

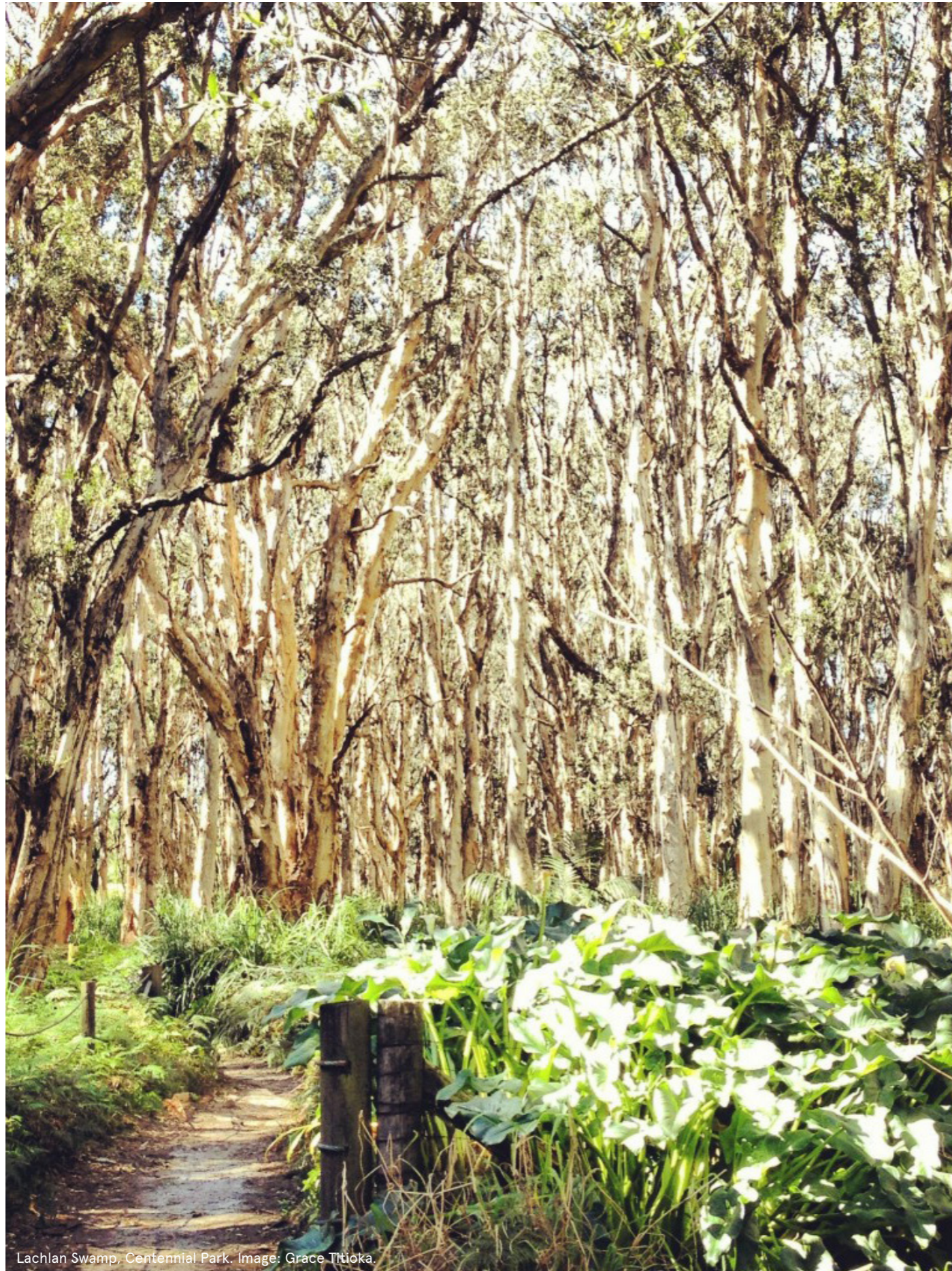
An aerial photograph of Sydney, Australia, at sunset. The city skyline is visible in the background, including the Sydney Tower Eye. In the foreground, the Sydney Football Stadium is the central focus, with its distinctive white, ribbed roof and green pitch. The stadium is surrounded by residential areas, trees, and a parking lot. A large green field is visible to the left of the stadium.

SYDNEY FOOTBALL STADIUM REDEVELOPMENT

PUBLIC ART PLAN

culturalcapital

we are **in**sw
Infrastructure
New South Wales



Lachlan Swamp, Centennial Park. Image: Grace Titioka.

ACKNOWLEDGEMENT OF COUNTRY

Cultural Capital acknowledges the Aboriginal and Torres Strait Islander peoples as Traditional Custodians of the lands and waters we now share, and pay our respects to the Gadigal people of the Eora nation.

We pay tribute to their enduring cultures, seeking to engage with and learn from them for the cultural enrichment of our community.

SFS ART PROGRAM

Art has the power to transcend our thoughts and emotions; provoking our most elemental human responses. It is this quality of visceral experience that makes art a universal human language.

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EXECUTIVE SUMMARY

Infrastructure NSW (INSW) is redeveloping the Sydney Football Stadium (SFS) on behalf of the NSW Government. The project will deliver a modern, world-class venue, ensuring Sydney has a sporting and entertainment precinct of an international standard.

The preparation of this Sydney Football Stadium Public Art Plan is a condition of the development approval. This Plan contributes to the compliance assessment Conditions B9-B11.

The purpose of this Public Art Plan is to synthesise the existing documents relating to public art at SFS, and progress the preliminary approach into a developed plan for public art.

This document includes the following:

CHAPTER 1: PROJECT BACKGROUND

An overview of the project background, including the process for public art and planning approvals to date

CHAPTER 2: CURATORIAL FRAMEWORK

The curatorial framework for public art at SFS encompassing the curatorial vision, principles, themes, opportunities, and locations

CHAPTER 3: CASE STUDIES

A selection of case studies that establish a global benchmark for art in a stadium context

CHAPTER 4: ENGAGEMENT

The key stakeholders and methodology for stakeholder engagement, including the Public Art Panel

CHAPTER 5: METHODOLOGY

The methodology for implementing the Public Art Plan including project phases, procurement models, artist selection criteria, artist engagement and artwork delivery

CHAPTER 6: GOVERNANCE & MANAGEMENT

The project governance and management framework

APPENDICES

APPENDIX A

Site analysis

APPENDIX B

Consultation register

APPENDIX C

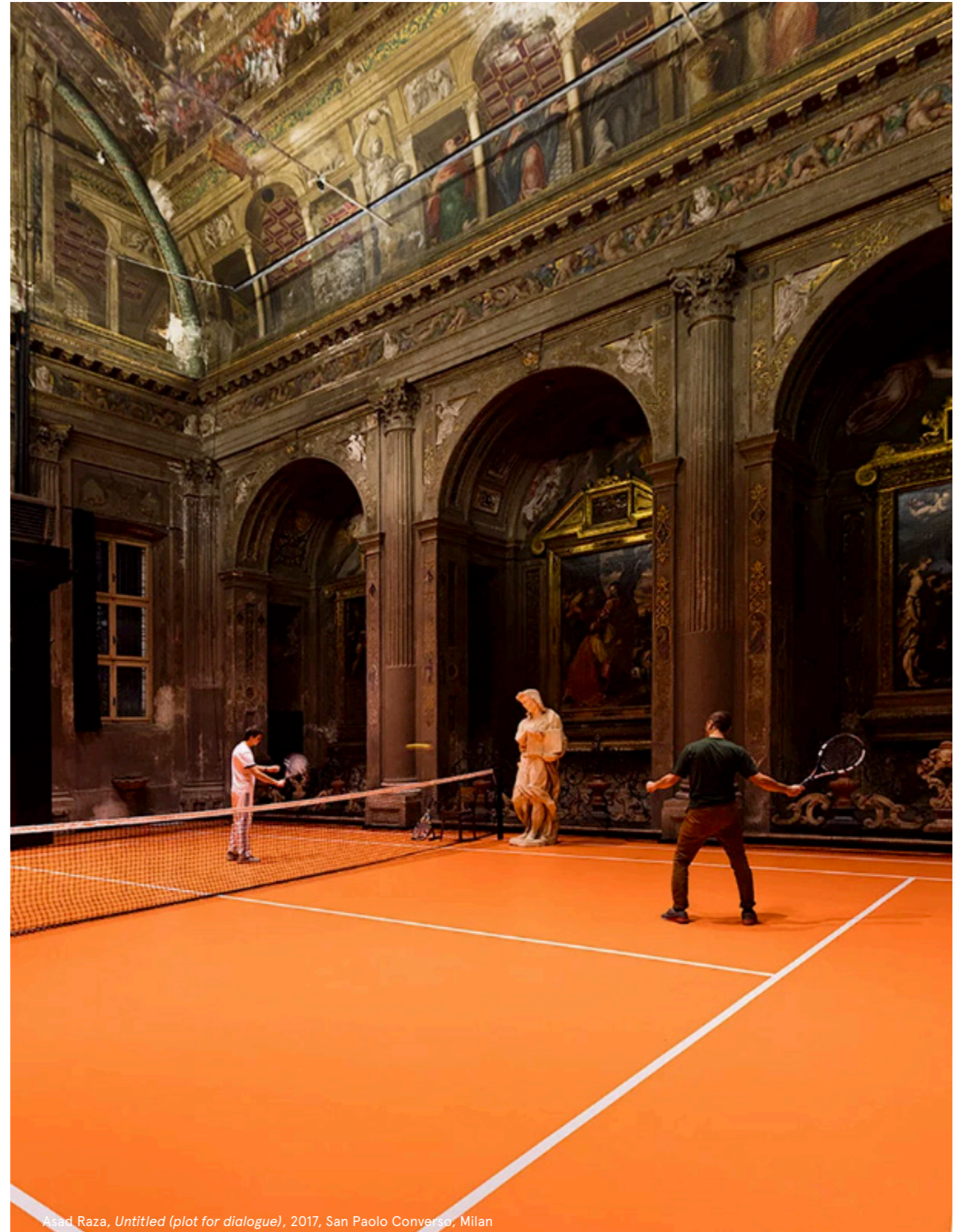
Sydney Football Stadium: Public Domain and Urban Design Sports Sculptures

Beijing National Stadium, designed by JHerzog & de Meuron, Stefan Marbach, artist Ai Weiwei, and CADG.

PROGRAM VISION

Culture is different things to different people. For some it means opera, ballet and visits to art galleries: 'Big-C' culture. For others, it is found in the rituals of daily life – celebrations, family gatherings, weekend sport – those things that bring us a sense of belonging with others: 'little-c' culture. Our lives are enriched by both. Even more so, when they can be brought together.

SFSR creates a rare opportunity to bring both Big-C and little-c culture together in a meaningful way. So that the sense of cultural belonging we experience at a big game is given deeper meaning through our interaction with art. The world's great cities all capitalise on art's ability to excite our human responses; bringing us to awe, joy, wonder, laughter, recognition, surprise and delight. It is from this viewpoint that the Public Art Plan will explore the opportunities the new SFS will create for the city.



Asad Raza, *Untitled (plot for dialogue)*, 2017, San Paolo Converso, Milan

01 PROJECT BACKGROUND

Art isn't just for art galleries....Cities are the best art galleries you could possibly have.
- Stephen Yarwood, former Lord Mayor of Adelaide

James Turrell, *Night Life*, 2018, GOMA, Brisbane

Sydney Football Stadium Redevelopment, Public Art Plan

1.1 THE CLIENT

This Public Art Plan, commissioned by INSW, has been prepared by Cultural Capital; appointed by INSW as Public Art Advisor for SFS.

INSW is an agency of the NSW Government within the The Department of Premier & Cabinet. INSW provides independent advice to assist the NSW Government in identifying and prioritising the delivery of critical public infrastructure for NSW. INSW supports projects to best grow the state’s economy, enhance productivity and improve living standards.

Projects NSW is a specialist unit within INSW that manages the procurement and delivery of nominated priority infrastructure projects. SFS Redevelopment (SFSR) is identified as a major project.

Cultural Capital is engaged to review and refresh the themes, principles and opportunities identified within the approved Stage 1 and Stage 2 DA Public Art Strategies for SFS, progressing the work to date into a developed Public Art Plan that is approved by the Planning Secretary.

1.2 THE SITE

SFS is being redeveloped on the site of the original stadium at Moore Park, Sydney. The site is located at 40-44 Driver Avenue, Moore Park within the Sydney Cricket Ground Precinct. This site is Crown Land, with the Venues NSW (VNSW) designated as the sole trustee under the Sydney Cricket and Sports Ground Act 1978.

SFS is bound by Moore Park Road on the north, the existing Sydney Cricket Ground (SCG) stadium to the south and Driver Avenue to the west. It is located within the City of Sydney local government area.

SFS is surrounded by Centennial and Moore Parks, the Fox Studios and Entertainment Quarter precincts, and the residential suburb of Paddington.

It is approximately 3km from the Sydney CBD and approximately 2km from Central Station.

A detailed site analysis is at Appendix A.



1.3 CONDITIONS OF DEVELOPMENT CONSENT

SFS is being delivered by Infrastructure NSW on behalf of the NSW Government. The planning approval process has followed a staged State Significant Development (SSD) application approach.

The applicant is INSW and the consenting authority is Minister for Planning and Public Spaces, pursuant to Part 4 of the Environmental Planning and Assessment Act 1979 (EP&A Act).

Development consent was granted for the Concept Proposal and Early Works/Demolition stage (SSD 19_9249) by the Minister for Planning and Public Spaces on 6 December 2018.

The Stage 2 development application comprising the detailed design, construction and operation of the stadium was approved by the Minister for Planning and Public Spaces on 6 December 2019. The Stage 2 Principal Contractor, John Holland Pty Ltd, was appointed to design and construct the new stadium on 16 December 2019.

With reference to the Development Consent, INSW is required to satisfy Conditions B9 – B11. Cultural Capital has been engaged by INSW to author a Public Art Plan for SFS that meets these planning conditions. Conditions D42-D44 contain references to implementation of public art.

The conditions are set out below.

Public Art Plan

B9. Prior to the commencement of the public domain construction, the Applicant must establish a Public Art Panel comprising nominated members from:

- (a) Infrastructure NSW;
- (b) VNSW including Sports Partners and Member representation;
- (c) Centennial Park and Moore Park Trust;
- (d) The relevant design team involved with the public art; and
- (e) City of Sydney Council's Public Art Advisory Panel.

B10. The Applicant must prepare a final Public Art Plan in consultation with Council's Public Art Unit including (but not limited to):

- (a) evidence of consultation with the established Public Art Panel members at key milestones in the preparation of the plan;

(b) evidence of involvement of Indigenous artists in the process of preparation of the plan;

(c) proposed method of procuring artists (whether invited or open to expressions of interest);

(d) proposed methods of integration of the public art concepts developed by the selected artists with the public domain;

(e) proposed elements that demonstrate compliance with the "Public Art Strategy" (Section 7.4) of the Sydney Football Stadium Urban Design Guidelines prepared by SJB and dated 6 June 2018 (being part of SSD-9249);

(f) compliance with the criteria established in the Landscape and Public Domain Report (Rev 12) Appendix A – Art Strategy prepared by Aspect Studios dated 12/06/2019;

(g) interpretation of the key principles of section 4.5 of the Heritage Interpretation Strategy prepared by Curio Projects dated May 2019, where relevant to public art;

(h) integration of the four existing sculptures within the site with the new public realm in accordance with section 4.2.6 of the Heritage Interpretation Strategy prepared by Curio Projects dated May 2019; and

(i) interpretation of the history of Busby's Bore and Sydney's historic reliance on this water supply.

B11. The final Public Art Plan must be submitted to the Planning Secretary for approval, prior to the commencement of construction of the public domain areas within the site.

Public Domain and Public Art

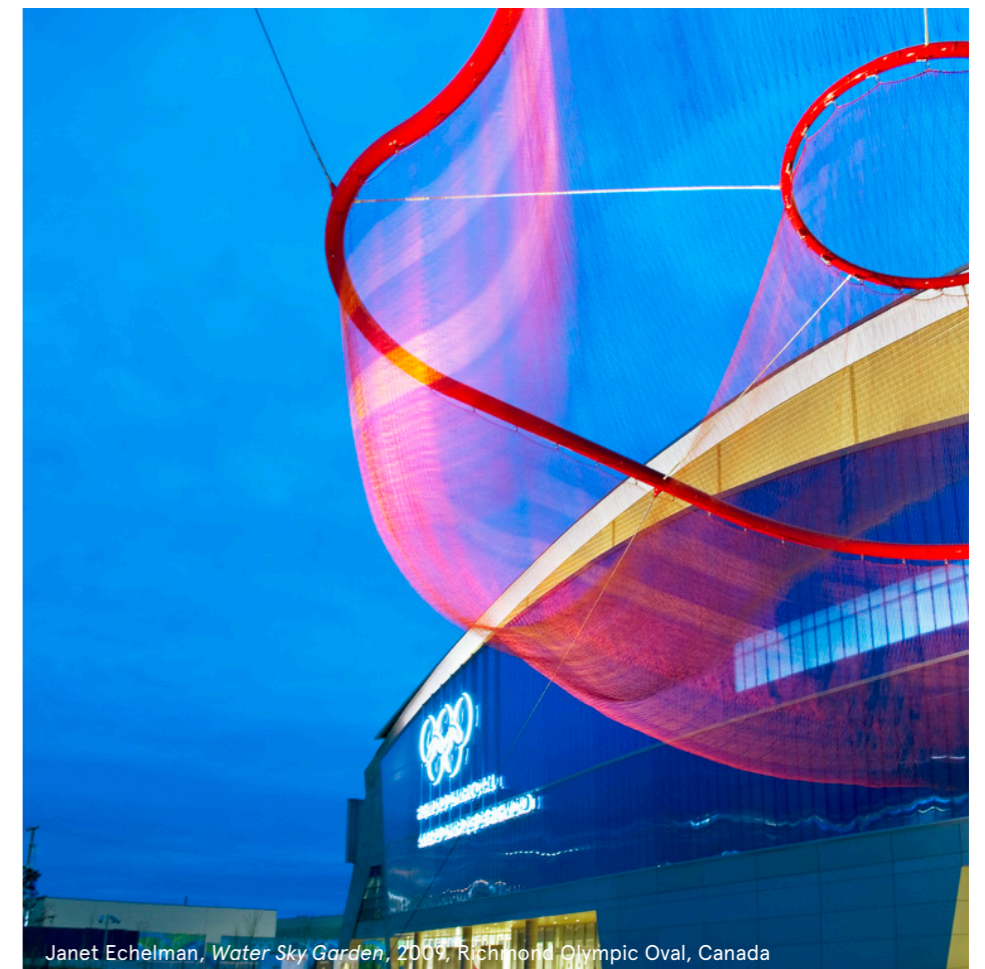
D42. Prior to the occupation of the public domain areas within the site, the installation of all public art within the site in accordance with the Public Art Plan must be completed on the site to the satisfaction of the Certifying Authority and VNSW.

D43. The required relocation of sculptures and recommendations of the Heritage Interpretation Strategy prepared by Curio Projects dated 30/05/2019 must be implemented, prior to the occupation of the stadium and the public domain areas within the site.

D44. Prior to the occupation of the public domain areas within the site, the public domain and landscaping works required by this approval must be completed to the satisfaction of the Certifying Authority. The external public domain works required under this consent (for the Moore Park Road frontage) must be completed in consultation with Council and to the satisfaction of the Certifying Authority.



Heather Ackroyd and Dan Harvey, *History Trees*, 2012, Queen Elizabeth Olympic Park, London



Janet Echelman, *Water Sky Garden*, 2009, Richmond Olympic Oval, Canada

1.4 CONSENT CONDITIONS CHECKLIST

CONDITION NUMBER	CONDITION	SECTION IN REPORT
B9	Prior to the commencement of the public domain construction, the Applicant must establish a Public Art Panel comprising nominated members from:	Chapter 4 (4.2)
B9 (a)	Infrastructure NSW;	Chapter 4 (4.2)
B9 (b)	VNSW including Sports Partners and Member representation;	Chapter 4 (4.2)
B9 (c)	Centennial Park and Moore Park Trust;	Chapter 4 (4.2)
B9 (d)	The relevant design team involved with the public art; and	Chapter 4 (4.2)
B9 (e)	City of Sydney Council's Public Art Advisory Panel.	Chapter 4 (4.2)
B10	The Applicant must prepare a final Public Art Plan in consultation with Council's Public Art Unit including (but not limited to):	This document is the final Public Art Plan; and Chapter 4 (4.3)
B10 (a)	evidence of consultation with the established Public Art Panel members at key milestones in the preparation of the plan;	Chapter 4 (4.2), and; Chapter 6 (6.2)
B10 (b)	evidence of involvement of Indigenous artists in the process of preparation of the plan;	Cultural Capital has engaged with the La Perouse and Metropolitan Local Aboriginal Land Councils in the process of preparation of this Public Art Plan. Cultural Capital has engaged with Indigenous artists/creative practitioners in the process of preparing the plan, including Brett Leavy, Tess Allas and Djon Mundine. Chapter 4 (4.4)
B10 (c)	proposed method of procuring artists (whether invited or open to expressions of interest);	Chapter 5 (5.2)
B10 (d)	proposed methods of integration of the public art concepts developed by the selected artists with the public domain;	Chapter 2 (2.6)
B10 (e)	proposed elements that demonstrate compliance with the "Public Art Strategy" (Section 7.4) of the Sydney Football Stadium Urban Design Guidelines prepared by SJB and dated 6 June 2018 (being part of SSD-9249);	Chapter 2 (2.6)
B10 (f)	compliance with the criteria established in the Landscape and Public Domain Report (Rev 12) Appendix A - Art Strategy prepared by Aspect Studios dated 12/06/2019;	Chapter 5 (5.4) This Public Art Plan has been prepared with reference to the themes, principles and potential opportunities identified within the Public Art Strategy (SJB, 6 June 2018) and provides contemporary recommendations that have been informed by new physical investigations, detailed stakeholder engagement and consultation with the established Public Art Panel for the project. As set out in Section 1.6, several of the themes/principles/recommendations of the Public Art Strategy (SJB, 6 June 2018) have been determined to be unfeasible or unviable due to site and development constraints, physical limitations, and stakeholder advice while others have been discounted as they are captured by other existing processes and programs. This Public Art Plan therefore has validated the themes and principles of the Public Art Strategy (SJB, 2018) and identifies a suite of public art opportunities to inform the proposed artist and public art procurement processes that are implementable and have garnered the support of the City of Sydney and the Public Art Panel established for the project.
B10 (g)	interpretation of the key principles of section 4.5 of the Heritage Interpretation Strategy prepared by Curio Projects dated May 2019, where relevant to public art;	For each public art opportunity identified in Chapter 2, the sub-heading Procurement Model (Limited Tender) has been removed and a new section titled 'Compliance' has been inserted which describes how each proposed concept complies with Section 7.4 of the Urban Design Guidelines, the approved Heritage Interpretation Strategy (where relevant) and the now approved Heritage Interpretation Plan. Section 4.5 and 8.1 of the Heritage Interpretation Strategy prepared by Curio Projects dated May 2019 and the Heritage Interpretation Plan prepared by Artefact dated 16 November 2020 are reproduced in Section 2.4 Heritage Principles and Themes of this Plan. These principles have been carefully considered and carried through, where appropriate to public art, in Section 2.6 Art Opportunities of this Plan. The heritage themes/stories will be provided to artists at the briefing stage as an appendix to the Artist Brief document. This approach enables the artists to consider responding to the site's rich heritage.
B10 (h)	integration of the four existing sculptures within the site with the new public realm in accordance with section 4.2.6 of the Heritage Interpretation Strategy prepared by Curio Projects dated May 2019; and	Aspect Studios was engaged by INSW to prepare the strategy to reinstate existing sculptures, plaques and plinths. This report is titled Sydney Football Stadium: Public Domain and Urban Design, Sports Sculptures, dated 28 August 2020. This report is included at Appendix C.
B10 (i)	interpretation of the history of Busby's Bore and Sydney's historic reliance on this water supply.	Interpretation of the history of Busby's Bore and Sydney's historic reliance on this water supply is addressed in the Sydney Football Stadium Redevelopment (Stage 2) Heritage Interpretation Plan, Report to John Holland Group, prepared by Artefact dated 16 November 2020. A summary of Sections 4.2.1 and 4.3.1 of the Artefact HIP is provided in Section 2.4 Heritage Themes of this Plan. The potential interpretation of Busby's Bore as a public art opportunity has been explored through the adopted Heritage Interpretation Plan (Artefact, 16 November 2020) and was assessed to be impractical and unsafe as it would impede pedestrian and emergency vehicular movement through the plaza. Additionally project budget constraints did not permit the installation and management of a water feature as initially mooted by the Heritage Interpretation Strategy that was prepared to support the SSD DA (and which was subsequently superseded by the approved Heritage Interpretation Plan. As articulated in the approved Heritage Interpretation Plan, the significance of the Busby Bore will be reflected through the use of contrasting paving in the plaza and information panels.
B11	The final Public Art Plan must be submitted to the Planning Secretary for approval, prior to the commencement of construction of the public domain areas within the site.	N/A

1.5 PUBLIC ART PROCESS AND APPROVALS

STAGE 1 DA STRATEGY

The Stage 1 Concept Approval for SFSR was accompanied by a Public Art Strategy; this formed Section 7.4 of the Sydney Football Stadium Urban Design Guidelines. It was prepared by SJB dated 6 June 2018.

THEMES

The key themes identified in the approved Public Art Strategy are drawn from the project site's cultural and sporting history. The identified themes are:

- Aboriginal Heritage
- Sydney Common
- Busby's Bore
- Sydney Cricket Ground
- Sydney Sports Ground (SSG)
- Sydney Football Stadium

PRINCIPLES

The public art principles identified within the Public Art Strategy are:

- Reinstatement of existing sculptures, plaques and plinths
- Aboriginal Heritage
- Security
- Landmarks and Meeting Places
- Integrate public art into the SFS facade and surfaces
- Day-to-Day character

PUBLIC ART OPPORTUNITIES

The Public Art Strategy identified the following opportunities but does not prioritise them:

- Heritage Interpretation marking Busby's Bore shafts and route
- Existing SFS Statues
- Public art and heritage interpretation integrated into the public domain ground plane
- Responsive facades for temporary artwork especially day-to-day
- Incorporate public art or heritage interpretation into the building facade
- SCG Walk of Honour

STAGE 2 DA STRATEGY

The Stage 2 Development Application included a Public Art Strategy that formed part of the Landscape and Public Domain Report (Rev 12) Appendix A. The Stage 2 Public Art Strategy was prepared by Aspect Studios dated 12 June 2019.

The Stage 2 Public Art Strategy focused on "integrating artworks from contemporary artists, providing aspirations and outlining opportunities to boost the cultural offering of this significant project."

The Stage 2 Art Public Art Strategy established the criteria for the selection of artworks.

1. Can it be enjoyed by all? Is it public?
2. Do the artists and works represent diverse voices? (various genders, ages and cultural backgrounds including at least 1 indigenous artist)
3. Is there meaning and relevance to this place and time?
4. Has the artist assembled a team sufficient to deliver works in the public domain?
5. Does the work feel right in relation to the building and public domain? Is it bold or subtle enough to meet its objectives?
6. Does it add to the cultural offering of the site?

PUBLIC ART PLAN

PUBLIC ART PLAN

Cultural Capital has been engaged by INSW to author the Public Art Plan that refines the Stage 1 and Stage 2 DA Public Art Strategies; and prepare and implement a procurement strategy including shortlisting and recommending artists for commissions, or the procurement of existing artworks.

The Public Art Plan validates and, where appropriate, rationalises the approved themes, principles and public art opportunities identified in the Stage 1 and Stage 2 DA Public Art Strategies. Cultural Capital's evaluation of the approved Stage 1 and Stage 2 DA Public Art Strategies is in Section 1.6.

The Public Art Plan is required to be approved by the Planning Secretary and City of Sydney Public Art Panel prior to the commencement of construction of the public domain areas within the site.

Following the approval of this Plan, artist briefs will be prepared and artists will be invited to respond to the brief with conceptual designs and details of proposed artworks.

The Public Art Panel constituted for the project will continue to have an ongoing role in the project and will be involved in the reviewing of artists briefs, artist selection and identified of final public art pieces.

The engagement of artists and commissioning of artworks will be managed by INSW and their Public Art Advisor following approval of the Public Art Plan by the Planning Secretary.

APPOINTMENT OF ADVISORY COMMITTEE

INSW will appoint an advisory committee comprising representatives of INSW (on behalf of the NSW Government), VNSW, the architect and the INSW Public Art Advisor (Cultural Capital).

The advisory committee (called the Public Art Panel) will receive input from Cultural Capital to select appropriate artists and artwork proposals that meet the criteria for the development and the City of Sydney Public Art Policy Criteria.

1.6 EVALUATION OF STAGE 1 & 2 APPROVED THEMES, PRINCIPLES AND OPPORTUNITIES

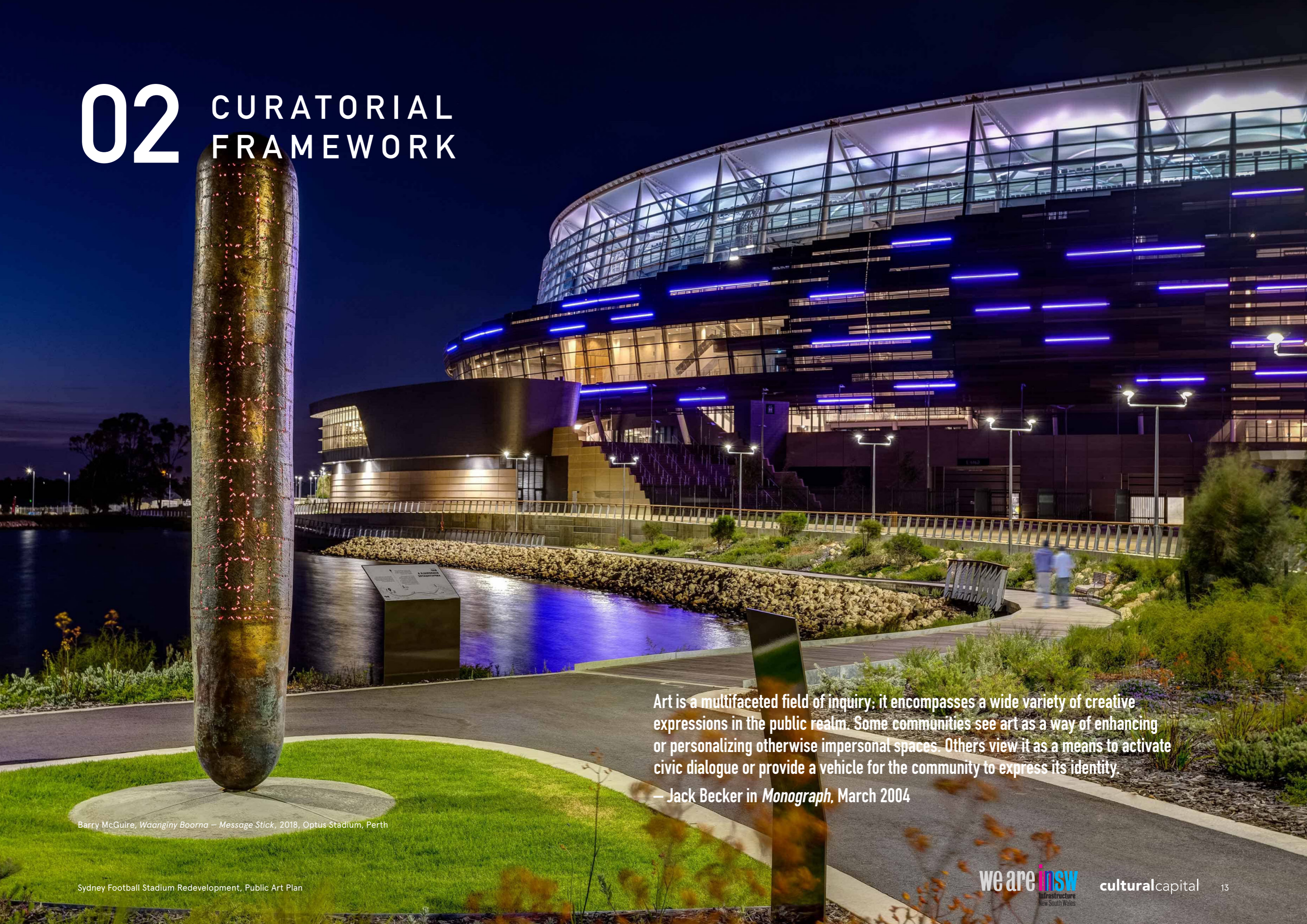
This Public Art Plan has been prepared having regard to the recommendation of the Public Art Strategy (SJB, 6 June 2018) and the extensive research and investigations completed since SSD 9835 was approved, which have informed the public art brief including public domain, heritage and construction methodologies. This Public Art Plan has also been prepared in consultation with VNSW, Indigenous stakeholders, the Public Art Panel established for the project and the City of Sydney's Public Art Unit. The following tables summarise the evolution of the themes/principles/recommendations of the Public Art Strategy (SJB, 6 June 2018) as they are now proposed to apply to the proposed commissioning of public art opportunities. Some opportunities initially identified in the Public Art Strategy (SJB, 2018) have been determined to be unfeasible or unviable due to site and development constraints, physical limitations, and stakeholder advice while others have been discounted as they are captured by other existing processes and programs. For example, VNSW's heritage program is independent of the public art opportunities, as discussed further below.

