

**exhibition  
studios**

**exhibition studios** are imaginative leaders in **creation, design and construction**. passionate about ideas, our team combines **creative** and **technical skills** to create **innovative concepts** which bring places, collections, ideas and stories to **life**.

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**City of Adelaide**  
**Her Majesty's Theatre Commemorative Artwork**

**Proposal 1.0**

**Exhibition Studios**

**28.11.25**

**a** 19-21 Erudina Avenue, Edwardstown, SA 5039 **e** mail@exhibitionstudios.com **t** +61 8 8177 1522 **w** exhibitionstudios.com

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# Executive Summary

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pg 3

The City of Adelaide, in partnership with the Adelaide Festival Centre Trust (AFCT), is commissioning a permanent sculptural public artwork honouring Barry Humphries AC CBE (1934-2023), currently being developed by renowned South Australian artist Robert Hannaford AM.

The project supports the City's Strategic Plan 2024-2028 and celebrates Humphries' legacy and long-standing connection to Her Majesty's Theatre.

A fundraising commitment has been undertaken by the AFCT and Foundation to purchase a commissioned bronze sculpture.

On 27 July 2025, the State Government made a commitment of \$100,000 to support the undertaking of this project.

This proposal to City of Adelaide Council is for consideration of the sculpture, currently presented at Concept Design stage.

The City of Adelaide and the Adelaide Festival Centre Trust are commended for this special partnership designed to enhance the city's public art landscape. It will also contribute to Adelaide's reputation as one of the most vibrant arts, culture and creative cities in Australia.



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## Proposal 1.0

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# Introduction

## Background

The sculpture will honour Barry Humphries' long association with the Adelaide Festival Centre and his special connection to Her Majesty's Theatre, which began in 1953. Over the years, he presented eleven shows at the venue, debuting his iconic character Edna Everage there in 1965. Dame Edna Everage is also recognised as part of the Walk of Fame at the Adelaide Festival Centre.

Beyond his contributions to the arts, Humphries was a patron of Her Majesty's Theatre's redevelopment fund and an advocate for heritage conservation projects in Adelaide and South Australia, including the preservation of Queen's Theatre, one of Adelaide's oldest surviving buildings and the oldest theatre on the mainland.

The proposed sculptural artwork will be a permanent tribute to Barry Humphries' legacy, inviting visitors and passers-by to stop, engage, and experience his story.



## Barry Humphries Sculpture

The Adelaide Festival Centre Trust (AFCT) has directly engaged eminent South Australian artist and sculptor, Robert Hannaford for the concept and design of the sculpture. The realised bronze sculpture is being coordinated by AFCT including all correspondence, contracting, liaison, and interface with the project. Currently the technical and installation services Opinion of Probable Cost (OPC) for implementation has been provided by Exhibition Studios.

Endorsement from the Estate of Barry Humphries is currently being sought through the City of Adelaide and the Office of the CEO.

## Location

City of Adelaide has been closely involved in identifying the ground services and site discussions regarding pedestrian traffic and setbacks.

With consideration to the potential sites and relationship to the building façade, three were identified and investigated, in assessment of major inground services and infrastructure, building proximity and pedestrian traffic options where limited. The identified stepped glazing façade to the west of Her Majesty's theatre main entrance is now the primary location.

The location sits in front of the western glazed section with high externally and internal visibility.

The life-sized bronze sculpture of Barry Humphries will be 178 cm high and rest on a proposed 15 cm plinth. The plinth is proposed to be 15 cm high, Ø100cm and incorporated a simple treatment that celebrates the character he played.

Set off from the glazing the sculpture can be viewed from 360° including from with Her Majesty's theatre.

The circular raised plinth delineates the edge of the sculpture and addresses the extended arm and hat to ensure compliance, is detectable at ground level for vision impairment and set back from travel paths.



# Barry Humphries

pg 5

## Sculpture Subject

The artwork will honour Barry Humphries' long association with the Adelaide Festival Centre and his special connection to Her Majesty's Theatre, which began in 1953. Over the years, he presented eleven shows at the venue, debuting his iconic character Edna Everage there in 1965. Dame Edna Everage is also recognised as part of the Walk of Fame at the Adelaide Festival Centre.

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# Proposed Artwork

pg 6

## Concept Description

### Sculpture and Materiality:

- A life-size realistic sculpture honouring Barry Humphries, an Australian comedian, actor, author, satirist and respected patron of Her Majesty's Theatre's redevelopment fund.
- To be cast in bronze by Tim Thomson, Adelaide Hills foundry

### Figure and Expression:

- The sculpted figure conveys a posture of formal acknowledgement and open gesture.
- The detailed portrait in pencil featured on page 7 is indicative of the facial features intended for the life-size sculpture.
- His archetypal lifting or tipping his hat with a flourish, reflects his greeting which was part his comedic gesture. This is captured within the figurative movement including the arm raised high with a slight lean of the torso, emphasising showmanship.
- Dressed in tailored suits with polished shoes, he stood with a sense of sophistication with shoulders back, chest slightly forward projecting confidence. The formality of his dress was often paired with a playful stance or wry facial expression, softening the seriousness of the outfit.

Please note, the computer-generated images in these pages are based on the preparatory maquette created in clay by the artist (featured on pages 8-9).

The renders are representative of the final sculpture only, and do not include any detailed work around the subject's general features, expression, clothing, hands or shoes. The lifesize sculpture will be cast in bronze.

### Posture:

- The archetypal hat favoured by Mr Humphries for general and high-profile events is held extended and captures formal etiquette and acknowledgement, including his formal clothing selection within the sculpture form.
- He stands with one foot forward, emitting a sense of gentle presence and engagement with the viewer.
- Mr Humphries will face away from the building facade, looking out toward the public.
- With his eye line just above pedestrian level, Mr Humphries will feel connected to the observer/viewer.

### Dimensions:

- The sculpture alone will be true to Mr Humphries height plus 10% sculptural scaling, resulting in a sculpture height of approximately 178 cm.
- The sculpture will be positioned on a proportionately sized circular Ø100cm raised approximately 15cm high on the plinth.
- The total height of the sculpture, including plinth will be approximately 193 cm.



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# Proposed Artwork

pg 7

## Concept Sketches



Preparatory sketches by the artist are included to illustrate the line and stance intended for the life-size sculpture.

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Her Majesty's Theatre Commemorative Artwork

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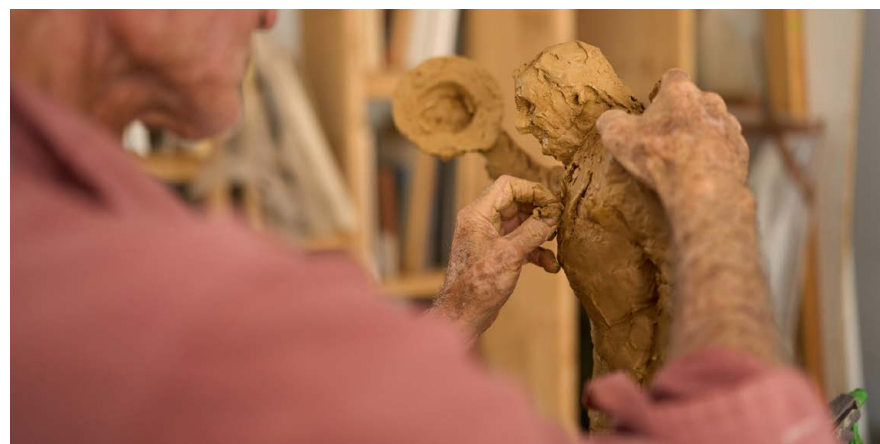
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# Proposed Artwork

## Concept Maquette

pg 8





# Proposed Artwork

## Concept Maquette

A preparatory maquette created in clay by the artist.  
A maquette is a small sculpture created to determine the overall stance and feeling of the proposed life-size work and is not considered to be a 'finished piece'.

Maquette 1



Maquette 2





# Proposed Artwork

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## Visualisation

### Note:

- Exact location is provisional and subject to latent conditions. Some minor flexibility will be required.



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# Artists & Artwork Team

## Robert Hannaford AM – Artist

### Robert Hannaford AM

b. 1944

Robert Hannaford AM (b.1944), grew up on his family farm near the small South Australian town of Riverton before working as political cartoonist for the Adelaide Advertiser from 1964 to 1967. In 1969 he won the inaugural AME Bale Scholarship, taking up painting full-time in 1970 with the encouragement of the veteran South Australian portraitist, Sir Ivor Hele.

A painter and sculptor from life – landscapes, portraits, still-life, nudes and the natural world – Hannaford has been a favourite in both the Archibald Prize – in which he has been a finalist twenty-six times, and won the People's Choice Award three times – and the Doug Moran Portrait Prize, which he won in 1990.

