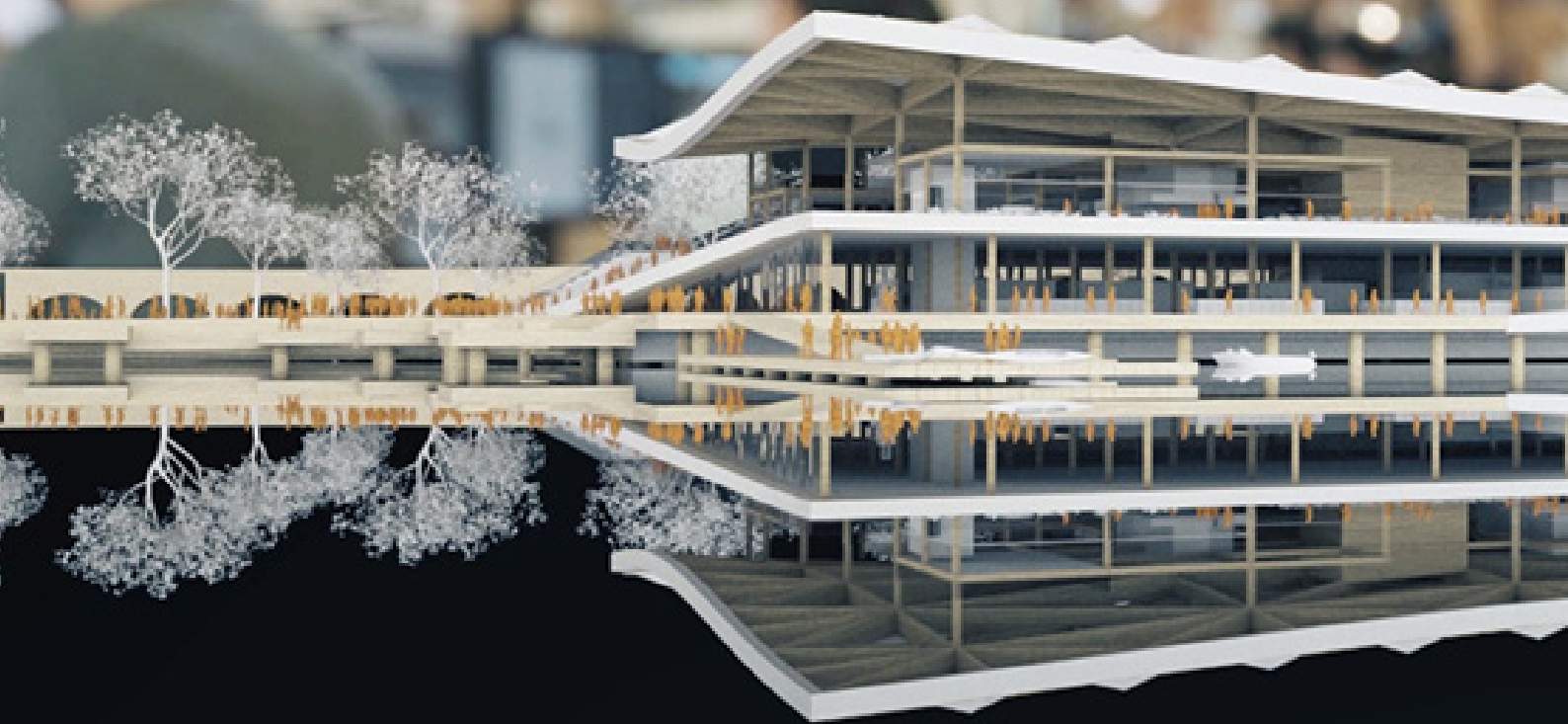


NEW SYDNEY FISH MARKET



PRELIMINARY PUBLIC ART PLAN

STATE SIGNIFICANT DEVELOPMENT, SSD-8925

PREPARED FOR INFRASTRUCTURE NSW

27 JUNE 2022

REVISION B



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, Wangal, Bidjigal and Darug peoples.

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

VERSION	DATE ISSUED	QUANTITY	ELECTRONIC	ISSUED TO
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EXECUTIVE SUMMARY

The NSW Government is delivering an authentic new Sydney Fish Market which will return inaccessible parts of the harbour foreshore to the community. Infrastructure NSW (INSW) is redeveloping the new Sydney Fish Market (nSFM) on behalf of the NSW Government. The new fish markets will also support the renewal of the Bays Precinct through the revitalisation of Blackwattle Bay, an urban renewal opportunity which will deliver a more accessible and attractive harbour foreshore to the public.

The preparation of this nSFM Preliminary Public Art Plan is a condition of the development approval. This Plan contributes to the compliance assessment Conditions B13 of SSD 8925.

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

This document:

- Provides an overview of the project background, including the process for public art and planning approvals to date;
- Provides a detailed historical and existing state analysis of the precinct;
- Outlines a curatorial framework for public art at nSFM encompassing the curatorial vision, themes, principles, opportunities, and locations;
- Includes a relevant case study that establishes a global benchmark for art in a market context;
- Outlines the key stakeholders and methodology for stakeholder engagement, including Indigenous consultation;
- Outlines the methodology for implementing the Public Art Plan including project phases, procurement models, artist selection criteria, artist engagement and artwork delivery;
- Provides a budget and indicative program for delivery;
- Outlines the project governance and management framework.



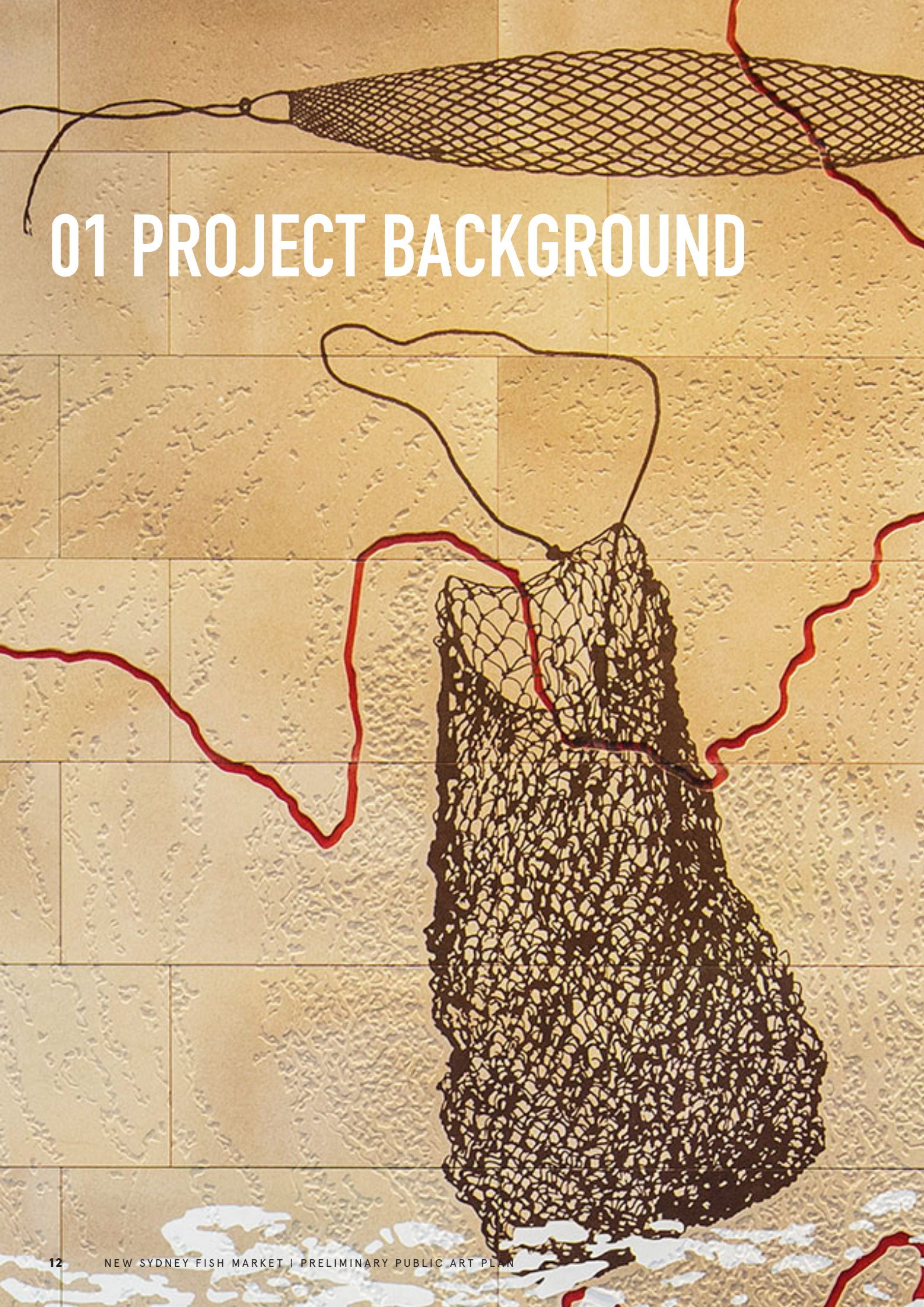


PROGRAM VISION

The new Fish Market is one of Sydney's most important urban renewal projects, taking place in a historically significant harbour front location. It will be transformational for the western fringe of Sydney – and the city more broadly.

Urban renewal at this scale brings with it the opportunity to leave a substantial cultural legacy for the city. The new Sydney Fish Market can be one of the world's great market precincts, irresistible, rewarding and memorable.

Art and cultural expression will help to embed the new infrastructure into its location, investing it with meanings that invite deeper relationships with the market, its place and the activities that give it life.

The background of the page is a textured, light-brown stone wall with rectangular tiles. Two fishing nets are depicted. One net is at the top, partially cut off, with a black line extending from its handle. The other net is larger, positioned vertically in the center-right, and is surrounded by a thick, wavy red line that forms a large, irregular shape. The text '01 PROJECT BACKGROUND' is written in a bold, white, sans-serif font, positioned in the upper left quadrant of the page.

01 PROJECT BACKGROUND



1.1 THE CLIENT

This Preliminary Public Art Plan, commissioned by INSW, has been prepared by Cultural Capital; appointed by INSW as Public Art Consultant for New Sydney Fish Markets (nSFM).

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.

nSFM is managed by Projects NSW; a specialist unit within INSW that manages the procurement and delivery of nominated priority infrastructure projects. nSFM is identified as a priority infrastructure project.

1.2 THE SITE

The nSFM will be located at the head of Blackwattle Bay on Bridge Road, Glebe, within Blackwattle Bay. The site is adjacent to the existing fish market, south east of the Anzac Bridge at the intersection of Pyrmont Bridge Road and the Western Distributor. It is located within the City of Sydney local government area and is approximately 3km from the Sydney CBD and approximately 3.5km from Central Station.

The Blackwattle Bay Precinct is situated next to the Pyrmont Peninsula and is in close proximity to Rozelle Bay, Jones Bay and White Bay. The Western Distributor is located west of the site, providing access to the Anzac Bridge to the north. Both the Western Distributor and the Anzac Bridge lead to the inner west and north suburbs, via the Sydney CBD.

Key sites within proximity include Wentworth Park to the south, Sydney Secondary College to the west, Jubilee Park to the north east, Waterfront Park/Jackson's Landing to the north east and the Powerhouse Museum to the south east. Public transport to the area predominately comprises of light rail access. Pedestrian access is also possible, along with vehicular access.



1.3 THE PROJECT

This report has been prepared to satisfy a State Significant Development Application (SSDA) Development Application (DA), nSFM, which is submitted to the Planning Secretary.

The development is being conducted in stages comprising the following planning applications:

CONCEPT AND STAGE 1

- Stage 1 – The Concept Proposal for the nSFM and Stage 1 works was approved by the Minister for Planning and Public Spaces in June 2020.

STAGE 2 WORKS

- Stage 2 – The State Significant Development Application for Stage 2 of the nSFM, which includes the construction, use and operation, was approved by the Minister for Planning and Public Spaces in June 2020.

The redevelopment includes:

- The construction of a new 3-storey building with a gross floor area of 26,751 square metres, including:
 - Wharf and boating facilities for fishing fleet servicing, a multi-purpose wharf for recreational vessels and the capacity for a private-operated ferry stop
 - Retail premises such as food retail, shops, markets and food and drink premises
 - Business and office premises
 - Multi-functional spaces and areas for exhibitions, events, functions
 - Staff amenities and end-of-journey facilities
 - Below ground parking consisting of 417 parking spaces
 - Waste management facilities
 - Fish auction room
 - Fish sorting and handling
 - Internal distribution to pick-up vehicles for delivery to restaurants and fish shops throughout Sydney
- A new public domain including promenades, access to Blackwattle Bay and Landscaping
- Pedestrian, cycle and road access
- Road upgrades such as works to Bridge Road and its intersections with Wattle Street and Wentworth Park Road
- Associated works and subdivision of land

1.4 CONDITIONS OF DEVELOPMENT CONSENT

This report has also been prepared in response to the following Main Works SSDA (SSD 8925) conditions of development consent summarised in the below table.

CONDITIONS OF DEVELOPMENT CONSENT

ITEM	DESCRIPTION OF REQUIREMENT	SECTION REFERENCE (THIS REPORT)
B13	A Preliminary Public Art Plan must be prepared in consultation with Council's Public Art Advisory Panel. The Plan must include:	The contents of this report fulfills this requirement; and Chapter 5 (5.1), pages 76-77 and Appendix A. pages 112
B13 (a)	Detailed historical analysis and future vision for the precinct to aid the preparation of artists briefs;	Chapter 2 (2.1-2.4), pages 22-31; and Chapter 3 (3.1 - 3.6), pages 34-69
B13 (b)	A methodology for the selection and commissioning of artists;	Chapter 6 (6.2), pages 84-85; and Chapter 8 (8.3), pages 104-106
B13 (c)	Indication of the appointment of a curator to guide the artist selection process and/or the appointment of an Indigenous curator to assist with the selection of Aboriginal and other artists;	Chapter 6 (6.2-6.4), pages 84-86
B13 (d)	An estimated budget for the proposed suite of artworks; and	Chapter 7 (7.2), pages 96-97
B13 (e)	A program for the development of artworks and inclusion of artists.	Chapter 7 (7.1), pages 94-95
	A copy of the Plan shall be submitted to and approved by the Planning Secretary prior to the issue of the relevant Crown Building Works Certificate.	The contents of this report fulfills this requirement

Cultural Capital is satisfied that this report addresses all of the above conditions.

1.5 PUBLIC ART BACKGROUND AND APPROVALS TO DATE





02 CONTEXT STUDIES





2.1 ABORIGINAL CONTEXT

Aboriginal people have lived in the Pyrmont and Blackwattle Bay area for tens of thousands of years. The oldest available indicative dating for Aboriginal habitation in the coastal regions of Sydney is 30,735 years ago at Parramatta.¹ However, it is possible that the community has been here even longer; the rise and fall of sea levels means that areas once occupied by Aboriginal people now form part of the seabed.²

The land and seascape around the Sydney Fish Markets sites would have looked very different to the local Aboriginal community three centuries ago. The shoreline had low rocky cliffs, small sandy beaches and estuarine marshland where the tidal waters mixed with fresh water from local creeks.³ The rocky cliffs were used as shelters for sleeping and escaping the heat of the day. The main creek, known as Blackwattle Creek, flowed from the north into an extensive marshy area called Blackwattle Swamp. Another important fresh water source was the Tinker's Well, located on the eastern shore of the bay; historical reports from early colonists recall middens being found around the spring.⁴ The different types of water around the bay were well known to the Aboriginal people; the brackish swamp water was 'sour', the salt water was 'bitter' and the fresh water was 'sweet' and drinkable.⁵ The meeting of the fresh and salt waters was known as tookera. The names 'Blackwattle' and 'Tinker's Well' were assigned by early colonists; the Aboriginal names of each feature are not known however it is noted that The Sydney Language word for wattle is wadanguli⁶ and the D'harawal word for blackwattle is tjerruing⁷.

Blackwattle Bay is located within the Country of the Darug language group. The Metropolitan Local Aboriginal Land Council recommend using The Sydney Language by Jakelin Troy as a reference.

The Pyrmont area was known as Pirrama to Blackwattle Bay's first inhabitants, the Wangal and Gadigal. These peoples shared a common language, songlines, cultural practices and a collective connection to Country. They also possessed a strong relationship with the waters of Blackwattle Bay.⁸ The natural resources of the bay were used by Aboriginal people in various ways; animals such as mammals, reptiles, fish, shellfish, crustacea, birds and marine mammals were major food sources, and local plants were gathered for meals or as sources of raw material for weaving or tool-making.⁹ Blackwattle Bay was known as a women's place, associated with birthing and medicines.¹⁰

Fishing was an important part of the cultural and economic life of Aboriginal communities around the shoreline of Blackwattle Bay. Canoes and paddles were made of bark and were used for travelling around Sydney Harbour and its tributaries as well as out beyond the harbour heads. Around Sydney Harbour both men and women caught fish, each using different traditional methods. Men fished from the shore or from canoes using spears made from wood with three-to-four-prongs tipped with bone, stingray spines, shell, fish teeth or hardwood. Women fished from canoes, using barra hooks fashioned from shells and lines made from bark twine. Though men's contribution was important, at Blackwattle Bay the women had ultimate control of the fish supply and dominated the waters.¹¹ Women's fishing implements were deeply connected to their personal identities, and their prowess at providing fish for their families and community was an important part of Aboriginal society.¹²



2.1 ABORIGINAL CONTEXT

Early historical reports describe the fishing process:

‘While fishing, the women generally sing; and I have often seen them in their canoes chewing mussels or cockles, or boiled fish, which they spit into the water as a bait.’¹³

The skill of Aboriginal women with their canoes was prodigious, shaped by generations of tradition and begun from an early age. In 1789, Captain Watkin Tench wrote that:

Their dexterous management of them [canoes], added to the swiftness with which they paddle and the boldness that leads them several miles in the open sea, are, nevertheless, highly deserving of admiration. A canoe is seldom seen without a fire in it, to dress the fish by as soon as caught.¹⁴

Children were also involved in fishing from birth, accompanying their mothers into the tumultuous sea in their canoes. A traditional practice of the Aboriginal women of the Sydney basin was *malgun*, involving the removal of the first and second joints of a baby girl’s little finger to ease the casting of fishing line. The custom also shows the reciprocal relationship that Gadigal and Wangal women had with the water; the finger was given to the ocean in return for the fish that would be taken by the girl throughout her life.¹⁵

¹ Attenbrow, V. 2010. *Sydney’s Aboriginal Past: Investigating the Archaeological and Historical Records*. Sydney: UNSW Press. 18.

² Ibid. And C. Everingham pers com 26.05.2017.

³ Artefact Heritage, 2019. *Blackwattle Bay Significant Precinct Study: Aboriginal Cultural Heritage Assessment Report*. Report prepared for Infrastructure NSW.

⁴ Murawin, 2020. *Aboriginal Cultural Advice and Community Engagement Findings Report*. Report prepared for Infrastructure NSW. 23.

⁵ Ibid. 31.

⁶ Troy, J. 1993. *The Sydney Language*

⁷ Bangawarra, 2021 *Connecting with Country framework for Tjerruing Blackwattle Bay*

⁸ Murawin, 2020. *Aboriginal Cultural Advice and Community Engagement Findings Report*. Report prepared for Infrastructure NSW. 23.

⁹ CityPlan, 2020. *New Sydney Fish Markets Heritage Interpretation Strategy*. Report prepared for Infrastructure NSW.

¹⁰ Murawin, 2020. *Aboriginal Cultural Advice and Community Engagement Findings Report*. Report prepared for Infrastructure NSW. 32.

¹¹ Ibid. 22.

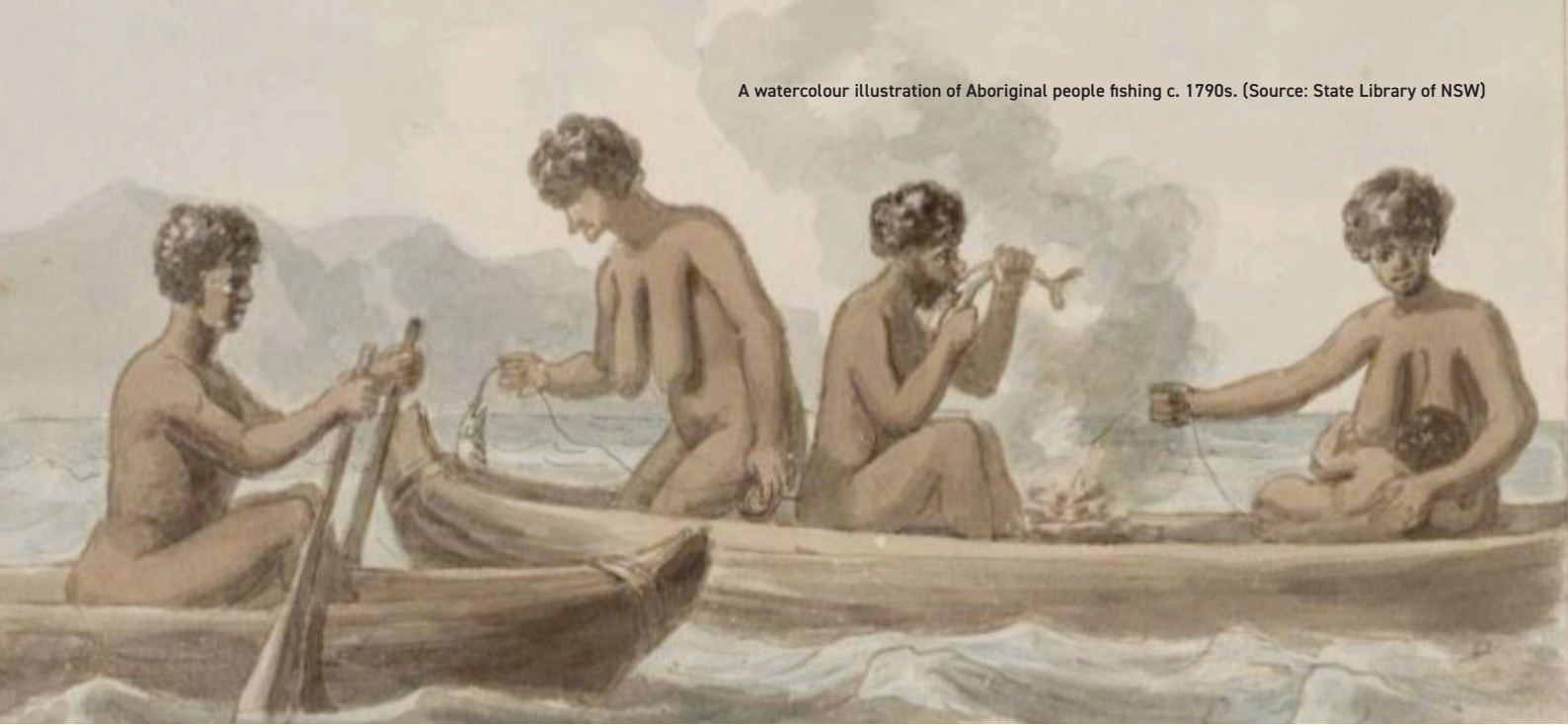
¹² Karskens, G. 2014. *Barangaroo and the Eora Fisherwomen*. Dictionary of Sydney. Accessed at: https://dictionaryofsydney.org/entry/barangaroo_and_the_eora_fisherwomen#ref-uuid=9413b8fe-2785-8706-7c0b-d392c0cd805d (December 2020).

¹³ Collins, 1798 [1975:461].