THEMES	
THEME	CULTURAL CAPITAL RECOMMENDATION
Aboriginal Heritage	<p>Aboriginal Heritage is a generic theme.</p> <p>The curatorial themes "Ritual/Spectacle" - recommended in this plan in Section 2.3 Curatorial Themes - are cross-cultural and encompass Indigenous ceremonies or other Indigenous associations. The themes "Ritual/Spectacle" are supported by the La Perouse and Metropolitan Local Aboriginal Land Councils.</p> <p>Cultural Capital recommends that the inclusion of Indigenous perspective/s is also addressed through selecting Indigenous artists to respond to the artist brief/s.</p>
Sydney Common	<p>These are chapters of the site's history and are strong heritage themes but are not a strong curatorial themes that will inspire exemplary art concepts.</p> <p>Cultural Capital has noted how the heritage themes will be addressed in Section 2.4 Heritage Themes of this Plan.</p> <p>The curatorial themes "Ritual/Spectacle" - recommended in this plan in Section 2.3 Curatorial Themes - conceptually encompass the spectacle of the creation of Sydney Common, Busby's Bore and Sydney Sports Ground; as well as the longstanding rituals associated with the SSG.</p>
Busby's Bore	<p>The curatorial themes "Ritual/Spectacle" are supported by City of Sydney Public Art Unit who advised that the themes from the Stage 1 DA strategy are too prescriptive. The CoS Public Art Unit support "Ritual" and "Spectacle" as site-specific and place-based themes, that at the same time are conceptually broad and not prescriptive.</p> <p>The rationale for the refresh of the themes was also supported by the Art Advisory Panel.</p>
Sydney Sports Ground (SSG)	
Sydney Football Stadium	<p>This theme is the same as the site. Cultural Capital recommends that this theme is too prescriptive and is not progressed in this Public Art Plan.</p>

PRINCIPLES	
PRINCIPLE	CULTURAL CAPITAL RECOMMENDATION
Reinstate existing sculptures, plaques and plinths	<p>Aspect Studios was engaged by INSW to prepare the strategy to reinstate existing sculptures, plaques and plinths. This report is titled Sydney Football Stadium: Public Domain and Urban Design, Sports Sculptures, dated 28 August 2020. This report is included in Appendix C.</p>
Aboriginal Heritage	<p>Cultural Capital agrees that this is an important public art principle. Cultural Capital has incorporated this principle into all aspects the Public Art Plan, including through the themes of "Ritual/Spectacle" (Section 2.3), through the curatorial principle of "Place Identity" (Section 2.2), and the through selecting Indigenous artists to respond to the artist brief/s.</p>
Security	<p>Aspect Studios as the landscape architect has addressed the issue of site security. Discussions with Aspect on incorporating public art into the security devices has determined that there is little opportunity for any meaningful public art involvement.</p>
Landmarks and Meeting Places	<p>Cultural Capital agrees that this is an important public art principle. Cultural Capital has progressed this in the Public Art Plan through the curatorial principle "View Lines and Key Entrances" (Section 2.2), and through the art opportunities identified in Section 2.6 of this Plan.</p>
Integrate public art into the SFS facade and surfaces	<p>The façade is an integral component of the competition winning architectural design that delivers design excellence for the Sydney Football Stadium. The specific nature of the design, which includes lighting embedded into the façade means it is not feasible as a public art opportunity. It is more feasible to progress public art opportunities in other areas of the public domain that are complementary of the stadium architecture. This principle is progressed through the public domain ground plane etching and projection, and basketball court (Section 2.6).</p>
Day-to-Day character	<p>Cultural Capital agrees that this is an important public art principle. Cultural Capital has addressed this in this Public Art Plan by considering the audiences and usage of the SFS public domain on event and non-event days. This has resulted in the considered response of curatorial principle of "Communities" (Section 2.2) and the art opportunities in Section 2.6 of this Plan.</p>

PUBLIC ART OPPORTUNITIES	
PUBLIC ART OPPORTUNITY	CULTURAL CAPITAL RECOMMENDATION
Alignment with the Heritage Interpretation Strategy including marking Busby's Bore shafts and route	<p>Cultural Capital has ensured that this Public Art Plan aligns with the principles of the Sydney Football Stadium Redevelopment (Stage 2) Heritage Interpretation Plan, Report to John Holland Group, prepared by Artefact dated 16 November 2020; and the Heritage Interpretation Strategy, prepared by Curio Projects dated May 2019. See Section 2.4 Heritage Principles and Themes.</p> <p>Cultural Capital is cognizant of the marking of the Busby's Bore shafts and route in the SFS public domain. The art opportunities and locations identified in Section 2.6 of this report will complement rather than compete with this key heritage interpretation opportunity. Aspect Studios/Artefact have designed an interpretive work for Busby's Bore within the paving in this location.</p>
Existing SFS Sculptures	<p>Aspect Studios was engaged by INSW to prepare the strategy to reinstate existing sculptures, plaques and plinths. This report is titled Sydney Football Stadium: Public Domain and Urban Design, Sports Sculptures, dated 28 August 2020. This report is included in Appendix C.</p>
Public art integrated into the public domain ground plane	<p>This opportunity is progressed in the public art opportunities in Section 2.6 of this plan, including the public domain ground plane etching and projection, and the basketball court.</p>
Responsive facades for temporary artwork especially day-to-day	<p>The façade is an integral component of the competition winning architectural design that delivers design excellence for the Sydney Football Stadium. The specific nature of the design, which includes lighting embedded into the façade means it is not feasible as a public art opportunity. It is more feasible to progress public art opportunities in other areas of the public domain that are complementary of the stadium architecture.</p> <p>Instead, temporary artwork is progressed through the public domain ground plane projection (Section 2.6).</p> <p>Cultural Capital makes an additional recommendation in Section 2.7 to leverage the stadium and public domain screens for art.</p>
SCG Walk of Honour	<p>VNSW has an existing heritage program (established well before the SFS Redevelopment) which recognises key sportspeople and sporting moments connected to the Sydney Football Stadium. The program includes:</p> <ul style="list-style-type: none"> The VNSW recognition program (life membership, naming of facilities, plaques); The VNSW heritage interpretation program (Walk of Honour, SCG Museum); Indigenous-themed matches and events, such as the Marn Grook Cup in AFL or the NRL's Indigenous Round; and Items held in the nearby SCG Museum's collection <p>The program is an initiative that is independent of the SFS Redevelopment project and it is in addition to the public art opportunities identified within this document. VNSW's heritage program is midway through a consultation phase with its home teams and codes to propose new additions to various categories of recognition, including the SCG Walk of Honour. This process is undertaken on a regular basis and provides additional future opportunities to nominate individuals and events to be acknowledged. Any future nominations for the SCG Walk of Honour would be subject to VNSW's nomination, assessment and procurement processes and would be outside the scope of this Public Art Plan.</p>
Incorporate public art into the building facade	<p>The façade is an integral component of the competition winning architectural design that delivers design excellence for the Sydney Football Stadium. The specific nature of the design, which includes lighting embedded into the façade means it is not feasible as a public art opportunity. It is more feasible to progress public art opportunities in other areas of the public domain that are complementary of the stadium architecture.</p>

02 CURATORIAL FRAMEWORK

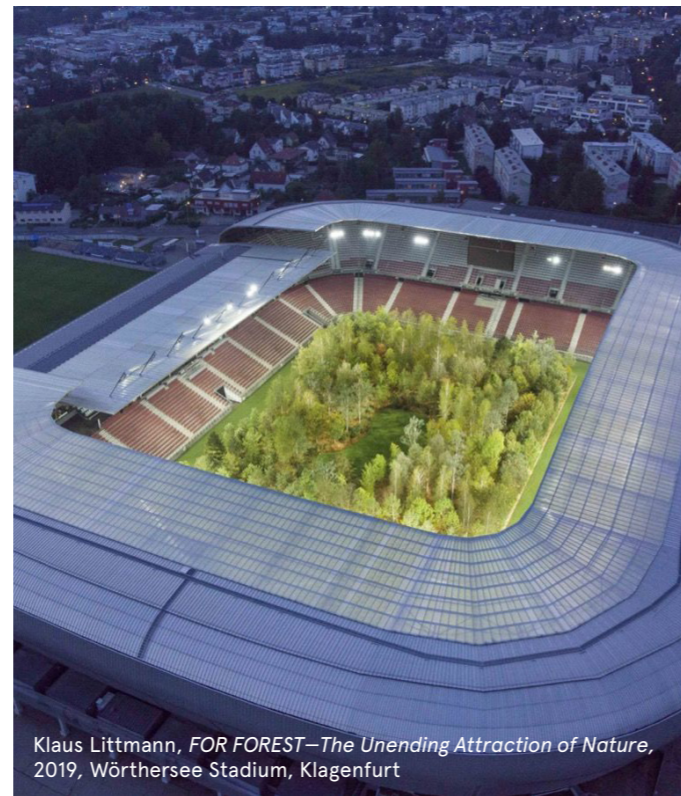


Art is a multifaceted field of inquiry; it encompasses a wide variety of creative expressions in the public realm. Some communities see art as a way of enhancing or personalizing otherwise impersonal spaces. Others view it as a means to activate civic dialogue or provide a vehicle for the community to express its identity.

— Jack Becker in *Monograph*, March 2004

Barry McGuire, *Waanginy Boorna* — *Message Stick*, 2018, Optus Stadium, Perth

2.1 CURATORIAL INTRODUCTION



SFS Art Program

For millennia stadiums have been central to urban and civic life. Their unambiguous architectural form and the emotional theatre they generate ensure their enduring distinctiveness. Examples like the Stadium at Olympia and the Colosseum in Rome are globally understood cultural icons.

In the contemporary city stadiums retain a unique cultural importance. They are the aggregators of human energy in our cities; hosting great crowds of people at their most passionate; bringing drama, emotion, and the spectacle of sports and entertainment to urban life.

The redeveloped SFS will perform this role for Sydney.

SFS Art Program is a collection of works inspired by the stadium and the energy it provides for the city. The art program will explore ideas of the spectacle, the body, play, and sport as a national obsession.

Always associated with the performing body, the stadium is a celebration of physical culture. From the earliest competitors at Olympia, through gladiators to the superstar, it is the spectacle of bodies in dynamic motion that draws us in our thousands.

The spectacle we flock to experience makes the stadium the theatre of our emotions. Here, writ large, we feel hope and fear, pride and pain, triumphal glory, defeat and celebration. As communities in the grip of these emotional extremes it is in the stadium that we can find ourselves most connected to visceral experience. Within the passage of our daily lives it is where we collectively find ourselves at our most human.

This Public Art Plan harnesses the energy of sport and entertainment – and the emotions they generate in their audiences – for cultural purposes.

In the arena, everything is heightened: anticipation, excitement, identity, tension, disappointment and belonging. This intense experience forges a spectator

spirit of togetherness and participation that replaces the individual identity with a larger, shared identity. Spectators feel they belong to a tribe. Within each fandom culture, the individual identifies with their group by wearing their side’s colours, gathering together in the stadium, singing team songs, and cheering in unison.

These types of anthemic, immersive rituals, peculiar and specific to each code, are inseparable elements of the spectacle. Such rituals symbolise the deepest and most fundamental desires of humans to experience identity as part of a community. Artworks in the *SFS Art Program* will broadly explore the theme of ritual – including the ritual of the seasons; Indigenous rituals of place; the ritual of a daily walk through Moore Park; the rituals of a major event; and the rituals of fandom.

While the stadium is recognised as a hallowed space for spectacle, this Art Program is also interested in sport and performance as a form of play, not just for elite athletes and professional entertainers but for children and adults alike. Play is fundamental and

universal to the human experience. Children naturally play, pursue fun, entertain themselves, and enjoy the simplest discoveries. Artworks in this collection will explore sport, play, and games.

SFS Art Program encompasses a diverse range of works that will be integrated throughout the whole of the public domain; its architecture, ground planes, urban furniture, and its programming. The program considers the needs of the stadium’s many different audiences, from those who use Moore Park for daily recreation to those who visit the stadium for a once in a lifetime event. For each of them, the art program offers new ways to experience SFS’s public domain; increasing access and engagement to the site’s heritage and culture and contributing significant new artworks to the extended cultural ecosystem of the city.

2.2 CURATORIAL PRINCIPLES



PLACE IDENTITY

The site's enduring and distinctive qualities, including its history, cultural traditions, local built and natural environments. Artworks that have a genuine response to place create meaning, character and identity.

Place identity is a narrative thread that will be woven through the art and public domain, celebrating the site's ecological, Indigenous, European and sporting histories.



PLACEMAKING

Making a great place through art. Great places are memorable. They bring people together and have an energy that makes them 'somewhere' – not just 'anywhere'. The SFS Art Program creates opportunity for people to visit outside of large events, to appreciate art by day and night and to visit again and again.



DIVERSITY

Curating diverse artists for diverse audiences. Commissioning art will be inclusive of people from diverse cultures and backgrounds.



KEY VIEW LINES & ENTRANCES

A major public art commission will feature in each of the public domain precincts of Busby's Corner, Damun Place and Sheridan Stairs. These precincts are the main interfaces between the site and the surrounding context. The major public art commissions at the precinct entrances will act as landmarks and meeting points, contributing to intuitive wayfinding.

The key view lines are the arrival to SFS via Moore Park and Kippax Lake; and the journey from Oatley Road Paddington to the site. Of particular importance is the relationship between SFS and the parkland setting and historic Paddington neighbourhood, both surrounding the site.



COMMUNITIES

People first. Thoughtful engagement positions *SFS Art Program* as a community asset. This cultural platform brings people together and invites participation from diverse communities. It will strengthen the emotional connection between people and the SFS, creating a place people love to use day-to-day and year round.

SFS public art will not only contribute a rich and engaging experience for event day patrons, but also act as a catalyst for neighbouring residents and the greater city population to come together, share experiences and express their collective interests.



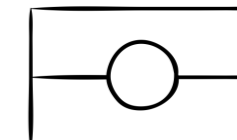
FUTURE PLACE EXPERIENCE

SFS is a new and iconic feature of the Sydney skyline, and its art needs to reflect this. As well as celebrating the history of the site, *SFS Art Program* will consider how we look to the future, and create a new and distinctive cultural experience in Sydney that leaves a legacy for generations to come.



CONTEMPORARY WORKS

Commissioning artworks from contemporary artists. Contemporary art will create an artistic vision that inspires, intrigues and elevates the cultural offering of the SFS, broadening the appeal of the stadium.



CONNECTION TO COUNTRY

Working with Indigenous artists to share their stories of Country, community and continuing culture. Recognising that culture is a living thing with a future as well as a past; and sharing an Indigenous perspective of place – land formations and bodies of water, ecologies, traditional uses, and how place is ritualised with meaning.

2.3 CURATORIAL THEMES

These curatorial themes encapsulate the attributes of SFS across time and cultures, and deliver on the vision for the art program. They will guide the commissioning of public art for the SFS Art Program.

RITUAL

noun [C or U]

A set of fixed actions and sometimes words performed regularly, especially as part of a ceremony.

SPECTACLE

noun [C or U]

A public event or show that is exciting to watch.



2.4 HERITAGE PRINCIPLES AND THEMES

The Heritage Interpretation Strategy (HIS) was prepared by Curio in May 2019 to support the Stage 1 (Concept) Approval for the Sydney Football Stadium. The HIS presented a broad vision of the interpretive opportunities of the Sydney Football Stadium site, and was submitted to also support the Stage 2 DA for the construction of the project. Condition B46 of the subsequent Stage 2 SSD DA for the design, construction and operation of the Sydney Football Stadium Redevelopment requires the preparation of a Heritage Interpretation Plan (HIP) that builds upon the findings and recommendations of the 2019 HIS. The HIP was prepared by Artefact and approved 16 November 2020. The HIP has been amended to clarify the design process and articulate the evolution of the HIS recommendations to the final HIP. The following sections summarise the key recommendations of the HIS and HIP.

HERITAGE INTERPRETATION STRATEGY

PRINCIPLES

Below reproduces Section 4.5: Key Principles for Interpretation at Sydney Football Stadium from the Heritage Interpretation Strategy, prepared by Curio Projects, dated May 2019.

Compliance with these principles is addressed in Section 2.6, Art Opportunities.

The key principles that underpin the Interpretation Strategy for the Sydney Football Stadium study area include the following as informed by the content of Sections 4.1 to 4.4:

- *Highlight the significance of the site, and its surrounds, to the local community and visitors, in consideration of the wider context of the site;*
- *Recognise the rights of Aboriginal people to interpret their own cultural heritage and ensuring that the development of interpretive products/devices is undertaken in consultation with the local Aboriginal community;*
- *Ensure that all relevant and significant phases of the site's history are adequately considered and interpreted;*
- *Acknowledge and consider the ability for interpretation opportunities at the Sydney Football Stadium to link to other interpretation initiatives, public art and*

strategies, in the surrounding areas (e.g. SCG, City of Sydney area, wider Centennial Parklands and suburbs of Surry Hills and Paddington);

- *Ensure that all interpretation is based on thorough historical research that is accurate, has appropriate copyright licenses and able to be accurately cited;*
- *Ensure that the interpretive products are designed with the end-user and target audience in mind – including the ability to create interest and engage the audience;*
- *Ensure that the design of the interpretation is able to be well integrated within the final built environment, public domain and landscaping works package for the site, so that it compliments and enhances the overall development and heritage values; and*
- *Ensure that the ongoing maintenance and care for the interpretation elements has been well considered and able to be implemented, with ease, within cyclical maintenance programs.*

THEMES

Below reproduces parts of Section 8.1: Potential Interpretive Products (Potential themes/stories) from the Heritage Interpretation Strategy, prepared by Curio Projects, dated May 2019.

Ever-changing Landscapes

- The Aboriginal concept of country and scale of countries across the Australian continent
- Local story of creation of country
- Oral history / memories of Aboriginal people using the area
- The changing experience for Aboriginal people as land in Sydney was used for other purposes
- The story of finding the Moore Park Camp site what it can tell us about Aboriginal lifestyle pre-colonisation.
- The remnant landscapes in Centennial Parklands/ Moore Park and how they support biodiversity and cultural learning

Country as Provider

- The reciprocal relationship Aboriginal people have with country
- The sustainable approach to resource management
- Difficulties surviving in the early colony for colonists
- The Tank stream & Busby's Bore water supply
- Convict labour in the colony
- Nature / green space as place for retreat from urban life
- Current retreat/ practices in the Parklands such as Forest Bathing, Art classes and cultural heritage walks

Urban Life and Public Spaces

- The declaration of Sydney Common and early uses
- The early land grants in Sydney and around the site
- The movement to create Village Commons to balance the urban lifestyle
- The development of suburbs as Sydney grew
- The amenity offered to people by green, public spaces
- The passion of the people of Sydney for outdoor activities and sports

From Colony to City

- Convict labour in the colony
- The haphazard approach to constructing the bore under Busby's supervision
- Other convict-built structures in the Sydney area/ Australia
- The current condition of the Bore and the difficulty locating it exactly
- The associations with Victoria Barracks and the military use of the site
- The site as a place for enlistment and defence during WW2
- The creation of the Sydney Cricket Ground and the sports hosted there
- The early Sydney Sports Ground and the different activities that happened there

Recreation, Entertainment & Leisure

- The SC&SG is the 'home of sport' in Sydney
- Difference between the SSG and SCG and the Trusts
- Political patronage and influence from all sides of politics
- Specific memorable events at the SFS
- Milestones in sports and sporting careers
- Celebrating sportspeople

HERITAGE AND ART

The specific heritage themes/stories developed by Curio Projects dated May 2019 are not curatorial themes.

Cultural Capital recognises that it is the role of the artist to find a creative response to site unconstrained by overly prescriptive heritage themes.

However the heritage themes/stories will be provided to artists at the briefing stage as an appendix to the Artist Brief document. This approach enables the artists to consider responding to the site's rich heritage while

at the same time allowing the artist concepts to be unconstrained by overly prescriptive heritage themes.

HERITAGE INTERPRETATION PLAN

BUSBY'S BORE

The Sydney Football Stadium Redevelopment (Stage 2) Heritage Interpretation Plan, report to John Holland Group, prepared by Artefact, dated 16 November 2020 proposed two heritage interpretation devices to celebrate Busby's Bore.

The Heritage Interpretation Plan was prepared to satisfy condition B46 of SSD 9835 and was approved by the Planning Secretary on 16 November 2020.

Busby's Bore is a SHR listed item, as one of early Sydney's most important water sources, built in 1837. The route of Busby's Bore runs through the north-east section of the site.

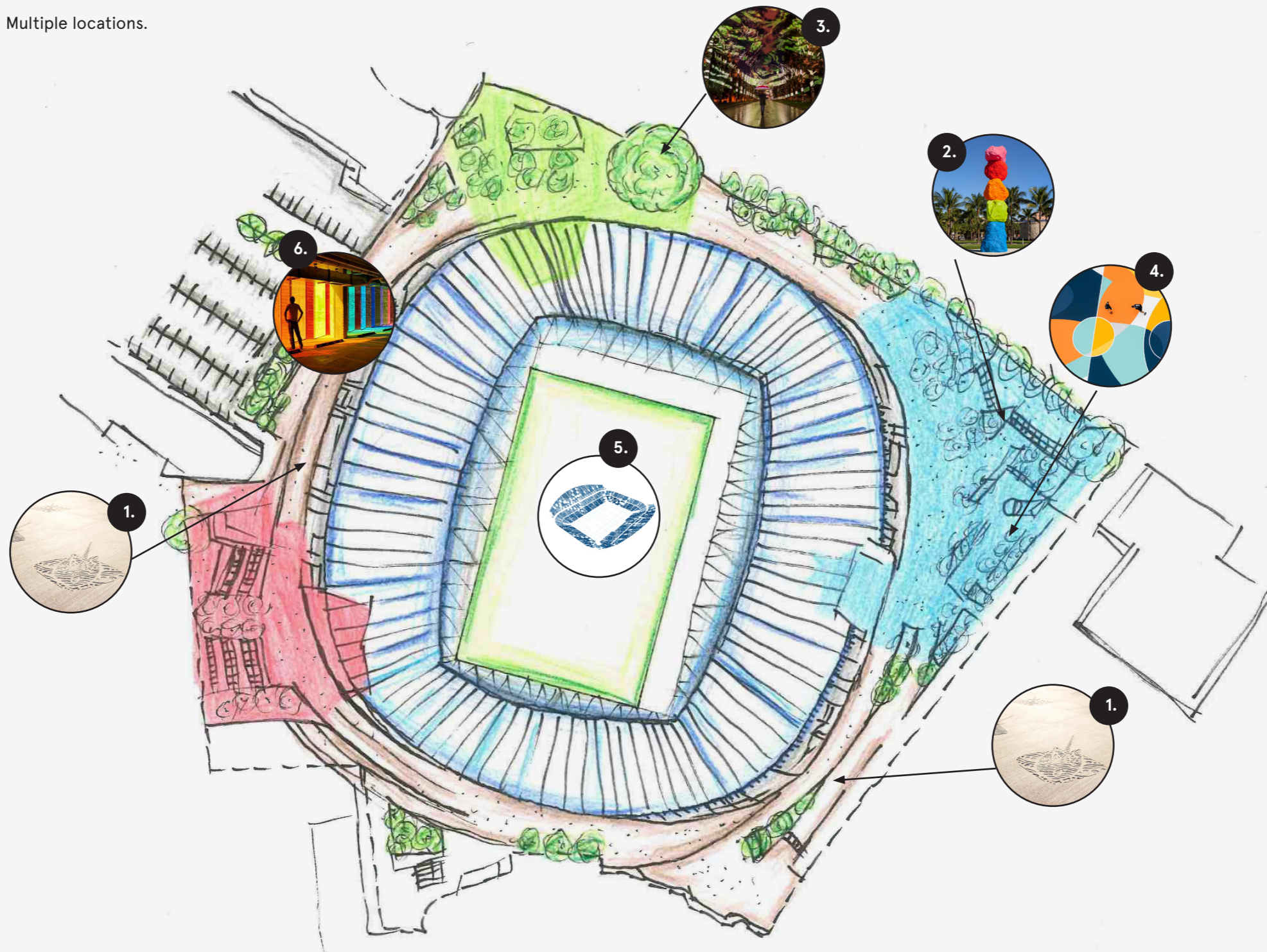
One heritage interpretation device will show the route of the bore in the ground plane by a contrasting paving inlay, contrasted either by colour or texture. In addition, the top of the two bore shafts (Shafts 9 and 10) will be covered with metal pit covers, compliant with the requirements of Sydney Water and Ausgrid, and will be engraved with: Well shaft of Busby's Bore, 1837. The width of the paving inlay will be 1.2 -1.5 metres, the recorded width of the underground tunnel, and will extend throughout the paved area.

This inlay will work in tandem with an interpretive panel to further interpret the history and archaeological investigations of Busby's Bore. The interpretive panel is two-sided, with the stories of Busby's Bore on one side. The interpretive panel is bronzed aluminium 1700mm high x 350mm wide.

The ground plane inlay and interpretive panel will cohesively present the history of Busby's Bore.

2.5 OPPORTUNITIES MAP

- 1. Ground plane etching & projection. Multiple locations.
- 2. Meeting place sculpture
- 3. Immersive soundscape at Tree 125
- 4. Artist-designed basketball court
- 5. Artist-designed stadium seating
- 6. Artist-designed wind screen



2.6 ART OPPORTUNITIES

2.6.1 GROUND PLANE ETCHING



Brian Robinson, *Citizens Gateway to the Great Barrier Reef*, 2017, Cairns

CONCEPT

One commission for a ground plane etching throughout the whole of the public domain that activates the ground plane.

This commission creates a stadium identity, utilising the ground plane which envelops the stadium architecture to create a massive, singular, unifying work in which the stadium sits.

It doesn't argue with the architecture. It offsets it, giving it a plane from which the stadium can visually stand - and it's immersive. As you approach the stadium, without making a conscious decision, you enter the work, become engaged with it and enter into a participation with it.

This singular approach links all art opportunities throughout the stadium precinct: Busby's Corner, Damun Place and Sheridan Stairs.

LOCATION

Public domain ground plane (exact locations to be finalised with Aspect and Artefact)

COMPLIANCE

This concept demonstrates compliance with "Public art and heritage interpretation integrated into the public domain ground plane" as noted in Section 7.4 of the Sydney Football Stadium Urban Design Guidelines.

This concept demonstrates compliance with the principles in Section 4.5 of the Heritage Interpretation Strategy (Curio Projects, May 2019, and the Heritage Interpretation Plan (Artefact, 16 November 2020):

- Highlight the significance of the site, and its surrounds, to the local community and visitors, in consideration of the wider context of the site;
- Recognise the rights of Aboriginal people to interpret their own cultural heritage and ensuring that the development of interpretive products/ devices is undertaken in consultation with the local Aboriginal community;
- Ensure that the interpretive products are designed with the end-user and target audience in mind—including the ability to create interest and engage the audience;
- Ensure that the design of the interpretation is able to be well integrated within the final built environment, public domain and landscaping works package for the site, so that it compliments and enhances the overall development and heritage values.



Render courtesy of Cox

GROUND PLANE ETCHING



Brian Robison, *Citizens Gateway to the Great Barrier Reef*, 2017, Cairns



Grounded, Parrtjima festival, 2018, Alice Springs



Miguel Chevalier, *Digital Water Lilies*, 2017, Shanghai



Brian Robison, *Citizens Gateway to the Great Barrier Reef*, 2017, Cairns



Grounded, Parrtjima festival, 2018, Alice Springs



Miguel Chevalier, *Digital Water Lilies*, 2017, Shanghai

Brian Robison's *Citizens Gateway* is inspired by the local Aboriginal reef creation story and intertwined with both Indigenous and international narratives. It reflects Cairns' dynamic cultural life and highlights the spectacular marine environment gracing its coastline. A totemic stingray leads an arched wave of marine creatures and birds towards a future in which the Reef is preserved in all its glory, offering an inspirational environmental vision for visitors and viewers to support. Surrounding the sculpture are six ground plane works representing stingrays – created by artists under Robison's mentorship from the traditional Indigenous owner groups.

Grounded is an immersive work that shares stories, symbols and knowledge of Aboriginal culture. Audiences are invited to wander through an animated sequence of curated artworks projected on to the sands of Desert Park in Alice Springs.

A giant, seamless canvas on Country, *Grounded* is comprised of seven artworks by artists from six different art centres in the Central and Western Desert region.

Miguel Chevalier's immersive environments place visitors at the heart of a reinvented nature, an intriguing and poetic botanical universe, a place between dreams and reality. His installations create a poetic relationship between art and vegetation, and recreating the conditions of symbiosis between humankind and this reinvented Nature.

2.6.2 MEETING PLACE SCULPTURE



Ugo Rondinone, *Miami Mountain*, 2016, Liverpool

CONCEPT

This opportunity is for a meeting place sculpture that progresses the principle "Key view lines and entrances". The concept is to utilise public art as a landmark and meeting place within the SFS public domain. The scale of this sculpture should be tall with a small footprint, and should be located adjacent to key pedestrian circulation routes within an ample gathering space.

LOCATION

To be confirmed in discussion with Aspect and VNSW.

COMPLIANCE

This concept demonstrates compliance with "Landmark and Meeting Places" as noted in Section 7.4 of the Sydney Football Stadium Urban Design Guidelines.

This concept demonstrates compliance with the principles in Section 4.5 of the Heritage Interpretation Strategy (Curio Projects, May 2019, and the Heritage Interpretation Plan (Artefact, 16 November 2020):

- Ensure that the interpretive products are designed with the end-user and target audience in mind—including the ability to create interest and engage the audience;
- Ensure that the design of the interpretation is able to be well integrated within the final built environment, public domain and landscaping works package for the site, so that it compliments and enhances the overall development and heritage values.

MEETING PLACE SCULPTURE



Isa Genzken, *Rose III*, 2016, New York



Yinka Shonibare, *Wind Sculpture (SG) I*, 2018, New York



Isa Genzken, *Two Orchids*, 2016, New York



Yinka Shonibare, *Wind Sculpture*, 2014, London



Herbert Flugelman, *Dobell Memorial Sculpture*, 1979, Sydney

For almost four decades, Isa Genzken has been exploring the links between architecture and urban space in her outdoor sculptures. Genzken’s monumental works are installed in major urban centers around the world including New York City. Genzken’s towering sculpture *Two Orchids* heralded the entrance to Central Park for the 2016 Public Art Fund project.

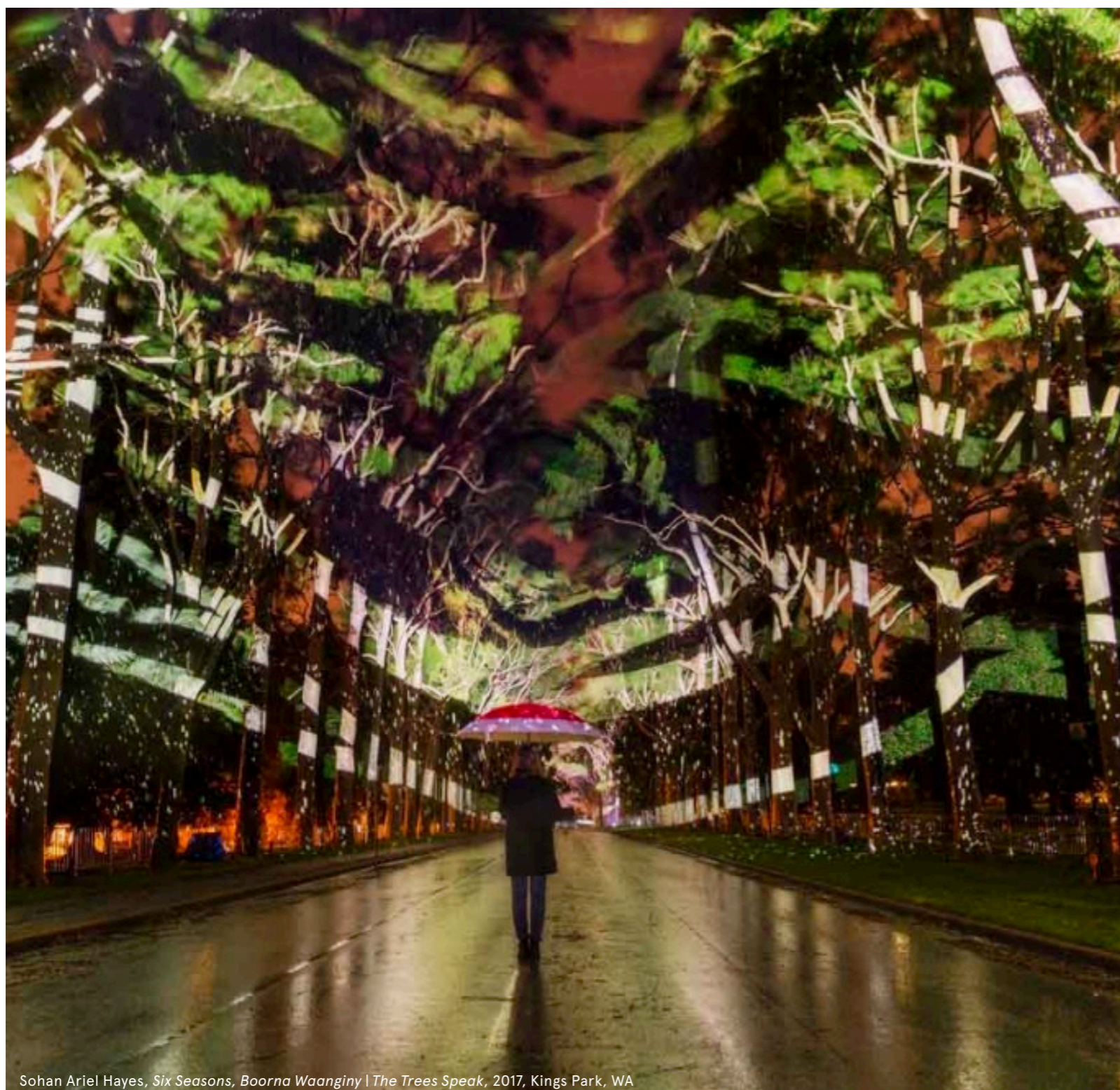
Presented by the Public Art Fund in 2018 was British Nigerian artist Yinka Shonibare’s *Wind Sculpture (SG) I*; a fiberglass sculpture that highlights global migration. The batik-patterned textiles originated in Indonesia, but are better known for their association with the European colonization of west Africa. The fabrics are now known as African textiles, and in this work operate as a metaphor for the movement of people and global relationships.

The Dobell Memorial sculpture commemorates one of Australia’s most celebrated landscape and portrait artists: Australian painter William Dobell.

The Dobell Memorial Sculpture was presented to the people of Sydney on 15th October, 1979 and was originally installed in Martin Place. The sculpture was moved to its present position in October 1999.

The sculptor, Flugelman, is best known for his geometric and monumental stainless steel sculptural work featuring cones, spheres and pyramids arranged in coherent lines.

2.6.3 IMMERSIVE SOUNDSCAPE AT TREE 125



Sohan Ariel Hayes, *Six Seasons, Boorna Waanginy | The Trees Speak*, 2017, Kings Park, WA

CONCEPT

An artist will be commissioned to explore the significance of Tree 125 through a composition of light and sound that is experienced as an immersive work within the tree’s protective canopy.

Tree 125, is a Moreton Bay Fig located on Moore Park Road opposite Oatley Road: a massive specimen with a dramatic sculptural form standing 18 metres in height, 30 metres in diameter with a 4.0m diameter base.

This mature Moreton Bay Fig is listed on the City of Sydney register of significant trees. It was planted in the late Victorian period c. 1890-1900, and is part of a collection of mixed Fig and Palm planting in Moore Park from this era. This group of trees is considered to be one of the City of Sydney’s most important collections in terms of the special combination of aesthetic, visual, scientific, botanic, cultural, historic, social and commemorative values.

LOCATION

Damun Place (‘damun’ is the word for fig tree in the Sydney Aboriginal language, Darug)

COMPLIANCE

This concept demonstrates compliance with “Landmark and Meeting Places” and “Aboriginal Heritage” as noted in Section 7.4 of the Sydney Football Stadium Urban Design Guidelines.

This concept demonstrates compliance with the principles in Section 4.5 of the Heritage Interpretation Strategy (Curio Projects, May 2019, and the Heritage Interpretation Plan (Artefact, 16 November 2020):

- Highlight the significance of the site, and its surrounds, to the local community and visitors, in consideration of the wider context of the site;
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- Ensure that the interpretive products are designed with the end-user and target audience in mind—including the ability to create interest and engage the audience;
- Ensure that the design of the interpretation is able to be well integrated within the final built environment, public domain and landscaping works package for the site, so that it compliments and enhances the overall development and heritage values.



Render courtesy of Cox

IMMERSIVE SOUNDSCAPE AT TREE 125



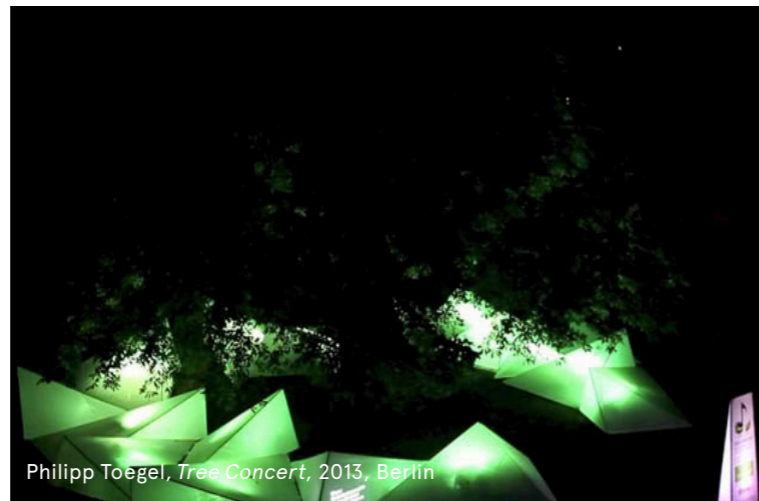
Philipp Toegel, *Tree Concert*, 2013, Berlin



Fiona Foley and Janet Laurence, *Edge of the Trees*, 1995



French & Mottershead, *Bushland*, 2018, Bundanon, NSW



Philipp Toegel, *Tree Concert*, 2013, Berlin



Fiona Foley and Janet Laurence, *Edge of the Trees*, 1995



French & Mottershead, *Bushland*, 2018, Bundanon, NSW

A chestnut tree plays a concert for the preservation of Berlin city trees. Berlin has lost 15,000 city trees over the last few years - and with every tree the city loses some quality of life. 'Friends of the Earth Germany' aims to stop this trend. To raise awareness of this issue, a 100 year old chestnut tree was transformed into a musician. A unique instrument was built for the tree, with a touch sensitive membrane construction, made to fit the tree. Each impact of a falling chestnut produced an artistic composition of light and sound. The playing tree spread worldwide on social networks and blogs.

Edge of the Trees in the forecourt of the Museum of Sydney, is a collaboration between Indigenous artist Fiona Foley and non-Indigenous artist Janet Laurence. The work features a 'forest' of 29 pillars, comprised from sandstone, wood and steel, referencing the forest of trees that once stood on the site and the processes of colonisation.

The names of 29 Aboriginal clans from around Sydney correspond to the 29 vertical poles. Walking between the pillars you hear a soundscape of Koori voices reciting the names of places in the Sydney region.

Bushland, by UK artist duo French & Mottershead, is an emotive audio work. Created in collaboration with forensic anthropologists, ecologists and conservators, it reveals minute details in the science of decay and renewal, to allay the fear of the unknown.

The work is both visceral and meditative: a chance to step out of time and connect to your body as never before.

Bushland was presented in 2018 in partnership with Royal Botanic Gardens Victoria and the City of Melbourne through Arts House, Bundanon Trust, and Metro Arts in Brisbane.

2.6.4 ARTIST-DESIGNED BASKETBALL COURT



Gue , Playground, 2017, Alessandria

THE CONCEPT

Transform the ground surface of the basketball court into a large scale canvas for art.

This commission contributes to the social sustainability of SFS: a stadium that is of its 'place and precinct' and a cultural platform which invites participation by the community. The introduction of community engagement with the 'activity park area' in Busby's Corner promotes use of the area on non-event days while also providing opportunities for a Kid Zone on event days.

COMPLIANCE

This concept demonstrates compliance with "Public art and heritage interpretation integrated into the public domain ground plane" and "Day-to-day character" as noted in Section 7.4 of the Sydney Football Stadium Urban Design Guidelines.

This concept demonstrates compliance with the principles in Section 4.5 of the Heritage Interpretation Strategy (Curio Projects, May 2019, and the Heritage Interpretation Plan (Artefact, 16 November 2020):

- Ensure that the interpretive products are designed with the end-user and target audience in mind—including the ability to create interest and engage the audience;
- Ensure that the design of the interpretation is able to be well integrated within the final built environment, public domain and landscaping works package for the site, so that it compliments and enhances the overall development and heritage values.