Hannaford works in a studio in Riverton, where he has painted hundreds of portraits, his easel placed beneath a skylight that enables him to exploit the full range of daylight.

Much in demand as an official portraitist, he painted the Historic Memorials Committee's official prime-ministerial portrait of Paul Keating and the official Centenary of Federation painting that now hangs in Parliament House alongside Tom Roberts' 'Big Picture'. Other key portraits of notable Australians include Robert Dessaix, Lowitja O'Donoghue, Dame Joan Sutherland and Tim Flannery.

Hannaford is highly regarded for his sensitive and intuitive sculptures, including those of Don Bradman at Adelaide Oval, Queen Elizabeth II outside Government House, Adelaide, Sir Hans Heysen in Hahndorf, Roy Rene on Hindley Street, Adelaide, and the Aboriginal and Torres Strait Islander War Memorial on Victoria Drive, Adelaide.

In 2007 John Neylon wrote a book on Robert Hannaford entitled Robert Hannaford – Natural Eye (Adelaide, Wakefield Press, 2007)

In 2015 the Art Gallery of South Australia showed more than two hundred of his works in the solo exhibition Robert Hannaford.

In recognition of his contributions to the arts, Hannaford was awarded the Centenary Medal and appointed a Member of the Order of Australia.

### A Selection of Sculpture Commissions

- 2000 – Sir Donald Bradman, ‘Cover Drive’ – Adelaide Oval
- 2010 – Bronze Sculpture Roy Rene – Adelaide City Council
- 2012 – Bronze Sculpture Simpson and His Donkey – Defence Force Health Services
- 2013 – Bronze Sculpture of Aboriginal and Torres Strait Islander War Memorial
- 2015 – Bronze Bust of Sir William Bragg – North Terrace, Adelaide
- 2017 – Ngadjuri Woman and Child – Riverton, SA
- 2018 – Gawler War Memorial – Gawler, SA
- 2021 – Queen Elizabeth II – Government House, Adelaide
- 2023 – Bronze Sculpture of Sir Hans Heysen – Hahndorf, SA

### A Selection of Portrait Commissions

- 1972 – Sir Donald Bradman – Marylebone Cricket Club
- 1977 – Dame Joan Sutherland – Elizabethan Theatre Trust
- 1978 – Sir Thomas Playford, Premier SA
- 1980 – John Jefferson Bray – University of Adelaide
- 1997 – Paul Keating – Parliament House, Canberra
- 2000 – Sir William Deane, Governor of Australia
- 2000 – Bob Hawke – Oxford University and The University of South Australia
- 2001 – Jack Munday – Sydney Living Museums
- 2001 – The Centenary of Federation 2001, Commissioned by The Australian Government
- 2006 – Lowitja O’Donoghue – National Portrait Gallery, Canberra
- 2007 – Michael Jeffrey, Governor of Australia
- 2007 – John Bannon, Premier of SA – St Marks College, North Adelaide
- 2015 – Governor de Jersey – Governor of Queensland

- 2018 – Michael Chaney – Chancellor of University WA
- 2023 – Stephen Gerlach – Chancellor of Flinders University
- 2024 – Hon. Rod Matheson – St Marks College, North Adelaide

### Recognition, Honours and Awards

- 1969 – Inaugural Winner of The Ame Bale Residential Art Scholarship Melbourne
- 1990 – Winner Doug Moran Portrait Prize
- 1992 – People’s Choice Award, Archibald Prize – Professor Hugh Stretton
- 1996 – People’s Choice Award, Archibald Prize – Self-Portrait
- 1998 – People’s Choice Award, Archibald Prize – Academic Rolf Prince
- 1998 – Inaugural Winner of The Fleurieu Art Prize
- 2001 – Centenary Medal
- 2014 – Lifetime Achievement Prize at Ruby Awards SA
- 2014 – Member of The Order of Australia
- 2024 – Flinders University Award of Doctor of The University Honoris Causa

Examples of artists work are included in Appendix A.



## Karl Meyer – Collaborating Artist

Karl Meyer is an Australian based artist/designer with a track-record in creating and developing artworks and sculptures over the past decade.

A fascination with the “evolution of ideas, and how they influence people and the physical environment”, led Meyer to study Industrial Design in the early 1990’s.

He has blended his art practice with his proficiency as an industrial designer and has a reputation for bringing originality and fascination to his approaches, always encouraging engagement, interaction and a sense of curiosity to the work.

Meyer is the Managing Director of two companies; Exhibition Studios and Urban Objects. He has completed major commissions in South Australia, Western Australia, Australian Capital Territory, New South Wales and Queensland. Meyer uses the physical form of sculpture as a medium to engage people within the environment, stirring the imagination, and giving them pause to reflect on their surroundings. He is recognised for creating whimsical and thought-provoking works, bringing originality and inviting enquiry.

### Qualifications:

Bachelor of Design (Industrial Design) - University of South Australia

### Directorships:

- Exhibition Studios Pty Ltd
- Urban Objects Pty Ltd

### Professional Memberships:

- Fellow of the Design Institute of Australia (FDIA)
- NAVA - The National Association for the Visual Arts
- Museums Australia
- Guildhouse

### Recent Exhibitions:

- 2024 Brighton Jetty Sculptures (SA)
- 2023 Good Things Small Packages (SA)
- 2023 Heysen Sculpture Biennial (SA)
- 2022 Brighton Jetty Sculptures (SA)
- 2021 SWELL Sculpture Festival (QLD)
- 2021 Strand Ephemera (QLD)
- 2021 Sculptures in the Vineyard (NSW) - Virtual
- 2021 Sculptures by the Sea, Cottesloe (WA)
- 2021 Edge of Darkness, Brisbane Institute of Art (QLD)
- 2020 Lisa McGuigan Wines, Hunter Valley (NSW)
- 2020 Signal Point, Goolwa - Group Show (SA)
- 2020 SWELL, Westerly (QLD)
- 2020 Sculptures in the Vineyard (NSW)
- 2020 Hahndorf Academy - Group Show (SA)
- 2020 Patritti Brighton Jetty Sculptures (SA) *Award - Best outdoor sculpture*
- 2019 Sculpture by the Sea Bondi (NSW)
- 2019 SWELL Sculpture Festival (QLD) *Award - Artist Peer Award*
- 2019 SALA - Government House (SA)
- 2019 Strand Ephemera (QLD) *Award -People’s Choice Award*
- 2019 Sculpture by the Sea Cottesloe (WA)
- 2019 Heysen Sculpture Biennial (SA)
- 2019 Brighton Jetty Sculptures (SA)
- 2019 Art Park - Sculpture on the Wharf - Woolloomooloo (NSW)
- 2018 SWELL Sculpture Festival (QLD) *Award - Artist Peer Award*
- 2018 SALA - Centennial Park Sculpture Walk (SA)
- 2018 Landfall - Lorne Sculpture Biennale (VIC)
- 2018 Brighton Jetty Sculptures (SA) *Award - Best outdoor sculpture*

### Recent Commissions:

- 2025 City of Mitcham - ‘Charlie & Bella’ (SA)
- 2025 Adelaide Airport / Guildhouse - ‘Hoo-Roo’ (SA)
- 2024 City of Marion - ‘From Pebbles to Pillars’ (SA)
- 2024 MOD. - ‘Star Dreaming in Motion’ (SA)
- 2024 City of Holdfast Bay - ‘Witawartingga (SA)
- 2024 Flinders University - ‘Yamalaitji ngurikawi wurri’ (First blossom acacia seed) (SA)
- 2024 Adelaide GPO - ‘Tempus Edax Rerum’- Time, Devourer of all Things (SA)
- 2024 Adelaide GPO - ‘Embraced Voussoir’ (SA)
- 2024 City of Adelaide - ‘Motional’ (SA)
- 2023 City of Adelaide - ‘Place of Reflection’ (SA)
- 2023 MOD. - ‘Neural Nexus’ (SA)
- 2023 City of West Torrens - ‘Third Quarter’ (SA)
- 2022 Grosset Wines - ‘Gaia’ (SA)
- 2022 Renewal SA / LOT14 - ‘Winds of Change’ (SA)
- 2021 Kangaroo Island Sculpture Trail - ‘Resilience’ (SA)
- 2021 Parramatta Rd Public Art - ‘Moto Baccio’ (NSW)
- 2021 Millicent Entrance Artwork - ‘Dynamics’ (SA)
- 2021 Carers SA Public Artwork - ‘Câlin’ (SA)
- 2021 Quentin Kenihan Playspace - ‘sQuiggle’ (SA)
- 2021 Centennial Park Café - ‘Ethereal’ (SA)
- 2020 ‘Puru Yuwanthi’ (Still Standing) & ‘Purruna Martinthi’ (To Cradle Life) (SA)
- 2020 City of Burnside - ‘Constable Hyde Memorial’ (SA)
- 2020 City of Prospect - ‘Threads in Motion’ (SA)
- 2019 City of Holdfast Bay - ‘Imprints of Time’ (SA)
- 2019 City of Victor Harbor - ‘Elemental’ (SA)
- 2018 Victor Harbor Turntable Project - (SA)
- 2018 Centennial Park Cemetery - ‘Connection’ (SA)
- 2018 City of Port Adelaide Enfield - ‘Spirited’ (SA)

