

# 1-3 BURROWS ROAD

SSDA – PUBLIC ART STRATEGY, SEPTEMBER 2022



**cultural**capital

## 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 and Wangal people of the Eora Nation.

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

# TABLE OF CONTENTS

## 01 CONTEXT

1.1	The Client	5
1.2	The Site	5
1.3	Indigenous Context	7
1.4	Historical Context	9
1.5	Urban Context	10
1.6	Cultural Context	11
1.7	Public Art	12
1.8	Policy Context	13

## 02 CURATORIAL FRAMEWORK

2.1	Curatorial Vision	15
2.2	Theme	16
2.3	The Commission	17
2.4	Case Study	19

## 03 METHODOLOGY

3.1	Commissioning stage	21
3.2	Engaging the Artist	22
3.3	Procuring the Artist	23
3.4	Artist Brief	24
3.5	Artist Selection Criteria	25
3.7	Considerations	27
3.8	Recommended Artwork Program	28

## 04 BUDGET

4.1	Recommended Artwork Budget	30
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## 05 MANAGEMENT PROGRAM

5.1	Project Governance Chart	31
5.2	Review and Approval Gateways	31
5.3	Risk Management	33
5.4	Quality Management	34
5.5	Project Management	34

## APPENDIX 01

Decommissioning	35
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This document shows images of artworks of varying scales. Please note these are not curatorial recommendations, they are reference images only.

# CONTEXT

## CHAPTER 01

# 1.1 THE CLIENT

This preliminary public art strategy, prepared by Cultural Capital, has been undertaken for Goodman Property.

## DEFINITIONS

Goodman - Client

Welsh and Major - Architect

Cultural Capital (CC) - Public Art Consultant

# 1.2 THE SITE

The site is located on the southern boundary of the City of Sydney local government area (LGA), on the corner of Burrows Road and Canal Road at the following address:

**Lot 11, DP 606737 and Lot 1, DP 1227450, 1-3 Burrows Road, St Peters.**

The site is owned by Tallina Pty Ltd and is managed by Goodman. It is known as the Burrows Industrial Estate.

The site is roughly rectangular in shape and has a site area of 34,714 square metres.



# ST PETERS

- 1-3 1-3 Burrows Road, St Peters
- T Sydenham Train Station
- T St Peters Train Station
- T Mascot Train Station
- Alexandra Canal
- Sydney Park
- WestConnex New M5
- WestConnex M8
- Sydney Airport
- Sydney Gateway (under construction)
- St Peters Interchange
- Sydenham Green Skatepark
- IKEA



## 1.3 INDIGENOUS CONTEXT

This site sits on the Traditional lands of the Gadigal and Wangal clans of the Eora nation. Before European settlement, the St Peters and Alexandria area was known in local language as 'Kangaroo Ground'. Aboriginal people hunted kangaroo on the grasslands here, and fished and camped at the swamps, creeks and rivers that crisscrossed the area.



Aboriginal hunting kangaroos, 1840s, artist unknown. Source - State Library

The site is very close to the Alexandra Canal, which was once a natural waterway called Sheas Creek. It was a narrow, winding creek, part tidal, part free-flowing and fed by streams further upstream. Aboriginal people are known to have frequented this stream for food and middens with discarded oyster shells were found in the area by early colonisers.

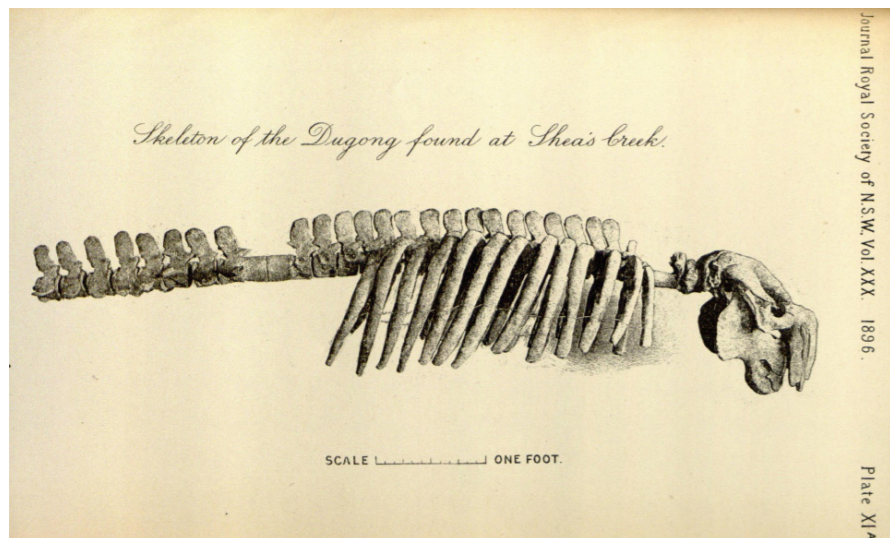
It is likely that the original road to the Cooks River, running from Chippendale to St Peters, followed an Aboriginal track across the ridgeline through Newtown. Originally known as the Bulanaming Road, it was officially named King Street in 1877.



An example of an Indigenous shell midden, this one is located in Sydney's Cockle Bay. Source - Sydney Barani.

Alexandra Canal was constructed along the general line of Sheas Creek in 1896. Dugong bones, Aboriginal axes, and the remains of an ancient forest were discovered in the estuarine clay below the creek, indicating the long standing occupation of First Nations people on the land. These findings have also been used for scientific research into changing sea levels along the Eastern seaboard.

According to the map opposite, the site on which Burrows Road now stands would have been a swampy, mangrove area. Mangroves have traditionally been used by Indigenous Australians as sources of food and tools. Mangrove timber was used to make paddles and weapons such as spears and boomerangs.



Above: Skeleton of Dugong found at Shea's Creek. Source - Dictionary of Sydney

Opposite: Detail from 'Atlas of the Suburbs of Sydney' North Botany 1888. Source -Dictionary of Sydney



## 1.4 HISTORICAL CONTEXT

St Peters has an industrial legacy. It was discovered that the soil was rich in clay alluvium, so it attracted many brick, pottery and tile works. St Peters became the epicentre of brick working in NSW with a large brickworks located at what is now Sydney Park.

The largest brickworks was the Bedford Brick Works established by Josiah Gentle, located at Cooks River Road (present day Princes Highway). Deep clay brick-pits were dug on site to source material, and large kilns were built to fire the works - also on site. Gradually, as Gentle purchased more land, Bedford Brick Works expanded to what is now Sydney Park. In 1936 the Austral Brick Company bought the Bedford Brick Works and operated the company across different sites until 1983.

The original site of the brick works near the Cooks River Road was closed after World War II. The deep clay brick-pits were repurposed into a major rubbish tip. The tip was known by several names including the St Peters tip, Campbell Road Disposal Depot, Alexandria Tip, and the Disposal Depot Alexandria and operated until 1976.

From 1980s, Sydney Park was redeveloped over the existing site transforming the area from wasteland to parkland. Now Sydney Park provides one of the largest greenspaces in the City of Sydney.

Sydney Park includes a series of visually prominent hills which provide panoramic views of the city skyline and Sydney Airport. The park is popular for recreational activities such as kite flying, family picnics and walking. Stormwater detention ponds have been transformed into wetland habitat to partly recreate the pre-European environment. At the same time the area's industrial heritage has been preserved with the kilns and brickworks chimneys at the corner of Sydney Park Road and the Princes Highway being restored and made accessible to the public.



Aerial view of site of St Peters brickpits and surrounds 1949. Source - Dictionary of Sydney



St Peters Brickworks, c1984. Source: City of Sydney archives

# 1.5 URBAN CONTEXT

St Peters is located seven kilometers south of Sydney CBD and neighbours suburbs of Newtown, Marrickville, Alexandria, Mascot and Sydenham.

The area is a mix of suburban homes, industrial facilities and major transport infrastructure projects such as the WestConnex, new M8 and the Sydney Gateway Road Project. It is a dense urban area characterised by terrace housing and light industry.

St Peters is well connected with train, bus and road infrastructure making it a popular inner city suburb in which to live and/or work. The St Peters Interchange, a part of WestConnex M5 project, connects the New M8, the M4 corridor and local surrounding suburbs such as Alexandria and Mascot.

St Peters has many traditional Sydney terrace houses signifying the roots of the brick industry of St Peters past.



St Peters warehouse, courtesy of commercialrealestate.com



Present day Sydney Park, City of Sydney Council



St Peters terrace houses, courtesy of PRD Real Estate

## 1.6 CULTURAL CONTEXT

The site is within City of Sydney and in a desirable inner city area. A majority of its residents consist of students, families and young professionals who commute to the city.

The movement of young residents into previously industrial areas of St Peters has given rise more creative spaces. Artist studios, warehouse-style exhibition spaces, music studios and rehearsal spaces are a common feature of this suburb.

