opportunities for integrated and stand alone artworks that can be commissioned now and into the future.

Public art engages understanding and appreciation of place and Country. It informs and engages audiences in the region's stories - past, present and future. At the beginning of this journey are the Badtjala narratives which have longevity and agency in this place. These layers of history are dynamic and continuing; drawing on these many narratives in public art make manifest the unique qualities of this place. They open to the significance of the past, allowing new and positive narratives into contemporary experiences and the future.

Public art offers broad community benefit as a platform for civic dialogue. It is the most democratic of art forms given its availability to all as a conduit and focus for public spaces. It may engage residents and visitors in conversations - from understanding historical and cultural backgrounds, to driving attachment to place and social cohesion. In a world struggling with new ways to connect, public art makes public spaces dynamic, approachable and distinctive. Toward this end, curatorial drivers have been developed to encompass the breadth of the experience in this place.



## HISTORICAL CONTEXT

It is through the Badtjala people that we have a rare 'first contact' account of the sighting of Captain Cook, who sailed south past Takky Wooroo (Indian Head) on K'gari (Fraser Island) in May 1770. His journals record a number of Aboriginal people who stood on land he dubbed 'Indian Head'; the Badtjala recorded this event in a song, which became part of their corroboree. The words were transcribed by Ned Armitage in 1923 as follows, and record the wonderment of the Badtjala people at the nature of this event:

These strangers, where are they going? Where are they trying to steer? They must be in that place Thoorvour [Breaksea Spit], it is true. See the smoke coming from the sea. These men must be burying themselves like sand crabs. They disappeared like the smoke.

The white contact that followed the 'settlement' of the Hervey Bay and Maryborough regions in the 1840s was in marked contrast to the benign nature of that first sighting. In between Lieutenant Matthew Flinders passed by in 1797 and 1802. In 1822, William Edwardson recorded that K'gari, thought previously to be part of the mainland, was an island and he named the body of water which separated it from the mainland the Great Sandy Strait. Convicts from the Moreton Bay penal settlement sought refuge on K'gari between 1828 and 1842. And the shipwreck which delivered Eliza Fraser to the shores of the island in 1836, where she was sheltered by Badtjala people for five weeks before her 'rescue', saw notoriety develop. Her short-lived sojourn gave the island the name Fraser Island (until 2021), with her increasingly wild tales about the period she spent there during the decades that followed directly influencing the subsequent maltreatment of Badtjala people during European settlement.

The mainland area of the Badtjala nation was surveyed by William Petrie in 1842. After the end of penal settlement in Brisbane, the Wide Bay area was opened to free settlers. At that stage observers noted the Badtjala people having "unparalleled fine physique due to their exceptionally good diet: the plenitude of the fish and sea creatures in their waters, their highly developed fishing skills; and the land animals and edible plant foods on K'gari and their territories across the Sandy Strait". However, by 1850 the Badtjala population had fallen dramatically. Frontier conflicts over land saw the Badtjala people mount a guerrilla campaign against the townships. The sophistication inherent in Aboriginal smoke-signalling and its use in frontier wars in Queensland has been documented by Ray Kerkhove, and makes a case for its use as a communication network used to share military intelligence and orchestrate resistance. This article includes a painting of Sandy Cape, c.1849, which depicts a Badtjala fishing party signalling to another group with a smoke signal lit behind them on the hill.

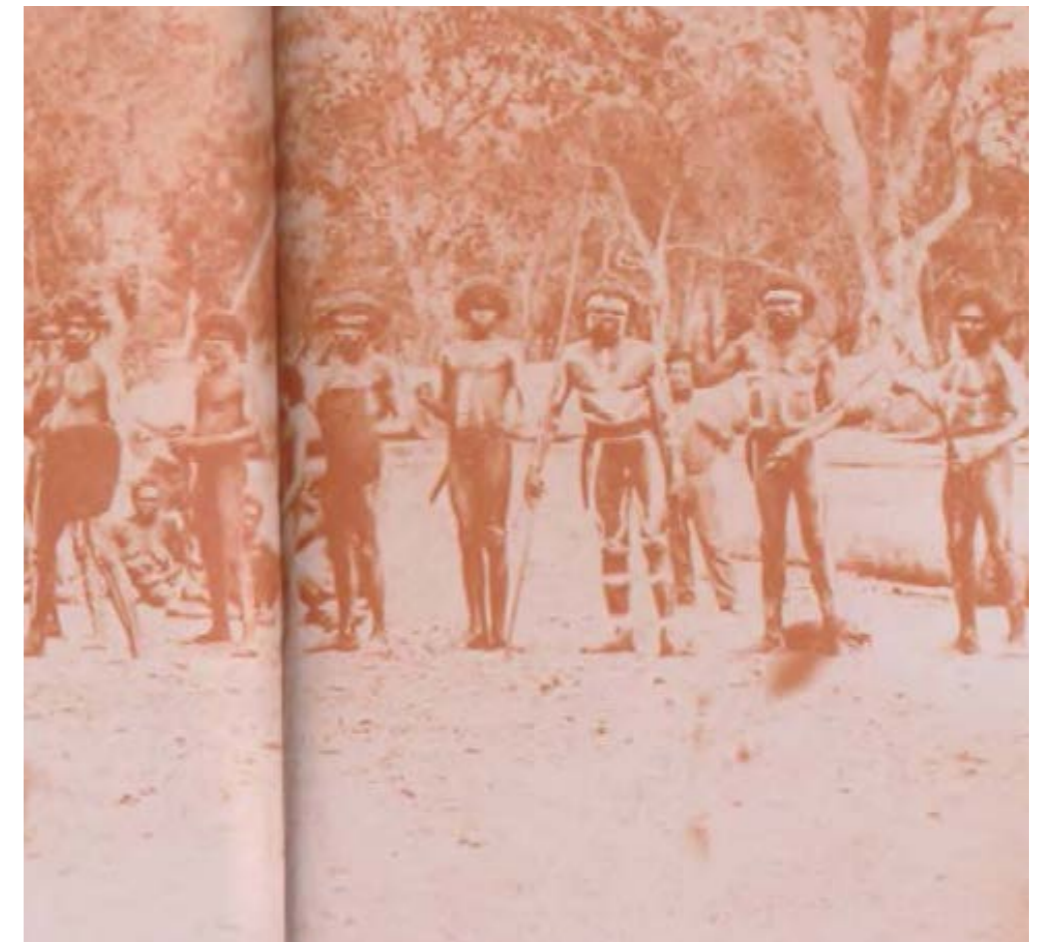
The strength of the Badtjala resistance to the theft of their land on the mainland was such that Blake and Allom wrote that by 1855, "the prospect of the town [Maryborough] being abandoned was real". The introduction of the Native Mounted Police by 1859 however saw the tide of this frontier war turn against the Badtjala resistance. Indiscriminate killing accompanied the increasing white presence as this land was 'opened up' and opportunities sought. Sawmills were established at Dundathu (1863) and Maryborough (1867, 1882). The goldrush that followed the discovery of gold at Gympie in 1867 also saw development (in the form of a Customs House, Maryborough and a quarantine station on K'gari at North White Cliffs/Ballargan).

The introduction of the first mission on K'gari was 1870-72 at White Cliffs, in response to an interest in relocating Aboriginal peoples from the mainland. The second mission on K'gari was established by Archibald Meston under the auspices of the 1897 Aboriginals Protection and Restriction of the Sale of Opium Act which put the minutiae of Aboriginal people's lives under regulation and scrutiny. Opium had been used to subjugate Aboriginal people and to recruit them as a labour force (however the Act did little to curtail its use). Bogimbah Mission ran from 1897 to 1904, was taken over by Reverend Ernest Gribble in 1900 and closed in 1904 after the deaths of at least 70 residents. The remaining peoples were transported to Gribble's Yarrabah mission further north.

Not all Badtjala people were drawn into the mission, with those working in the forestry and fishing industries able to seek exemption from the strictures of living under The Act. Logging took place on K'gari and other areas around Hervey Bay for 128 years. Most of the Aboriginal people were removed from the island in 1905 to allow logging to be conducted. Sand-mining took place on the island from 1949-1975.

Notwithstanding this well-documented conflict, other encounters through history, between Badtjala and incoming whites, were positive and cooperative. History indicates that Badtjala people assisted the Europeans as nautical guides, their knowledge of the river and bay drawn on by ships' captains during the establishment of Maryborough and the Wide Bay district. The 1862 sailing directory for Maryborough Port advised "to procure the assistance of one of the natives from Fraser's Island... they would readily come on board and were very useful".

The construction of the Sandy Bay Lighthouse (completed May 1870) also relied on the labour, strength and knowledge of the elevated site from Badtjala people, who later provided the workforce. Kerkhove and Keys write, "In 1869, the Badtjala were living with few Western influences, yet contractors noted their 'willingness to make themselves generally useful'". Sandy Cape became a 'lighthouse community', although their numbers dwindled rapidly. In 1880 63 Badtjala people collected blankets at Sandy Cape; in 1886 there were only 20. By 1905 only eight are recorded as assisting a shipwreck.



Group of decorated men with shields and spears at Fraser Island, 1870s. European men standing in the background. Image courtesy State Library of Queensland, Brisbane. From Foley, Fiona, Bogimbah Creek Mission: The First Aboriginal Experiment, Pirri Productions, Brisbane: 46-47.



*Aboriginal party in bark canoes at Harvey Bay 1854; note navigational signals on shore.*

(Mitchell Library, State Library of New South Wales, 982583)

## RECENT HISTORY

Important camps and dance grounds exist in Hervey Bay and, as Badtjala people were moved off the island in the 1910s, this area on the mainland became a significant place of residence. Its role as a connection between the mainland and the island (the waterways were transited in bark canoes) offers significant potential for activation.

