

Bank Street Park  
Blackwattle Bay / Tjerruing

SSD-53386706

# Appendix N

## Public Art Plan (Cultural Capital)



December 2023

# Bank Street Park Public Art Plan

PREPARED FOR INFRASTRUCTURE NSW  
OCTOBER 2023

# Acknowledgement of Country

Infrastructure NSW acknowledges  
the Traditional Owners of the land  
and waters of what is called  
Blackwattle Bay today.

We recognise their continuing  
connection to land, waters and culture.  
We pay our respects to their Elders  
past and present and emerging.



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# project background

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# 1.1 Planning Secretary's Environmental Assessments Requirements

This report has been prepared in response to the relevant requirements outlined within the Planning Secretary's Environmental Assessments Requirements (SEARs) issued on 11 May 2023 for application SSD-53386706. Table 2 addresses the relevant SEARs requirements and provides a project response.

ITEM	SEARs	RELEVANT REPORT SECTION
3	<b>Design Quality</b>  Demonstrate how the development will achieve good design in accordance with the seven objectives for good design in <i>Better Placed</i> .	The contents of this report fulfills this requirement; and Chapter 2, pages 12-21.
4	<b>Landscape Design and Public Domain</b>  Demonstrate how the development would contribute to the cultural experience of the place.	The contents of this report fulfills this requirement; and Chapter 2, pages 12-21.

# 1.2 Introduction

This Public Art Plan, commissioned by INSW, has been prepared by Cultural Capital; appointed by INSW as Public Art Consultant for Blackwattle Bay Precinct.

The purpose of this report is to provide a plan for the procurement and delivery of public art for Bank Street Park, to support a State Significant Development Application (SSDA) for a new waterfront public park within Blackwattle Bay, to be known as Bank Street Park (SSD-53386706). Bank Street Park is located at 1A-19 Bank Street, Pyrmont on the shoreline of Tjerruing Blackwattle Bay and adjacent areas of Blackwattle Bay.



# 1.3 Blackwattle Bay Precinct

Bank Street Park forms part of the Blackwattle Bay Precinct, which is an area of predominantly government owned land located on the western edge of the Pyrmont Peninsula and adjoining the waters of Blackwattle Bay.

The precinct was rezoned in December 2022 to facilitate a new mixed-use community, providing for around 2,000 new residents and 5,600 new jobs and creating a vibrant 24/7 economy. Updated planning and land use controls were incorporated into the Sydney Local Environmental Plan 2012, along with site specific design guidance in the Blackwattle Bay Design Guidelines.

A critical part of the Blackwattle Bay Precinct is the high quality public domain which includes a series of parks and open spaces connected by a foreshore promenade. Bank Street Park will bring new active and passive recreation uses into a unique park environment, catering for both existing and future communities in the vicinity.





# 1.4 Bank Street Park

Blackwattle Bay Precinct is a once-in-a-generation opportunity to create an outstanding place for people at Sydney's western harbour. The urban renewal is unlocking the harbour foreshore from industrial purposes and into a world class destination.

Bank Street Park is the first project to be undertaken for the redevelopment of the Blackwattle Bay State Significant Precinct. Bank Street Park is a new one-hectare waterfront park that will surround the southern pylon of the Anzac Bridge.

Bank Street Park is located at 1A-19 Bank Street, Pyrmont NSW within the City of Sydney local government area (LGA) and includes harbour development in Blackwattle Bay.

This is an exciting urban renewal opportunity that will make the harbour foreshore more accessible and attractive. The precinct's proposed new 30-metre-wide waterfront promenade will complete the missing link of the 15 km foreshore walk from Rozelle Bay to Woolloomooloo.

Infrastructure NSW (INSW) is revitalising the precinct

and Bank Street Park on behalf of the NSW Government. This Public Art Plan was prepared by Cultural Capital on behalf of INSW.

This document provides the curatorial framework for public art commissions for Bank Street Park, encompassing themes, principles, opportunities, and locations for works. This document provides the methodology to enable INSW to implement the commissioning of public art and applies to all artworks commissioned.

The Bank Street Park Public Art Plan recognises the value of taking a coordinated approach to place activation and public art to ensure the Park is attractive to visit, learn, connect, and play.

In this context, public art is integral to successful storytelling and placemaking.

A fully integrative framework has been created through continuous multi-disciplinary collaboration with landscape designers, Aboriginal leaders, architects, and creative industry stakeholders.

This integrated practice helps develop Bank Street Park and the broader Blackwattle Bay as a cultural landscape. This extended art experience tells the stories of its evolution and expresses its unique characteristics.



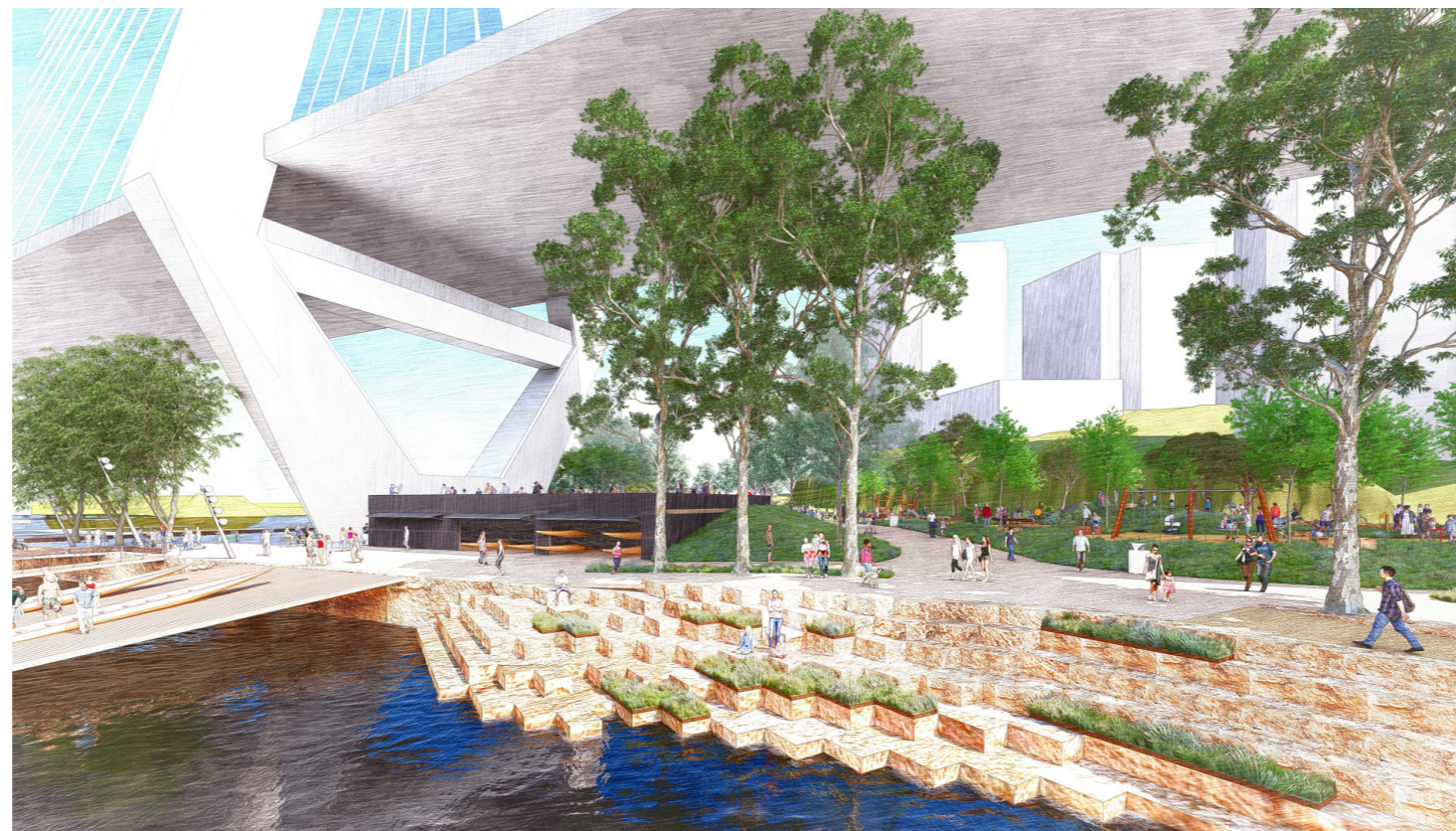
# 1.5

## Bank Street Park concept plan



**Legend**

① Glebe Island Bridge - potential pedestrian and cycle connection	⑦ Loading zone on Bank Street	⑬ Seating shelters amongst planting	⑲ Nature-based inclusive playspace for ages 2-12	⑳ Potential future kayak storage / kiosk	㉑ Sandstone blocks terracing into water to improve marine habitat
② Existing vegetation retained and supplemented	⑧ Seating and planting in existing building 'ruins'	⑭ Outdoor seating area to cafe	㉒ Fitness equipment	㉒ Anzac Bridge pylon	㉒ Split level promenade with trees and seating
③ Stair access to Glebe Island Bridge	⑨ New building with community facilities cafe kiosk and marina facilities	⑮ Bank Street with parallel parking and separated cycleway	㉓ Multi-purpose court	㉓ Deck over dragon boat storage	㉓ Existing mature trees retained with embankment down to adjacent property
④ Widened verge	⑩ PV and planting on roof	⑯ Open lawn area	㉔ Edge seating and fence to court	㉔ Boardwalk	㉔ Future boardwalk and promenade connection (outside of scope)
⑤ Amenities and storage in adaptively re-used building	⑪ Graded walkway access to plaza	⑰ Primary pathway across park	㉕ Substation and bridge pylons	㉕ Kayak launch jetty	㉕ Pedestrian link as part of future development (outside of scope)
⑥ Plaza	⑫ Substation retained	⑱ Cycleway transition to street - to continue south as part of future works	㉖ Marina	㉖ Dragon boat ramp	



# 1.6 Infrastructure NSW

Infrastructure NSW's purpose is creating a sustainable infrastructure legacy for NSW. This includes expert advice, priority project delivery, oversight of the state's infrastructure pipeline and precinct delivery.