The proximity of St Peters to the ever-expanding city centre, and growing appeal of the area as a creative hub has seen an increasing gentrification of St Peters in the last two decades. Median incomes are nearly double that of the rest of NSW and Australia.

The “St Peters Triangle” has been outlined in the Marrickville Council Masterplan. This historically industrial area will be rezoned for new residential and commercial developments.

### Key Demographics:

- Population: 8278
- Most highly represented age bracket: 25-45 years
- 63% born in Australia, and England, New Zealand, Vietnam, Philippines and China
- Languages used at home other than English are Vietnamese, Greek and Cantonese

A number of the warehouses and workshops from St Peters industrial past have been taken over by breweries, creative spaces and local business outlets making it an eclectic neighbourhood increasingly attractive for young professionals.



Willie the Boatman Brewery, St Peters. Courtesy of willietheboatman.com



May Street Studios, St Peters. Courtesy of May Street Studios

# 1.7 PUBLIC ART CONTEXT

Many of the current public works near the site are focused around major roadways, new developments and pedestrian walking tracks in the area. Many of these works are part of the Westconnex Canal to Creek Public Art Program.

## Movement of Shells, Movement of Time M4-M5 Link Tunnel Facade



Marilyn Russell and Esme Timbery, *Movement of Shells, movement of time*, 2022

*Movement of shells, Movement of Time* is an integrated facade artwork commissioned by Cultural Capital for the Westconnex M4-M5 Link Tunnels Ventilation Building. The design is made by Indigenous artists Marilyn Russell and her mother Aunty Esme Timbery, Bidjigal women from La Perouse. They wished to share their concept of Connection to Country and of being 'Saltwater People' through this work, which is one of the largest public artworks in Australia.

## St Peters Fences Playground Simpson Park



Mike Hewson, *St Peters Fences Playground*, 2019, Simpson Park, St Peters

*St Peters Fences Playground* is an assemblage of climbable brick fences and play equipment commissioned for Westconnex by Cultural Capital. Each fence is built brick-for-brick from archive images recreating the front fences of homes in St Peters demolished for infrastructure expansion projects. The playground was co-created with community, including a series of community engagement workshops with St Peters Public School students who contributed ideas that were incorporated into the final design.

## St Peters Interchange Sculpture Park



Greg Johns, *Near The Centre (There Is Music)*, 2021

St Peters Interchange houses seven sculpture commissions creating a trail of art through the new parkland area. Commissions were managed by Cultural Capital and include works by Greg Johns, Andrew Rogers, Gill Gatfield and Yioryios Papayioryiou.

## 1.7 POLICY CONTEXT



Jenny Holzer, National Gallery Berlin, 2001

New artworks will be considered within the context of existing Council strategies and policies which influence this jurisdiction, particularly:

**CITY OF SYDNEY, CITY ART: PUBLIC ART STRATEGY, 2014**

**CITY OF SYDNEY, CITY CENTRE, PUBLIC ART PLAN, 2013**

**CREATE IN NSW: THE NSW ARTS AND CULTURAL POLICY FRAMEWORK, 2015**

**CREATIVITY GUIDELINES FOR TRANSPORT SYSTEMS,  
DECEMBER 2015**

**BEYOND THE PAVEMENT, RMS**

# CURATORIAL FRAMEWORK

## CHAPTER 02

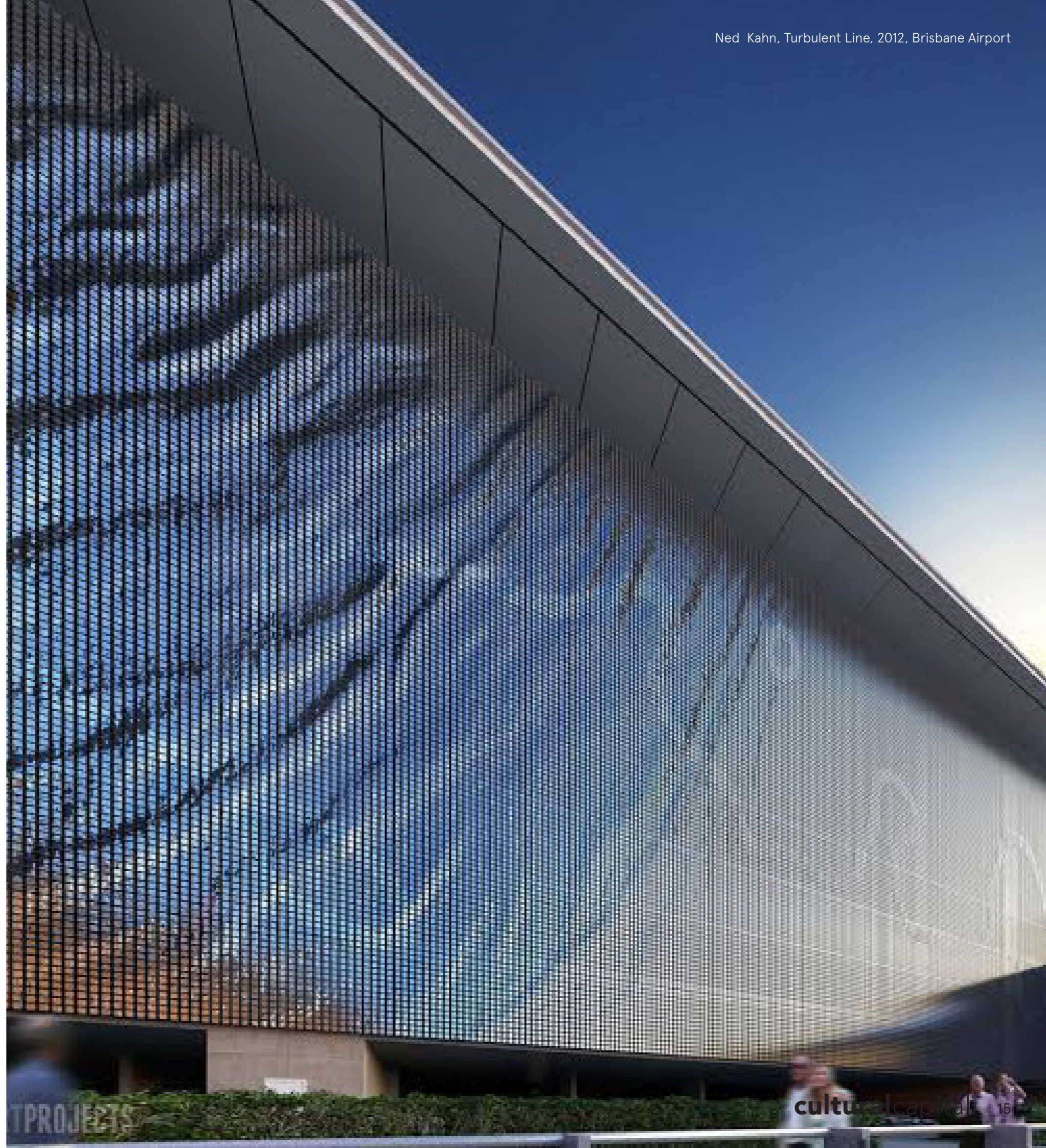
## 2.1 CURATORIAL VISION

The 1-3 Burrows development sits within a constellation of human movement. Situated adjacent to a major freeway and interchange, and in close proximity to the airport, it will be experienced by thousands of people in daily transit.

Its monolithic structure will rise above the industrial skyline, serving as a memorable landmark within a network of flowing activity. The grand scale of the architecture against the dramatic backdrop of the sky provides a canvas for an equally dramatic cultural statement. It will serve as an impressive moment of connection and contemplation for travellers as they move through this busy area.

The concept of 'constant change' forms the curatorial vision for the site. This encompasses both the First Nations experience of seasonality and natural rhythms, as well as the context of the site as a nexus of urban activity.

Artists will be invited to use light and scale to explore the layered cultural histories and contexts at this site.



## 2.2 THEME

# “RHYTHMS OF CHANGE”

Constant change is a defining characteristic of this site. Once a passageway for flowing water and now a bustling industrial hub, activity constantly ebbs and flows around the building like a beating heart.

Artists will be invited to consider the sensory experience of change at the site as well as historical, environmental, cultural and emotional patterns of change in this dynamic area.

*journeys*

*afterlife*

*day to night*

*tributaries of*

*constellations*

*water*

*ebb and flow*

*walking tracks*

*movements of*

*regeneration*

*people*

*reinvention*

*seasonality*

*networks*

*tides*

*deep time*

*rebirth*

*songlines*

*movement of stars*

*cosmic space*



## 2.3 THE COMMISSION

# FACADE LIGHTWORK

The major artwork opportunity that has been identified with the architects and client is a lightwork that wraps around the building, using the 6000 LED lights embedded in the facade design.

The lights can flash, change colour or brightness to create dynamic images or text that will flow across the immense canvas that is around 700m long.

This artwork is an integrated work and the infrastructure will be largely provided by others, with the artist providing the content.