LOCATION

Busby's Corner



Render courtesy of Cox

ARTIST-DESIGNED BASKETBALL COURT



Katrien Vanderlinden, *Hypocourt*, 2017, Aalst



Ill-Studio and Pigalle, 2017, Paris



truly, *Playground*, 2017, Turin



Katrien Vanderlinden, *Hypocourt*, 2017, Aalst



Ill-Studio and Pigalle, 2017, Paris



truly, *Playground*, 2017, Turin

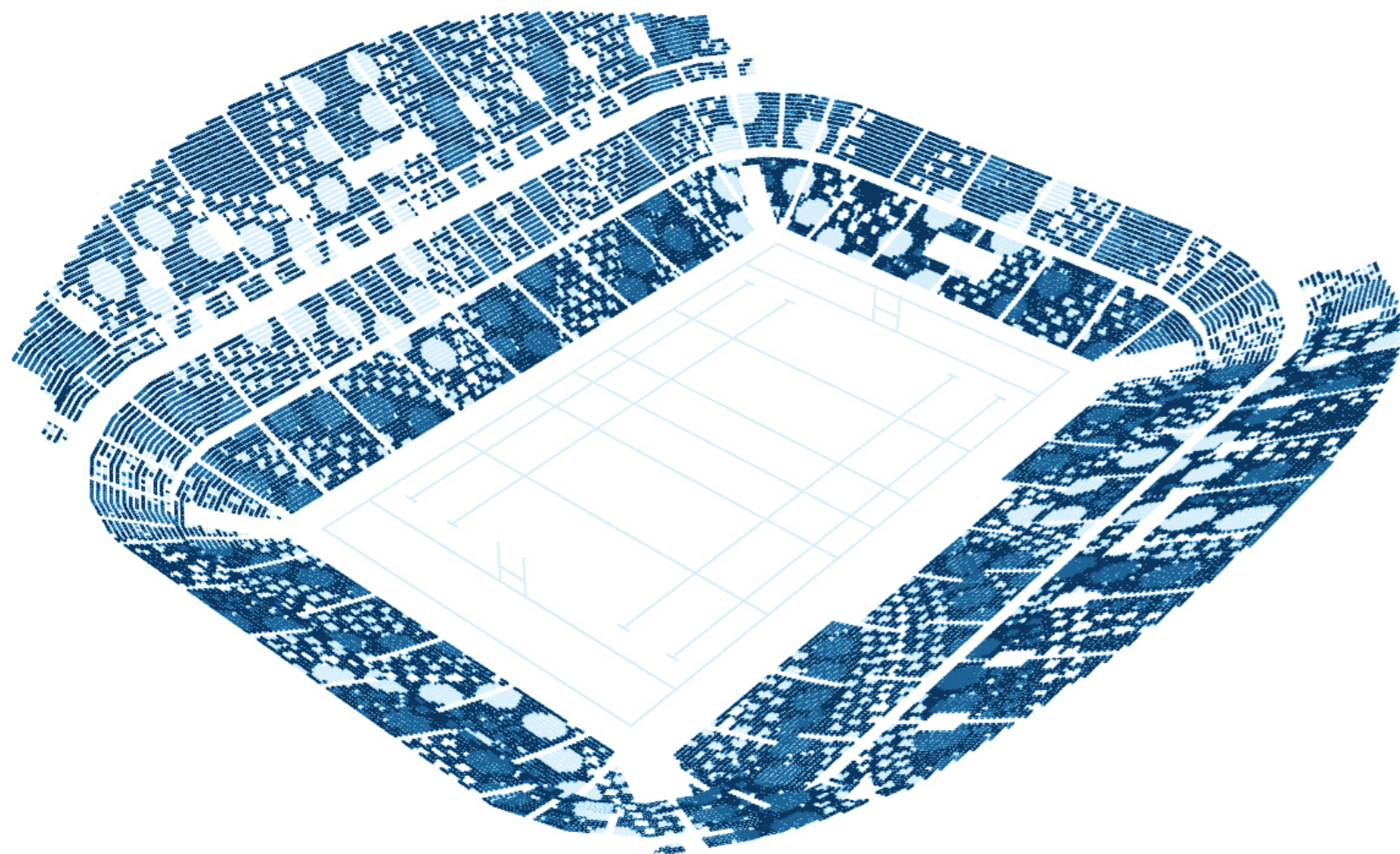
Artist Katrien Vanderlinden’s basketball court mural was inspired by children’s building blocks. The range of shapes, and bold colors are intended to create not only a place for playing basketball, but also opportunities for children to make up their own games.

On Rue Duperré in Paris, this court transformation is a collaboration between fashion brand Pigalle and art direction firm Ill-Studio.

“Through this new court, we wish to explore the relationship between sport, art and culture and its emergence as a powerful socio-cultural indicator of a period in time,” said the team.

Called *Playground*, this anamorphic design is the work of a group of urban artists going by the name “truly”. Beyond the display of fun colors, the striking court also changes depending on where you stand. At the right moments, you can see the words “growth” and “rhythm” emerge from the ground.

2.6.5 ARTIST-DESIGNED STADIUM SEATING



Concept courtesy of Cox

CONCEPT

The stadium seats become the canvas for an ambitious, civic scale public artwork that will reach an audience of millions of people nationally and internationally, unifying the disparate audience groups.

Metropolitan Local Aboriginal Land Council and La Perouse Local Aboriginal Land Council are supportive of this proposed art opportunity as an Indigenous commission.

(Note: The current palette is a gradient of white to dark blue.)

LOCATION

Stadium bowl seats

COMPLIANCE

This concept demonstrates compliance with "Integrate public art into the SFS facade and surfaces" as noted in Section 7.4 of the Sydney Football Stadium Urban Design Guidelines.

This concept demonstrates compliance with the principles in Section 4.5 of the Heritage Interpretation Strategy (Curio Projects, May 2019, and the Heritage Interpretation Plan (Artefact, 16 November 2020):

- Highlight the significance of the site, and its surrounds, to the local community and visitors, in consideration of the wider context of the site;
- Recognise the rights of Aboriginal people to interpret their own cultural heritage and ensuring that the development of interpretive products/ devices is undertaken in consultation with the local Aboriginal community;
- Ensure that the interpretive products are designed with the end-user and target audience in mind—including the ability to create interest and engage the audience;
- Ensure that the design of the interpretation is able to be well integrated within the final built environment, public domain and landscaping works package for the site, so that it compliments and enhances the overall development and heritage values.



Render courtesy of Cox

ARTIST-DESIGNED STADIUM SEATING



Douglas "HoxxoH" Hoekzema, 2016, Miami Marine Stadium



Douglas "HoxxoH" Hoekzema, 2016, Miami Marine Stadium

Miami Marine Stadium, where the water was the stage, has been closed for 27 years. After decades of abandonment, the stadium has been reimagined into a contemporary artwork. This site specific project for the National Historic Preservation Trust is a by Douglas "HoxxoH" Hoekzema.

2.6.6 ARTIST-DESIGNED WIND SCREEN



Rick Vermeij, *Spectrum*, 2015, Perth

THE CONCEPT

A wind screen is required to the western boundary of the concourse to the MP1 carpark. This is a large piece of infrastructure - 65m long, 2m high, and at least 70% solid - which is needed to meet the wind studies for the public domain.

This preferred materiality for the artist-designed wind screen has been identified by the landscape architect as perspex. This creates an opportunity for an etched, printed, and/or coloured perspex work.

LOCATION

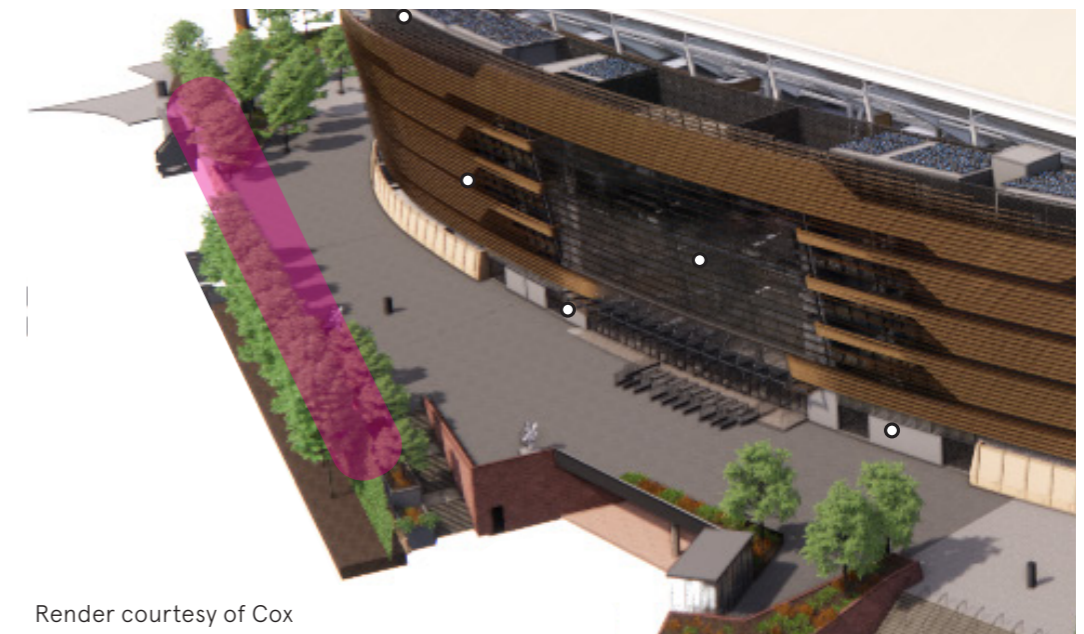
Western boundary of the concourse to the MP1 carpark

COMPLIANCE

This concept demonstrates compliance with "Landmarks and meeting places" as noted in Section 7.4 of the Sydney Football Stadium Urban Design Guidelines.

This concept demonstrates compliance with the principles in Section 4.5 of the Heritage Interpretation Strategy (Curio Projects, May 2019, and the Heritage Interpretation Plan (Artefact, 16 November 2020):

- Ensure that the interpretive products are designed with the end-user and target audience in mind—including the ability to create interest and engage the audience;
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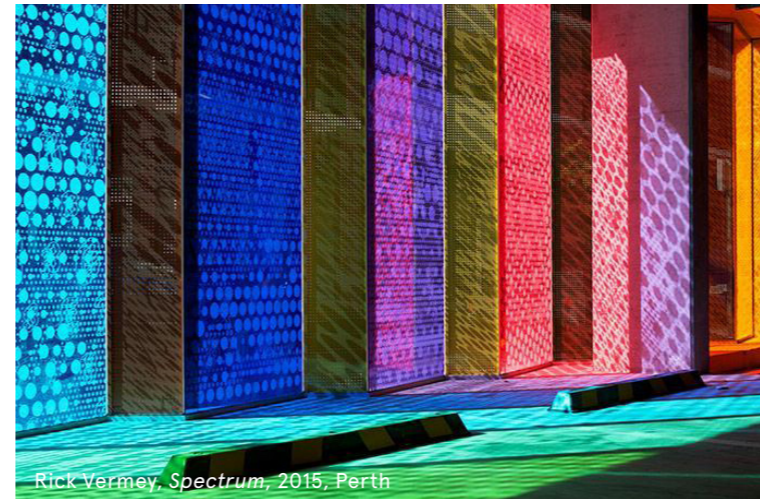


Render courtesy of Cox

ARTIST-DESIGNED WIND SCREEN



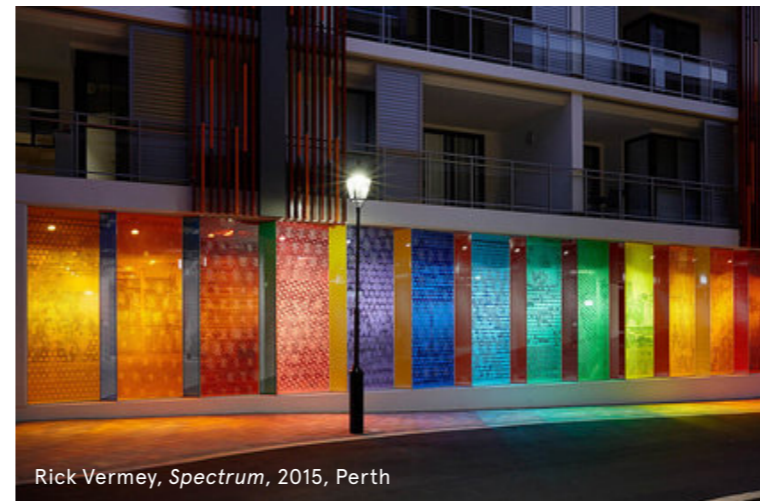
Janet Laurence, *Novartis : Medicinal Maze Inveiling Glass*, 2016



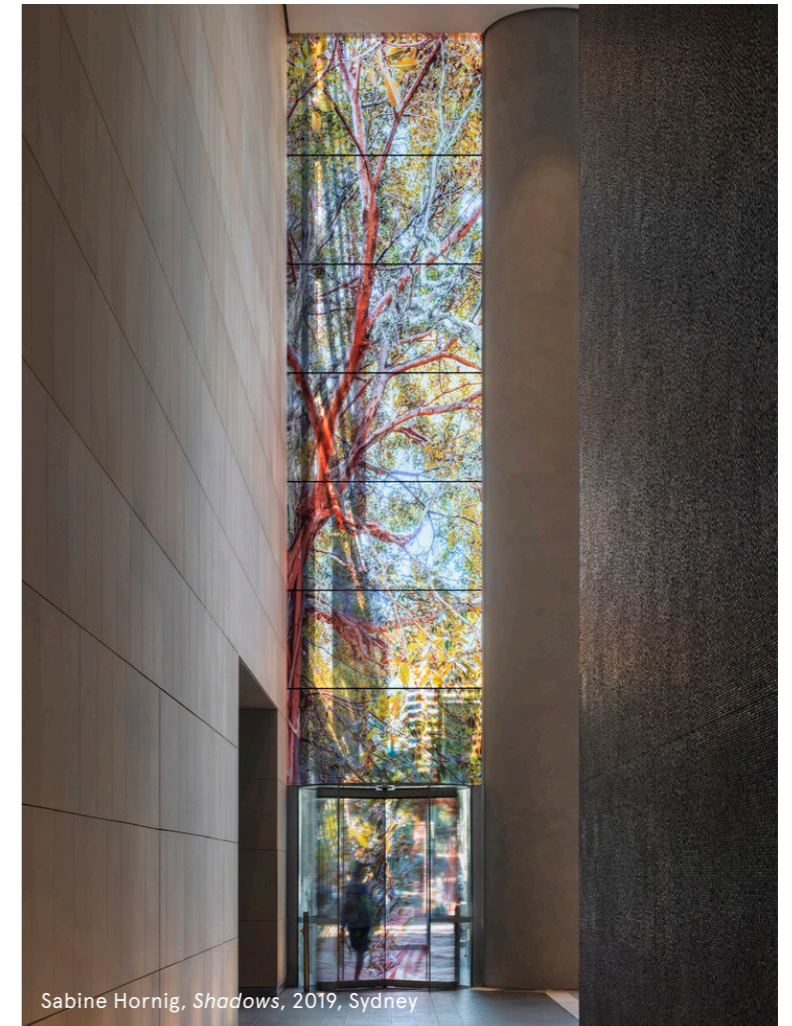
Rick Vermey, *Spectrum*, 2015, Perth



Janet Laurence, *Ghost Glasshouse*, 2003



Rick Vermey, *Spectrum*, 2015, Perth



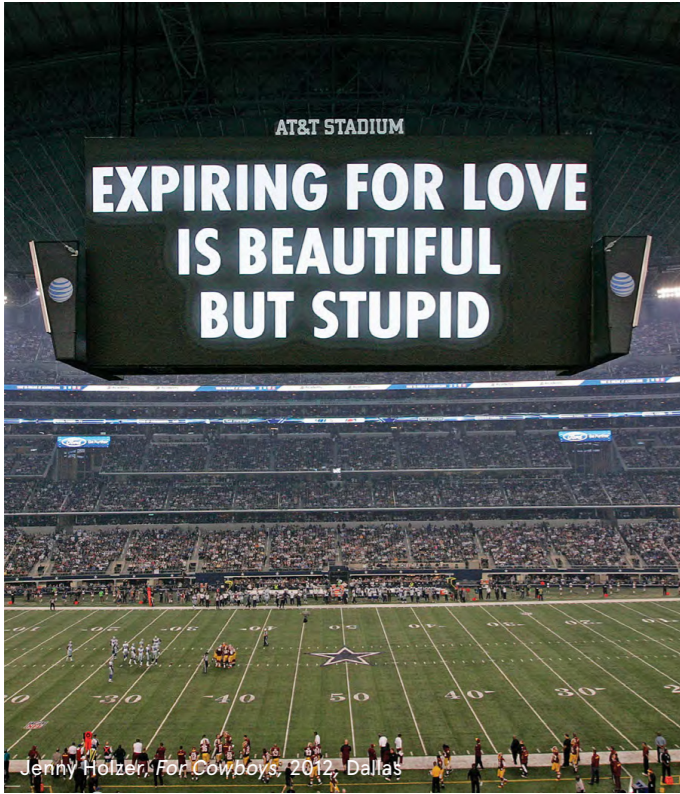
Sabine Hornig, *Shadows*, 2019, Sydney

Janet Laurence’s work echoes architecture while retaining organic qualities and a sense of instability and transience. Her work occupies the liminal zones or meeting places of art, science, imagination and memory. Profoundly aware of the interconnection of all life forms, Laurence often produces work in response to specific sites or environments using a diverse range of materials. Alchemical transformation, history and perception are underlying themes in her work.

Spectrum showcases a flowing kaleidoscope of colour and light. The 3.1m high toughened laminated glass panels are back-lit with powerful LED lights at night, throwing colour and dynamic shadows across the streetscape to create a multi-coloured light show.

Shadows at Sydney International Towers at Barangaroo is a permanent installation, color printed on glass. This complex and site-specific work transforms the space into a journey through time and landscape. Hornig photographed native plants and topographical details to create a series of images that evoke the natural foreshores and vegetation of the pre-colonial period.

2.7 OTHER RECOMMENDATION



Cultural Capital recommends that a program of video works share screen time with the existing stadium and public domain screens. This could be particularly effective on non-event days for screens in the public domain.

This concept should be developed in partnership with home teams and sports.

03 CASE STUDIES



“Those communities richest in the artistic and cultural traditions are also those that are most progressive in their economic performance and most resilient in their economic structures.”

– John Kenneth Galbraith, Economist

Monica Bonvicini, *RUN*, 2012, Olympic Park, London

ART IN THE PARK, QUEEN ELIZABETH OLYMPIC PARK

ART PROGRAM

26 artworks were commissioned over four years to launch the London 2012 festival. Art commissioned was for an 'artificial' or new man made landscape.

CURATORIAL STRATEGY

The majority of the commissions are integrated into the park infrastructure of bridges, underpasses, security fences, planting schemes and facades.

The program also involved projects based outside the site with artist-led community projects in the five neighbouring host boroughs.

COMMISSIONING PROCESS:

The 26 artworks were commissioned and created through the Olympic Delivery Authority (ODA) Arts and Culture strategy, with funding from the Greater London Authority, Arts Council England, London Development Agency, and Forward Arts Foundation.

The program included an artist-in-residence program.



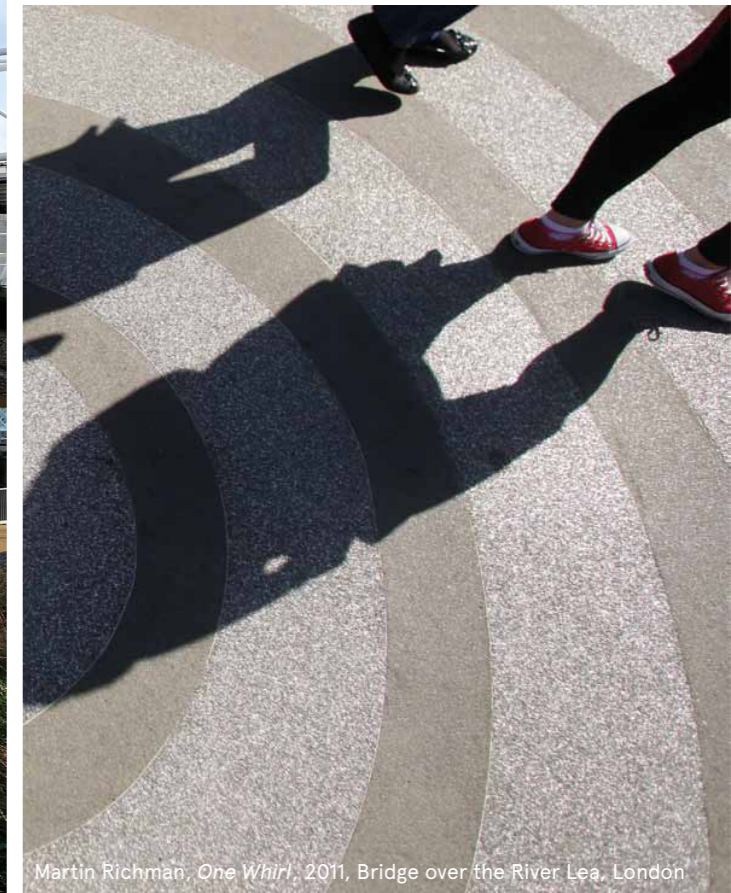
Jeppe Hein, *Mirror Labyrinth*, 2012, Victory Park, London



Anish Kapoor and Cecil Balmond, *ArcelorMittal Orbit*, 2012, Olympic Park, London



Observatorium, *Newton's Cottage*, 2014, Olympic Park, London



Martin Richman, *One Whirl*, 2011, Bridge over the River Lea, London

DALLAS COWBOYS ART COLLECTION, AT&T STADIUM

ART PROGRAM

The Dallas Cowboys Art Collection consists of 16 commissioned, site-specific artworks along with 43 additional works that were acquired for the stadium collection.

CURATORIAL STRATEGY

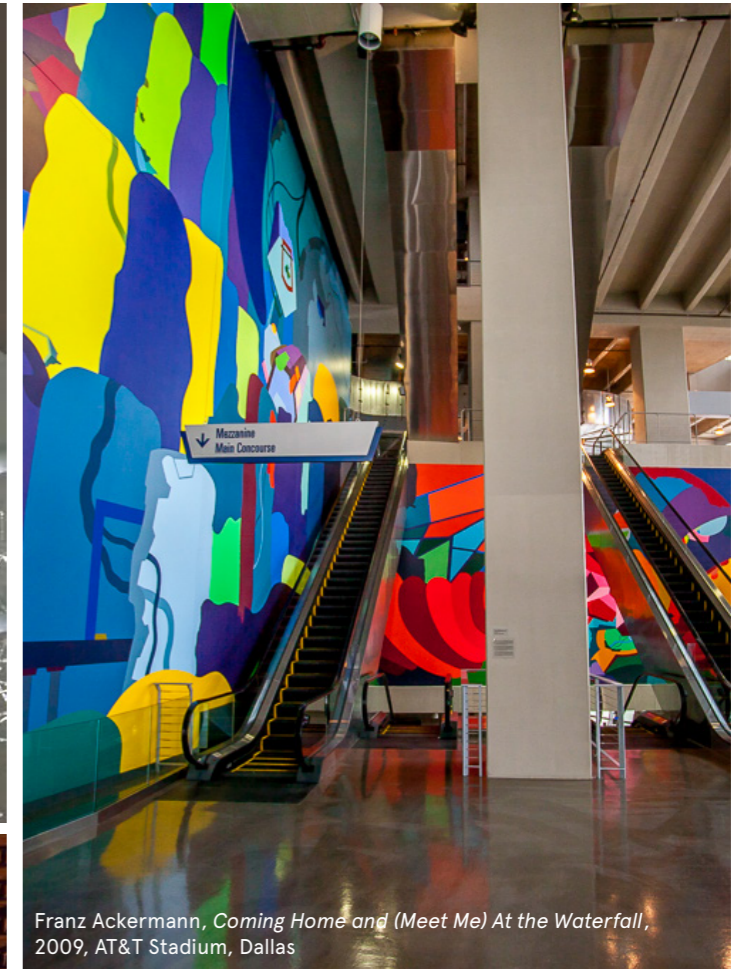
Art and sports work in unison to enhance every fan's visit. The world class collection is a gift not just to the North Texas community, but to all people who love seeing great achievements and love talking about it with family, friends, and strangers, who suddenly seem to be more like us than we first imagined. The artworks in the stadium would not be out of place in any museum. Unlike most private collections, this one is accessible to massive crowds. It is there to be seen, week after week, season after season, by tourists just passing through and by regulars who return again and again.

COMMISSIONING PROCESS:

Zlot Buell + Associates, an art advisory firm, developed the program for the stadium. They invited distinguished leaders in the North Texas cultural community to form an art council that would serve in an advisory capacity. In considering artists to engage in site-specific commissions, the art council examined many works by nationally and internationally recognised artists who were accustomed to working at a monumental scale.



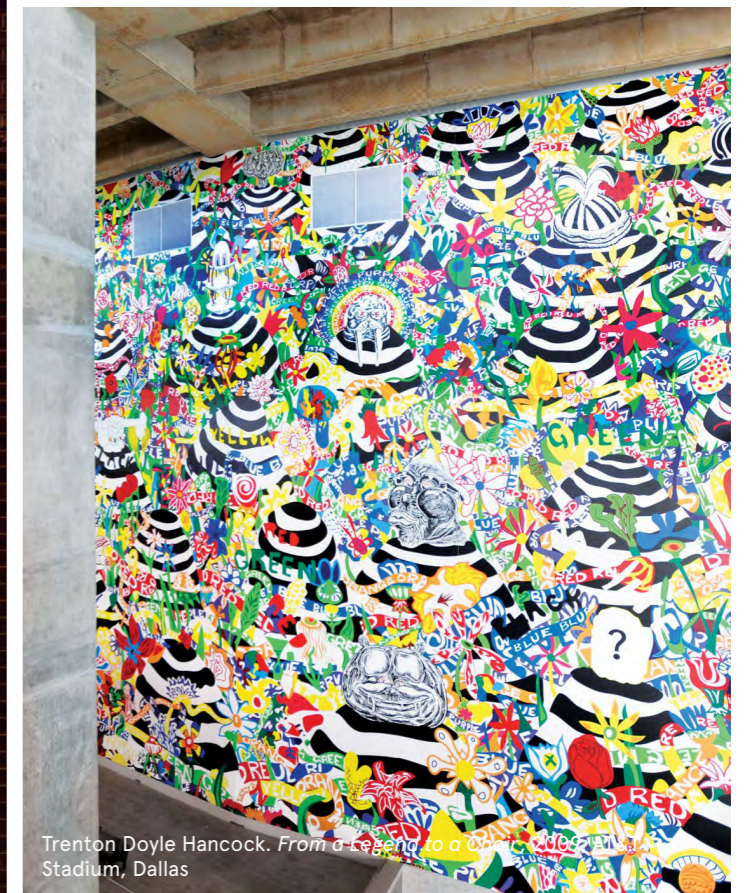
Alyson Shotz, *Crystalline Structure #2*, 2013, AT&T Stadium, Dallas



Franz Ackermann, *Coming Home and (Meet Me) At the Waterfall*, 2009, AT&T Stadium, Dallas



Doug Aitken, *star*, 2008, AT&T Stadium, Dallas



Trenton Doyle Hancock, *From a Legend to a Cow*, 2009, AT&T Stadium, Dallas

OPTUS STADIUM

ART PROGRAM

The art program consists of 15 artworks, three from international artists and twelve from Noongar artists. The program includes landmark sculptures, integrated lighting and children’s playground.

CURATORIAL STRATEGY

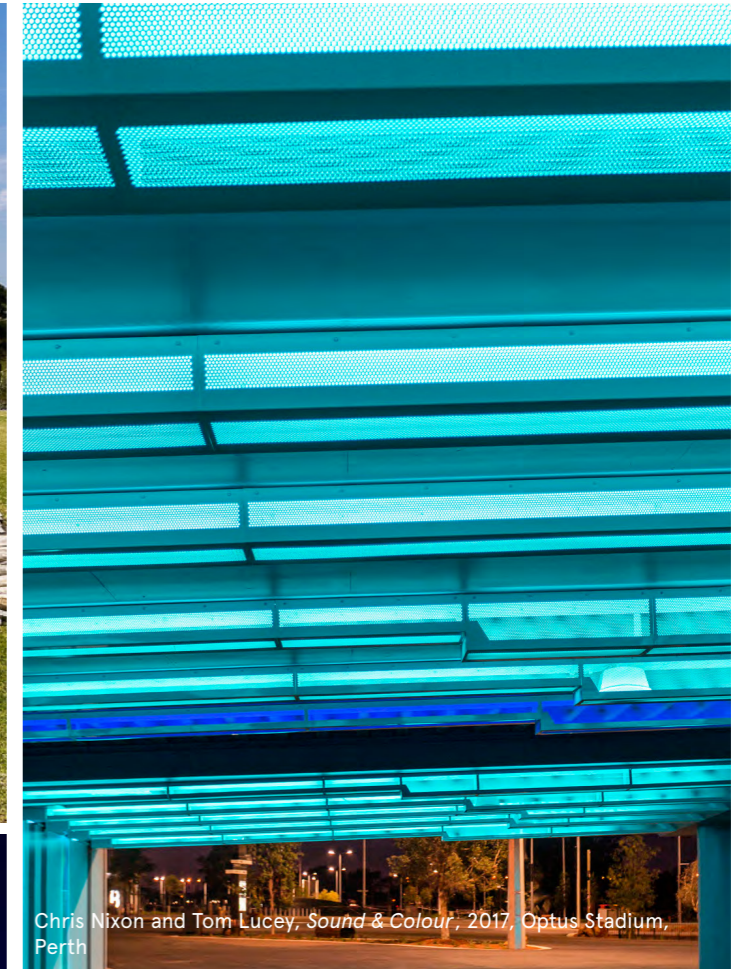
The artworks developed as part of the Perth Stadium Precinct respond to the energy and dynamism of the city and the State. Each commission carries striking forms that embody the richness of the past, celebrate Aboriginal heritage, honour the environment and assert the distinctive identity for Western Australians while shaping their collective future. The immersive and innovative cultural and artistic program was designed to inspire and draw people to explore and engage with the site through artworks that embody the interplay between art, culture, dynamism and originality.

COMMISSIONING PROCESS:

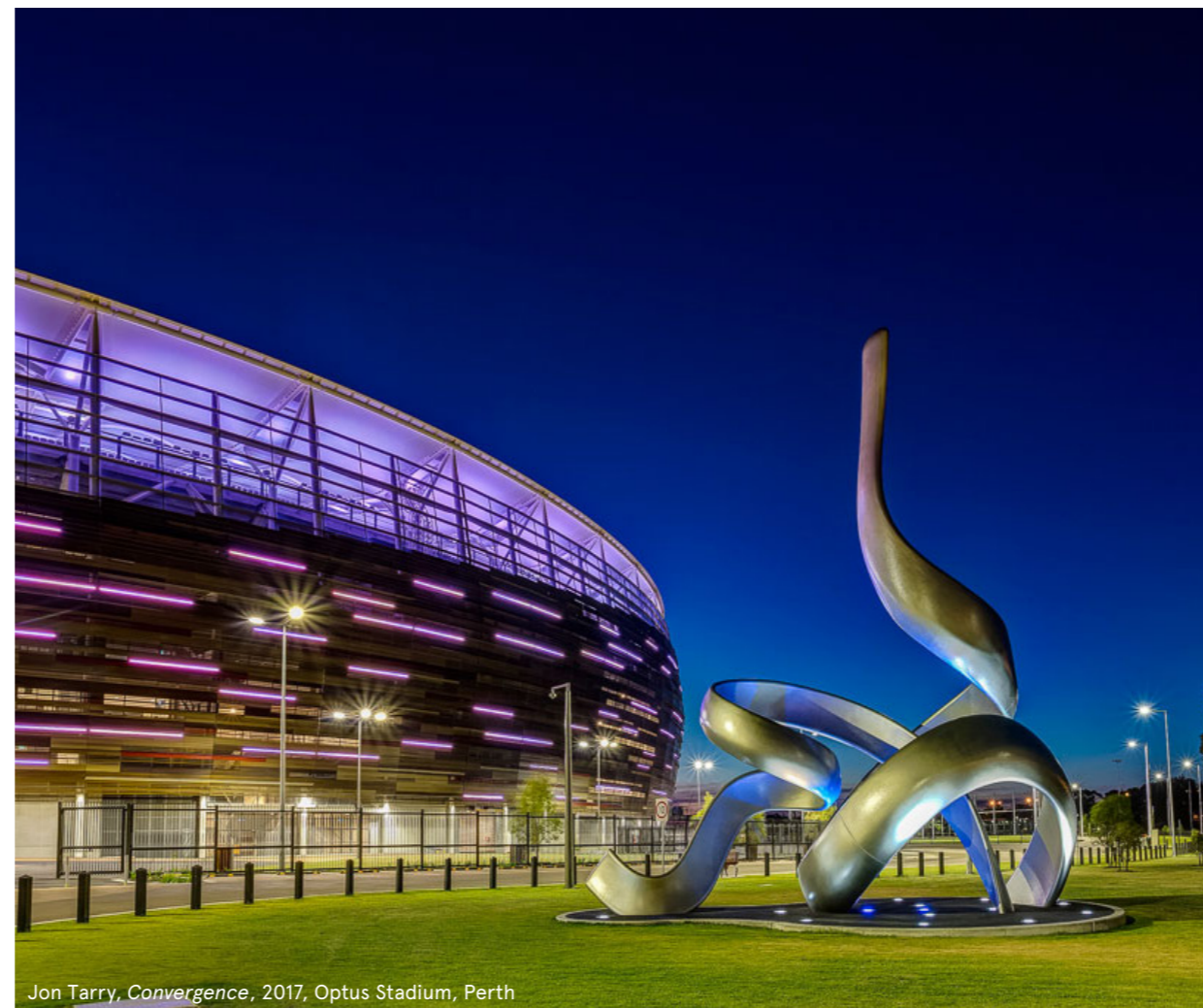
The works were curated by the art consultants FORM. Funding for the project came from government and private sponsorship. Three international artworks were funded from the State Government Fund for Art Program, and 12 Noongar artworks were privately sponsored by BHP and Chevron.



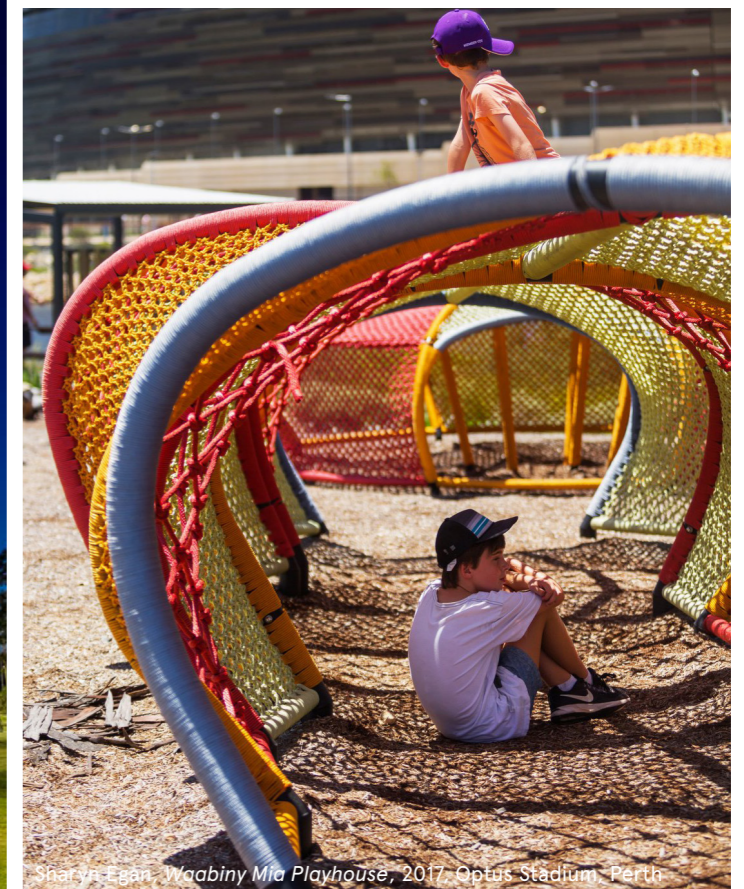
Chris Drury, *The Wandering*, 2016, Optus Stadium, Perth



Chris Nixon and Tom Lucey, *Sound & Colour*, 2017, Optus Stadium, Perth



Jon Tarry, *Convergence*, 2017, Optus Stadium, Perth



Shar Yi Egan, *Waabiny Mia Playhouse*, 2017, Optus Stadium, Perth

04 ENGAGEMENT



It is impossible to have a society that is civil and educated without public art. It lifts up humanity and challenges the individual who encounters it to think differently about the world.
— Darren Walker, vice president of the Rockefeller Foundation and vice chairman of the Foundation for Art and Preservation in Embassies

MakMax Australia, *The Arbour*, 2017, Optus Stadium, Perth

4.1 STAKEHOLDER ENGAGEMENT PLAN

It is a condition of approval (Condition B9 and B10) that the development of the Public Art Plan includes engagement with Stakeholder Groups, including the Public Art Panel and the City of Sydney Public Art Unit.

This Stakeholder Engagement Plan is a formal strategy to communicate with key project stakeholders in the development of the Public Art Plan. It specifies the frequency and type of communications, contact persons, and approvals required.

STAKEHOLDER REGISTER

STAKEHOLDER	AREAS OF INFLUENCE	PROJECT PHASE	STAKEHOLDER MANAGER	ENGAGEMENT APPROACH	ENGAGEMENT TOOLS	FREQUENCY
Public Art Panel	Approval of Plan and artist selection	Phase 1 & 2	INSW Senior Project Officer	Consult	Face-to-face (Virtual)	Milestones
City of Sydney Public Art Unit	Approval of Plan and artist selection	Phase 1 & 2	INSW Senior Project Officer	Consult or as required	Face-to-face or as required (Virtual)	Milestones or as required
Design Integrity Panel	Approval of Plan and artist selection	Phase 1 & 2	INSW Senior Project Officer	Consult or as required	Face-to-face or as required (Virtual)	Milestones or as required
Metropolitan and La Perouse Local Aboriginal Land Councils	Indigenous cultural advice	Phase 1 & 2	CC Curator and Project Lead	Consult	Face-to-face (Virtual)	Occasional
COX Architecture	Architecture	Phase 1	INSW Senior Project Officer	Consult	Face-to-face (Virtual) Emails	Less frequent
ASPECT Studios	L'arch and public domain	Phase 1	INSW Senior Project Officer	Consult	Face-to-face (Virtual) Emails	Frequent
John Holland Group	Design and Construct	Phase 1, 2 & 3	INSW Senior Project Officer	Consult	Emails	Occasional

4.2 PUBLIC ART PANEL

PURPOSE

The Public Art Panel was established to assist INSW to meet the requirements of Conditions B9 and B10 of the Stage 2 Development Application consent (SSD 9835) for the Sydney Football Stadium Redevelopment (SFSR) project. The Public Art Panel was established by INSW on 23rd September 2020.

The primary role of the Public Art Panel is to review the quality of the artistic proposals and involve stakeholders in the process at key milestones.

The Public Art Panel will review and endorse the Public Art Plan, which is required to be presented to, and approved by, the Planning Secretary prior to commencement of construction of the public domain areas within the site pursuant to Condition B11 of SSD 9835. The Public Art Plan is also required to be prepared in consultation with the Council's Public Art Unit, and established the framework for procuring artists and guiding the process for future selection and commissioning of public art pieces.