Established in July 2011 under the Infrastructure NSW Act 2011, Infrastructure NSW provides independent advice to the NSW Government on the identification and prioritisation of critical public infrastructure.

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



# 1.7 Placemaking NSW

Placemaking NSW was formed in June 2020, incorporating Place Management NSW (formerly Sydney Harbour Foreshore Authority). Now part of the Cities and Active Transport division in Transport for NSW, Placemaking NSW focuses on the development and management of some of the most important harbourside precincts in Sydney.

Placemaking NSW is also currently managing the important remediation and conservation works at White Bay Power Station in Rozelle. It was recently appointed to manage the Bays West Stage 1 urban renewal project and aims to have the site activated in time for the opening of the new Metro West line in 2030. It is also responsible for master planning Rozelle Bay in partnership with Transport for NSW.



# curatorial framework

- 
- 2.1 Curatorial principles
  - 2.2 Curatorial theme
  - 2.3 Art opportunities

02

# 2.1

## Curatorial principles

These curatorial principles guide the commissioning of artworks within the three zones of Blackwattle Bay Precinct: Bank Street Park, Central Blackwattle Bay Precinct, and new Sydney Fish Market.



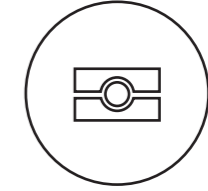
### Create a new destination for art and culture in Sydney

Make Blackwattle Bay Precinct a great civic place through art. Great places are memorable. They bring people together and have an energy that makes them 'somewhere' – not just 'anywhere'. As well as celebrating the history of the site, the Blackwattle Bay Precinct arts program will consider how we look to the future, and create a new and distinctive cultural experience in Sydney that leaves a legacy for generations to come.



### Include diverse practitioners

Curating diverse artists for diverse audiences. Commissioning artists will be inclusive of people from diverse cultures and backgrounds. The Blackwattle Bay Precinct arts program presents an important opportunity to bring people together and invite participation from diverse communities.



### Prioritise Aboriginal artists

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



### Celebrating & commemorating place based stories

The site's enduring and distinctive qualities, including its history, cultural traditions, local built and natural environments are essential considerations in the commissioning and programming of works. Artworks that have a genuine response to place create meaning, character and identity.



### Commission exemplary contemporary works

Aspiring for the highest artistic excellence and commissioning artworks by contemporary artists art will deliver on the curatorial vision, as well as generating the inspiration and intrigue that will elevate the cultural offering of Blackwattle Bay Precinct.

# 2.2 Curatorial theme: Revealing Country

The curatorial themes and the public art opportunities identified for Bank Street Park are informed by, and align with, the Bank Street Park Designing with Country Integration report prepared by Greenshoot Consulting (2023).

Bank Street Park is on the traditional lands of the Gadigal and Wangal people, people who were displaced from their Country. Today, when attitudes to histories of colonisation have been redefined or are contested, there is a need to acknowledge this through Revealing Country.

Inheriting complex histories of place, Bank Street Park responds by Revealing Country and sharing missing pieces of a civic narrative, embedding Aboriginal culture, narrative, storytelling and history in an integrated approach. Revealing Country at Bank Street Park may include;

### **Creative Country**

Recognition and celebration of the real artworks of the place: the plants and animals.

### **Local Aboriginal language**

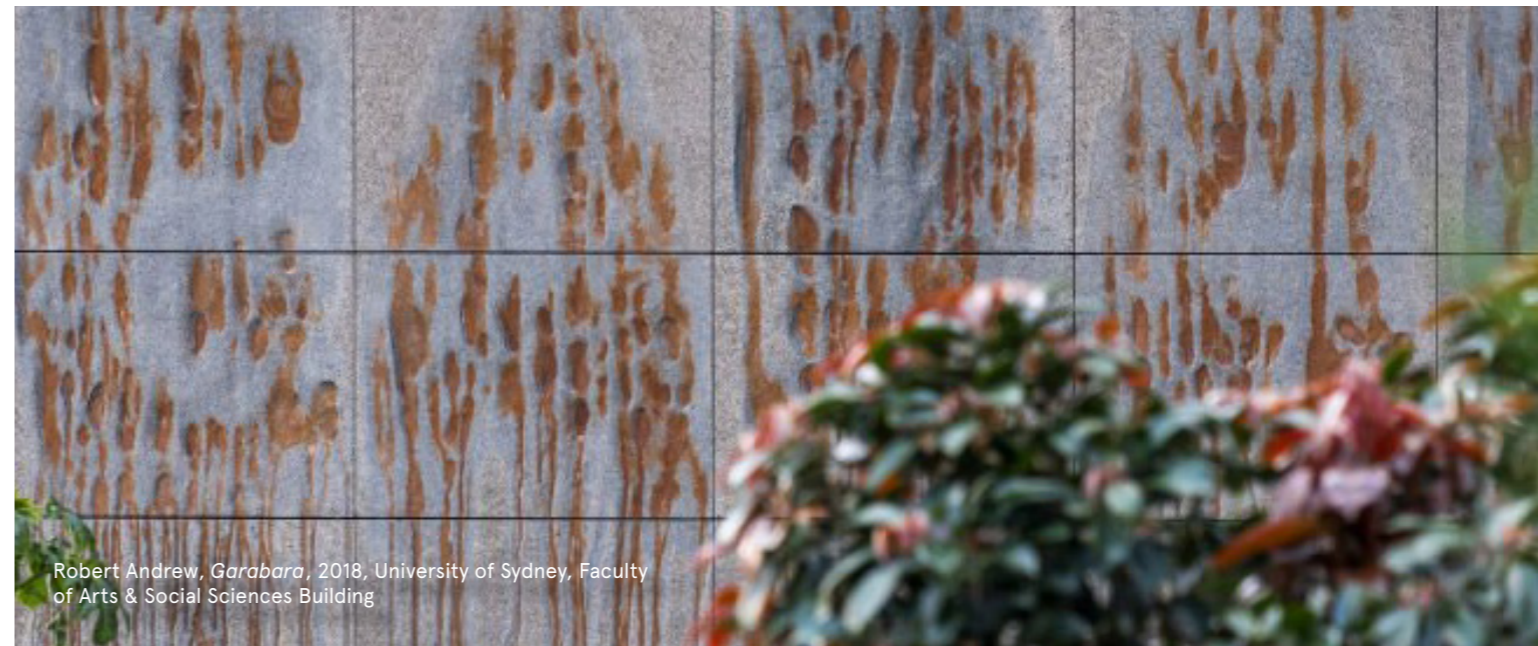
Local Aboriginal language woven throughout the park and incorporated in public art commissions.

### **Connection with water**

Consideration of works that conceptually connect to Tinkers Well - a significant Aboriginal site close to Bank Street Park where fresh water collected in a natural bowl; or representation of the historical shoreline which was filled in during industrial development.

### **Eora connections**

Connect with Yananurala and the new Sydney Fish Market public art commissions, creating one connective narrative piece along a significant portion of the harbour foreshore walk as part of the Eora Journey Program.



# 2.2 Curatorial theme: Revealing Country

The Landscape Design for Bank Street Park has thoroughly integrated the notion of Designing for / of / by Country.

Three elements drive the Aboriginal narrative of place;

01. Healing Country
02. Revealing Country
03. Caring for Country

This Public Art Plan has closely aligned with the principles of Revealing Country outlined in the Bank Street Park Designing with Country Integration report prepared by Greenshoot Consulting (2023).



## Embedded Design Elements

### Healing Country

- Use of endemic Indigenous planting species.
- Re-naturalisation of the edge condition and opportunities for support improvement of ecological system on the edge of the water.
- Removal of gravel to support a new landscape condition.
- Opening sight lines to be able to orientate line of sight to Country, including relationship to water.
- Managing overland flow, site filtration and permeability to through soft landscaping.

### Revealing Country

- Embedding the colours of Country Inclusion of climate adapted species.
- Creation of new view points and sight lines, opening up view corridors to support the ability to orientate to Country.
- Revealing the layers of history and memory of place.
- Enveloping historic remnants within Indigenous planting.
- Incorporating cultural narratives co-designed with First Nations Voices.
- Strengthening the relationship to water.

### Caring for Country

- Inclusion of ESD principles.
- Reuse of reclaimed materials.
- Water Sensitive Urban Design strategy.
- Low embodied energy material selection.
- Alignment to sustainability targets and aspirations.
- Adaptive reuse of existing built form.
- Inclusion of places of respite, contemplation and gathering.
- Creating bespoke landscape to support wellbeing.

## 2.3

# Bank Street Park art opportunities

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**01** Contemporary interpretation of Blak Diggers

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**02** Multi-purpose sports surface



# Contemporary interpretation of Blak Diggers

## Concept

Anzac Bridge was given its current name on Remembrance Day in 1998 to honour the memory of the soldiers of the Australian and New Zealand Army Corps (known as Anzacs) who served in World War I.

Locating a park beneath 'Anzac' Bridge provides a unique opportunity to bring a First Nations perspective to the significance of the bridge's name. Telling stories of Blak Diggers at Bank Street Park develops the opportunity for this harbourside locations to become a destination with a significant cultural layer.