### Recent Awards:

- 2024 AILA SA Award of Excellence (Small Projects)
- 2024 AILA National Landscape Architecture Award for Small Projects
- 2020 Department of Premier & Cabinet Major SA Commission
- 2020 ALA SA Award 2020 - Minda Coast *'Award of Excellence for Parks and Open Space'*
- 2020 Brighton Jetty Sculptures (SA) *'Winner of Best Outdoor Sculpture'*
- 2019 SWELL Sculpture Festival (QLD) *'Winner of Artist Peer Award'*
- 2019 Strand Ephemera Sculpture Festival (QLD) *'Winner of People’s Choice Award'*
- 2018 Brighton Jetty Sculptures (SA) *'Winner of Best Outdoor Sculpture'*
- 2018 SWELL Sculpture Festival (QLD) *'Winner of Artist Peer Award'*
- 2018 Sculpture for Sight *'Winner 2018'*
- 2019 Australian Interior Design Award *'Best in State 2019'*
- 2019 ASPAC Creative Science *Communication Award*
- 2018 Design Institute of Australia Built Environment Education - Gold *'Birds and Bees' Exhibit*

# Artists & Artwork Team

## Exhibition Studios – Artwork Team

ES has brought together a group of people who all share a common goal: to be creative in design and implementation of engaging experiences. Our creative team offer unique solutions which excite and challenge.

Core to ES' expertise in artworks, sculptures and exhibits is a diverse and experienced team that combines technical and engineering expertise with a strong understanding of aesthetics, design, and an appreciation of engagement in the public space. Our works include design, working with heritage listed environments and responding in a sensitive manner to cultural constraints. The ES team presents a distinct advantage in being able to offer planning and design in tandem with full implementation.

ES' Studio (220m<sup>2</sup>) and Workshop (680m<sup>2</sup>) combines the creative arts, together with industrial and graphic design, digital development & electronics, lighting, mechanical & technical engineering, fabrication and project management. This multidisciplinary approach brings together creativity, form and function to produce reliable robust and durable public works. We constantly strive to improve through refinement and innovation and have a variety of techniques to activate and animate public spaces. Our in-house expertise is complemented by our specialist production staff who have a wealth of diversity and experience, skills and knowledge.

Our team understands the need for full risk management and assessment. Many of our works are created for the public environment and call for risk mitigation and whole of life considerations. All works are thoroughly tested in our workshop prior to installation to ensure compliance to the high standards required. Having completed elevated

works for public outdoor spaces we are familiar with the appropriate Australian Standards and health and safety considerations, working with materials that are durable, robust and of a high quality. Consideration is also given to minimising the whole of life ongoing maintenance and cleaning requirements.

We pride ourselves on our ability to capture the essence of the client's vision, often beyond that which is articulated in the brief, and realising that vision in innovative ways. We are passionate about creating responses, transforming a space to provide unique experiences which engage the visitor in a compelling and memorable way, while meeting the rigorous and quality requirements for the public environment.

Through risk management and best practise our structured approach to projects promotes concise decision making, and effectively improves performance and delivery of key outcomes, and highlights issues as they arise.

### Our structured approach ensures:

- open communication, clear understanding of roles and responsibilities
- consistent accountability
- dependable stakeholder relationships
- minimising risk and maximising opportunity
- management of quality is maintained

We understand, we will be responsible for ensuring all works are carried out efficiently for practical completion.

“Our focus on linking the needs of the target audience with your communication goals enables us to create experiences that communicate with style, intelligence and clarity.”

ES adheres to the following principles:

### Value for money

Our focus is on affordability and we have a proven record in providing value for money through maximising savings for our clients.

This is achieved by using well-developed methodologies, internal control process and a firm understanding of the financial reality when conceptualising an idea and developing the fabrication.

Probity is assured through our open-book policy, ensuring transparency and accountability.

### Technical solution

Our team takes a holistic approach to the way an exhibit is conceived, designed, made and installed, striving to constantly improve through refinement and innovation. Our in-house design expertise is complemented by our specialist production staff who provide a wealth of diversity and experience, skills and creativity.

### Whole of life considerations

The durability and robustness of an artwork in a public space is tested and approved during the design and production stages. Support and maintenance can be provided if required.

### Work Health & Safety

We respect and adhere to the requirements of Work, Health and Safety legislation.

### Quality

We are committed to the principle that to achieve success in a global economy, industry must provide quality goods and services with competitive efficiency.

Our quality policy states:

ES has made a commitment to pursue excellence in all aspects of the Company's business and we have established formal procedures for manufacturing and all related activities, in order to attain the following objectives:

- a) To achieve and sustain a quality of product and service to meet our client's stated or implied needs;
- b) To instil confidence to our clients that the intended quality is, and shall continue to be, achieved in the delivered product or service;

“ES' quality systems shall provide the basis for working in a systematic manner, through formalised procedures and processes designed to minimise the occurrence of deficiencies.”

**Examples of previous works are included in Appendix A.**

### Exhibition Studios Projects

[exhibitionstudios.com/projects-exhibition-studios-exhibition-design/](https://exhibitionstudios.com/projects-exhibition-studios-exhibition-design/)

## Site Plan & Considerations

- Strong visual connection to the theatre facade
- High level of public interaction & strong photo opportunity
- Opportunity for high level of CCTV & passive surveillance
- Strong evening presence & direct capacity for eave lighting

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# Nominated Location

## Services

**A** - Nominated project location

### Site Evaluation

The identification of extensive underground services substantially constrains feasible site locations. The presence of a large SAPN access pit, combined with Telstra and NBN infrastructure, necessitates maintaining prescribed electrical and service clearance zones to avoid protracted utility negotiations. It should be noted that, even with engagement and negotiation, approvals for works within proximity to these assets may not be granted.