The Public Art Panel operates under Terms of Reference drafted by INSW.

ROLE OF THE PUBLIC ART PANEL

The Public Art Panel consults with INSW and stakeholders at key milestones in the preparation of the Public Art Plan for the SFSR project.

Condition B9 of SSD 9835 states that prior to the commencement of public domain constructions, the Applicant (INSW) must establish a Public Art Panel, comprising nominated members from:

- INSW
- VNSW
- Centennial Park and Moore Park Trust
- Design team involved with the public art, namely Cultural Capital (Public Art Advisor)
- City of Sydney Council's Public Art Advisory Panel
- INSW Public Art Advisor (Cultural Capital)

In addition, two members from the SFSR project Design Integrity Panel also sit on the Public Art Panel.

The Public Art Panel advise and participate with INSW (and its Public Art Advisor) in:

- Evaluating and prioritising public art opportunities identified within the approved Public Art Strategy for consideration and for inclusion within the draft Public Art Plan.
- Ensuring that development of the Public Art Plan is reviewed at key milestones in its preparation.
- Reviewing the development of the Public Art Plan for its consistency with the Public Art Strategy and the City of Sydney Public Art Strategy.
- Ensuring the Public Art Plan integrates with the stadium architecture and public domain while promoting the development of a unique precinct design that seamlessly blends with its surrounds
- Ensuring the Public Art Plan demonstrates compliance with Condition B10 of SSD 9835.

4.3 COUNCIL PUBLIC ART UNIT

CONSULTATION

The Public Art Panel met three times in the development of the Public Art Plan. A register of the Public Art Panel meetings is below and meeting minutes are included in Appendix B.

SFSR Public Art Panel – established by email invitation Wednesday, 23rd September 2020

SFSR Public Art Panel – Meeting #1 Friday, 9th October 2020, 10:30-12:00

The Public Art Panel met to discuss:

1. Project overview, including current status (5 mins)
2. Public Art Plan overview (including planning conditions overview), establishment of Public Art Panel and objectives for the Panel (10 mins)
3. The overarching vision for SFSR Public Art (5 mins)
4. Introduction and role of the Cultural Capital team (5 mins)
5. Scope of the Public Art Plan (5 mins)
6. Methodology: Phase 1 (Public Art Plan); Phase 2 (Artist Selection); Phase 3 (Implementation) (15 mins)
7. Discussion: Themes and preliminary approach to public art opportunities (15 mins)
8. Procurement (artist selection): Discussion on procurement models, including pros and cons of preferred procurement models (15 mins)
9. Discussion and questions (15 mins)

Minutes from the Public Art Panel – Meeting #1 is included in Appendix B.

SFSR Public Art Panel – Meeting #2 Wednesday, 21st October 2020, 13:00-14:30

The Public Art Panel met to discuss:

1. Review of minutes from Meeting #1 (10 mins)
2. Presentation of draft Public Art Plan (20 mins)
3. Discussion of Public Art Plan (60 mins)

Minutes from the Public Art Panel – Meeting #2 is included in Appendix B.

SFSR Public Art Panel – Meeting #3 Monday, 2nd November 2020, 15:00-16:30

The Public Art Panel met to discuss:

1. Review of minutes from Meeting #2 (10 mins)
2. Presentation of second draft Public Art Plan (20 mins)
3. Discussion and finalisation of second draft Public Art Plan (60 mins)

Minutes from the Public Art Panel – Meeting #3 is included in Appendix B.

Endorsement from Public Art Panel

Evidence of endorsement from the Art Advisory Panel for the Public Art Plan is included in Appendix B.

It is a condition of consent (B10) that the Public Art Plan is prepared in consultation with Council's (City of Sydney) Public Art Unit.

A register of consultation with the City of Sydney Public Art Unit is below and meeting minutes are included in Appendix B.

Public Art Plan discussion – City of Sydney Tuesday, 1st September 2020, 15:00-16:00

INSW, Cultural Capital and City of Sydney Public Art Unit met to discuss:

1. Team introductions (5mins)
2. Project overview and Public Art Plan overview, including establishment of Public Art Panel (10 mins)
3. Discussion about themes and priorities for this precinct (10 mins)
4. Overview of Public Art Plan contents page and invites stakeholder feedback (5 mins)
5. Overview of work to-date, including putting forward some initial ideas (10 mins)
6. Discussion on approach to working with the Council's Public Art Union on developing the Public Art Plan (including discussion of possible nominees from the City of Sydney Council's Public Art Advisory Panel) (20 mins)

Minutes from the City of Sydney Public Art Unit is included in Appendix B.

Public Art Plan discussion – City of Sydney Wednesday, 11th November 2020, 15:00-16:00

INSW, Cultural Capital and City of Sydney Public Art Unit met to discuss:

1. Presentation of the Public Art Plan (20 mins)
2. Discussion of the Public Art Plan (40 mins)

Minutes from the City of Sydney Public Art Unit is included in Appendix B.

4.4 FIRST NATIONS CONSULTATION

This Public Art Plan has considered Indigenous values and working with Sydney's First Nations communities to understand the Indigenous perspective of place – land formations, bodies of water, ecologies, traditional uses, and how place is ritualised with meaning. Getting this process right is as important as the outcome and includes meaningful Indigenous engagement, recognising that culture is a living thing with a future as well as a past.

The commissioned art for SFS will seek and prioritise opportunities for Indigenous cultural initiatives and interventions. These opportunities will share First Nations culture with diverse audiences so that those who visit SFS may gain a greater understanding of the long and significant history of the place and continuing First Nations culture.

This Plan supports principle 4.5 in the Heritage Interpretation Strategy prepared by Curio:

- Recognise the rights of Aboriginal people to interpret their own cultural heritage and ensure that the development of interpretive products/devices is undertaken in consultation with the local Aboriginal community.

Cultural Capital sought First Nations consultation for the development of the Public Art Plan through the La Perouse Local Aboriginal Land Council and Metropolitan Aboriginal Land Council. The La Perouse Local Aboriginal Land Council boundary encompasses the stadium redevelopment site.

The land council bodies have provided guidance on protocol issues as well as general First Nations matters. The consultation process has especially considered the art opportunities that require discussion and advice on culturally sensitive material, its presentation and interpretation.

Both the La Perouse Local Aboriginal Land Council and Metropolitan Local Aboriginal Land Council have indicated their in-principle support for the themes, principles and public art opportunities identified in this Public Art Plan as evidenced in the meeting minutes provided at Appendix B.

A register of consultation with the La Perouse and Metropolitan Local Aboriginal Land Councils is below and meeting minutes are included in Appendix B.

Public Art Plan consultation – Metropolitan Local Aboriginal Land Council Thursday, 19/11/2020, 12:30–13:30

Cultural Capital and Metropolitan Local Aboriginal Land Council met to discuss:

1. Presentation of the Public Art Plan (20 mins)
2. Discussion of the Public Art Plan (40 mins)

Minutes from the Metropolitan Local Aboriginal Land Council meeting is included in Appendix B.

Public Art Plan consultation – La Perouse Local Aboriginal Land Council Tuesday, 8/12/2020, 12:00–13:00

Cultural Capital and La Perouse Local Aboriginal Land Council met to discuss:

1. Presentation of the Public Art Plan (20 mins)
2. Discussion of the Public Art Plan (40 mins)

Minutes from the La Perouse Local Aboriginal Land Council meeting is included in Appendix B.

SUMMARY OF INPUT FROM LAND COUNCILS

The consultation outcomes arising from engagement with the Metropolitan and La Perouse Local Aboriginal Land Councils provides valuable themes, perspectives and insights that should inform future public art opportunities. The following feedback received from both Local Aboriginal Land Councils, and provided in full at Appendix B, will be collectively incorporated into future artists briefs.

General comments:

- Indigenous public art should seek to exchange knowledge and share stories.
- Public art at the SFS site should reference the Gadigal people. Sydney was originally called 'Gadi' and 'Gal' means people, which means Gadigal literally means the people of Gadi.
- Art concepts which make reference to, or are inspired by, the plants, animals, landscape elements and activities that were and are significant to the Gadigal people will be favourably considered. These include:
 - o the grass tree species Xanthorrhoea, which is a native plant that local Aboriginal communities used to make sections of spear shafts by gluing stems with resin
 - o the goanna which is the Gadigal totem
 - o saltwater, recognising the Gadigal people's connection to the sea and marine life; whales are a significant animal to the Gadigal and consequently consideration of other marine life is also encouraged
 - o Indigenous games and sports such as bullrush, Marn Grook, wrestling, and shoulder barging, and
 - o the site's historic use as a place of ceremony and one of the main ritual places because the ground is soft and there is a naturally occurring circular theatre.

Specific Public Art Opportunities:

- Ground plane etching and projection opportunity – the commission could celebrate Indigenous occupation of the site and possibility to tell the story of the long-finned eel that to this day lives in the ponds of Centennial Park (see Appendix A: Site Analysis: Environmental Context).
- Meeting place sculpture opportunity – the commission could celebrate the Xanthorrhoea grass tree as something that represents the area.
- Immersive soundscape at Tree 125 – this commission could celebrate the many different roles of trees, such as:
 - o safe areas for children to sit and play as the shade and lack of tall grass was a natural deterrent for snakes
 - o climbing/spotting/trapping/hiding
 - o honey hunting
 - o tree houses
 - o making weapons, shields, coolamons, and nawis (canoes)
 - o scar trees and initiation trees
- Suspended light work – this commission could employ local Indigenous cultural practices of shellwork and fishing nets, or alternatively reference the mullet and colours of the ocean. Consideration of stalagmites; Indigenous fire signalling along the coast; grevillea torches at night; the night sky and Biarni, the creator god are other references are also encouraged.

ENGAGEMENT WITH INDIGENOUS ARTISTS

Condition (B10)(b) of SSD 9835 requires the Public Art Plan to demonstrate evidence of involvement with Indigenous artists in the process of preparation of the Plan.

Cultural Capital has engaged with three Indigenous artists/creative practitioners during the preparation of the Public Art Plan: Brett Leavy; Djon Mundine; and Tess Allas. These artists were selected by Cultural Capital for the deep connections to the Indigenous community and as industry recognised artists, advisors and curators who between them have held positions at the National Museum of Australia, Museum of Contemporary Art, Art Gallery of NSW, Wollongong Arts Gallery, Campbelltown Arts Centre and CarriageWorks. Bios for Brett, Djon, and Tess are provided below.

The purpose of engagement with these individuals was to:

- provide an overview of the Public Art Plan, indigenous historical and sporting context, and key themes
- step the artists through each individual public art opportunity, explaining the concept and key considerations and providing a brief overview of the relevant case studies
- seek feedback from the artists on the Public Art Plan, and specifically the public art opportunities

A register of consultation with the Indigenous artists is below and meeting minutes are included in Appendix B.

Public Art Plan discussion – Djon Mundine

Sunday, 31st January 2021, 15:45-16:45

Cultural Capital and Djon Mundine met to discuss:

1. Presentation of the Public Art Plan (20 mins)
2. Discussion of the Public Art Plan (40 mins)

Minutes from the meeting with Djon Mundine is included in Appendix B.

Public Art Plan discussion – Tess Allas

Monday, 1st February 2021, 11:00-11:45

Cultural Capital and Tess Allas met to discuss:

1. Presentation of the Public Art Plan (20 mins)
2. Discussion of the Public Art Plan (25 mins)

Minutes from the meeting with Tess Allas is included in Appendix B.

Public Art Plan discussion – Brett Leavy

Monday, 1st February 2021, 17:30-18:30

Cultural Capital and Brett Leavy met to discuss:

1. Presentation of the Public Art Plan (20 mins)
2. Discussion of the Public Art Plan (40 mins)

Minutes from the meeting with Brett Leavy is included in Appendix B.

DJON MUNDINE



Djon Mundine OAM is a proud Bandjalung man from the Northern Rivers of New South Wales.

Mundine is a curator, writer, artist and activist and is celebrated as a foundational figure in the criticism and exhibition of contemporary Aboriginal art.

Mundine has held many senior curatorial positions in both national and international institutions, some of which include the National Museum of Australia, the Museum of Contemporary Art, Art Gallery of New South Wales and Campbelltown Art Centre.

Between the years 1979 and 1995, Mundine was the Art Advisor at Milingimbi and curator at Bula-bula Arts in Ramingining, Arnhem Land for sixteen years. Mundine was also the concept artist/producer of the 'Aboriginal Memorial', comprising 200 painted poles by forty-three artists from Ramingining, each symbolising a year since the 1788 British invasion. The Memorial was central to the 1988 Biennale of Sydney and remains on permanent display at the National Gallery of Australia in the main entrance hall.

In 1993, Mundine received the Medal of the Order of Australia for service to the promotion and development of Aboriginal arts, crafts and culture. Between 2005 & 2006 Mundine was resident at the National Museum of Ethnology (Minpaku) in Osaka, Japan as a Research Professor in the Department of Social Research and is a PhD candidate at National College of Art and Design, University of NSW.

Djon Mundine OAM also won The Australia Council's 2020 Red Ochre Award for Lifetime Achievement and is currently an independent curator of contemporary Indigenous art and cultural mentor.

SUMMARY OF INPUT

Immersive soundscape at Tree 125

- The Moreton Bay fig tree as a sacred tree, also called the Hairy Man tree. The Hairy Man is a spiritual figure. The Moreton Bay fig tree contains the embodiment of the Hairy Man spirit. The Hairy Man is described as wild and passionate. Passion in the sense of how you can have a drive to do something

Artist designed stadium seating

- The stadium bowl is evocative of a pit or depression very similar to those places used for ceremonies
- It is also evocative of a waterhole or soak.
- There is the potential to include Sydney designs such as totemic creatures or eels, or Sydney patterns such as the concentric diamond pattern or zig zag pattern about running water

TESS ALLAS



Tess Allas is an artist, researcher, curator, writer and academic. She has been working in the field of Aboriginal art and cultural practice since the early 1990s. Tess was formerly an Associate Lecturer in the School of Art History & Art Education at COFA, and the Director of Indigenous Programs and Associate Lecturer at the Faculty of Art & Design at the University of NSW, where she facilitated the annual Aboriginal printmaking residency and workshop programs.

Tess has a Bachelor of Creative Arts from the University of Wollongong and a Masters in Curatorship and Modern Art from the University of Sydney. She previously worked as the Aboriginal Arts Development Officer for the Illawarra, Regional Arts Cultural Officer for NSW, Assistant curator at the Art Gallery of NSW and as a tutor in Art History and Theory for the University of Sydney's Power Institute.

Tess has curated and coordinated numerous exhibitions in Australia for cultural institutions such as Wollongong Art Gallery, Campbelltown Arts Centre and Carriageworks, as well as overseas notably at the Kluge-Ruhe Aboriginal Art Collection in the United States and at the Montreal First Nations Festival in Canada.

Tess is a regular writer for key Australian arts publications and she has written hundreds of biographies on Aboriginal artists for the 'Storylines Project' (www.storylines.org.au) which were published on the Design & Art Australia Online website (www.daao.org.au). In 2012 she was awarded an Indigenous Arts Fellowship from Arts NSW to investigate the collecting history of Indigenous shell-worked objects.

Tess is also known as one half of the comedy duo The Ladies of Bigotbri Concerned Women's Association and as such has performed at The Dreaming Festival, The Deadly's, Campbelltown Arts Centre and various conferences and gatherings around the country.

SUMMARY OF INPUT

Immersive soundscape at Tree 125

- The Yaroma dreaming story of the D'harawal is about the Moreton Bay fig tree / Hairy Man tree

Indigenous context

- Inclusion of Adam Goodes and female Indigenous athletes in the Indigenous context

BRETT LEAVY



Brett Leavy is a First Nations, Digital Aboriginal. He descends from the Kooma people whose traditional country is bordered by St George in the east, Cunnamulla in the west, north by the town of Mitchell and south to the QLD/NSW border.

Brett has dedicated his working life to cultural knowledge recording and the industry of communications. His digital work seeks to represent the arts, cultural stories, heritage, traditional knowledge and histories of First Nation people using new, immersive and interactive technologies.

For over three decades, he has researched how to "build a time machine" to take people back to places where the traditional knowledge of First Nations people originated. Guided by Traditional Owners, anthropologists, archaeologists, botanists and the interactive games industry, he is inspired to create entertaining and engaging systems to represent the interactions between first settlers and traditional peoples.

Brett creates virtual reality experiences that merge traditional knowledge with 3D virtual landscapes to present pre-colonisation Australia with all its embedded traditional Aboriginal culture, language, artefacts, community, trade and much more.

Brett's studies inspired him to establish a business that sought to deliver virtual reality products that merged traditional knowledge with 3D virtual landscapes to present pre-colonisation Australia with all its embedded traditional Aboriginal culture, language, artefacts, community, trade and much more.

He has developed numerous websites, represented First Nations Internet interests at the United Nations Forum on Internet Communication Technologies in Tunisia, and held Board positions for not-for-profit community organisations in health, housing, media, communication and the arts. Brett presently sits on the Digital Strategy Forum for the National Museum of Australia.

SUMMARY OF INPUT

Curatorial principles

- Inclusion of Connection to Country

Ground plane etching

- Consider the materiality of Sydney Basin Hawkesbury Sandstone in terms of texture and layers

Immersive soundscape at Tree 125

- The Hairy Man spirit was passionate, attractive and invisible

Artist designed stadium seating

- The SFS site was a natural, flat grassy plain that was on the track to fresh water. Because it was cleared, it became the natural place for a cricket pitch, and the evolution of the site today.

05 METHODOLOGY



There is no doubt that creativity is the most important human resource of all. Without creativity, there would be no progress, and we would be forever repeating the same patterns.

— Edward de Bono

Janet Echelman, *She Changes*, 2005, Porto

5.1 PROJECT PHASES

PHASE 1

PUBLIC ART PLAN

- SITE ANALYSIS
- CURATORIAL VISION
- ART OPPORTUNITIES
- BUDGET AND FEASIBILITY
- ESTABLISH ART ADVISORY PANEL



Deliverables:

- Stakeholder engagement plan
- Site analysis report
- Public Art Plan

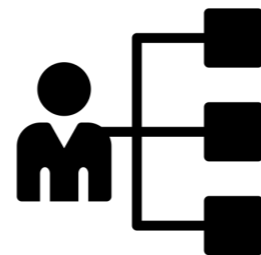
Gateway decision:

- Planning Secretary's approval of pursuant to Conditions B9-B11 of SSD 9835

PHASE 2

ARTIST SELECTION

- DRAFT THE ARTIST BRIEF
- ARTIST SELECTION PROCESS
- PREPARE THE ARTIST CONTRACT
- ENGAGE THE ARTIST



Deliverables:

- Artist brief/s
- Artist commissioning agreement/s
- Select and contract the artist/s

Gateway decision:

- Identification of preferred artists and art pieces by the PAP

PHASE 3

IMPLEMENTATION

- DESIGN DEVELOPMENT
- FABRICATION
- INSTALLATION
- MANAGE THE ARTIST THROUGH DELIVERY



Deliverables:

- Artist's detailed design
- Monthly progress reports
- Artist's installation documentation
- Fabrication, packing, freighting and installation of the artwork
- Operations & Maintenance Manual



5.2 PHASE 2: PROCUREMENT MODEL

SFS Art Program will be commissioned through a mix of public Expression of Interest (EOI) and Limited Tender processes. The procurement models were considered by the Public Art Panel and City of Sydney Public Art Unit and are endorsed as the most appropriate means of procuring artists for the project.

PUBLIC EXPRESSION OF INTEREST

01 Cultural Capital disseminate a widespread public Expression of Interest. Artists respond with a CV and examples of recent work.



02 Cultural Capital collates the EOI responses.

LIMITED TENDER

01 Cultural Capital prepares a longlist of twelve artists (per opportunity) to present to the PAP.



02 The PAP agrees on a shortlist of three artists (per opportunity) who are sent the artist brief and are invited to submit a concept, CV and examples of relevant works for a nominal fee.



03 The three shortlisted artists (per opportunity) present their concept to the PAP. The PAP makes a recommendation to INSW to commission one artist (per opportunity) to proceed with the work. The successful artist is then awarded the contract.



This procurement model results in a number of concepts from which Cultural Capital and the PAP can select the preferred concept to be developed.

5.3 PHASE 2: ARTIST BRIEF

The research and writing that informs the SFS Public Art Plan will be carried over into the Artist Brief. The Artist Brief will be a comprehensive document designed to inform and inspire artists, while also clearly setting parameters for the commission.

Chapters will include:

- Context (the key information)
- Curatorial themes
- Site analysis
- Technical specifications
- Fabrication stages and requirements
- Submission requirements for concept proposal
- Criteria
- Sample templates for budget and timeline
- Research references

5.4 PHASE 2: ARTWORK SELECTION CRITERIA

Under the proposed procurement process, artists will be invited to respond to the artist brief. The artist brief will be structured as set out in Section 5.3 of this Plan.

Artists will be expected to respond to the artist brief and be accompanied by a concept for one or more of the identified public art opportunities. The concept proposals will be evaluated against the criteria established in the Landscape and Public Domain Report (Rev 12) Appendix A - Art Strategy prepared by Aspect Studios dated 12/06/2019. Consistent with Condition B10(f) of SSD 9835, these are the primary criteria required to be used for the evaluation of public art opportunities.

In addition to the primary criteria, and irrespective of whether the artists are Indigenous or not, the Public Art Panel is expected to consider a broader range of matters. For example, the Panel may consider:

1. Can the public art be enjoyed by all? Is it public?
2. Do the artists and works represent diverse voices, including various genders, ages and cultural backgrounds including at least 1 Indigenous artist?
3. Is there meaning and relevance of the proposed concept to this place and time?
4. Has the artist assembled a team sufficient to deliver works in the public domain?

The primary criteria and broader Panel considerations will be supplemented by secondary criteria to ensure that each piece demonstrates merit having regard to a number of objectives, such as artistic merit, durability and connection to future audiences.

Secondary criteria that may be included in the final artists brief include:

CONTEXT

- Relevance to the site and themes
- Appropriateness of the concept to the historical, cultural and urban site context of the project

ARTISTIC MERIT

- Appropriateness of response to the brief
- Artistic rationale and process
- Degree of originality or innovation inherent in the concept
- Quality of works previously produced

VIABILITY

- Artistic ability & technical skills of the people involved
- Demonstrated capacity to produce work within agreed timeline and budget
- Meets procurement guidelines and demonstrates value for money
- Demonstrated cultural competencies
- Maintainability of work without regular monitoring

AUDIENCES

- Strong potential to engage, stimulate and inspire a wide range of audiences
- Increases or diversifies audiences for SFS and strengthens their artistic experiences
- May increase Australians' experience of Aboriginal and Torres Strait Islander arts and culture

5.5 PHASE 3: ENGAGING THE ARTIST

Once selected, the artist will be engaged, contracts negotiated, and scope of work agreed. The successful artist will be contracted using a Commissioning Agreement. This is not currently part of the INSW Public Art Advisor (Cultural Capital) scope.

Artists often have a team to facilitate design and documentation as well as a preferred fabricator who will be responsible for the fabrication and installation of the proposed artwork. The artist may act as the head contractor, with all members of their team sub-contracted to the artist. The commissioning body reserves the right to review the artist's team and preferred fabricator prior to their engagement.

Alternatively, artists who do not have an established delivery team can be supported and advised by the INSW Public Art Advisor (Cultural Capital) who can recommend fabricators and other collaborators.

It is the artist's responsibility to hold all necessary insurances, abide by WH&S legislation, INSW's WH&S policies and to have agreements in place with their sub-consultants.

ARTIST MILESTONES

For the selected artist, approval to proceed is granted in a six-stage process. The artist's fees are dependent upon approval to proceed at each stage.

Stage	Deliverables	% of the Fee
Artist stage 1	Concept proposal selected and artist is commissioned Artist is paid upon signing the commissioning agreement	10%
Artist stage 2	Completion of Phase 3.1: design development	20%
Artist stage 3	Ordering the materials; 50% completion of Phase 3.2: fabrication	20%
Artist stage 4	100% completion of Phase 3.2 fabrication	20%
Artist stage 5	Packing, freighting and installation of the Work	20%
Artist stage 6	Project completion and handover	10%

This staged payment schedule allows close scrutiny of the progress of the work to ensure it is being produced to a high quality and is completed within budget and timeframe.

This system will invest INSW with a robust management control (via Cultural Capital if engaged to manage the implementation phase) throughout the fabrication stage, minimising risk and ultimately ensuring that the work being delivered meets or exceeds expectations.

5.6 PHASE 3: ARTWORK DELIVERY

Cultural Capital has not been engaged for the Phase 3: Implementation of the SFSR project; however this is the process that we typically follow.



5.7 CONSIDERATIONS

MAINTENANCE, PUBLIC SAFETY AND CERTIFICATION

DESIGN

The shape, size and details of the artwork will be assessed by Cultural Capital from a public safety viewpoint. Structural certification will be essential for the footings, the structure itself and for installation. A rigorous review will take place of the artwork to ensure that any head-height overhangs, potential pinch points, sharp edges, drops over 900mm and other public safety risks that may become apparent are considered and either eliminated or minimised to a point of no longer being of concern.

MATERIALS

The basic materials specified and approved for any artwork will be non-corrosive and long-lasting, durable materials for long term outdoor exposure, including, but not limited to stainless steel, bronze, aluminium, stone, masonry, and some timbers. It is expected that all materials will be able to be warrantied for a 10-year minimum life, before any remedial works will be necessary. Any Manufacturers warranties to be passed on to the client. Fittings and cables for any hanging works will be of high-quality boating grade stainless steel. Suitable material certification of quality will be part of the artist brief.

PROTECTIVE COATINGS

Any structural steel used will be protected either by 900gsm hot-dip galvanising or by two-part epoxy paint. Any paint used for fibre-glass, steel, carbon-fibre or other material will be specified by a specialist paint consultant, with the expectation of obtaining a 10-15 year warranty against flaking, peeling, and fading.

CLEANING

Cleaning will vary depending on the work and the public's interaction with it. However, typically the work would be washed down and cleaned annually – and this would be combined with an overall inspection of all components.

Note: INSW will use reasonable endeavours to procure that the maintenance program is in accordance with fabricator's specification.

DECOMMISSIONING

The client may at its absolute discretion and at any time relocate, remove or dispose of public art on land which it owns.

The client will respect the provisions of the Copyright (Moral Rights Amendment) Act and give the artist the opportunity to indicate preferred disposal options in commissioning contracts.

The client will use reasonable endeavours to consult with the artist when it wishes to relocate or dispose of an artwork.

06 GOVERNANCE

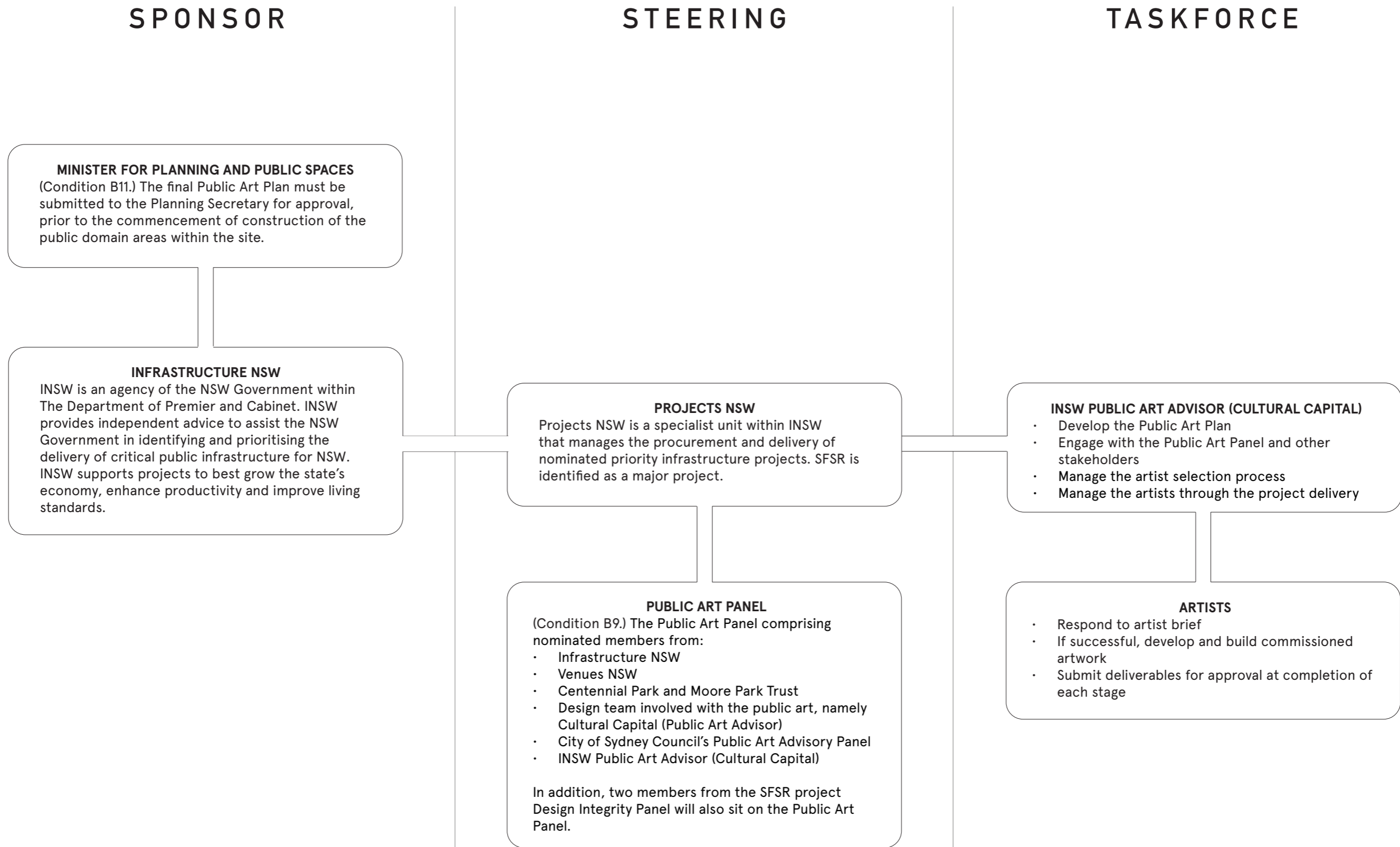
AT&T STADIUM

Public art can begin to create a mental shift. It can help a community begin to redefine and reimagine the notion of shared space, shared values, and collective common interests. It can be a means for reclaiming and regaining a stake in a shared public realm. Most importantly, public art can encourage shared responsibility and stewardship within a community and help its members connect to a larger shared history and to each other.

— Cynthia Nikitin

Anish Kapoor, *Sky Mirror*, 2001, Dallas Cowboys Art Collection at AT&T Stadium, Dallas

6.1 PROJECT GOVERNANCE CHART

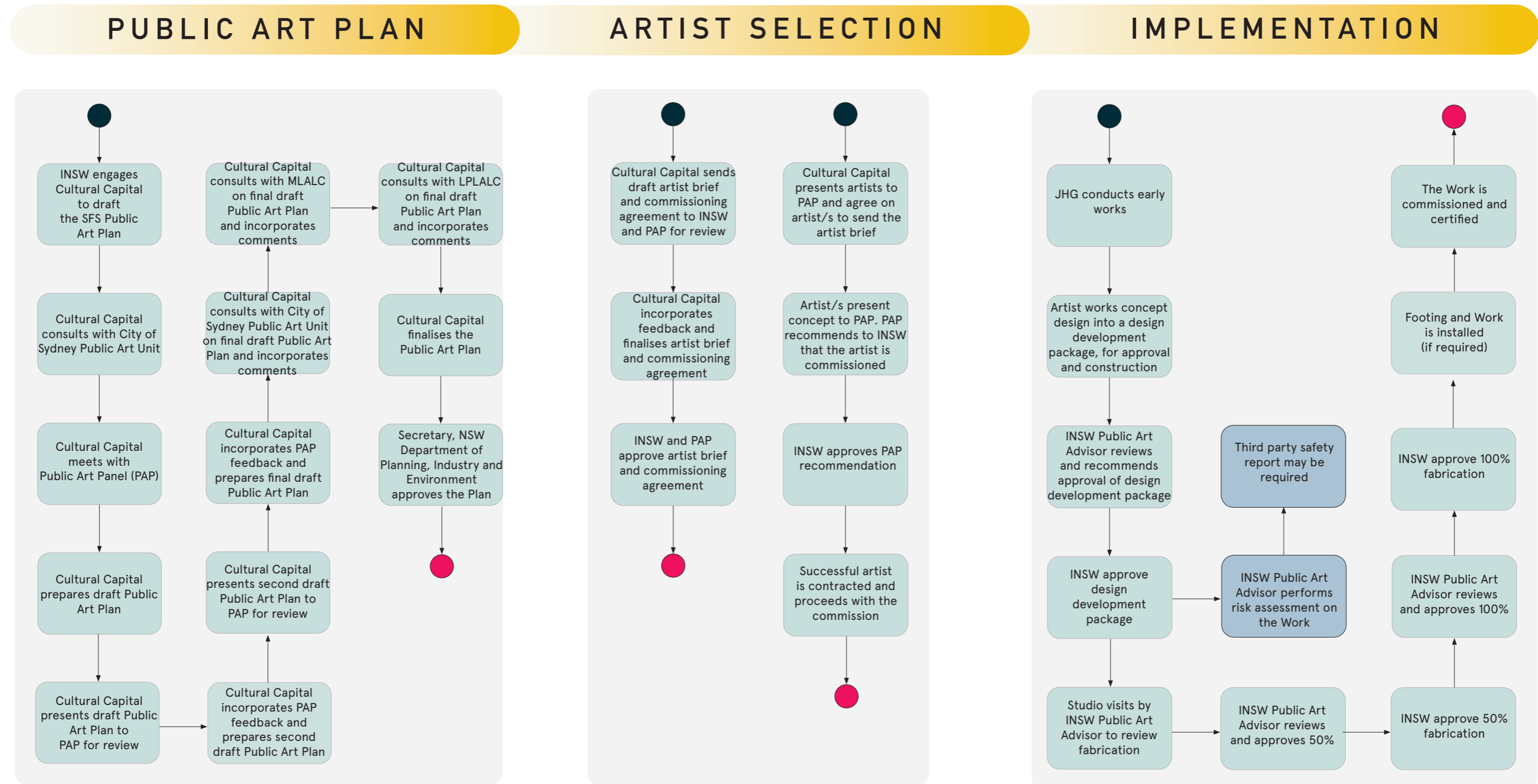


6.2 REVIEW AND APPROVAL GATEWAYS

PHASE 1

PHASE 2

PHASE 3



6.3 RISK MANAGEMENT

Risk management for the *SFS Art Program* encompasses:

- Identification of risks and opportunities
- Nomination of risk owner and responsibility
- Implementation of risk mitigation strategies

In addition to the typical public safety risks (climbability, pinch points, head collision etc), this strategy considers additional risks including customer satisfaction, political risk, perceived value for money, and the potential for negative publicity.

Formal, documented risk assessment workshops will be held regularly to either eliminate risks entirely or to mitigate and manage them to levels acceptable to INSW.

Risks are evaluated on a two directional matrix using a qualitative rating of the likelihood of the event occurring and the scale of the possible consequences. When risks have been identified, they are analysed by multiplying the consequences and likelihood to produce a level of risk.

LIKELIHOOD		
LEVEL	DESCRIPTOR	DESCRIPTION
1	Rare	May occur only in exceptional circumstances
2	Unlikely	Could occur at some time
3	Moderate	Should occur at some time
4	Likely	Will probably occur in most circumstances
5	Almost certain	Almost certain to occur in most circumstance

CONSEQUENCE		
LEVEL	DESCRIPTOR	DESCRIPTION
1	Insignificant	No injuries Low financial loss
2	Minor	First aid treatment Medium financial loss
3	Moderate	Medical treatment required High financial loss
4	Major	Extensive injuries Major financial loss Loss of production capability
5	Catastrophic	Death Huge financial loss

6.4 QA

Cultural Capital adopts a rigorous set of practices to ensure the highest quality deliverables for our clients. These include:

- Fortnightly management review of all aspects of the project
- Regular and formal risk management review
- Director review and sign-off of all documentation released to clients
- Clear documentation trail throughout project
- Benchmarking ourselves against comparable global firms
- Benchmarking relevant global best-practice projects
- Project debriefs with lessons applied
- Continuous improvement of all work practices

		CONSEQUENCE				
		1	2	3	4	5
LIKELIHOOD	1					
	2					
	3					
	4					
	5					

LEGEND:

- Low risk; manage by routine procedures
- Moderate risk; management responsibility must be specified
- Significant risk; senior management attention needed
- High risk; detailed research and management planning required at senior levels



Leandro Erlich, *Ball Game*, 2018, Buenos Aires

culturalcapital
www.culturalcapital.city

CONTACT

Bethan Donnelly, Curator and Project Lead
E: bethan@culturalcapital.city M: 0432 287 603

APPENDIX A

SITE ANALYSIS

HISTORY OF THE SITE

TIME IMMEMORIAL

The Moore Park area is within the land of the Gadigal.



1826 - BUSBY'S BORE

Directed by John Busby, the Sydney Common swamplands were converted into a series of dams for drinking water. These were connected to Hyde Park by a convict-built gravity tunnel, excavated by hand through the solid Sydney sandstone.



1852 - SYDNEY CRICKET GROUND

What will become the Sydney Cricket Ground is established by troops stationed at nearby Victoria Barracks.



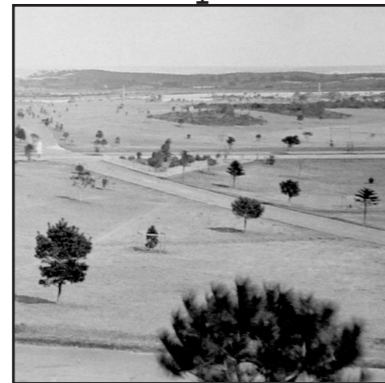
1841 - THE ENGINEERS AND MILITARY DEPOT

The NSW Field Engineer Corps, and later the School of Military Engineering, were located on Moore Park Road. The site grew during until WWII. It was demolished in 1986 to make way for Sydney Football Stadium.