It is recommended a single established artist (or artist team) be engaged to produce this work. The calibre of artist should reflect the scale of this opportunity.

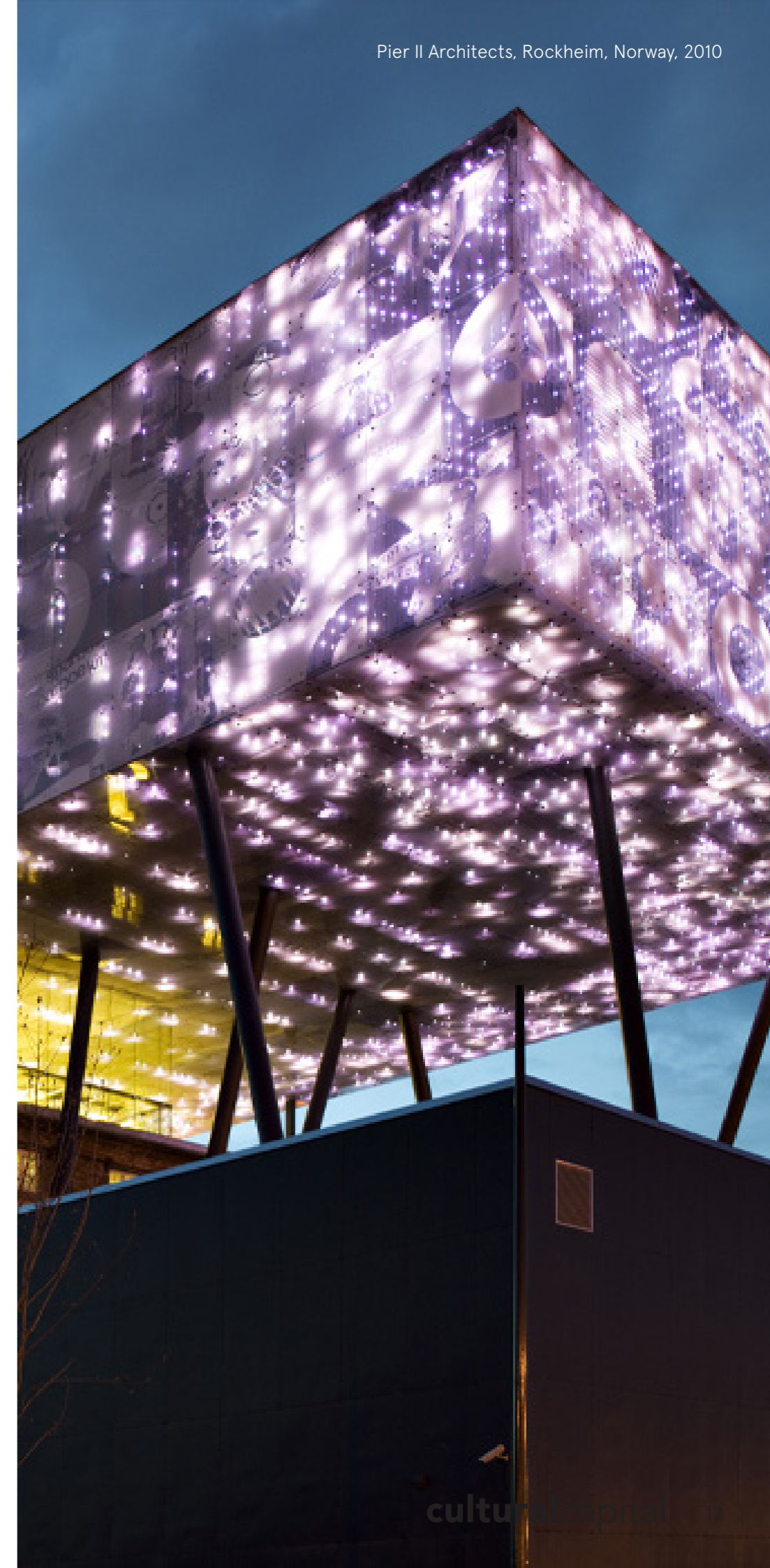
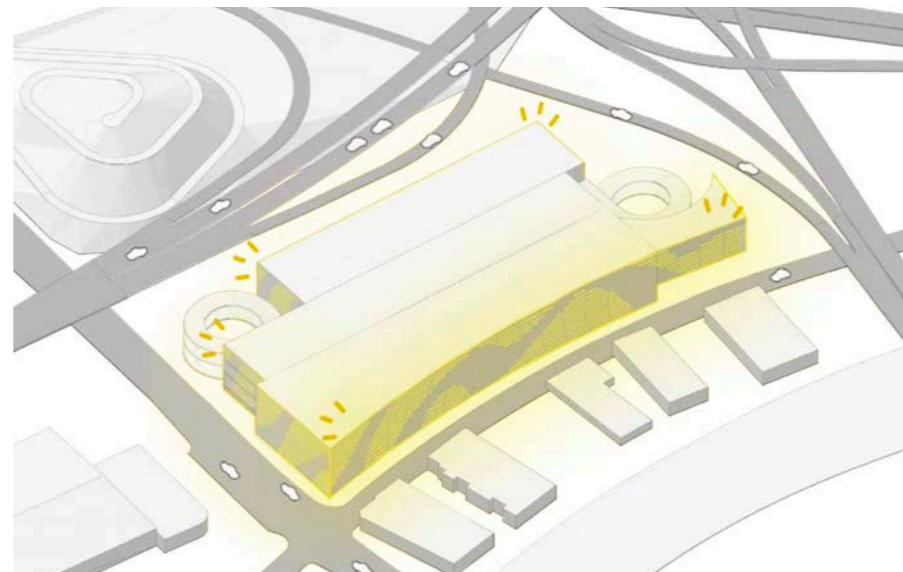
This will also:

- ensure the artist fee is high enough to attract top tier artists
- allow a strong campaign to be built around the artist and their story - without diluting the strength of the concept (which could happen with multiple artists)
- prevent the technical costs exceeding the allowance, more artworks mean more complexity with programming

The work will be predominantly be viewed by drivers on the Gateway and Burrows Road. The artist will need to be mindful of creating various moments within the work which can be experienced in short periods of time, without distracting drivers and compromising their safety.

The artist will be briefed to create a dynamic and changeable work. The work may be programmed to begin at different times of day so commuters regularly passing the work can enjoy different experiences.

This is a spectacular opportunity that has the potential to be one of Australia's most significant public artworks.