ELEC

WATER

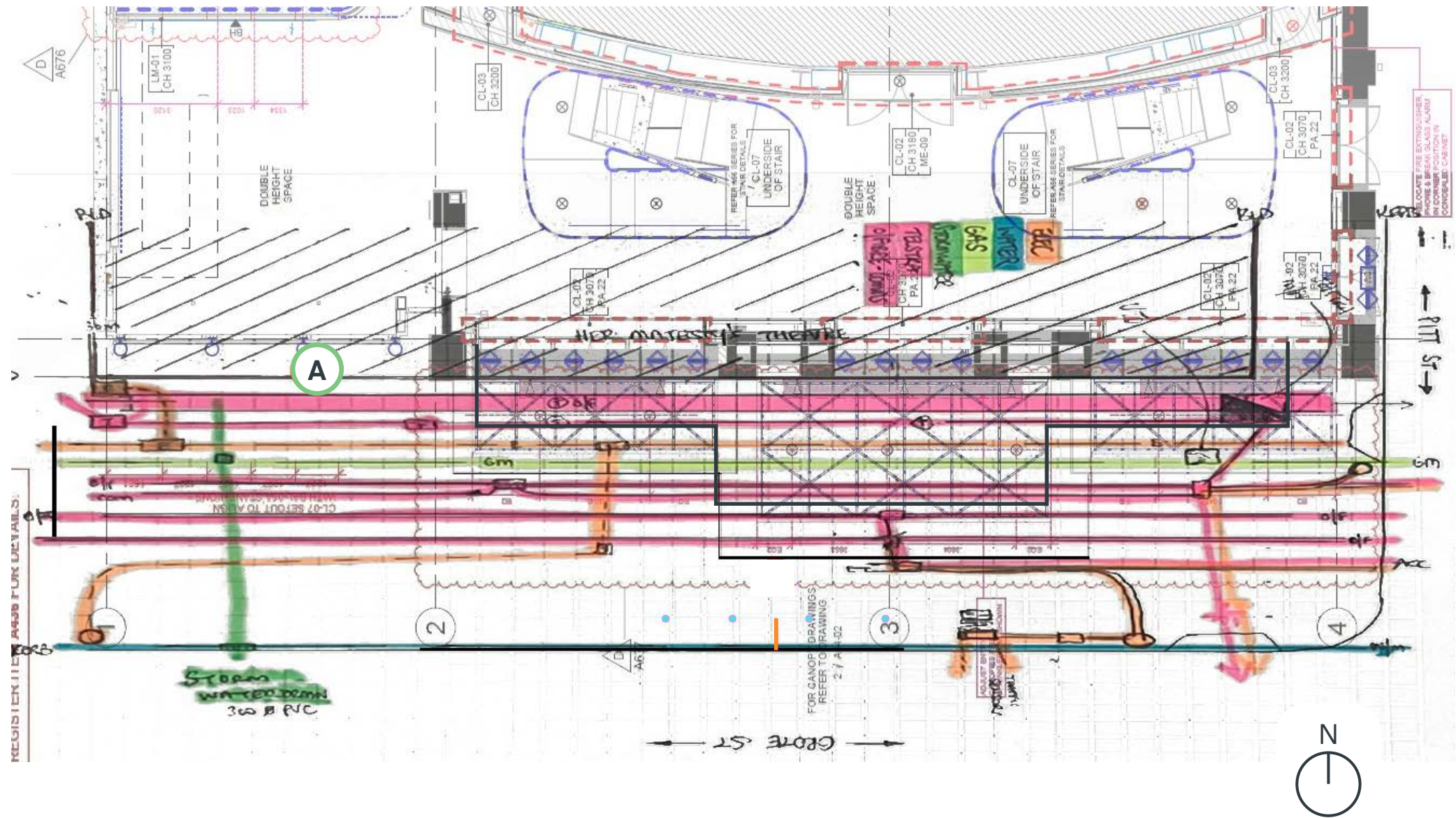
GAS

STORMWATER

TELSTRA

OFIBRE-COMMS

- - Provisional bollards
- CoA Adelaide Design manual minimum required car door opening clearance





# Plinth & Plaque

pg 16

## Details

### Artwork Plinth:

- The plinth diameter will be 100 cm, with a lower edge shadow line to allow discrete detailing for the site integration with a slate grey expansion joint between the existing ground finishes.
- The material choice for the plinth will be precast concrete with sealed mottled aggregate.
- A featured brass edge detailing reflects building features and colour scheme.
- Comply with the relevant provisions of AS1428.1 Design for Access and Mobility.
- Please see the following explorational options, with the Artist having a strong preference for a circular plinth.

### Attribution Plaque:

- A ground plaque will inset into the horizontal ground plan in immediate proximity to the plinth. The final plaque content will be coordinate between the AFC, City of Adelaide and the Estate of Barry Humphries, with assets provided to the Fabricator.



Plinth option 1 - Artist's Preference

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# Plinth & Plaque

## Plinth Options



### Option 1 - Artist's preference

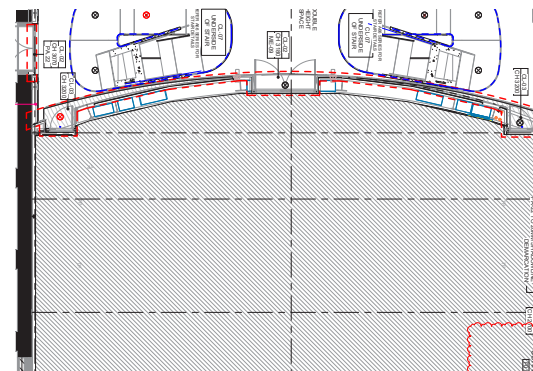
- Standard circle plinth

### Option 2

- Square with edge detail
- Visually aligns with building cornerstones

### Option 3

- Plinth shape mimics the curve used in design of building



### Option 4

- Semi-circle plinth, inspired by the arches in the building
- Brass edge detail aligns with brass building features

### Option 5

- Semi-circle plinth, inspired by the arches in the building
- Brass edge detail aligns with brass building features
- Mottled top surface inspired by Dame Edna's glasses



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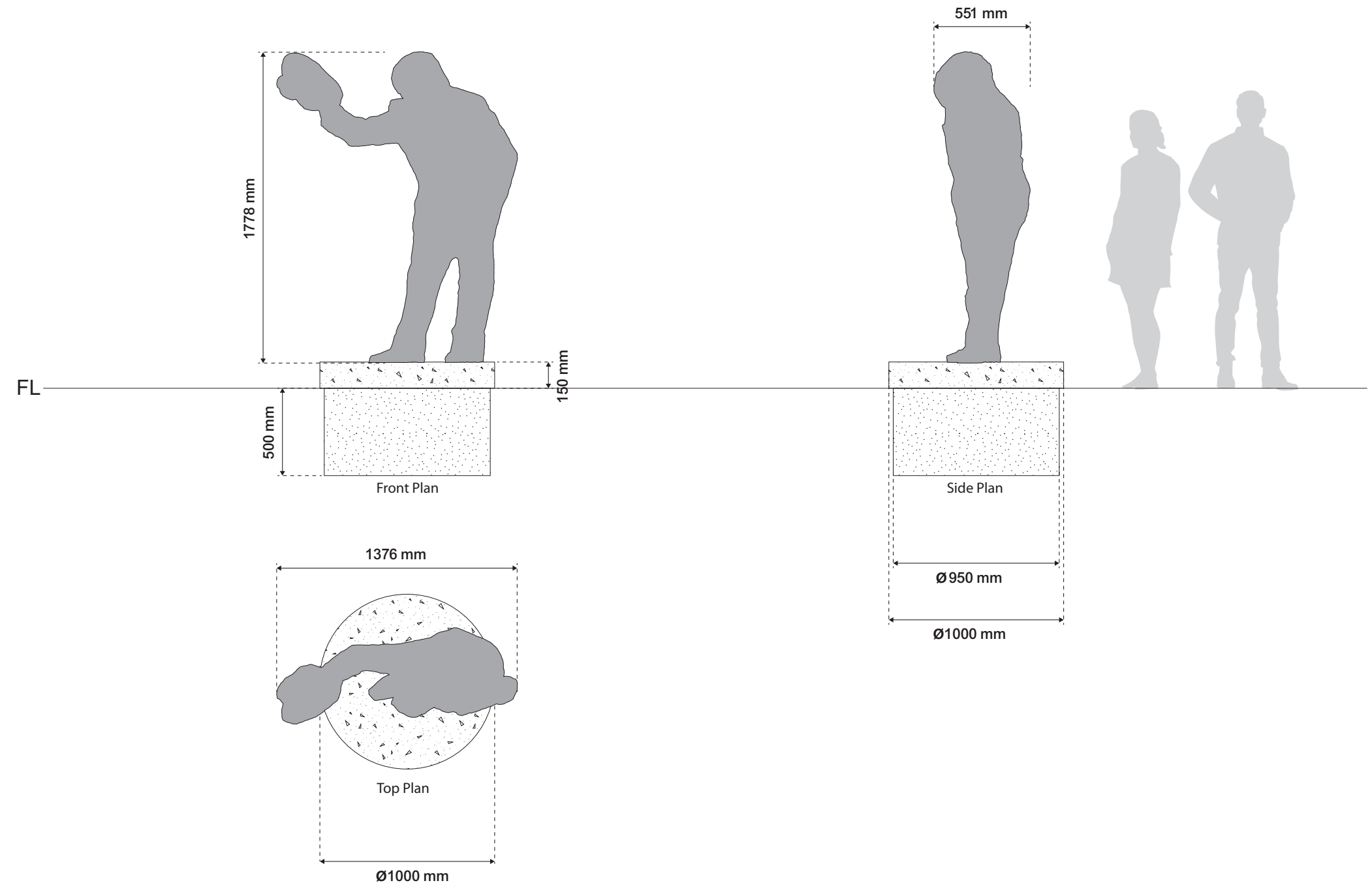
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# Elevations

## Front & Side Elevations

- It is proposed a focused zoom spotlight casts a crisp circular shadow around Barry Humphries' figure, evoking the theatrical spotlight of his stage career and symbolising his enduring presence in the world of performance.
- The current concept proposes a single LED tunable white projector with a spherical zoom spot. Rated to IP66, Class I, IK07. Marine-grade, die-cast aluminium alloy in black.
- The mounting of the light fitting is proposed to be secured to edge of the existing porch ensuring illumination of the sculpture.
- The permanent 240V power supply and metering is proposed from AFC mains, and have an integration timer for evening illumination and general security.



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# Maintenance & Safety

## Material & Safety Considerations

### Material considerations

The sculpture will be designed with long-term durability and minimal maintenance requirements. The use of high-quality silica bronze ensures exceptional resistance to corrosion, weathering, and environmental pollutants, consistent with other Hannaford works within the CBD, which are well suited to unsupervised outdoor public 24/7 environments.