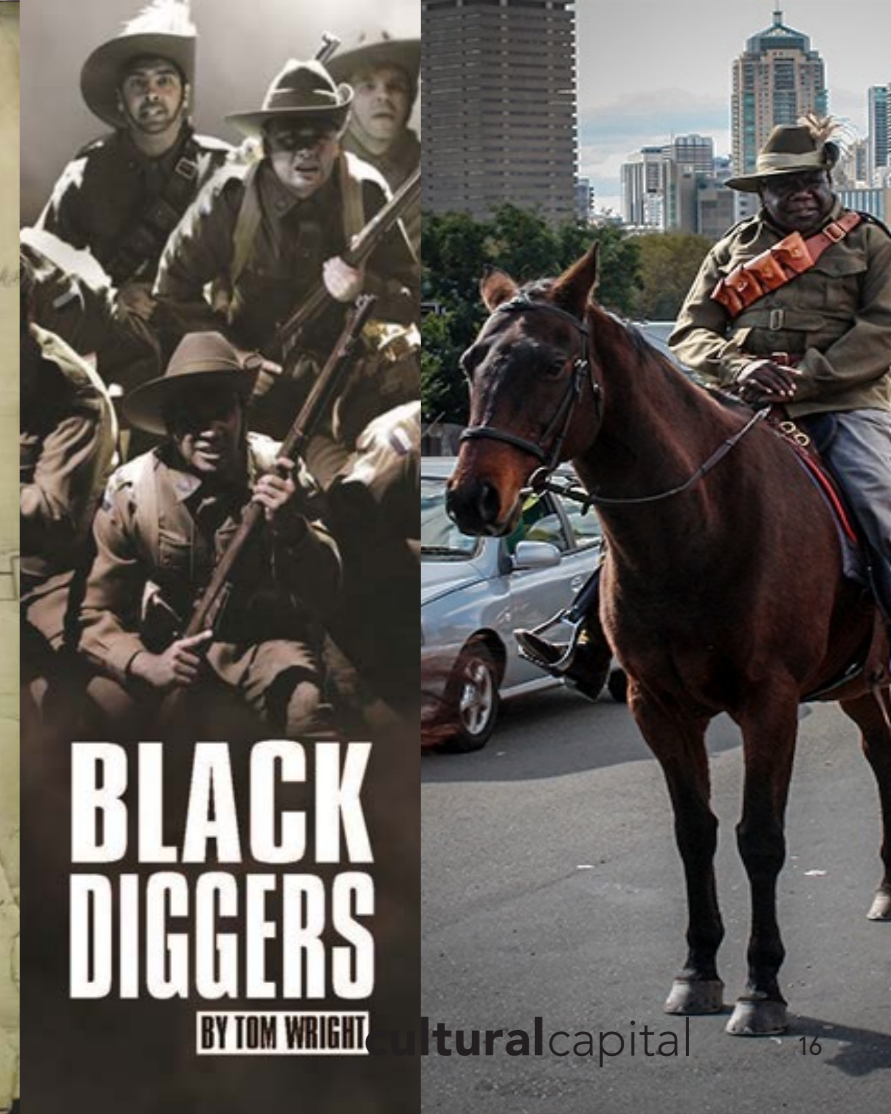
This is the kind of cultural leadership that creates space for public dialogue and careful consideration of the politics of memory and context.

One artist will be engaged to work collaboratively with the Bank Street Park design team (including Oculus, Greenshoot and Cultural Capital) to develop an integrated art approach that offers a contemporary interpretation of the Blak Diggers story.

This commission is conceived as one wholistic artwork that may find expression throughout Bank Street Park and encompass various typologies and interventions at the site, including:

- Creative direction of the honour roll on the balustrade of the viewing deck
- Architectural and/or landscape integration
- Facade treatment
- Ground plane integration
- Lighting integration
- Embedding language on site

This integrated public art opportunity emerges from Aboriginal stakeholder consultation undertaken by Greenshoot Consulting, and aligns with the Bank Street Park Designing with Country Integration report prepared by Greenshoot Consulting (2023).



# World War 1 Blak Diggers

Blak diggers are the Aboriginal and Torres Strait Islander service personnel who fought for the wars Australia has taken part in, such as the Boer Wars, WWI and WWII, the Vietnam and Korean wars.

Aboriginal and Torres Strait Islander peoples were not considered citizens of Australia at the time World War I began in 1914.

They were subject to lower wages, they could not buy property and were forced to live on missions, they were denied the right to vote and could not enter many places such as pubs or public spaces such as pools.

The amended Defence Act prevented Aboriginal people from joining Australia's military, yet many still found their way in. By 1917, however, some were permitted after a new order was made, which read:

"Half-castes may be enlisted in the Australian Imperial Force [AIF] provided that the examining medical officers are satisfied that one of the parents is of European origin."

More than 1,000 Aboriginal men fought for Australia during the WWI. Despite fighting for the country, when they returned home, they discovered they were not afforded the same rights as their non-Aboriginal counterparts.

Returned Blak Diggers were not entitled to war pensions or land grants that other soldiers were given. They were denied membership to local RSL clubs and sometimes their children were denied enrolment into public schools – instead government policies dictated their children be removed and placed with European families.

(Sourced from "Who were the Black Diggers", NITV, Published 22 April 2016 6:27pm, <https://www.sbs.com.au/nitv/article/who-were-the-black-diggers/sk2j5ag6t>)



Arthur Murdoch, George Kombo, Frederick Prentice, Robert George Garner



Douglas Grant, Samuel Browning and Charles Blackman

# Case study: integrated

Public art in Quay Quarter Lanes by esteemed Wiradjuri/Kamilaroi artist Jonathan Jones depicts the story of Aboriginal man Arabanoo, who was central to the first engagement with European people.

Jonathan Jones created four pieces for the Quay Quarter Lanes site, variously integrated in the base elements of wall, floor and ceiling: a pattern in a precast wall; a high-tide line of oyster shells; a trail of ginkgo leaf shapes in the paving that recycle material from one of the demolished buildings; and overhead, a ceiling that lights up in waves as you walk beneath.

This case study demonstrates how one artist may be commissioned to research a historical and site-specific story, and interpret that story through contemporary artistic practice that becomes integrated with public realm in a multitude of diverse forms and encounters.



Jonathan Jones, *Betunigo*, Quay Quarter Lanes, 2019



Jonathan Jones, *Weerong*, Quay Quarter Lanes, 2019



Jonathan Jones, *Bengadee*, Quay Quarter Lanes, 2019

# Case study: Blak Diggers

*I envisage this memorial in Hyde Park to be a special and powerful place for contemplation and remembrance, a space for all our stories to be heard and recognised.*

– Tony Albert, 2014

*YININMADYEMI Thou didst let fall* by Aboriginal artist Tony Albert acknowledges Aboriginal and Torres Strait Islander men and women who served in the nation's military.

The artwork is composed of four standing bullets and three fallen shells. The bullet is a universal signifier for conflict. The arrangement of the bullets, with some standing and some fallen, represents those who survived and those who were sacrificed.

The artwork also references the circumstances faced by Aboriginal and Torres Strait Islander service men and women when they returned to Australia. They were treated differently from their white Australian comrades who were given land for their service while Aboriginal and Torres Strait Islander people were still having their land taken away.

Hyde Park South has been chosen as the location for the artwork due to its status and historical significance. The site was once a ritual contest ground, a crossroads for traditional walking trails, and an important site for ceremony, gathering and camping. It is also home to the ANZAC Memorial.



# Multi-purpose sports surface

## Concept

The Bank Street Park multi-purpose sports surface is transformed into a large scale canvas for art.

The thematic of the artwork is informed by the Indigenous Design Integration framework prepared by Greenshoot with particular reference to Colours of Country. The artist brief will encourage the artist to consider Water Country and the marine environment of Blackwattle Bay.

Connection to water may also include:

- Consideration of Tinkers Well, a significant Aboriginal site close to Bank Street Park where fresh water collected in a natural bowl
- Representation of the historical shoreline which was filled in during industrial development

Sport surfaces make for exciting canvases for immersive public art that encourages creativity through movement. By commissioning an art court at Bank Street Park, local youth and adults alike will benefit from the intersection of art, culture and sport.

This integrated public art opportunity emerges collaboration with the design team including Oculus and Greenshoot Consulting, as well as stakeholder engagement with Sydney Secondary College undertaken by Cultural Capital, leveraging opportunities for large format integrated work within Bank Street Park that will appeal and connect to local school students.

Bank Street Park Public Art Plan





Dennis Golding, *From here we grow*, Sydney, 2022

## Case study

*From Here We Grow* (2022) is an artwork produced by Kamilaroi/Gamilaraay artist Dennis Golding integrated on the surface of the Sports and Community Precinct at Sydney Football Stadium.

The artwork uses vibrant colours and softly curved patterns to form illustrations of local Aboriginal, plants, iconography, and contemporary culture. The artist engaged with Aboriginal sports legends Marcia Ella and Glen Ella, recognising their leadership and contribution to the field of sport, community, and culture.

The artwork showcases an original design depicting patterns, pathways and cultural motifs that form shapes of human and non-human figures. Figures of a hand, foot, ball and Xanthorrhoea (grass plant) are illustrated within the formation of land pathways, sea currents, river streams and waterholes. This work is a statement of growth, strength and survival. The curved patterns wrap and swirl between the architectural structures of the sports surface with colours that acknowledge the local pigments of land and connection to water.

This case study demonstrates how cultural consultation and storytelling can be imbued in social infrastructure, and is activated with aesthetic vibrancy and creativity.



# methodology

- 
- 3.1 Public Art Panel
  - 3.2 Public art commissioning guidelines
  - 3.3 Decommissioning
  - 3.4 Guide to included budgets and payments

# 3.1 Public Art Panel

This Public Art Plan recommends that a Public Art Panel is established to assist INSW and the Public Art Consultant in selecting artworks for Bank Street Park. 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.