1988 - THE SYDNEY FOOTBALL STADIUM

Sydney Football Stadium was designed by Phillip Cox Richardson Taylor architects. The stadium had a capacity of 40,000 people and was opened in January 1988. The demolition of the Stadium commenced in January 2019.



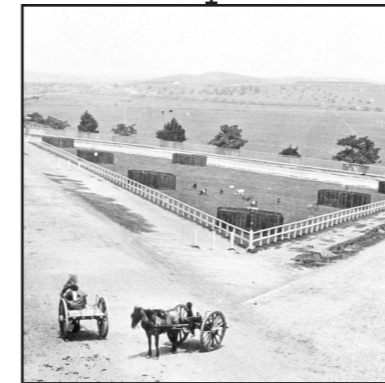
1811 - SYDNEY COMMON

Governor Macquarie dedicated a 1000-acre parcel of land for public recreational use. The eastern portion of the Common was swampland which was declared as a freshwater reserve in the 1820's.



1849 - VICTORIA BARRACKS RIFLE RANGE

The Victoria Barracks opened in 1841. In 1849, land for a rifle range and recreational grounds for the soldiers was incorporated into the Barracks from Sydney Common; and again in 1852 and 1862.



1866 - MOORE PARK

Throughout the late nineteenth and early twentieth centuries the Moore Park area grew as a recreational precinct. It incorporated Centennial Park, the Sydney Cricket Ground (established in 1852), and hosting the Royal Easter Show within the Royal Agricultural Society site from 1881 until 1998.



1902 - THE SYDNEY SPORTS GROUND

Sydney Sports Ground had facilities for a variety of activities such as cricket, rugby, cycling, scout rallies, brass band contests, dog shows, dirt track racing and a speedway. In 1951 the Sydney Sports Ground Trust merged with the Sydney Cricket Ground, resulting in the Sydney Cricket and Sports Ground Trust.

KIPPAX LAKE, MOORE PARK



The lake features a fountain and sculpture, designed by Diana Hunt, and dedicated to Australian sportswomen. The central sculpture was erected in 1967.



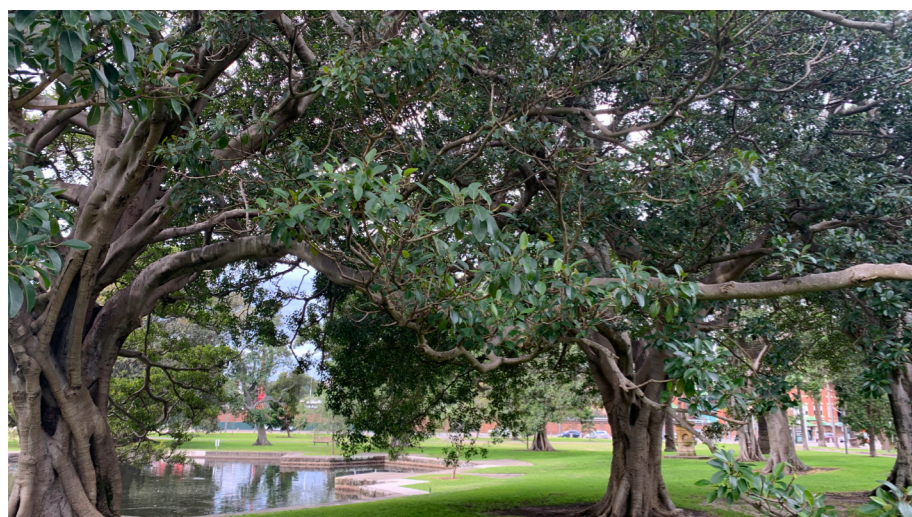
Kippax Lake provides a habitat for aquatic birds. Commonly sighted birds include Black Swan, Hardhead, Pacific Black Duck, Australasian Grebe, Eurasian Coot, and Ibis.



The water body was named Lake Kippax in 1888 in honour of William Kippax (a city alderman from 1863-1889). The drinking fountain adjacent to Kippax Lake was built for the naming ceremony in 1888.



The Kippax Lake area is surrounded by large Moreton Bay Figs (*Ficus macrophylla*), Port Jackson Figs (*Ficus rubiginosa* f. *glabrescens*) and Peppercorn trees (*Schinus molle*).



Kippax Lake is referenced on the Register of the National Estate listing for Centennial Parklands. The flora around Kippax Lake is also noted as high heritage significance, with many fig trees to the north of the lake dating back to the 1880s. Many of the trees also appear on the City of Sydney's Significant Tree Register.



Kippax Lake is linked to the nearby Sydney Cricket Ground by a famous shot by a 17-year-old Doug Walters who hit a six from SCG No.2 into the waters of the lake.



This area was once known as Billy Goat Swamp. The original swamp was converted into a pond lined with concrete.

DRIVER AVENUE



Sporting and entertainment precinct



Driver Avenue connects Moore Park Road to the north and Lang Road to the south. It provides day to day metred parking, except for major event days when the centre portion of Driver Avenue is closed for larger events.



A key principle of the landscape and public domain for Sydney Football Stadium Redevelopment is for the materiality to connect to the precinct's context. The existing brick wall which runs down Driver Avenue to the Sydney Cricket Ground is a strong visual feature of the precinct.



Driver Avenue is home to Sydney Cricket Ground the new Sydney Football Stadium. Home teams include the Sydney Swans, Sydney Roosters, Sydney Sixers/(WBBL), NSW Waratahs, Crickets NSW and Australian Men's Cricket, and Sydney FC.



Driver Avenue is the main point of arrival for visitors to special events at Moore Park's sports and entertainment precinct.



Another key principle is to extend the park towards the stadium, celebrating the parkland setting of Sydney Football Stadium.

MOORE PARK ROAD



Moore Park Road is treelined and has many examples of the distinctly Australian, Victorian era 'terrace', which characterises the architectural character of Paddington.



Tree 125, a large mature fig, is located opposite the intersection of Oatley Road and Moore Park Road and is of Heritage Significance. Oatley Road connects Moore Park Road and Oxford Street.



The Olympic Hotel is a heritage listed building. It was built during the key period of development for Paddington and is a good example of an altered Victorian Free Classical Hotel. It is located on a prominent corner of Moore Park Road and Regent Street, Paddington, and housed many famous visiting sporting teams.



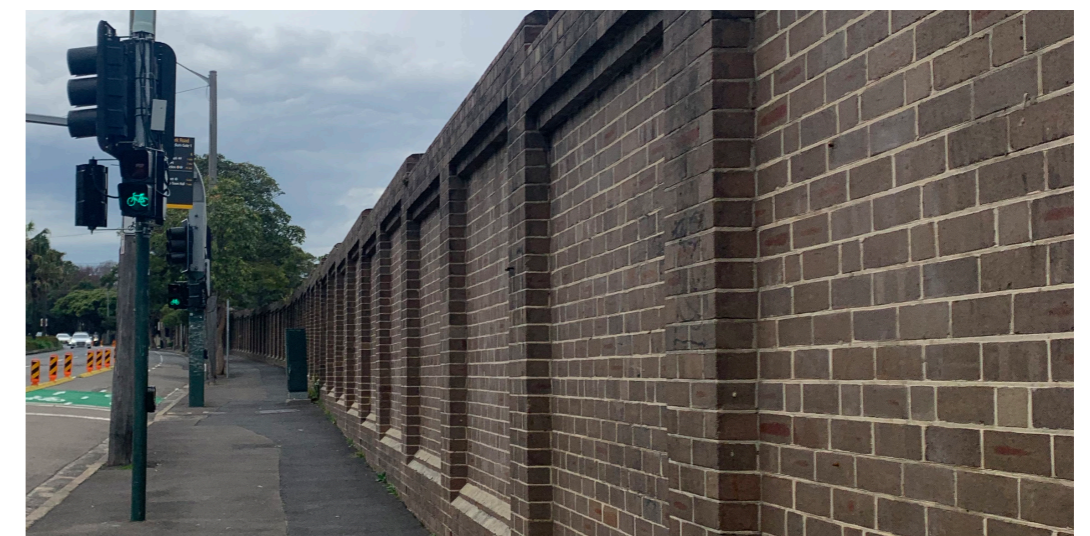
The Rugby Australia Building is a state-of-the-art sport and education hub of UTS, headquarters of Rugby Australia and home to Australia's elite national rugby teams .



The Eastern Distributor, Anzac Parade and Oxford Street are major arterial roads that connect to Moore Park Road.



Heritage listed building on Moore Park Road.



A simplified replica of the Driver Avenue brick wall continues along Moore Park Road from Poate Street to the start of the stadium site, visually connecting the wider precinct.

ACCESSIBILITY



The site is approximately 2km from Central Station, making it a comfortable 25 minute walk for large crowds attending events at Moore Park. The precinct is accessible from Central via Devonshire Street and the Albert 'Tibby' Cotter Walkway.



The precinct is serviced by the Moore Park Light Rail Station for the L2 Randwick line and L3 Kingsford line.

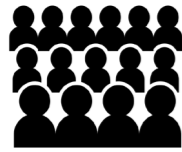


Moore Park and Centennial Park have picturesque cycleways and cycle-friendly public spaces. All pathways in Moore Park are shared footpath/cycleways and bike racks are located along Driver Avenue.



There are a number of frequent and regular bus routes along Anzac Parade. The major event bus terminal also provides additional services to events in Moore Park.

AUDIENCES



As a major sporting and cultural event space the site has a diverse and captive audience for a contemporary art experience.



The primary role of SFS is hosting home games for the Sydney Roosters, the Waratahs, and the Sydney FC. Large-audience concerts are also held here. The SFSR will include 42,500 seats (55,000 patrons in concert mode, 1,500 staff). The Sydney Football Stadium and the Sydney Cricket Ground hosted a combined total of 1,147,479 visitors in 2019.



There will be seven stadium concerts a year held at the SFS.



A priority of the SFS redevelopment is to increase accessibility for the local communities of Paddington, Darlinghurst and Surry Hills who use Moore Park for relaxation, recreation, sport, and to connect to public transport.



Moore Park and Centennial Parklands is one of the most cycle-friendly public spaces in Sydney. More than 750,00 cyclists ride in and through the parklands annually. It is a vital link between the City of Sydney's network of cycleways and the eastern suburbs cycle network - making the Parklands a key commuter space and providing a large audience that should be considered.



Moore Park and Centennial Parklands, as well as the Entertainment Quarter, is a local, interstate and international tourist destination that includes a diverse offering of activities. These groups should be considered as potential new audiences for the collection of public artworks at SFS.

CULTURAL CONTEXT



SFS is located next door to Sydney's premier district for art and galleries: Paddington and Woollahra. It is also located within a 20 minute walk of two university art school campuses: UNSW Art & Design and the National Art School, both on Oxford Street.

Galleries

- 1** .M Contemporary
37 Ocean St, Woollahra
- 2** Shapiro Auctioneers and Gallery
162 Queen St, Woollahra
- 3** OLSEN Gallery
63 Jersey Rd, Woollahra
- 4** PIERMARQ*
76 Paddington St, Paddington
- 5** Annette Larkin Fine Art
8 Soudan Lane, Paddington
- 6** Roslyn Oxley9 Gallery
8 Soudan Lane, Paddington
- 7** Fox Jensen
Cnr Hampden Street and Cecil Lane, Paddington
- 8** Australian Galleries
15 Royston St, Paddington
- 9** Wagner Contemporary
2 Hampden St, Paddington
- 10** KORBAN/FLAUBERT
1 Hargrave St, Paddington
- 11** Cooe Art Gallery
326 Oxford St, Paddington
- 12** The Tom Bass Prize for Figurative Sculpture
Juniper Hall, 250 Oxford St, Paddington
- 13** Deutscher and Hackett
16 Goodhope St, Paddington
- 14** Defiance Gallery
12 Mary Place, Paddington
- 15** SAINT CLOCHE
37 MacDonald St, Paddington
- 16** Cement Fondu
36 Gosbell St, Paddington
- 17** Gallery 9
9 Darley St, Darlinghurst
- 18** APY Art Centre Collective
45 Burton St, Darlinghurst
- 19** Australian Centre for Photography
21 Foley St, Darlinghurst
- 20** Filter Fine Art
201 Albion St, Surry Hills
- 21** Kudos Gallery
6 Napier St, Paddington
- 22** AD Space
EG01, UNSW Art & Design, Cnr Oxford St & Greens Rd, Paddington
- 23** UNSW Galleries
Cnr Oxford St & Greens Rd, Paddington

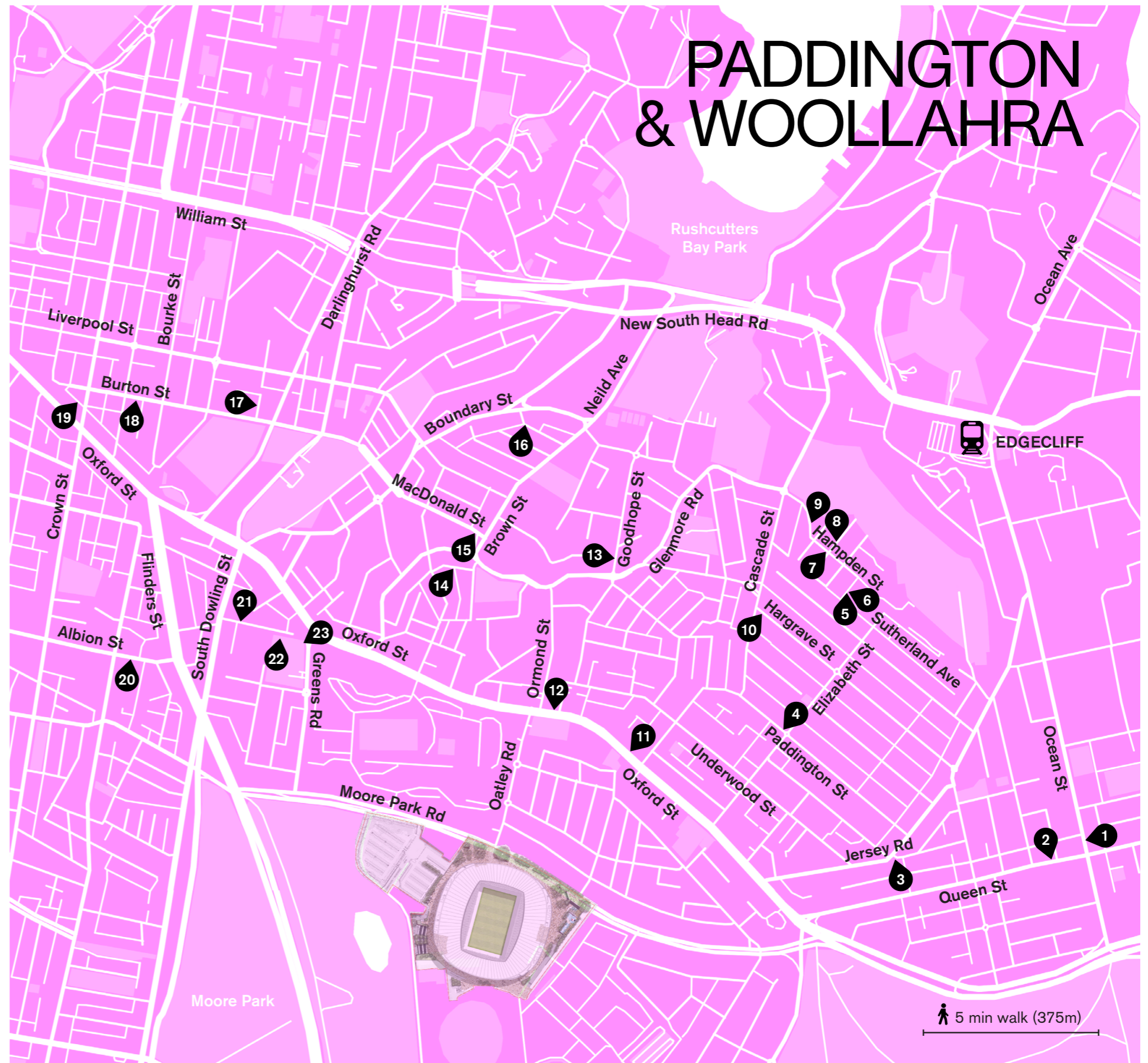
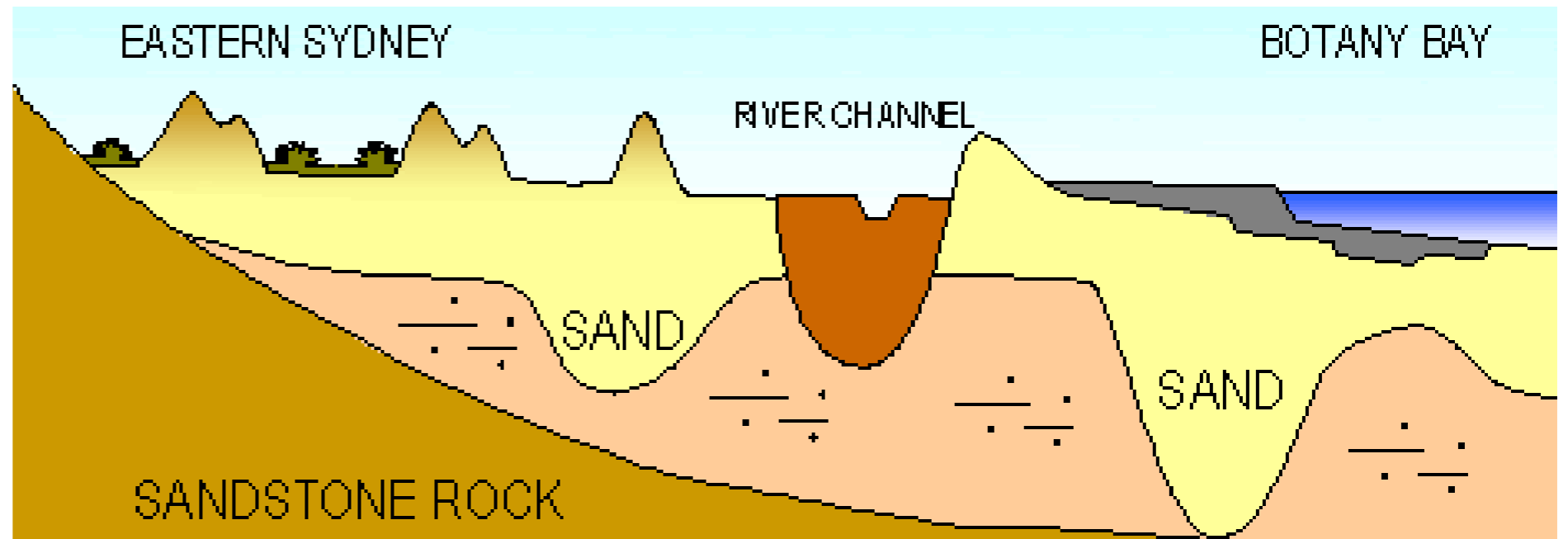


Image source: Art Month Sydney Art at Night map

ENVIRONMENTAL CONTEXT



Centennial Park is home to a population of the long-finned eel (*Anguilla reinhardtii*). During autumn when there is increased rainfall along Australia's east coast, mature eels migrate from the Centennial Park ponds to their spawning grounds in New Caledonia, give birth and then return journey through the warm waters of the Pacific Ocean.



The site is within the Botany Sands: an aeolian (wind-blown) deposit that formed over the past 12,000 years as sea levels fell and the shoreline retreated. It created a hinterland consolidated by coastal grasses and sclerophyllic scrub including large sand sheets, dunes, water bodies and swamps.



Over the last 200 years the dunes of Botany Sands have been flattened and the swamps have been drained. Lachlan Nature Reserve, a protected wetland in Centennial Park, is the final remnant of the freshwater springs, wetlands and vegetation that was once extensive in the area. The wetlands were an important source of fresh water, plants and animals.



Virtual Songlines, concept: ghost of ANZ Stadium depicted in a pre-contact Indigenous landscape for Stadia Precinct Public Domain Design Competition, Sydney Olympic Park

INDIGENOUS CONTEXT

The Traditional Owners of Sydney are the Gadi(gal) people of the Eora nation: Saltwater People.

Gadigal Country extends from Burrawara (South Head) through to Warrane (Sydney Cove), Gomora (Cockle Bay-Darling Harbour), taking in the wetland sand and dunes now known as Paddington, Surry Hills, Redfern, and Erskineville, down to the Cook's River.

The Gadigal cultural landscape was a complex system of campsites, food collecting and hunting grounds, burial sites, and other significant and ceremonial places.

The project site in what is now known as Moore Park, was a place ritualised with meaning for the Gadi people. The site is located on the edge of Botany Sands and its wetlands systems, providing land that was dry enough for short term camps and in close proximity to the wetlands rich resource zone for hunting, fishing and gathering food.

An Aboriginal campsite was discovered in 2014 beneath the car park of the Moore Park Tennis Centre, showing that Aboriginal people lived in this dune landscape before the arrival of Europeans. The Gadi used the dune fields to hunt animals, gather plant resources and

make tools.

Early colonial records indicate that a Kangaroo Ground is in close proximity to the present day Moore Park and Centennial Parklands, suggesting that land management fire practices occurred in this area.

On sandstone in Moore Park there was once Aboriginal rock art. The engravings, which are now destroyed, depicted two boomerangs (or possibly wooden fighting clubs), portions of a kangaroo or wallaby, a stone tomahawk and possibly also an eel.

The engravings demonstrate occupation, art and the complexity of the social and cultural world of the Gadi people. Rock art is believed to have performed many important cultural functions, including indicating territorial boundaries, for ceremonial purposes, and to teach children about the lore and the land. Engravings continue to hold deep significance to Aboriginal people living in Sydney today.

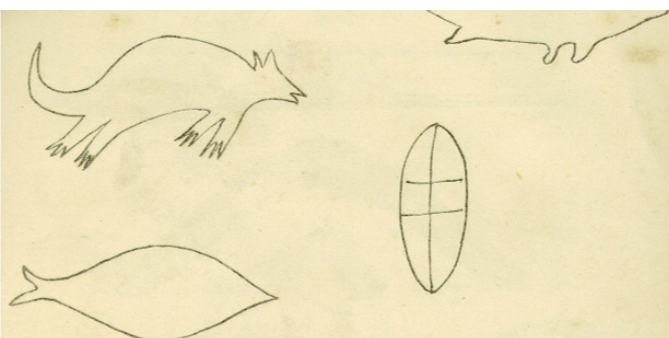
The landscape of the Botany Sands wetlands was reportedly a ceremonial location for the Gadi.

Though devastatingly impacted by the consequences

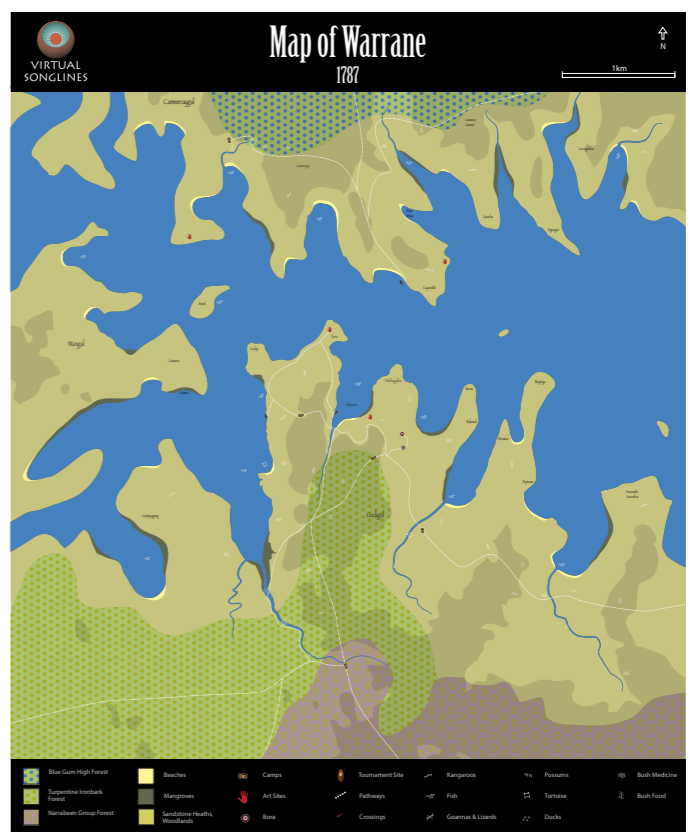
of colonisation, Aboriginal people still have an ongoing connection to Country.

The SFS site sits within the boundary of the La Perouse Local Aboriginal Land Council. La Perouse is 14 kilometres south of Sydney on the northern headland of Kamay (Botany Bay). It is the only Sydney suburb where Aboriginal people have kept their territory from settlement until today; its story is one of survival and continuity in the face of European invasion.

The original owners of the land around Kamay were the Kameygal. Like the Gadigal, the Kameygal are Saltwater People who had relationships with other Aboriginal people along the NSW south coast.



Moore Park engraving: Detail from an illustration of the engravings by John F Mann in 'Notes on the Aborigines of Australia', 1883-84



Virtual Songlines, Map of Warrane, 1787

There is an ancient history of play and sport culture in Australia. Long before Western sports were introduced in this country, Aboriginal and Torres Strait Islander people played a broad range of traditional games that performed an important function Indigenous society; from ball games, to corroboree, and water play.

Indigenous Australians have had a significant presence in elite Australian sport. Many key figures and moments, and the legacy they created for sport, are connected to the social and cultural value of SFS.



Kyah Simon, an Anawan woman, is a female Soccerroo and the first Aboriginal Australian to score a goal in a World Cup tournament.



The Indigenous Australian rugby league team (also known as the Indigenous All Stars or Indigenous Dreamtime team) is a rugby league football team that represents Aboriginal Australians and Torres Strait Islanders. The team was formed in 1973 and currently plays in an annual All Stars Match against a National Rugby League NRL All Stars team.



Arthur Beetson was the first Indigenous Australian to captain the nation in any sport, winning grand finals and many other honours at the SCG and SSG.



Harry William was the first recognised Indigenous Australian to play for the Australian national football team, the 'Socceroos'.



Charles Perkins AO was an Australian Aboriginal activist, soccer player and administrator. He was the first Indigenous Australian to graduate tertiary education, and is known for his instigation and organisation of the 1965 Freedom Ride and his key role in advocating for a "yes" vote in the Australian referendum, 1967.



Karen Menzies was the first Aboriginal woman selected to play for the Australian women's soccer team the Matildas



Lionel Morgan was the first Indigenous footballer to play a Test for Australia in 1960.



Bridgette Starr is the first Aboriginal woman to play at a Soccer World Cup final in 1999.



Jack Marsh (c. 1874 – 25 May 1916) was an Australian first-class cricketer of Aboriginal descent who represented New South Wales in six matches from 1900–01 to 1902–03.



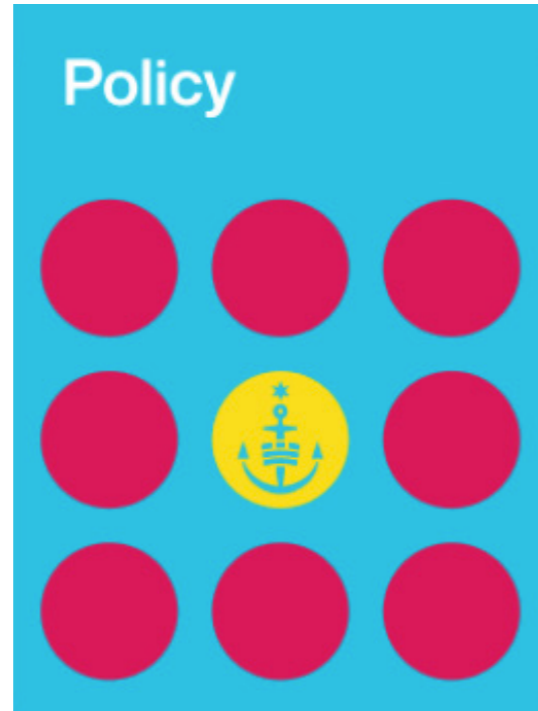
Adam 'Goodesy' Goodes was the 64th player overall and 4th Aboriginal player in AFL history to reach 300 games. In 2013 Goodes was named NSW Australian of the Year and in 2014 was named Australian of the Year for his stance against racism.

POLICY CONTEXT



The SFS Redevelopment Public Art Plan is considered within the context of existing strategies and policies which influence this jurisdiction:

CITY OF SYDNEY, SUSTAINABLE SYDNEY 2030
City of Sydney's Sustainable Sydney 2030 set of goals positions Sydney as a Green, Global, Connected city. The Sydney Football Stadium Redevelopment Public Art Plan supports the City's 2030 direction for "a cultural and creative city".



CITY OF SYDNEY PUBLIC ART POLICY
The key feature of the Public Art Policy is its proposal to continue to integrate art into the fabric of the city. Public art can enrich the public domain and artists can contribute to the shaping and transforming of the urban realm in ways which reflect, accentuate and give meaning to Sydney's unique environment, history and community.

The overall goal of the Public Art Policy is to generate significant benefits, tangible and intangible, in the long-term development of Sydney as a sustainable city as envisioned in Sustainable Sydney 2030.



CITY OF SYDNEY, CITY ART: PUBLIC ART STRATEGY
The City's Public Art Strategy aims to embed public art into the fabric of the city that reflects Sydney's unique history, its diverse communities, its creativity, its innovation and its energy.

The Public Art Strategy builds on the legacy of the past, while responding to new ideas about art, storytelling, interpretation and cultural expression.



CITY OF SYDNEY, EORA JOURNEY ART PROJECTS
Eora Journey celebrates Aboriginal and Torres Strait Islander culture, heritage and communities in Sydney. It comprises 7 major public artworks, 4 of which have been commissioned.



CREATE IN NSW: THE NSW ARTS AND CULTURAL POLICY FRAMEWORK, 2015
This policy supports NSW regional and urban development strategies which recognise how arts and culture are intrinsic to transforming NSW into a global creative leader.

APPENDIX B

CONSULTATION REGISTER

Meeting schedule

Inception meeting

Wednesday 05/08/2020, 12:30 – 13:15

Attendees:

- Peter Hynd, INSW
- Louise Haran, INSW
- Jodie Duggan, INSW
- Stephanie Ballango, Savills
- Bethan Donnelly, Cultural Capital
- Amanda Jelich-Kane, Cultural Capital

Minutes attached.

Design briefing

Tuesday 11/08/2020, 14:30-15:30

Attendees:

- Peter Hynd, INSW
- Louise Haran, INSW
- Jodie Duggan, INSW
- Stephanie Ballango, Savills
- Amanda Jelich-Kane, Cultural Capital
- Harry Partridge, Cultural Capital
- Luyu Pang, JHG
- Wayne Hutchinson, JHG
- Siyumi Dassanayake, JHG
- Alex York, Cox
- Russell Lee, Cox
- Jessica Hodge, Aspect
- Kit Bullas, Aspect

Minutes attached.

INSW/Cultural Capital working group meeting

Thursday 20/8/2020, 10:45-11:15

Attendees:

- Peter Hynd, INSW
- Louise Haran, INSW
- Bethan Donnelly, Cultural Capital
- Harry Partridge, Cultural Capital

Minutes attached.

INSW/Cultural Capital working group meeting

Monday 31/8/2020, 16:00-16:30

Attendees:

- Peter Hynd, INSW
- Louise Haran, INSW
- Stephanie Ballango, Savills
- Bethan Donnelly, Cultural Capital
- Harry Partridge, Cultural Capital

Public Art Plan discussion – City of Sydney

Tuesday, 1/9/2020, 15:00-16:00

Attendees:

- Louise Haran, INSW
- Stephanie Ballango, Savills
- Bethan Donnelly, Cultural Capital
- Harry Partridge, Cultural Capital
- Eva Rodriguez Riestra, City of Sydney
- Claire Morgan, City of Sydney
- Glenn Wallace, City of Sydney

Minutes attached.

Public Art Plan progress – Aspect

Monday, 14/09/2020, 11:30-12:00

Attendees:

- Bethan Donnelly, Cultural Capital
- Mark McClelland, Cultural Capital
- Kit Bullas, Aspect
- Louise Peason, Aspect

Public Art Plan progress – Aspect

Monday, 28/09/2020, 10:00-10:30

Attendees:

- Bethan Donnelly, Cultural Capital
- Kit Bullas, Aspect
- Luyu Pang, JHG

SFSR Public Art Panel – Meeting #1
Friday, 9/10/2020, 10:30-12:00

Attendees:

- Peter Hynd, INSW
- Louise Haran, INSW
- Bethan Donnelly, Cultural Capital
- Harry Partridge, Cultural Capital
- Phil Heads, SCGT
- Yael Bradbury, SCGT
- Geoff Reinhard, Botanic Gardens and Centennial Parklands
- Kim Krestani
- Peter Poulet
- Felicity Fenner, City of Sydney Public Art Panel

Minutes attached.

Public Art Plan progress – Cox
Tuesday 11/10/2020, 14:30 – 15:30

Attendees:

- Russell Lee, Cox
 - Alex York, Cox
 - Bethan Donnelly, Cultural Capital
 - Harry Partridge, Cultural Capital
-

SFSR Public Art Panel – Meeting #2
Wednesday, 21/10/2020, 13:00-14:30

Attendees:

- Peter Hynd, INSW
- Louise Haran, INSW
- Bethan Donnelly, Cultural Capital
- Harry Partridge, Cultural Capital
- Phil Heads, SCGT
- Yael Bradbury, SCGT
- Geoff Reinhard, Botanic Gardens and Centennial Parklands
- Kim Krestani
- Peter Poulet
- Felicity Fenner, City of Sydney Public Art Panel

Minutes attached.

Public Art Plan opportunity – wind screen – Aspect
Thursday, 22/10/2020, 10:00-10:30

Attendees:

- Stuart Harper, Cox
 - Duncan McKinnon, Cox
 - Harry Mazzarolo, Cox
 - Sef Kazi, Cox
 - Luyu Pang, JHG
 - Greg Waddington, Aspect
 - Kit Bullas, Aspect
 - Jessica Hodge, Aspect
 - Bethan Donnelly, Cultural Capital
 - Harry Partridge, Cultural Capital
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SFSR Public Art Panel – Meeting #3
Monday, 2/11/2020, 15:00-16:30

Attendees:

- Peter Hynd, INSW
- Louise Haran, INSW
- Bethan Donnelly, Cultural Capital
- Harry Partridge, Cultural Capital
- Phil Heads, SCGT
- Yael Bradbury, SCGT
- Geoff Reinhard, Botanic Gardens and Centennial Parklands
- Kim Krestani
- Peter Poulet
- Felicity Fenner, City of Sydney Public Art Panel

Minutes attached.

Public Art Plan presentation – City of Sydney
Wednesday, 11/11/2020, 15:00-16:00

Attendees:

- Louise Haran, INSW
- Stephanie Ballango, Savills
- Bethan Donnelly, Cultural Capital
- Harry Partridge, Cultural Capital
- Eva Rodriguez Riestra, City of Sydney
- Claire Morgan, City of Sydney

- Glenn Wallace, City of Sydney

Minutes attached.

Public Art Plan consultation – Metropolitan Local Aboriginal Land Council
Thursday, 19/11/2020, 12:30-13:30

Attendees:

- Nathan Moran, Metropolitan Local Aboriginal Land Council
- Bethan Donnelly, Cultural Capital
- Harry Partridge, Cultural Capital

Minutes attached.

Public Art Plan consultation – La Perouse Local Aboriginal Land Council
Tuesday, 8/12/2020, 12:00-13:00

Attendees:

- Stacey Foster, La Perouse Local Aboriginal Land Council
- Bethan Donnelly, Cultural Capital
- Allie Jonscher, Cultural Capital

Minutes attached.

Public Art Plan consultation – Djon Mundine
Sunday, 31/1/2021, 16:45-17:45

Attendees:

- Djon Mundine
- Bethan Donnelly, Cultural Capital

Minutes attached.

Public Art Plan consultation – Tess Allas
Monday, 1/2/2021, 11:00-11:45

Attendees:

- Tess Allas
- Bethan Donnelly, Cultural Capital

Minutes attached.

Public Art Plan consultation – Brett Leavy
Monday, 1/2/2021, 17:30-16:30

Attendees:

- Brett Leavy
- Bethan Donnelly, Cultural Capital

Minutes attached.

SFSR Public Art Panel – Artist Shortlisting
Tuesday, 9/2/2021, 10:00-12:00

Attendees:

- Peter Hynd, INSW
- Louise Haran, INSW
- Bethan Donnelly, Cultural Capital
- Harry Partridge, Cultural Capital
- Phil Heads, SCGT
- Geoff Reinhard, Botanic Gardens and Centennial Parklands
- Kim Krestani
- Peter Poulet
- Felicity Fenner, City of Sydney Public Art Panel
- Wayne Hutchinson, John Holland Group

Minutes attached.