Corroboree performances with traditional 'paint ups' were still held by Fraser Island Aboriginals at the corner of Guard and Queen Streets (Urangan) as late as 1921. This was a traditional dance ground.

Aboriginal people also became actively involved in the manufacture of souvenirs for early tourists, with Fred Wondunna, Bob Simpson and Teddy Brown (K'gari and Maryborough) amongst early sand artists who constructed pictures in bottles (often pickle jars) for sale. (Fred Wondunna was known for using thick oyster jars for small pieces of coloured sand art, a legacy of work on oyster leases, and his subjects often included ships, lighthouses, and seascapes, common Badtjala occupations during this period.) Sand was taken from the areas where coloured sands occur on K'gari, but also Teewah and Rainbow Beach and Kerkhove suggests a strong connection to the Dreaming stories of the area.

Indigenous elders/advisors remember:

- Mum would send me to count the smoke signals from K'Gari - 'one' would mean that her brothers would be home tomorrow. 'Two/three' would be the number of days until they'll be home (Frances)

- Lots of mob were taken off Country, but [a marker] at Dayman Point - eternal fire, lantern, flame - could recognise that and light the way to come back home. There are also stories of lanterns used while waiting for my brother to come home from sea but he never did. (Shereene)

- A canoe tree on Elizabeth Street was accidentally cut down. I have been working with George volunteering to help recreate it and ready to install. It can be inserted near the dais - to show how deadly our people were travelling in a small canoe! Really need strong representation of Butchulla people. (Dustyn)



Fred Wondunna, Kirra Beach, c.1934. Courtesy John Oxley Library, State Library of Queensland.



# CURATORIAL THEMES

## CURATORIAL PRINCIPLES

In Hervey Bay and the entire Wide Bay region, restitution is due to the land, the traditional owners and relationships. Badtjala people have survived a destructive period which impacted the land, sea, and people and include development of mainland areas and mining, which locked away access to traditional lands. Native Title was granted to the Butchulla people on 2014 after some 18 years of negotiating the legal framework and legislation. However, the bundle of rights awarded has, to date, offered little in the way of tangible resources to Butchulla peoples. Like other First Nation peoples in Australia, Badtjala have been economically, socially, culturally and spiritually disaffected. Foley suggests:

*The Badtjala people have never been financially compensated for the extraction of natural resources on their lands, from 128 years of saw-logging on old-growth forests to the sand-mining that took place from 1949 to 1976. Alongside this, rainforest trees have been logged, fish stocks and shellfish catches in the Great Sandy Straits have been taken by fishermen and, more recently, Queensland Parks and Wildlife Service vehicle permits have allowed access to K'gari for the millions of tourists who visit annually. Not one dollar has found its way back to the traditional land owners of K'gari, this pristine country.*

## CURATORIAL DRIVERS

To reflect key thematic considerations that have emerged through research and generous input and contributions, the following overarching curatorial drivers have been identified:

- ***The Badtjala peoples: Into Deep Time***
- ***The Environmental Futures: Caring for Country***
- ***Sovereignty and Settlers: Shared histories in this place***

## CURATORIAL THEME 1

### ***The Badtjala peoples: Into Deep Time***

Badtjala academic and artist Dr Fiona Foley writes:

The cultural precincts of Maryborough, Hervey Bay and K'gari are largely devoid of a strong Badtjala cultural presence in the visual landscape. This absence informs that double consciousness I must repeatedly look past, an out of sight, out of mind ethos in decision-makers in regional Queensland that still looms large.

... where is the Badtjala public art precinct, the memorials on K'gari, the building that houses Badtjala culture, the Badtjala festival, the history trails, the bronze plaques and dedicated signage that we don't have to share with the local flora and fauna? The Badtjala people remain as elusive as ever for visitors to the Fraser Coast.

### ***Curatorial Principles: Into Deep Time***

The rejuvenation of the Hervey Bay Esplanade offers a significant opportunity to redress the absence of Badtjala people in the landscape. In the artwork commissioned for each of the focus areas along the Esplanade, the elements described below that relate the history of Badtjala peoples in this place, its site as one where sovereignty may be restored and shared journeys remembered.

The current period and the Hervey Bay Esplanade redevelopment has scope to generate new optimism. Opportunities to extend and share traditional knowledge may be developed. Restitution speaks to acknowledgement, healing and the celebration of shared histories.

Artwork will be commissioned for Into Deep Time to celebrate the longevity of Badtjala connections to this place, acknowledge the traditional stories of the past (the Yidinji and other creation stories accessible via The Legends of Moonie Jarl) and innovation inherent in the ongoing Badtjala ownership of Hervey Bay. It may also convey the shared histories of this place, the partnerships inherent in the piloting of ships through safe harbours in the 19th century, and the construction of the Sandy Cape lighthouse.



## CURATORIAL THEME 2

### ***The Environmental Futures: Caring for Country***

Hervey Bay has sightlines to the World Heritage-listed K'gari, the largest sand island in the world, known for its remnant rainforest and as the site of half the world's perched freshwater dune lakes. The environment is inevitably part of what attracts residents and visitors to Hervey Bay. As a result, the focus of the master plan is preservation and education. Dunes will be preserved to protect the shore line. Other concerns with this project are driven by ecological sustainability, minimisation of greenhouse gas production and highlighting the value of precious local water, fauna and vegetation.

### ***Curatorial Principles: Caring for Country***

The rejuvenation of the Hervey Bay Esplanade offers a significant opportunity elevate and acknowledge the pristine environmental opportunities available in the broader area. In the artwork commissioned along the Esplanade, an emphasis is placed on the elements described below that relate to the flora and fauna of this place.

A strong engagement with the natural environment is an essential element of Hervey Bay. This promotes local character, identity, values and uniqueness. Respect will be paid to making the esplanade a place of enduring quality that is connected and accessible. Hervey Bay has flora and fauna that are valued for their environmental qualities and the richness that these natural elements lend to lived experience.

Caring for Country art commissions will highlight the nature that enriches life in Hervey Bay, relate traditional narratives that extend and enrich their meaning, and educate the rich flora and fauna that exists on the islands, the mainland, in the bush, and in the sea. Badtjala people use traditional and modern knowledge to sustain, share and grow the knowledge with locals and visitors alike.



## CURATORIAL THEME 3

### ***Sovereignty and Settlers: Shared histories in this place***

The history of Wide Bay notes the esplanade as a place where the Badtjala people have 50,000 years of longevity, and one changed by the incursion of others by sea, by road, and through migration. Since the 1840s, agricultural production, logging, sand-mining, tourism and other industries have impacted. Importantly, in recent years, traditional Badtjala ownership and custodianship underpins and guides this journey, with acknowledgement that celebrates the recent restitution of the Badtjala name for K'gari (Paradise). Shared history of navigation, journeys across the sea, and building toward connected futures will be explored in this thematic.

### ***Curatorial Principles: Shared Histories***

This strategy makes Badtjala custodianship manifest in the human psyche. Initiatives since the granting of Native Title to Badtjala owners in 2014 may extend to Hervey Bay and marking places of significance throughout the esplanade will extend understanding of the holistic nature of the Badtjala stories. Other more recent and shared histories will be told through artwork commissions.

Important 'hotspots' for the creation of public art include the meeting of cultures of many different origins and the importance of the esplanade in terms of coming together. An ongoing search and acknowledgement of old stories may also inform the placement and treatment of artworks that may express their full meaning over different sites and locations, allowing for visitors to seek these foundational and new narratives out. Beacons across the water might acknowledge the shared journey toward the Sandy Cape Lighthouse (where Aboriginal involvement was crucial to its successful delivery), but also the Badtjala involvement in the industries brought by colonization (logging, fishing, and agriculture).

Shirley Foley (1938-2000) was a strategic Badtjala leader who worked with Lin Powell to secure a six hectare site on K'gari in 1990 that she intended to develop to celebrate Badtjala culture. A number of cultural exchanges followed. She introduced language programs for children into the Hervey Bay community during the early 1990s, and the Wondunna Aboriginal Corporation (1994) which assisted with maintenance and revival of languages through the Central Queensland Language Program. She produced the Badtjala-English/English-Badtjala Word List (in 1996) which is now in its fourth edition. Research into other leaders whose work might be acknowledged in the esplanade is encouraged.



# ARTWORK OPPORTUNITIES



## ARTWORK TYPOLOGIES

Artwork opportunities may be articulated according to the response that is most appropriate and rewarding for particular locations. We have established the following artwork types for the Providence Art Program:

- Landmark/Wayfinding
- Interpretive
- Integrated
- Interactive
- Temporary
- Commemorative
- Artist in Residence

Each artwork opportunity type is characterised by:

- The role and function of the place and its significance within Providence.
- The role and function of the proposed artwork (including public realm objectives that may relate to meaning, cultural mediation, and purpose).
- The demographics and cultural interests of the users of the place.

Opportunity characteristics also inform the artist selection and procurement, artwork form – whether it is integrated (within architecture or landscape design), or is stand-alone in its form or is part of a group of related elements, Artwork size, scale and materials, and budget and program.

Single artwork opportunities may fall within more than one of the artwork types; i.e., a Landmark/wayfinding opportunity may also be interactive.



# ARTWORK OPPORTUNITY 1

## MOBILITY CORRIDOR



### Iconic Groundplane

**Artwork Category:** Integrated / Interpretive

**Artwork Description:**

This is a major artwork opportunity along the entire length of the esplanade that will greatly assist in the demarcation of pedestrian and mobility zones. The opportunity exists to create an iconic, significant ground plane artwork along the entire length of the Esplanade.