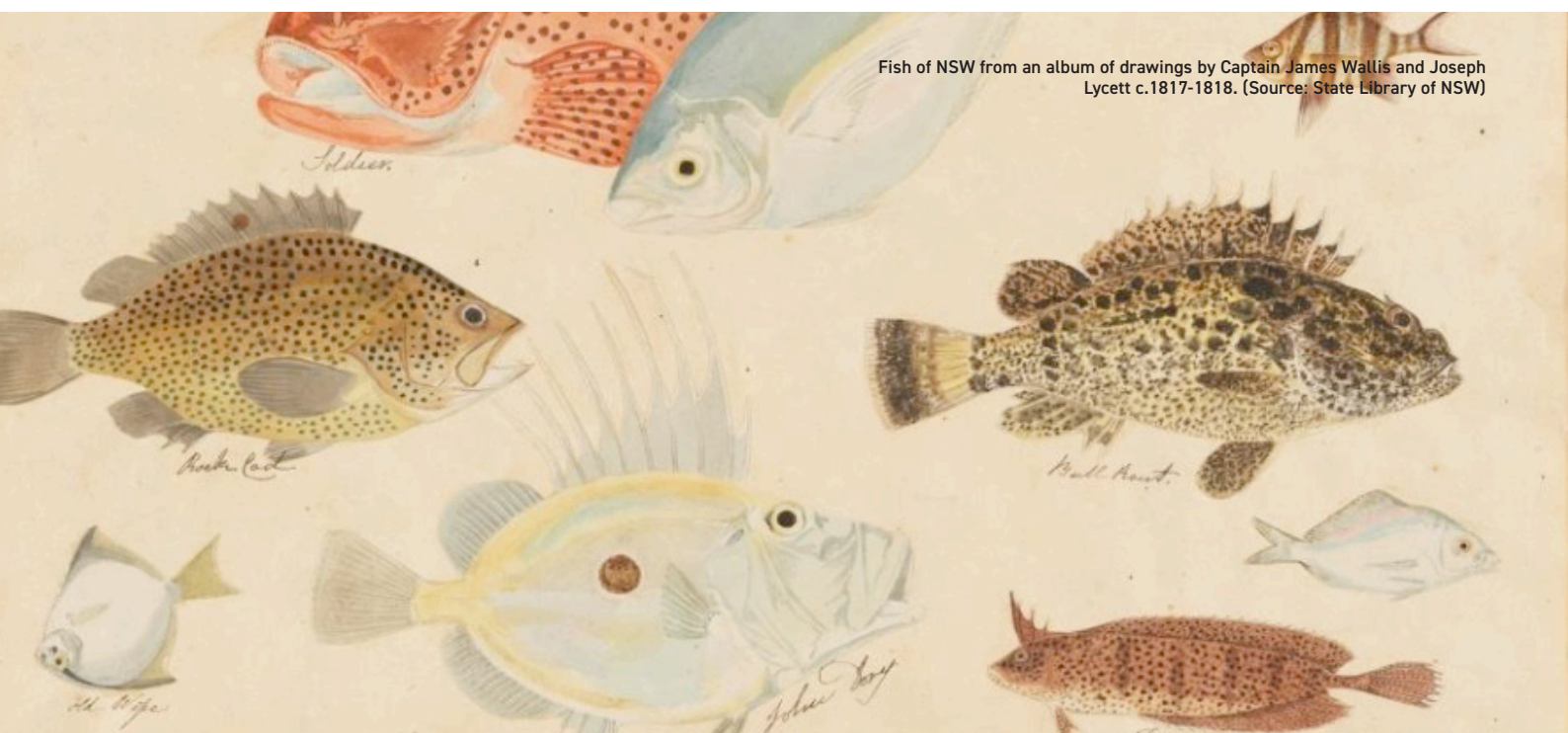
¹⁴ Watkin Tench, 1789, quoted in Artefact Heritage, 2019. *Blackwattle Bay Significant Precinct Study: Aboriginal Cultural Heritage Assessment Report*. Report prepared for Infrastructure NSW.

¹⁵ Murawin, 2020. *Aboriginal Cultural Advice and Community Engagement Findings Report*. Report prepared for Infrastructure NSW. 22.

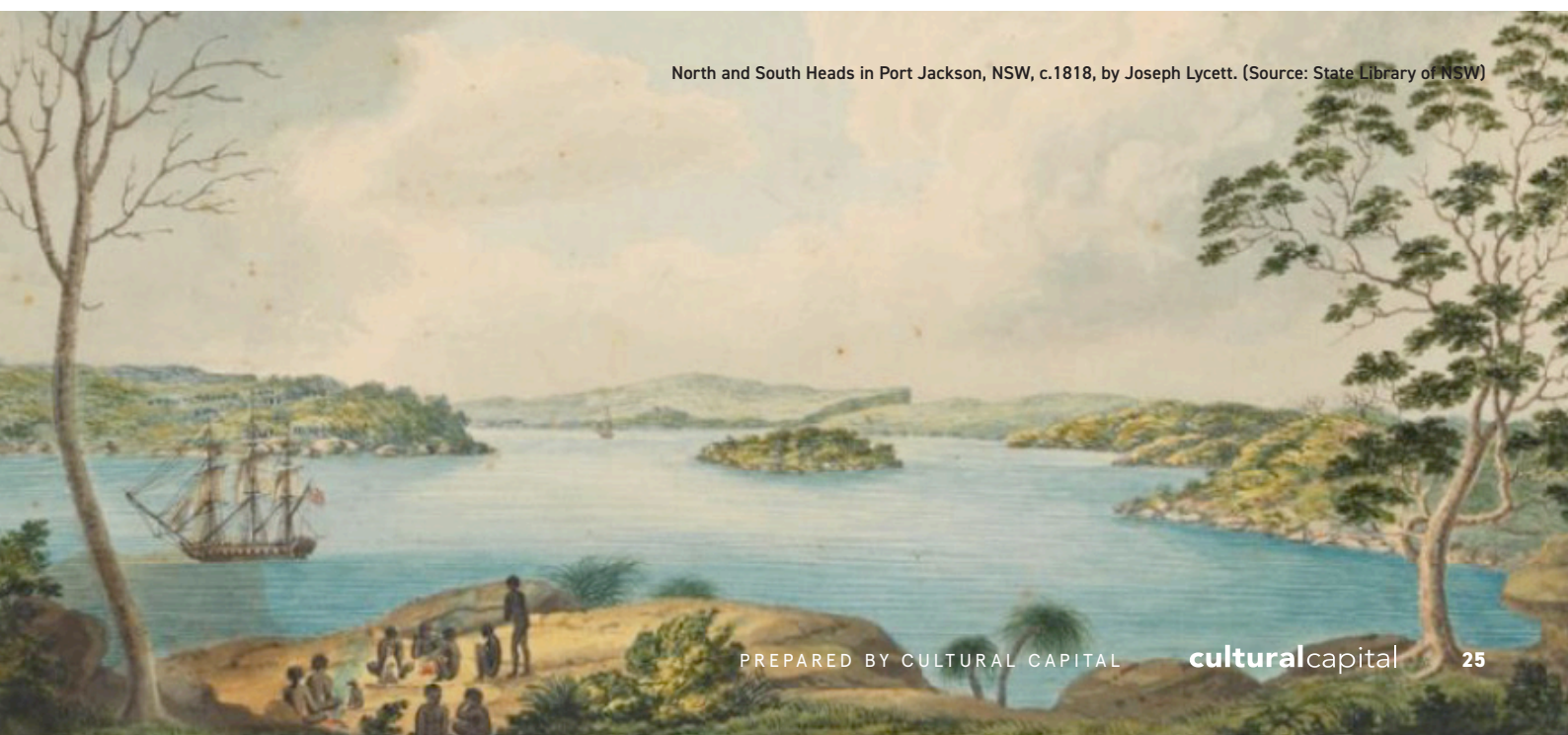
A watercolour illustration of Aboriginal people fishing c. 1790s. (Source: State Library of NSW)



Fish of NSW from an album of drawings by Captain James Wallis and Joseph Lycett c.1817-1818. (Source: State Library of NSW)



North and South Heads in Port Jackson, NSW, c.1818, by Joseph Lycett. (Source: State Library of NSW)



2.2 HISTORICAL CONTEXT

The below information is taken from the new Sydney Fish Market Heritage Interpretation Strategy prepared by City Plan Heritage, February 2020.

With the establishment of European settlement at Sydney Cove, Aboriginal people rapidly became alienated from their land and resources. A major epidemic of an introduced disease, probably smallpox, which broke out in 1789, had a devastating effect on the Aboriginal population. Historical records indicate that in just over one year the Aboriginal population of Sydney had decreased by more than a half.

Blackwattle Bay was originally a shoreline considered unattractive to European settlers with abrupt sandstone cliffs on its eastern shore and a low-lying swamp at its southern end extending towards Parramatta Road. Demand for additional wharfs and jetties inspired infilling of the shore along its eastern edge. Construction of a causeway across the bay and subsequent reclamation of the swamp south of that artery created a large public park. Wharfs developed to serve bulk handling of coal and blue metal. In addition, Blackwattle Bay became a major centre for the timber industry, which obtained its raw materials from oceangoing vessels tying up at wharfs operated exclusively by timber companies.

The following summarises the key heritage themes outlined in the Heritage Interpretation Strategy.

- Occupying the land
- Establishing transport infrastructure
- Reclaiming land
- Establishing industries
- Transportation and storing goods
- Establishing utility infrastructure
- Providing building materials
- Establishing and maintaining leisure facilities
- Supplying food
- Defending Australia
- The Fish Markets and Bank Street



2.3 URBAN CONTEXT

The Blackwattle Bay Precinct is to the west of the Sydney CBD. It is shadowed by the ANZAC Bridge and encircled by the rolling topography of the Inner West suburbs of Rozelle, Balmain, Pyrmont, Glebe and Annandale.

Surrounding the Blackwattle Bay Precinct are some of the last remaining examples of architecture from Sydney's industrial past. The White Bay power station, the Glebe Island Silos, and the former Glebe Island Bridge evoke Sydney's industrial history. On the opposite side of the water are new high-rise residential developments of Pyrmont.

Key media outlets have headquarters located in Pyrmont. They include Google, Vodafone, Nova 96.9, Network Ten, 2GB, Fairfax Media and Seven Network.

The Blackwattle Bay Art and Cultural Strategy and the State Significant Precinct Study for Blackwattle Bay were also consulted to understand the future urban experience in this area.



2.4 CULTURAL CONTEXT

New Sydney Fish Markets

Cultural

- A1. 4A Centre for Contemporary Asian Art
- A2. Australian Museum
- A3. Australian National Maritime Museum
- A4. Capitol Theatre
- A5. Powerhouse Site
- A6. White Rabbit Gallery
- A7. Carriageworks
- A8. Lend Lease Darling Quarter Theatre
- A9. St Marys Cathedral
- A10. Chinese Garden of Friendship
- A11. Art Gallery of NSW
- A12. Pier 2/3 Creative Precinct
- A13. ANZAC Memorial
- A14. Museum of Contemporary Art Australia
- A15. Pirrama (EORA JOURNEY)
- A16. The Boatshed (EORA JOURNEY)
- A17. The Hungry Mile (EORA JOURNEY)
- A18. The Cutaway
- A19. Ta-ra (EORA JOURNEY)
- A20. Woolloomooloo (EORA JOURNEY)
- A21. Pirrama (EORA JOURNEY)
- A22. Robin Gibson Gallery
- A23. Chalk Horse Gallery
- A24. Stanley Street Gallery
- A25. COMA Gallery
- A26. Darlinghurst Theatre Company
- A27. Liverpool St Gallery
- A28. APY Arts Centre Collective Gallery
- A29. Belvoir Street Theatre
- A30. Foundry 616
- A31. Flinders St Gallery
- A32. Australian Centre for Photography
- A33. UNSW Galleries
- A34. Brett Whitely Studio
- A35. Verge Gallery
- A36. Gallery Pompom
- A37. Yavus Gallery
- A38. 107 Projects
- A39. Sullivan and Strumpf
- A40. Yaranurala Harbourside Walk

Educational

- B1. University of Sydney (USYD)
- B2. University of Technology (UTS)
- B3. University of Notre Dame
- B4. TAFE NSW Ultimo
- B5. UTS Haymarket Campus
- B6. UTS Art
- B7. National Art School
- B8. UNSW Art & Design
- B9. Dr Chau Chak Wing - Building 8 UTS (Frank Gehry Design)

Communication

- C1. ABC Ultimo centre
- C2. Google
- C3. Network 10
- C4. Telstra Broadcasting Services
- C5. 7 News Sydney
- C6. innov8 Consulting Group
- C7. FBi Radio

Tourist

- D1. Sydney Opera House
- D2. Sydney Dance Company & Sydney Theatre Company
- D3. The Rocks
- D4. Sydney Observatory
- D5. Ian Thorpe Aquatic Centre
- D6. Broadway Shopping Centre
- D7. International Convention Centre (ICC) & Theatre
- D8. Ice Sydney Theatre
- D9. Paddy's Market
- D10. Sydney Fish Markets (current)
- D11. Town Hall
- D12. Queen Victoria Building (QVB)
- D13. The Goods Line
- D14. Spice Alley
- D15. Tumbalong Park - Children's Playground
- D16. The Star Casino Sydney
- D17. Sydney Aquarium, Madame Tussauds, Wild Life Sydney Zoo
- D18. Cockle Bay Restaurants & Precinct
- D19. Centrepoint Tower
- D20. The Galleries
- D21. China Town Precinct
- D22. Moore Park Stadiums
- D23. White Bay Power Station (upcoming)
- D24. Cockle Bay restaurants and Precinct
- D25. Balmain precinct





03 CURATORIAL FRAMEWORK





3.1 CURATORIAL INTRODUCTION

Great market precincts intensify urban density and compress human activity around their richness of sensory experiences. They vibrate with a vitality of trade and exchange. The expression of it becomes their identity. It is their narrative.

At nSFM, some of those stories reach back into deep time, long predating the Sydney Fish Market precinct as we now understand it. Others stem directly from its activities, both those that take place within the natural world and those ritualised through human activity. Together, interpreted and expressed with art practice, they form the narrative that will characterise the identity of the new Sydney Fish Market precinct.

The lens of cultural interpretation and exchange will drive the commissioning of art at nSFM, developing and enhancing the journey of its place, adding layers and texture.



3.2 CURATORIAL THEMES



Aunty Julie Freeman & Jonathan Jones 'BANGALA' Green Square

Deep water, deep time (guru)*
Fishing for life*
Fresh water, bitter water, sour water*
Trade and Feast

*The themes are taken from the Heritage Interpretation Plan [Artefact, Aboriginal Heritage Interpretation Plan, Rev 1, Report to Multiplex, 12 February 2021]. This Preliminary Public Art Plan has reviewed the site and developed a curatorial approach that aligns with the Heritage Interpretation Plan.

3.3 CURATORIAL PRINCIPLES



**CREATE A NEW
DESTINATION FOR ART
AND CULTURE IN SYDNEY**



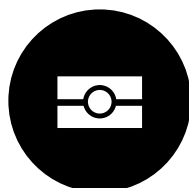
**COMMISSION EXEMPLARY
CONTEMPORARY WORKS**



**INCLUDE DIVERSE
PRACTITIONERS**

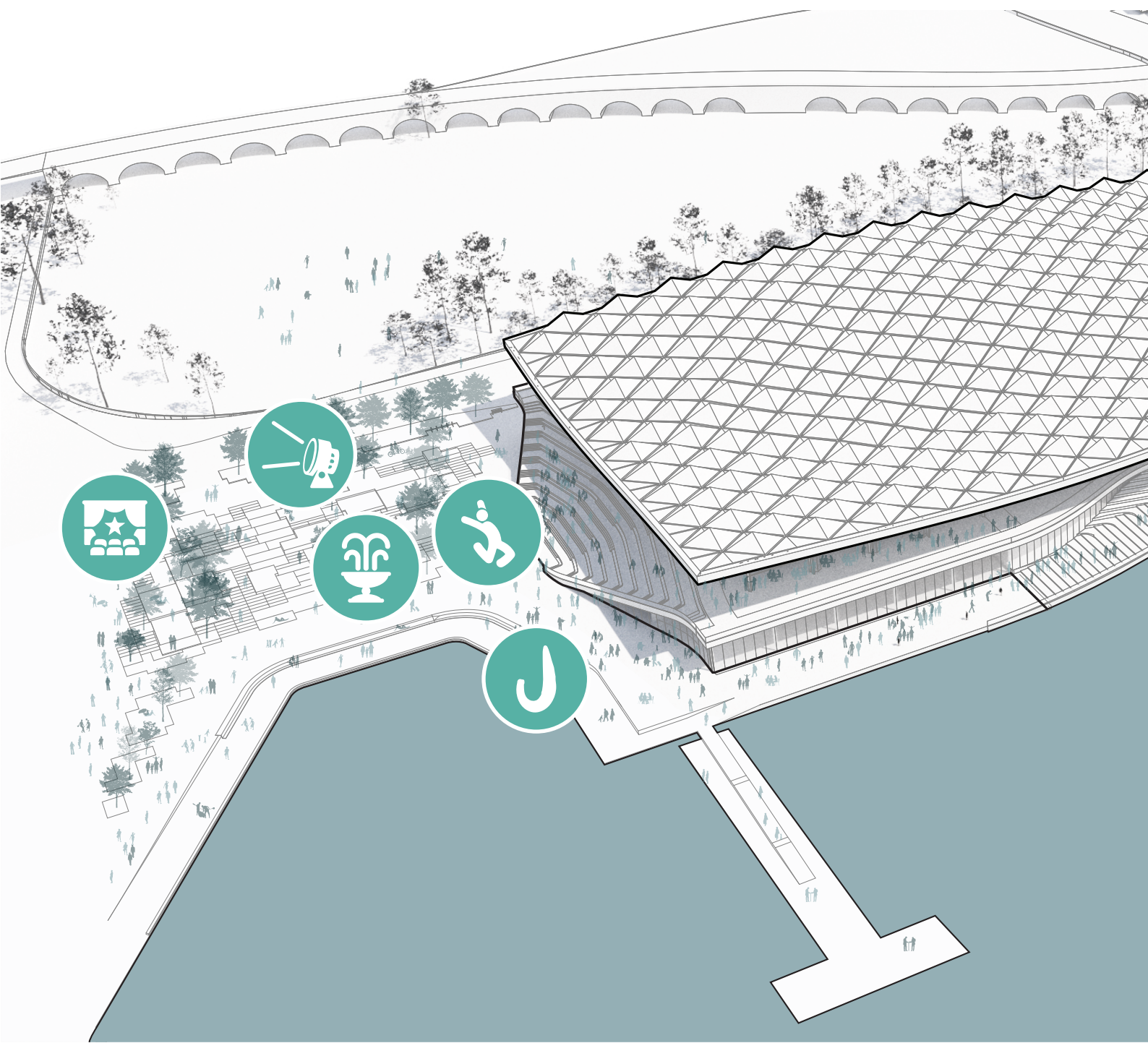


**CELEBRATING &
COMMEMORATING
PLACE BASED STORIES**



**PRIORITISE FIRST
NATIONS ARTISTS**

3.4 PRELIMINARY SPATIAL ALLOCATION PLAN



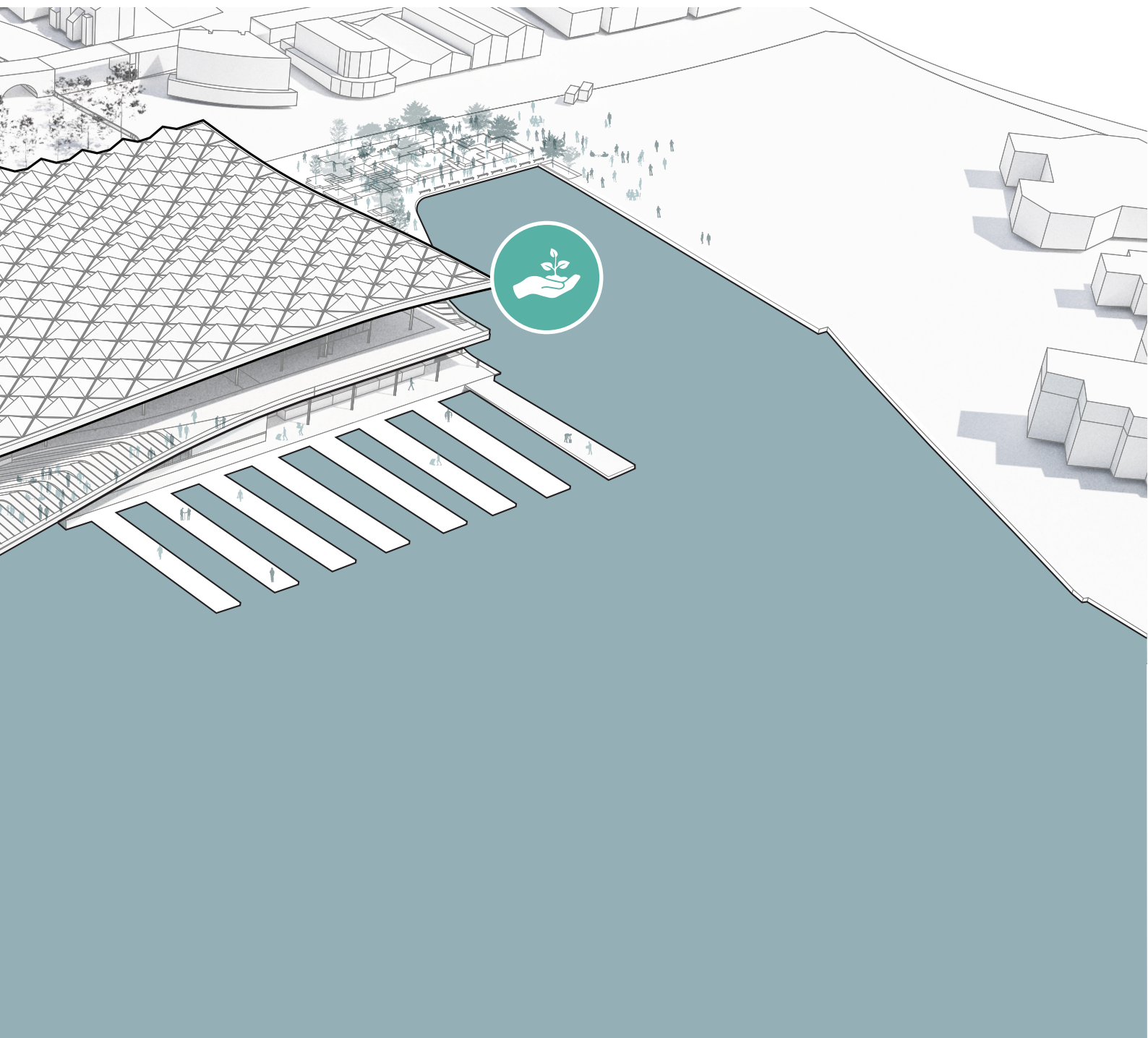
HERITAGE
COAL LOADER INTERPRETATION



NIGHT TIME ACTIVATION
LIGHT INSTALLATION



INTEGRATED
WATER WORK



ACTIVATION
LIVE WORKS



ECOLOGY
SCULPTURAL HABITAT



CULTURE
SALT WATER PEOPLE STORIES

3.5 ART OPPORTUNITIES

LIVE WORKS

CONCEPT

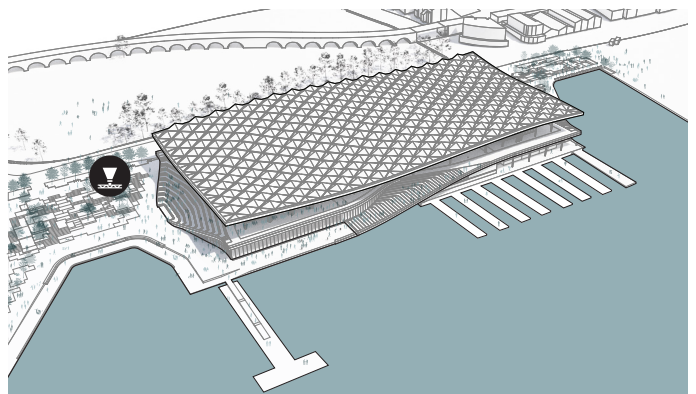
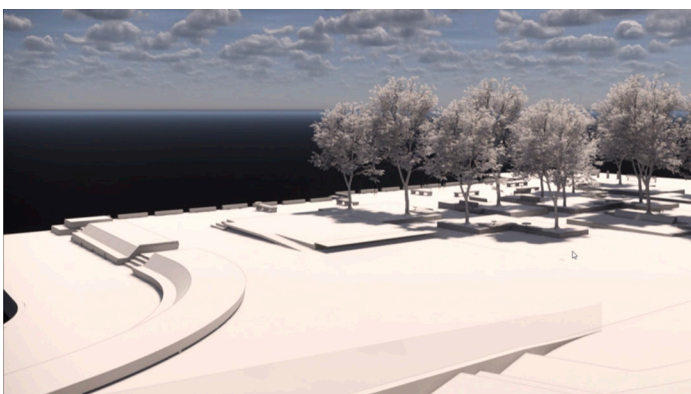
A program of contemporary live and ephemeral performance works to activate this harbour-side location, creating a new “Opera House steps” destination for art and culture in Sydney. The curated performance program will include a diverse range of established or emerging creative practitioners and thinkers. The program may include events such as: performance art, dance, sound and spoken word, talks, and workshops. Performers may use a designated space and events will be unticketed, small in scale, spontaneous in nature and will require minimal to no sets, props or A/V.

The performance program will activate nSFM year-round. It will enable responsiveness to seasonality, the cultural calendar and city-wide festivals and events. The performance program enables artistic experimentation and opportunities to include a diverse range of practitioners including emerging artists and grass-roots community initiatives.

The performance program will be curated and managed by a Public Art Consultant for three years.

LOCATION

Eastern amphitheatre and plaza





3.5 ART OPPORTUNITIES

LIVE WORKS



Hassell, Afghan Bazaar Cultural Precinct, 2014, Dandenong



Arenamedia, Spear



Nick Cave, *Hear Hear*, 2010, Detroit

Jonathan Jones / Julie Freeman - Ba





, 2015



anga making

Amrita Hepi



PREPARED BY CULTURAL CAPITAL

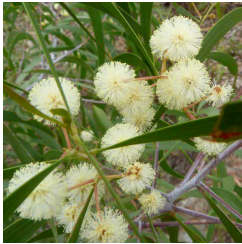
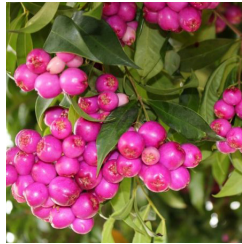
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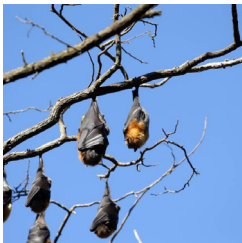
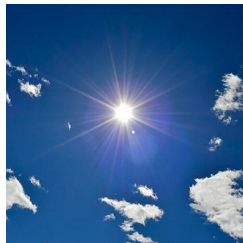
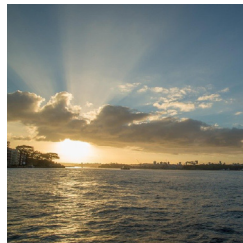
43

3.5 ART OPPORTUNITIES

SEASONAL AND EVENTS/FESTIVAL CALENDAR

Curation of the performance program will consider the seasons and programming of city-wide festivals.