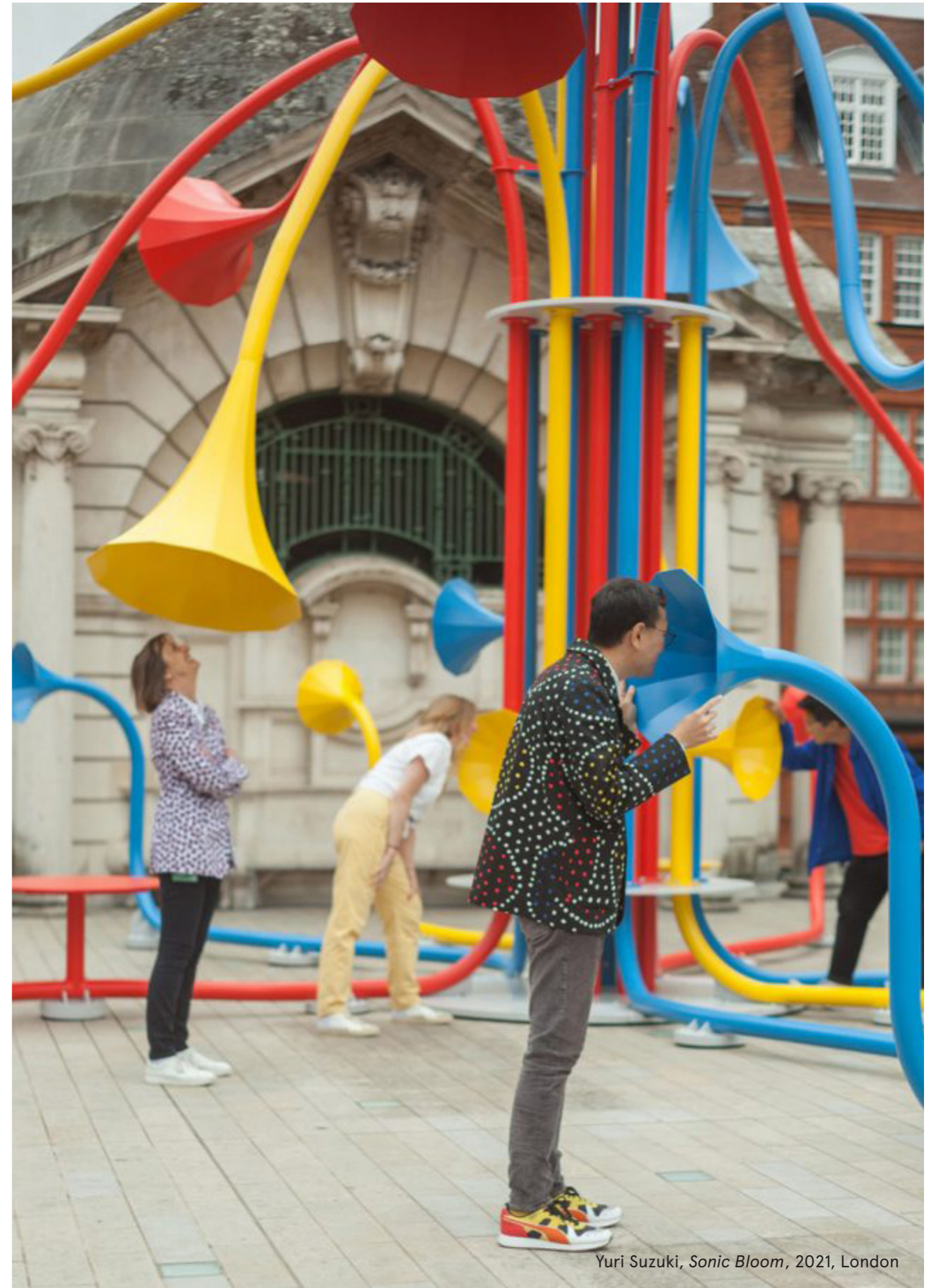
The Public Art Panel will consult with INSW, the Public Art Consultant, and stakeholders at key milestones in the selection of artists/artworks, and may comprise nominated members from:

- INSW
- INSW's Public Art Consultant
- Bank Street Park design team
- Placemaking NSW
- Sydney Fish Market and/or Sydney Fish Market Public Art Panel
- City of Sydney Council's Public Art Unit or Public Art Advisory Panel
- First Nations curator
- First Nations community

This Plan recommends representatives of local arts and cultural institutions and practitioners are also invited to join the panel.

The Panel's role includes, although is not limited to:

- Providing input and feedback on conceptual briefs when engaging artists for Bank Street Park's public art and placemaking projects
- Assisting and advising INSW in the decision making process relating to the acquisition and commission of public art projects
- Advising INSW in project development matters brought before the Public Art Panel, including subsequent review of commissioned public art concepts.



Yuri Suzuki, *Sonic Bloom*, 2021, London



# 3.2 Public art commissioning guidelines

## 01 (current)

### Public Art Plan

- INSW's public art consultant (Cultural Capital) to prepare Public Art Plan in consultation with stakeholders.
- Public Art Plan is approved.

## 02

### Artist brief and contract

- INSW or art consultant to prepare artist briefs for two commissions (contemporary interpretation of Blak Diggers; and multi-purpose sports surface) and draft artist contract.
- INSW or art consultant manages the process.

## 03

### Artist selection and engagement

- INSW or art consultant manages the agreed procurement process to select the artist/s.
- INSW or art consultant negotiates signing of contract between the artist and Principal (INSW).

## 04

### Concept development

- Selected artists works with INSW or art consultant to develop the concept.
- The artist and INSW or art consultant develop a stakeholder engagement plan for consultation (if required) and begin this process.

## 05

### Design development

- The artist develops the concept into a detailed design to make it ready for and 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.

## 06

### Fabrication and Installation

- The artist is not responsible for fabrication or installation of the contemporary interpretation of Blak Diggers commission or the multi-purpose sports surface as these are integrated commissions.

## 07

### Handover and launch

- INSW or art consultant undertakes a final inspection of the work and formalises the handover.



# Stage 02

## Artist brief and artist contract

### Artist brief

The Artist Brief will be informed by the Public Art Plan for commissioning public art projects at Bank Street Park. The artist brief outlines the project's vision, objectives and selection criteria while allowing space for creativity. The artist brief should be a comprehensive document designed to inspire and challenge artists. At the same time it establishes parameters for the public art commission. The artist brief should include:

- Background to the project
- Curatorial framework
- Site location
- Aboriginal engagement framework
- Heritage interpretation themes and stories
- The artwork commission
- Community and stakeholder engagement and consultation
- Budget and artwork implementation
- Submission requirements for concept proposal
- Selection criteria
- Advisory and selection panel
- Commissioning process and timeline
- Contracts
- Insurances and certifications
- Fees and payments
- Documentation
- Sample templates of budget and timeline
- Research references

# Stage 02

## Selection criteria

### Concept proposals that respond to the artist brief should be evaluated against selection criteria. The NSW Government Public Art Toolkit suggests the criteria are:

- Artistic merit.
- Relevance to a community, a site and a history .
- Experience in making a scale of work suitable for large infrastructure projects .
- Delivery of permanent, durable and robust artworks.
- Delivery of artwork as part of a larger team and to tight schedule time frames.

### Evidence of a high level of artistic merit and quality in their previous work as demonstrated by support material. This may include:

- a record of exhibitions in museums, commercial or non-profit art galleries and spaces, previous public or private commissions, participation in artist-in-residency programs, or other related activities indicative of a professional art practice.
- case studies of similar projects completed in the past, including reference checks for shortlisted project applicants .
- case studies of previous work that demonstrates quality workmanship and an understanding of, and experience working with, a broad range of materials.
- awareness of the durability of design, materials and finishes in relation to weather, vandalism, safety and public liability.
- demonstrated ability to think conceptually and to communicate a unique vision, ideas or perspectives in response to issues and themes presented in the artist's brief .
- produces work with a high degree of technical expertise, including reading and producing technical drawings .
- ability to work flexibly and in a constructive and open way within a collaborative team. Have they participated in collaborative projects with other artists, architects and design professionals?

- Familiar with project design and management, with experience managing budgets and staying within a budget. Are they able to communicate, negotiate, research and identify critical components to provide adequate and complete costings?
- Familiar with sponsorship and in-kind support arrangements and are able to carry out principled negotiations. Do they demonstrate professional approaches to processes and presentations?
- Ability to manage key business aspects of a project such as insurances, contractual arrangements, sub-contracting. Can they demonstrate an awareness of legal, financial and risk frameworks involved in a project?
- Ability to understand time frames, meet project deadlines and perform work in a timely and professional manner .
- Demonstrated ability to undertake community consultation and work with relevant community representatives. When selecting an artist's concept, which of the following criteria relate most to your project?
- Overall quality of the proposal: the strength of the ideas and concept and evidence of imagination, originality and inquisitiveness .
- A demonstrated interest in issues relevant to the project .
- Artistic excellence and merit, ambition, inventiveness, innovation, originality and integrity of the proposed artwork, evidenced by professional quality of craftsmanship, mastery of skills and techniques .
- Appropriateness of the proposal to the project brief: is the design appropriate according to the parameters/goals of the design brief? How closely will the proposed artwork meet the goals set out in the brief and envisioned by the community?
- Appropriateness of the artwork to the context of the site: does the concept recognise the demands and limitations imposed by the site? Is the scale of the artwork appropriate?
- Ability of the proposed artwork to enrich the public environment and enhance the general public's access to, and understanding of, contemporary art from diverse fields of practice.

- Contribution of the artwork to the animation, enhancement, enjoyment or understanding of its context: how will the concept impact on the public's day-to-day use of the public domain? Will it activate or enhance public space?
- Community support: does the concept demonstrate awareness of community attitudes and concerns? Is it relevant to the building or city, its values, culture, and people, a specific site and surrounding neighbourhoods?
- Technical feasibility, quality of production and the ability to successfully realise the proposal.
- Does the concept include specifications relating to design, choice of materials, location and the suitability of the work for outdoor display, issues of safety, operational requirements, durability to weathering, physical contact and resistance to vandalism, cost of maintenance and other life cycle costs? Can the artist undertake the design and fabrication stages within the time frame? What is the probability of successful completion within stipulated timelines and budget? What is the suitability and viability of the artist's proposed approach to the commission and their capacity to professionally manage and deliver the project? Is their proposal consistent with relevant planning, urban design, heritage and environmental legislation, policies and Plans of Management?
- Obscene, offensive, obnoxious, derogatory or defamatory material, as defined in NSW Legislation, will not be permitted.