Minutes – INSW2103 Public Art Advisor for Sydney Football Stadium Redevelopment – Inception Meeting

Date: Wednesday, 5th August, 2020

Location: Microsoft Teams

Time: 12:30pm – 1:15pm

ATTENDEES:

Peter Hynd	Infrastructure NSW	PH
Louise Haran	Infrastructure NSW	LH
Jodie Duggan	Infrastructure NSW	JD
Stephanie Ballango	Infrastructure NSW	SB
Amanda Jelichich-Kane	Cultural Capital	AJK
Bethan Donnelly	Cultural Capital	BD

APOLOGIES:

Harry Partridge	Cultural Capital	HP
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Public Art Advisor for Sydney Football Stadium Redevelopment	Action	Date
1.1. Project overview		
1.1.1. This project and project team is part of Projects NSW and is within the Premier’s cluster of portfolios.	Note	
1.1.2. John Holland is engaged to deliver the design and construct of SFSR.	Note	
1.1.3. Cox and Aspect authored the detailed design and have an ongoing and enduring role for the project.	INSW/CC will have a design briefing meeting with Cox/Aspect	
1.1.4. Public art was carved out of John Holland’s scope; however the art must align with the architecture and public domain.	Note	
1.1.5. Other contractors: Civil and structural engineering by Icon Engineering; LCI; Tier 1 trade packages	Note	
1.1.6. Current status of design and construct: 80% developed design. In ground civil and services are being approved. First building slabs are going in.	Note	
1.2. The brief		
1.2.1. This project has completed Stage 1: approval of concept design including a Public Art Strategy prepared by Aspect. The approved public art strategy set out principles, themes and preliminary artwork locations.	Note	
1.2.2. A condition of the Stage 2: DA is for the Public Art Strategy to be developed into a Public Art Plan that is approved by the City of Sydney Public Art Panel.	Note	
1.2.3. CC is engaged to verify and assess, refresh and augment the Stage 1 Public Art Strategy and progress it to a developed	Note	

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	Public Art Plan that is approved by the City of Sydney Public Art Panel.		
1.3. Briefing documents			
1.3.1.	INSW will provide CC with a package of briefing documents including: <ul style="list-style-type: none"> - Condition of consent - Design report (Cox) - Landscape design statement - Heritage interpretation strategy and plan 	INSW will collate these documents and provide to BD	11/8/20
1.4. Stakeholder engagement			
1.4.1.	City of Sydney Public Art Panel (CoS PAP) is a major stakeholder and ultimately the custodian of this precinct.	BD will propose a strategy for CoS PAP engagement and approval	11/8/20
1.4.2.	An Indigenous engagement strategy will be investigated. BD has experience and rapport with Metro Local Aboriginal Land Council.	Note	
1.4.3.	Other key stakeholders include: SCG Trust, Peter Poulet, Kim Crestani, John Perry	Note	
1.4.4.	The Public Art Plan will be presented to 3 panels for comment and approval including the: <ul style="list-style-type: none"> - INSW Art Advisory Panel - CoS PAP 	BD will propose a meeting strategy for engagement with the relevant panels	11/8/20
1.5. Public Art Plan – preliminary discussion and considerations			
1.5.1.	There is no opportunity for integrated artworks in the stadium façade or ground plane.	Note	
1.5.2.	Principles in the Stage 1 Public Art Strategy include: <ul style="list-style-type: none"> - Reinstating existing sculptures, plaques and plinths - Aboriginal heritage on this site - Security along Moore Park Road - Day to day character of the site - Contribute to the vibrancy of the public domain 	CC will develop an evaluation process of the Stage 1 principles.	
1.5.3.	CC can draw on technical investigations to inform the Busby’s Bore public artwork concept proposed in the Stage 2 Public Art Strategy.	Note	
1.5.4.	CC will consider how public art can contribute to the SFSR public domain on both event days and non-event days. PH discussed using public art to help weave/knit the SFSR public domain into the surrounding community and to deliver community benefit.	Note	
1.5.5.	CC will consider the project site and also the wider precinct; how do people move in, to, from and through the precinct? What are the key pedestrian routes on an event day vs non event day (such as the use of light rail to site)?	Note	
1.6. Budget			

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1.6.1. A budget for public art was not discussed.	Will INSW please provide CC with a budget for public art.	11/8/20
1.7. Delivery program		
1.7.1. CC will draft a proposed program	BD will provide a draft program to LH for comments	11/8/20
1.8. Site visit		
1.8.1. CC will do a self-guided site visit, viewing the site from outside the vehicular gate on Moore Park Road.	Note	11/8/20

Minutes Sydney Football Stadium Redevelopment Design Briefing

Date: 11th August 2020

Location: Virtual

Time: 2:30 – 3:30pm

ATTENDEES:

Louise Haran	INSW	LH
Peter Hynd	INSW	PH
Jodie Duggan	INSW	JD
Alex York	Cox Architecture	AY
Stuart Harper	Cox Architecture	SH
Russell Lee	Cox Architecture	RL
Andy Medhurst	Cox Architecture	AM
Kit Bullas	Aspect Studios	KB
Jessica Hodge	Aspect Studios	JH
Siyumi Dassanayake	JHG	SD
Wayne Hutchinson	JHG	WH
Bethan Donnelly	Cultural Capital	BD
Amanda Jelich-Kane	Cultural Capital	AJK
Harry Partridge	Cultural Capital	HP

APOLOGIES:

Bethan Donnelly	Cultural Capital	BD
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ITEM	ACTION	DATE
1. Wayfinding		
1.1. Aspect are responsible for wayfinding and signage outside the stadium		
1.2. Cox are responsible for wayfinding and signage inside the stadium		
2. Practical considerations		
2.1. There is provision for public art installation access in the JHG contract		
2.2. The Art Strategy and Public Domain Plan must be aligned and integrated, the Public Domain Plan will be issued early to mid-September. This necessitates the Public Art Strategy being ready in draft form by mid-September	CC	
3. Art opportunities		
3.1. Discussed whether the art should only be located in the public domain or whether CC can also look at opportunities within the stadium itself	PH to confirm	
3.2. Limited opportunities for integration into the ground plane or landscape design as any major changes would have to go back		

through the Design Integrity Panel. However, some opportunities may be possible for integration of art within the ground plane		
3.3. There may be possible opportunity for art patterns in precast panels in the stadium façade but as the detailed documentation will be finished soon it is unlikely that any art could be incorporated		
3.4. Limited space to put any art objects in public domain immediately adjacent to stadium due to pedestrian flow		
3.5. Artwork opportunities as NW wind mitigation		
3.6. Suspended artwork opportunity in voids inside stadium, key spaces within volumetric areas		
3.7. Additional art overlay to Busby's Bore		
3.8. Possible connection to the SCG Walk of Honour; possible re-use of the various plaques that have been removed for construction		
4. Public Domain		
4.1. Stadium is surrounded by treed parklands; barriers and fences to site will be removed and access opened up		
4.2. Public access will be 270 degrees on non-event days and 360 degrees on event days		
4.3. Concrete/timber seating along Moore Park Rd and PAS certified bollards will provide pedestrian/traffic separation and security. Little opportunity for artist-designed bollards/seating.		
4.4. Connection to nearby light rail		
4.5. Material palette references the brick of Paddington, local warm sandstone features, it is 'of its place'; use of stainless steel is limited		
4.6. The exception to 4.4 is the Community Sports Precinct which will have a bright, fun palette. This precinct is a planning requirement, providing space for teens/tweens in Paddington Community		
4.6.1. AJK asked whether there was an opportunity for a street artist to work with Aspect to co-design the basketball court. There is opportunity but extremely limited and time frame and approval process for art strategy may eliminate it	BD to discuss further with INSW and ASPECT	
4.6.2. Seating under fig trees includes bleachers		
4.6.3. Endemic planting throughout including Banksia scrub		
5. Stadium Design		
5.1. Stadium roof not visible from public domain		
5.2. The main vista of stadium will be along Moore Park Road		
5.3. 70% of patrons will use SW entry to Stadium (Driver Ave)		
5.4. Note requirements of movement for normal and emergency egress		
5.5. SCG patrons will also need access through the public areas		
5.6. There is a fall of 12 metres across site		

5.7. Stadium concept is that it is 'embedded in hillside'		
5.8. Stadium material bronze nod to timeless nature of bronze statues		
5.9. Initial thoughts were expressed about Indigenous artwork across stadium seating		
5.10. Responding to Indigenous heritage a major opportunity		
6. Heritage		
6.1. Heritage consultant has identified brass plaques within paving as interpretation devices		
6.2. Busby's Bore, State heritage listed, heritage interpretation requires Bore to be recognised		
7. Existing artwork		
7.1. The Trust have strong opinions about where the legacy sculptures should be located		
7.1.1. Aspect has already proposed locations for the seven bronze sculptures and are in consultation process with Trust. These sculptures are not in CC scope, although		
8. Existing art principles		
8.1. Aspect originally proposed that the public art is non-sport related		
8.2. Art should exist in places where we want people to linger and stay		
8.3. Security: there will be bollards along Moore Park Road, these are not an art opportunity (see 4.3 above)		

Minutes – INSW2103 Public Art Advisor for Sydney Football Stadium Redevelopment – Working Group Meeting

Date: Thursday, 20th August, 2020

Location: Microsoft Teams

Time: 10:45pm – 11:15pm

ATTENDEES:

Peter Hynd	Infrastructure NSW	PH
Louise Haran	Infrastructure NSW	LH
Bethan Donnelly	Cultural Capital	BD
Harry Partridge	Cultural Capital	HP

APOLOGIES:

Public Art Advisor for Sydney Football Stadium Redevelopment	Action	Date
1.1. Stakeholder engagement		
1.1.1. It is a condition of approval (Condition D10) that the development of the Public Art Plan includes engagement with Stakeholder Groups, including the INSW Public Art Advisory Panel and the City of Sydney Public Art Unit.	BD will update the timeline to include stakeholder engagement and will submit a stakeholder engagement plan.	Complete
1.1.2. INSW is currently drafting Terms of Reference for the Public Art Advisory Panel.	Note	
1.1.3. Public Art Advisory Panel will include: - Representatives from Sydney Cricket Sports Ground Trust (Phil Heads and Julie Shines) - Representative from INSW (Peter Hynd) - Representatives from Design Integrity Panel (Peter Poulet and Kim Crestani) - Representative from Centennial Park and Moore Park Trust (Geoff Reinhard)	Note	
1.2. Budget		
1.2.1. Cultural Capital will work with the QS to cost the proposed artworks. Cultural Capital requested to meet with the QS early on in the process to test preliminary ideas – this approach is supported by INSW.	Note	
1.2.2. The budget is approx. 1M.	Note	
1.3. Public Art Plan – preliminary ideas		
1.3.1. INSW confirmed that Cultural Capital is responsible for prioritising or providing a rationale for not progressing	Note	

	artworks proposed in the Public Art Strategy (SJB and ASPECT).		
1.3.2.	Cultural Capital tested the idea of a large scale Indigenous ground plane work that uses all of the public domain ground plane. A work at this scale is on a plane not arguing with the architecture and has an immersive quality that brings people in. INSW support this idea in principle.	Note	
1.3.3.	INSW confirmed Cultural Capital can consider some art elements within the stadium, such as AV/artvertising and ribbon boards.	Note.	
1.4. Other items			
1.4.1.	INSW confirmed that there will be 7 concerts a year held at the stadium.		

Minutes – INSW2103 Public Art Advisor for Sydney Football Stadium Redevelopment – City of Sydney Public Art Unit Meeting

Date: Tuesday, 1st September, 2020

Location: Microsoft Teams

Time: 3:00pm – 4:00pm

ATTENDEES:

Stephanie Ballango	Savills	SB
Louise Haran	Infrastructure NSW	LH
Bethan Donnelly	Cultural Capital	BD
Harry Partridge	Cultural Capital	HP
Eva Rodriguez Riesta	City of Sydney	ERR
Glenn Wallace	City of Sydney	GW
Claire Morgan	City of Sydney	CM

APOLOGIES:

Public Art for Sydney Football Stadium Redevelopment	Action	Date
1.1. Process		
1.1.1. GW suggested the preparation of a Preliminary Public Art Plan would be advisable before submitting the final Detailed Public Art Plan which includes the commissioned artist concepts.	Note	
1.1.2. Cultural Capital presented the contents page of the Public Art Plan document they are working on. City of Sydney confirmed that this is in line with a Preliminary Public Art Plan.	Note	
1.2. City of Sydney engagement		
1.2.1. The Public Art Plan may go before the City of Sydney Public Art Panel (contingent on timing)	Note	
1.2.2. CoS Public Art Panel will convene 8/9/20. CoS Public Art Panel will nominate a representative to join the INSW Public Art Panel.	Note	
1.2.3. Possibly Bridget Smyth from CoS will be the representative because of her experience working with Anne Loxley at Sydney Olympic site.	Note	
1.2.4. GW is the main point of contact from CoS for this project.	Note	
1.3. Programme		
1.3.1. CoS raised the issue of the constrained delivery timeframe.	Note	
1.3.2. SB will provide CoS with a high level programme for delivery.	Note	
1.4. Budget		
1.4.1. CoS asked to understand the budget. SB advised that the budget is not public at the moment.	Note.	

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1.4.2.	CoS suggested that the public art budget should be commensurable with the scale of the development, and ideas should be funded properly.		
1.5. Preliminary themes and approaches in the Public Art Plan			
1.5.1.	CoS suggested that the themes should not be too prescriptive. CC presented the themes of “Ritual/Spectacle” and this was positively received by CoS.	Note	
1.5.2.	CoS suggested that art opportunities could be contemporary (not just referencing heritage or sporting heritage).	Note	

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Minutes of Sydney Football Stadium – Public Art Panel Meeting 1

9 October 2020

Sydney Football Stadium Redevelopment – Public Art Panel Meeting 1

Minutes of the Public Art Panel Meeting 1 held on Friday 9 October 2020 via Microsoft Teams.

ATTENDEES	
Geoff Reinhard (GR)	Centennial & Moore Park Trust
Felicity Fenner (FF)	City of Sydney Council’s Public Art Advisory Panel
Bethan Donnelly (BD)	Cultural Capital
Harry Partridge (HP)	Cultural Capital
Peter Hynd (PH)	Infrastructure NSW (Chair)
Stephanie Ballango (SB)	Infrastructure NSW / Savills
Lou Haran (LH)	Infrastructure NSW (Secretariat)
Yael Bradbury (YB)	Sydney Cricket and Sports Ground Trust
Kim Crestani (KC)	SFSR Design Integrity Panel
Peter Poulet (PP)	SFSR Design Integrity Panel
APOLOGIES	
Phil Heads	Sydney Cricket and Sports Ground Trust

Opening Remarks

Meeting opened at 10.30am

Public Art Panel Presentation (PH and BD)

PH presented on agenda items 1 and 2, BD presented on items 3 to 8 (both slide packs to be provided with the minutes).

Panel discussion in relation to presentation of agenda items 3-8 took place, with feedback from the Panel including:

- **PH** noted the original strategy themes were heavily focussed on heritage, supported the proposal that enables a different way of thinking of the site’s heritage ie. tying themes into the landscape in a temporal way eg. Kippax Lake. Liked the juxtaposition and concept of large and small culture meaning different things for different people. Taking heritage timeline, breaking it apart but keeping it as a theme – interesting and good opportunities are forming.
- **YB** noted SFS iconic part of Sydney, part of the skyline, and how to create an iconic experience in Sydney – need to consider how to bring in elements that reflect this in the art strategy so that it cements the stadium into a key part of the city landscape. As well as looking backwards at the history, new stadium will be the most prominent stadium in Australia, important to consider how we look forward as well as celebrating the history of the location.
- **BD** confirmed Cultural Capital would consider these points and respond at next meeting. Support the concept of the plan identifying art opportunities that becomes part of the extended collection of the city’s art but contending with limited physical space within the public domain ground plane due to emergency egress requirements, reason for looking more at the ephemeral and suspended opportunities, smaller footprint objects.
- **YB** noted the precinct will have the historic SCG sitting next to this new modern stadium; referenced the suspended artwork at Macquarie Centre by Niki Savvas – this is an Instagrammable moment, a meeting point – very powerful.
- **FF** noted great opportunity for placemaking – opportunity to attend the venue not just for football, but to appreciate the art by day/night. Advised to be careful about being too prescriptive in the setting of brief. Artists often come to these projects completely left of centre, ideal for there to be scope for this to happen in the brief and for artists to formulate concepts.
- **BD** agreed with point raised by FF, confirming key is to be less prescriptive about what the opportunity is about. FF raised the sculpture of the goat as an example of possibly being a limited opportunity, BD confirmed that opportunity is an already developed concept by an artist and would need to be a direct commission. BD confirmed the importance of having representation of contemporary art at the site, noting the goat sculpture also works with heritage theme.
- **KC** noted view from Oatley Road looking down to the fig tree and the old stadium is a powerful view line. Advised to step back and consider where people are coming from and view lines/vista terminations, use the artwork to be in more judicious locations eg. where fig tree is, need to consider interaction with façade lighting. Ensure small works don’t get lost in the scale of the stadium building, sometimes a smaller number of larger pieces work better within larger spaces. Climbing walls - would be cautious due to OH&S issues putting in something that can be used when no supervision in place. KC particularly liked the large/small culture theme and the chandelier concept, which fits with the surrounding character of Paddington.

- **KC** noted that a large number of open EOI's may not deliver the best outcome, recommended going with the collaborative or limited tender options, keeping the process efficient.
- **PH** noted that discussions have been taking place internally re the façade lighting and whether the fig tree would obscure the façade lighting for stadium users and members of the public so the concept of using lighting in the heritage trees may overcome this.
- **KC** noted view down Oatley Road powerful, lighting can be used as a good memorable marker (eg. Like the generational marker created by the raindrop fountain at Roselands Shopping Centre). Could have some powerful artworks in the stadium, but be judicious, scale will be important to get right.
- **FF** referred to the Tracey Emin bird sculptures in the City's CBD (small bronze birds), advocate for small 'c' culture as well as the big statements, embedding small scale sculptures in the correct way may really enhance the experience of going to the stadium.
- **KC** noted having small and super large artworks, wouldn't be shy about putting in large artworks.
- **GR** reinforced comments made by PH and KC re view lines, particularly as people are approaching the stadium – important approach through Moore Park, up Foveaux St, coming from light rail and from footbridge down through Surry Hills, all are approaching the Driver Ave side of stadium. The visual relationship between stadium and park is very important to the Parklands. New stadium and surrounding buildings will have a dominant visual presence, would be great if public art could soften the impact – in terms of scale, lighting, colour – be more sympathetic to the landscape.
- **PP** general comment shouldn't lead the witness, artists will bring good ideas, shouldn't impact on their capacity to think radically or laterally. Also, artists should be paid for their thinking, it's their livelihood. BD agreed and confirmed Cultural Capital will be recommending artists are paid a fee to present a concept and detail will need to be worked out at what stages of any procurement process.
- **FF** referred to the process of procuring artists on the Sydney Metro project, long listed a large group of artists and then allocated artists to the different stations. KC confirmed Katie Westlake could go through the different procurement models, recommends doing a 'lessons learnt' on their process, also Yvonne Hartel from Melbourne also on panel could advise on their procurement process.

Meeting closed at 12.00pm

Minutes of Sydney Football Stadium – Public Art Panel Meeting 2

21 October 2020

Sydney Football Stadium Redevelopment – Public Art Panel Meeting 2

Minutes of the Public Art Panel Meeting 2 held on Wednesday 21 October 2020 via Microsoft Teams.

ATTENDEES

Geoff Reinhard (GR)	Centennial & Moore Park Trust
Felicity Fenner (FF)	City of Sydney Council's Public Art Advisory Panel
Bethan Donnelly (BD)	Cultural Capital
Harry Partridge (HP)	Cultural Capital
Peter Hynd (PH-INSW)	Infrastructure NSW (Chair)
Lou Haran (LH)	Infrastructure NSW (Secretariat)
Yael Bradbury (YB)	Sydney Cricket and Sports Ground Trust
Phil Heads (PH)	Sydney Cricket and Sports Ground Trust
Peter Poulet (PP)	SFSR Design Integrity Panel

APOLOGIES

Stephanie Ballango (SB)	Infrastructure NSW / Savills
Kim Crestani (KC)	SFSR Design Integrity Panel

Opening Remarks

Meeting opened at 1.05pm

The minutes of Meeting #1 were accepted as a true and accurate record.

Presentation of Draft Public Art Plan (BD)

BD presented the 'Draft' Public Art Plan to the Panel and agreed to spend majority of meeting time discussing the public art opportunities.

Curatorial Framework introduced, followed by discussion of the curatorial principles (page 15 of Plan). BD asked the Panel if these principles captured feedback from the first meeting and the scope of the project. Feedback was positive from the Panel with request to ensure the definition of 'Community' suitably captures the various audiences. Principle should be articulated as 'Communities', explore this principle further – evolve to ensure all audiences are captured (local audience as well as broader audiences).

Curatorial themes (page 16 of Plan) – the Panel noted less prescriptive feel and more open for artists to interpret; theme of heritage captured by Curio, definitely a pathway for the artists but not the only pathway. Purpose of the plan and briefs are to identify opportunities, locations and give artists the opportunity to be unconstrained in their thinking and creative response.

BD presented each Art Opportunity (section 2.5 of Plan) and explained each concept. The Panel provided the following high-level feedback specific to each Art Opportunity:

2.5.1 Ground Plane Etching and Projection:

- Intimate and enveloping, big and small scale, not arguing with the architecture.
- Immersive opportunity – as you approach the stadium you enter the work, as soon as you step onto it you engage and enter into participation with the work.
- Working into ground plane paving, 4 different types of paving (locked in) noting surface is an interlocked unit paver.
- Nice wayfinding overlay; could be incorporated into the broader precinct.
- Making visible what is invisible eg. Botany sands, swamps, wetlands, ecosystems – heritage narrative that could be picked up through this opportunity.
- Lighting options very important due to many events being held at night.

2.5.2 Vantage by Abdul-Rahman Abdullah:

- The goat picks up on history of Sydney Common, naming of Kippax Lax (originally 'Billy Goat Swamp'), playfully referencing heritage of the area, fits into sporting and heritage themes (GOAT = Greatest Of All Time)
- Direct clash with Basil Sellers Sports Sculptures Program, too obtuse from what already exists.
- Made of cast aluminium, man in suit there for proportion, height approx. 6m (BD to confirm).
- Goat is the epitome of impartiality, support to those dejected by loss, meditation on life.
- Either too esoteric, too post-modern, could find patrons hard to convince.
- Symbolism of car tyres – juxtaposition between city life and more tranquil life of the goat, car tyres epitome of city life.

- City of Sydney thinks of the Sydney as a series of villages, big push by current Lord Mayor to get cars off the road, more bikes and pedestrianisation. Car tyres don't represent the values of the City of Sydney and symbolically have little connection to the site.
- If concept supported enough by the Panel – could go back to the artist and ask them to take on board comments and ask them to take it in a different direction.
- Good fit on many levels, throws grandeur of sporting events into perspective, tyres problematic – pollution reminder.
- Would need to fully address probity of a direct commission.
- Good placemaking potential. Could function as a meeting point and place marker, it may have merit with younger audience, but is it too whimsical?
- The Panel noted that further assessment of this opportunity would be required to address matters raised and in particular – commissioning approach; concept and its appropriateness for the site; whether a broader opportunity would be more appropriate for the plan based around concept of meeting point/markers.

2.5.3 Immersive Soundscapes at Tree 125:

- Explores the rich and complex history of the site.
- Very positive response from the Panel to this opportunity – fulfils role of meeting point and would provide a new way and purpose to access the precinct.
- Sound of chainsaws – ironic perspective.
- Vista terminator down Oatley Road.
- Panel noted that it would also address concerns from the Design Integrity Panel regarding the seating proposed around the tree in the public domain design which may not be as inviting a place as possible.
- Would work very well with the proposed Fig Tree Place as adjacent to this location is one of the food and beverage outlets that on event days would spill on either paid/unpaid side providing an active precinct.

2.5.4 Artist Designed Basketball Court

- Busby's Corner Precinct location.
- Very positive response from the Panel to this opportunity – appropriate for kids/adults alike, inviting engagement and participation by adding play into the sports precinct. Noted that this opportunity would be great on event and non-event days.

2.5.5 Artist Designed Suspended Light Sculpture

- Also positively received by the Panel – light is one of the defining concepts of the precinct, providing defining impact as patrons arrive.
- Placement to be as suspended artwork in void of space of stadium entrance – as you enter from Moore Park terrace – approx. 60% of people would enter stadium from the terrace, there is another entrance off Moore Park Road where there is a large void also – discuss

which one has the most impact and agreed that Drive Ave is the most prominent entrance to the site.

- Would soften the impact of the imposing stadium structure and makes it more interesting.
- Contrary artwork – allows one to feel it's okay to be at the footy but also to like the theatre.
- Nice narrative as old stadium pioneered roof lighting, ground-breaking for original football ground in terms of stadium lighting.
- Could include this image in the artists brief, but could be leading, suggesting that the light work must be a particular kind of chandelier form. Panel agreed this could be addressed when preparing briefs by reviewing and confirming image selections for each opportunity.

2.5.6 Artist Designed Stadium-Seating

- Overwhelming positive response from the Panel to this opportunity.
- Seats become a canvas for artwork, reaching audiences both inside and outside of the stadium.
- Colour palette is from white to dark blue.
- Brings to life why you need to see concerts and sport live to really experience it – not only will it look fantastic on broadcast, but the experience of being there and seeing this will be something patrons would want to experience. Noted also that stadium bowl visible from the air (SFS on the flight path).
- Could be linked to the acknowledgement of country.
- Confirmed that this can be done, Project Brief would need to inform colour range, consideration given to longer term maintenance obligations (standard seat supplier colour palette), time taken to install seats.

BD raised an additional new art opportunity that has been suggested by the Landscape Architect (Aspect) and discussions have taken place – a wind screen is required to the western boundary of the concourse to the MP1 carpark. This is a large piece of infrastructure, 65m long, 2m high, at least 70% solid, lots of possibilities for a 2-D work on this wall. The Panel agreed merit in developing this opportunity further. Needed to meet the wind studies for the public domain, so rather than it being a standard wall serving wind purpose only, make it into something interesting. BD to come back to the Panel with ideas (FF suggested looking at Daniel Boyd's work).

Some opportunities eliminated after Meeting 1 of the Panel, due to feasibility/constraints identified as a group, now have a much tighter and stronger selection of art opportunities subject to review and further consideration of Vantage by Abdul-Rahman Abdullah.

BD presented the 'Other Recommendations' (p.29 of Plan), HP sought feedback from the Panel specifically on these ideas:

- Refer note at end of minutes for post-meeting feedback from the SCSGT on addition of sculpture work.
- Welcome to Country well received and highly recommended to be played at start of every major event.

- Leveraging the video screens in the stadium and public domain for art – could be progressed when strategy for screen is known, challenging due to commercial obligations, worth exploring.
- Thinking about the opening ceremony/launch of SFS – how do we create something for that moment that will live on.

Final comments:

- BD discussed procurement with the Panel – there is a strong preference from the Panel for the limited tender approach, this does provide competition, prepare a short 'long list' of artists and the Panel then select three to four artist who are paid to present a concept.
- Consideration to engagement with First Nations community. Noted that Cultural Capital have reached out to Metropolitan Land Council, but FF believes the site is within the La Perouse Land Council, suggests both land councils be consulted as site is on the border.
- Opportunities presented picked up on previous comments at last meeting, noting the smaller items presented in Meeting 1 could be incorporated into the new opportunity (the wind screen) – installation of small bronze sculptures possibly. Scope to have discoverable art.
- HP confirmed Cultural Capital are trying to capture the majesty of the stadium, scale and drama occurring architecturally, didn't want pieces to clash, this is why most works are ephemeral, but we did hope for one work to be somewhat of a marker for the stadium – something of height to provide the significance of scale of the stadium.
- Location of opportunities are not confirmed.

Meeting closed at 2.20pm

Post-meeting notes from SCSGT (provided 22/10/20):

- Vantage by Abdul-Rahman Abdullah or any other large public sculpture that clashes with the existing sculpture program is not supported by the SCSGT.
- The inclusion of suggestions about the SCG sports sculptures project, while worthy, is out of the scope of the plan and should be removed.

Minutes of Sydney Football Stadium – Public Art Panel Meeting 3

2 November 2020

Sydney Football Stadium Redevelopment – Public Art Panel Meeting 3

Minutes of the Public Art Panel Meeting 3 held on Monday 2 November 2020 via Microsoft Teams.

ATTENDEES

Geoff Reinhard (GR)	Centennial & Moore Park Trust
Felicity Fenner (FF)	City of Sydney Council’s Public Art Advisory Panel
Bethan Donnelly (BD)	Cultural Capital
Harry Partridge (HP)	Cultural Capital
Peter Hynd (PH-INSW)	Infrastructure NSW (Chair)
Lou Haran (LH)	Infrastructure NSW (Secretariat)
Stephanie Ballango (SB)	Infrastructure NSW / Savills
Phil Heads (PH)	Sydney Cricket and Sports Ground Trust
Kim Crestani (KC)	SFSR Design Integrity Panel
Peter Poulet (PP)	SFSR Design Integrity Panel

APOLOGIES

Yael Bradbury (YB)	Sydney Cricket and Sports Ground Trust
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Opening Remarks

Meeting opened at 3.05pm

The minutes of Meeting #2 were accepted as a true and accurate record.

Presentation of Second Draft Public Art Plan (BD)

BD presented the second ‘Draft’ Public Art Plan providing an overview of high-level changes made in response to discussions held at meeting 2 on 21 October 2020:

- At Meeting 2, the Panel agreed on the curatorial principles (page 15), requesting to expand on ‘Community’. This has been changed to reference ‘Communities’ with an expanded description to better reflect the many diverse communities who will engage with the SFS public art.
- Art opportunities – two key changes, firstly, 2.5.2 ‘Meeting Place Sculpture’ (page 20) was developed further to be defined as a meeting place opportunity and on 2.5.7 ‘Artist-Designed Wind Screen’ (page 30) has been added as an additional opportunity.
- 2.5.5 ‘Artist-Designed’ Chandelier – PH-INSW clarified the location of chandelier, PH referred to the Sheridan Stairs in his feedback, clarified these stairs are the Driver Avenue stairs. Name of location to be updated by BD to ‘Sheridan Stairs (at Driver Ave)’ and BD to update other name changes PH has referred to in his comments.
- Further discussion took place around the wind screen opportunity. GR queried location/visibility of the wind screen – PH-INSW advised this decision will be driven by the Landscape Architects (Aspect) as it is serving an engineering function. It will however be viewable from the public concourse and from the adjacent car park. It will be installed in and around the landscaping. KC noted care must be taken landscaping around a glass wall, and maintenance and durability will need to be considered. BD noted glass would only be where there are no garden beds and a different material would be used around garden beds subject to detailed specification from Aspect.
- BD noted the wind screen is a significant opportunity (65m in length), particularly given the various constraints of the public domain, provides a significant canvas for art. FF noted this was an opportunity for the concept of small-scale artworks on a large scale. PH-INSW noted opportunity to be explored further for potential to disaggregate this opportunity as FF has suggested in the artist brief. FF clarified that her proposal in the first meeting was to explore the idea of small-scale art works installed over a large area – by either one or more artists – providing an opportunity for discoverable art/intimate scale works that provide a contrast to the large scale, visually prominent art works planned for elsewhere. Noted to define this further in the artist brief for this opportunity. BD noted Aspect/Cox have put forward glass as their main material for the wind screen, BD has ideas on how to incorporate small scale ideas and lots of different elements into this work and will include images capturing this in the plan and to make note for inclusion in the draft artist brief.
- Discussion took place about the meeting place art installation opportunity. BD noted this work progresses the principle of key view lines and entrances, using public art to create a landmark and meeting place within the public domain. Idea is for it to be object based – tall, but with a small footprint, located close to key pedestrian routes, somewhere people can gather. KC suggested to consider any alternative images for the main image presented for this opportunity. FF noted it is an appropriate reference image that gives the idea of scale. All agreed that BD can look for additional images that demonstrate this for inclusion in the artist brief.
- PH-INSW acknowledged PH comments in last minutes regarding this opportunity needing to be sensitive to the existing sculptures program around the precinct. Cultural Capital will

ensure artists are considerate of this is by appending a copy of the Basil Sellers SCG Sports Sculptures Program to the artist brief. Other ideas raised to prompt thinking for meeting place artwork: PH - [Golden Cockerel](#) at Tottenham Hotspur Stadium; FF - data visualisation work at Green Square, [High Water](#), is constantly changing as it captures real-time weather patterns in the precinct. Type of footprint to consider, sense of landmark, takes up small amount of space in the public domain. BD to discuss with technical consultant about costing for this type of work, may be effective with the wind screen, FF commented that currently it's a narrow typology of images being provided – worth exploring other images for the artist brief that may not be as leading (current images are mostly bold and colourful); FF - Bert Flugelman's stainless steel [Dobell Memorial](#), for example, shows something that doesn't necessarily need colour to have a commanding presence.

- GR queried location of meeting place art installation. BD noted this is to be determined and discussed further with Aspect, noting the constraints within the public domain for pedestrian egress.
- BD noted other procurement methodologies removed from first draft as discussed with the Panel in meeting 2, left limited tender in as the preferred procurement methodology. Cultural Capital will prepare the long list of artists and present to Panel for each opportunity. The Panel would then shortlist 3 artists, with consideration to be given to pay a fee (to be agreed by the Panel) to present a concept with consensus to be reached by the Panel on who to award the commission.
- PH-INSW noted that BD will incorporate suggested changes/edits from PH into the next version of the Plan (changes around site analysis, history of SCG etc).
- BD working to get meeting time with La Perouse Land Council. **Post-meeting note:** *BD has meeting booked with Metro Local Aboriginal Land Council on 19/11/20.*
- PH-INSW advised BD will make suggested changes to the Plan and asked the Panel if there were any other substantive comments or if the Panel was broadly happy, subject to seeing minutes and final Plan, to endorse the Plan in its current state.
- PP noted that he was supportive of the direction of the Plan in its current form. KC noted that the Plan is cohesive, with a good range of opportunities, scale and ideas look good, which is appropriate to the scale of the stadium. The stadium will need some really good public art, good opportunity to commission some large-scale pieces.
- Procurement method clarification raised by KC about artists being paid for designing a concept, PH-INSW confirmed the discussion from meeting 2 that it is the Panel's preference that shortlisted artists would be paid for their ideas and concepts, details to be confirmed by the Panel once we start to firm up opportunities/briefs. PP advised how Health Infrastructure procure artists - 12 presented to the Panel, 4-5 chosen by Panel to come up with a concept, pay the artists, presentation by the artists, artist selected by the Panel. FF noted this is what Cultural Capital are proposing in the Public Art Plan and advised TfNSW Sydney Metro paid at least \$5,000 to 3-4 shortlisted artists for their concept (baseline figure).
- FF asked about which budget the wind screen opportunity comes under – architectural or public art. PH-INSW advised he will check on this, let's get Plan agreed, need to see final public domain plan prepared by Aspect then have conversation. The wind screen serves an engineering function first and foremost, PH-INSW to manage this and understands the desire of the Panel in relation to the cost treatment of this opportunity.

- PH supportive, seating very powerful; GR - no issues, full support, shared with colleagues and feedback was very positive; FF - very happy once final feedback is incorporated.
- The Panel endorse the Plan in principle subject to the final amendments being circulated along with the minutes of the meeting.
- PH-INSW advised that based on the Panel's in-principle endorsement of the Plan, INSW and Cultural Capital will meet again with the City of Sydney's Public Art Unit to finalise consultation as required by the Conditions of Approval.
- Minutes with updated plan (from BD) to be issued by LH. PH-INSW asked all Panel members to revert with an email noting endorsement of the Plan, which would allow for its submission for approval and to then move into the next stage – defining the briefs and starting to refine the procurement process and implementation of the plan.
- PH-INSW noted with regards to the seating opportunity, D&C contractor has advised we have a little bit of time – final selection of colours with their supplier is mid-2021. Preference is to go with the standard selection of colours due to budget and maintenance – white to blue ranges. FF noted current image in the Plan for this opportunity is typical indigenous colours – ochres, could be misleading, suggest image be replaced. PH noted SCSGT has preference for white to blue. PH will discuss within the SCSGT if there is scope to go outside the white to blue colour range. LH to circulate colour range of seats to the Panel with minutes/updated plan.
- Discussion took place on the prioritisation of the opportunities, but Panel agreed there is a strong short-list of opportunities and ambition should be to realise all opportunities at this stage.
- The Panel noted and thanked Cultural Capital for its great work on the Plan.

From: [Felicity Fenner](#)
To: [Louise Haran](#)
Subject: Re: Meeting 3: Public Art Panel - SFSR
Date: Thursday, 19 November 2020 4:24:50 PM
Attachments: [image003.png](#)

Dear Louise,

Thanks for sending the Updated Minutes, which have my full endorsement.

Best wishes,

A/Professor Felicity Fenner
UNSW | Art & Design
 UNSW Sydney, Paddington Campus
 Cnr Oxford St & Greens Rd [P.O. Box 259]
 Paddington NSW 2021 AUSTRALIA
<https://research.unsw.edu.au/people/associate-professor-felicity-fenner>

I acknowledge the Bidjigal and Gadigal peoples of the Eora nation as the traditional custodians of the land on which I work. I pay my respects to Elders past and present, and extend this respect to all Aboriginal and Torres Strait Islander people. Sovereignty never ceded.

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From: Louise Haran <Louise.Haran@infrastructure.nsw.gov.au>
Date: Wednesday, 11 November 2020 at 11:22 am
To: Peter Hynd <Peter.Hynd@infrastructure.nsw.gov.au>, 'Stephanie Ballango' <sballango@savills.com.au>, "'Phil.Heads@scgt.nsw.gov.au'" <Phil.Heads@scgt.nsw.gov.au>, 'Geoff Reinhard' <geoff.reinhard@bgcp.nsw.gov.au>, 'Bethan Donnelly' <bethan@culturalcapital.city>, 'Harry Partridge' <harry@culturalcapital.city>, "'kim@orderarchitects.com'" <kim@orderarchitects.com>, "'peterpoulet@gmail.com'" <peterpoulet@gmail.com>, 'Yael Bradbury' <Yael.Bradbury@scgt.nsw.gov.au>, Felicity Fenner <f.fenner@unsw.edu.au>
Cc: 'Peter Poulet' <Peter.Poulet@gsc.nsw.gov.au>
Subject: RE: Meeting 3: Public Art Panel - SFSR

Hi All,

Thank you all for you replies. Couple of points to note:

- Updated minutes attached (with a couple of edits from Felicity) and a post-meeting note about Bethan meeting with Metro Local Aboriginal Land Council next Thursday.
- Colour palette to be confirmed – comments noted from Kim, Felicity and Phil.
- We are meeting with The City of Sydney this afternoon to take them through the final

From: [Geoff Reinhard](#)
To: [Louise Haran](#)
Subject: RE: Meeting 3: Public Art Panel - SFSR
Date: Monday, 9 November 2020 9:37:29 AM
Attachments: [image005.png](#)

Hi Louise

Just confirming that:

1. CPMPT has no comments on the minutes from last Monday's meeting of the Public Art Panel and happy for them to be accepted.
2. CPMPT is also happy to endorse the updated version of the Public Art Plan referenced in your email below.