JAN	FEB	MAR	APR	MAY	JUN
SUMMER		AUTUMN			
BURRAN Hot and Dry		MARRAI' GANG Wet becoming			BURR Cold an
					
					

JULY	AUG	SEP	OCT	NOV	DEC
WINTER		SPRING			SUMMER
WIRGIN Cold and Frosty	WIRITJIRIBIN Cold and Windy	NGOONUNGI Cool becoming Warm		PARRA'DOWEE Warm and Wet	
					
					

3.5 ART OPPORTUNITIES

COAL LOADER INTERPRETATION

CONCEPT

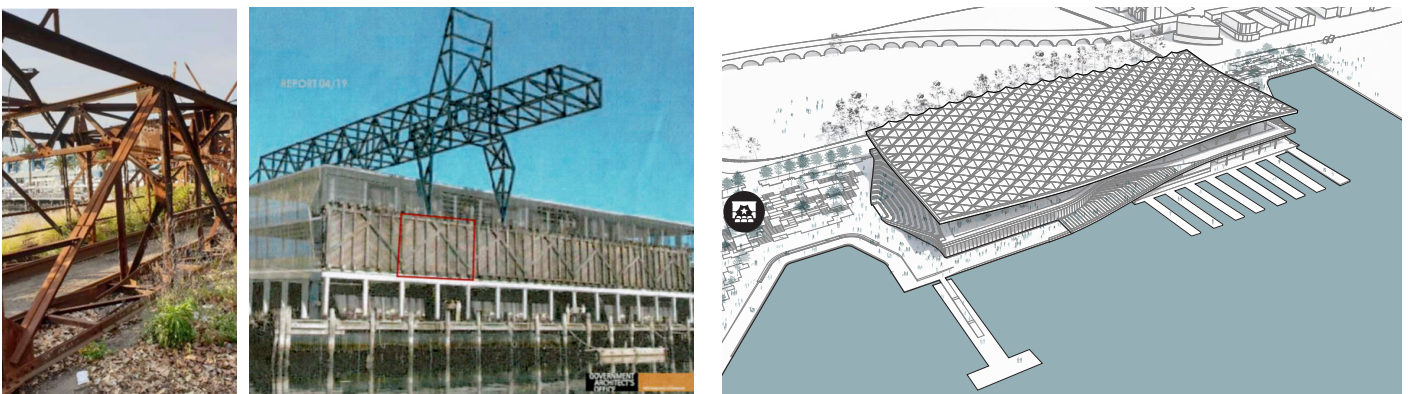
This commission will be a contemporary interpretation of a significant heritage element, connecting the past and present.

An artist will be invited to re-interpret the structure of the heritage coal loader (pictured below) into an engaging, interactive space that celebrates the seen and unseen. This commission offers the artist an opportunity to reflect on the site's histories and engage with a poetry of absence.

Artists will be asked to tailor spaces for accessible and inclusive interactive experiences like walking, swinging or resting. It will be fun and engaging for children and adults alike with spaces for low level access and wheelchair access.

Activated at night, the work will take on an ephemeral quality creating another dimension of storytelling, lightness and romantic suggestion.

LOCATION





3.5 ART OPPORTUNITIES

COAL LOADER INTERPRETATION

Edoardo Tresoldi, The Basilica di Siponto, 2016





3.5 ART OPPORTUNITIES

WATER WORK

CONCEPT

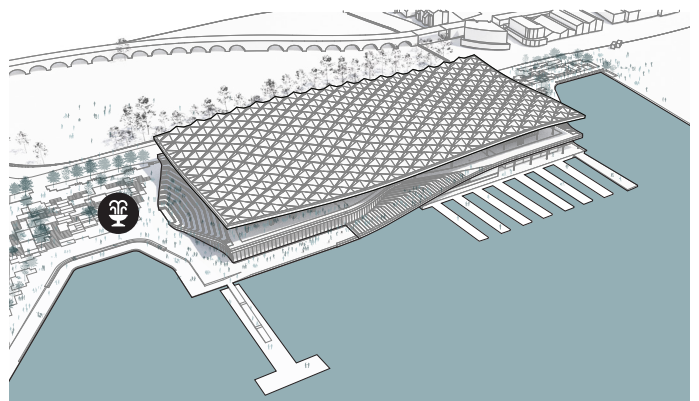
This commission will be an integrated artwork with the planned water feature for the eastern amphitheatre plaza.

One artist will be selected to work collaboratively with the landscape architecture team to develop the concept and design for the water feature. The artist's role is to author the narrative opportunity for this commission, elevating the water feature into a significant public art contribution for nSFM.

The programmable water feature commission encourages engagement from diverse audiences including families and children.

LOCATION

Eastern amphitheatre plaza





3.5 ART OPPORTUNITIES

WATER WORK



Daniele Hromek, 'Marray' (wet), Green, 2006



Michel Corajoud, 'Miroir d'Eau', 2006



3.5 ART OPPORTUNITIES

SCULPTURAL HABITAT

CONCEPT

The *Myotis macropus* is a threatened species which roosted at the nSFM site until its habitat was disrupted during demolition.

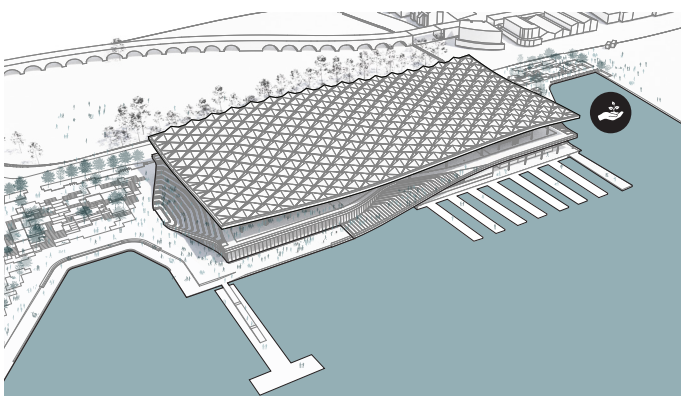
The local native micro-bat (*myotis macropus* – southern myotis) is known as a fishing bat, feeding on aquatic insects and small fish. They fly close to the surface of the water to catch their prey, raking the water with the curved claws on their large feet. Until recently, this threatened species roosted at the nSFM site.

One artist will be commissioned to create a functional habitat that will create a new home for these local native micro-bats. The commissioned artist will work collaboratively with the Aquatic Ecologist Consultant to ensure a suitable habitat for the *Myotis macropus*. The artwork will raise awareness of this threatened species and the fragile ecosystems that cohabitate in our urban spaces.

Note: This artwork is subject to specific site and structural approvals. If this artwork does not proceed, the budget will be allocated another art opportunity at the Sydney Fish Markets.

LOCATION

The marine ecologist advises that the location of this work is 1m above the high tide level, on the water.





3.5 ART OPPORTUNITIES

SCULPTURAL HABITAT



Large-footed myotis fishing bat





3.5 ART OPPORTUNITIES

IMMERSIVE LIGHT INSTALLATION

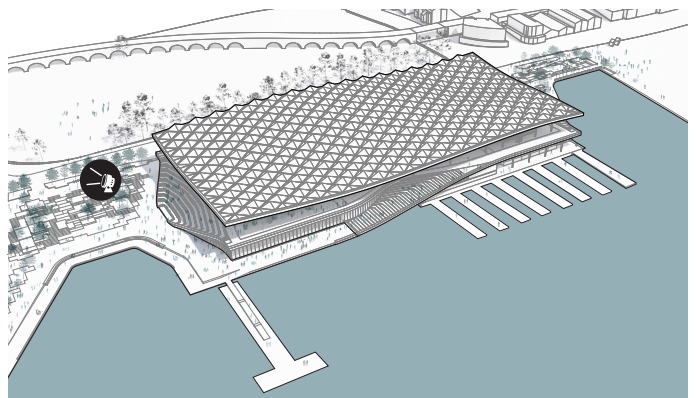
CONCEPT

Mid-career to established artist/s will be commissioned to create an immersive night time experience for the nSFM forecourt. This commission will activate the 'seating pods' in the public domain using programmable light, projection and/or sound.

The ground plane and/or seating elements in the forecourt will be brought to life through a spectacle of light and sound. The commission will enhance the intimacy of seating spaces and create a sensory journey as you move through the nSFM forecourt. The light installation commission should also aesthetically support, rather than compete, with the architecture of the nSFM.

LOCATION

Public domain seating





3.5 ART OPPORTUNITIES

IMMERSIVE LIGHT INSTALLATION

Mikayla Dwyer, Apparition

Jim Campbell, Scattered Light, 2019

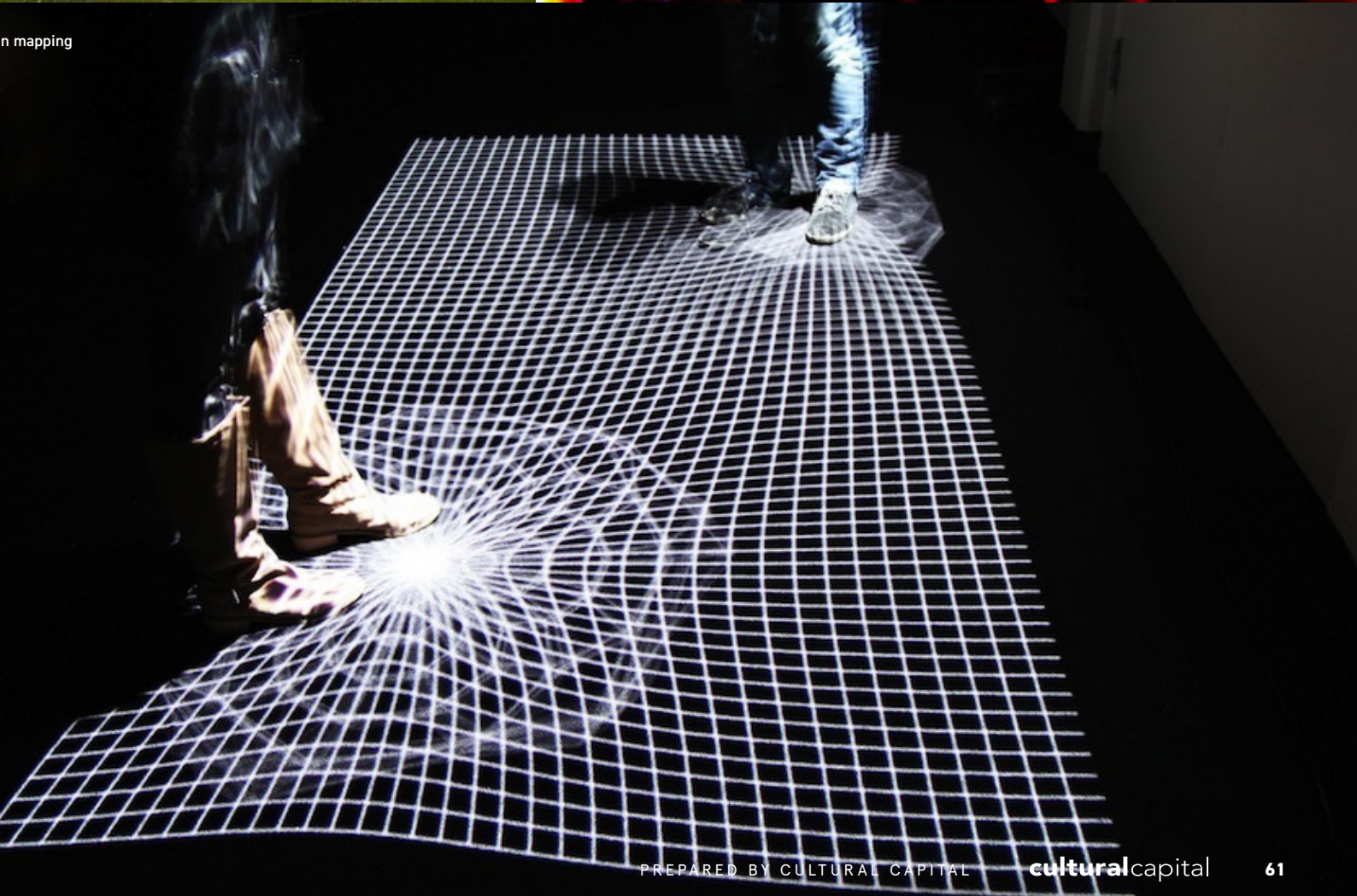
Ripples - interactive floor projection



2010, New York City



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



Interactive mapping

3.5 ART OPPORTUNITIES

SALTWATER PEOPLE STORIES

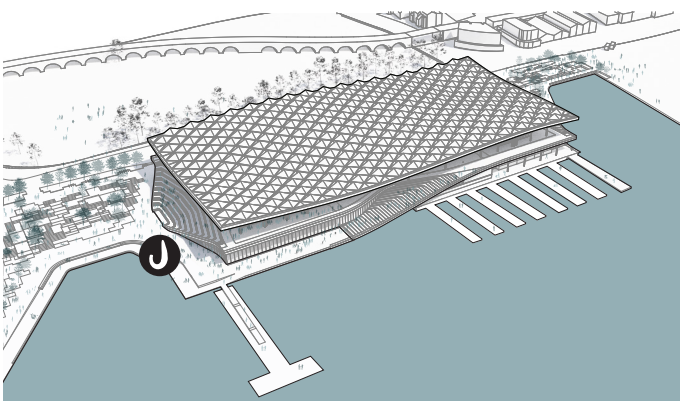
CONCEPT

For tens of thousands of years, Gadigal, Bidjigal and Darug clans have fished at the site of the new Sydney Fish Markets. To acknowledge and celebrate the continued presence of First Nations peoples and their fishing traditions on this important site, one or more Indigenous artists will be commissioned to create artworks which reference traditional cultural practices and language/s of the saltwater people.

This is an Indigenous-only commission. Bidjigal, Gadigal and Darug artists and/or cultural practitioners will be prioritised for this commission.

LOCATION

Public walkway immediately adjacent to the water at the Western and/or Eastern promenades





3.5 ART OPPORTUNITIES

SALTWATER PEOPLE STORIES

Uncle Steven Russell and Kristine Stewart 'Weaving Pods, Shellharbour Civic Centre, 2020

Bidjigal Symbols, wooden spoon, Laddi

Phyllis Stewart, fishing net, Kamay, 2020



e Timbery

Wood burning workshop with Uncle Steven Russell, Waraburra Nura Garden, UTS

Dean Kelly



3.5 ART OPPORTUNITIES

OTHER OPPORTUNITIES

NAMING

This Preliminary Public Art Plan acknowledges that nSFM has an existing name and an existing brand strategy for the revitalised market. With this in mind, this Preliminary Public Art Plan recommends that opportunities are explored for naming some elements of the public domain with an appropriate Aboriginal place names that acknowledges Aboriginal history and connection to place.

This kind of cultural leadership can prioritise social cohesion and intercultural dialogue; identity, belonging and wellbeing; and ultimately creates a valuable legacy for the next generation. It contributes to the creative and cultural dialogue that gives meaning to our world.

This approach will demonstrate civic courage on the part of INSW by opening up a space for public dialogue and careful consideration of the politics of memory and context.

CONSIDERATIONS FOR FUTURE TENANTS

Beyond delivering new public artworks for nSFM, this Preliminary Public Art Plan considers the values and actions of the site's future tenants as contributing to the cultural legacy of the site. This Preliminary Public Art Plan proposed that the Public Art Consultant will work collaboratively with future tenants to encourage and support the development of:

- A Reconciliation Action Plan
- An Indigenous employment strategy
- A climate change action policy
- Explore the opportunity to establish a cultural levy that funds the ongoing participation of Indigenous people at the site to practice their culture and activate the site
- Protocols for appropriately engaging Traditional Owners



3.6 ADDITIONAL RECOMMENDATIONS

3.6.1 WORKING WITH FIRST NATIONS ARTISTS

Connection to place is fundamental to First Nations peoples. Country supports the way of life of the peoples who occupy it; their practical needs, cultural practices and religious ceremonies – providing meaning, identity and belonging. And it has done so for tens of thousands of years.

Conversely, beyond its nineteenth and early twentieth century landmarks, Sydney's built environment does not possess the visible legacy of some cities; we do not have ancient cathedrals or medieval buildings that anchor a large percentage of our population in a cultural continuum. Many of us are here as transplanted peoples from many countries without a common heritage.

Yet for millennia there has been a rich and meaningful cultural life here. A sustainable lifestyle not only in harmony with the landscape, but also finding in it significance and a sense of the sacred. By engaging Indigenous artists and practitioners, aspects of this rich cultural heritage can be revisited and reinterpreted.

Through art and place a common approach between cultures may be found. It is here that there is shared appreciation, a mutual understanding that speaks the same language.

Then peoples from all places may learn to acknowledge and find a greater sense of connection to each other and the landscape that now underpins us all. And in so doing, not only find greater meaning and sense of belonging in our own lives but also appreciate a commonality between Indigenous and non-Indigenous people, leading to a greater respect for each other.

In all art commissions available for nSFM, it is recommended Indigenous artists be encouraged to submit concepts and that artists work with local Elders and Knowledge Holders for culturally appropriate stories.

3.6.2 EMERGING ARTIST MENTORSHIP

The City of Sydney Art Advisory Panel made the following recommendation:

Mentorship programs to encourage professional development opportunities for emerging artists not currently experienced in the delivery of public art. Therefore providing a chance to augment the diversity of artists represented in the public domain.

Such mentorship will be included in the brief for each art opportunity. The artist will be asked to consider taking on a trainee for some or all of their artwork development. Depending on the process and/or typology of work, there may not be an opportunity for a traineeship with every art opportunity. First Nations trainees will be prioritised where possible.

Cultural Capital and NSW are exploring the potential for a paid curatorial internship for the artist commissioning stage of the project. This would be run in partnership with UNSW or USYD.



04 CASE STUDY

The background of the page is a complex, colorful artwork. It features a grid of small squares in various colors (blue, green, yellow, orange, red, purple). Overlaid on this grid are numerous food items, including fish, vegetables, and fruits, rendered in a stylized, almost pixelated or mosaic-like manner. The overall effect is a vibrant, abstract composition that suggests a theme of food and nature.



4.1 CASE STUDY

MARKTHAL

THE 'MARKTHAL EFFECT', MARKTHAL, ROTTERDAM

In Rotterdam, the country's largest artwork – 11,000 square metres of digital imagery produced by Mothership – connects a publicly accessible market with the private residential development that encloses it. The artwork has become a magnet for cultural tourists from all over the world and is now a bigger draw card for visitors than the market itself.

Markthal attracted one million visitors in its first three weeks and over 8 million visitors in its first year – more than the Eiffel Tower, Bilbao Guggenheim or Tate Modern. It increased visitation to this part of Rotterdam by 30%. More than 800 articles are published worldwide about Markthal.

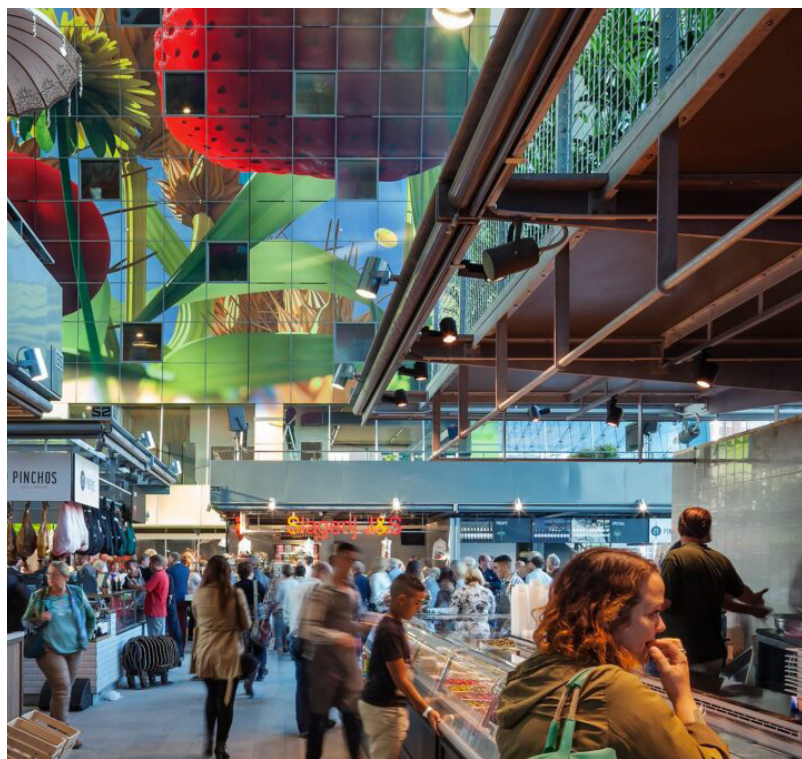
Description: Markthal is the first covered market hall in the Netherlands