# Stage 02

## Procurement models artist selection and engagement

The Public Art Plan recommends that the procurement model for the multi-purpose sports surface is limited tender; and that the procurement model for the contemporary interpretation of Blak Diggers is either direct commission/invitation or collaborative process.

### Limited tender

**01** A longlist of up to twelve artists is presented to INSW and PAP.



**02** INSW and PAP 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 concepts to INSW and PAP who select one artist to proceed to commissioning the work. The successful artist is awarded the contract.



### Direct commission / Invitation

**01** A shortlist of up to six artists is presented to INSW and PAP, or one artist is nominated for direct commission / invitation.



**02** INSW and PAP 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 and PAP. If they agree to proceed to commissioning the work, the artist is awarded the contract.



### Collaborative process

**01** An artist is proposed to INSW and PAP.



**02** Artist is sent a brief / information pack and invited to attend an interview with INSW and PAP.



**03** The successful artist is awarded the contract.



# Stage 03, 04 & 05

## Concept development, design development, fabrication and installation

The following artist deliverables are indicative only.



## 05

### Concept development

The artist will submit a concept development package including:

- Drawings of the developed concept which address any feedback from the initial submission
- Drawings should show the appropriate form, scaling and siting of the work within the public domain
- Detailed budget and delivery program
- Maquette or model of the work (if applicable)
- Indication of materials and finishes
- Scale and specific location
- Proposed construction and installation methodologies (if applicable)



## 06

### Design development

The artist submits a design development package that may include details such as:

- Detailed design including all necessary documentation (drawings, specifications, 3D modelling, renders)
- Dimensions and weight
- Detailed artwork location on a plan
- Specification of materials
- Colour(s)
- Fixing details
- Footing/support detail
- Engineering certification for all structural elements and footings/supports
- 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



## 07

### Fabrication and Installation

#### Stage 5A

- Orders materials

#### Stage 5B

- A Progress report at 25%, 50% and 100% complete fabrication including photographic documentation of progress to 50% and 100% completion. The work is to be made available for inspection if requested.
- Installation documentation to be submitted including:
- SWMS (Safe work Method Statement) for artwork delivery & install teams.
- Insurances for artwork delivery & install teams.
- Hot works permit (if any welding).
- List of vehicles/equipment/tools that will be used on site.
- Program of works conducted on site.
- Noise mitigation measures.

#### Stage 5C

- Making good of surrounding ground surfaces if disturbed.
- Rectification of any defects.
- Supply of operations & maintenance manual.
- Certification of the work.

# Stage 06

## Handover and launch

Contemporary public artworks often blur the boundaries between architecture, landscape and art. When this happens, supporting information in the public domain is required to aid audiences' interpretation of the work.

A sound communications plan can show how the art program creates value for the public, engages local communities and leaves a beneficial legacy.

It can also be argued that the commissioner has an obligation to the artists who have dedicated months or years of their time and energy to creating often very personal work to share with the public. Fascinating stories and imagery emerge from this process, and relationships with the creative communities are strengthened.

A communications strategy may include:

**Website:** The site aggregates and displays online content, both text and images, generated under each artwork through the activated social media channels. Additional information about the program, links to the other artworks and artists, and links to the social media channels are available to visitors via other pages.

**Social media campaign:** In addition to the site, a selective social media presence could be established to provide a home for publicly-generated content.

Any marketing communications or collateral about the work will be submitted to and approved by INSW before it is made public.



### Case study: Interloop

The production and launch of the artwork was supported by a cohesive communications strategy with a PR agency specialising in the arts engaged to tell the story of the work. The campaign has been a great success.

Top stories included an article on digital magazine Designboom which got 21,300 likes and 118 comments, a Instagram post by Broadsheet Sydney which got 7,490 likes and 173 comments and Fox's own post which received over 10,000 likes.

This example shows the value of a sound communications strategy in introducing commissioned art to its audiences, and how that strategy can be nuanced to assist with particular public concerns. In many other cases artists and their work have not been supported by the commissioning body after the work is completed, leaving the public to wonder what this new piece of infrastructure is, how to best appreciate it, and why a seemingly large amount of money was spent on it.

# 3.3

## Decommissioning

Should it be necessary to remove any public art from INSW's public art collection, it is responsible to implement a formal procedure to be undertaken prior to 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.

### Lifespan

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

### Evolution of the site

A work may be considered for decommissioning as INSW continues to regenerate Blackwattle Bay Precinct as a centre for creativity.

### 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.
  - Legal / risk and moral rights consideration.
- 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.

### Artistic considerations

A work may be considered for decommissioning when the:

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

### Contextual considerations

A work may be considered for decommissioning when it no longer reflects a sense of place.

# 3.4 Guide to budgets and payment

## Budget inclusions

The following costs should be considered for commissioning public art.

### Artist concept fee

Artists will be paid a fee to prepare a concept. The table below is a guide to setting these fees, but it is the discretion of INSW to adjust these at the recommendation of the PAP.

Commission budget	Minimum number of artists shortlisted	Concept fee
up to 500k	3	\$5000
1M - 2.5M	4	\$10,000
2.5M - 5M	4	\$20,000
Over 5M	5	\$25,000

### Artist's fee

Generally 10% - 20% of commission budget \*NAVA guidelines state 20% up to \$1 million but this should be scaled according to the size of the project.

Commission budget	Artist fee %
up to 500k	20%
1M - 2.5M	20%
2.5M - 5M	15%
Over 5M	15%

### Budget administration

It is vital that artists are paid in advance as they typically do not have the means to fund public artworks.

Often artists are paid in a staged process with the majority of the budget paid in earlier stages of work for buying materials. The artist's fees are dependent upon approval to proceed at each stage.

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.

## Fabrication and installation

This includes all requirements to design, fabricate, install, certify and commission the standalone art concepts including, but not limited to, the following:

- Professional fees including engineering fees for the design development and documentation.
- Technical support, project and construction management.
- Prototyping, materials samples and testing.
- Presentation materials and maquettes.
- All necessary travel, accommodation and disbursements for the artist's team.
- Public Liability and Professional Indemnity insurance.
- Cost of all materials, fabrication and any WHS requirements and onsite safety and induction requirements.
- Preparation and submission of an artwork maintenance manual.
- All material/works transportation and insurances for the project.
- 12 months defect rectifications from date of installation/commissioning.

### Artist staged payment template

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, commencing fabrication	20%
Artist stage 4	50% completion of fabrication	20%
Artist stage 5	100% completion of fabrication	10%
Artist stage 6	Packing, freighting and installation of the Work	10%
Artist stage 7	Project completion and handover	10%

## Budget exclusions

The following will be provided by INSW or the commissioner as necessary:

- Site survey.
- Sub-surface electrical works bringing power to within 5m of the work (if needed for lighting the work).
- Footings or supportive structures necessary for artworks.
- Traffic control and road closure management.
- All onsite WHS considerations that fall within builders scope.
- Security fencing.
- Night works illumination and any wages penalties.
- Site preparation to allow access.
- Marketing and promotion of the project.
- On-going maintenance exclusive of any defects within the first 12 months.



# project governance

- 
- 4.1 Governance
  - 4.2 Project groups
  - 4.3 Reporting structure
  - 4.4 Approvals process



# 4.1 Governance

An appropriate end-to-end governance structure is detailed in the following pages. A strict governance structure ensures:





- The fair and equitable selection of artists.
- The professional administration of their contracts.
- Artwork delivered to a high quality on time and budget.
- Mitigation of risks associated with the delivery of the artwork through appropriate risk management protocols.
- Consultation and engagement as required.
- No surprises through ongoing consultation and dialogue with the client, relevant stakeholders and government instrumentalities, and other members of the design and construction teams.
- In order to realise artworks of the highest calibre across the precinct, governance principles include:
  - Artist briefs should be drafted by INSW or the art consultant, and must be submitted to the PAP for endorsement.
  - Proposals for commissioned works must be submitted to the PAP to seek endorsement.
  - Briefs and proposals must be signed off by INSW.
  - Artists' work must be approved in writing by INSW before proceeding to the next stage.

Each group within the model has a clear and defined function and responsibility throughout the commissioning process to ensure that appropriate INSW reviews and approvals are integrated within any commission.