Robyn Backen, *Voices Within*, 2019, Sydney

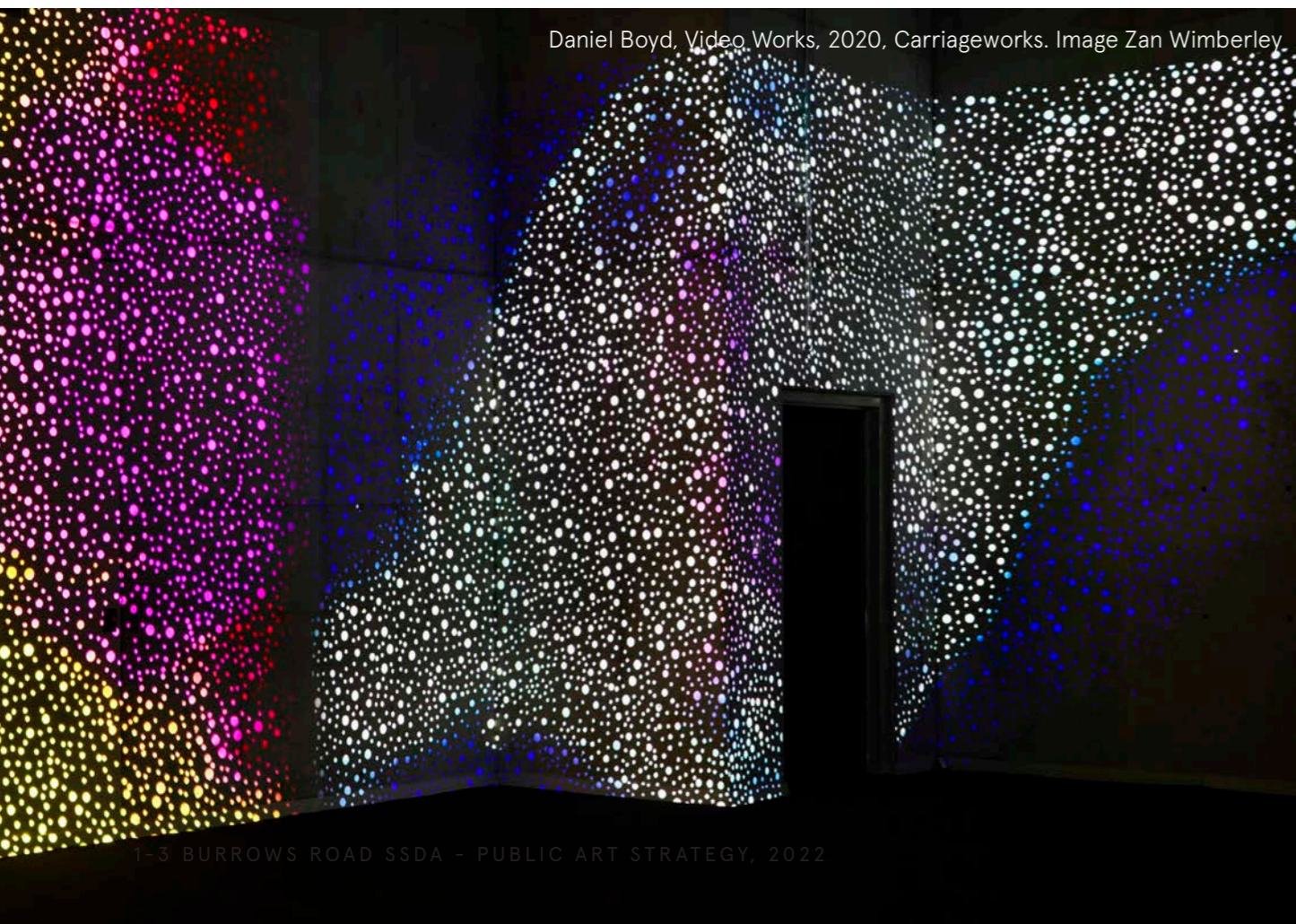


Designworks, *Vivid Festival*, 2013, Sydney

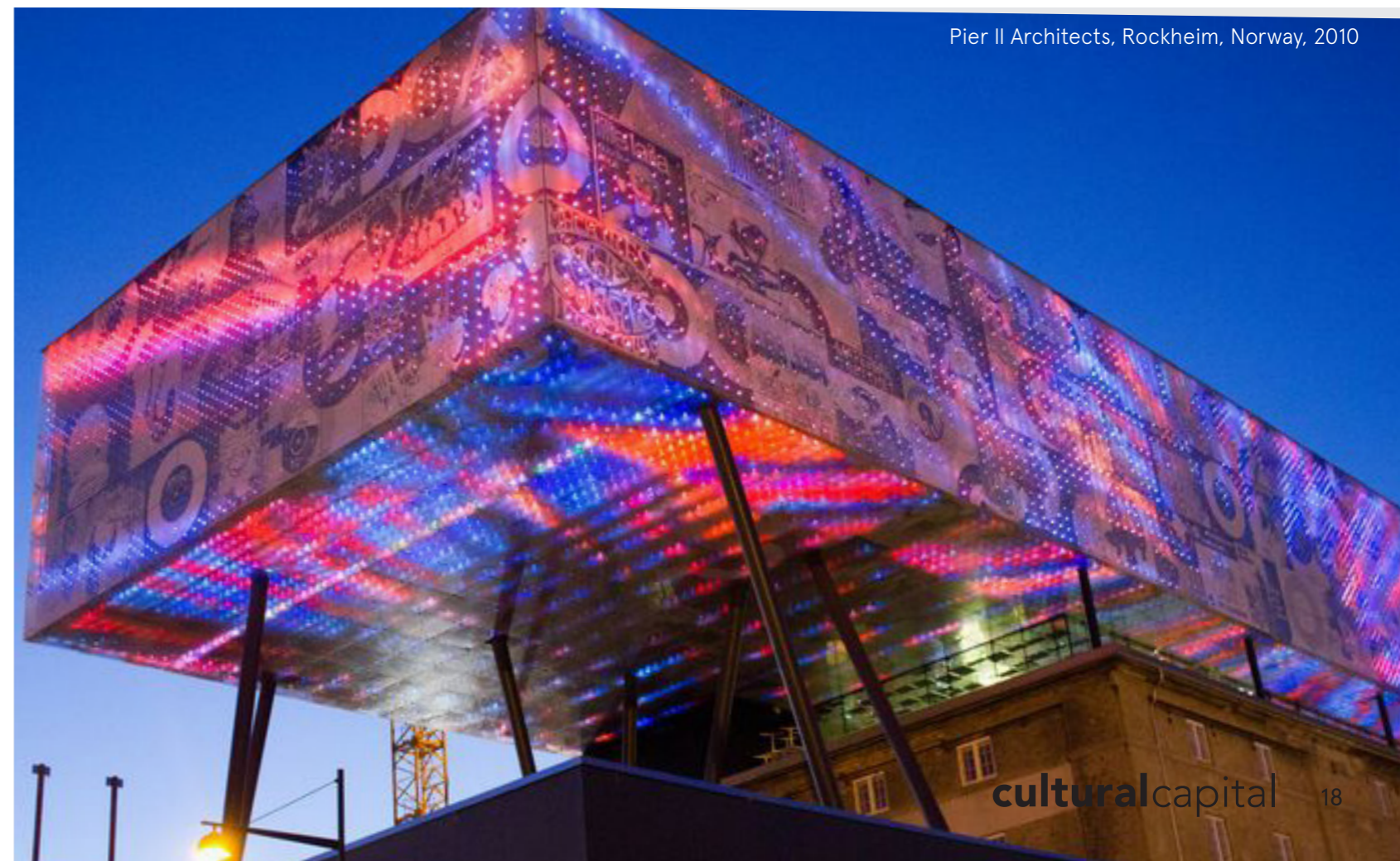


## EXAMPLES OF LIGHTWORKS

Daniel Boyd, *Video Works*, 2020, Carriageworks. Image Zan Wimberley



Pier II Architects, *Rockheim*, Norway, 2010



## 2.4 CASE STUDY

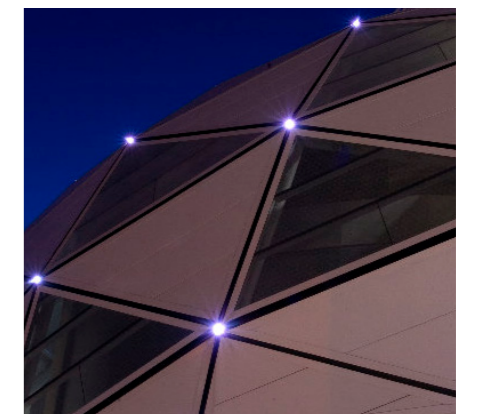
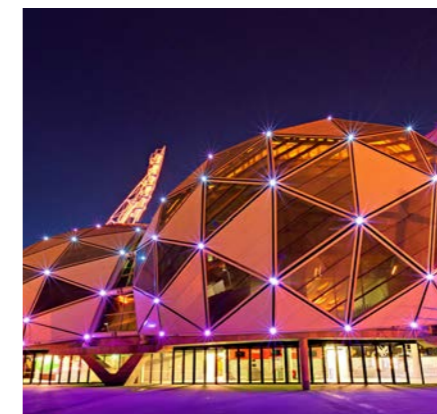


### ALEXANDER KNOX & BRUCE RAMUS, AAMI PARK MELBOURNE 2015

Artworks by multimedia artists Alexander Knox and Bruce Ramus illuminate the roof of AAMI Park every night from dusk with colours and patterns specially designed for the stadium. The 1544 colour-changing and weatherproof LED fittings act like a low resolution video screen and each artist contributed a number of sequences for different events such as Game Day,

Team Colours, Resting and Festival modes.

Alexander Knox worked with senior Wurundjeri elder Aunty Joy Wandin Murphy to reference traditional language and stories for some of his artworks.



# METHODOLOGY

CHAPTER 03

# 3.1 COMMISSIONING STAGES

There are typically six stages involved in successfully commissioning an artwork in the public realm. These are outlined below.

The following pages provide further information on the deliverables and considerations for each stage.

## STAGE 1 ARTIST BRIEF AND CONTRACT

- curator prepares artist brief, artist contract and project plan

## STAGE 2 ARTIST SELECTION AND ENGAGEMENT

- curator manages the agreed procurement process to select the artist/s
- curator negotiates signing of contract with the artist

## STAGE 3 CONCEPT DEVELOPMENT

- selected artists develop concepts. The concept may be revised up to three times during this stage
- the artist and curator develop a stakeholder engagement plan for consultation and begin this process (if required)

## STAGE 4 DESIGN DEVELOPMENT

- the artist develops the concept to make it ready for fabrication. This stage may include prototypes, quotes from industry and any other processes necessary to demonstrate the design is within budget and fit for its designated purpose

## STAGE 5 FABRICATION AND INSTALLATION

- the artist begins fabrication and manages the process through to installation.  
**Note: this phase does not apply to integrated works**

## STAGE 6 HANDOVER AND LAUNCH

- the client undertakes a final inspection of the work and formalise the handover
- the client organises a launch event, the work is promoted through various media channels

## 3.2 ENGAGING THE ARTIST

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

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. Note: the artist is not responsible for fabrication and installation of integrated works.

Alternatively, artists who do not have an established delivery team can be supported and advised by Cultural Capital who can recommend fabricators and other collaborators. C

It is the artist's responsibility to hold all necessary insurances, abide by WH&S legislation, the appointed Builder's WH&S policies and to have agreements in place with their sub-consultants. The fabricator will be required to sign the declaration of ability to work within the project budget and program.