Audiences: Frequentated by residents, shoppers and visitors

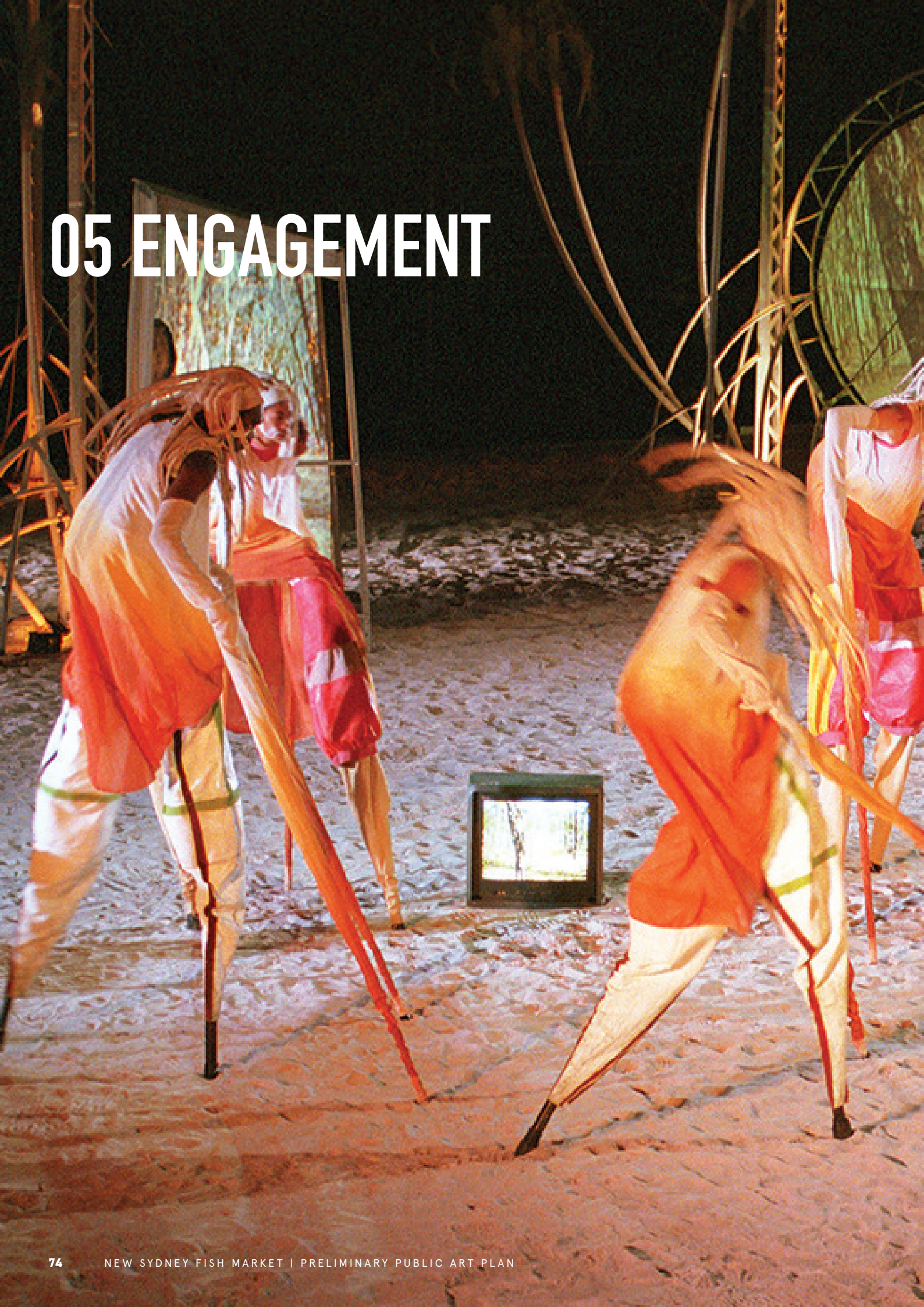
Opened: 2014

Area: 100,000sqm

Market stalls: 100 vendors

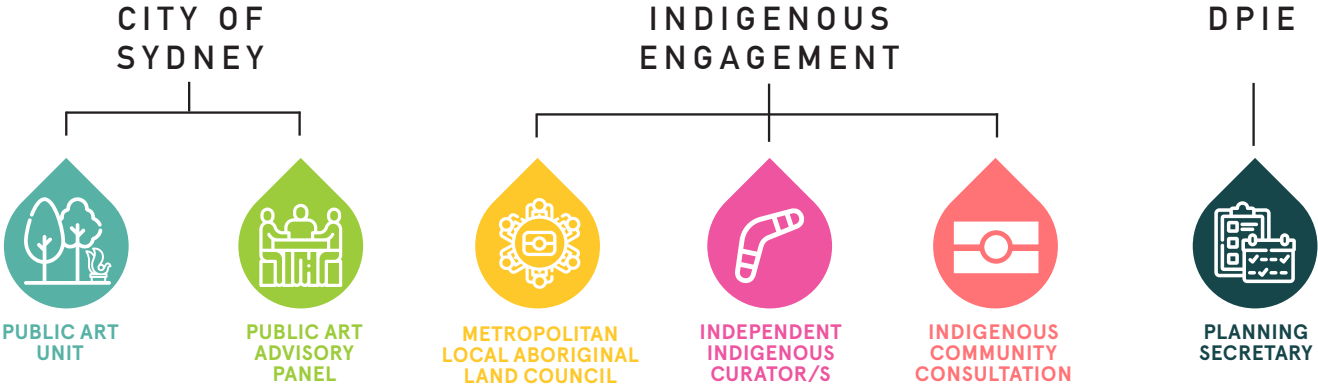
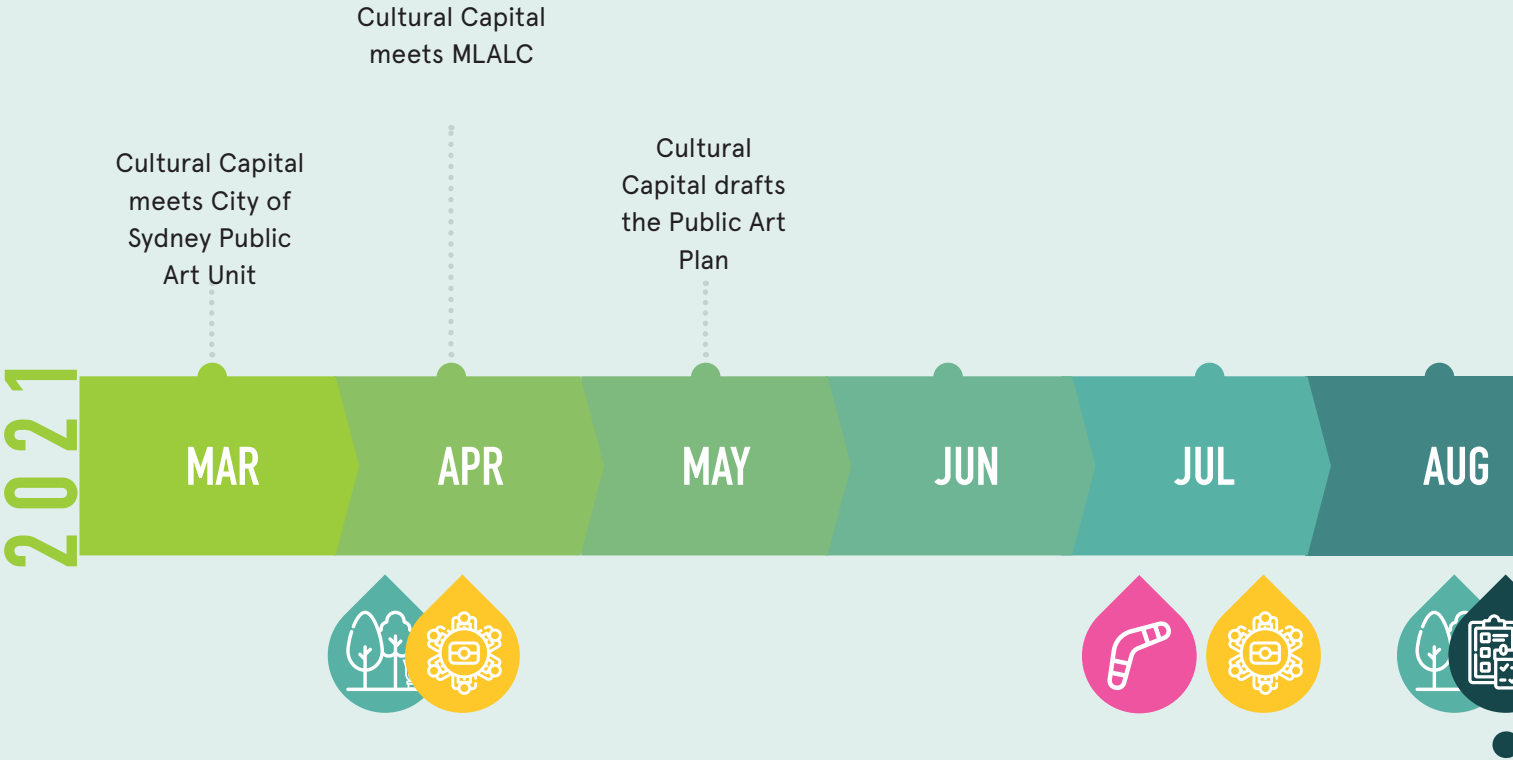


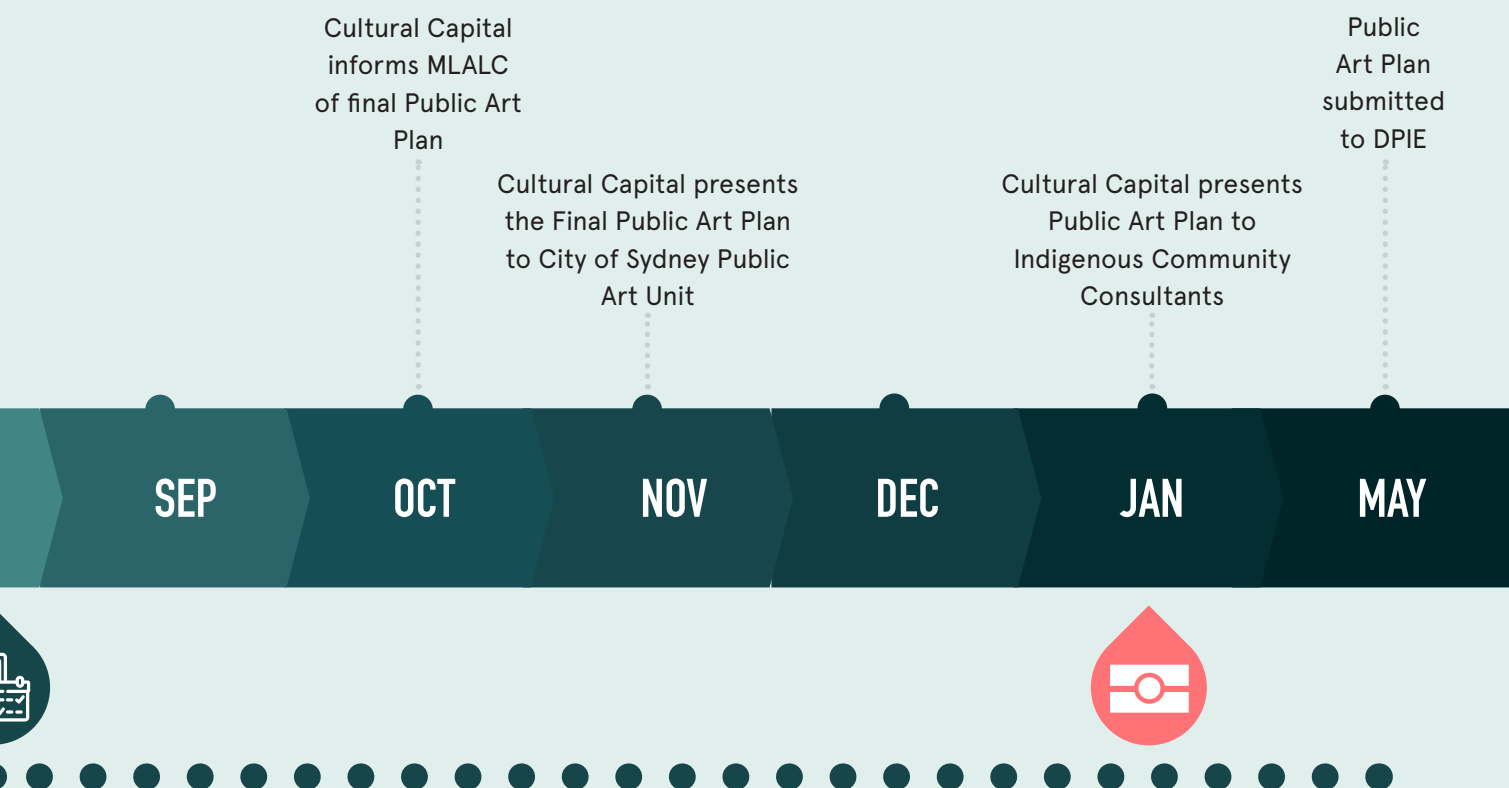
05 ENGAGEMENT





5.1 STAKEHOLDER ENGAGEMENT





PUBLIC ART UNIT

The City of Sydney's Public Art Unit is responsible for reviewing all public art proposals submitted to Council. The Public Art Unit is also responsible for escalating public art proposals to the Public Art Advisory Panel as required.



PUBLIC ART ADVISORY PANEL

The City of Sydney's Public Art Advisory Panel was initiated by the Lord Mayor Clover Moore and appointed by Council in 2007. It comprises professional artists, curators and architects who provide advice to the City of Sydney on matters relating to public art.



METROPOLITAN LOCAL ABORIGINAL LAND COUNCIL

MLALC is bound by legislative requirements under the Aboriginal Land Rights Act (ALRA) to "improve, protect and foster the best interests of all Aboriginal persons within the Council's area and other persons who are members of the Council".as a reminder of the struggles and achievements of Elders and those who have gone before to fight for land rights and justice for our people.



DEPARTMENT OF PLANNING, INDUSTRY AND ENVIRONMENT

(Condition B13.) A Preliminary Public Art Plan must be prepared in consultation with Council's Public Art Advisory Panel. A copy of the Plan shall be submitted to and approved by the Planning Secretary prior to the issue of the relevant Crown Building Works Certificate.



INDEPENDENT INDIGENOUS CURATOR

5.2 INDIGENOUS ENGAGEMENT

This Preliminary Public Art Plan has considered Aboriginal cultural heritage values and working with Sydney's First Nations communities to understand the Aboriginal 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 Aboriginal engagement, recognising that culture is a living thing with a future as well as a past.

The commissioned art for nSFM 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 nSFM may gain a greater understanding of the long and significant history of the place and continuing First Nations culture.

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.daaonline.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.

BOOMALLI

Boomalli Aboriginal Artists Co-operative was established in 1987 and continues to survive over thirty years later. Boomalli was founded by Euphemia Bostock, Fiona Foley, Michael Riley (dec.), Tracey Moffatt, Jeffrey Samuels, Bronwyn Bancroft, Avril Quail, Fern Martens, Arone Meeks and Brenda L. Croft.

These ten Artists were striving for recognition from the mainstream art society and their diversity was unparalleled. They challenged preconceptions around urban-based Aboriginal Artists and created a unique space for themselves within the art world.

The Co-operative's existence and continued longevity has been an enabler for hundreds of Aboriginal Artists. The ripple effect of their art has been profound, with many past members and present members having enduring and successful careers.

Boomalli Aboriginal Artists Co-operative's primary goal is to promote Aboriginal Artists whose language groups exist within the NSW state boundaries. Boomalli supports, promotes, educates and protects copyright for their members. Boomalli strives to improve access for Aboriginal Artists from both regional and metropolitan NSW. Boomalli has a current membership base of 50 Artists. Approximately a third are emerging Artists and over half of our membership consists of regional Artists.

The core philosophy is to enhance and embrace new opportunities for NSW language group Artist members. They work diligently to support our regional Artists specifically to assist in supporting them in the social equity space.

Their aim is to assist NSW Aboriginal Artists to develop a divergent and professional skill set by providing them with first hand experience. The installation, promotion and delivery of artwork to the Co-operative is a fundamental foundation for the success not only of the individual Artists, but for the Co-operative as a whole.

Boomalli assists regional members and their families to gain parity of equity through participating in exhibitions at the Co-operative that would not be possible if Boomalli did not survive. Their successful exhibitions in the last 4 years are testimony to the dedication of our Artists, staff and volunteers. The continued objective as an Aboriginal run Artists Co-operative is to support members. Their unique position, as the longest running Co-operative for Aboriginal Artists in New South Wales, offers members a niche Art market position. Their high level of professionalism and passion has assisted Artists to achieve a stronger level of excellence in their Artistic practice.

INDIGENOUS CONSULTATION SESSIONS

On behalf of INSW, Cultural Capital conducted online consultation sessions with Aboriginal Traditional Owners, Elders, artists, curators and local organisations throughout January 2021. The purpose of these sessions was to inform local Aboriginal community members of the current draft Preliminary Public Art Plan (PPAP) and invite them to provide feedback and comments.

With the impact of Covid, consultation sessions were conducted for one-hour via video streaming platforms. In these sessions, Cultural Capital explained the PPAP in detail with a focus on Chapter One: Context and Chapter Two: Curatorial framework. The following Aboriginal consultants were engaged:

- Nadeena Dixon, Gadigal Traditional Owner, Cultural Knowledge Holder, artist and master weaver
- Professor Jakelin Troy, Director of Aboriginal and Torres Strait Islander Research Portfolio at USYD. Author of 'The Sydney Language'
- Alison Page, Dharawal curator and artist
- Steven Russell, Bidjigal Elder, Cultural Knowledge Holder, artist and master weaver
- Phyllis Stewart, Dharawal Elder, Cultural Knowledge Holder, artist and master weaver
- Jacob Saunders, Mentor at Tribal Warrior
- Metro Local Aboriginal Land Council (email correspondence only)
- La Perouse Local Aboriginal Land Council (email correspondence only)

Key feedback from these sessions is summarised below. Meeting minutes from each session can be found on pages 120 -125 of the appendix.

Key feedback:

- The Aboriginal borderlines for Gadigal, Bidjigal and Darug communities of the Fish markets area are inconclusive within Aboriginal communities. We have been advised that all clans mixed at the site.
- Strong indication that public art that references traditional Aboriginal cultural practices and language/s be implemented. There are many local stories and cultural practices associated with fishing that should be acknowledged. This includes dreaming stories, cultural practices such as weaving, wood burning, carving and fish trap making. These important cultural stories and practices should be implemented in consultation with local Cultural Knowledge Holders from Gadigal, Bidjigal and Darug communities.
- Other themes that could be considered: Aboriginal seasonal calendar, tides, moon cycles, astrology, the mullet run and endemic marine species.
- Truth telling could be incorporated into some public artworks. As battles were fought on the land, it is important to tell Aboriginal stories after colonisation too.

- Artworks can keep local language/s alive by incorporating both spoken and written local language/s into the public realm.
- Create opportunities for engaging First Nations community beyond the scope of Public Art such as employment in building/landscaping teams during construction phases and within the New Sydney Fish Market once opened.

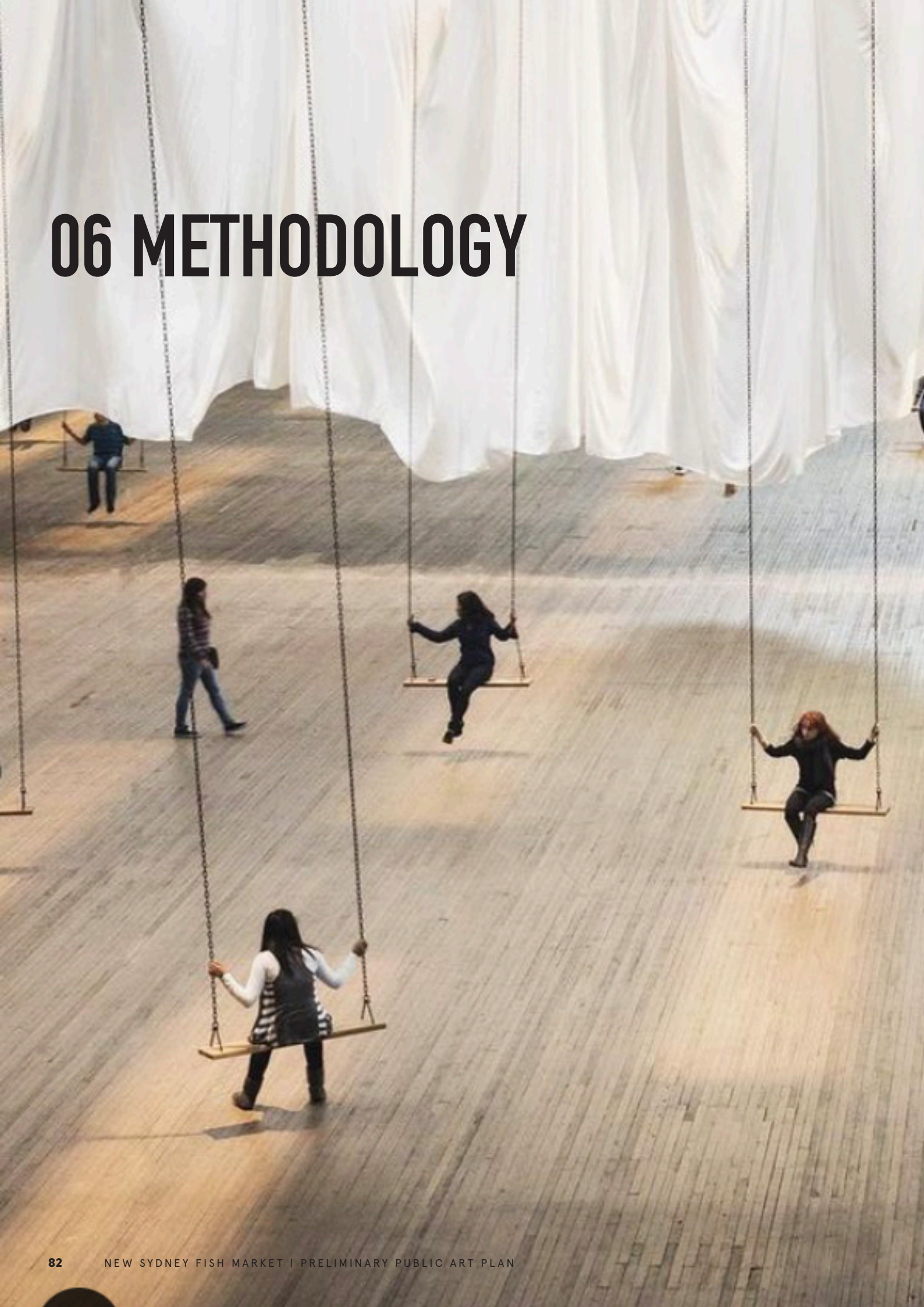
Cultural Capital has incorporated consultation feedback in the following ways:

- Under 'Saltwater People Stories' additional artwork opportunities have been identified in which local Gadigal/Bidjigal/Darug artists will be invited to create artworks that reflect traditional cultural practices and language/s.

Further recommendations

- A stream in the Live Works program that promotes active ongoing First Nations presence on the site in the form of cultural knowledge and language/s exchange, workshops for local cultural practices such as weaving.
- Tribal Warrior is engaged by INSW to explore opportunities for employment, upskilling and training of local First Nations community for the Fish Markets Project.
- Tribal Warrior conduct cultural tours connected to the site with a kiosk and option to moor at the New Sydney Fish Markets.
- Artist briefs incorporate the opportunity to explore spoken or written language for appropriate artwork opportunities by First Nations artists /and or in consultation with Elders/Cultural Knowledge Holders.

06 METHODOLOGY





6.1 METHODOLOGY OVERVIEW



PRELIMINARY PUBLIC ART PLAN

- Site analysis
- Curatorial vision
- Art opportunities
- Budget and feasibility

DELIVERABLES:

- Stakeholder engagement
- Preliminary Public Art Plan

GATEWAY DECISION:

- Planning Secretary's approval pursuant to Condition B13 of Stage 2 SSD 8925



PLANNING PATHWAY FOR PUBLIC ART CONSENT

According to condition A6, public art is not approved under Stage 2 SSDA and a separate planning pathway will be undertaken



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 by INSW, the Public Art Panel and Public Art Consultant



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

The review and approval gateways for the methodology can be found in Section 8.3.



6.2 PROCUREMENT MODELS

Future artworks can be commissioned through a mix of Direct Commission, Limited Tender, Expression of Interest and Collaborative Process. Depending on the commissioning model selected, a shortlist of artists will be prepared for each site and a rigorous selection process undertaken. Once selected, artists will be engaged, contracts negotiated, and scope of work agreed. Artists will be managed through artwork delivery by the Public Art Consultant.

EXPRESSION OF INTEREST (EOI)

- 01
- Open call for artists to register their interest. Public Art Consultant reviews and presents suitable submissions to INSW and the Public Art Panel.



- 02
- INSW, the Public Art Panel and Public Art Consultant agree on a shortlist who are sent the artist brief and invited to submit a concept, CV and examples of relevant works for a fee.



- 03
- The shortlisted artists present their concept to INSW, the Public Art Panel and Public Art Consultant. INSW, the Public Art Panel and Public Art Consultant select one artist to proceed to commissioning the work. The successful artist is awarded the contract.



LIMITED TENDER

- 01
- Public Art Consultant prepares a longlist of up to twelve artists to present to INSW and the Public Art Panel.



- 02
- INSW, the Public Art Panel and Public Art Consultant agree on a shortlist of three to four artists who are sent the artist brief and invited to submit a concept, CV and examples of relevant works for a fee.



- 03
- The shortlisted artists present their concept to INSW, the Public Art Panel and Public Art Consultant. INSW, the Public Art Panel and Public Art Consultant select one artist to proceed to commissioning the work. The successful artist is awarded the contract.



DIRECT COMMISSION

- 01** Public Art Consultant prepares a shortlist of up to six artists to present to INSW and the Public Art Panel, or one artist is nominated for direct commission.



- 02** INSW, the Public Art Panel and Public Art Consultant agree on one artist who is sent the artist brief and is invited to submit a concept, CV and examples of relevant works for a fee.



- 03** The artist presents their concept to INSW, the Public Art Panel and Public Art Consultant. INSW, the Public Art Panel and Public Art Consultant agree to proceed to commissioning the work. The successful artist is awarded the contract.



COLLABORATIVE PROCESS

- 01** Public Art Consultant prepares a shortlist of three artists to present to INSW, the Public Art Panel, and design teams.



- 02** Artists are sent a brief / information pack and invited to attend an interview. Public Art Consultant and leaders of design team interview each shortlisted artist.



- 03** INSW, the Public Art Panel and Public Art Consultant select one artist to proceed to work collaboratively on the design team. The successful artist is awarded the contract.



6.3 PHASE 2: ARTIST BRIEF

The research and writing that informs the new Sydney Fish Market Preliminary Public Art Plan will be carried over into the Artist Brief. The artist brief is a comprehensive document designed to inspire and challenge artists. At the same time it establishes parameters for the commissions.

CHAPTERS INCLUDE:

- Context
- Heritage interpretation themes and stories
- First Nations engagement framework
- Stakeholder consultation requirements
- Site analysis
- Technical specifications
- Guidelines for use of durable materials
- Fabrication stages and requirements
- Submission requirements for concept proposal
- Selection criteria
- Sample templates of budget and timeline
- Research references

6.4 PUBLIC ART PANEL

PURPOSE

This Preliminary Public Art Plan recommends that a Public Art Panel is established to assist INSW and the Public Art Consultant in selecting artists for nSFM. The primary role of the Public Art Panel is to review the quality of the artistic proposals, guide the process for future selection and commissioning of public art pieces, and involve stakeholders in the process at key milestones. The Public Art Panel will operate under Terms of Reference drafted by the Public Art Consultant and endorsed by INSW.

ROLE OF THE PUBLIC ART PANEL

The Public Art Panel will consult with INSW, the Public Art Consultant, and stakeholders at key milestones in the selection of artists/artworks, and may comprise nominated members from:

- INSW
- INSW's Public Art Consultant
- City of Sydney Council's Public Art Unit or Public Art Advisory Panel
- Sydney Fish Market
- First Nations curator
- First Nations community

6.5 PHASE 2: ARTWORK SELECTION CRITERIA

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 below.

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 one 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?

OTHER CRITERIA MAY BE CONSIDERED SUCH AS:

CONTEXT

- Relevance to the site and themes, including heritage interpretation themes and stories
- 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 and 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 nSFM and strengthens their artistic experiences
- May increase Australians' and visitors experience of Aboriginal and Torres Strait Islander arts and culture

6.6 ENGAGING THE ARTIST

Once selected, the artist will be engaged, contracts negotiated, and scope of work agreed. The successful artist will be contracted to INSW using a Commissioning Agreement.

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 Public Art Consultant who can recommend fabricators and other collaborators.

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

ARTIST MILESTONES (INDICATIVE)

For the selected artist, approval to proceed will be granted in a staged 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 design development	20%
ARTIST STAGE 3	Ordering the materials; 50% completion of fabrication	20%
ARTIST STAGE 4	100% completion of 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 system (via the Public Art Consultant) throughout the fabrication stage, minimising risk and ultimately ensuring that the work being delivered meets or exceeds expectations.