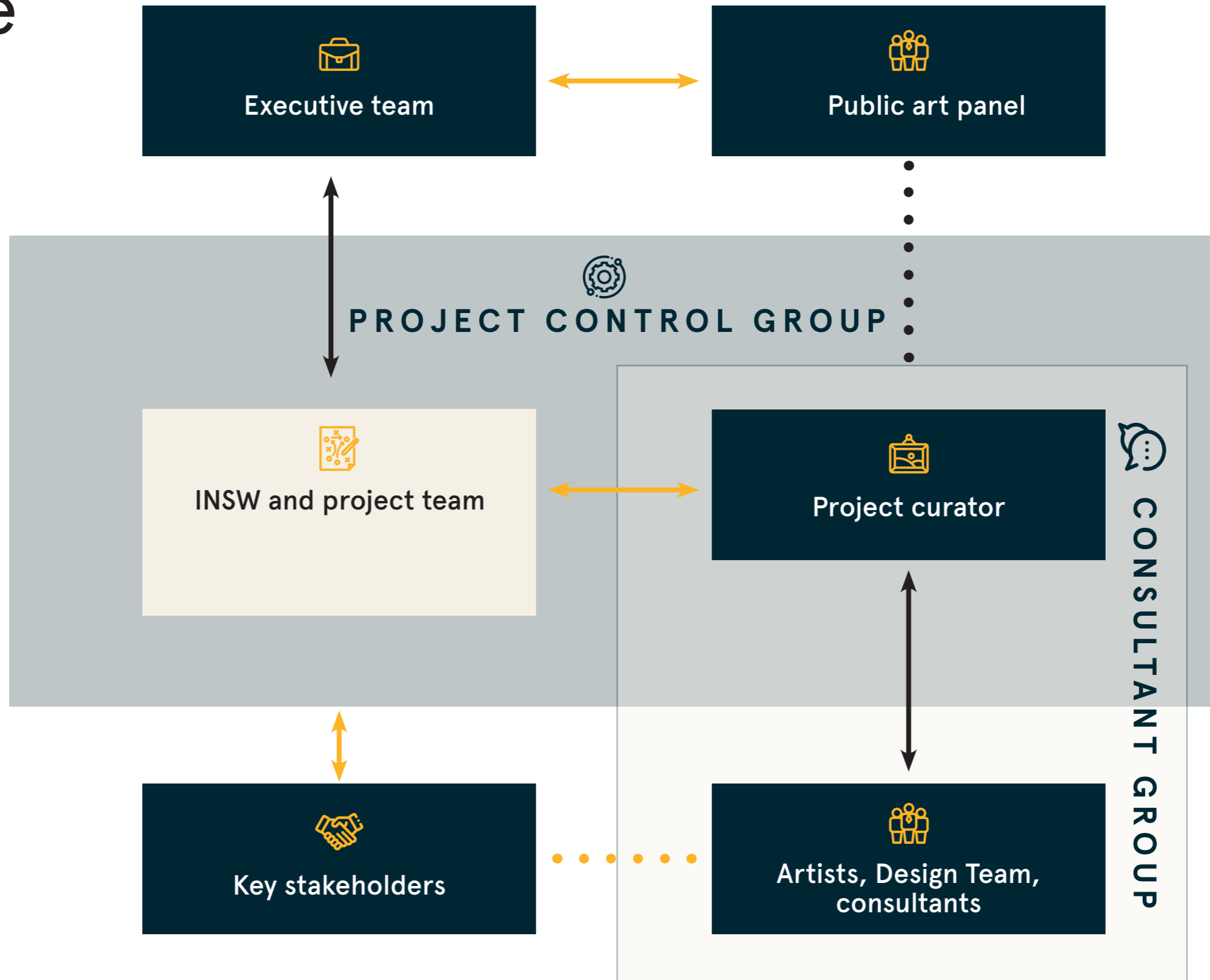


# 4.2

## Project groups

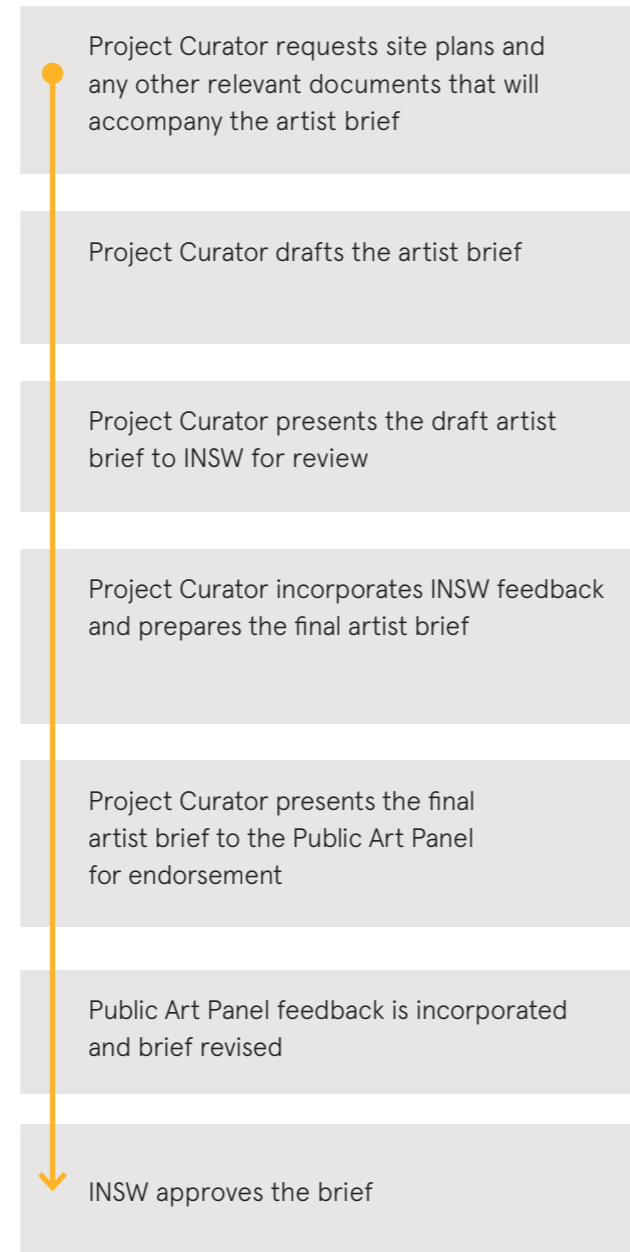
GROUP	MEMBERS	RESPONSIBILITIES
 <b>PUBLIC ART PANEL (PAP)</b>	<ul style="list-style-type: none"> <li>• Chair and Panel of eminent people within the arts</li> </ul>	<ul style="list-style-type: none"> <li>• To provide high quality, expert advice to INSW on developing the character and identity of Bank Street Park through the commissions identified in this Public Art Plan.</li> <li>• Upholding the principles of curatorial and design excellence.</li> <li>• Oversight of the 2023 Bank Street Park Public Art Plan and delivery.</li> </ul>
 <b>PROJECT CONTROL GROUP (PCG)</b>	<ul style="list-style-type: none"> <li>• Created on a project by project basis</li> <li>• INSW, Project Team</li> <li>• Partner project team (dependent on who is leading the commission)</li> <li>• Project Curator</li> <li>• Key stakeholders as required</li> </ul>	<ul style="list-style-type: none"> <li>• Responsible for the delivery of art commissions.</li> <li>• Represents the commission to internal delivery teams and facilitate the INSW approvals process.</li> <li>• Represents and communicates the commission externally in consultation with INSW.</li> <li>• Makes recommendations to inform decisions, incorporating PAP, Stakeholder and PCG feedback.</li> </ul>
 <b>CONSULTANT GROUP</b>	<ul style="list-style-type: none"> <li>• Curator</li> <li>• Artist</li> <li>• Project Manager</li> <li>• Architect/Landscape architect</li> <li>• Civil, structural and services engineer</li> <li>• Quantity Surveyor</li> <li>• Others as required</li> </ul>	<ul style="list-style-type: none"> <li>• Reports to the PCG.</li> <li>• Works with the PCG in the selection process and provide supplemental information about artists and proposals to inform selection process.</li> <li>• Acts as INSW project lead on a day-to-day basis from Stage 3: Concept Development.</li> <li>• Supports the artist in the development of the proposal. To provide all technical, logistical and project expertise as required.</li> <li>• Reports to PCG on all matters to ensure oversight of the commissions.</li> </ul>
 <b>KEY STAKEHOLDERS</b>	<ul style="list-style-type: none"> <li>• INSW</li> <li>• City of Sydney</li> <li>• Placemaking NSW (future artwork/s owner)</li> <li>• Aboriginal Leaders and Elders, including MLALC</li> <li>• Development Partners</li> </ul>	<ul style="list-style-type: none"> <li>• Reports to the PCG.</li> <li>• Delivery of art projects as agreed.</li> <li>• Consultation with Consultant Group throughout commission.</li> <li>• Placemaking NSW will be the future owner for all artworks and responsible for their ongoing maintenance and operation.</li> </ul>