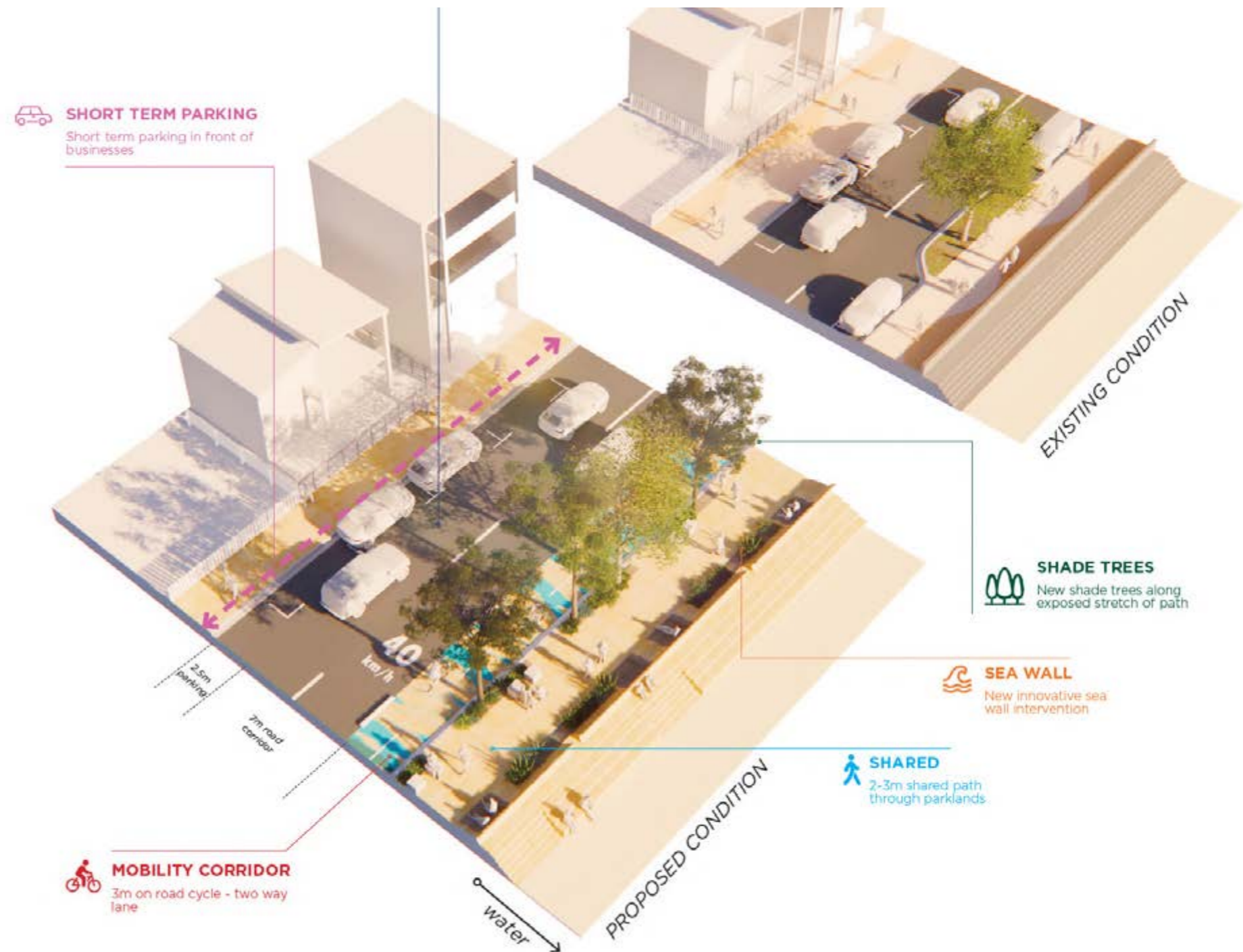
The Hervey Bay Esplanade has strong engagement with the natural environment and the unique features of this land. This artwork will acknowledge and celebrates local character, identity, values and uniqueness, while creating a dynamic enduring and accessible artwork.

Badtjala stories narrate the formation of the mountains, rivers and the sea as described in The Legends of Moonie Jarl, the first book of Aboriginal stories written for children in Australia (1964) which may be utilized as a resource for artists in developing concepts for this artwork.

**Artwork Category:**

The objectives of this artwork are to:

- create a new visual 'icon' for Hervey Bay
- make visible the cultural and environmental attributes of the Hervey Bay region
- create a new, cultural tourism asset within Hervey Bay
- reveal the artistic and cultural attributes of local, Badtjala artist/s



# ARTWORK OPPORTUNITY 2

## BEACH ACCESS NODES



### Destination Artworks

**Artwork Category:** Landmark/Wayfinding

**Artwork Description:**

Large scale, stand-alone sculptural forms positioned at key beach access nodes. These artworks may define discrete sections of the Esplanade as a cultural precinct using visual markers such as sculptural and aesthetic icons.

The artworks may promote informal and casual portals, the natural meeting points of the mangroves with the beach, the native bush with the water, mainland with island, shore to shore. Creating quiet, reflective places is as important as creating new and potentially busy places.

These works may offer improved visual connectivity to links between Hervey Bay and K'gari and emphasise the importance of these historical and contemporary links. These works may reference the bark canoes used to traverse the Great Sandy Strait between K'gari and Hervey Bay as well as the use of smoke signals between K'gari and Hervey Bay by the Badtjala people for millennia.

**Artwork Category:**

The objectives of this artwork are to:

- be engaging sculptural artworks that act as orientation 'markers' connecting key streets to Esplanade water views
- create identifiable 'meeting' points along the Esplanade
- make visible the cultural and environmental attributes of the Hervey Bay region
- create new, cultural tourism assets within Hervey Bay



# ARTWORK OPPORTUNITY 3

## ESPLANADE FOOTPATHS



### Illuminated Stories

**Artwork Category:** Integrated / Interpretive

**Artwork Description:**

These will be projection artworks that utilise simple gobo projection technology. Artists can be commissioned to create designs for the gobos which can be regularly changed over time.

Hervey Bay's extensive coastline offers artistic inspiration and acknowledges the importance of K'gari that is intrinsic to Badtjala country. Artworks may celebrate the arrival of the diamond scaled mullet (signified by the Emu in the sky), the Yidinji creation story, make connections to mangroves, and celebrate precious flora and fauna like the midnight primroses and dog crabs that exist in the sand dunes.

These artworks offer the opportunity for artists of all backgrounds to explore the richness of the natural environment of the Hervey Bay region such as the journey of the whales, dugong, dolphin and other important sea creatures as well as other unique coastal flora and fauna.

**Artwork Category:**

The objectives of this artwork are to:

- Tell untold Badtjula stories through light-based artworks
- Create night-time activation along the Esplanade and footpaths - encouraging evening visitation and patronage



# ARTWORK OPPORTUNITY 4

MULTIPLE LOCATIONS



## Temporary Artworks

### Artwork Category:

Temporary/Interpretive/Interactive

### Artwork Description:

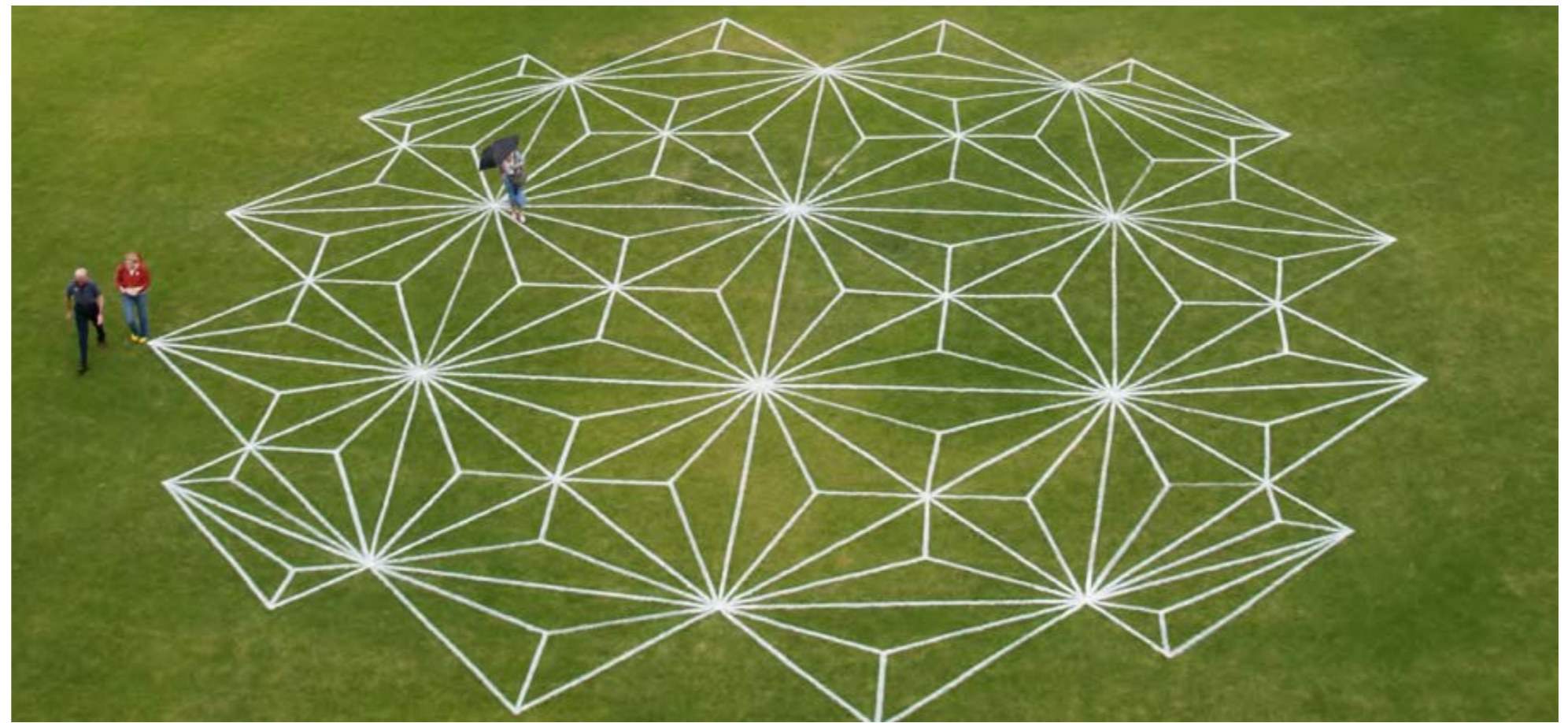
The opportunity exists to create an annual or event based temporary public art event along the esplanade within key parks and community spaces. These ephemeral artworks could be created in a range of media and scale to suit sites and/or the vision of participating artists. With an outdoor climate that is enviable, the Hervey Bay Esplanade provides a perfect physical platform for short-term public art. Nature based and influenced artworks; ecological sculpture and ephemeral work; and subject matter that speaks to sustainability and the environment.