6.7 ARTWORK DELIVERY (INDICATIVE)

Below is an indicative list of deliverables artists may be expected to provide. Actual deliverables will be project/commission specific and will be drafted during the Artist Brief phase.

DESIGN DEVELOPMENT

DELIVERABLES INCLUDE:

- Specification of materials
- Colour
- Dimensions
- Detailed artwork location on a plan
- Weight
- Fixing details
- Footing detail
- Full set of drawings including a typical section
- Digital render and/or maquette
- Engineering certification for all structural elements and footings
- All relevant certifications and/or other required standards
- Fabrication methodology
- Preliminary packing, freighting and installation methodology
- Preliminary maintenance advice
- Delivery timeline
- List of subcontractors and suppliers

FABRICATION

DELIVERABLES INCLUDE:

- 50% completion of fabrication progress report
- 100% completion of fabrication progress report
- Condition report of the finished Work prior to packing
- Installation documentation:
 - Dial Before You Dig (DBYD)
 - Traffic Management Plan
 - Work Pack (Procedure)
 - SWMS (Safe Work Method Statement) excavation and footings SWMS (Safe Work Method Statement) artwork delivery and install
 - Pedestrian Management Plan
 - Crane Lifting Plan
 - Hot Works Permit (any welding)
 - List of all vehicles types that will be used on site
 - List of all equipment/tools that will be used on site
 - Program of works conducted on site
 - Noise mitigation
 - ATF/other form of fencing

INSTALLATION

DELIVERABLES INCLUDE:

- Installation and certification of the footing (if required)
- Packing, freighting and installation of the Work to site
- Commissioning of the Work
- Making good of surrounding ground surfaces
- Rectification of any defects
- Supply of Operations & Maintenance Manual
- Certification of the Work
- Handover / completion

6.8 CONSIDERATIONS

MAINTENANCE, PUBLIC SAFETY AND CERTIFICATION

DESIGN

The shape, size and details of the artwork will be assessed by the Public Art Consultant 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 marine grade stainless steel. Suitable material certification of quality will be part of the artist brief and artists are encouraged to source sustainable and Green Star certified materials.

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.

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

DECOMMISSIONING

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

INSW 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.

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

More information about decommissioning protocols can be found in Appendix B.



07 GOVERNANCE & MANAGEMENT



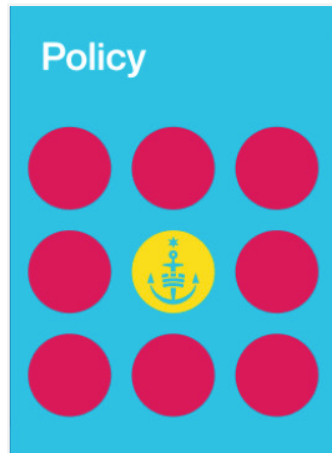


7.1 POLICY CONTEXT



CITY OF SYDNEY SUSTAINABLE SYDNEY 2030

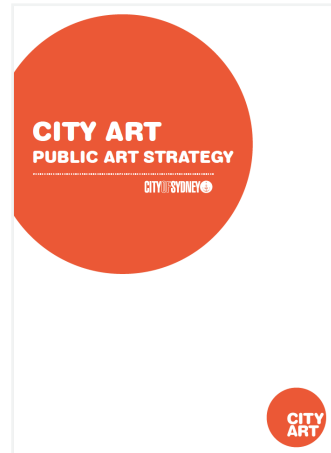
2030 City of Sydney's Sustainable Sydney 2030 set of goals positions Sydney as a Green, Global, Connected city. nSFM Preliminary Public Art Plan supports the City's 2030 direction for "a cultural and creative city".



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 YANANURALA HARBOUR WALK

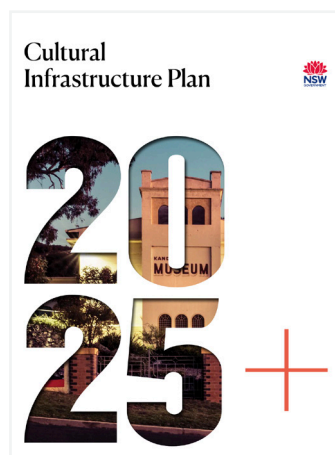
Over the past decade, the City has produced a number of public art projects as part of the Eora Journey: Recognition in the Public Domain program based on extensive community requests in 2030 for Aboriginal and Torres Strait Islander culture and heritage to be more visible in the public domain.

The Yananurala Harbour Walk Storytelling Report by Aboriginal curator Emily McDaniel extends this recognition across Sydney's harbour foreshore within the City of Sydney local government area.



CREATE NSW CREATE IN NSW: THE NSW ARTS AND CULTURAL POLICY FRAMEWORK

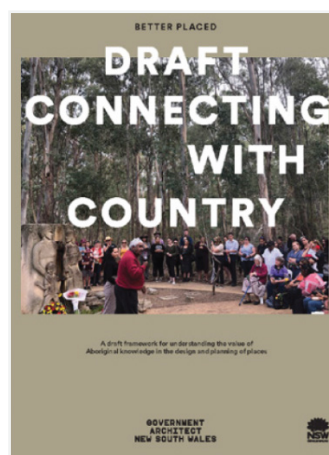
This policy supports NSW regional and urban development strategies which recognise how arts and culture are intrinsic to transforming NSW into a global creative leader.



CREATE NSW CULTURAL INFRASTRUCTURE PLAN 2025+

The Cultural Infrastructure Plan 2025+ outlines the benefits of cultural infrastructure and articulates the strategic priorities for NSW to be a place where:

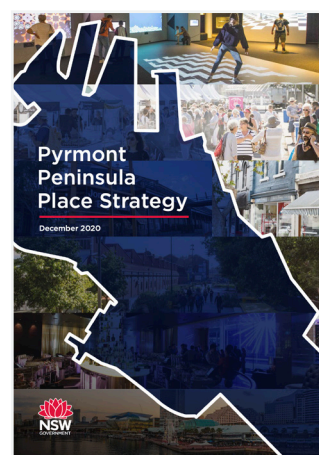
- Culture is recognised as an integral part of communities and a key element of creating great places for people to live, work, visit, play and do business.
- Everyone can access the infrastructure they need to make culture part of their everyday lives.



GOVERNMENT ARCHITECT NSW CONNECTING WITH COUNTRY DRAFT FRAMEWORK

Government Architect NSW developed the 'Connecting with Country' Draft Framework to improve planning, design, and delivery of built environment projects in NSW.

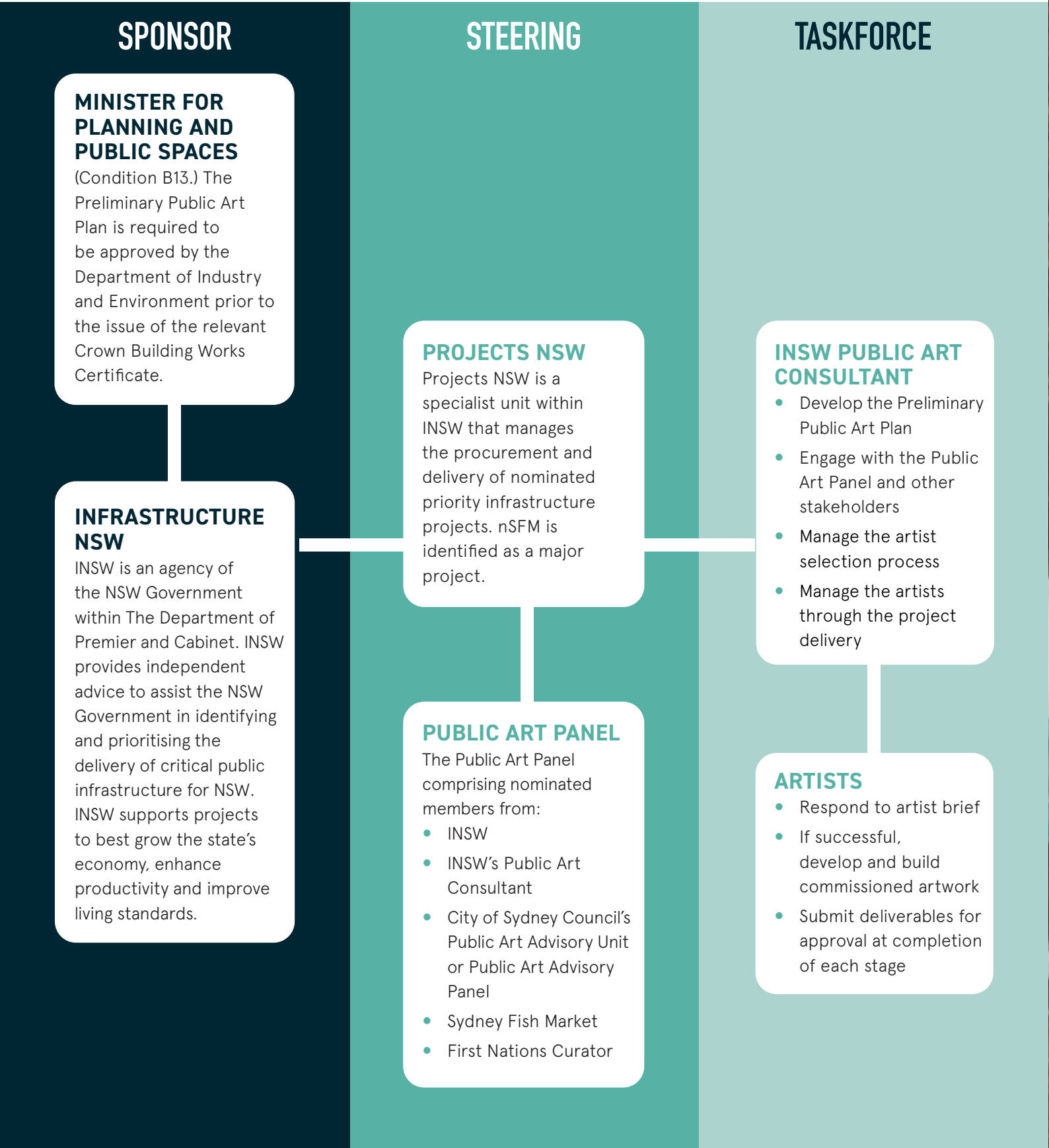
The framework aims to help Aboriginal and non-Aboriginal people to work together collectively, respectfully, and with open minds to unite our complementary knowledge.



DEPARTMENT OF PLANNING, INDUSTRY AND ENVIRONMENT PYRMONT PENINSULA PLACE STRATEGY

The Pyrmont Peninsula Place Strategy positions Pyrmont to become an attractor for global investment, driven by the connectivity of the Peninsula to Sydney's CBD, complementing and strengthening its position as a place at the cutting edge of the future of work, a place enlivened by creativity and design thinking, a globally connected place with jobs in arts, culture, entertainment, and the innovation economy.

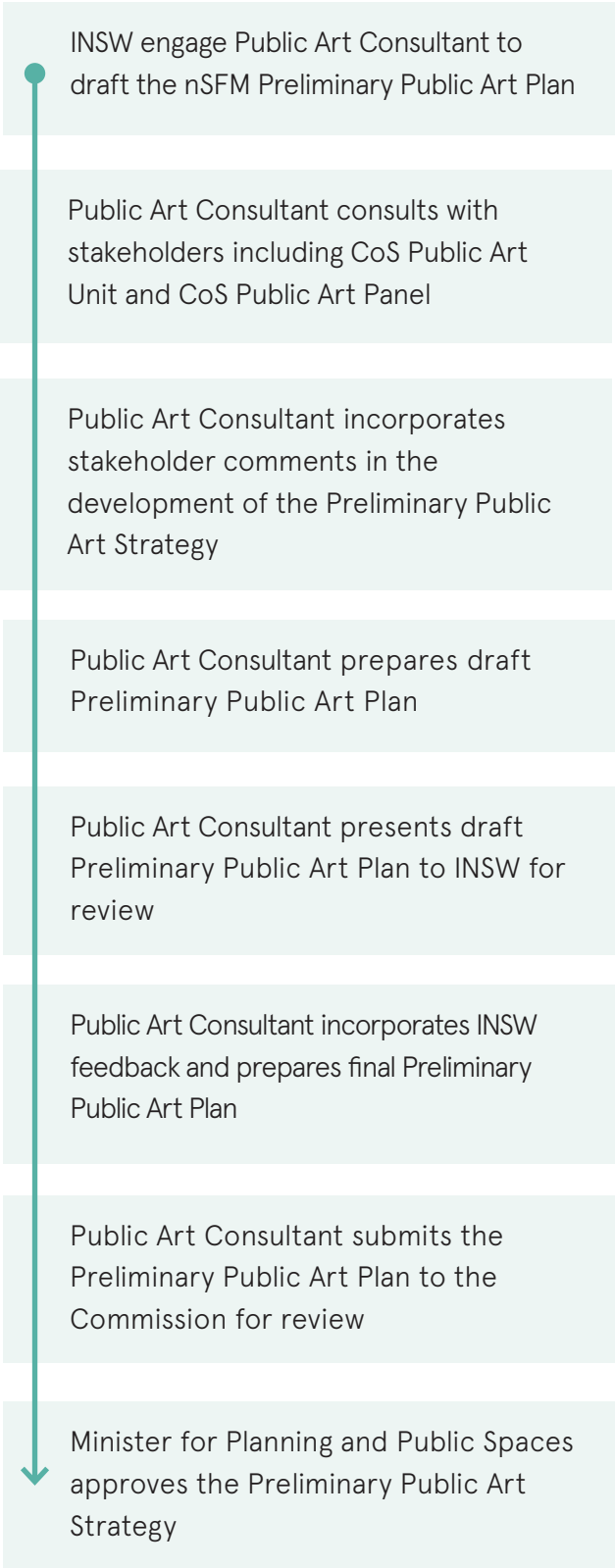
7.2 PROJECT GOVERNANCE CHART



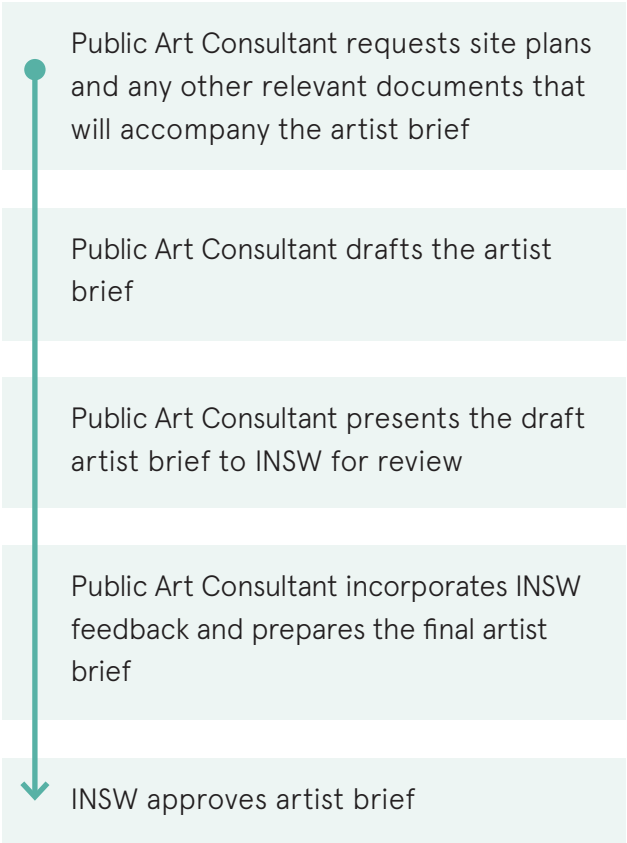


8.3 REVIEW AND APPROVAL GATEWAYS

PRELIMINARY PUBLIC ART PLAN

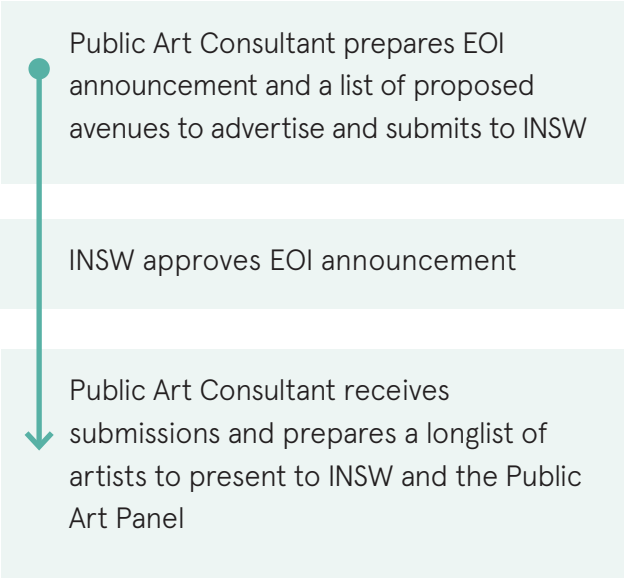


ARTIST BRIEF

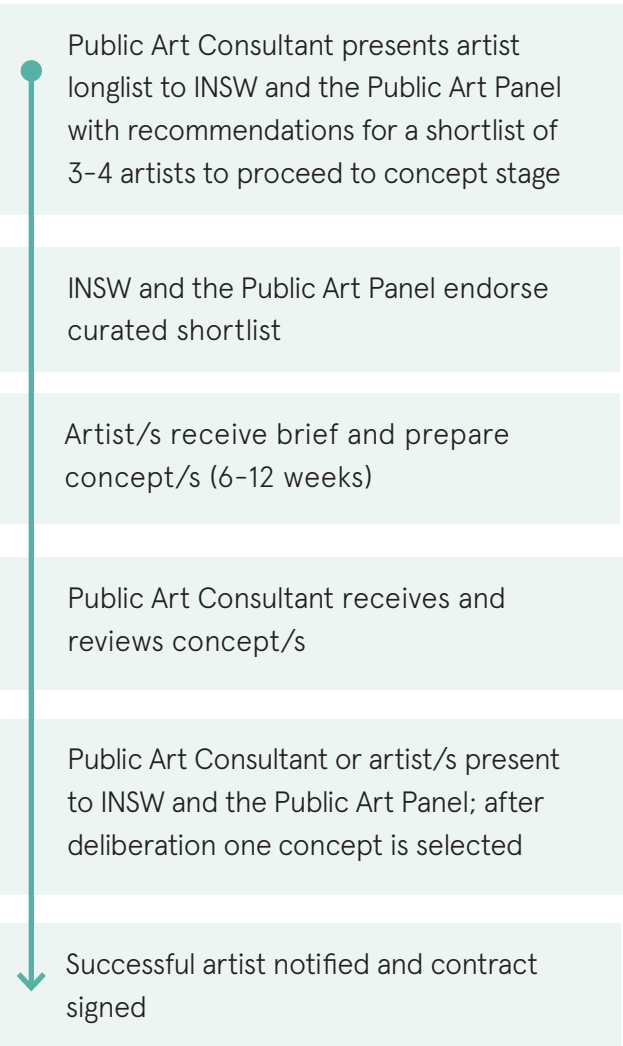


ARTIST SELECTION AND ENGAGEMENT

EXPRESSION OF INTEREST

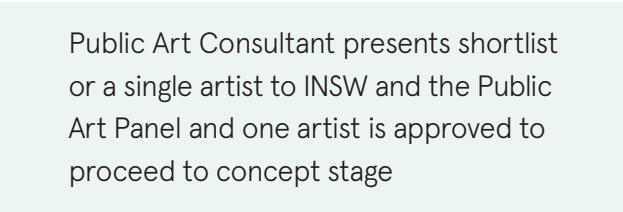


EXPRESSION OF INTEREST/LIMITED TENDER



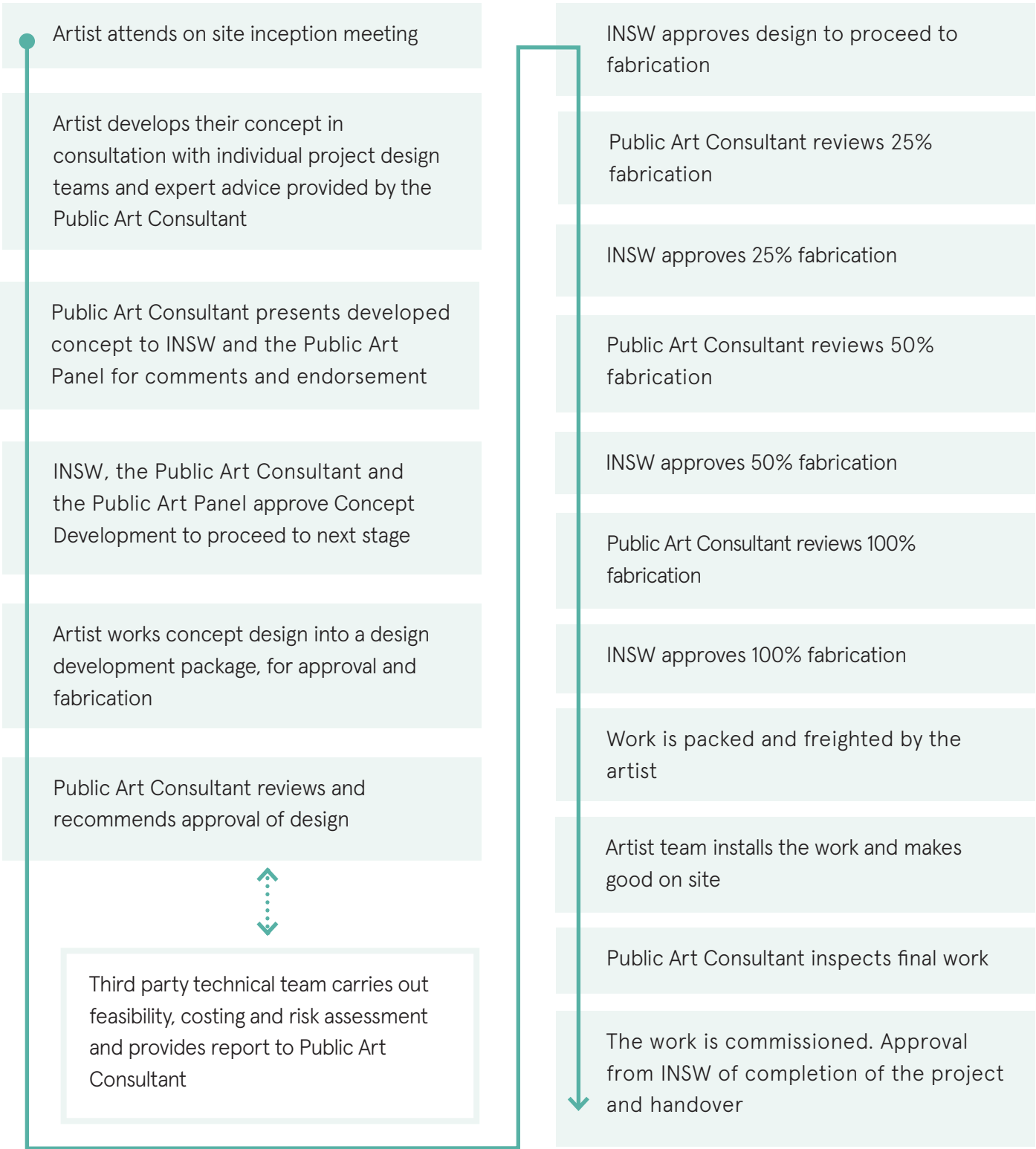
MOVE TO ARTWORK DELIVERY

DIRECT SELECTION/COLLABORATIVE PROCESS



8.3 REVIEW AND APPROVAL GATEWAYS

ARTWORK DELIVERY





8.4 RISK MANAGEMENT

Risk management for the nSFM 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

8.5 QUALITY ASSURANCE

The Public Art Consultant will adopt a rigorous set of practices to ensure the highest quality deliverables for INSW. 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						
LIKELIHOOD		1	2	3	4	5
	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

APPENDIX A

CONSULTATION REGISTER & MINUTES

INCEPTION MEETING

Wednesday 3/03/2021, 12:30 – 13:30

Attendees:

- Jennifer Chang, INSW
- Sinead Morrissey, INSW
- Peter Hawkings, INSW
- Bethan Donnelly, Cultural Capital
- Jamel Sadiki, Multiplex
- Mitch Pelling, Multiplex

Minutes attached.