### ARTIST MILESTONES

The artist's payments are granted in a staged process as shown in the example below. The artist's fees are dependent upon approval to proceed at each stage.

Deliverables	% of the Fee
Signing the contract	10%
Approval of developed concept	15%
Approval of developed design	15%
100% completion of production	30%
Approval of testing on facade	20%
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 time frame.

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



### 3.3 RECOMMENDED PROCUREMENT MODEL

Due to the specific typology and the large scale we recommend that an EOI procurement model is used. This will be sent out to the broader arts community – both within Australia and internationally – to attract a diverse range of artists to consider.

#### EXPRESSION OF INTEREST (EOI)

**01** Open call for artists to register their interest. The curator reviews and presents suitable submissions to the client



**02** Cultural Capital recommend a shortlist of three artists. The shortlist artists are sent the artist brief and invited to submit initial concept, CV and examples of relevant works for a fee



**03** The shortlisted artists present their concept to the client. The client selects one artist to proceed with the work. If Goodman approves the successful artist is then awarded the contract



## 3.4 ARTIST BRIEF

The research and writing that informs the Public Art Strategy 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 commission.

### CHAPTERS INCLUDE:

**Context**

**Curatorial themes**

**Heritage interpretation themes and stories**

**First Nations engagement framework**

**Stakeholder consultation requirements**

**Site analysis**

**Technical specifications**

**Guidelines for use of durable materials**

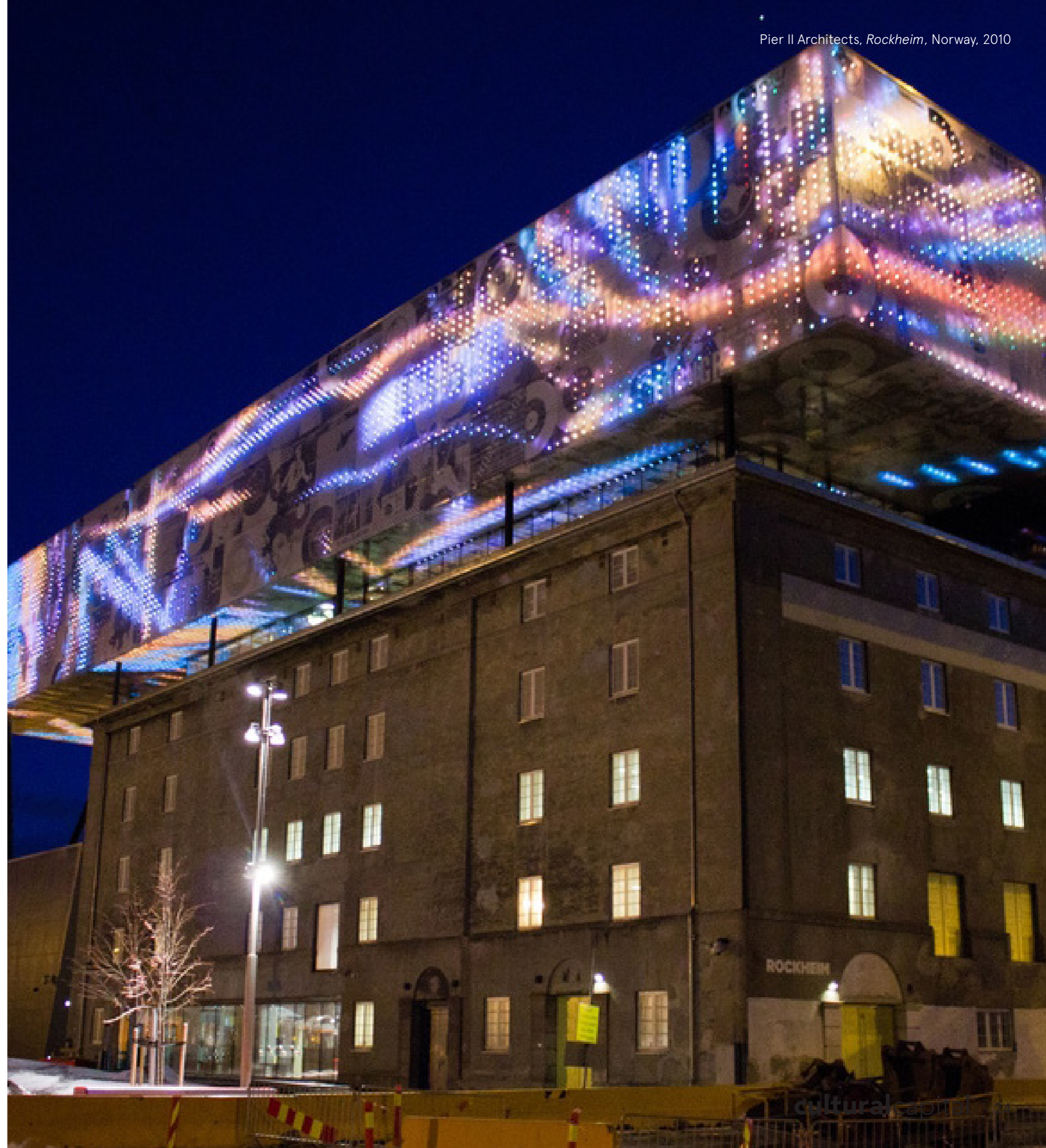
**Fabrication stages and requirements**

**Submission requirements for concept proposal**

**Selection criteria**

**Sample templates for budget and timeline**

**Research references**



## 3.5 ARTIST 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 may be considered against the below criteria.



### CONTEXT

- Relevance to City Council principles and criteria when commissioning public art
- Relevance to the site and themes
- Appropriateness of the concept to the historical, cultural and urban site context of the project



### VIABILITY

- artistic ability and technical skills of the people involved
- demonstrated capacity to produce work within agreed timeline and budget
- meets procurement guidelines & demonstrates value for money
- demonstrated cultural competencies
- maintainability of work without regular monitoring



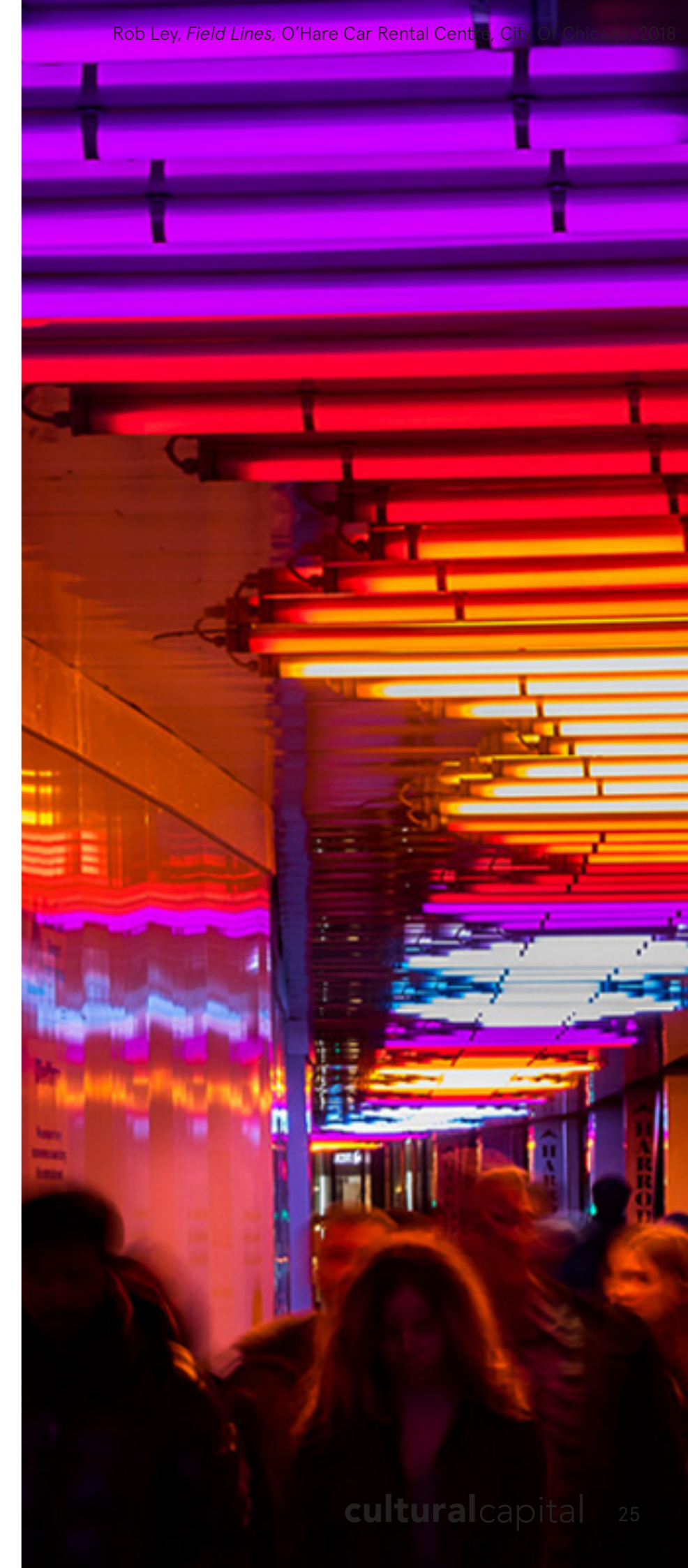
### ARTISTIC MERIT

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



### AUDIENCES

- strong potential to engage, stimulate and inspire a wide range of audiences
- increases or diversifies audiences for the arts and strengthens their artistic experiences
- may increase Australians' and visitors experience of Aboriginal and Torres Strait Islander arts and culture



# 3.6 CONSIDERATIONS

## MAINTENANCE, PUBLIC SAFETY AND CERTIFICATION



### 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 passes 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.



### 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.

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



### MAINTENANCE

Maintenance will be at the cost of the owners/operators of the building. A maintenance manual outlining any specific cleaning or upkeep requirements for the artworks will be prepared by the artists and supplied to building owners/operators upon completion of install. Building owners/operators will be responsible for following guidelines in the manual.