Surface treatments and detailing have been developed to minimise water pooling, discourage debris accumulation, and support straightforward cleaning using non-invasive methods. The base elements and adjacent finishes will also be selected to resist graffiti, staining, and mechanical damage.

Drainage will be incorporated within the hat to ensure the pass through of water and small debris.

A penetrating outdoor-grade sealant such as Miraseal Enhance will be applied to the concrete surfaces to protect against water and oil ingress, enhance colour, and reduce long-term maintenance, while retaining slip resistance and breathability.

Maintenance access requirements, material junctions, and whole-of-life considerations will be further refined during the detailed design stage, ensuring the artwork remains structurally sound, visually intact, and cost-efficient to manage over an enduring lifespan.

### Anti-skate

The proposed Ø100cm, 15cm high plinth has been assessed under CPTED principles. Its compact footprint, profile, and central sculptural element make it unsuitable for skateboarding or prolonged sitting.

No anti-skate elements to the edge of the plinth are proposed at this stage. The design will be reviewed during detailed design if site-specific risks or stakeholder feedback warrant further mitigation.

### Bird Fouling

Bronze sculptures installed in outdoor settings can be vulnerable surface degradation and discolouration from bird droppings (uric acid) if left untreated. The sculpture will be finished with a barrier coating against environmental contaminants following the foundry patination process consistent with other Hannaford works.

### Safety in Design

The works will comply with all relevant Australian Standards, building codes and codes of practice.

Specifically, in terms of the need for public safety (climbing, entrapment, dangerous protrusions, sharp edges, structural integrity etc) in development of the work.

ES will undertake key design reviews and mitigate all manageable risks through the concept refinement, detail design, fabrication and installation stages.

Formal assessments and review process will be undertaken with key stakeholders to ensure the public's safety and operational requirements are understood and accepted.

We will comply with the following documents, guidelines and standards where applicable:

- The Disability Discrimination Act;
- The National Construction Code (NCC);
- Relevant Safety & Australian Standards (in particular AS1428 - Design for Access & Mobility);
- Crime Prevention through Environmental Design (CPTED) Guidelines;
- Obtain Structural Engineering Certification; and
- Any WHS requirements.

### Universal Access Statement

The sculpture and plinth have been designed with consideration for relevant provisions of AS1428.1 Design for Access and Mobility.

The surrounding pavement will provide a continuous accessible path of travel (CAPT) free from steps, abrupt changes in level, or obstructions, ensuring safe and dignified access for wheelchair users and those with limited mobility.

Vision impairment provisions includes tactile cues and appropriate tonal contrast between materials to support edge identification. The form, height, and approach zones consider legible, safely navigable, and allow some level of tactile engagement.

# Maintenance & Safety

## Risk Assessment

No.	Hazard Identification		Initial Risk Assessment			Mitigation / Elimination Strategy	
	Hazard Type	Description	Likelihood	Consequence	Risk Level	Action	Who
1	Cuts, bruises	Sharp edges or protrusions	Unlikely	Minor	4	Design uses smooth, rounded forms	Fabricator
2	Fall	Public climbing or misuse	Possible	Moderate	9	Tiered pedestal design deters climbing. Statue height = no more than 4-foot	Fabricator
3	Collision	Obstruction to public path	Rare	Minor	2	Located to the side, away from the main thoroughfare	Installer
4	Nighttime collision	Cyclists and other users colliding with object	Possible	Moderate	9	Integration of night lighting - highly visible at night	Installer
5	Cuts or injury	Sharp edges or protrusions	Rare	Minor	2	Statue on pedestal, mounted on low profile round plate	Fabricator, Installer
6	Vandalism	Vandalism or graffiti	Possible	Minor	6	Graffiti-resistant bronze, lighting, good sightlines	Fabricator, Installer, CoA
7	Weather impact (wind, corrosion, etc)	Potential long-term deterioration affecting safety	Rare	Moderate	3	Weather-resistant bronze, robust footing, periodic inspection	Fabricator, Installer, CoA

# Budget

## Sculpture, Detail design, Fabrication & Freight

Item	Cost (Ex. GST)
<b>Sculpture</b>	<b>Fixed</b>
3x Maquettes (Robert Hannaford)	\$30,000
Moulds and plaster casts (by Tim Thompson)	\$6,000
Lifesize clay sculpture by Robert Hannaford (1.78m)	\$64,000
Casting (Tim Thompson)	\$53,000
<b>Subtotal</b>	<b>\$153,000</b>

Item	Cost (Ex. GST)
<b>Design Development (by Exhibition Studios) incl:</b>	
Project Management / Coordination	\$2,350
Artist / Foundry Studio Review & Consultation	\$1,250
Detail Design Documentation / Specifications	\$11,650
SID Register & Detailed Fab & Install Programme	\$650
Potholing / Site Controls / Localised Remediation	\$5,250
Engineering / Reporting / Reviews	\$7,800
Lighting Design / Electrical / Hardware Specification	\$2,450
Material Samples & Finishes	\$450
Detailed Costing - 100% DD / IFC	\$1,350
<b>Subtotal</b>	<b>\$33,200</b>
<b>Fabrication / Integration (by Exhibition Studios) incl:</b>	<b>OPC</b>
Project Management / Coordination	\$1,400
Crane / Freight / Handling - Bronze	\$1,950
Precast Plinth / Detailing & Surface Finishing	\$11,000
Attribution - Bronze Plaque	\$3,800
Workshop Bronze Integration & Test Fitments	\$4,400
Workshop Commissioning / Packing & Handling	\$3,100
<b>Subtotal</b>	<b>\$25,650</b>

- ^ Notes:**
- OPC is an Opinion of Probable Cost provided by Exhibition Studios.
  - The above budget currently excludes fees for the development of the sculpture.

- The estimate includes the following contingency allowances:**
- Design Development Contingency (8%) which allows for issues that will arise during the design and documentation period as the design team develops the design through to 100% documentation / IFC
  - Contract Contingency (10%) which allows for issues that will arise during the contract period including for latent conditions, design errors and omissions, design changes, client changes, extension of time costs and provisional sum adjustments.
  - An escalation allowance of 3.0% PA, to allow for rise and fall in costs from the stated base date of the estimate.
  - Client Contingency / Risk Allowance at (5%) OPTIONAL-reserved by client/s for decision-making delays or scope shifts

- Project Scope Exclusions:**
- Removal and carting of contaminated soil from site
  - Excavation, handling, cartage and dumping of rock
  - Works outside site boundaries
  - Relocation and upgrade of existing base building electrical services
  - Minimal disruption (single site mobilisation) to site operations for ongoing installation (schedule external to shows / other site works with vicinity)
  - Asbestos and hazardous materials removal from site
  - Staging / phasing costs
  - Artist fees, licencing or royalties
  - Any Utilities / SAPN / Telstra negotiations and approvals

# Budget

## Installation

Item	Cost (Ex. GST)
<b>Installation (by Exhibition Studios)* incl:</b>	<b>OPC</b>
Project Management / Coordination	\$3,250
Mobilisation / Site Establishment	\$6,000
LED Spotlight / Electrical - Materials	\$5,500
Electrical Chasing / Termination / Certification	\$8,700
Earth Works / Landscaping / Spoil Removal	\$6,500
Cages / Footings / Ground Finish	\$16,800
Paving / Cutin / Grouting / Detailing	\$4,500
Cranage / Plant Hire / Equipment	\$4,600
Pedestrian & Traffic Management	\$5,450
Permits / Certification / CITF	\$1,100
Demobilisation / Localised Remediation	\$4,000
PC, Defects, O&M Handover	\$1,800
<b>Subtotal</b>	<b>\$68,200</b>
<b>Contingency (by Exhibition Studios)*</b>	
Design Contingency (8%)	\$10,164
Contract Contingency (10%)	\$12,705
Escalation/Inflation Allowance (3%)	\$3,812
Client Contingency / Risk Allowance (5%)	\$6,353
<b>Subtotal</b>	<b>\$33,033</b>
<b>TOTAL (Ex. GST)</b>	<b>\$313,083</b>

- ^ Notes:**
- OPC is an Opinion of Probable Cost provided by Exhibition Studios.
  - The above budget currently excludes fees for the development of the sculpture.