These temporary artworks offer the opportunity for artists of all backgrounds to explore the richness of the natural environment of the Hervey Bay region such as the journey of the whales, dugong, dolphin and other important sea creatures as well as other unique coastal flora and fauna. Water and sand, mangroves and mountains, beach and bush as themes and materials may also be explored.

### Artwork Category:

The objectives of these temporary artworks are to:

- provide a platform for the professional development of local and/or emerging artists
- assist to nurture local community support for future permanent artworks
- create opportunities for children and families to be involved in artwork creation with skill local artists and forge connections with local schools and the broader community
- attract the interest of business and sponsors and tap into the community's appetite for innovation and experiences



# ARTWORK OPPORTUNITY 5

MULTIPLE LOCATIONS



## Interpretive Artworks/Signage

**Artwork Category:** Wayfinding / Interpretive

### Artwork Description:

Collaborative works, historical intersections, the expression of Badtjala and other narratives that acknowledge the many threads that bring together the communities of this place. These works may incorporate references to, and narrate the shared initiatives that have brought people together in Hervey Bay including connections forged through industry (logging, fishing, agriculture), building and navigation, and innovative new collaborations such as Indigenous tourism.

These artworks could be stand-alone sculptural forms that incorporate currently untold stories and histories about Hervey Bay and the broader region. The forms could integrate detailed signage and visual components, making them accessible to a wide range of community members.

### Artwork Category:

The objectives of these interpretive artworks are to:

- be engaging sculptural artworks that act a wayfinding/orientation 'markers' along the esplanade
- make legible the cultural and environmental attributes of the Hervey Bay region
- create identifiable 'meeting' points along the Esplanade
- create a new, cultural tourism assets within Hervey Bay



# ARTWORK OPPORTUNITY 6

MULTIPLE LOCATIONS



## Untold Stories

### Artwork Category:

Commemorative/Interpretive

### Artwork Description:

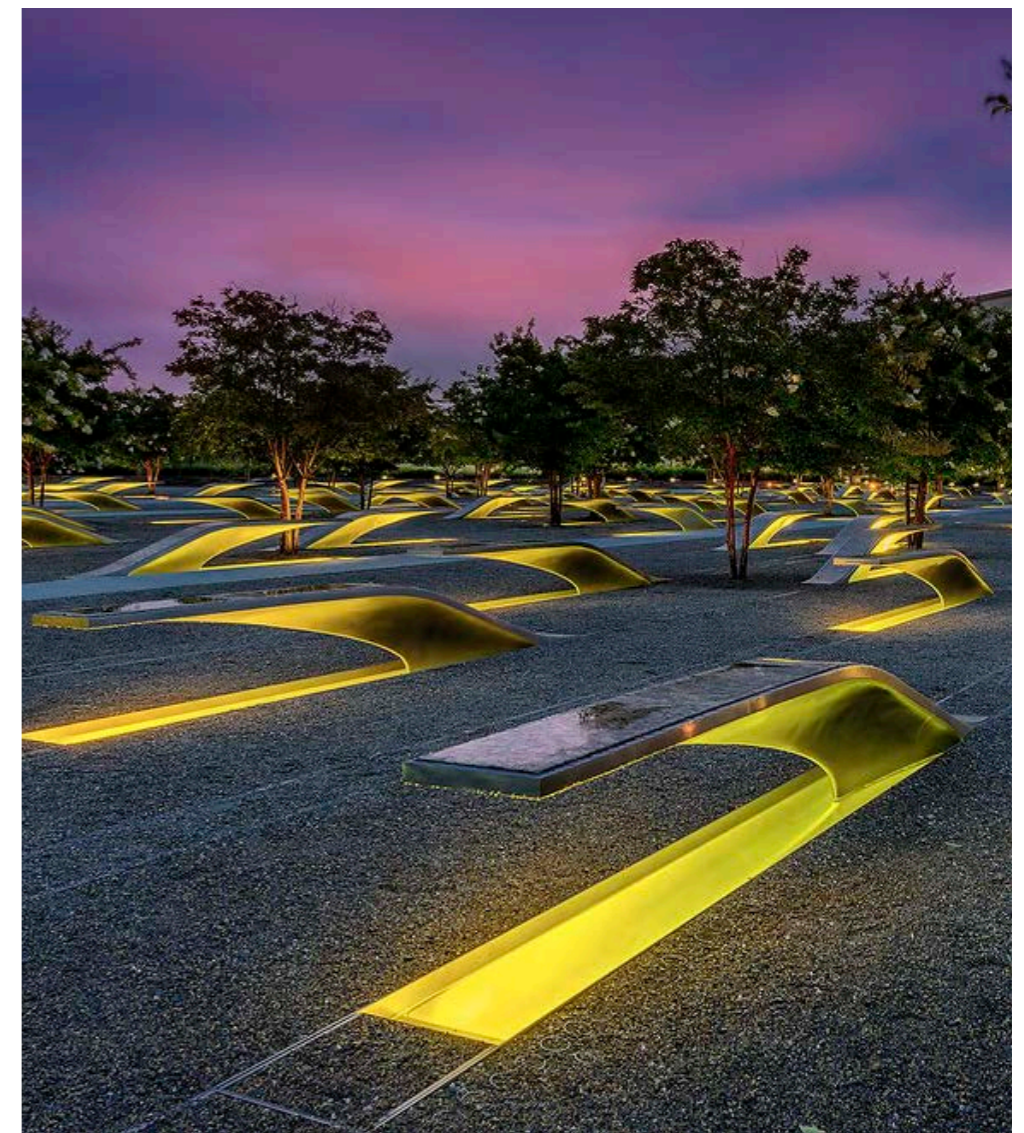
Artworks which draw attention to historical events, persons, or places of significance within the Esplanade and the broader Hervey Bay area. These new commemorative works could be designed to acknowledge and remember key historical figures and leaders from both Badtjala and European histories.

Artworks may acknowledge significant places such as Dayman Point Park, a traditional corroboree and meeting place, birthing site and place of conversation across the water to K'gari through fires and smoke signals. These works may be conceived within a more traditional memorial format but may also be contemporary artworks that embrace the use of digital media and light.

### Artwork Category:

The objectives of these interpretive artworks are to:

- reveal little known or untold stories and histories about Hervey Bay and the broader region for locals and visitor
- acknowledge and remember leaders including Badtjala people like Shirley Foley, Olga Miller, Fred Wondunna
- remember the work of environmental luminaries such as Dr John Sinclair AO (1940-2019) who campaigned to cease sand-mining on K'gari
- remember the use of smoke signals between K'gari and Hervey Bay through eternal flames or lanterns that remember those lost in frontier conflicts, wars, and poverty



# GOVERNANCE ARRANGEMENTS



## PUBLIC ART ADVISORY GROUP

The best public art programs in the world utilise panels of experts, industry peers and community representatives to advise on and recommend public art commissions. This governance structure is to ensure that the public art vision for the project is upheld and adds value and accountability by:

### Ensuring

- artistic merit is consistently of the highest standards
- a consistent perspective and policy rigour are applied to all commissions
- the overall program / individual commissions are benchmarked nationally and internationally

### Reassuring

- for Council - that it is achieving value for money through its public art commissions
- for Artists - their work is appraised by qualified peers, experts and stakeholders
- for Council - standards are maintained for the broader city public art collection

### Providing

- confidence in decision-making - process integrity is maintained and documented to respond to enquiries about decisions and outcomes
- inspirational and robust debate, mentorship, and professional development for colleagues to deepen capacity with the adopted Art Strategy framework
- an advocacy model to others procuring public art.

The Art Advisory Group will be a consultative committee composed of stakeholder representatives to affirm appropriate art opportunities and the selection of artists and artworks for the public art program. The committee will be formed to include key project and community stakeholders with a wide range of expertise.

For the Esplanade artwork commissions, it is recommended that an Art Advisory Group be formed as a consultative committee composed of stakeholder representatives to affirm appropriate art opportunities and the selection of artists and artworks for the public art program.