# 4.3 Reporting structure



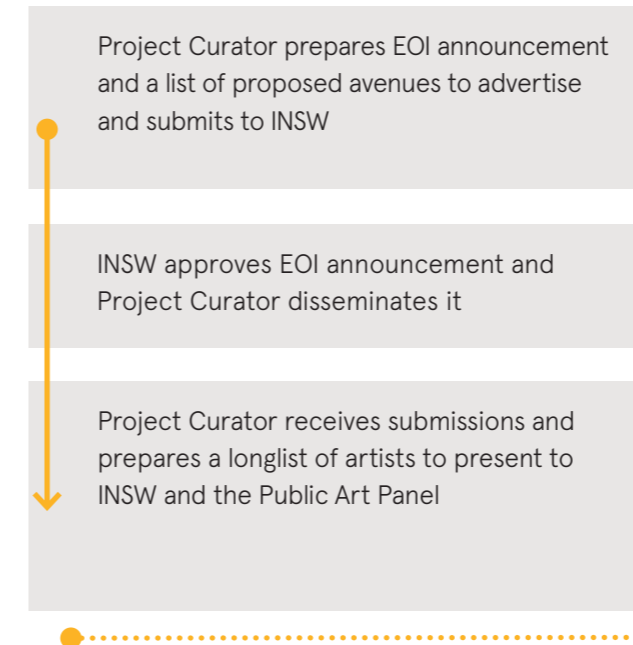
# 4.4 Approvals process

## Artist brief

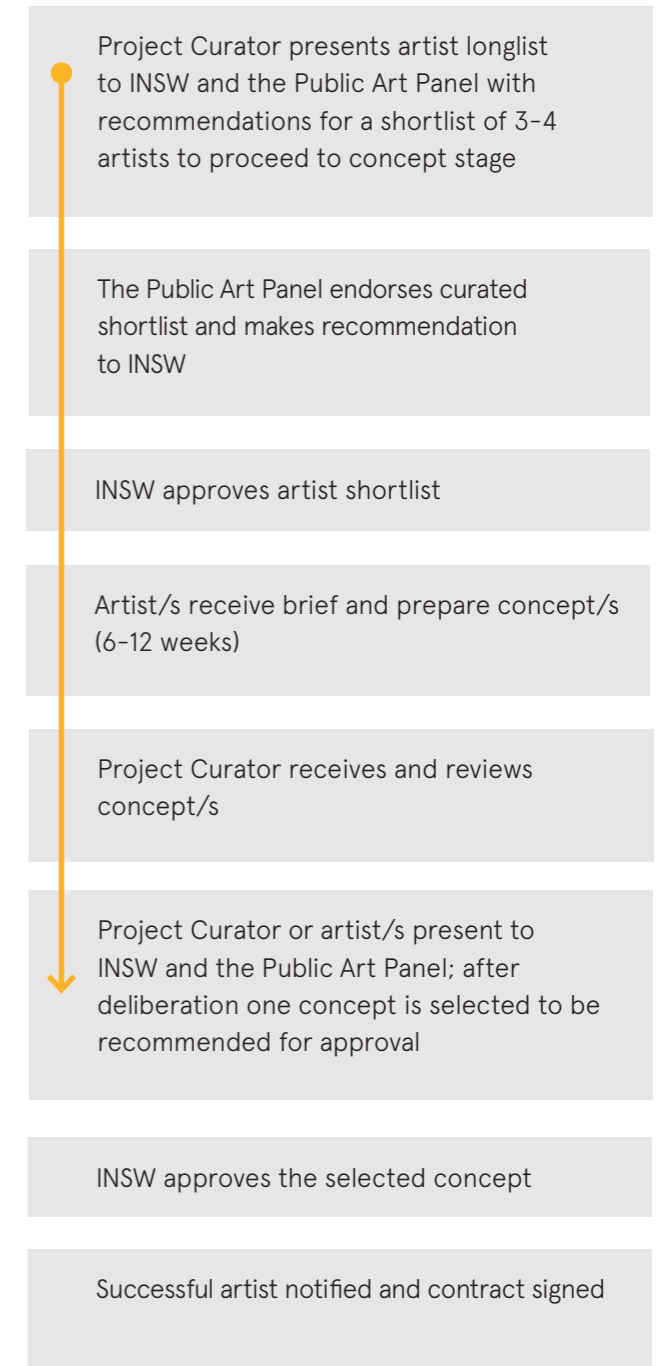


## Artist Selection And Engagement

### Expression of Interest

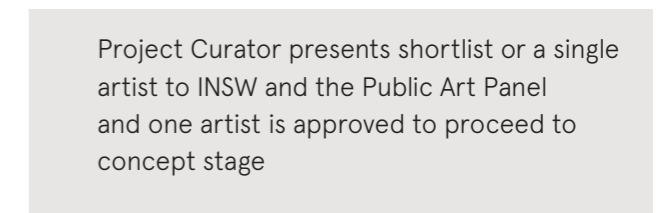


### Expression of Interest / limited tender



Move to Artwork Delivery

Direct Selection / Collaborative process



# 4.4 Approvals process

## Artwork Delivery





# appendices: context studies

- 
- A.1 Aboriginal context
  - A.2 Historical context
  - A.3 Urban context
  - A.4 Policy context

These context studies provide an introduction to some of the precinct's narrative threads that the public art may express. The context studies offer an introduction to understanding the distinctive histories and qualities of the site.

This site is also influenced by many intersecting government policies which are detailed in this appendix.





# A.1 Aboriginal context

The study area is considered a part of the lands of the Gadi people of the Eora Nation. Gadi land extended from South Head of Sydney Harbour to Alexandra Canal/Cooks River, and inland to Petersham in Sydney's Inner West.<sup>1</sup> The people of Gadi (grass tree) Country are often referred to as the Gadigal, with -gal being the suffix for 'man'.<sup>2</sup> The study area intersects with the boundary with Wann (or Wanne) Country, which is described from extending from Darling Harbour to Parramatta.<sup>3</sup> Please note however that the Bangawarra (2021) *Connecting with Country Framework for Tjerruing Blackwattle Bay* that a wide array of Aboriginal peoples hold ancestral connections to Sydney, including the Eora, Dharawal, Dharug, Gundangara, Gai-maragal (often referred to as the Gammeragal or Cammeragal) and Guringai peoples.<sup>4</sup> The study area falls within the boundaries of the Metropolitan Local Aboriginal Land Council (MLALC).

(GML Bank Street Park Blackwattle Bay, Aboriginal Archaeological and Cultural Assessment Methodology, Draft Report, July 2023.)

<sup>1</sup> City of Sydney 2017, *Aboriginal Histories*, accessed 13 December 2022, <<https://www.cityofsydney.nsw.gov.au/history/aboriginal-histories>>

<sup>2</sup> Bangawarra (2021) *Connecting with Country Framework for Tjerruing Blackwattle Bay*, Report prepared for Infrastructure NSW, June 2021, p15.

<sup>3</sup> Australian Museum 2022, *Clan Names Chart*, accessed 31 May 2023, available at <<https://australian.museum/learn/cultures/atsi-collection/sydney/clan-names-chart/>>.

<sup>4</sup> Bangawarra (2021) *Connecting with Country Framework for Tjerruing Blackwattle Bay*, Report prepared for Infrastructure NSW, June 2021, p15.





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)

# A.2

## Historical context

### Colonial Industries

Initially dominated by John Harris' estate, the Pyrmont Peninsula was radically exploited for its resources from water, sandstone quarrying and further upstream abattoirs. Bank Street in the late part of the 19th Century was filled with the activities of timber yards, steel works and skin stores. Incursions into the water itself were represented by not only the jetties and but the pollution and sedimentation of the bay from industrial runoff.

The exploitation and extraction of these resources altered the landscape forever "right up to the beginning of the present century [but this] regrettably was one of the landmarks that disappeared as the cliffs were quarried back."<sup>1</sup>

The blood, sweat and tears of labour history of Blackwattle Bay was indelibly associated with the site by the early twentieth century:

"The very core, life, and being of Sydney's Timber Industry, where timber is piled in stacks and supine forests along the water's edge for near a two mile stretch; in a locality and atmosphere, that talks, eats, drinks, and thinks timber for 14 hours out of the 24; where the workmen at the machines all carry shavings in their hair."<sup>2</sup>

1. Ecology of Pyrmont peninsula, p415

2. S A Mills, The firm that has reduced the Australian timber trade ... to a science, A & E Ellis Ltd, Sydney, 1909, p 2

### Migrant Fishing

The influence of southern Mediterranean families who migrated to Sydney during the inter-war and post-war period continues to shape the culture and business of Blackwattle Bay. Many families brought with them traditional fishing practices of their own, building vessels from scratch and trying their luck in Australia. The annual Blessing of the Fleet at Blackwattle Bay still practiced today is part of centuries-old tradition, practiced in fishing villages along the Mediterranean coast and brought to Pyrmont by the migrant families of southern Italy.

In 1932, Carlo Caminiti purchased lots at Bank Street. His family had moved to Australia in nineteenth century to the New Italy settlement near the Richmond River in Northern NSW. With the Second World War looming, Carlo took the precaution of changing his name by deed poll, anglicising it to Charles Cam. His business Cam & Sons became one of the biggest suppliers of fish in Sydney. In 1940, eight Cam & Sons steam trawlers were requisitioned by the Royal Australian Navy for use in minesweeping operations during WW2, the majority of the company's fleet. The Cam & Sons boats commissioned by the Navy were the Alfie Cam, Beryl, Coonabee, Goorangai, Mary Cam, Olive Cam, Patricia Cam and Samuel Benbow.

(GML Bank Street Preliminary Heritage Interpretation Framework 2023.)

Birds eye view of general wharfage scheme west of Dawes Point as it will appear when completed, published 1913



# A.3 Urban context

The Blackwattle Bay Precinct is to the west of the Sydney CBD. It is shadowed by the ANZAC Bridge and surrounded by some of the last remaining examples of architecture from Sydney's industrial past. The White Bay Power Station, Glebe Island Silos, and the former Glebe Island Bridge evoke Sydney's industrial history.

Blackwattle Bay Precinct sits at the nexus of several significant redevelopment and infrastructure developments including:

## New Sydney Fish Market

An authentic new Sydney Fish Market will sit at the heart of a revitalised Blackwattle Bay and return inaccessible parts of the harbour foreshore to the community. World renowned Danish architect 3XN has worked with Sydney firms BVN and Aspect Studios with the goal of creating more than just a fish market. They have worked to create a major cultural facility that enhances the existing market operations while providing generous public amenity to unlock the waterfront for all to enjoy.

## Bays West

A connected and vibrant precinct that is an innovative and sustainable place for living, working and recreation. Bays West will represent a new kind of Sydney urbanism that respects and celebrates Country. It will build on its natural, cultural, maritime and industrial stories to shape an innovative and sustainable new place for living, recreation and working. New activities, places, connections and destinations will enrich Bays West's character and meaning over time through built form and public spaces that embrace its natural and cultural heritage.

## WestConnex Rozelle

The Rozelle Interchange and Iron Cove Link will provide a new underground motorway interchange to City West Link and provide a toll-free underground bypass of Victoria Road between the Iron Cove Bridge and the Anzac Bridge, with links to the approved Western Harbour Tunnel.

## Sydney Metro West

The Sydney Metro West project will support a growing city and deliver world-class metro services to more communities. This new underground railway will connect Greater Parramatta and the Sydney CBD.

Sydney Metro West is a new 24-kilometre metro line with stations confirmed at Westmead, Parramatta, Sydney Olympic Park, North Strathfield, Burwood North, Five Dock, The Bays, Pyrmont and Hunter Street in the Sydney CBD.



# A.4 Policy context

This Public Art Plan acknowledges that public art exists within places, communities and people’s lives. Various policies, frameworks and guidelines that inform a best practice approach to the commissioning of public art as well as placemaking have been considered in the preparation of this Public Art Plan.