**The estimate includes the following contingency allowances:**

- Design Development Contingency (8%) which allows for issues that will arise during the design and documentation period as the design team develops the design through to 100% documentation / IFC
- Contract Contingency (10%) which allows for issues that will arise during the contract period including for latent conditions, design errors and omissions, design changes, client changes, extension of time costs and provisional sum adjustments.
- An escalation allowance of 3.0% PA, to allow for rise and fall in costs from the stated base date of the estimate.
- Client Contingency / Risk Allowance at (5%) OPTIONAL–reserved by client/s for decision-making delays or scope shifts

**Project Scope Exclusions:**

- Removal and carting of contaminated soil from site
- Excavation, handling, cartage and dumping of rock
- Works outside site boundaries
- Relocation and upgrade of existing base building electrical services
- Minimal disruption (single site mobilisation) to site operations for ongoing installation (schedule external to shows / other site works with vicinity)
- Asbestos and hazardous materials removal from site
- Staging / phasing costs
- Artist fees, licencing or royalties
- Any Utilities / SAPN / Telstra negotiations and approvals

# Insurances

## Exhibition Studios

OFFICIAL: Sensitive

ReturntoWorkSA

Certificate of registration

Return to Work Act 2014

Employer number16829108

Employer nameExhibition Studios Pty Ltd

Trading nameExhibition Studios Pty Ltd

Date of issue:11 June 2025

Statement of coverage valid until 30 June 2026

This employer is registered as an employer under the Return to Work Act 2014 (the Act).

Exhibition Studios Pty Ltd is registered from 15/11/1999.

The information provided in this Certificate of registration is correct at the date of issue.

Important information

A certificate of registration is issued in South Australia to certify that an employer is registered under the Act. This certification is valid until 30 June 2026 or until Exhibition Studios Pty Ltd ceases to be an employer who is required to be registered under the Act.

If there are any errors on this form, please inform ReturnToWorkSA within 30 calendar days. If you do not do this, under section 165(6) of the Act a maximum penalty of \$5,000 may apply.

A copy of this certificate must be produced within 30 days where requested by a person authorised under section 165(8) of the Act. A maximum penalty of \$1,000 under section 165(3) of the Act may apply.

A person who fraudulently alters a certificate of registration issued under section 165 of the Act is guilty of an offence. A maximum penalty of \$25,000 under section 165(5) of the Act may apply.


If you require any further assistance or information, please contact ReturnToWorkSA on 13 18 55 or by email to [info@rtwsa.com](mailto:info@rtwsa.com).

ReturnToWorkSA

400 King William Street Adelaide SA 5000 • GPO Box 2668 Adelaide SA 5001 • ABN 83 687 563 395

General Enquiries 13 18 55 • [www.rtwsa.com](http://www.rtwsa.com)

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PO Box 780, Kent Town SA 5071

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CERTIFICATE OF CURRENCY

This Certificate;

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➤ Does not amend, extend or alter the coverage afforded by the Policy(ies) listed;

➤ Is only a summary of the cover provided;

➤ Reference must be made to the current Policy wording for full details;

➤ Is current at the date of issue only.

This Certificate confirms that the undermentioned Policy is effective in accordance with the details shown.

The Insured(s)

Exhibition Studios Pty Ltd;  
Urban Objects Pty Ltd;  
Furbank Meyer Investments Pty Ltd

Class(s) of Insurance

Professional Indemnity

The Insurer(s)

Berkley Insurance Australia

Policy Number(s)/Reference(s)

202107-0951 BIA

Policy Period

From30/06/2025

To30/06/2026

Situation of Risk

Worldwide Excluding USA & Canada

Asset(s)/Sum(s) Insured

Civil Liability Professional Indemnity

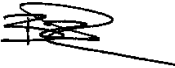
- Limit of Liability\$5,000,000 any one claim

\$10,000,000 in the aggregate

Interested Party(s)

N/A

Yours faithfully,



Bruce Gayther

Senior Account Manager

M 0466 919 996

E [bruce@websters.com.au](mailto:bruce@websters.com.au)

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JUNE 25, 2025

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CERTIFICATE OF CURRENCY

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➤ Is issued as a matter of information only and confers no rights upon the holder;

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➤ Reference must be made to the current Policy wording for full details;

➤ Is current at the date of issue only.

This Certificate confirms that the undermentioned Policy is effective in accordance with the details shown.

The Insured(s)

Exhibition Studios Pty Ltd;  
Urban Objects Pty Ltd

Class(s) of Insurance

Liability Insurance

The Insurer(s)

Berkley Insurance Australia

Policy Number(s)/Reference(s)

202107-0900 BIA

Policy Period

From30/06/2025

To30/06/2026

Situation of Risk

Worldwide Excluding USA & Canada

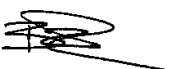
Asset(s)/Sum(s) Insured

Public & Products Liability - \$20,000,000

Interested Party(s)

N/A

Yours faithfully,



Bruce Gayther

Senior Account Manager

M 0466 919 996

E [bruce@websters.com.au](mailto:bruce@websters.com.au)

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CONFIDENTIAL

JUNE 25, 2025

## Appendix A – Examples of Work

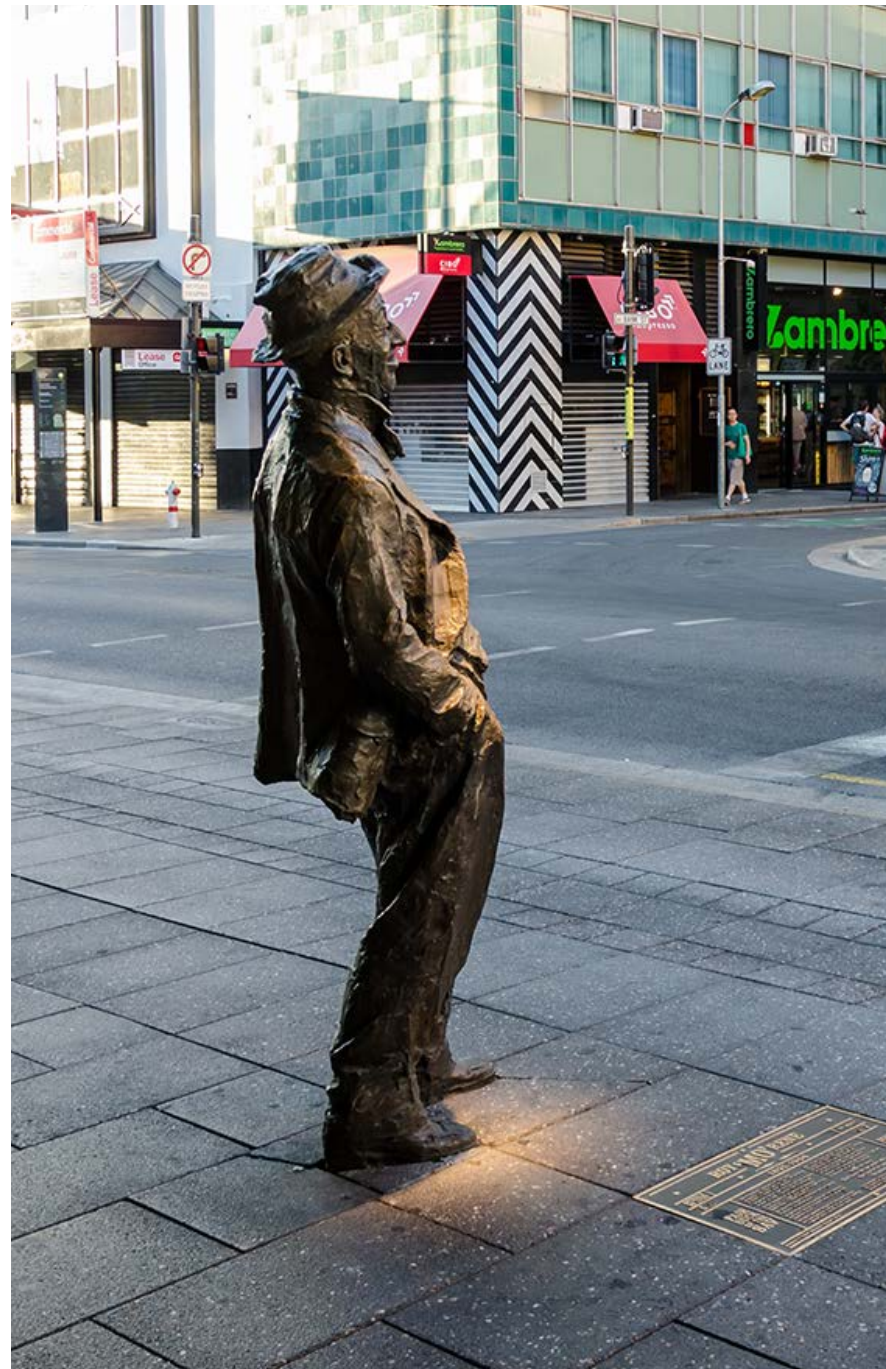


# Robert Hannaford AM – Artist

pg 25

## Artwork Examples

Roy Rene Bronze Sculpture – Adelaide City Council, 2010



### Proposal 1.0

Her Majesty's Theatre Commemorative Artwork

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# Robert Hannaford AM – Artist