CPMPT would also like to thank INSW for the opportunity to participate in the Panel and looks forward to the delivery of its recommendations.

Please contact me in the first instance should INSW require any further input on this or any other matters relating to the development of the new stadium.

Geoff Reinhard
Planning Manager

[Centennial Parklands](#) | [Greater Sydney Parklands](#)

T (02) 9339 6651 | M 0448 772 224

E geoff.reinhard@bgcp.nsw.gov.au

Locked Bag 15, Paddington, NSW 2021, Australia



We pay respect to the First Peoples of this nation and their custodianship of land, sea and sky. This place always was and always will be Aboriginal land.

The health and safety of our visitors, partners and staff is core to what we do. For up to date info on any of our sites, visit centennialparklands.com.au/COVID19

From: Louise Haran <Louise.Haran@infrastructure.nsw.gov.au>
Sent: Tuesday, 3 November 2020 6:44 PM
To: Peter Hynd <Peter.Hynd@infrastructure.nsw.gov.au>; Stephanie Ballango <sballango@savills.com.au>; Phil.Heads@scgt.nsw.gov.au; Geoff Reinhard <geoff.reinhard@bgcp.nsw.gov.au>; Bethan Donnelly <bethan@culturalcapital.city>; Harry Partridge <harry@culturalcapital.city>; kim@orderarchitects.com; Peter Poulet <peterpoulet@gmail.com>; Yael Bradbury <Yael.Bradbury@scgt.nsw.gov.au>; f.fenner@unsw.edu.au
Cc: Peter Poulet <Peter.Poulet@gsc.nsw.gov.au>

From: [Kim Crestani](#)
To: [Louise Haran](#); [Peter Hynd](#)
Subject: Re: Meeting 3: Public Art Panel - SFSR
Date: Thursday, 5 November 2020 9:20:57 AM
Attachments: [OA0001 Logo_FA-02.png](#)

Hi Louise, I support the minutes as written. Thanks .

Only question is the colour palette for the seats does not include white and there is only one blue ?

KIM CRESTANI
 Director
 Nominated Architect ARB 4630

1C/ 15-19 Onslow Avenue
 Elizabeth Bay NSW 2011
 PO Box 678, Paddington NSW 2021

M. 0438 042066
 E. kim@orderarchitects.com

orderarchitects.com



On 3 Nov 2020, at 6:43 pm, Louise Haran
 <Louise.Haran@infrastructure.nsw.gov.au> wrote:

<201102 SFSR Public Art Panel Meeting 3 Minutes DRAFT.docx>

From: [Peter Poulet](#)
To: [Louise Haran](#)
Subject: Re: Meeting 3: Public Art Panel - SFSR
Date: Thursday, 19 November 2020 5:01:47 PM
Attachments: [image004.png](#)

Hi Louise,

My apologies for the delay in responding to you.
 I've had a look at the SFS Public Art Plan though the link you provided and as a member of the Public Art Panel happily endorse its contents. I also endorse the minutes from meetings 2 and 3 as attached.

Thanks for the opportunity to be involved in a great project and I look forward to its development.

Best wishes,

Peter

Peter Poulet

On Tue, 3 Nov 2020 at 18:44, Louise Haran <Louise.Haran@infrastructure.nsw.gov.au> wrote:

Hi All,

Thank you all for your time at yesterday's meeting. As discussed, please see attached:

1. Minutes for your review from yesterday's meeting (plus, see screenshot at the end of my email with colour palette for seating as per Minutes);
2. Minutes from Meeting #2 (version 2) that incorporate comments from the SCSGT (Phil/Yael); and
3. Link to updated plan for your review:
<https://www.dropbox.com/s/kammv5b7qn4ugty/SFSR%20Public%20Art%20Plan.pdf?dl=0>

Can you please reply to this email by COB Friday 6 November with:

- any comments on the Minutes from yesterday's meeting (and I can combine them); and
- confirmation of your endorsement of the attached version of the Plan.

INSW and Cultural Capital are meeting with the City of Sydney next Wednesday at 3.00pm to take them through the Plan and seek any additional feedback.

Thanks again for your involvement, the art opportunities are really exciting. I will be taking

From: [Phil Heads](#)
To: [Louise Haran](#)
Cc: [Yael Bradbury](#); [Julie Shires](#); [Peter Hynd](#)
Subject: RE: Meeting 3: Public Art Panel - SFSR
Date: Monday, 9 November 2020 11:57:14 AM
Attachments: [image002.png](#)
[image037380.png](#)
[image604894.png](#)
[image920927.png](#)
[image660647.png](#)
[image677098.png](#)

Hi Lou,

A little late sorry ... but endorsement of plan and minutes from our end.

Top work and we really look forward to seeing where it can get.

There's not an appetite to move away from the seat gradient here (white-dark blue I think) also. We'd take a bit of convincing on this one.

Cheers,

Phil



Phil Heads
General Manager – Communications & Community
M 0407 481 416 | E Phil.Heads@scgt.nsw.gov.au
Building 208, The Entertainment Quarter, 122 Lang Road, MOORE PARK, 2021
GPO Box 150, Sydney NSW 2001
[f](#) [in](#) [@](#) [t](#)

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From: Louise Haran <Louise.Haran@infrastructure.nsw.gov.au>
Sent: Tuesday, 3 November 2020 6:44 PM
To: Peter Hynd <Peter.Hynd@infrastructure.nsw.gov.au>; Stephanie Ballango <sballango@savills.com.au>; Phil Heads <Phil.Heads@scgt.nsw.gov.au>; Geoff Reinhard <geoff.reinhard@bgcp.nsw.gov.au>; Bethan Donnelly <bethan@culturalcapital.city>; Harry Partridge <harry@culturalcapital.city>; kim@orderarchitects.com; peterpoulet@gmail.com; Yael Bradbury <Yael.Bradbury@scgt.nsw.gov.au>; f.fenner@unsw.edu.au
Cc: Peter Poulet <Peter.Poulet@gsc.nsw.gov.au>
Subject: Meeting 3: Public Art Panel - SFSR

Hi All,

Thank you all for your time at yesterday's meeting. As discussed, please see attached:

1. Minutes for your review from yesterday's meeting (plus, see screenshot at the end of my email with colour palette for seating as per Minutes);

Sydney Football Stadium – Public Art Plan Meeting

11 November 2020
3.00pm – 4.00pm
Microsoft Teams

ATTENDEES	
Stephanie Ballango (SB)	Infrastructure NSW (INSW)
Lou Haran (LH)	Infrastructure NSW (INSW)
Glenn Wallace (GW)	City of Sydney (CoS)
Claire Morgan (CM)	City of Sydney (CoS)
Bethan Donnelly (BD)	Cultural Capital (CC)
Harry Partridge (HP)	Cultural Capital (CC)

NOTES

- LH advised CoS that three meetings have taken place with the Panel and we have received full endorsement from the Panel on the Plan.
- BD presented the contents of the final draft Public Art Plan, focusing on the Curatorial Principles, Opportunities Map and then the seven Art Opportunities.
- CoS noted the great work CC have done on the Plan – comprehensive and some interesting opportunities.
- GW recommended CC to look at the Dank Street South project and their approach to the public domain design and public art concepts developed by a team including artists and a local Indigenous cultural consultant.
- CoS recommended CC seek input from both Metropolitan and La Perouse LALC's for storylines; they may be different across the organisations.
- CoS suggested engaging an Indigenous cultural consultant to deeply inform art, interpretation and storytelling opportunities and a separately appointed Indigenous curator to assist in identifying and supporting Indigenous artists particularly given the significance of the development.
- Discussion took place around ensuring indigenous artists are not overlooked. City keen to understand how INSW will call for artists to cast sufficiently wide to ensure a strong response.

- GW noted it would be helpful if the State Government developed a public art policy to assist with the commissioning process.
- GW commented on the ambitious nature of the Plan and queried the budget, noting there are no details provided in the Plan.
- CoS asked about the reinstatement of the existing Basil Sellers sculptures, SB advised the Sculpture Strategy was being managed by Aspect.
- GW suggested open EOI process may be more appropriate for some of the opportunities and would be more aligned with CoS' processes.
- CoS asked about public art opportunities outside of the project site eg. Tibby Cotter Bridge (possibility for addressing in future development applications at Moore Park). SB reiterated project was limited to defined site boundary.
- BD suggested that the pop-up bike lane on Moore Park Road adjacent to the SFS could be a CoS opportunity for public art.

From: [Glenn Wallace](#)
To: [Louise Haran](#)
Cc: [Claire Morgan](#); [Bethan Donnelly](#); [Stephanie Ballango](#)
Subject: RE: Notes from Wednesday's Meeting - SFSR Project - Final Public Art Plan Presentation
Date: Thursday, 19 November 2020 4:32:24 PM
Attachments: [image006.png](#)
[image009.png](#)
[201111 Meeting with CoS - Notes v2.docx](#)

Hi Louise and team,

Thank you for sending the attached amended notes from your team's presentation of the SFS Final Public Art Plan.

Claire and I have reviewed the comments and are happy that they reflect our discussion.

On this basis we are happy to endorse the plan and look forward to seeing the project develop.

Regards
 Glenn

Glenn Wallace
 Special Projects Program Manager (Public Art)
 City Design



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 Mobile: +61 407 203 052
cityofsydney.nsw.gov.au

From: Louise Haran <Louise.Haran@infrastructure.nsw.gov.au>
Sent: Wednesday, 18 November 2020 9:07 PM
To: Glenn Wallace <glwallace@cityofsydney.nsw.gov.au>
Cc: Claire Morgan <cmorgan@cityofsydney.nsw.gov.au>; Bethan Donnelly <bethan@culturalcapital.city>; Stephanie Ballango <sballango@savills.com.au>
Subject: RE: Notes from Wednesday's Meeting - SFSR Project - Final Public Art Plan Presentation

Hi Glenn,

Please see Word document with your suggested changes now included. If you could please reply 'endorsing' the Plan, this would be appreciated.

Bethan, if you could please add these notes into the consultation PDF and then that will be good to go as an appendix to the plan. And if you can then please send the final plan to myself and Steph for submission to the Secretary, that would be great.

Glenn and Claire, we'll keep you updated with Stage 2 – procurement of the artists.

Thanks to you both,
 Lou.

Lou Haran
Senior Project Officer

M 0425 239 265 P 02 9216 5979
 E louise.haran@infrastructure.nsw.gov.au | www.insw.com
 Level 27, 201 Kent Street, Sydney NSW 2000

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 New South Wales

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From: Louise Haran
Sent: Wednesday, 18 November 2020 9:36 AM
To: Glenn Wallace <glwallace@cityofsydney.nsw.gov.au>

Minutes – INSW2103 Public Art Advisor for Sydney Football Stadium Redevelopment – Metropolitan Local Aboriginal Land Council Meeting

Date: Thursday, 19th November, 2020

Location: The Tin Humpy, 137 Redfern Street, Redfern

Time: 12:30pm – 2:30pm

ATTENDEES:

Bethan Donnelly	Cultural Capital	BD
Harry Partridge	Cultural Capital	HP
Nathan Moran	MLALC	NM

APOLOGIES:

Public Art for Sydney Football Stadium Redevelopment	Action	Date
1. Consultation process		
1.1. BD explained that the purpose of the meeting is to present the Final Draft Public Art Plan for SFSR to NM/MLALC for comment.	Note	
1.2. NM advised that SFS is within the boundary of La Perouse Local Aboriginal Land Council. BD advised that consultation with La Perouse Local Aboriginal Land Council will also be undertaken.	BD	Ongoing
2. Site analysis and context		
2.1. BD presented Indigenous historical and Indigenous sporting context. NM directed BD to the Moore Park Light Rail report as a resource for the Indigenous context of the site.	BD	19/12/20
2.2. NM explained Sydney was originally called 'Gadi'. 'Gal' means people, so the Gadigal literally means the people of Gadi. The name Gadi comes from the grass tree species <i>Xanthorrhoea</i> , a native plant that local Aboriginal communities would make sections of spear shaft from the stems and glue together with the resin. NM would like to see a reference to Gadi / <i>Xanthorrhoea</i> in the SFS public art.	Note	
2.3. NM advised that the Gadigal totem is the goanna. NM would like to see a reference to goanna in the SFS public art.	Note	
2.4. NM advised that the Gadigal are salt water people. NM would like to see reference to whales, a significant animal to the Gadigal, and other marine life in the SFS public art.	Note	
2.5. NM advised that Mr Marsh, the first Indigenous person to play cricket at a State level, should be included in the context chapter. BD will update the document.	BD	19/12/20
2.6. NM advised that World 7s Indigenous (Rio Tinto) team should be included in the context chapter. BD will update the document.	BD	19/12/20
2.7. NM advised that Indigenous games and sports include bull rush, Marn Grook, wrestling, shoulder barging.	Note	
3. Themes		

Cultural Capital Pty. Ltd. Level 2, 17 Federation Road, Newtown, NSW 2042, Australia.

www.culturalcapital.city

3.1. NM supported ritual / spectacle as themes. NM suggested that the SFS site would have been a place of ceremony and one of the main ritual places because it is where the ground is soft and there is a naturally occurring circular theatre. NM advised that the word ceremony is important.	Note	
4. Art opportunities		
4.1. Ground plane etching and projection – NM suggested that this could be an important opportunity to celebrate Indigenous occupation of the site. HP discussed imagery of the long-finned eel as a potential concept for the ground plane. NM suggested Chau Chak Wing Museum, USyd as a reference.	Note	
4.2. Meeting place sculpture – NM suggested that this could be an opportunity to celebrate the Gadi / <i>Xanthorrhoea</i> grass tree as something that represents the area.	Note	
4.3. Immersive sound (and light) work at Tree 125 – NM discussed that fig trees were safe areas for children to sit and play, as the shade and lack of tall grass was a natural deterrent for snakes. NM discussed that trees were used for climbing up, for honey hunting, for spotting/trapping/hiding, for tree houses, for making weapons, shields, coolamons, nawis, scar trees and initiation trees. NM discussed that the Moreton Bay fig is an introduced species from further north.	Note	
4.4. Artist designed basketball court – no comment	Note	
4.5. Artist-designed chandelier – NM advised that the chandelier has a strong association with colonialism and could generate negative connotations. BD discussed amending the description to suspended lighting sculpture and changing the reference images to works that are more interpretative and less prescriptive of a classic chandelier. NM suggested that the opportunity could reference stalagmites; or Indigenous fire signalling along the coast; or grevillea torches at night; or the night sky and Biama, the creator god.	Note	
4.6. Artist-designed stadium seating – NM supported this opportunity as an Indigenous commission	Note	
4.7. Artist-designed wind screen – no comment	Note	

Cultural Capital Pty. Ltd. Level 2, 17 Federation Road, Newtown, NSW 2042, Australia.

www.culturalcapital.city

Minutes Sydney Football Stadium Redevelopment Public Art Review
Date: 8th December 2020
Location: La Perouse Aboriginal Land Council, 1 Elaroo Road, La Perouse
Time: 12:00 – 1:00pm
ATTENDEES:
 Stacey Foster La Perouse Local Aboriginal Land Council SF
 Bethan Donnelly Cultural Capital BD
 Allie Jonscher Cultural Capital AJ

APOLOGIES:
 N/A

ITEM	ACTION	DATE
1. Introduction		
1.1. SF notes that she is standing in for Chris Ingrey, CEO, and will share outcomes and material from this meeting with him for any additional feedback	SF	Ongoing
1.2. SF notes the overall aim of Indigenous public art to be as a way of knowledge exchange and sharing stories	Note	
2. Curatorial Framework		
2.1. SF approves of environment context, Indigenous context and sporting history chapters in SFS Plan	Note	
2.2. BD to include reference to Kamay in Indigenous and cultural context	BD	Ongoing
2.3. SF approves of themes 'Ritual' and 'Spectacle'	Note	
2.4. SF has a recommendation for engaging local Indigenous artists to tell specific stories of the local community	Note	
2.5. SF and LPLALC can recommend local Indigenous artists for consideration	SF	Ongoing
2.6. BD to contact SF when artist selection begins to share EOI press release with SF and the LPLALC artist network	BD	Ongoing
3. Art Opportunities		
3.1. SF approves of Opp 1 'Ground plane and light activation' as a major commission with a recommendation for an Indigenous artist	Note	
3.2. SF approves of Opp 2, 'meeting place' opportunity	Note	
3.3. SF approves of Opp 3 'Tree 125' and recommends this be a local Indigenous commission, or collaboration with local elders	Note	
3.4. SF approves of Opp 4 'Artist Designed Basketball Court'	Note	
3.5. SF agrees with Nathan Moran, MLALC, feedback on Opp 5 'Chandelier' and approves of amending the description of	Note	

<p>this opportunity to 'Suspended Light Work' and amend the reference images to make them less prescriptive of a classic chandelier. (Note: Nathan Moran's feedback was that the chandelier is a symbol of the colonialists.) SF makes suggestion of engaging with local Indigenous cultural practices of shellwork, fishing nets, mullet, colours of the ocean.</p>		
3.6. SF approves of Opp 6 'Stadium Seating' and recommends an Indigenous artist for this commission	Note	
3.7. SF approves of Opp 7 'Wind screen'	Note	
4. Closing Notes		
4.1. SF recommends CC contact Gujaga Foundation for consultation	BD	Ongoing
4.2. SF will share the art concepts with Chris Ingrey, CEO, and team at Gujaga Foundation for further input, noting that the Public Art Plan is confidential and still a draft that has not been formally approved by DPIE	SF	Ongoing

Minutes – INSW2103 Public Art Advisor for Sydney Football Stadium Redevelopment –
Djon Mundine Meeting

Date: Sunday, 31st January, 2021

Location: Teams

Time: 3:45pm – 4:45pm

ATTENDEES:

Bethan Donnelly Cultural Capital BD
Djon Mundine DM

APOLOGIES:

Public Art for Sydney Football Stadium Redevelopment	Action	Date
1. Consultation process		
1.1. BD explained that the purpose of the meeting is to present the Public Art Plan for SFSR to DM for comment.	Note	
2. Site analysis and context		
2.1. BD presented Indigenous historical and Indigenous sporting context.	Note	
3. Themes		
3.1. BD presented the themes ritual / spectacle.	Note	
4. Art opportunities		
4.1. Ground plane etching and projection – no comment	Note	
4.2. Meeting place sculpture – no comment	Note	
4.3. Immersive sound (and light) work at Tree 125 – DM described the Moreton Bay Fig Tree as a sacred tree, also called the Hairy Man tree. The Hairy Man is a spiritual figure. The Moreton Bay fig tree contains the embodiment of the Hairy Man spirit. The Hairy Man is described as wild and passionate. Passion in the sense of how you can have a drive to do something.	Note	
4.4. Artist designed basketball court – no comment	Note	
4.5. Artist-designed chandelier – no comment	Note	
4.6. Artist-designed stadium seating – DM commented that the stadium bowl is evocative of a pit / depression very similar to those places used for ceremonies. It is also evocative of a waterhole or soak. DM sees the potential for Sydney designs such as totemic creatures or Sydney patterns such as the concentric diamond pattern or zig zag pattern about running water.	Note	
4.7. Artist-designed wind screen – no comment	Note	

Minutes – INSW2103 Public Art Advisor for Sydney Football Stadium Redevelopment –
Tess Allas Meeting

Date: Monday, 1st February, 2021

Location: Level 2, 17 Federation Road, Newtown, NSW, 2042

Time: 11:00am – 11:45am

ATTENDEES:

Bethan Donnelly Cultural Capital BD
Tess Allas TA

APOLOGIES:

Public Art for Sydney Football Stadium Redevelopment	Action	Date
1. Consultation process		
1.1. BD explained that the purpose of the meeting is to present the Public Art Plan for SFSR to TA for comment.	Note	
2. Site analysis and context		
2.1. BD presented Indigenous historical and Indigenous sporting context. TA would like to see Adam Goodes and female Indigenous sports starts in the Indigenous context section.	BD will update the Indigenous context of the plan to include Adam Goodes and female Indigenous sports starts	1/2/2021
3. Themes		
3.1. BD presented the themes ritual / spectacle.	Note	
4. Art opportunities		
4.1. Ground plane etching and projection – TA will put forward artist suggestions for the longlist.	Note	
4.1. Meeting place sculpture – TA will put forward artist suggestions for the longlist.	Note	
4.2. Immersive sound (and light) work at Tree 125 – TA referred to the Yaroma dreaming story of the D'harawal about the Moreton Bay fig tree / Hairy Man tree	Note	
4.3. Artist designed basketball court – TA will put forward artist suggestions for the longlist.	Note	
4.4. Artist-designed chandelier – TA will put forward artist suggestions for the longlist.	Note	
4.5. Artist-designed stadium seating – TA will put forward artist suggestions for the longlist.	Note	
4.6. Artist-designed wind screen – No comment	Note	

Minutes – INSW2103 Public Art Advisor for Sydney Football Stadium Redevelopment – Brett Leavy Meeting

Date: Monday, 1st February, 2021

Location: Level 2, 17 Federation Road, Newtown, NSW, 2042

Time: 5:30pm – 6:30pm

ATTENDEES:

Bethan Donnelly Cultural Capital BD
Brett Leavy BL

APOLOGIES:

Public Art for Sydney Football Stadium Redevelopment	Action	Date
1. Consultation process		
1.1. BD explained that the purpose of the meeting is to present the Public Art Plan for SFSR to BL for comment.	Note	
2. Site analysis and context		
2.1. BD presented Indigenous historical and Indigenous sporting context.	Note	
3. Themes		
3.1. BD presented the themes ritual / spectacle. BL supported the themes but felt that there should be a principle that recognised an Indigenous perspective of place. BD and BL agreed that "Connection to Country" could be added to the principles page.	BD will update the plan to include "Connection to Country" in the Principles section	1/2/2021
4. Art opportunities		
4.1. Ground plane etching and projection – BL suggested this could reference the stylisation, texture, layers and patternation of Sydney sandstone	Note	
4.1. Meeting place sculpture – no comment	Note	
4.2. Immersive sound (and light) work at Tree 125 – BL acknowledged the Hairy Man spirit and added that the Hairy Man was passionate and attractive. The Hairy Man was invisible.	Note	
4.3. Artist designed basketball court – no comment	Note	
4.4. Artist-designed chandelier – no comment	Note	
4.5. Artist-designed stadium seating – BL indicated that the SFS site was a natural, flat grassy plain that was on the track to fresh water. Because it was cleared, it became the natural place for a cricket pitch, and the evolution of the site today.	Note	
4.6. Artist-designed wind screen – no comment	Note	

Minutes of Sydney Football Stadium – Public Art Panel Meeting – Artist Shortlisting

9 February 2021

Sydney Football Stadium Redevelopment – Public Art Panel Meeting 3

Minutes of the Public Art Panel Meeting – Artist Shortlisting held on Tuesday 9 February 2021 via Microsoft Teams.

ATTENDEES

Geoff Reinhard (GR)	Centennial & Moore Park Trust
Felicity Fenner (FF)	City of Sydney Council's Public Art Advisory Panel
Bethan Donnelly (BD)	Cultural Capital
Harry Partridge (HP)	Cultural Capital
Cathy Drew (CD)	Cultural Capital
Peter Hynd (PH-INSW)	Infrastructure NSW (Chair)
Lou Haran (LH)	Infrastructure NSW (Secretariat)
Wayne Hutchinson (WH)	John Holland Group
Phil Heads (PH)	Venues NSW
Kim Crestani (KC)	SFSR Design Integrity Panel
Peter Poulet (PP)	SFSR Design Integrity Panel

APOLOGIES

Yael Bradbury (YB)	Venues NSW
Stephanie Ballango (SB)	Infrastructure NSW / Savills

Opening Remarks

Meeting opened at 10.00am

Presentation of Artist Longlist (BD)

BD presented the artist longlist for the six art opportunities listed below and advised a copy of this presentation would be issued to the Panel (**action LH**). BD outlined the process Cultural Capital went through to arrive at a longlist of approximately twelve artists per opportunity. At the end of the discussion for each opportunity, the Panel came to a consensus on three artists and a reserve artist as detailed below:

- **Opportunity/Project #1: Stadium Seats** – Artist 1, Artist 2, Artist 3, Reserve Artist
- **Opportunity/Project #2: Meeting Place Sculpture** – Artist 1, Artist 2, Artist 3, Reserve Artist
- **Opportunity/Project #3: Ground Plane Etching** – Artist 1, Artist 2, Artist 3, Reserve Artist
- **Opportunity/Project #4: Wind Screen** – Artist 1, Artist 2, Artist 3, Reserve Artist
- **Opportunity/Project #5: Sports Surface** – Artist 1, Artist 2, Artist 3, Reserve Artist
- **Opportunity/Project #6: Sound Sculpture** – Artist 1, Artist 2, Artist 3 (TBC), Reserve Artist (TBC)
- The Panel agreed to defer to FF and Cultural Capital to review/finalise the shortlisting of Artist 3 and the Reserve Artist for Opportunity/Project #6, noting the nature and location of the proposed opportunity within the stadium domain (**action BD and FF**).
- **Opportunity/Project #7 (the suspended light work)**: BD advised Cultural Capital completed a detailed feasibility study for this artwork. She advised the Panel it would not be feasible as presented in the Public Art Plan, due to the limited clearances within the stadium atrium structure at this location. Decision to be made whether this opportunity is removed from the Plan or if an alternative opportunity should be considered. WH suggested the glass lifts in this area may provide an alternative opportunity that could be explored. The Panel agreed that Cultural Capital would review the feasibility of the alternative against the benefit of redistributing the proposed budget for opportunity 7 to a number of the other opportunities which may expand the scope of those works (**action BD**).

Post-Meeting Note re removal of the suspended light work (agreed by the Panel 22/2/21):

Recommendation related to removal of suspended light sculpture

After presenting the suspended light sculpture opportunity to the Panel, Cultural Capital undertook a detailed feasibility and cost analysis of the suspended light sculpture. That feasibility study made clear the proposed site is inadequate for a work of the intended scale. If any suspended work is to go ahead at this location, it would need to be radically reduced in terms of scale and materiality to something more akin to a banner.

Using such a large portion of the budget, including a large variation for builder's costs, should not be allocated to a work that cannot achieve its intended impact and purpose. It's also worth considering is that this work has a much more limited audience than the other opportunities, as it is located within the stadium and at the members' entrance.

Cultural Capital recommends deleting the suspended light sculpture opportunity and redistributing this budget more equitably across the other six art projects. This will ensure that we attract artists of the highest calibre and will ensure that each artwork is funded to an amount to be significant and memorable.

Note: Artists names have been redacted as the evaluation process is ongoing

APPENDIX C

SYDNEY FOOTBALL STADIUM PUBLIC DOMAIN AND URBAN DESIGN, SPORTS SCULPTURES, ASPECT STUDIOS, 19 SEPTEMBER 2020

An aerial photograph of Sydney, Australia, showing the city skyline with the Sydney Tower Eye and the Sydney Harbour Bridge. In the foreground, the Sydney Football Stadium is visible, featuring a large, white, curved roof structure. The stadium is surrounded by greenery and urban buildings.

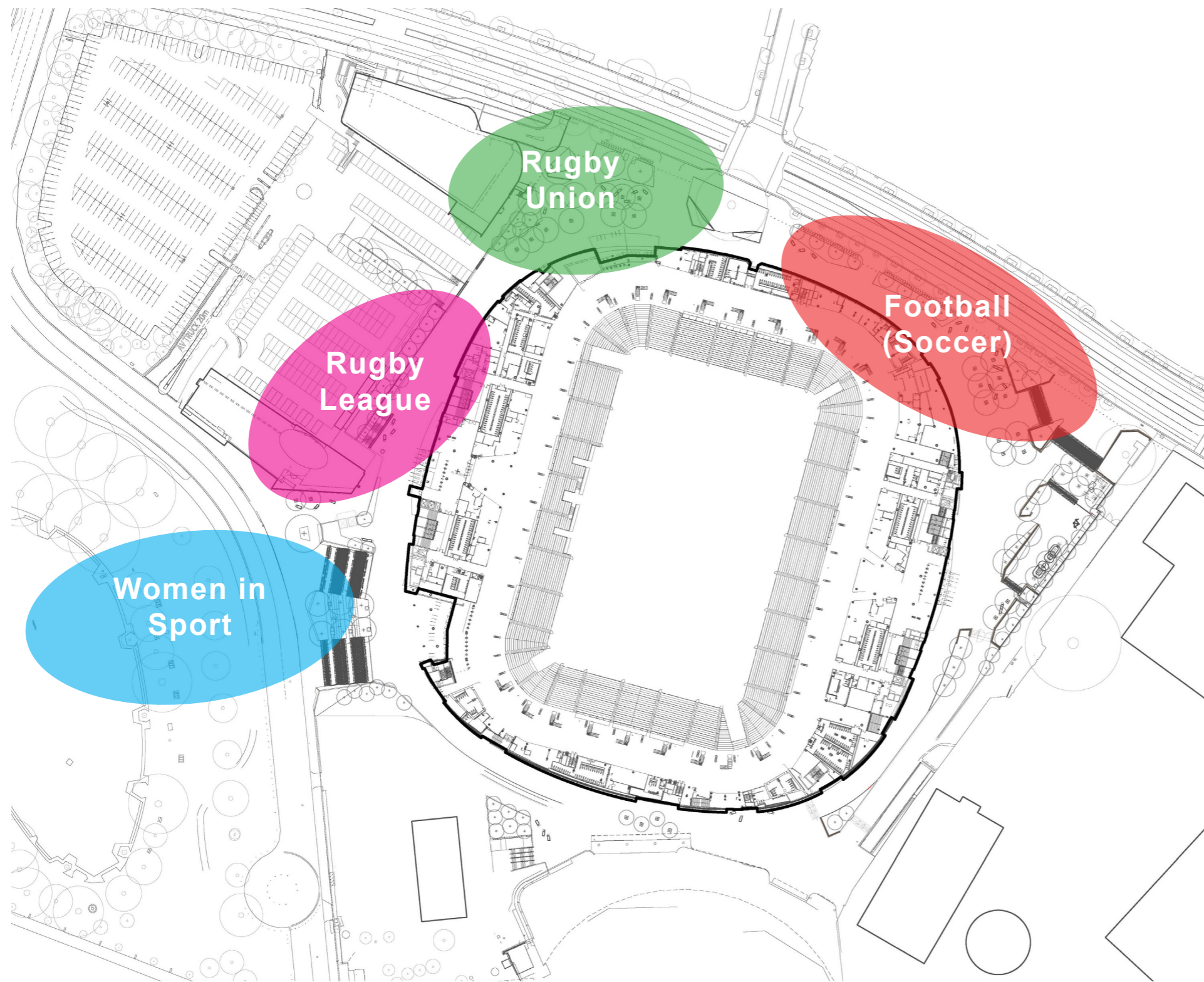
SYDNEY FOOTBALL STADIUM

PUBLIC DOMAIN AND URBAN DESIGN

SPORTS SCULPTURES

DATE: 28TH AUGUST 2020

Themed Zones



NARRATIVE

Women in Sport

The Kippax Lake Sculpture by Diana Hunt dedicated to all sportswomen (commissioned by City of Sydney in 1967) establishes a strong narrative which is proposed to extend towards the site.

Rugby League

The NRL headquarters located on Driver Avenue, establishes a theme that will extend along the Western Concourse.

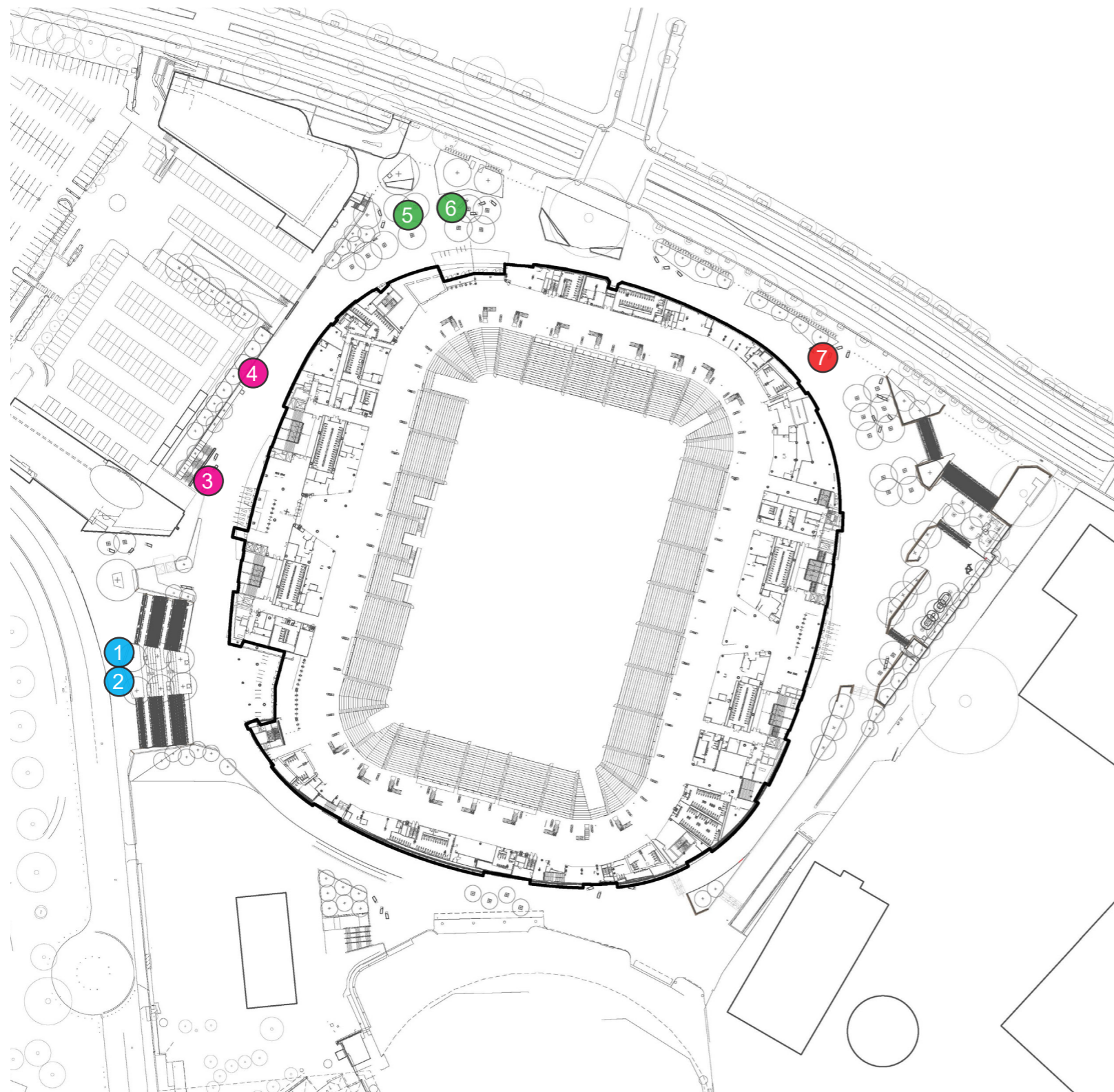
Rugby Union

The North West corner celebrates Rugby union as an extension of The Rugby Australia House & provides amenity to those visiting this part of the site.

Football

In a response to the location of 'the Cove' at the Northern end of the Stadium, the northern concourse becomes a celebration of Football in Sydney.

Sculpture Location Plan



DETAIL - LOCATIONS

All locations must allow sufficient space for each sculpture to be celebrated, as well as considering a range of technical requirements, including:

- Clear widths for pedestrian flows.
- Ability to accommodate additional sculptures.
- Ability for people to gather and admire the sculptures.
- Elevation of sculptures as an important component of the SFS narrative.