The committee could be formed to include key project and community stakeholders with a wide range of expertise, such as representatives from the following:

- Hervey Bay Regional Gallery Consultative Group
- Hervey Bay Regional Gallery
- Butchulla Aboriginal Corporation (BAC)
- Councillors
- Local Artist or Curator
- Community Member

### TERMS OF REFERENCE

The Group will provide the following input for the life of their term:

- Provide expert cultural, artistic and design advice
- Contribute to the understanding of local community composition, interests and aspirations
- Endorse the content development of this Art Strategy including the Curatorial Themes
- Review and advise on the appropriateness of artwork opportunities and artists for the proposed commissions
- Appraise and make recommendations on the suitability and calibre of artists proposed for the commissions through participation in the artist selection process
- Make recommendations on the suitability and quality of the artists' Concept Designs proposed for the commissions

# PUBLIC ART ASSESSMENT CRITERIA



Public Art Assessment Criteria ('criteria') are utilised by both the Advisory Group and Council to achieve consistency across public art delivery platforms. The criteria help to evaluate projects and proposals and create coherence in commissioning approach.

## 1. Corporate Policy and Planning Alignment

Council should evaluate public art projects and proposals to achieve coherence across its program delivery. The following criteria may apply to Council's public art strategies and guidelines for infrastructure, partnership and developer incentive projects, undertaken either by Council, the private sector, other organisations or individuals.

## 2. Curatorial Framework Alignment

Complies and engages with, or interprets the strategic priorities outlined in the Curatorial Themes included in the Art Strategy. These include:

- *The Badtjala peoples: Into Deep Time*
- *The Environmental Futures: Caring for Country*
- *Sovereignty and Settlers: Shared histories in this place*

## 3. Artistic Merit, Integrity and Engagement

Proposed artwork demonstrates high quality, innovative work with high artistic merit and value-adds to the Her Et Bay Public Art Collection or city animation programming; and respects the moral rights and copyright of other creators and shows respect and complies with First Nations (Aboriginal and Torres Strait Islander) protocols. High community access and engagement opportunities.

Capacity to: connect to educational programs for targeted and broad community engagement; be incorporated into a virtual overlay using available technology and digital access.

## 4. Place, Site and Community

Offers relevance, appropriateness and responsiveness to the place and site proposed for the commission. Spatiality compatible and enhances the functionality of public building and spaces. Relates to the cultural, historical and environmental context of the site and resonates with specific and/or diverse stakeholder and user groups.

## 5. Design Life - Context Compliance, Access and Viability

Consistent with relevant policies - heritage, environmental and planning and public safety guidelines and public access and usage of the site and surrounds. Complies with Australian Standards, building codes and requirements and proposes no substantial physical risk. Consideration of maintenance requirements - fabrication suitability, reliability of materials and likely ongoing costs of annual maintenance of all aspects of the work. Budget proposed is congruent with the design and fabrication approach and methodology to achieve a final work. Materiality proposed is appropriate, sound and durable and resistant to weather, theft and vandalism.



## COMMISSIONING MODELS



There are a number of ways to commission artworks and to source artists for public art commissions. The most common methods are 'open competition', 'limited tender', and 'direct commission' each present benefits and limitations that need to be considered on a case-by-case basis.

### Open Competition

Open competition is usually adopted as an advertised 'expression of interest' (EOI). It provides the most equitable access to employment opportunities for artists, including young and emerging artists, regional artists, and artists from interstate and overseas. To attract submissions, the opportunity is widely advertised through a variety of media, including print and web-based publications, social media platforms and may also be sent directly to commercial and non-commercial galleries and arts advocacy organisations. Its egalitarian intention is off-set by the need to advertise widely for maximum exposure, which can be expensive, the fact that high-profile artists often do not apply, and it can take a long period of time between advertising and final selection. Also, many artists are not successful and therefore the process can equally build disappointment in the visual arts ecosystem.

### Limited Tender

Limited tender involves an artist being sourced from existing arts advocacy organisations' databases and/or through commercial and non-commercial galleries. Several artists may be approached for consideration as an initial 'long-list' and then a shorter list is determined against criteria to contend for the public art commission through a limited competition. Because this method uses existing databases and expertise, it cuts down on time spent searching for artists, and quality control is exercised by both the collecting agency/ies and the curator engaged by the commissioner. In turn, this method depends on the quality of the database and breadth of membership of collecting agency/ies approached, and there may be fees involved in using these resources. While the process may not be open to everyone, the shortlist is brought together carefully by a skilled professional against an approved brief.

### Direct Commission

Direct commission is when artists are approached directly to create work for a public art commission against an approved brief endorsed by the commissioner. There is no competition, which is why this method needs to be driven by a skilled professional engaged by the commissioner and a well-written brief approved by the commissioner. The artist in this instance is deemed to be the most suitable person to deliver the public art commission. Often, public art curators are appointed to undertake the work required for direct commissions. This approach provides clear identification of artist and reasons why, direct negotiation of what is required, uses curator's expertise (if contracted), and can result in commissions by high-profile artists with a national or international reputation who would only likely respond to the brief if approached directly. The process is not open in this instance; it relies on high-level knowledge of artists and the expertise of the curator engaged and requires good negotiation skills to execute the commission.

Artwork commissioning can be managed by qualified industry providers. The role of the artist and the curator are key to the successful integration and delivery of public art.

### Artists

Council recognises that artists are at the heart of public art commissions, and, together with architects and design teams, they are integral to creating greater public amenity in our built environment for our communities. Working with artists in a best practice model ensures higher quality outcomes. Artists undertake research, explore ideas, experiment with concepts, and challenge the status quo. They are creative, with expertise in their own specific visual art skill set, but not necessarily in urban design, architectural design, or with qualifications relevant to the built environment.

Support for artists in the public art commissioning process needs to be provided by those with this expertise to assist in translating the artist's concepts into the built environment context, and to be budgeted for accordingly. A collaborative, supportive, interdisciplinary working relationship, conducted in the spirit of generosity in solving problems to realise the artistic vision, underpins a best practice model. This ensures greater success in the execution and delivery of proposed ideas.

### Artists

Curators/Consultants may be contracted by the commissioning agency to deliver the public art commission. Contract curators are professionals with specialist public art expertise. They may operate as individuals, a commercial business, or not-for-profit arts or cultural organisation/s. A contracted curator can develop the curatorial rationale for a particular project, undertake the selection process for artists as described above, develop the Art Opportunities Report or Artwork Commission Plan/Strategy, and liaise with the artist/s on the organisation's behalf from concept development to realisation, providing coordination of artists with sensitivity to place and artwork integrity.

Some contract curators also have project management expertise and can liaise more broadly with the artist and client, coordinating and managing the public art project, undertaking community consultation and stakeholder management, conducting risk assessment, and managing the artwork fabrication commissioning process, time frame, and budget.



## ARTWORK COMMISSIONING METHODOLOGY (STANDARD)



### ARTWORK OPPORTUNITIES REPORT (CURATORIAL RATIONALE, OPPORTUNITIES)

- identify the project vision and objectives; in particular, how they relate to public art;
- review existing artwork elements in the immediate precinct and surrounds to ascertain context for new commission/s;
- consult with the Client and Design Team to ensure that strategies developed align with Council's Public Art DA 'Percent for Art' contribution scheme;
- consult with the project Design Team to ensure design intent/palette and best artwork siting in relation to key design features and view lines;
- develop a Curatorial Rationale – key themes and conceptual drivers to inform artwork types and artist selection for the project; and
- finalise an Art Opportunities Report for Council review.

### Artist Selection (EOI, Shortlist, Selection)

- undertake an Artists Expression of Interest process to create a longlist of local, regional and national artists suitable for the opportunities;
- present longlist and suggested shortlist of artists to the client and design team for selection;
- liaise with the shortlisted artists regarding project opportunities, programs, budgets and expectations; and
- finalise an Artist Selection Report for Council review.

### Artist Selection (EOI, Shortlist, Selection)

Create a Briefing document that:

- articulates project background, context and curatorial drivers
- outlines artwork opportunity and objectives
- identifies program and budget
- outlines concept design requirement

### CONCEPT DESIGN STAGE - (IDEAS, BUDGET, SCALE)

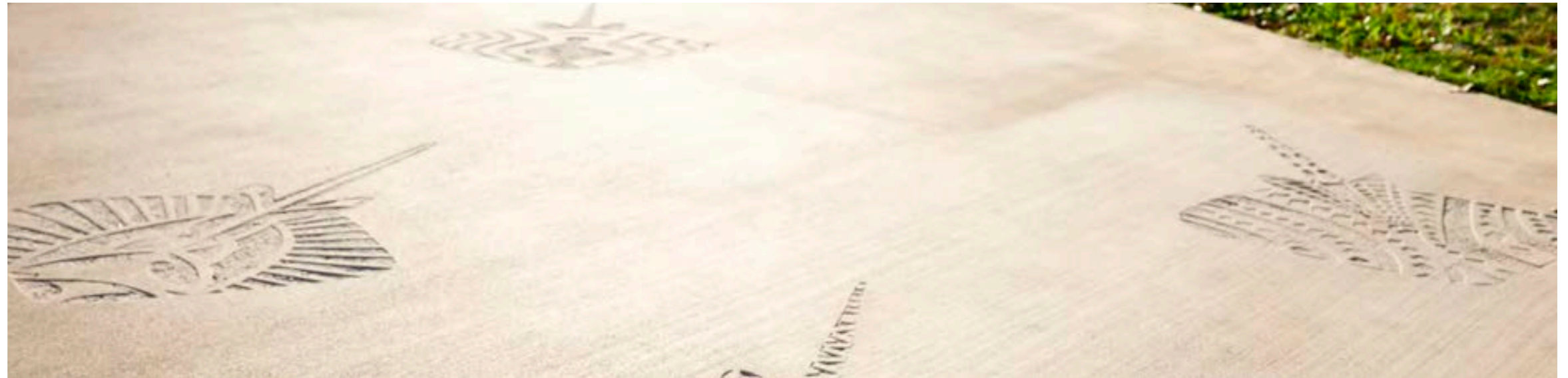
#### Artist will:

- undertake research and read all briefing material
- produce a concept for the art opportunity outlined in the briefing document
- provide visual representations such as sketches / impressions / renders, illustrating the proposed artwork design with scale and perspective indicated
- produce a written Concept Statement outlining vision, intent and rationale for the concepts
- propose artwork implementation/construction methodology
- develop cost estimates and a proposed program for the implementation stage

#### Council/consultant will:

- conduct artist briefings to outline curatorial and design direction of artworks;
- manage budgets, approvals and payments to artists and sub-contractors;
- provide commission agreements on behalf of the client;
- review concept designs and provide curatorial input and advice to artists;
- assist artist/s to seek engineering advice and liaise with design and/or construction teams;
- review budgets and provide construction estimates to client;
- facilitate concept design presentations;
- meet with the project team to gain endorsement for artwork concepts to proceed to design development and commissioning; and
- finalise a concept design package for Council review.