01

PUBLIC ART PLAN DISCUSSION – CITY OF SYDNEY

Wednesday, 7/04/2021, 10:00-10:45

Attendees:

- Jennifer Chang, INSW
- Bethan Donnelly, Cultural Capital
- Harry Partridge, Cultural Capital
- Marie Burge, City of Sydney
- Claire Morgan, City of Sydney
- Glenn Wallace, City of Sydney

02

PUBLIC ART PLAN CONSULTATION – METROPOLITAN LOCAL ABORIGINAL LAND COUNCIL

Thursday, 8/4/2021, 12:30-13:30

Attendees:

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

03

PUBLIC ART PLAN CONSULTATION - BOOMALI

Wednesday, 25/08/21

Attendees:

- Stella Egan
- Bethan Donnelly
- Cathy Drew

04

05

PUBLIC ART PLAN PRESENTATION – CITY OF SYDNEY

Monday, 9/11/2021

Attendees:

- Felicity Fenner, City of Sydney Art Panel
- Tony Albert, City of Sydney Art Panel
- Judith Blackall, City of Sydney Art Panel
- Janet Laurence, City of Sydney Art Panel
- Leon Paroissien, City of Sydney Art Panel
- Jennifer Chang, INSW
- Tess Allas, Indigenous Curator
- Bethan Donnelly, Cultural Capital
- Harry Partridge, Cultural Capital
- Lily Keenan, Cultural Capital

06

INDIGENOUS CONSULTATION SESSIONS

Jan 2021 – Feb 2021, multiple dates

Attendees:

- Jakeline Troy, Indigenous Consultant
- Nadeena Dixon, Indigenous Consultant
- Phyllis Stewart, Indigenous Consultant
- Steven Russell, Indigenous Consultant
- Alison Page, Indigenous Consultant
- Jacob Saunders, Indigenous Consultant
- Tess Allas, Indigenous Curator
- Cathy Drew, Cultural Capital
- Lily Keenan, Cultural Capital

MINUTES – INSW2306 PUBLIC ART CONSULTANT FOR THE NEW SYDNEY FISH MARKET

INCEPTION MEETING

DATE: WEDNESDAY, 3RD MARCH, 2021

LOCATION: MICROSOFT TEAMS

TIME: 12:30PM – 1:30PM

ATTENDEES:

Jennifer Chang	Infrastructure NSW	JC
Sinead Morrissey	Infrastructure NSW	SM
Peter Hawkings	Infrastructure NSW	PH
Jamel Sadiki	Multiplex	JS
Mitch Pelling	Multiplex	MP
Bethan Donnelly	Cultural Capital	BD

ATTENDEES:

Harry Partridge	Cultural Capital	HP
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PUBLIC ART CONSULTANT FOR THE NEW SYDNEY FISH MARKET			ACTION	DATE
1. Project overview				
	1.1.	Multiplex / builder. 3XN / Architect. Aspect / Landscape Architect. Artefact / Heritage Consultant.	Note	
2. Briefing documents				
	2.1.	INSW will provide CC with a package of briefing documents	JC	17/3/21
3. Stakeholder engagement				
	3.1..	It is a condition of consent that the Preliminary Public Art Plan is prepared in consultation with the City of Sydney Public Art Panel. BD will propose a strategy for CoS PAP engagement and endorsement of the Plan. BD discussed the difference between the CoS Public Art Unit (Council employees) and the CoS Public Art Panel (independent art expert Panel that provides advice to CoS).	BD	10/3/21
	3.2.	INSW advised that consultation should be undertaken early on and should align with the heritage interpretation consultation process.	Note	
	3.3.	BD discussed the approach to Indigenous consultation including meeting with Metropolitan Local Aboriginal Land Council.	Note	

3.4.	Other key stakeholders include: Sydney Fish Market (SFM), TfNSW, Department of Education. INSW will assess the level of involvement for each stakeholder.	JC	17/3/21
3.5.	INSW will consider establishing a Stakeholder Group or Public Art Panel for the purpose of the Public Art Plan and artist selection. Panel members may include a representative from: INSW, SFM, CoS Public Art Panel, CC.	Notes	
3.6.	The Public Art Plan will include a register of consultation with stakeholders (ie. an appendix including minutes from all stakeholder meetings and copies of email correspondence that advises stakeholder endorsement).	Note	
4. Public Art Plan – preliminary discussion and considerations			
4.1.	CC would like to meet with the design consultants including 3XN, Aspect and Artefact. INSW will facilitate formal introductions.	JC	24/3/21
5. Budget			
5.1.1.	A budget for public art was not discussed. To be discussed.	JC	24/3/21
6. Delivery program			
6.1.	The drop dead date for submission of the Preliminary Public Art Plan to DPIE is end of October 2021. Allowing for a buffer of 2 months for review/comment from DPIE, CC will aim to submit the draft Preliminary Public Art Plan to DPIE end of August.	Note	
6.2.	CC will draft a proposed program and submit to INSW.	BD	10/3/21
6.3.	Multiplex will provide indicative design milestones in order to include public art provisions into the timeline.	JS/MP	17/3/21
7. Site visit			
7.1.1.	CC will do a self-guided site visit.	CC	12/3/21
8. Next steps			
8.1.	Info sharing – INSW will provide CC with a package of background documents	JC	17/3/21
8.2.	Multiplex will provide CC with a spatial allocation report and will later meet and discuss.	JS and MP	10/3/21
8.3.	BD will send a timeline and draft contents page to INSW.	BD	24/3/21
8.4.	BD will set up Aconex account	BD	10/3/21

MINUTES – INSW2306 PUBLIC ART CONSULTANT FOR THE NEW SYDNEY FISH MARKET

STAKEHOLDER ENGAGEMENT PLAN

DATE: THURSDAY, 15TH APRIL, 2021

LOCATION: MICROSOFT TEAMS

TIME: 3:00PM – 3:30PM

ATTENDEES:

Jennifer Chang	Infrastructure NSW	JC
Bethan Donnelly	Cultural Capital	BD

APOLOGIES:

PUBLIC ART CONSULTANT FOR THE NEW SYDNEY FISH MARKET			ACTION	DATE
1. Stakeholder Engagement Plan				
1.1.	BD presented the Stakeholder Engagement Plan that was prepared for the nSFM project	Note		
1.2	BD recommended that Cultural Capital/INSW establish a Stakeholder Group / Art Advisory Panel for the purpose of reviewing the nSFM Public Art Plan at key milestones.	Note		
1.3	BD suggested that the Art Advisory Panel is comprised of key stakeholders including: • A representative from INSW • A representative from Sydney Fish Market • A representative from the City of Sydney Art Advisory Panel • An independent Indigenous curator • A representative from the design team, eg BVN and/or Aspect • A representative from Multiplex	Note		
1.4	JC will discuss establishing an nSFM Art Advisory Panel with the INSW project team and will update BD on the decision	JC		23/04/21
1.5	BD noted that there would need to be budget allocation for an independent Indigenous curator's time to site on the panel. JC will discuss this with the INSW project team and update BD on the decision.	JC		23/04/21
1.6	BD advised JC of upcoming stakeholder meetings including Metropolitan Local Aboriginal Land Council and City of Sydney Public Art Unit. JC is attending the meeting with City of Sydney Public Art Unit.	Note		
1.7	JC advised BD that there are several heritage consultants associated with the project including Artefact, City Plan and a marine heritage consultant. BD requested to meet with the heritage consultants. JC will confirm.	JC		23/04/21
2. Other business				
2.1.	Multiplex will provide CC with a spatial allocation report next week and will later meet and discuss.	JC		20/4/21

MINUTES – INSW2306 PUBLIC ART CONSULTANT FOR THE NEW SYDNEY FISH MARKET

PUBLIC ART DISCUSSION

DATE: FRIDAY, 16TH APRIL, 2021

LOCATION: MICROSOFT TEAMS

TIME: 10:30AM – 11:30AM

ATTENDEES:

Nathan Moran	Metropolitan Local Aboriginal Land Council	NM
Bethan Donnelly	Cultural Capital	BD

APOLOGIES:

PUBLIC ART CONSULTANT FOR THE NEW SYDNEY FISH MARKET			ACTION	DATE
1. Public art discussion				
1.1.	NM advised that the site of nSFM is Wangal. The boundary is formed by the high point of what is now known as Harris Street.	Note		
1.2	Bennelong is Wangal.	Note		
1.3	NM explained that the Eora nation all share the creation story of the great eel.	Note		
1.4	NM directed BD to Christopher Ludecki's research into Callan Park for research of the Wangal.	Note		
1.5	NM referenced the symmetry between the current site as a fish market, and the thriving population of clans around Sydney Harbour whose diet was primarily fish.	Note		
1.6	NM referenced the women fishing on the harbour in their nawi.	Note		
1.7	NM referenced Breakfast Point as the place of first contact for the Wangal.	Note		
2. Other business				
2.1.	Cultural Capital will follow up to present the first draft of the nSFM Public Art Plan to MLALC/NM.	Note		

MINUTES – INSW2306 PUBLIC ART CONSULTANT FOR THE NEW SYDNEY FISH MARKET

PUBLIC ART DISCUSSION

DATE: MONDAY, 19TH APRIL, 2021

LOCATION: MICROSOFT TEAMS

TIME: 2:00PM – 2:45PM

ATTENDEES:

Glenn Wallace	City of Sydney	GW
Claire Morgan	City of Sydney	CM
Jennifer Chang	Infrastructure NSW	JC
Bethan Donnelly	Cultural Capital	BD

ATTENDEES:

Harry Partridge	Cultural Capital	HP
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PUBLIC ART CONSULTANT FOR THE NEW SYDNEY FISH MARKET			ACTION	DATE
1. Public art discussion				
1.1.	GW suggested that the City of Sydney Harbour Walk report by Emily McDaniel is a good guide for how to interpret Indigenous stories in the nSFM Public Art Plan. For example, the approach to sight lines, conversations and major stories. GW also referred to the badu concept in the report.	Note		
1.2	CM observed that the public art approach in the WallnerWeiss nSFM Public Art Strategy focused on functional art. CM believes that a strictly functional approach to public art at nSFM would be a missed opportunity to instead commission a program of contemporary and iconic works at an iconic destination.	Note		
1.3	BD updated GW and CM that Nathan Moran from MLALC has advised that the nSFM site is Wangal land. GW suggested engaging with a Wangal person. BD will progress this in the engagement strategy for the nSFM Public Art Plan.	BD		Ongoing
1.4	GW discussed the connection between land and water at the nSFM site and provided the example of Wellington Writers Walk where works are submerged under water at high tide and emerge at low tide.	Note		
1.5	BD supported exploring the relationship to water in the Public Art Plan, as well as the remnant mangrove ecosystem at the southernmost end of the site / Blackwattle Bay.	Note		
1.6	BD proposed a curated programme of live works, performances, talks, workshops, etc. for the amphitheater and plaza of nSFM. GW and CM support a performance and activation strategy in principle.	Note		

1.7	GW and CM advised that the City of Sydney policy is open in terms of what constitutes public art, the Guidelines for Public Art in Private Developments require permanent public artworks and that they would support a curated program that makes an ongoing cultural contribution to an iconic precinct, represents social practice, and is integrated with the community as part of the public art offer on the site. CM supported a meaningful activation program that evolves the social idea of how you create a thriving place that serves the community and visitors alike.	Note	
1.8	GW and CM would be interested in the legacy model for temporary and temporal works. For example, who will own the asset after the development is complete, who will be responsible for an ongoing program of ephemeral works? One model could be a recommendation for an annual budget for activating the precinct, ensuring the quality of the works into the future. This could include an artist-in-residence or curator-in-residence.	Note	
1.9	GW advised referring to the City of Sydney policy, drafted by David Beaumont, that provides guidance for allowing Indigenous cultural practice to occur on public land.	Note	
1.10	GW proposed that, in line with the planning condition, an Indigenous curator should be engaged in the preparation of the Public Art Plan and an Indigenous curator should also be represented on the nSFM Art Advisory Panel. BD/JC will discuss progressing this recommendation and will update GW/CM.	BD/JC	25/5/21
1.11	CM noted that Indigenous culture is contemporary, living, and evolving and should be part of an ongoing activation program.	Note	

2. Other business

2.1.	GW invited BD to present preliminary ideas to the City of Sydney Public Art Panel early in the process. BD agreed to present at the next meeting – 25 May – and will submit the presentation to GW on 18 May.	Note	
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MINUTES – INSW2306 PUBLIC ART CONSULTANT FOR THE NEW SYDNEY FISH MARKET

INDIGENOUS CONSULTATION

DATE: MONDAY, 1ST FEBRUARY, 2022

LOCATION: ONLINE

TIME: 11:30PM – 12:45PM

ATTENDEES:

Professor Jakelin Troy	Indigenous Consultant	JT
Tess Allas	Indigenous Curator	TA
Cathy Drew	Cultural Capital	CD
Lily Keenan	Cultural Capital	KL

APOLOGIES:

PUBLIC ART CONSULTANT FOR THE NEW SYDNEY FISH MARKET			ACTION	DATE
1. Chapter One – Context				
1.1.	JT suggests considering Janelle Evans, Dharug an artist, and Jacinda Tobin, Dharug musician/artist	Note		
1.2	LK gives overview of Aboriginal Context pages. JT notes that borderlines on site have always been disputed, this was happening pre-colonisation. JT notes that Dharug appears late in the 'history of this area'. Dharawal language is like a continuum, there is more than one language spoken in the Sydney Basin.	Note		
1.3	JT notes hooks, plants, artefacts were consistent in this area no matter what language group they were from – they used these items	Note		
2. Chapter Two – Curatorial Context				
2.1.	JT suggests incorporating the use of local language into artworks where appropriate. Eg. Live works could include singing, talking in language. JT notes that practicing and embodying language keeps it alive. Suggests live works program includes workshops like cordage and traditional weaving practices to exchange knowledge	Note		
2.2	JT notes the importance of the goatfish (maugoran) which was hunted by women including Barangaroo.	Note		
2.3	JT suggests thematic reference to aboriginal seasons could also include naming of plants. Notes that local plant names change according to their seasonal uses.	Note		

MINUTES – INSW2306 PUBLIC ART CONSULTANT FOR THE NEW SYDNEY FISH MARKET

INDIGENOUS CONSULTATION

DATE: THURSDAY, 13TH JANUARY, 2022

LOCATION: ONLINE

TIME: 1:00PM – 2:00PM

ATTENDEES:

Alison Page	Indigenous Consultant	AP
Tess Allas	Indigenous Curator	TA
Cathy Drew	Cultural Capital	CD
Lily Keenan	Cultural Capital	KL

APOLOGIES:

PUBLIC ART CONSULTANT FOR THE NEW SYDNEY FISH MARKET			ACTION	DATE
1. Chapter One – Context				
1.1.	AP suggests informing La Perouse Land Council of project, regardless of land council boundary line.		Note	
1.2	AP supportive of Cultural Capital consulting with Nadeena Dixon who is a confirmed Gadigal traditional Owner		Note	
2. Chapter Two – Curatorial Context				
2.1.	AP suggests considering the Sea Museum in the Live Works at opportunity as this organisation has a focus on cultural ties to the sea		Note	
2.2	AP suggests that all artist briefs should include ecological information specific to country.		Note	
2.3	AP suggests considering more modern Aboriginal themes/histories connected to the site. Eg. Battles fought, lives lost. Suggests some artworks could speak to 'truth telling' in this regard, beyond only celebrating the 'lovely' fishing histories.		Note	
2.4	AP notes that she is Connecting to Country consultant for Bays West development. Suggests that nSFM public artworks consider the stories told at this site close by		Note	

MINUTES – INSW2306 PUBLIC ART CONSULTANT FOR THE NEW SYDNEY FISH MARKET

INDIGENOUS CONSULTATION

DATE: MONDAY, 1ST FEBRUARY, 2022

LOCATION: ONLINE

TIME: 12:30PM – 1:30PM

ATTENDEES:

Nadeena Dixon	Indigenous Consultant	ND
Tess Allas	Indigenous Curator	TA
Cathy Drew	Cultural Capital	CD
Lily Keenan	Cultural Capital	KL

APOLOGIES:

PUBLIC ART CONSULTANT FOR THE NEW SYDNEY FISH MARKET			ACTION	DATE
1. Chapter One – Context				
1.1.	ND notes the importance of bringing cultural practices to the built environment.	Note		
1.3	ND notes that she is a Traditional Owner of the saltwater people, she has been initiated into cultural practices and knowledge relevant to this area. There is too much consultation with incorrect groups, eg contacting Aboriginal people that aren't connected to Country ancestrally for performances and stories. ND feels not enough engagement is done with the real descendants of this area. Notes that Gadigal People own the cultural practices, and the language	Note		
2. Curatorial Framework				
2.2	LK gives overview of artwork opportunities and asks for ND feedback.	Note		
2.3	ND art opportunities are not grounded in Country, none specifically reference saltwater stories. There's no creation stories or connection to astronomy, no nets, no mullet run reference (this story is very important for saltwater mobs), no seasonal reference. Notes mullet run, astrology, moon cycles and tides as local stories.	Note		
2.4	ND notes that objects like fishtraps and nets hold the knowledge of ancestors and Country. Notes that artists from other nations can't be briefed to create these artworks. Work should be coming from Gadigal/ Saltwater people.	Note		
2.5	ND notes artists from other mobs need to be telling their own stories. Notes that this is in alignment with the ICIP rights and protocols. Gadigal people have a right to be attached to the cultural practices and knowledge of their culture			

2.6	ND notes there are quite a lot of well-known artists and elders of the saltwater people to work with – Uncle Steven Russell, Aunty Esme, Dean Kelly, Julie Freeman, Colleen Murray.		
2.7	ND notes that it is important to speak Country and bring this back on to Country. It is hard to see a name and know how to pronounce it properly. Suggests spoken language is incorporated into artworks		
2.9	ND notes that there should be an opportunity for a space inside the building that could be for Gadigal people, knowledge and content. People want to have cultural engagement experiences, cultural practice.		
2.12	ND suggest light work could connect to astrology and creation story and the seasons.		
2.13	ND notes that page 66 'Considerations for future tenants' include 'protocols for engaging with traditional owners'		

MINUTES – INSW2306 PUBLIC ART CONSULTANT FOR THE NEW SYDNEY FISH MARKET

INDIGENOUS CONSULTATION

DATE: MONDAY, 1ST FEBRUARY, 2022

LOCATION: ONLINE

TIME: 11:00AM – 12:00PM

ATTENDEES:

Jacob Saunders	Tribal Warrior	JS
Tess Allas	Indigenous Curator	TA
Lily Keenan	Cultural Capital	KL

APOLOGIES:

Cathy Drew	Cultural Capital	CD
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PUBLIC ART CONSULTANT FOR THE NEW SYDNEY FISH MARKET			ACTION	DATE
1. Chapter One – Context				
1.1.	TA notes that the Aboriginal stories in the strategy are from Bangawarra, suggests that Tribal Warrior can incorporate information about the public artworks into their boat tours. Also suggests a kiosk or mooring. JS is supportive of these ideas	Note		
1.2	JS notes that first ever Tribal Warrior mooring was outside the Fish Markets. Notes that fish traps are used in the area and loves the idea of those and/or weaving being referenced in artworks. Particularly an artwork that people can meet in/sit in	Note		
1.3	TA asks if Tribal Warrior can contribute to naming of places later in the project stage and JS supports this idea	Note		
1.4	JS asks if elders can be consulted to feed additional stories into briefs. LK notes that this will be incorporated into Saltwater People stories artwork opportunity. Tribal Warrior happy to be consulted on this too	Note		
2. Curatorial Framework				
2.1.	Light work/Water Work – JS says that Tribal Warrior can contribute additional stories regarding seasonal uses of area, notes that Tim/Uncle Shane (from Tribal Warrior) can be consulted on this.	Note		
2.2	JS notes that Tribal Warrior is currently developing VR tours, waiting for phone reception to be available in the harbour. Could include fish markets public art information and stories in this.	Note		
2.3	JS notes that Tribal Warrior has a cadetship program underway with the City Council.	Note		
2.4	LK asks if there are any other ways that Tribal Warrior can be involved with the project. JS says he wants to create opportunities for their young Aboriginal kids in the mentorship program that enables them to have a sense of belonging to this area. This could include naming, but also creating job opportunities through the TWT program – eg. kids who don't want to go to university, get them working in landscaping, tourism, building – in some capacity on this project. JS suggests this could be part of the APICS (association for Supply Chain Management) requirement. JS wants to see Aboriginal people visible in the area, working in the Fish Markets.	Note		

MINUTES – INSW2306 PUBLIC ART CONSULTANT FOR THE NEW SYDNEY FISH MARKET

INDIGENOUS CONSULTATION

DATE: TUESDAY 25TH JANUARY 2022

LOCATION: ONLINE

TIME: 11:00AM – 12:00PM

ATTENDEES:

Phyllis Steward	Indigenous Consultant	PS
Steven Russell	Indigenous Consultant	SR
Tess Allas	Indigenous Curator	TA
Cathy Drew	Cultural Capital	CD
Lily Keenan	Cultural Capital	KL

APOLOGIES:

PUBLIC ART CONSULTANT FOR THE NEW SYDNEY FISH MARKET			ACTION	DATE
1. Chapter One – Context				
1.1.	PS & SR note that Fish Markets is Gadigal, it's at a border of Dharug and Gadigal. SR notes his understanding is that the Dharug mob are over to the East/West of Cooks River and then north up to Sydney Harbour		Note	
2. Curatorial Framework				
2.1.	LK gave overview of artwork opportunities. SR & PS supportive of artwork opportunities. Supportive of live works including weaving or nawi building. Noted that they would be most interested in contributing weaving/nawi forms to public art space, supportive of proposed additional artwork opportunity: saltwater people stories.		Note	
2.3	SR & PS supportive of including Gadigal naming in art opportunitie		Note	
2.4	SR suggests rock art could be acknowledged. Would have existed in the area although would be hard to find images of. Could bring in large sandstone boulders for implementation		Note	
2.5	Waterwork – SR & PS like the idea of making it tidal. Tide changes every 4 hours, this could be referenced in the artwork with ground plane imagery and text (local languages) slowly revealed		Note	
2.6	Ground plane artworks – reference local language/s. SR & PS the idea of burning symbols and language into the wooden seating/bollards along the foreshore		Note	
2.7	Mullet run – a significant seasonal event connected to the site. With the advent of Sydney Harbour becoming populated and reduction in mullet numbers, the mullets have not come into the harbour as much as they had. The mullets travel up from the deep south coast and enter the waterways. Acacia Wattle is connected to the mullet run.. when the acacia wattle blooms in autumn (around Easter) this indicates the start of the mullet run.		Note	

MINUTES – INSW2306 PUBLIC ART CONSULTANT FOR THE NEW SYDNEY FISH MARKET

PUBLIC ART ADVISORY PANEL - CITY OF SYDNEY

REVIEW DATE: TUESDAY 9 NOVEMBER 2021

COI DECLARATION: NONE

ATTENDEES:

Felicity Fenner (Chair)	Janet Laurence
Tony Albert	Leon Paroissien
Judith Blackall	

ATTENDEES:

Claire Morgan, Public Art (Special Projects) Program Manager
Marie Burge, Senior Planner Planning Assessments

ADVICE

The Panel received an update on the Preliminary Public Art Plan for the SFM development and acknowledged the incorporation of previous advice offered by the Panel. While it was noted that the City is not the consent authority for the site, the proposed Preliminary Public Art Plan is supported generally, subject to the following recommendations and comments:

- The Panel congratulated Tess Allas on her engagement as Independent Curator to lead Indigenous Engagement on the development and implementation of the Preliminary Public Art Plan;
- It was noted that although a variety of procurement processes (EOI, Limited Tender, Direct Appointment and Collaborative Model) are being considered for the various opportunities, only the collaborative models provide opportunities to embed artists in the process from the outset. The Panel recommended that appointed artists explore conceptual and practical options for all public art opportunities with the project design teams and be given an opportunity to collaborate meaningfully with the architect(s) and landscape architect(s), with support from experienced curator(s) to avoid any artistic contribution fulfilling a purely decorative role;
- Concerns were raised about the brief for the only Indigenous artwork opportunity being for an audio work with no visual presence located at the potentially less trafficked western end of the development. The Panel noted that unfortunately sound works are often removed because of complaints or rendered inaudible by noise in activated public spaces;
- The Panel agreed that offering only one dedicated Indigenous artwork opportunity is inadequate for such an important, unique and high profile development and the integration of public art, Indigenous inclusion and interpretation;
- The Panel support Allas' suggestion to actively limit the long list of artists to Australian First Nations artists to submit proposals for all available public art opportunities on the site;
- The Panel recommended further investigation be carried out into mentorship programs that would encourage professional development opportunities for emerging artists not currently experienced in the delivery of public art and therefore provide a chance to augment the diversity of artists represented in the public domain;

- The Panel noted the limited indoor opportunities for public art within a predominantly commercial building and its clearly defined architectural elements. It was also noted that converting a large indoor area into an auditorium after daily fish market auctions is being considered;

Although it was confirmed that successful artist(s) will drive the design for the artwork water feature and that this element will be funded through the Landscape Architects' budget, the expense and maintenance of programmable water features was raised as an important consideration;

- While the 3 year Performance Program initiative (Live Works) was considered a positive and alternative contribution to the public art offering available to artists, the Panel raised concerns about the feasibility of the undertaking given the proposed public art budget would be required to fund the Live Works programming, human resourcing and the proposed permanent public artworks;
- The Panel questioned how the ongoing commitment to the Live Works program would be made and were advised this would be captured in lease agreements between INSW and SFM;
- The Panel reiterated that the approximate budget does not match the ambition nor significance of the development. INSW indicated the current budget represented 1% of development cost, however, this was out of step with the declared cost of development. The Panel recommended the budget be increased to align with international best practice of minimum 1% of construction costs.
- The Panel noted Allas' efforts in reaching out to Tribal Warrior to investigate berthing in this location and look forward to further updates;
- The Panel were informed Lily Keenan, Project Manager, Cultural Capital will be replacing Bethan while on parental leave and wished Bethan well.