## 3.7 ARTWORK PROGRAM

PHASE	DESCRIPTION	TIMEFRAME	OUTCOMES
<b>Concept selection</b>	Shortlisted artists are briefed and develop high level concepts for the facade lights. They present concepts to the project team who review and select the successful artist	3 - 4 months	Three high level artwork concepts for the facade lights are delivered for the client to review and select one successful artist
<b>Concept development</b>	Selected artist works with the artist technical consultant and Cultural Capital to further develop concept for adaptation into the digital facade light format. The concept may develop aesthetically at this stage	2 months	One final concept presented to the client for review and approval
<b>Design development</b>	The selected artist works with the artist technical consultant to develop their design within the specific technical specifications of the LED lighting system as provided by the client's lighting team, Light Moves	3 - 4 months	Concept is developed into the correct format and a visualisation is provided to the client/Light Moves for review and approval
<b>Production</b>	Artwork is developed further and finalised, incorporating any feedback from client and technical feedback from Light Moves	3 - 4 months	One final artwork is delivered to Light Moves in the correct format for loading into the facade light control system
<b>Facade testing period</b>	Artwork is tested on the LED lighting system by Light Moves	2 months	Any technical issues are resolved with the artist's technical consultant and Light Moves
<b>Project completion and handover</b>	Artwork is loaded into LED lighting system	TBC	

# BUDGET

## CHAPTER 04

## 4.1 RECOMMENDED ARTWORK BUDGET

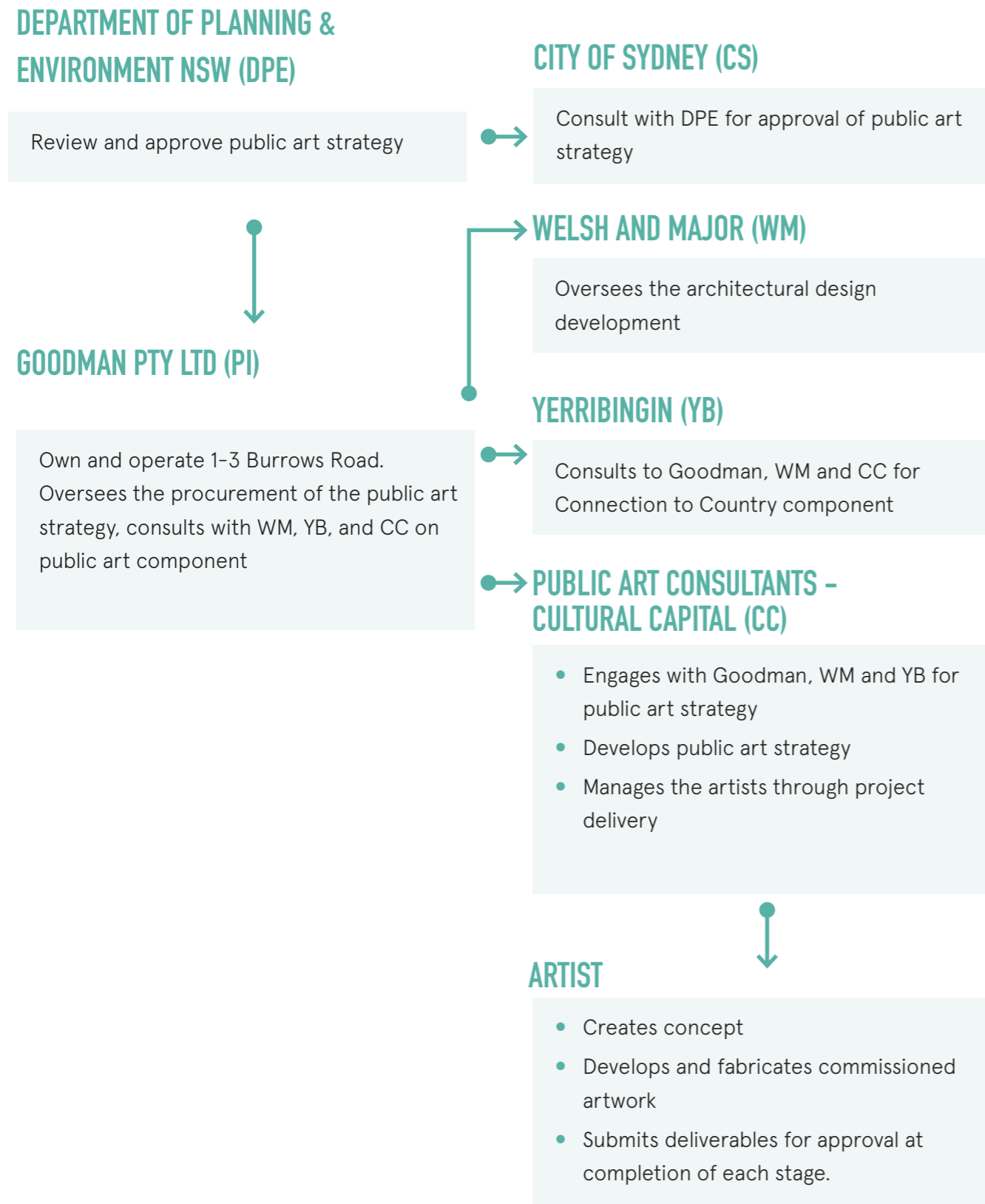
The art budget is approximately \$1.3 million, which represents 1.3% of total project construction costs. The below budget outlines all costs associated with delivering the artwork. The procurement and install of the lighting infrastructure is the responsibility of the architects and construction team.

Item No. from Strategy	Description	No. of artists shortlisted	Total per artist	Total	Comments
1	<b>Cultural Capital consultancy fees</b>	NA	NA	\$130,075	Cultural Capitals costs to oversee all stages of artwork delivery including: strategy, artist selection, design development & fabrication and installation oversight
2	<b>Artist Concept fees</b>	3	\$5000	\$15,000	Assumes that from a longlist of at least 12, 3 artists are selected to develop a concept. One artist will be selected for the commission
3	<b>Artist technical consultant</b>	NA	NA	\$50,000	Works with the artist to provide technical support, assists the artist to prepare final artwork. They may be engaged as a subcontractor to the artist or they may be contracted by Cultural Capital. Their role is to ensure that the artwork concept is delivered to the correct specifications provided by the client's lighting consultant Light Moves
4	<b>Indigenous consultation</b>	NA	NA	\$25,000	Artist engages with First Nations community, elders and Cultural Knowledge holders for themes and narratives to include in artwork. This could be via Yerribingin or otherwise
5	<b>Artist fee</b>	1	\$100,000	\$100,000	Includes artist fee and time spent working with lighting consultant to prepare and deliver artwork for LED facade lights
6	<b>Fabrication and installation</b>	NA	NA	\$985,000	Includes cost of procuring and delivering the lighting infrastructure, including all LED lights, lighting fixtures, controls for lights, and lighting install costs. Also includes client's lighting consultant, Light Moves, to program facade lights for the artwork. This includes providing technical specifications, testing the artwork and operating lighting controls. This scope of the art budget will be managed by the architects and construction team. This cost has been provided by the architect's quantity surveyor.
7	<b>Contingency</b>	NA	\$10,000	\$10,000	For unanticipated design costs, or subconsultant costs
<b>Total ex GST</b>				<b>\$1,315,075</b>	