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## Artwork Examples

Queen Elizabeth II - Government House, Adelaide, 2021



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# Robert Hannaford AM – Artist

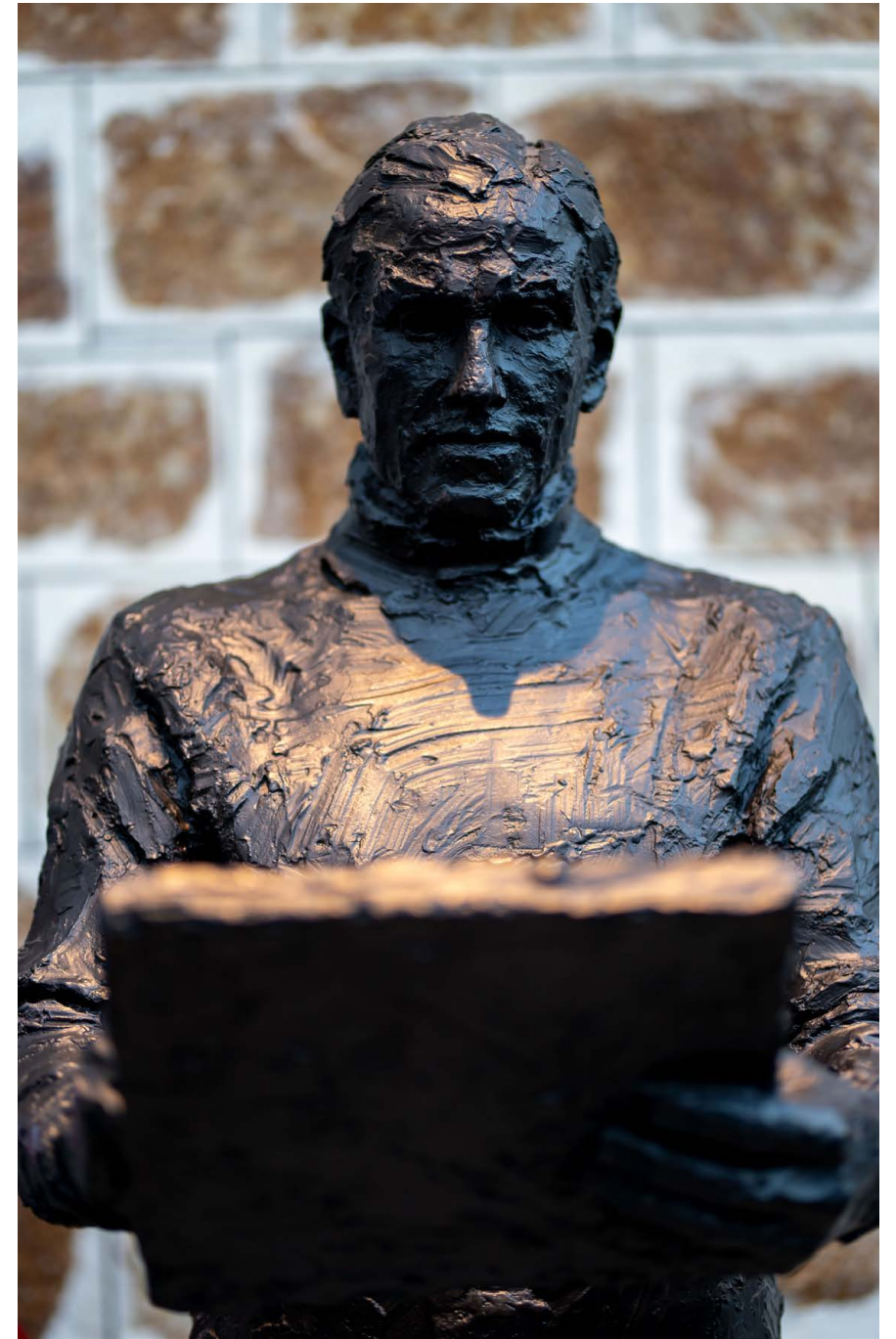
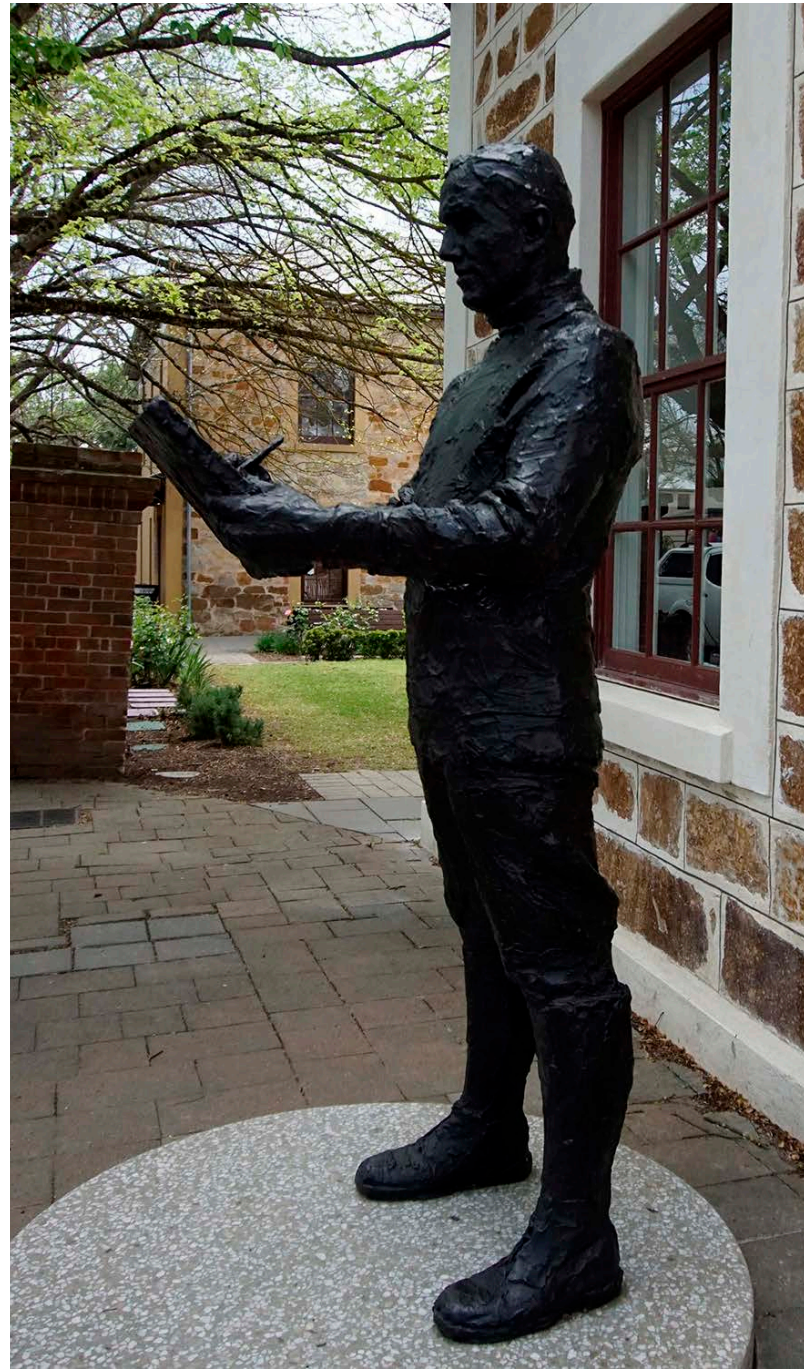
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## Artwork Examples