MINUTES – INSW2306 PUBLIC ART CONSULTANT FOR THE NEW SYDNEY FISH MARKET

INDIGENOUS CONSULTATION

DATE: WEDNESDAY 25TH AUGUST 2021

LOCATION: ONLINE

TIME: 11:00AM – 12:00PM

ATTENDEES:

Stella Egan	Boomali	SE
Bethan Donnelly	Cultural Capital	BD
Cathy Drew	Cultural Capital	CD
Lily Keenan	Cultural Capital	KL

ITEM			ACTION	DATE
1. Project overview				
1.1.	BD notes that CC would like to talk to Boomalli about potential local artists we could work with and, local stories that could benefit public art and be curated into the program.		Note	
1.2	BD gave overview of site and building plans for nSFM, noted that CC would like to have a live works program		Note	
1.3	SE notes that Boomalli works with NSW coastal artists salt and freshwater people		Note	
2. Curatorial Framework				
2.1.	BD notes that CC would like to include a cultural program in live works roster – knowledge exchange with weaving, traditional fishing practices and align it with a seasonal program – both Indigenous and existing cultural program of events in Sydney. BD suggests Boomali artists could be part of program		Note	
2.2	SE notes that Nadeena Dixon could be considered for art opportunities as shes a cultural knowledge holder and Gadigal. Madison Gibbs has lived in Glebe, Ultimo and has a diverse practice. Hayley Pigram is a Darug artist that has lived in Glebe. Jasmine Sarin (now lives in Woollongong) but did work in Broadway and 'Symbol Creating Workshop' with Glebe Youth Service		Note	
2.3	BD notes that CC would like Boomali's involvement at the artist selection phase. SE agrees.		Note	

APPENDIX B

DECOMMISSIONING

INTRODUCTION

Public artworks are part of a city's built environment, heritage and legacy. They become an integral part of the fabric of the city and its meaning to citizens and visitors. Consequently, decommissioning should be carefully considered. For any new project that may necessitate removal of existing public art, it is ethically responsible to implement a formal procedure to be undertaken prior to decommissioning.

WHAT IS DECOMMISSIONING?

Decommissioning is defined as the formal process to remove public artwork from its active status, including (but not limited to) relocation, storage, sale, donation or disposal/destruction.¹

GUIDELINES FOR DECOMMISSIONING

Each public artwork has a finite lifespan that depends on a number of factors. The following guidelines can be used to assess the artwork at nSFM and determine the rationale for decommissioning.²

A. LIFESPAN

A work may be decommissioned when it has reached its intended lifespan as set out in the original commissioning agreement.

B. EVOLUTION OF THE SITE

A work may be considered for decommissioning when the site on which the artwork is located has been sold or is to be redeveloped.³

C. CONDITION OF THE WORK

A work may be considered for decommissioning when its condition has deteriorated or been damaged to such an extent that:

- It can no longer be considered to be the original work of art;
- It is beyond restoration, or the cost of restoration is excessive in relation to the original cost of the work or the current value of the work (in sound condition);
- The cost of ongoing maintenance is prohibitive.

D. LEGAL/RISK AND MORAL RIGHTS CONSIDERATIONS

A work may be considered for decommissioning on legal, risk and moral rights grounds when:

- The work has deteriorated to a point where it is unsafe or presents a danger to the public;
- The artist raises concerns regarding the work – its condition, presentation, location;
- Changes to the environment impact on the integrity of the work, affecting the artist's original intent and moral rights;
- The work of art has faults of design, material or workmanship.

E. ARTISTIC CONSIDERATIONS

A work may be considered for decommissioning when the:

- Artistic merit of the work falls below the general level to which the commissioner aspires;
- Work is no longer regarded as a significant example of the artist's work;
- Work lowers the level of quality in the commissioners collection.

F. CONTEXTUAL CONSIDERATIONS

A work may be considered for decommissioning when it no longer reflects a sense of place.⁴ As narratives change and contexts are redefined or contested, community or cultural issues associated with the artwork, building, land and/or original commissioning process may need to be reconsidered. Other community or cultural considerations include the popularity and heritage value of the work.

DECOMMISSIONING PROCEDURE FOR EXISTING WORKS OF PUBLIC ART

1. ASSESSMENT

The decision to decommission the artwork at nSFM must be assessed against the "Guidelines for decommissioning". Assessment must be impartial and include the contribution of a qualified arts advisor/curator with relevant expertise, technical and structural knowledge and legal expertise.

The opinions and advice of relevant stakeholders including the artist and maintenance contractors may also be included in the assessment.

2. THE COMMISSIONING AGREEMENT

APPENDIX B

DECOMMISSIONING

The lifespan and decommissioning conditions of the artwork should be specified in the original commissioning agreement. The agreement should state that the work will remain in the proposed location for a specific period and its location will be reviewed, in conjunction with the artist, after that time. If it is deemed necessary to remove the work prior to the agreed decommissioning, the implications of the original commission agreement need to be considered. Any decision to decommission the work at any time should involve the artist or a representative of the artist if possible.

3. MORAL RIGHTS

Legal obligations in relation to the artist's moral rights and to any contractual commissioning arrangements need to be understood and met. Moral rights for artists have been incorporated into the Copyright Act since 21 December 2000. They provide artists with the right of public acknowledgment as creator of a work and the right of integrity, which means that the work will not be materially altered or distorted, or treated in a way that is prejudicial to the artist's reputation. This creates an obligation on the commissioner to consult with the artist if there is a need to remove, relocate, destroy or demolish the artwork.⁵

In the event of destruction, removal, decommission or relocation of the artwork, a contract requires compliance with section 195AT of the Copyright Act 1968. This section requires the person who wishes to destroy, remove or relocate the artwork to give the author (the artist) a reasonable opportunity to remove the work from the place where it was situated, or a notice stating the person's intention to carry out the above acts and an opportunity for the author (the artist) to seek and have access to the artwork for the purpose of making a record of the work, or consulting with the person about the intended acts.⁶

If, after making reasonable enquiries, the artist cannot be located or contacted, then consideration needs to be given to who should be consulted on their behalf e.g. the estate and current copyright holder; and establishing who is empowered to make the final decision regarding the work.

4. OPTIONS FOR DECOMMISSIONING A WORK

After discussions between INSW and the artist have occurred, the future state of the artwork can be determined. Future states may include:

- Removal during construction works, restoration and replaced in its original location
- Removal, restoration and incorporated into a new artwork in that same location (with the agreement of the artist for the new work)
- Removal, restoration and located in a new location
- Removal and stored for possible future use
- Removal and sold
- Removal and returned to the artist or loaned/gifted to an institution
- Removal and destroyed

INSW must undertake a comprehensive record of the decommissioned work, including detailed information about the artwork, artist, year of commissioning, materials, dimensions, artwork location, commissioner and decommissioning process is properly recorded and stored.

ENDNOTES

¹ Draft – NAVA Best Practices for Commissioning Art in Public Space

² The “Guidelines for decommissioning” set out in this report are based on, and expand, the de-accessioning policy published by Government of South Australia (Arts South Australia) in their document Public art: making it happen.

Commissioning guidelines for local councils

³ Draft – NAVA Best Practices for Commissioning Art in Public Space

⁴ Draft – NAVA Best Practices for Commissioning Art in Public Space

⁵ This paragraph is taken from the Arts Law Centre of Australia, Information sheet: Public Art Design and Commissioning

⁶ Draft – NAVA Best Practices for Commissioning Art in Public Space

DESIGN REPORT: SECTION 2.4 PUBLIC ART STRATEGY BY 3XN

2.4 Built Form & Urban Design Analysis

Art Strategy Summary

Sydney's new Sydney Fish Market - Connecting Places, People, Past, and Present.

In developing the Art Strategy for the new Sydney Fish Market seven primary points of interest have been identified as central focus points.

The Art at the new Sydney Fish Market...

1. ..should reflect directly on the proximity to water, the unique historical heritage, and cultural significance of the site.
2. ..engage the public, being both playful, informal, and accessible. And of the highest quality-
3. ..support Wayfinding (supporting logistical functions) and create meeting places in public areas
4. ..will be specifically commissioned for the fish market, and will be adapted to the architecture and functionality of specific place whether landscape or interior.
5. ..is grounded in a feasible art strategy, promoting and examining the possibility of involving both local and international artists.
6. ..should fully complement the ideas and ambitions of the architectural concept and reflect the vision to create a fishmarket and public
7. plaza second to none when it comes to outstanding life quality and experiences.
8. ..and artistic decoration should be planned in the context of the buildings and the architecture and should preferably have an integrated function, as part of the wayfinding system, as an architecture-enhancing element or as a means to differentiate between functions.

The art concept and function could be summarized in the following terms:

- Art to increase the perceived quality of the building.
- Art as support in the everyday experience and activities of the building and context.
- Art as visual distraction & experience.

- Art with an integrated function.
- Art as support in wayfinding.

Tentative priority projects, developed in collaboration with 3XN will provide a background for discussions on the implementation of art at the new Sydney Fish Market and the public domain.

To stimulate a broad interest in the art at the new Sydney Fish Market, the strategy outline proposes to explore a combination of large scale public art works, building integrated art, and so-called "Functional Art".

The projects are:

- Two to three major landmark public art projects will create visibility access points, meeting places and moments of pause in the plazas and landscape around the new Sydney Fish Market. The projects express the values of Creative Sydney, the historical and cultural heritage, and the connection between water, harbour and urban fabric.
- Three building integrated projects, emphasising sustainability, way finding, and sound on the building. Working with building surfaces, acoustics, and functionality related to sustainability performance.
- Small scale functional art projects, like urban furniture, benches, lighting, and signage. The project relates to the everyday function of the building and the need of the many visitors and employees.

The project implementation should be aligned with the principles and aims expressed in the City of Sydney – Creative City, Cultural Policy and Action Plan 2014 – 2024, and the direction of the Plan's six priorities:

Precinct distinctiveness and creativity in the public domain;

1. New avenues for creative participation;
2. Sector sustainability: surviving and thriving;
3. Improving access, creating markets;
4. Sharing knowledge; and
5. Global engagement.

Furthermore, the art at the new Sydney Fish Market should be aligned with the vision of the City of Sydney – City Art Strategy (2011), long term public art plan. This includes, the support of the ambitions expressed in:

‘Excellence, innovation and diversity in keeping with the aesthetic and cultural significance of the city’s public domain and with the dynamic and experimental nature of contemporary art practice.’

And...

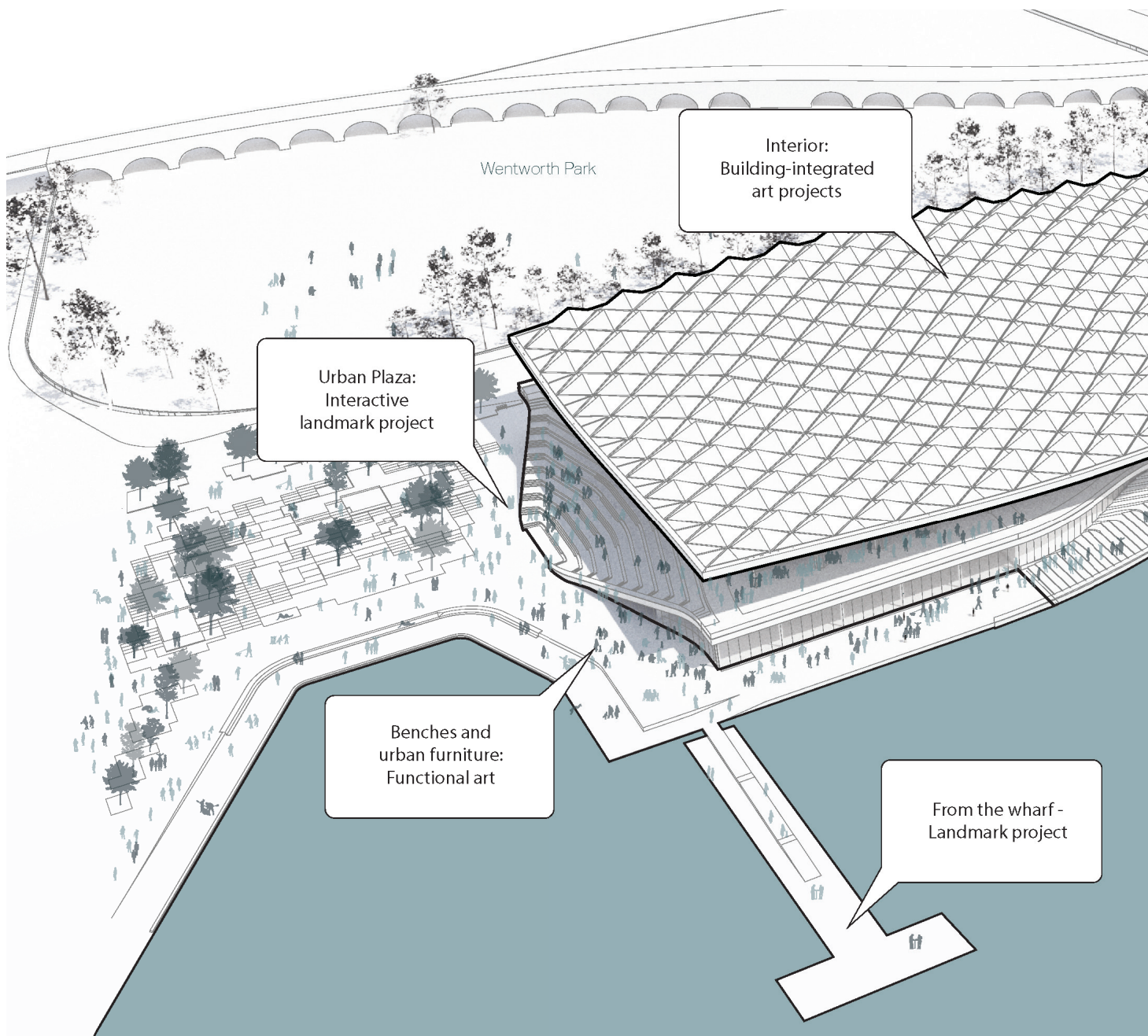
“The Public Art Strategy aims to embed public art into the fabric of the city to reflect Sydney’s unique history, its diverse communities, its creativity, its innovation and its energy. Providing opportunities for everyone to participate, including artists with a disability, it aims to create experiences that are universally accessible to all people”.

To sum up the evaluation criteria in the process of selecting art for the new Sydney Fish Market should include:

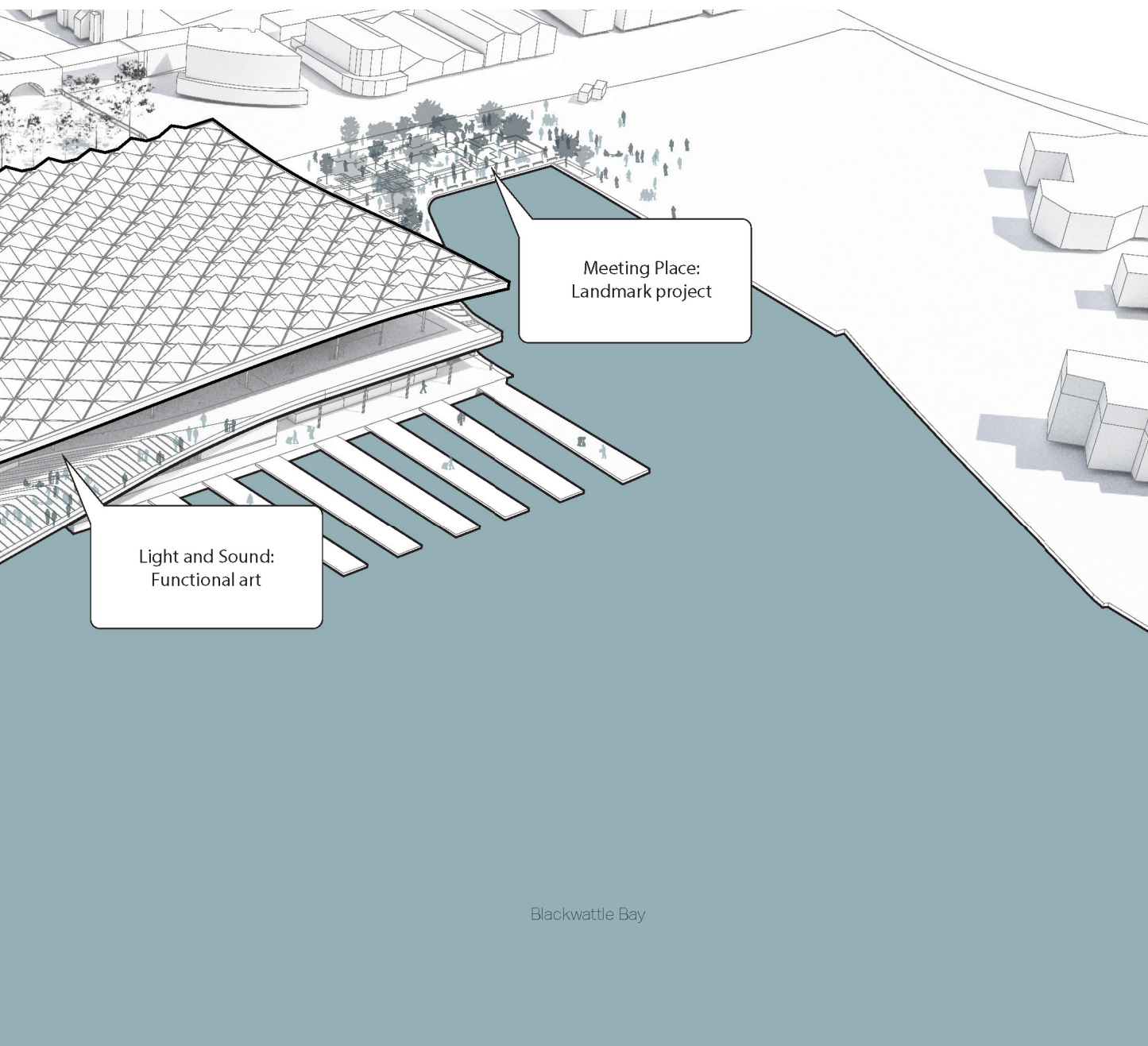
- Does it meet functional requirements?
- How is the strategic fit on the typological level?
- Does it support the architectural vision?
- Does it support the new Sydney Fish Market functional requirements and identity?
- Does it have a direct relation to well-defined user needs?

Tentative Overview of Potential Art Interventions, Three Categories :

1. Landmark Projects, 2. Building Integrated Art, and 3. Functional Art



Diagrammatic axonometric view of the proposed development from Blackwattle Bay. Indicative only.



APPENDIX C

PRELIMINARY PUBLIC ART STRATEGY, WALLNER WEISS, 2 AUGUST 2019

Art Strategy Outline Sydney Fish Market (SFM)

(2nd draft, August 2019)

The following strategy outline is based on in depth conceptual dialogue with 3XN/GXN in Denmark and Sydney regarding the implementation of art in SFM. In addition to that, Wallner Weiss, did a site visit in Sydney talking to the main stakeholders in UrbanGrowth NSW.

The purpose of the strategy is to establish a flexible white paper stating the main values and principles guiding the implementation process.



1. VALUES

At SFM Art Connects Places, People, Past, and Present.

In developing the Art Strategy for SFM six primary points of interest have been identified as central strategical focus points.

The art at SFM..

1. ..should reflect directly on the proximity to water and the unique **historical heritage** and cultural significance of the site, emphasising the rich culture of Aboriginal art. It is key to the project, that the artists involved will be thoroughly briefed on the context and conditions of the this particular site, and understands the cultural depth and meaning of the local history.
2. ..will engage the public, the art being both **playful, informal, and accessible**. As a future major cultural destination, it is important that the SFM art is able to support the big flow of people with very different backgrounds and knowledge of art. SFM is not a museum, it is af venue for both everyday life and cultural events, and the art chosen for this project will reflect the diversity of users.
3. ..should support **way finding** (supporting logistical functions) and create meeting places in public space especially along the harbour promenade connecting the surrounding harbour areas. With the new fish market an entirely new urban space and context is created, and along with the landscape design the art has the role of helping people understand the area and create a spatial identity unique to SFM.
4. ..will be specifically commissioned for the fish market, and will be **adapted to the architecture and functionality of the specific place** whether landscape or interior. The architecture of SFM is spectacular in itself. The art strategy proposes an integrated approach to art, where artists work with the architects to enhance and support the main architectural concept. Visibility, light effects, and materiality that elevates the design even further.

5. ..is grounded in a feasible art strategy, promoting and examining the possibility of **involving both local and international artists**. It is key to the strategy that the art represents a diversity of art and artists in terms of cultural background, age, and gender. It is further important to combine both locally based artists and international profiles, setting up collaborations .
6. ..should **fully complement the ideas and ambitions of the architectural concept** and reflect the vision of SFM to create a fish market and public space second to none when it comes to outstanding life quality and experiences. The art interventions should be planned in the context of the buildings and the architecture and should preferably have an integrated function as an architecture-enhancing element or as a means to differentiate between functions.

The art concept and function could be summarised in the following terms:

- Art to increase the perceived quality of the building
- Art as support in the everyday experience and activities of the building and context
- Art as visual attraction & experience
- Art with an integrated function
- Art as support in way-finding.

1.1 SFM Aligned with existing city cultural and art strategies

The project implementation should be aligned with the principles and aims expressed in the City of Sydney – Creative City, Cultural Policy and Action Plan 2014 – 2024, and the direction of the Plan’s six priorities:

1. Precinct distinctiveness and creativity in the public domain;
2. New avenues for creative participation;
3. Sector sustainability: surviving and thriving;
4. Improving access, creating markets;
5. Sharing knowledge; and

6. Global engagement.

Furthermore, the art at SFM should be aligned with the vision of the **City of Sydney – City Art Strategy (2011)**, long term public art plan. This includes, the support of the ambitions expressed in:

‘Excellence, innovation and diversity in keeping with the aesthetic and cultural significance of the city’s public domain and with the dynamic and experimental nature of contemporary art practice.’

And

“The Public Art Strategy aims to embed public art into the fabric of the city to reflect Sydney’s unique history, its diverse communities, its creativity, its innovation and its energy. Providing opportunities for everyone to participate, including artists with a disability, it aims to create experiences that are universally accessible to all people”.

1.2 Beyond SFM - Blackwattle Bay

The SFM strategy confirms and speaks into the overall narrative for Blackwattle Bay that extends beyond the boundaries of the SFM site as the Blackwattle Bay Arts and Cultural strategy is being developed. The SFM site is part of the Sydney Harbour Walk: a harbour-side pedestrian journey from Farm Cove to Blackwattle Bay and initiatives should be coordinated with the public art projects and way-finding currently being developed along its length - the City of Sydney, Property NSW, Sydney Opera House.

2. The WHAT, WHEN & WHY?

Tentative priority projects, developed in collaboration with 3XN will provide a background for discussions and evaluation on the implementation of art at SFM and the public domain.

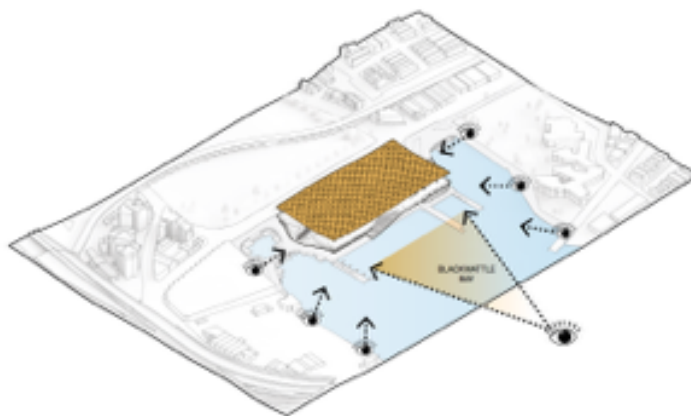
To stimulate a broad interest in the art at SFM, the strategy outline proposes to explore a combination of three typological levels.

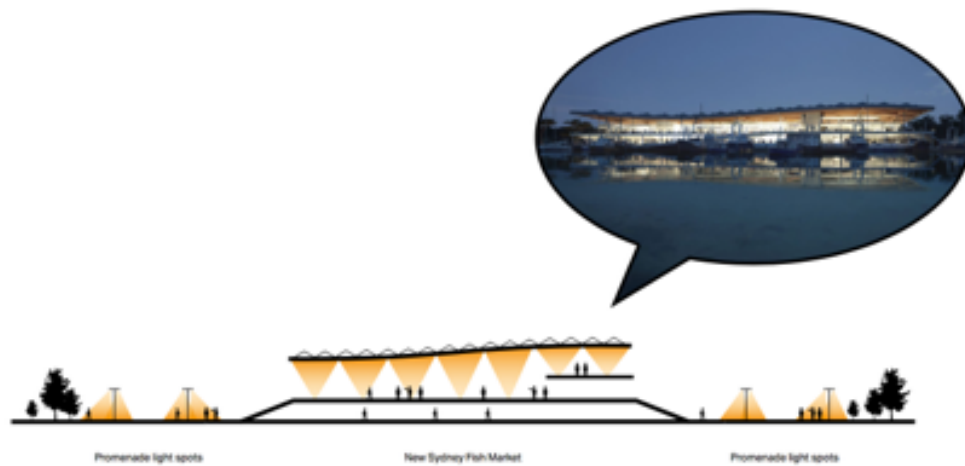
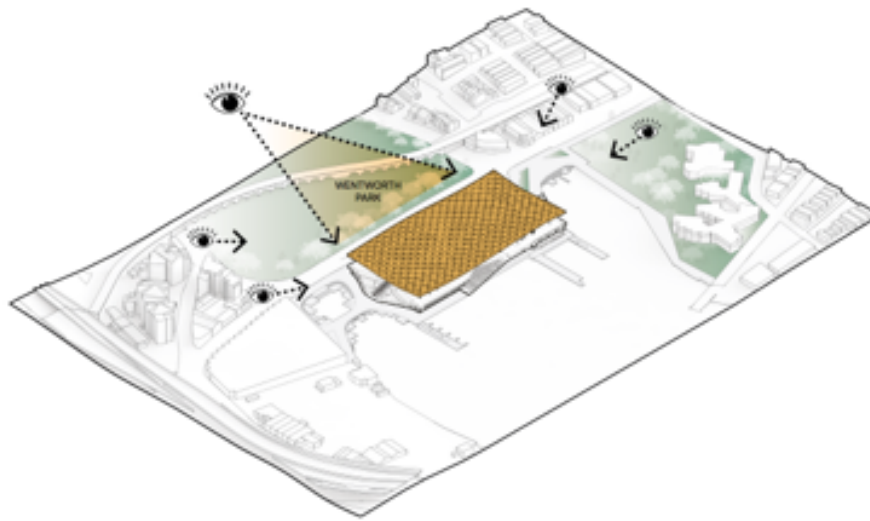
They include

- 1) Large scale public art works located on the promenade leading to and from SFM
- 2) Building integrated art working to emphasise the conceptual and architectural qualities
- 3) “Functional Art”.