# MANAGEMENT

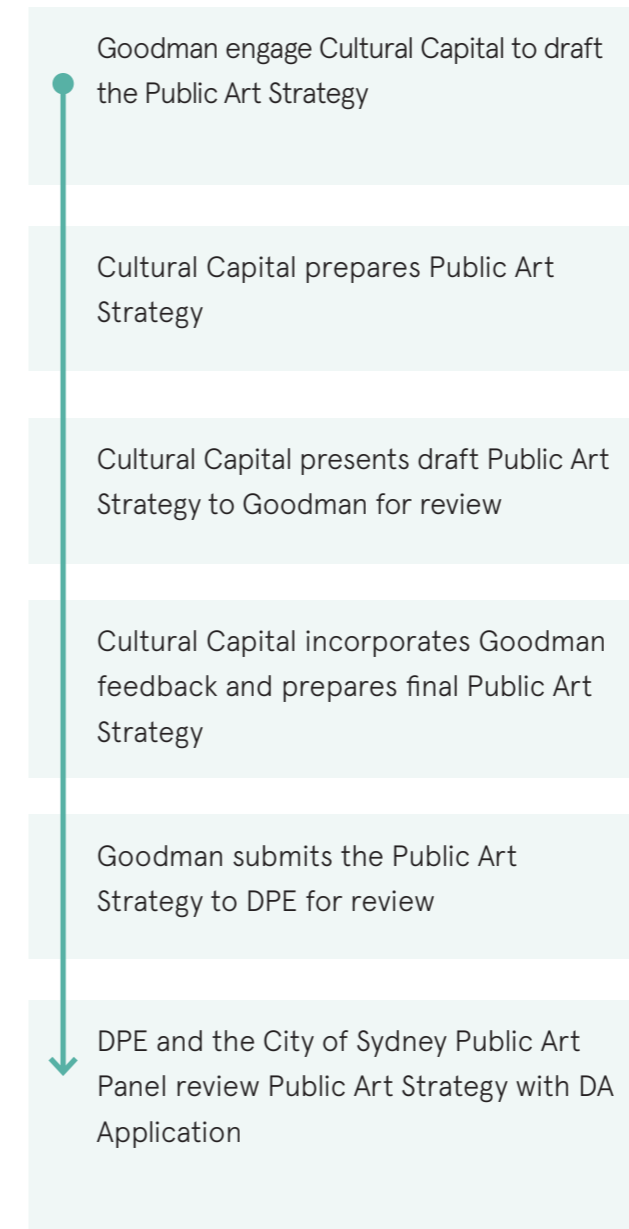
## CHAPTER 05

# 5.1 PROJECT GOVERNANCE CHART



# 5.2 REVIEW AND APPROVAL GATEWAYS

## PUBLIC ART STRATEGY



## ARTIST CONCEPTS

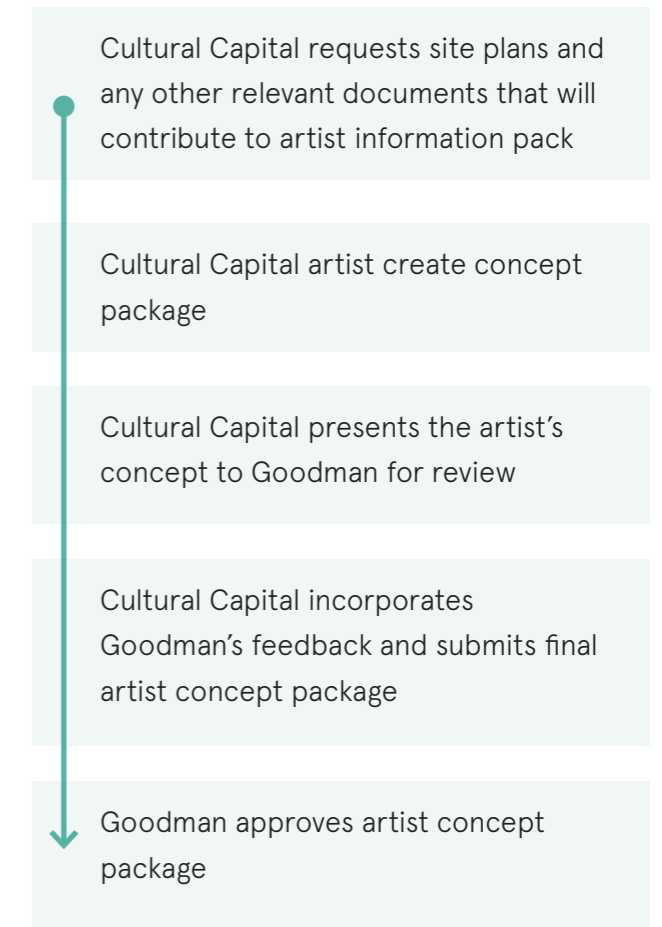


Figure 9: Review and approval gateways

### DEFINITIONS

- CS - City of Sydney
- G - Goodman Pty Ltd - Client
- WM - Welsh and Major- Architect
- CC - Cultural Capital - Public Art Consultant
- YB - Yerribingin

## ARTWORK DELIVERY

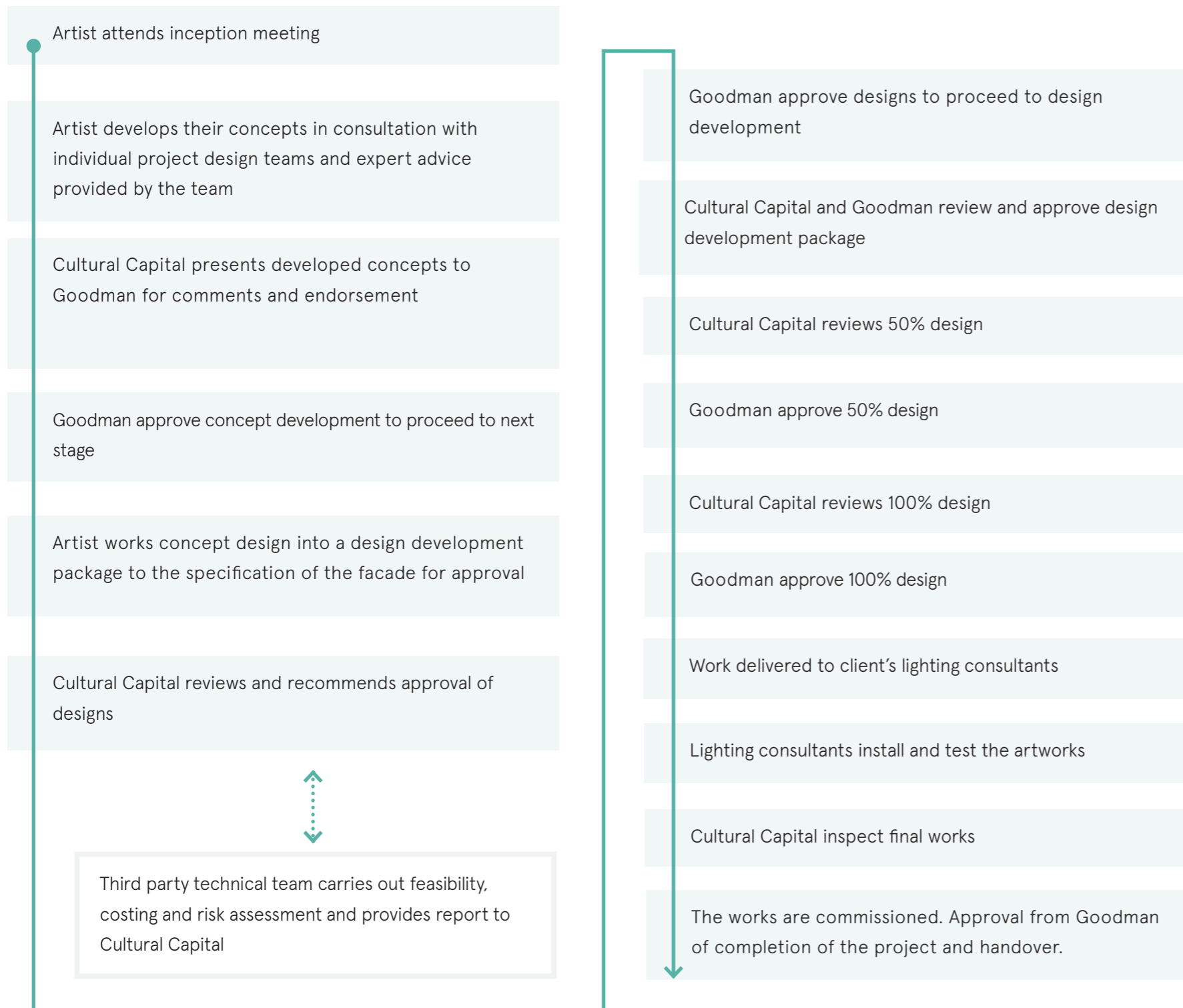
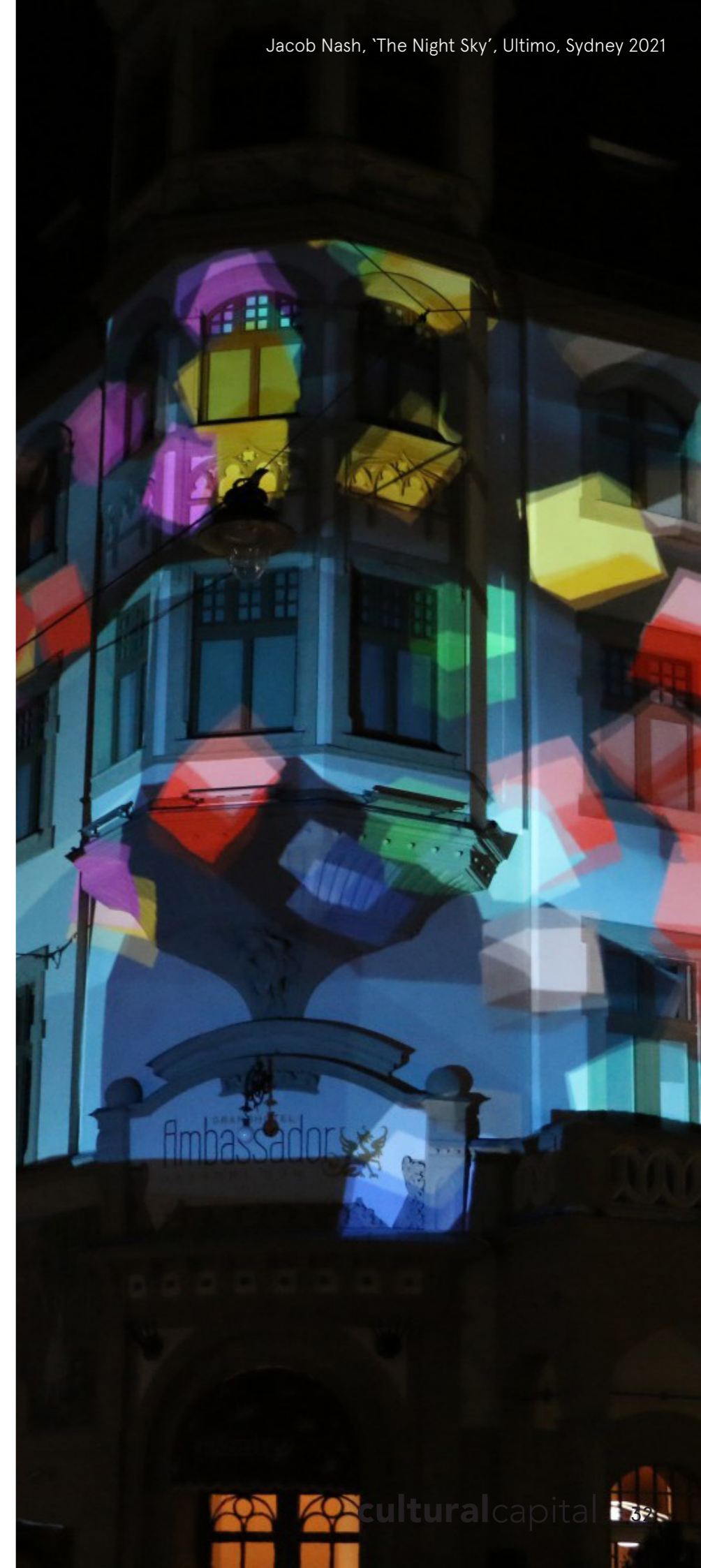