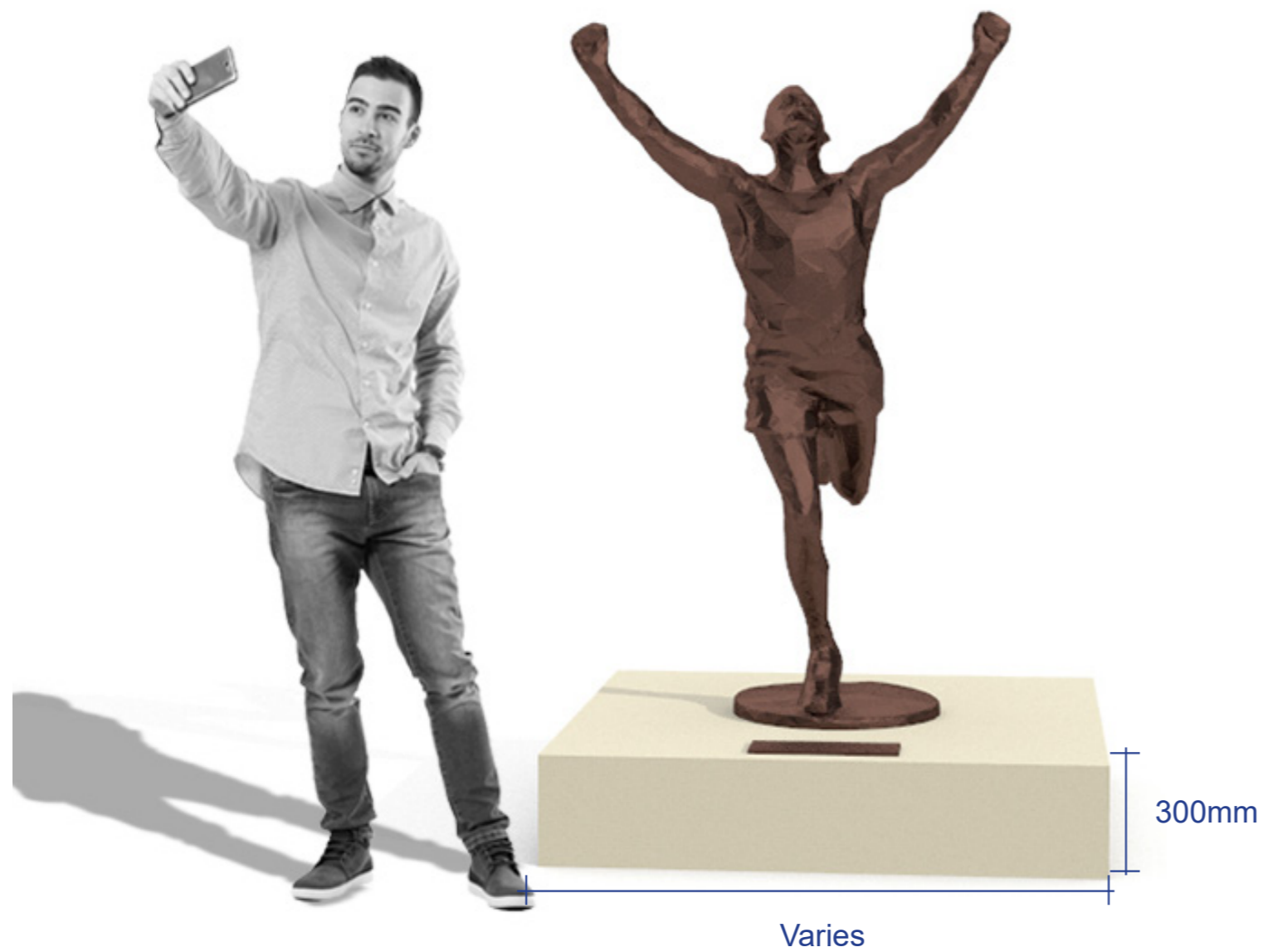
1. Marlene Matthews
2. Betty Cuthbert
3. Dally Messenger
4. Reg Gasnier
5. Ken Catchpole
6. Trevor Allen
7. Johnny Warren

Sculpture Identification



- 1. Marlene Matthews
- 2. Betty Cuthbert
- 3. Dally Messenger
- 4. Reg Gasnier
- 5. Ken Catchpole
- 6. Trevor Allen
- 7. Johnny Warren

Plinth



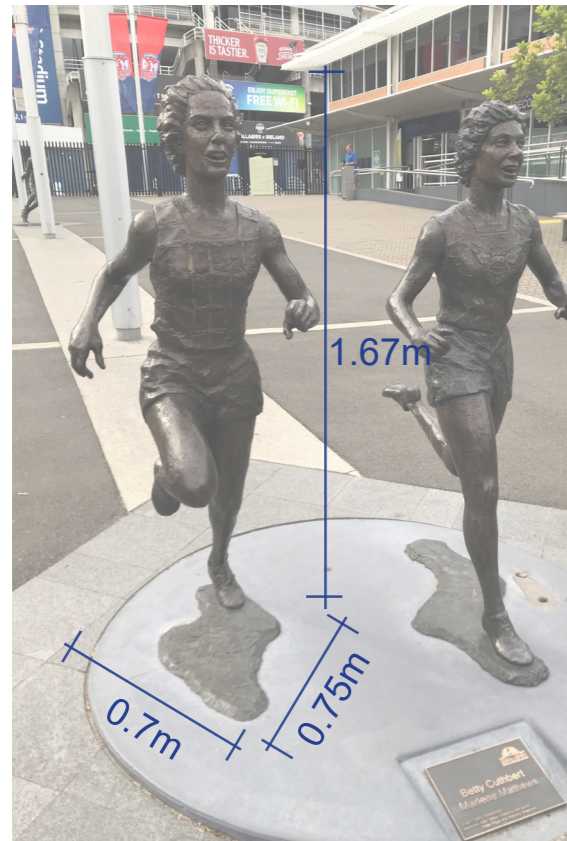
DETAIL - PLINTH

- A pedestal to properly display each sculpture raised from the ground, with a clear space to display a plaque.
- The proposed 300mm height has a low profile to maintain and honour the original concept of the sculptures sitting at eye level, whilst also high enough not to be a tripping hazard.
- The square & angular shape to reflect the angular design language of the proposed Stadium and Public Domain, as seen in the planting beds, walls and furniture.
- A robust surface with a combined footing deep enough to securely fix the statues to.
- Custom dimensions to suit each sculpture specifically.

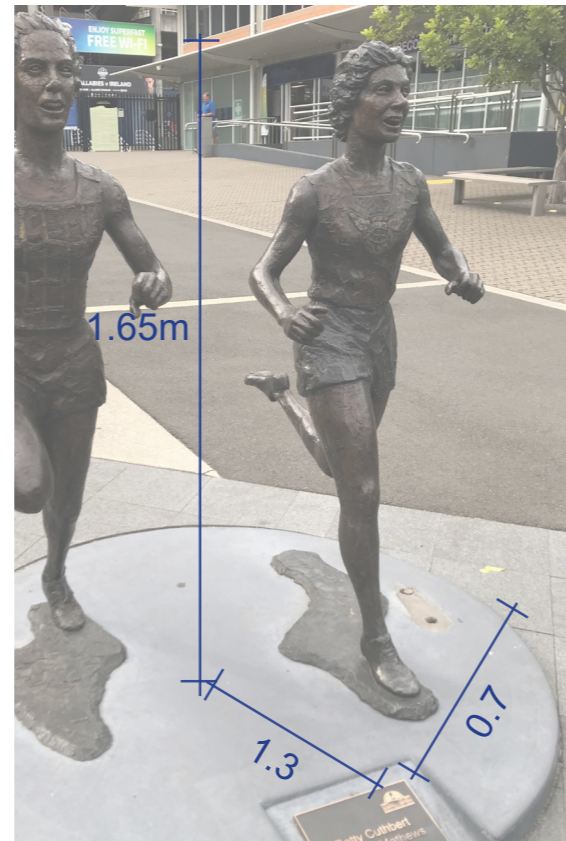


Example of a low plinth

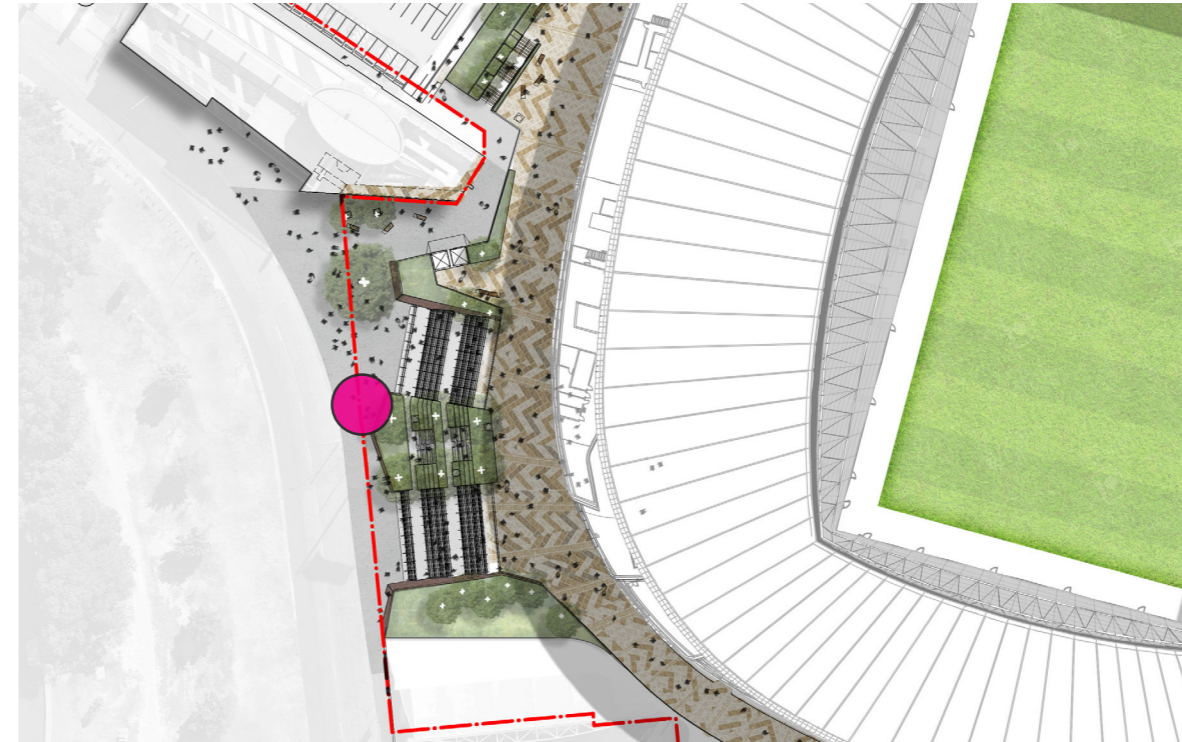
Marlene Matthews



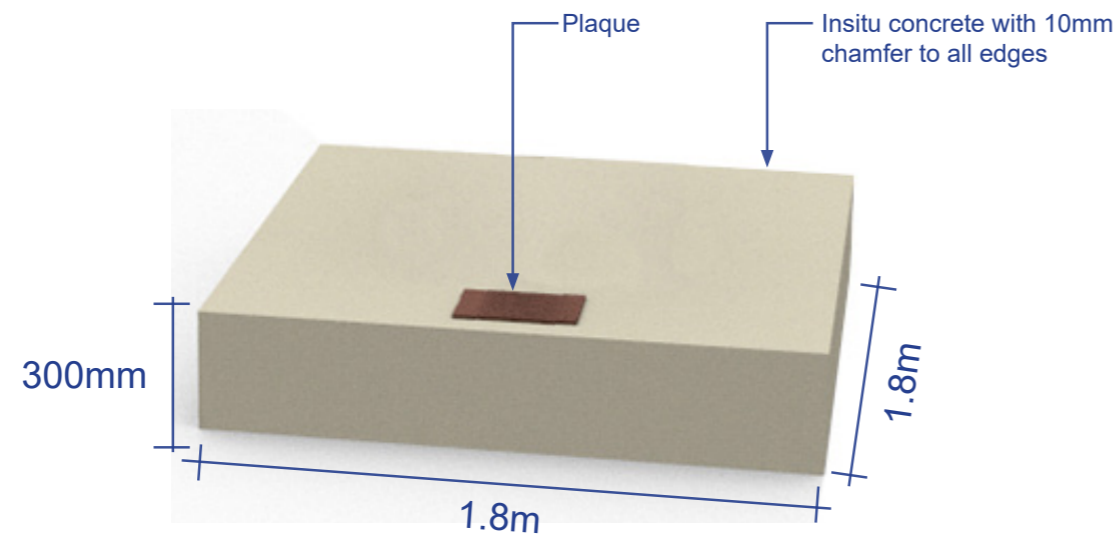
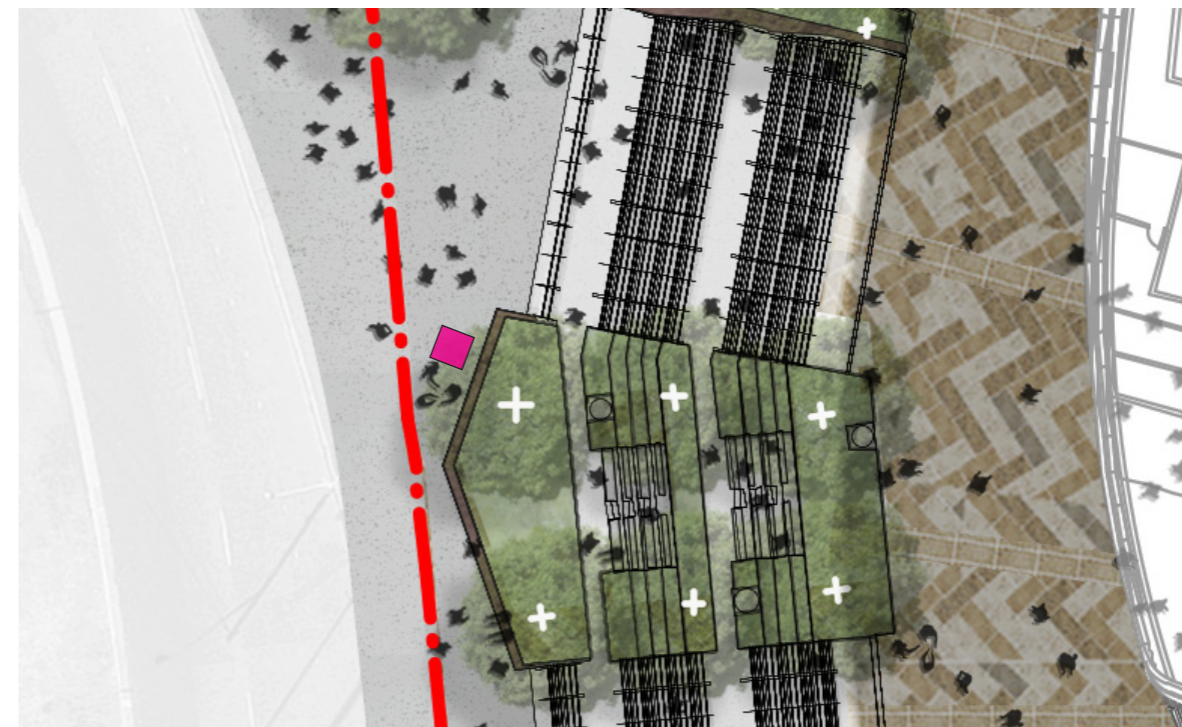
Betty Cuthbert



Location



Zoom In



Plinth Detail

View



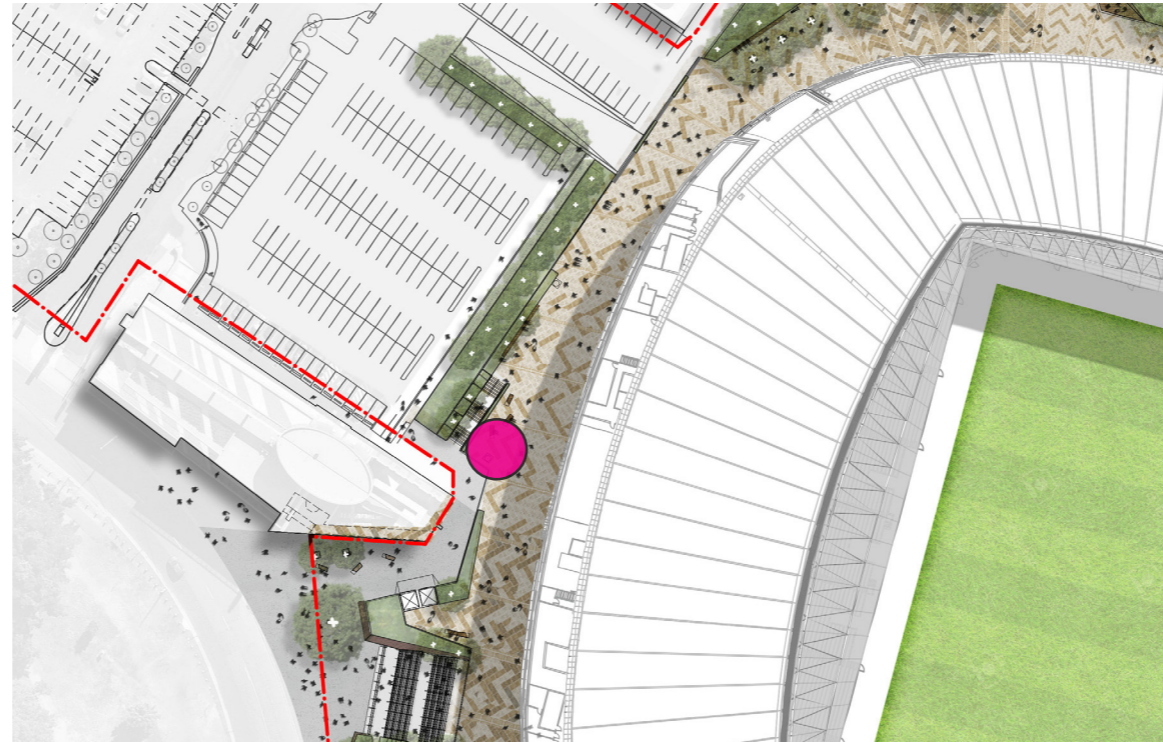
7 Sydney Football Stadium | Sculptures

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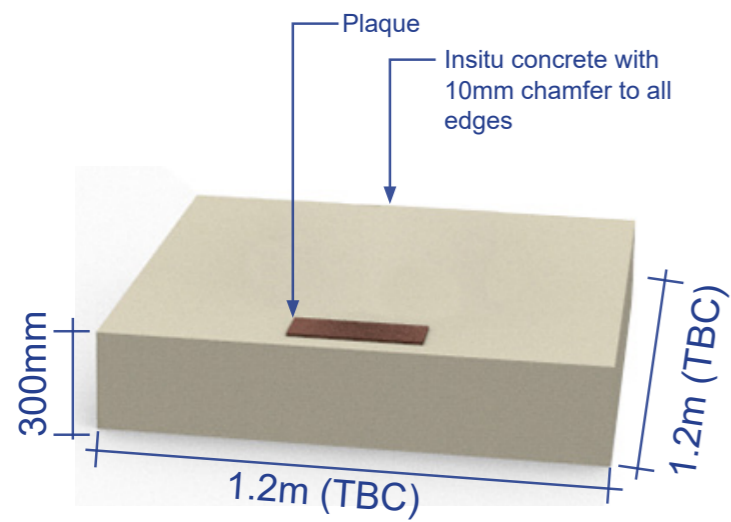
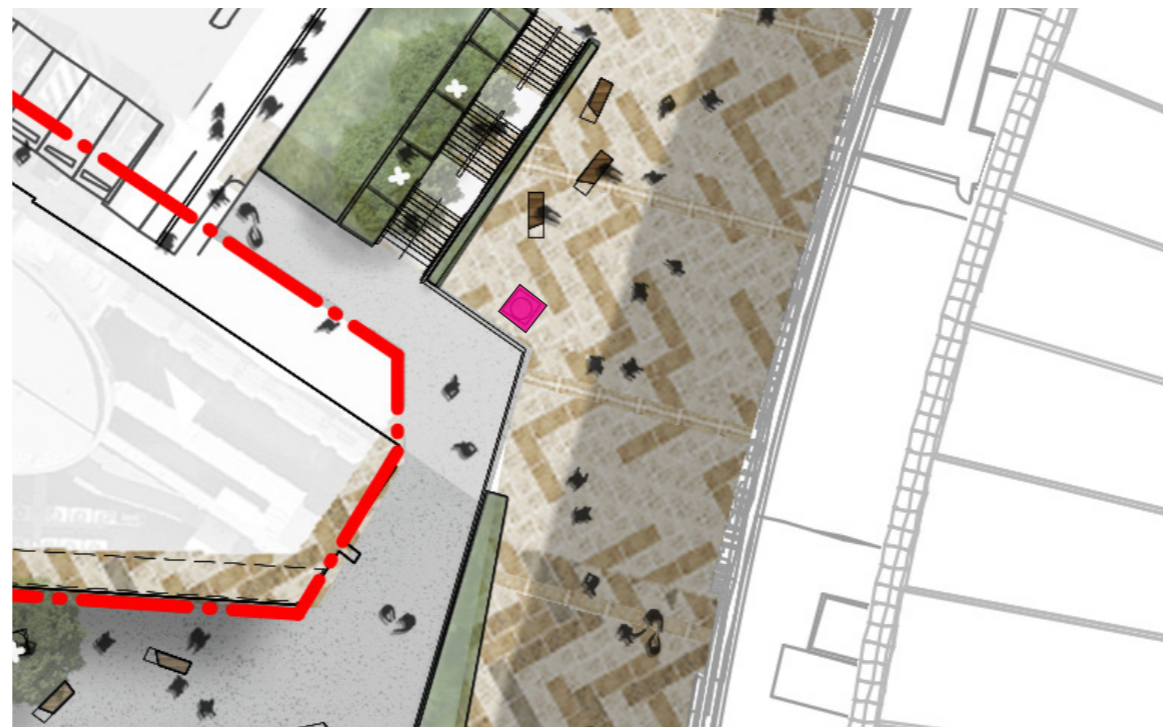
Dally Messenger



Location



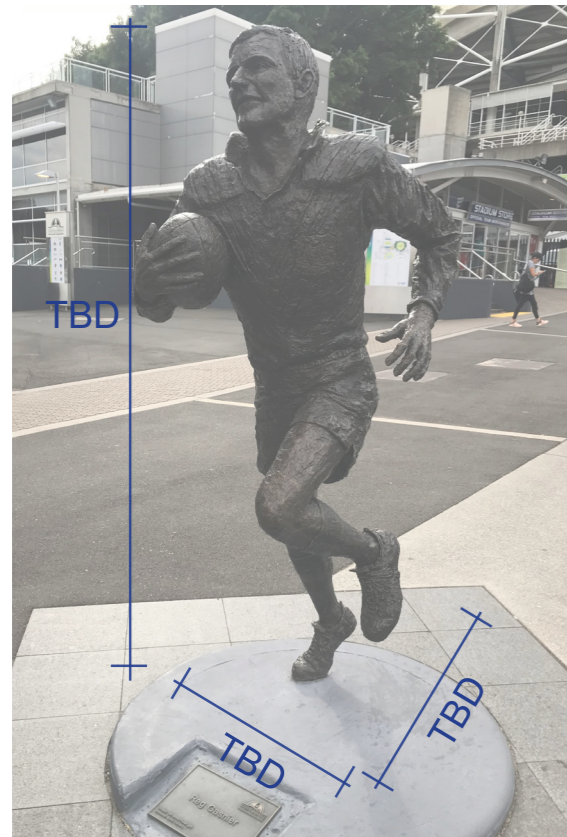
Zoom In



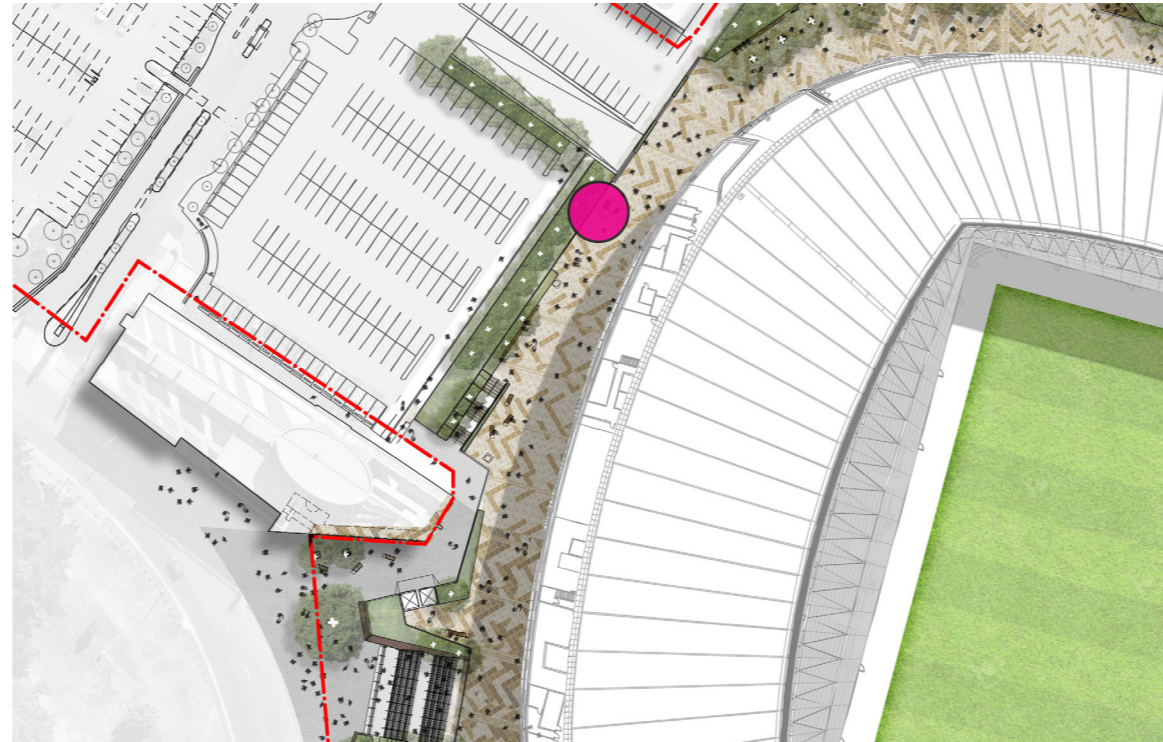
View



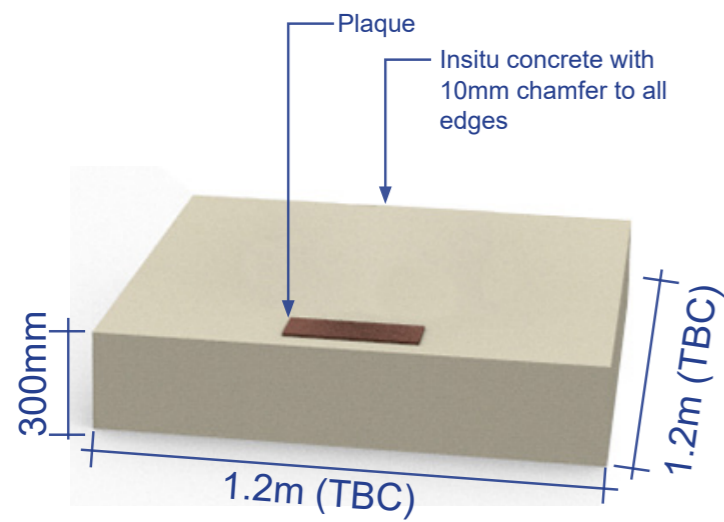
Reg Gasnier



Location



Zoom In



View



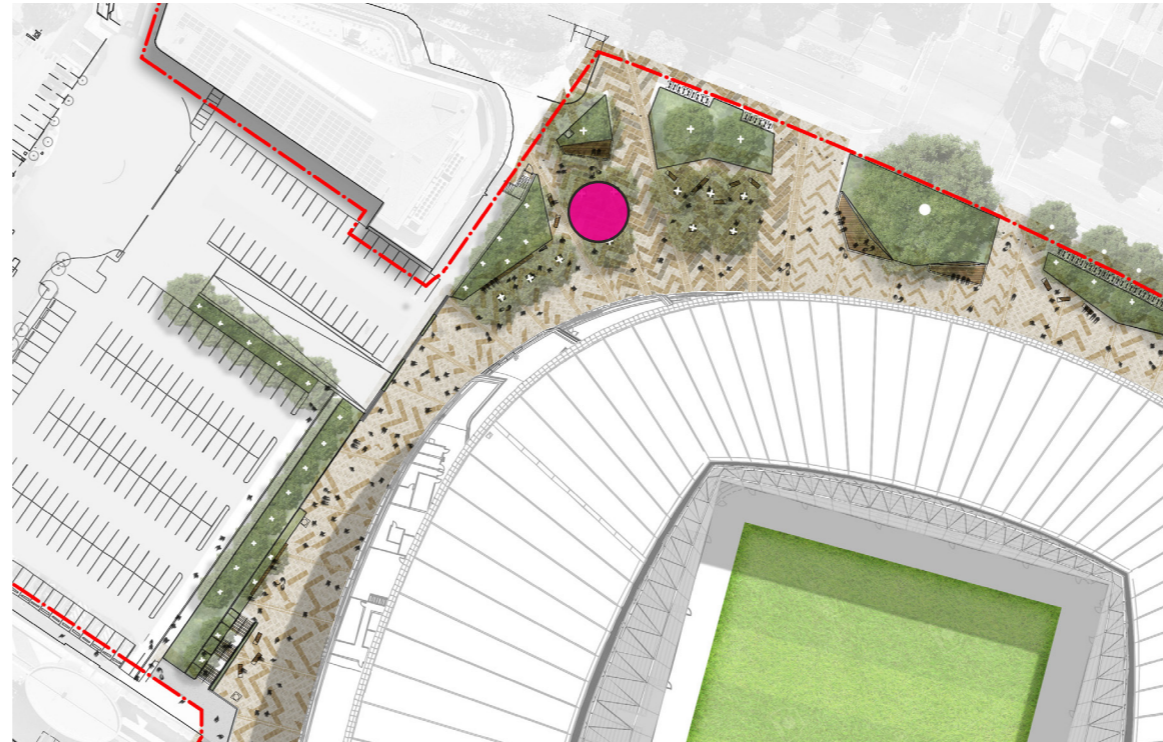
11 Sydney Football Stadium | Sculptures

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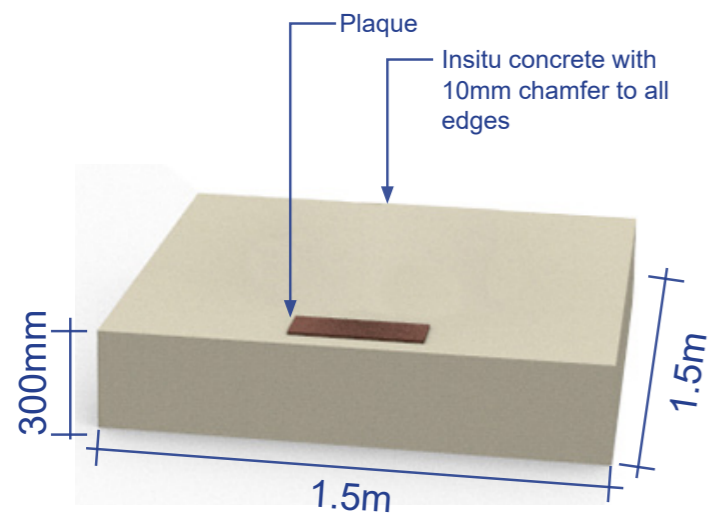
Ken Catchpole



Location



Zoom In



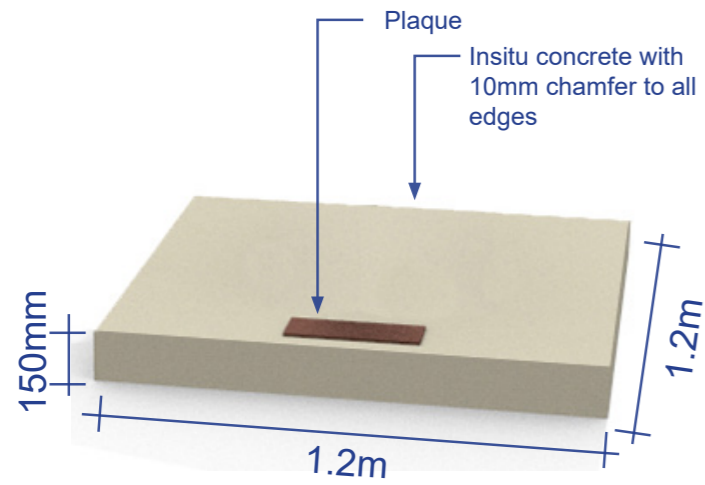
View



13 Sydney Football Stadium | Sculptures

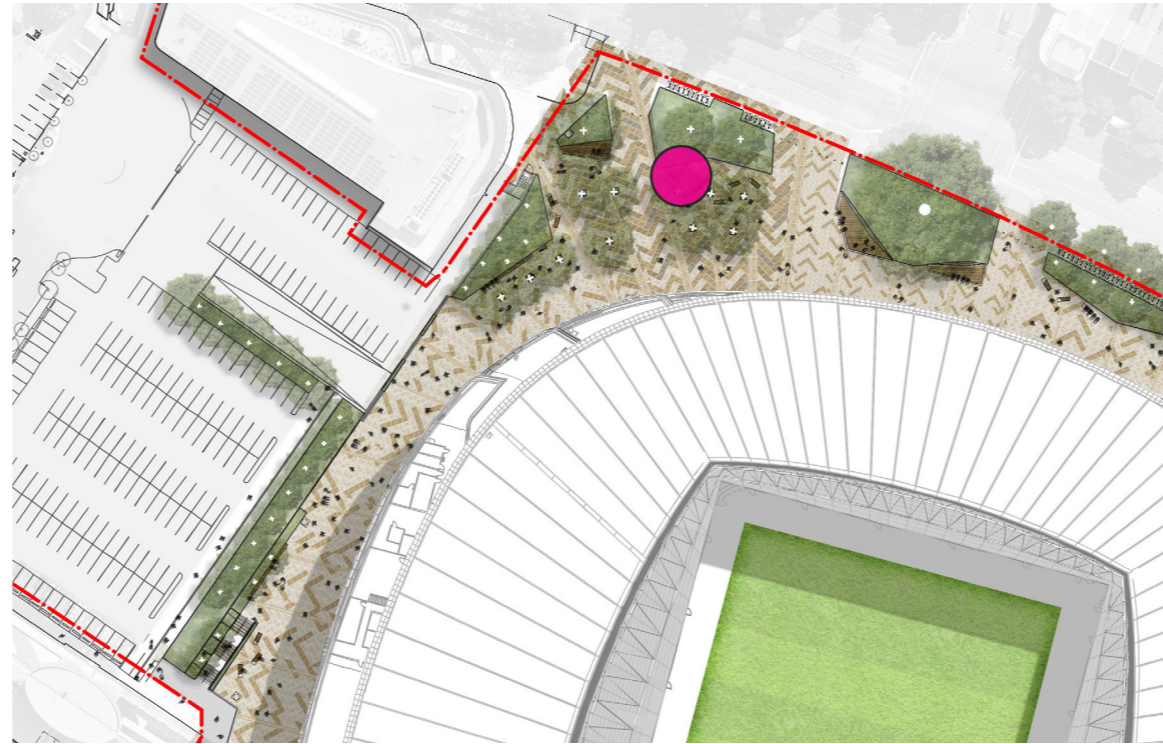
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Trevor Allen



Note - Due to the tall height of the Trevor Allen Sculpture a reduce height plinth at 150mm is better suited.

Location



Zoom In



View



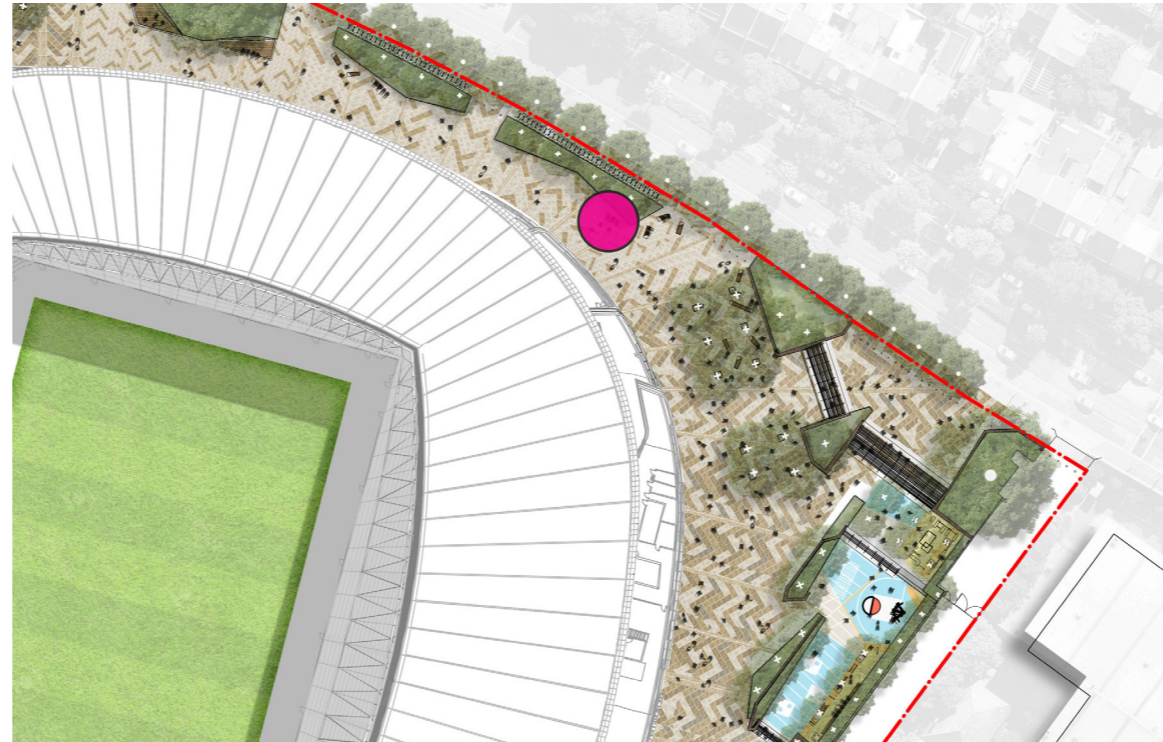
15 Sydney Football Stadium | Sculptures

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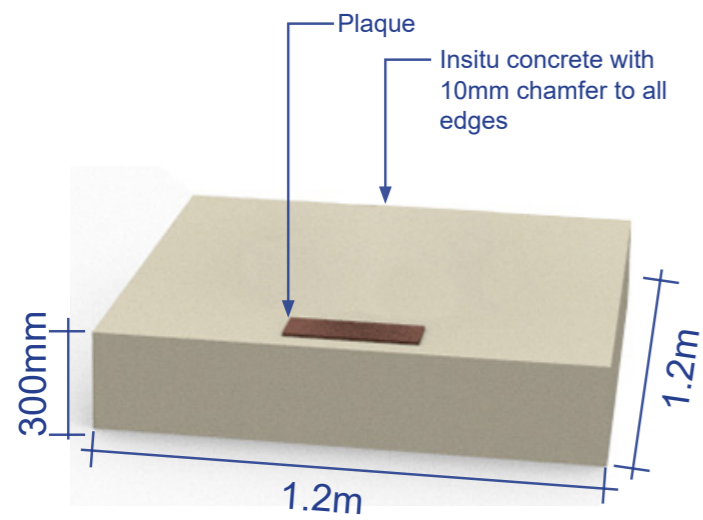
Johnny Warren



Location



Zoom In



View



17 Sydney Football Stadium | Sculptures

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