## ARTWORK COMMISSIONING METHODOLOGY (STANDARD) continued...



### DESIGN DEVELOPMENT STAGE (BUDGET, ENGINEERING, RISK MANAGEMENT)

#### Artist will:

- resolve any outstanding design issues
- finalise materials and finishes
- finalise fabrication methodologies and costings.

#### Council/consultant will:

- provide contract management and artist liaison;
- review developed designs, fabrication methodologies, and budgets;
- assist the artist/s to seek suitable fabrication quotations;
- assist artist/s to confirm engineering requirements and liaise with design and/or construction teams;
- liaise with the project design team and site contractor as required regarding site constraints, programming, access, etc.;
- review budgets and provide construction estimates to client;
- facilitate client presentations; and
- advise Council of the Project Team's intention to commission the client's approved artwork concepts.

### COMMISSION STAGE (FABRICATION & INSTALLATION)

#### Artist & Council/consultant will:

- oversee fabrication to ensure artistic vision of the project during construction including client approvals as required;
- provide quality reviews throughout the fabrication process and ensure adherence to approved artwork budget;
- liaise with artist/s, managing contractor, sub-contractors and Council to coordinate all aspects of artwork installation, such as footings, power requirements and site access;
- provide commission update reports to the client at key stages of fabrication and installation of the artwork/s;
- obtain final client approval prior to delivery of artwork/s or installation; and
- oversee the installation of the artwork/s and provision of installation plans as required.

# CONTACTS

Jodie Cox  
Director, CREATIVEMOVE

[jodie@creativemove.com.au](mailto:jodie@creativemove.com.au)  
0410 697 503

John Stafford  
Director, CREATIVEMOVE

[john@creativemove.com.au](mailto:john@creativemove.com.au)  
0418 880 583



# APPENDIX





# APPENDIX

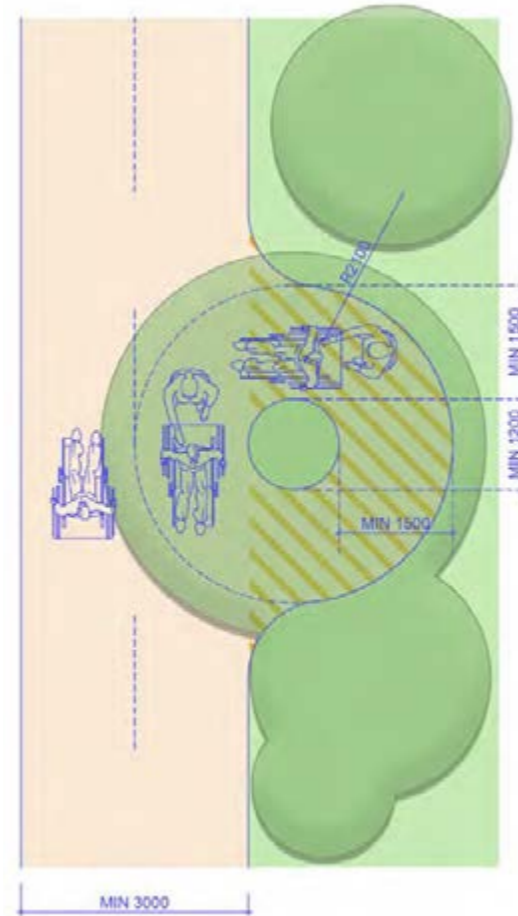
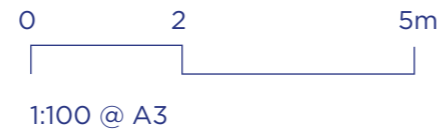
## 1. KIT OF PARTS

### SHARED PATH TURNING NODES

#### PRINCIPLES

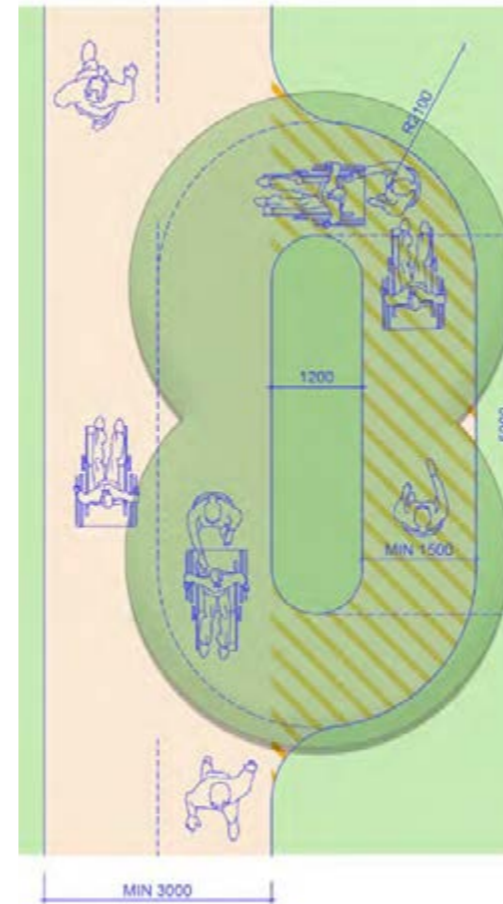
- Shared path to be upgraded to minimum 2-3m where space permits
- Shared path treatment TBC
- At regular intervals along the shared path, a turning node should be provided. (see figures 1-4 for range of turning nodes)
- Turning node to be a minimum of 1.5m wide and designed to a minimum radius of R2100.

- ① Typical bench seat
- ② Equitable rest space
- ③ Drinking fountain



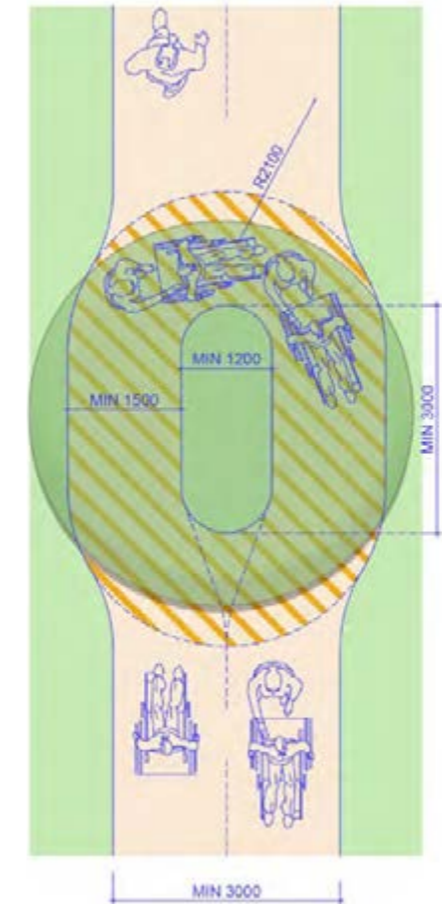
**FIGURE 1**  
**Small turning node**

- An example of a turning node around an existing tree



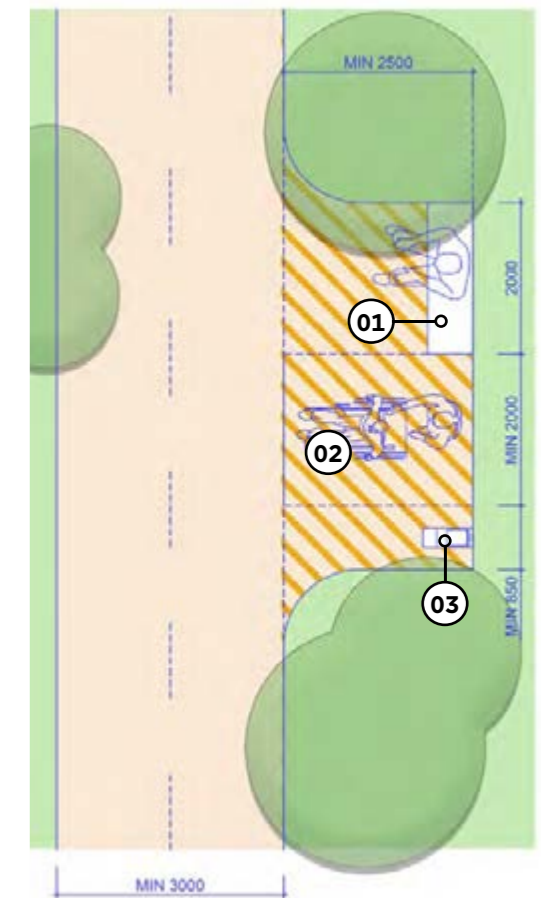
**FIGURE 2**  
**Large turning node**

- An example of a turning node around more than one existing tree



**FIGURE 3**  
**Split turning node**

- An example of a path splitting around an existing tree
- Split path to be a minimum of 1.5m
- Ensure minimum turning radius of R2100