Figure 9: Review and approval gateways



# 5.3 RISK MANAGEMENT

Risk management for this project 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 Goodman.

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

Table 4: Risk management: Likelihood

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

Table 5: Risk management: Consequence

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

**LEGEND:**

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

## 5.4 QUALITY MANAGEMENT

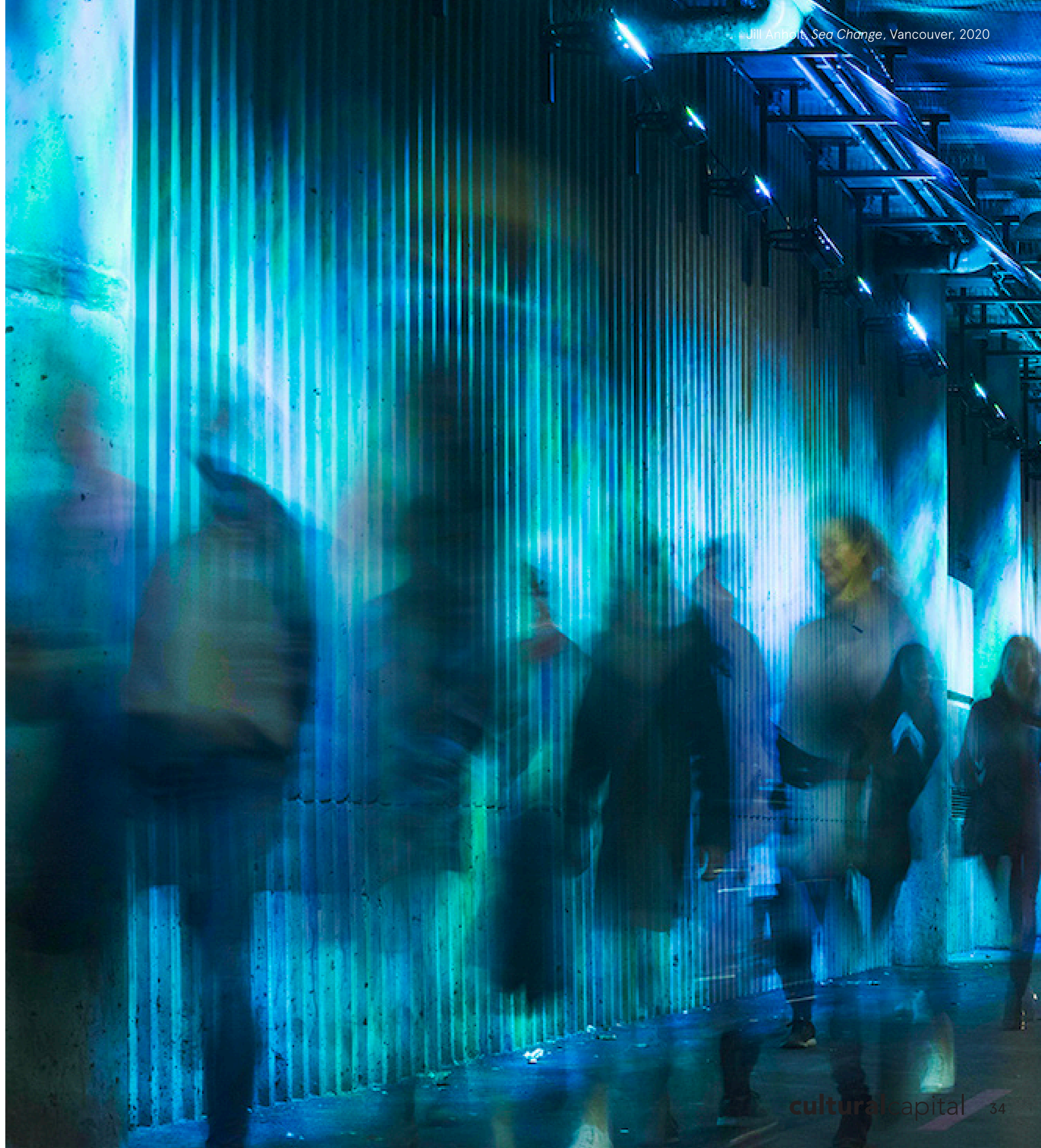
Cultural Capital adopts a rigorous set of practices to ensure the highest quality deliverables for our clients. These include:

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

## 5.5 PROJECT MANAGEMENT

Project Management tasks during implementation will include:

- Coordinating with construction and design team
- Client representation
- Leading stakeholder negotiations
- Implementing appropriate risk management procedures
- Maintaining effective communication with project stakeholders
- Facilitating and monitoring RFI procedures to ensure consistency and compliance
- Program forecasting, tracking and reporting
- Observation of appropriate project hold points
- Maintaining project records and reporting to meet Goodman governance requirements
- Overarching quality control initiatives



# APPENDIX 01

## 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.<sup>1</sup>

### 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 and determine the rationale for decommissioning.<sup>2</sup>

#### 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.<sup>3</sup>

#### 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 commissioner's collection.

#### F. CONTEXTUAL CONSIDERATIONS

A work may be considered for decommissioning when it no longer reflects a sense of place.<sup>4</sup> 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 must be assessed against the "Guidelines for decommissioning" set out earlier. Assessment must be impartial and include the contribution of a qualified arts advisor/curator with relevant expertise, technical and structural knowledge and legal expertise. Cultural Capital is suitably qualified to fulfill this role and has been engaged to provide a professional assessment on the adaptive reuse and decommissioning of the artwork.

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

#### 2. THE COMMISSIONING AGREEMENT

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.<sup>5</sup>

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.<sup>6</sup>

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 the Building Management Committee 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

The Building Management Committee 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.

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## 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



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