Sir Donald Bradman Sculpture, 'Cover Drive' – Adelaide Oval, 2000



Sir Hans Heysen Bronze Sculpture – Hahndorf, SA, 2023



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# Robert Hannaford AM – Artist

pg 28

## Artwork Examples

Aboriginal and Torres Strait Islander War Memorial Bronze Sculpture, 2013



Ngadjuri Woman and Child – Riverton, SA, 2017



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# Exhibition Studios & Karl Meyer

pg 29

## Project Examples

### Place of Reflection

**Artists:** Yvonne Koolmatrie & Karl Meyer

Adelaide, SA  
City of Adelaide, 2024

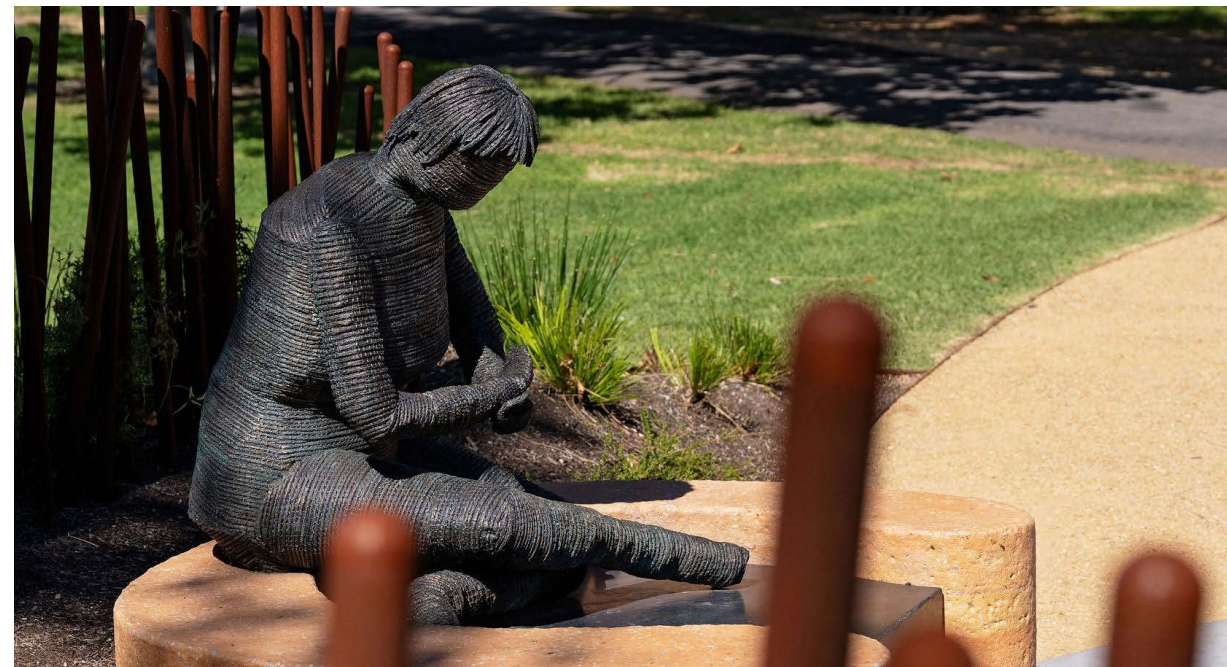
#### Description:

Intended as a place to reflect, remember, pay respect, heal and come together, artwork 'Place of Reflection' is a collaboration between Aunty Yvonne Koolmatrie, a Ngarrindjeri weaver from the Riverland, and Adelaide artist Karl Meyer, with the artwork 'Empty Arms' sitting central to the site. An integration of art and landscape, the artwork and surrounds create a place of healing for members of the Stolen Generations and provide opportunity to engage the broader community to better understand past and present experiences.

ES undertook the concept refinement, detail design and fabrication of the built forms, civil works, landscaping and planting, finishing, installation, and on-site and off-site management, while working closely with the Adelaide City Council and Wax Design to realise the artist's vision.

#### Collaboration:

- Artist - Yvonne Koolmatrie
- Artist - Karl Meyer
- City of Adelaide
- WAX Design
- Bronzing Foundry
- Tonkin Engineering
- Ochre Dawn
- Traditional owners & First Nations cultural collaborators



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# Exhibition Studios & Karl Meyer

pg 30

## Project Examples

### Constable Hyde Memorial Artwork

**Artist:** Karl Meyer

Cast Bronze  
H0.7m x W1.7m x D0.5m  
Constable Hyde Memorial Garden, SA  
City of Burnside, 2021

**Description:**

In commemoration of Constable William Hyde, this memorial artwork ensures the highest level of respect for the life of Constable Hyde and uses people's natural enquiry of objects in the public realm as a visual drawcard to invite interest and engagement.

The memorial artwork also creates amenity as a seat, acting as place for engagement, reflection and pause.

**Collaboration:**

- Artist - Karl Meyer
- City of Burnside



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# Exhibition Studios – Artwork Team

pg 31

## Project Examples

### Flow

**Artists:** Laura Wills & Will Cheesman

Heat tempered 316 stainless steel  
H4.0m x W10.0m x D2.0m  
Gawler Place, SA  
City of Adelaide, 2020

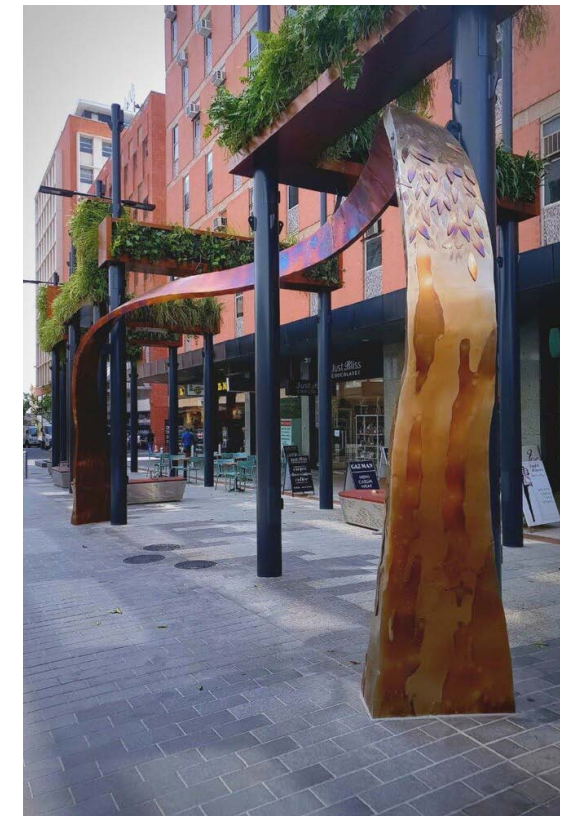
#### Description:

Conceptualised by artists Laura Wills and Will Cheesman, this linear sculpture leads viewers along and through the Gawler place arbour, connecting rivers to trees via the stars, and drawing people's attention to the day and night sky. During the day the shadows play and move with the passing sun and at night the stars shine.

ES completed the engineering, detail design, development documentation, fabrication and installation for this signature artwork located at Gawler Place in Adelaide, SA.

#### Collaboration:

- Artists - Laura Wills & Will Cheesman
- City of Adelaide



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Her Majesty's Theatre Commemorative Artwork

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# Exhibition Studios – Artwork Team

pg 32

## Project Examples

### One: All That We Can See

**Artist:** Sundari Carmody

Stainless steel, polycarbonate, LED lighting  
4.2m diam.  
Lot Fourteen, SA  
City of Adelaide, 2022

**Description:**

‘One: all that we can see’ by artist Sundari Carmody is a major artwork amongst Adelaide’s Lot 14 precinct, representing the ratio suggested by contemporary physicists between the visible and invisible universe: the hypothesis is that 95% of the universe is made up of dark matter and dark energy, leaving only 5% of ‘normal matter’ visible.

ES worked closely with Sundari to bring her artwork vision to life in June 2022, undertaking detail design, fabrication and installation in this central hub of Adelaide.

**Collaboration:**

- Artist - Sundari Carmody
- Guildhouse
- City of Adelaide



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### Her Majesty's Theatre Commemorative Artwork

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# Exhibition Studios & Karl Meyer

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pg 33

## Project Examples

### Connection

#### Artists: Karl Meyer

GRC, Mild and stainless steel, RGB lighting  
H4.5m x W2.6m x D2.6m  
Main entrance to Centennial Park Cemetery, SA  
Centennial Park Cemetery, 2018

#### Collaboration:

- Artist - Karl Meyer
- Bruce Oswald Landscape Architect
- Centennial Park Cemetery



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#### Her Majesty's Theatre Commemorative Artwork

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# Exhibition Studios & Karl Meyer

pg 34

## Project Examples

### Motional - Objects by Association

**Artist:** Karl Meyer

Stainless steel, security laminated glass, LED lighting  
Various dimensions  
Bentham Street, SA  
City of Adelaide, 2024

**Description:**

This artwork expresses movement and motion of people, cargo and objects moving through Bentham Street to and from the Adelaide Central Market. The forms respond and complement the heritage and contemporary architectural fabric within the streetscape, and give subtle visual references of zips, buckles, and labels. 'Motional' creates an internal gallery to activate the streetscape.

**Collaboration:**

- Artist - Karl Meyer
- Exhibition Studios
- City of Burnside



### Proposal 1.0

Her Majesty's Theatre Commemorative Artwork

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**City of Adelaide  
Her Majesty's Theatre Commemorative Artwork**

**Proposal 1.0**

**Exhibition Studios**

**28.11.25**

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