The projects are:

- **Two to three major landmark public art projects** will create visibility access points, meeting places and moments of pause in the plazas and landscape around SFM. The projects express the values of Creative Sydney, the historical and cultural heritage, and the connection between water, harbour and urban fabric.





- **Three building integrated projects**, emphasising sustainability, way finding, and sound on the building. Working with building surfaces, acoustics, and functionality related to

sustainability performance.

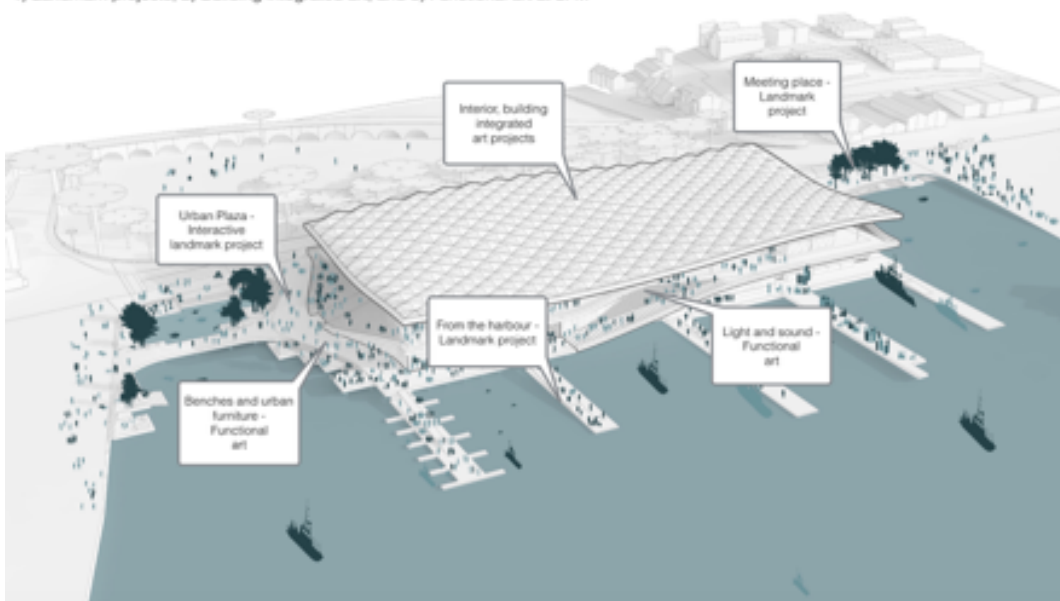
- **Small scale functional art projects**, like urban furniture, benches, lighting, and signage. The projects relates to the everyday function of the building and the need of the many visitors and employees.

2.1 Evaluation Criteria

When assessing possible art works, the above values, principles, and strategy is taken in to consideration. To sum up the evaluation criteria in the process of selecting art for SFM should include:

- Does it meet functional requirements?
- How is the strategic fit on the typological level?
- Does it support the architectural vision?
- Does it support the SFM functional requirements and identity?
- Does it have a direct relation to well-defined user needs?
- Does it contribute to the broader place vision and cultural identity for the whole of Blackwattle Bay?

Tentative overview of potential art interventions, three categories:
1) Landmark projects, 2) Building integrated art, and 3) Functional art at SFM



3. The Site - Art in the Context of Cultural Heritage

Along with the above established evaluation criteria the art works must be sensitive to the specific requirements and cultural context.

The SFM site is characterised by post-industrial urban typologies, such as the coal loader, the existing harbour industry, and adjacent industrial facilities. The recreational facilities such as the rowing club, the harbour promenade, and the park situated behind the site adds to the complexity - and possibilities. In addition to that the water itself represents a spatial and recreational feature, that should be activated in the art programme. The public art should be highly to be site-responsive and enhance the future and past character of the site.



Art has the potential to bring together all the different elements constituting the site. The site conditions underlines the importance of doing a strong public programme, activating public space. The rich history of the SFM site stretches way beyond the industrial era. For centuries the site and general harbour area has been an important historical site for indigenous culture. Representing the rich cultural heritage of the site, spanning the different eras , is a cornerstone in the art strategy. The purpose is creating a vital link between past and present through art, and giving a strong voice to the long, diverse history of the harbour front area.

The strategy therefore propose to do the following key interventions in relation to the specific site conditions:

- **Giving the Aboriginal culture a strong voice** is key to the strategy. Prioritising artworks from Aboriginal artists is instrumental to achieving the connection between present and past, and highlighting the profound and important contribution to Sydney's history and culture.
- If possible **re-use and integrate industrial cultural heritage** elements existing on the site today, such as timber from the coal loader. Elements is transformed into art works and thereby linking the history to the present. Elements from the current fish market, such as mural works, hold a big potential as part of the future development.
- Existing efforts to create a **public promenade around Sydney harbour should be supported** by the SFM art strategy. Helping build a strong connection between the last parts of the promenade will ensure that the flow of people visiting SFM in the future will experience an exciting public space.
- **Activating and strengthening the spatial connection between water and land** as a key resource. Water management is a key feature of the architectural concept, and the art strategy should support that effort.



3.1 Art and culture as an engine in the development of the promenade

The proposal aims for a longterm development of the promenade, which includes an art and culture strategy that unfolds integrated with architecture and landscape design.

The art is functional in the sense that artists contribute to the design of urban space fixtures such as benches, lighting, facade work in the form of mosaics and murals, coatings, planting on carefully designated places and areas on the cultural promenade. The works thus have both a very high artistic level and a practical function as furniture in the urban space that can be used both in everyday life and in connection with cultural events. One example is the artist Jeppe Heins benches, which have a double function as both sculpture and bench.



The art on the promenade...

1. ...must contribute to creating new places (urbanism) with strong identity, meeting places for physical development, cultural empathy and involvement of the city's citizens in the creation of culture.

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2. ...is used purposefully to stage the city's space and create visibility in attracting new user groups
3. ...not only adds urban space to a unique identity in relation to historical references but creates high-level spaces and passages of recreational facilities and urban spaces.



The incorporation of art as an integral part of the city's space will over the years create a completely unique character for the area. The art will be a clear marker for anyone who visits SFM. It will consist of both permanent contributions in the form of urban space furniture, but also facilities for conducting temporary art and cultural events.

The art and culture of these spaces play a mediating role, creating a focal point, facilitating new meetings across generations, interests and culture. It happens through surprising or provocative elements that make people stop, which appeals to visitors' curiosity and encourages them to interact with art and each other.

3.2 Art and urban megatrends

At SFM there will be a high demand for an updated take on implementing art to the benefit of the many. There are certain mega trends when working with art in public space relevant to SFM.

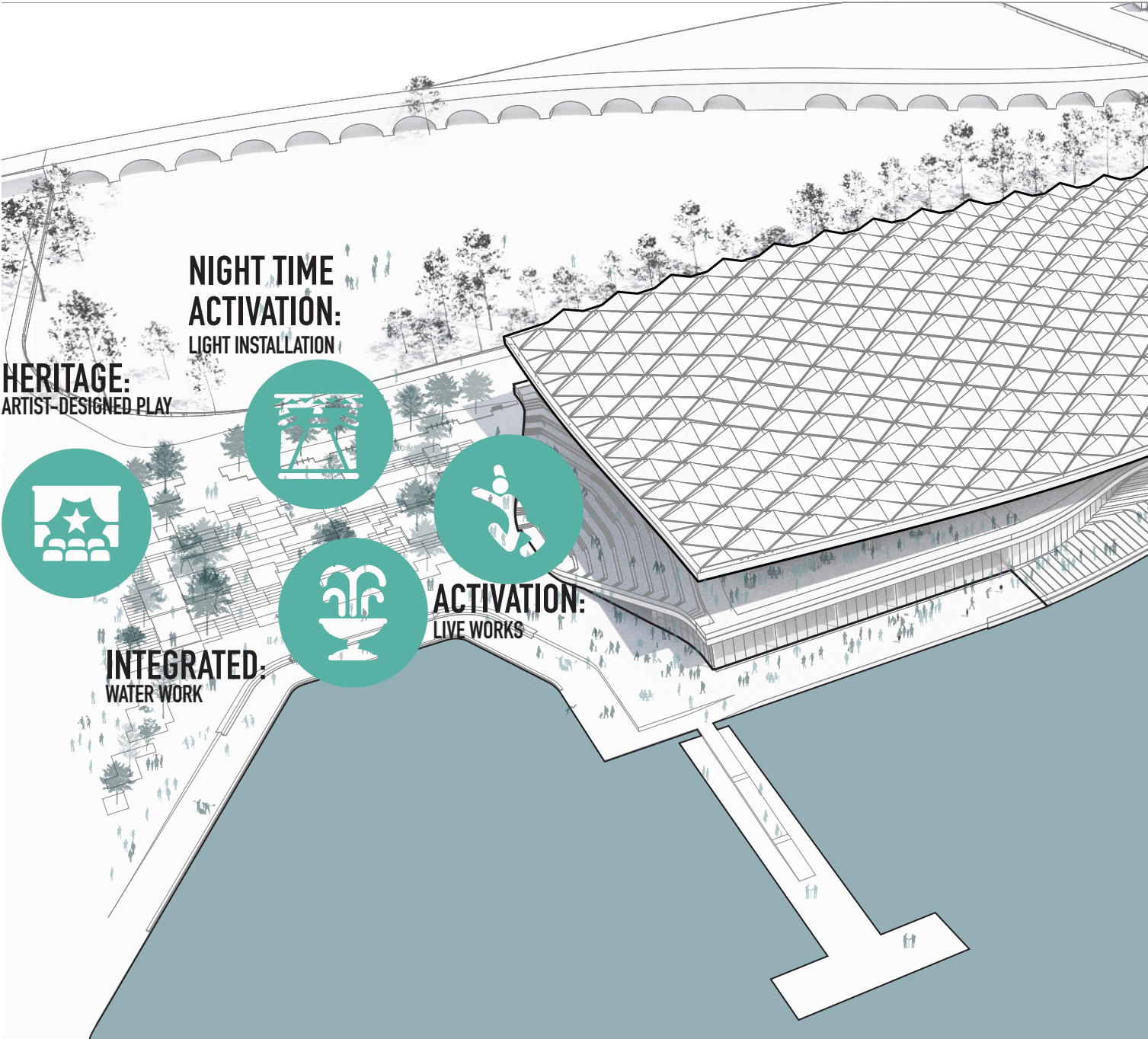
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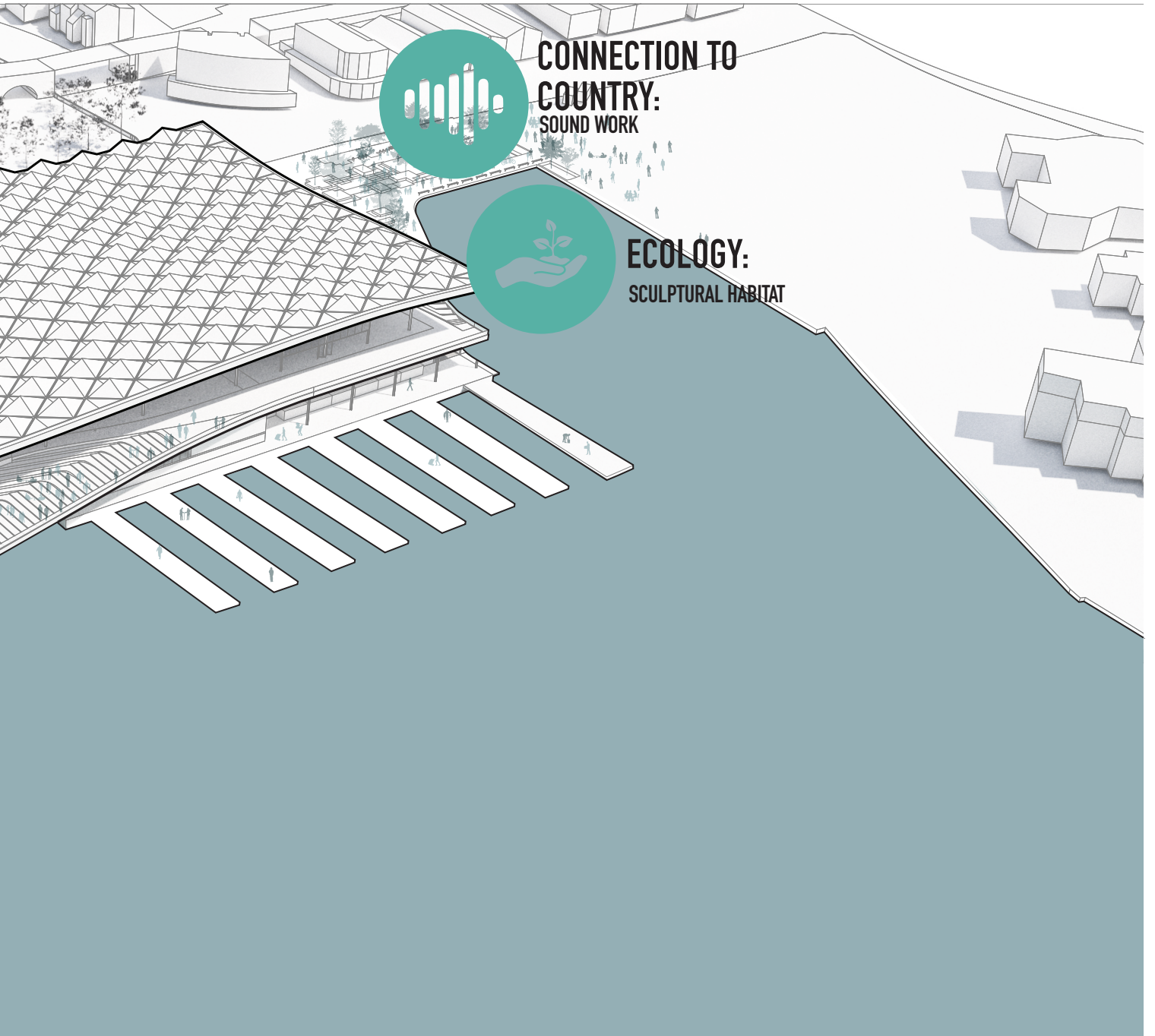
1. **Multi functionality in art and urban space.** Multi functionality is about the possibility that different cultural activities can unfold throughout the year within the same location. Multi functionality can help create a vibrant and dynamic urban space and attract diverse user groups with widely differing needs and expectations. The multifunctional urban space can contribute to an increased social inclusion and attention between groups of citizens who do not normally have an opportunity to meet.
2. **Changeability.** Changeability focuses on how urban space can constantly realign itself. If the layout of SFM's urban space is to be future-proof it must make room for new trends, temporary and spontaneous use. It must facilitate and provide space new activities.
3. **Cross Culture.** Cross-cultural qualities are about creating spaces that integrate and include diverse user groups and breaks down the boundaries of how we experience and interact with art and physical space.
4. **Interaction / involvement.** Today users will no longer just stand on the sidelines and passively look at the art. The digital revolution has influenced the user to such an extent that there is a clear expectation of being involved and of being able to participate and interact with the environment. The degree of interaction and involvement obviously depends on the context and can be expressed in many different ways as a direct invitation to participate in various formal or informal activities
5. **Strong visual identity.** Focusing on visual identity will help define the use and activities of the urban space by creating a specific framework and mood that can open up the users' imagination and creativity.
6. **Recreational qualities.** The recreational urban space with the culture in the centre creates a space for both mental and physical recreation. An upgrade of the

recreational facilities, combined with a progressive art strategy, should make a significant contribution to the experience of space as usable and relevant.

7. **Meeting places.** Creating room for exchanges between people are a cardinal point in the project. The art can play a special role, both in the design of urban space furniture such as benches and lighting, and as a direct occasion for creating dialogue and attention to the urban qualities.
8. **Integration of urban space and building.** Urban space and building integration ensures that the urban space is bound together with the context in which it is a part, and relates to the transitions between outside and inside and to the accessibility of building from urban spaces and vice versa.
9. **Season.** The Sydney climate is a crucial parameter in the efficient utilisation and activation of the urban space. It is for example the possibility of shelter and heat in the autumn and winter, and shade and cooling in the summer.
10. **Urban space as a scene.** Meeting art in public space is often spontaneous. Art works at best as a social mixer. It acts as a facilitator for the exchange between people. For the same reason, phenomena such as art playgrounds with spaces for physical development for children, staged by artists, have gained widespread popularity

3.4 PRELIMINARY SPATIAL ALLOCATION PLAN

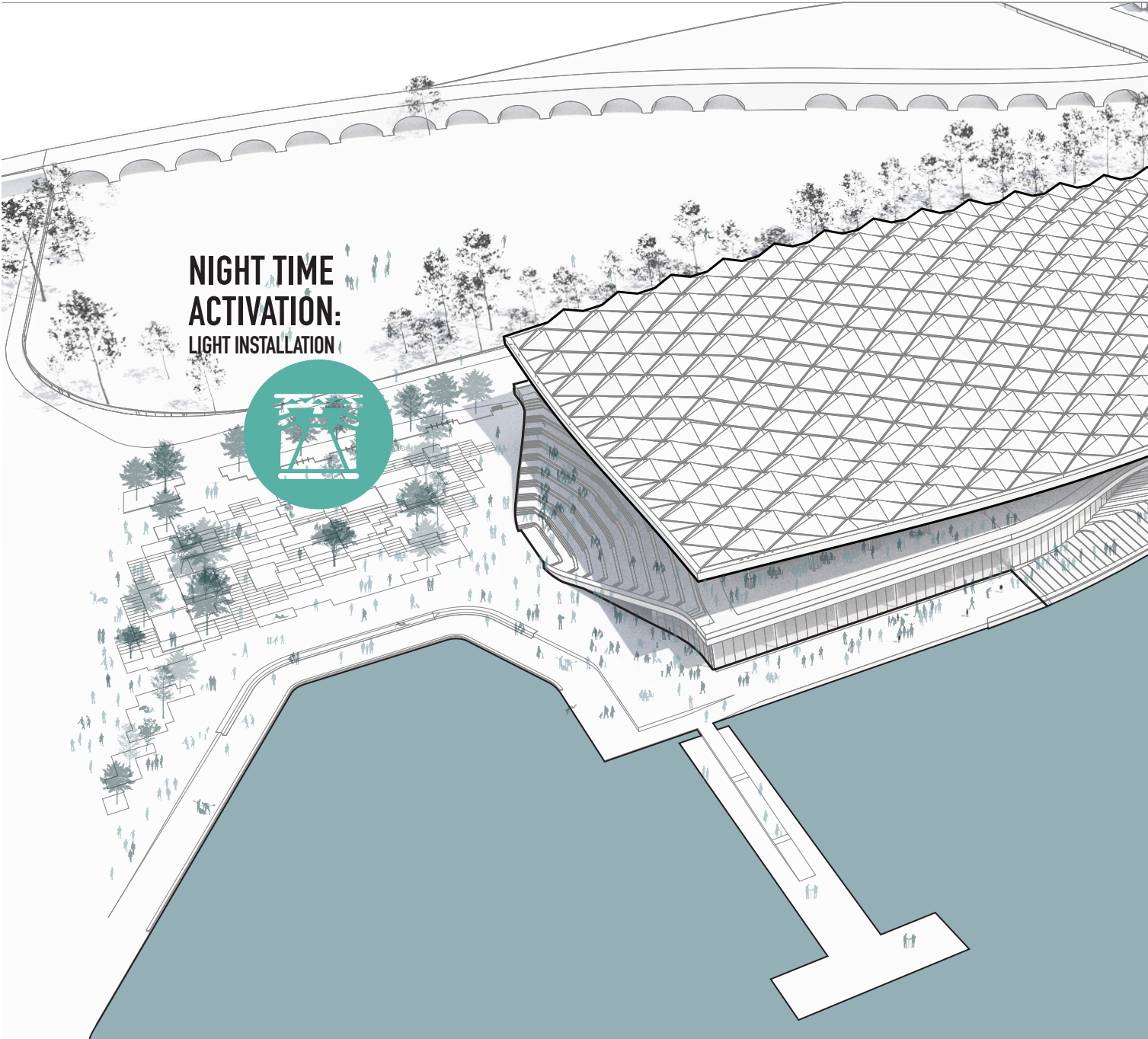


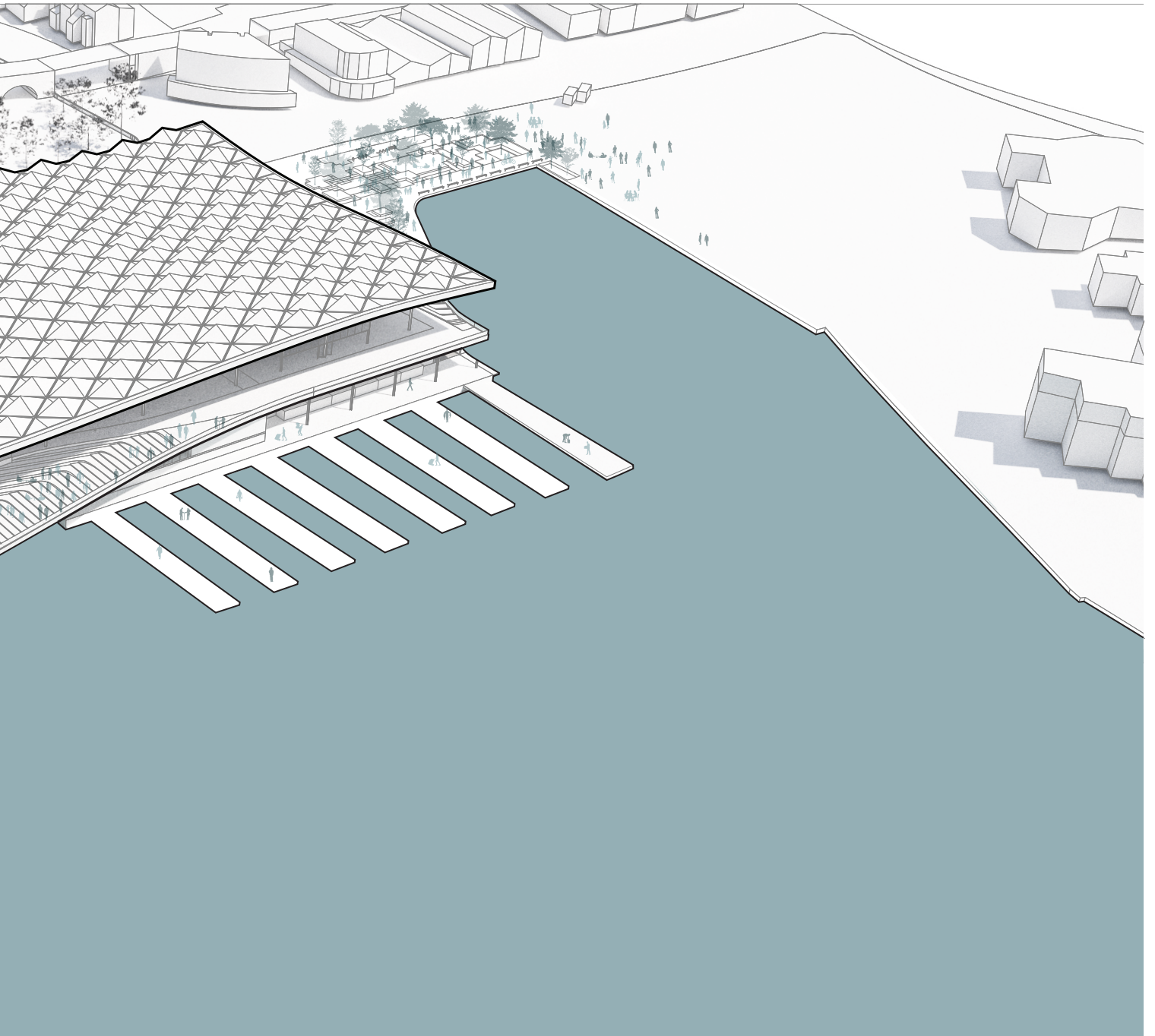


**CONNECTION TO
COUNTRY:**
SOUND WORK

ECOLOGY:
SCULPTURAL HABITAT

3.4 PRELIMINARY SPATIAL ALLOCATION PLAN







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