**FIGURE 4**  
**Rest turning node**

- An example of a providing a rest node with space provisions for turning



# APPENDIX 1. KIT OF PARTS

## BEACH LOOKOUT NODES

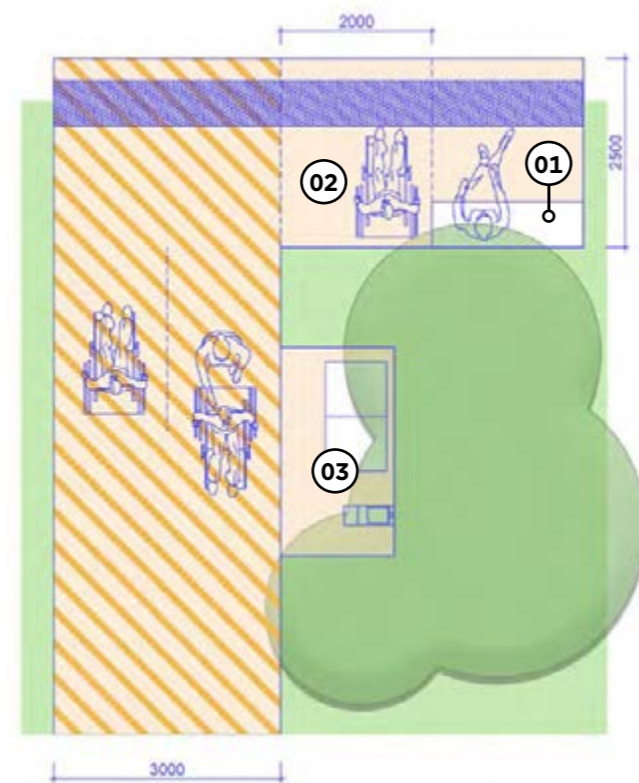
### PRINCIPLES

- Shared path/connecting paths to be upgraded to minimum 2-3m where space permits
- Shared path treatment TBC
- Every look out node must provide a minimum equitable space of 2m x 2.5m
- Legible path of travel with hazard tactiles at end of lookout

- 01** Typical bench seat
- 02** Equitable rest space
- 03** Drinking fountain & bins

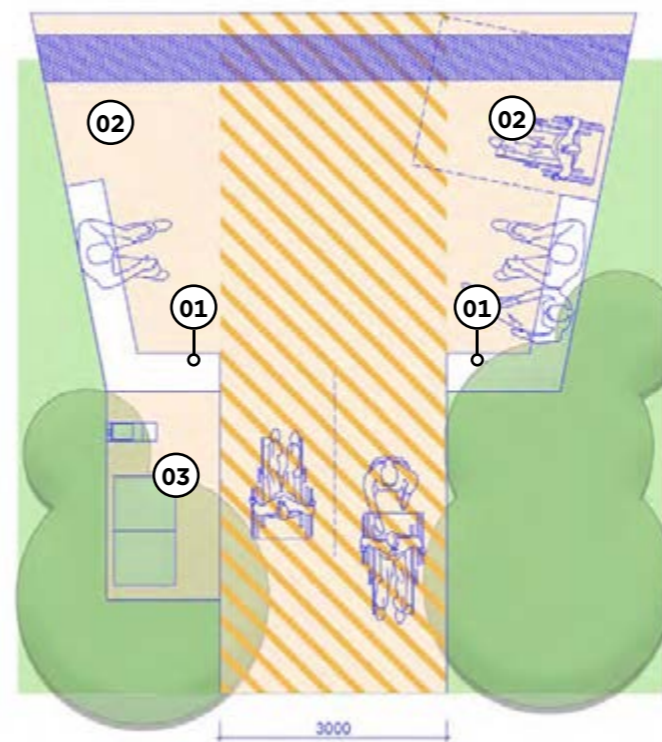
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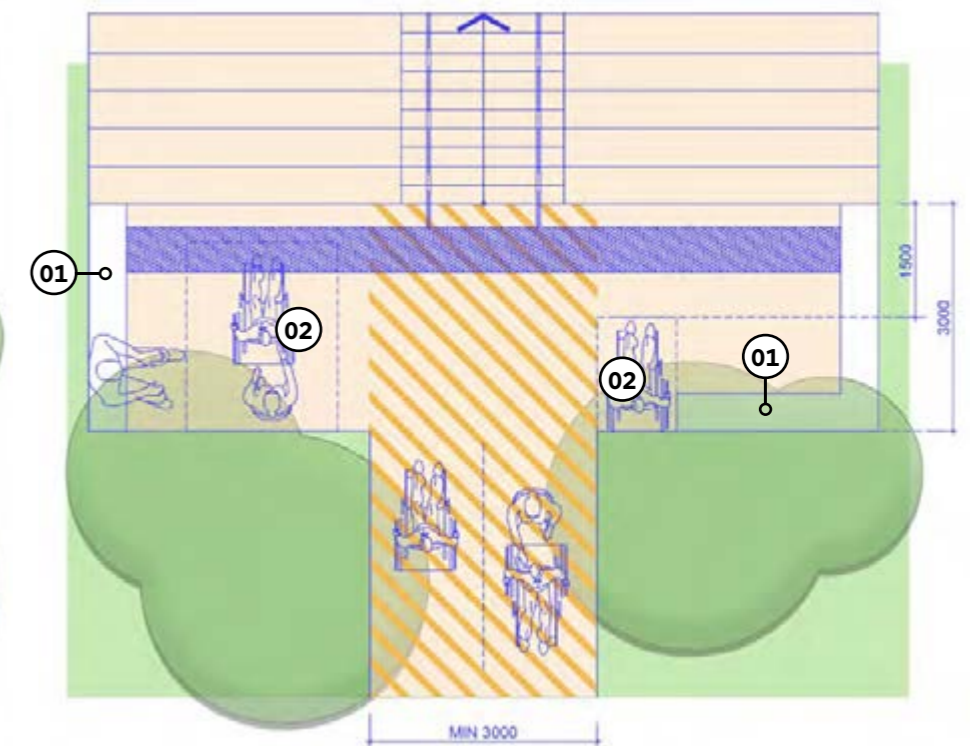
**FIGURE 5**  
**Standard lookout node**

- Minimum standard of lookout node. A clear equitable space of 2m x 2.5m must be provided with every typical bench seat



**FIGURE 6**  
**Dual lookout node**

- Where space allows a dual lookout node provides more seating opportunities for all



**FIGURE 7**  
**Beach stair look out**

- Where new beach stairs are provided, clear equitable space of 2m x 2.5m must be provided with every typical bench seat

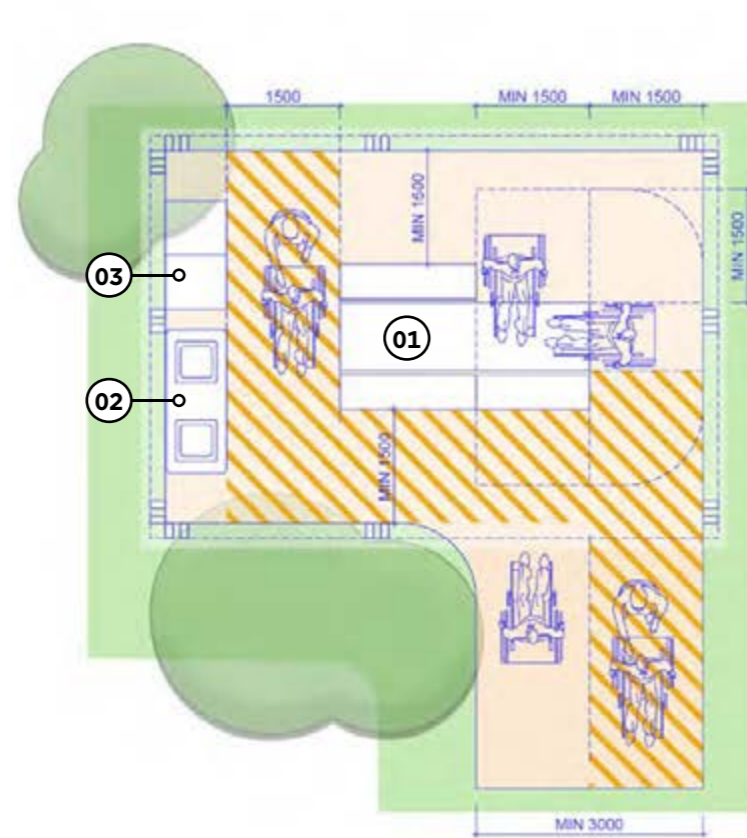
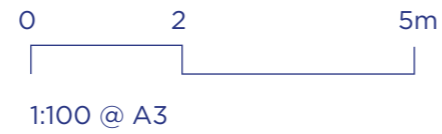
# APPENDIX 1. KIT OF PARTS