[AUSTRALIAN GOVERNMENT NATIONAL CULTURAL POLICY – REVIVE: A PLACE FOR EVERY STORY, A STORY FOR EVERY PLACE \(2023\)](#)

The Australian Government’s National Cultural Policy is a five-year plan to revive the arts in Australia. The policy is built on five pillars:

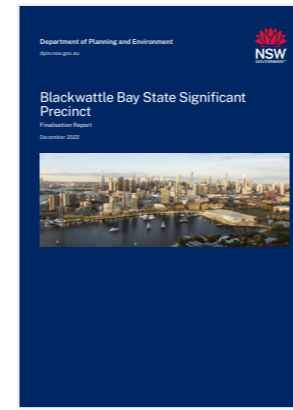
01. First Nations First
02. A Place for Every Story
03. Centrality of the Artist
04. Strong Cultural Infrastructure
05. Engaging the Audience



[GOVERNMENT ARCHITECTS 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.

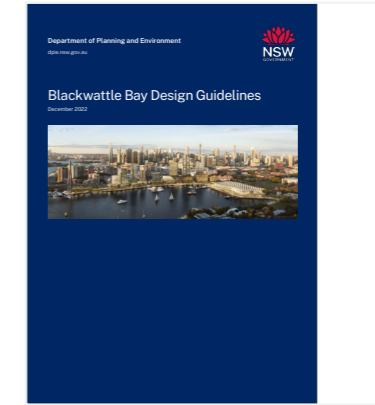
The framework aims to help Aboriginal and non-Aboriginal people to work together collectively, respectfully, and with open minds to unite our complementary knowledge.



[DEPARTMENT OF PLANNING AND ENVIRONMENT: BLACKWATTLE BAY STATE SIGNIFICANT PRECINCT \(2022\)](#)

Blackwattle Bay (previously known as The Bays Precinct) was designated a State Significant Precinct in 2005. This report establishes the regulatory planning framework for all future development in the precinct. Key principles that apply to the Public Art Plan are Culture and Place Principles;

01. Adopt “Connecting with Country” design and consultation approaches, acknowledging and respecting Country as well as the social and cultural history of Tjerruing Blackwattle Bay.
02. Expand the range of recreational, community and cultural facilities.
03. Provide for the future community’s education, health, social and cultural needs.
04. Embed and interpret the morphology, heritage and culture of the site to create an authentic and site responsive place.
05. Foster social and cultural understanding and respect to heal and grow relationships.

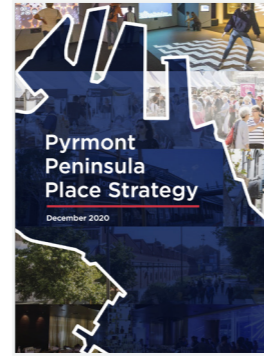


[DEPARTMENT OF PLANNING AND ENVIRONMENT: BLACKWATTLE BAY DESIGN GUIDELINES \(2022\)](#)

This report is read in conjunction with the Blackwattle Bay SSP Report. Public Art objectives include:

01. Ensure that public art is an integrated and cohesive part of Blackwattle Bay.
02. Promote the visibility of local Aboriginal and Torres Strait Islander community through public art.
03. Facilitate co-ordination between the City of Sydney’s Eora Journey Harbour Walk and major public art commissions in the Precinct.
04. Encourage public artworks in private developments.
05. Ensure that public art is an integrated and cohesive part of new development.
06. Promote sustainability through public art in new development.
07. Deliver essential infrastructure in creative and innovative ways through the use of public art.
08. Recognise former uses through interpretive public art.
09. Identifiably local Aboriginal visual expressions of culture through public art, graphic design, materiality and the like are to be provided in prominent spaces.
10. Landscaping and design of public open space is to be of high quality, creating interest, consistency and character through... well integrated public art, and quality materials and furniture.

# A.4 Policy context (cont.)



## [DEPARTMENT OF PLANNING, INDUSTRY AND ENVIRONMENT: PYRMONT PENINSULA PLACE STRATEGY](#)

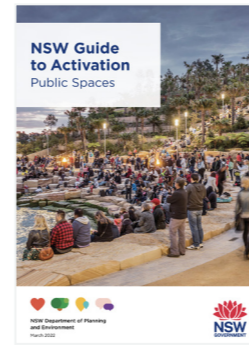
The Pyrmont Peninsula Place Strategy positions Pyrmont to become an attractor for global investment, driven by the connectivity of the Peninsula to Sydney's CBD, complementing and strengthening its position as a place at the cutting edge of the future of work, a place enlivened by creativity and design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



## [NSW DEPARTMENT OF PLANNING, INDUSTRY AND ENVIRONMENT: NSW PUBLIC SPACES CHARTER \(2021\)](#)

The NSW Public Spaces Charter identifies 10 principles for high-quality public space that is accessible for everyone to enjoy and participate in public life. The principles of quality public space are:

01. Open and welcoming
02. Community focused
03. Culture and creativity
04. Local character and identity
05. Designed for place
06. Safe and secure
07. Local business and economies
08. Well-managed
09. Green and resilient
10. Healthy and active



## [NSW DEPARTMENT OF PLANNING AND ENVIRONMENT: NSW GUIDE TO ACTIVATION \(2022\)](#)

In a highly globalised world, places intensely compete for investment, employment, knowledge, events, and people. To attract, retain, and enhance human and social capital, we must create liveable, enriching and desirable places. When a public space is activated, a diverse range of people feel welcome there and use the space for a variety of purposes, making it vibrant and lively. Activation, as related to public space, is typically used interchangeably with the terms vibrancy, animation, liveliness, or programming. Activation includes both permanent and temporary invitations.



## [CREATE NSW: ABORIGINAL ARTS & CULTURE PROTOCOLS \(2021\)](#)

The Create NSW: Aboriginal Arts & Culture Protocols provide guidance and direction to the in the right way to work and do business with Aboriginal people and communities. Five principles are identified as the most important elements to ensure there is Aboriginal self-determination embedded within project or program that include Aboriginal people. They are:

01. Cultural Authority and Agency
02. Recognising Rights and Maintaining Culture
03. Prior Informed Consent and Consultation
04. Integrity of Aboriginal Culture
05. Attribution and Sharing Benefits



## [CREATE NSW: CULTURAL INFRASTRUCTURE PLAN 2025+](#)

Cultural infrastructure – theatres, galleries, museums, libraries, archives, community halls, cinemas, public art and outdoor events spaces – provide the critical spaces where we come together to create, share and enjoy arts and culture. Delivering cultural infrastructure plays a role in creating great places that bring people together, great places to live, work, visit and do business. The Cultural Infrastructure Plan 2025+ provides the strategic framework for how the NSW Government invests in and supports cultural infrastructure across the state until 2025 and beyond.



## [CREATE NSW: NSW GOVERNMENT PUBLIC ART TOOLKIT \(2022\)](#)

The NSW Government Public Art Toolkit outlines how to apply best practice principles to planning, commissioning, implementing and maintaining public art. NSW Public Art Principles underpin the Toolkit. These principles are:

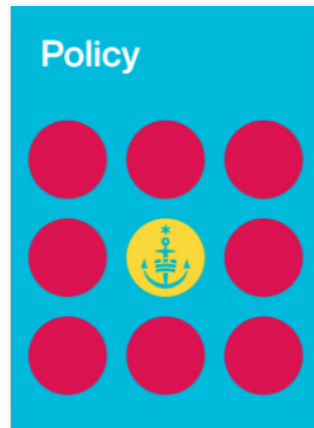
01. Public art aims to improve or enhance a place, a community and people's lives
02. Understanding place in NSW means respecting the First Nations' deep connection to country and enduring possession of the land
03. Understanding place means respecting the natural world and applying principles of environmentally sustainable art practice
04. Understanding place means understanding connections to community
05. Understanding community means acknowledging and reflecting diversity and practicing inclusion
06. Value creativity, the artist and the art practice
07. Valuing the artist means valuing and maintaining the integrity of the artwork
08. Working together

# A.4 Policy context (cont.)



[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. Bank Street Park 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: 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.

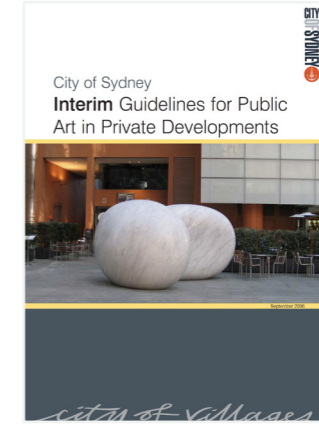
The Public Art Strategy builds on the legacy of the past, while responding to new ideas about art, storytelling, interpretation and cultural expression.



[CITY OF SYDNEY: YANANURALA HARBOUR WALK](#)

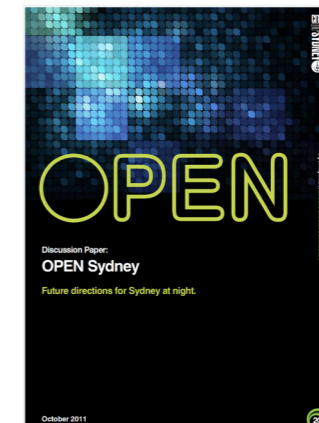
Over the past decade, the City has produced a number of public art projects as part of the Eora Journey: Recognition in the Public Domain program based on extensive community requests in 2030 for Aboriginal and Torres Strait Islander culture and heritage to be more visible in the public domain.

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.



[CITY OF SYDNEY: CITY ART: INTERIM GUIDELINES FOR PUBLIC ART IN PRIVATE DEVELOPMENT](#)

These guidelines present the framework for the care, acquisition and management of public art; and ensure that high-quality public art is included in accessible public spaces in all large scale developments; is site specific; scale appropriate to the development and thoughtfully sited to create a point of interest or define a space.



[CITY OF SYDNEY: FUTURE DIRECTIONS FOR SYDNEY AT NIGHT](#)

OPEN Sydney presents a clear vision, direction and roadmap for the development of Sydney’s night-time economy over the next 20 years. OPEN Sydney has five nighttime goals:

01. A Global Sydney
02. A Connected Sydney
03. A Diverse Sydney
04. An Inviting and Safe Sydney
05. A Responsive Sydney