## PICNIC NODES

### PRINCIPLES

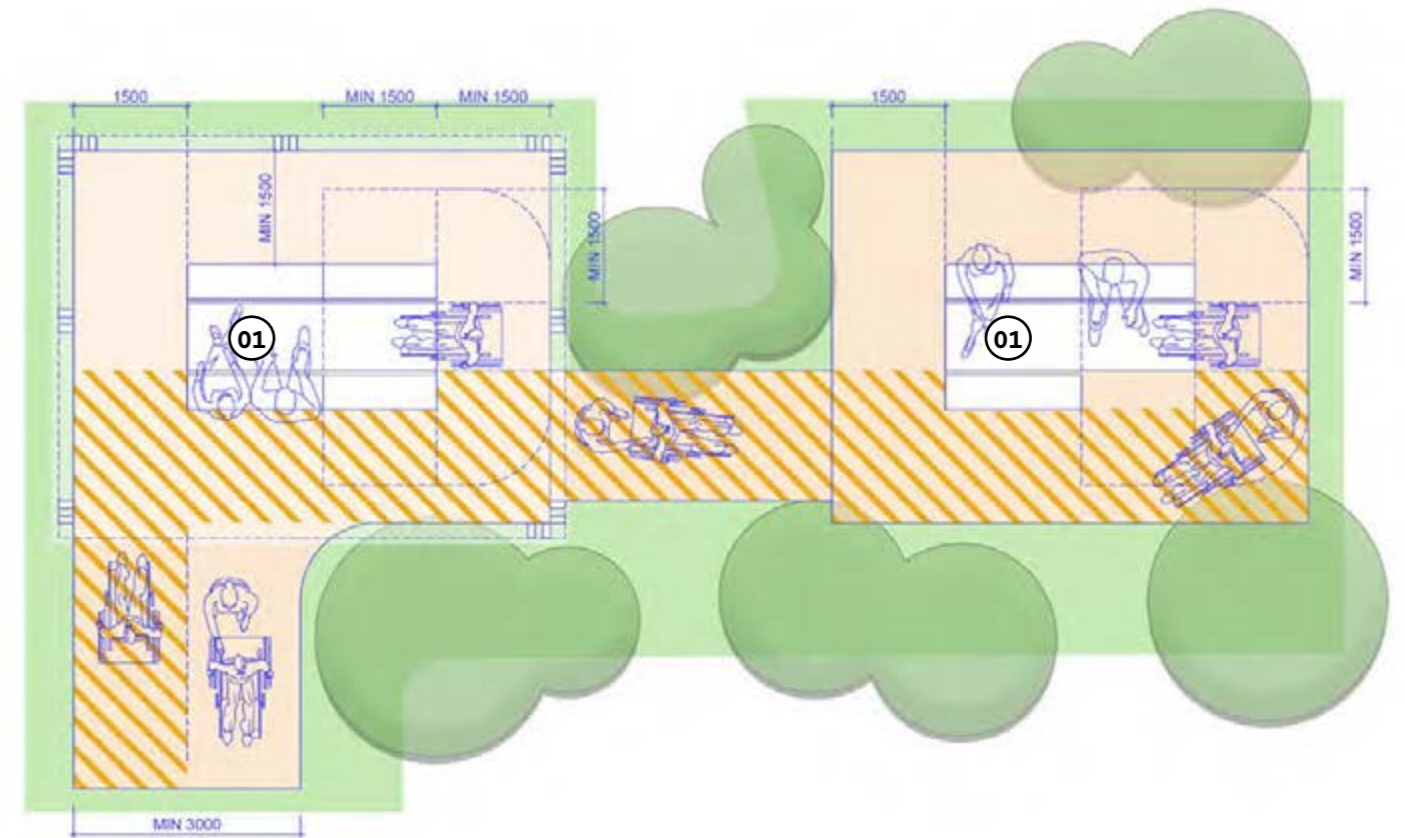
- Shared path/connecting paths to be upgraded to minimum 2-3m where space permits
- Shared path treatment TBC
- Every picnic node must provide minimum 1.5m clear circulation space

- ① Typical picnic setting. All settings must allow for wheelchair pull in space.
- ② BBQs. Ensure 1.5m clear circulation space.
- ③ Rubbish bins. Ensure 1.5m clear circulation space.



**FIGURE 8**  
**Standard picnic node**

- Ensure 1.5m clear circulation space around all fixed furniture, BBQ's and structural posts



**FIGURE 9**  
**Joining picnic nodes**

- Provide a minimum 1.5m clear path of travel between picnic nodes

# APPENDIX 1. KIT OF PARTS

## EQUITABLE BEACH ACCESS NODES

### PRINCIPLES

- Maximum gradients of 1:21 where possible
- Minimum 2.5m landings
- Shared path/connecting paths to be upgraded to minimum 2-3m where space permits
- Shared path treatment TBC

FIGURE 10

### Boat ramp with equitable ramp

- Where an existing boat ramp exists, there is an opportunity to construct an equitable ramp down the side

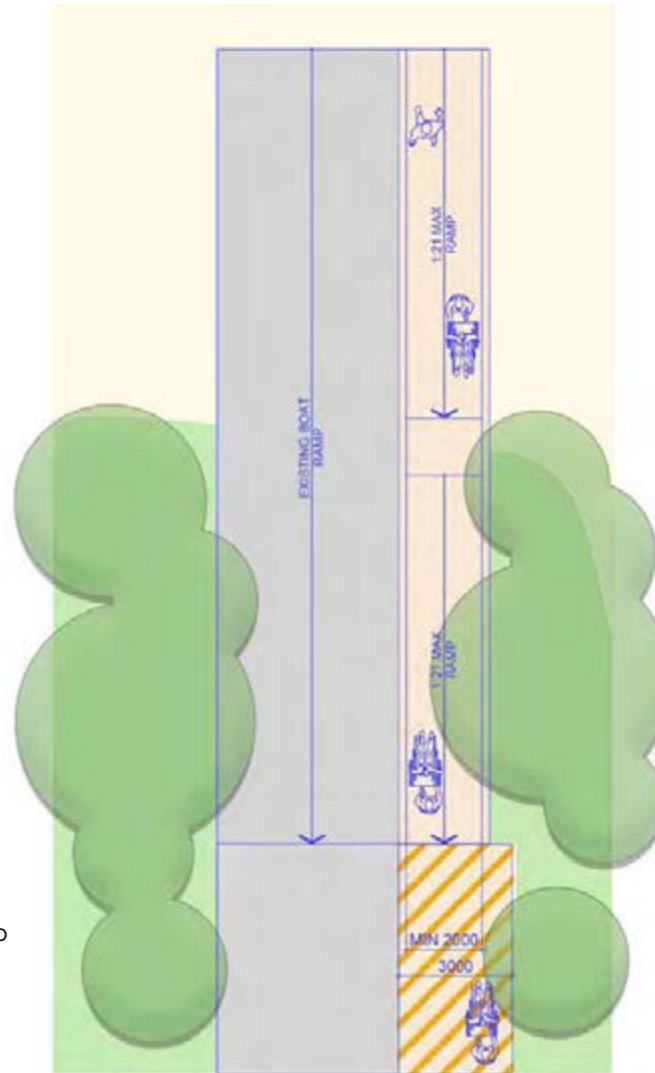


FIGURE 11

### Equitable ramp for level change of <1m

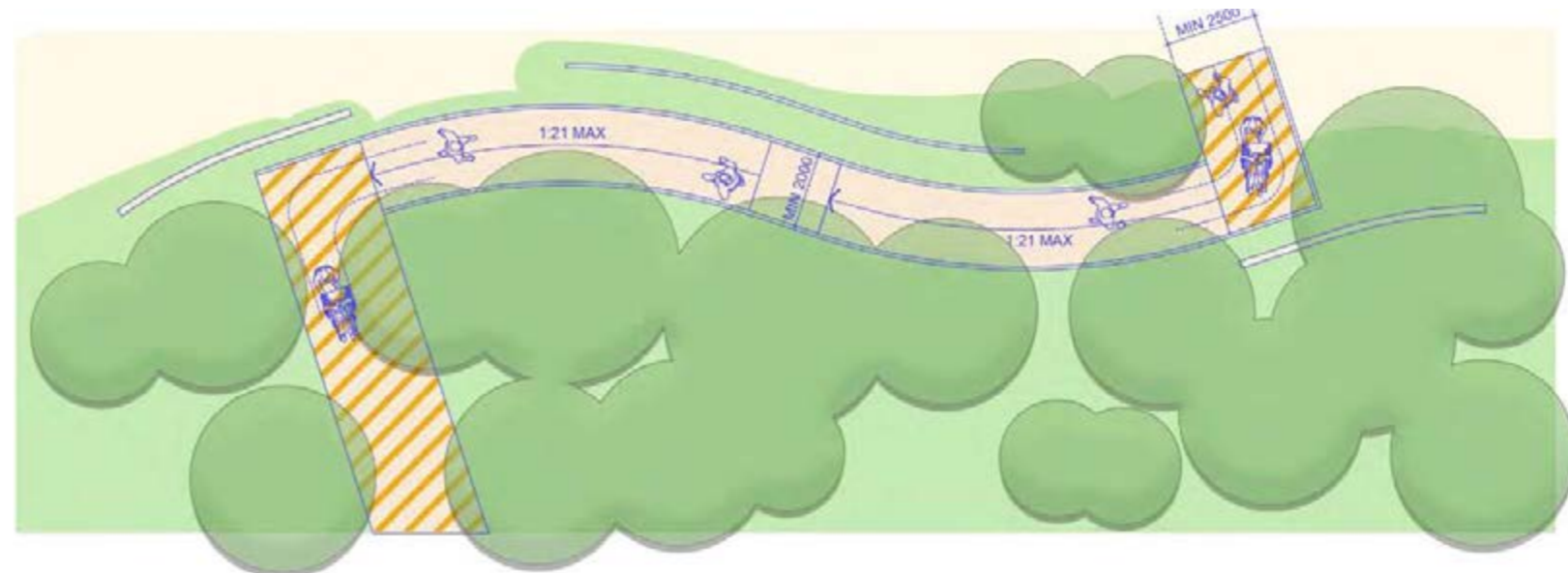
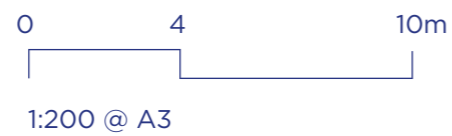


FIGURE 12

### Equitable ramp for level change of >1m

- Mid landing width of 3m to allow for wheelchairs to pass comfortably

