

Barangaroo

Public Art and Cultural Plan

Barangaroo Delivery Authority
May 2015



Barangaroo



lendlease

FRONT COVER:

Public artwork proposal for the southern gateway, integrated into the Alexander residential apartment building. Commissioned by Lend Lease. Artists Esme Timbery and Jonathan Jones. Note. Image indicative only as at 13 January 2015, subject to future design detail.

1.0	Executive Summary	04
------------	--------------------------	-----------

2.0	Vision	08
	2.1 Priority Projects	10

3.0	Context	16
	3.1 Geography	17
	3.2 History	17
	3.3 Economy	18
	3.4 Culture	19
	3.5 Policy	22
	3.6 Funding Arrangements	23

4.0	Strategy	26
	4.1 Aims	27
	4.2 Objectives	27
	4.3 Principles	27
	4.4 Modes	32
	4.5 Engagement	34
	4.6 Interpretation	34
	4.7 Cultural Programs	35

5.0	Implementation	38
	5.1 Governance	39
	5.2 Commissioning Process	41

6.0	Site Character	46
	6.1 Barangaroo Point Reserve	48
	6.2 Central Barangaroo	48
	6.3 Barangaroo South	50

7.0	Project Plans	54
	7.1 Southern Gateway	58
	7.2 Major Aboriginal Artwork	58
	7.3 Scotch Row Light Art	59
	7.4 Nawi Cove	62
	7.5 Barangaroo South Major Project	62
	7.6 The Hungry Mile	68
	7.7 Urban Park	69
	7.8 Artistic Associates Program	72
	7.9 Cultural Events and Programs	73

	Appendices	77
	Appendix 1 Glossary	78
	Appendix 2 Accession and Deaccession Policy	80
	Appendix 3 Charter for the Barangaroo Arts and Cultural Panel	82

ISBN: 978-0-646-93964-3

ACKNOWLEDGEMENT

The Barangaroo Delivery Authority acknowledges the Gadigal people of the Eora nation as the Traditional Custodians of the land on which we are working, and offer our respect to Elders past and present. We acknowledge that our site is named after Barangaroo, member of the Cammeragal clan and second wife of Bennelong of the Eora people, who played a significant role in her community and that of the early British colony.

A message from the Premier of NSW



The Hon. Mike Baird, MP

A benchmark infrastructure project of the NSW Government, Barangaroo will generate new energy and investment in all aspects of the NSW economy.

It is appropriate that this includes our dynamic creative and cultural industries because few cities demonstrate the positive effect of cultural investment like Sydney does.

The opening of our Opera House in 1973 thrust Sydney, and Australia, onto the international stage. It generated new investment in cultural tourism and creative industries and permanently transformed Sydney.

Four decades later Barangaroo will tell the story of modern Sydney. Its bold new financial precinct will speak of our dynamism, competitiveness and intellect. Barangaroo Point Reserve will speak of our unique environment and our love for our harbour. And soon, a variety of cultural investments will speak of a city enriched by its cultural and creative diversity.

While a rich mix of people and ideas is a characteristic of any great city, it is the hallmark of Sydney – a city shaped by centuries of continuous immigration yet anchored in the oldest culture on earth. This unique cultural legacy has allowed many Australians to walk tall on the world stage, and has enhanced the lives of all Australians at home.

The benefits of investment in a diverse cultural life feature already in the life and economy of Sydney. And now, through Barangaroo, we commence another great chapter.

Foreword



Gabrielle Trainor, Chair, Barangaroo Arts and Cultural Panel

Great urban renewals tap into the aspirations of a city's people, express them and give them space to thrive. In doing so they often change how a city is perceived by the world, or how a city's people perceive themselves.

Public art and culture play a significant role in this, and are now part and parcel of all benchmark urban renewal projects.

Creative and thought-provoking expressions within our cityscapes lift our imaginations and transform our frame of view; allowing us to see our city and lives afresh. Not only do they enrich our lives, but spark our intellects; both of which are vital for cities competing in an economy increasingly defined by ideas and intellectual capital.

Sydney is one such city, in fact it is a leader. Barangaroo will reflect our diverse and bold creativity through a similarly-diverse range of creative expressions. Appropriately for a place named after Australia's first cultural advocate, Barangaroo will provide a voice for our Nation's first culture, and the many that have joined it.

This Strategy provides a framework in which the full scope of Sydney's cultural capital can be enriched. The ancient will be celebrated with the contemporary. The contemplative will answer the controversial. Permanent works will look upon flashes of transient brilliance. And stories of local relevance will be told within a place of global cultural interest.

On behalf of the Arts and Cultural Panel, I thank the many arts and design professionals who have generously brought their expertise to bear on shaping this Strategy; and I look forward to seeing it boldly expressed in this brilliant new part of Sydney.

Brook Andrew
Travelling Colony, 2012,
installation view at Carriageworks, Sydney.

Image: Prudence Upton
Courtesy artist and Tolarno Gallery,
Melbourne. Commissioned by the
Sydney Festival and Carriageworks.





1.0_Executive Summary

The renewal of the Barangaroo site is an ambitious urban renewal project embodying design excellence and sustainability. The former 22-hectare container port on the edge of Sydney's CBD is being transformed into a vital new expression of the city.

Culture and creativity are integral parts of any nation.

Being one of the younger nations of the world and yet home to the world's oldest continuous living cultures, Australia is a cultural paradox.

A maturing Australia has embraced both the cultural wealth of the Aboriginal and Torres Strait Islander communities and through migration continues to be enriched by an accompanying complexity of ideas, arts and other cultures.

Despite its smaller population, exposure to these diverse cultural influences has helped propel Australian artists to regularly appear on the world's creative stage.

Now Barangaroo is set to become Australia's next great creative stage. With significant works of public art and inspirational cultural programming, it will become the new picture postcard image of Sydney, recognisable the world over.

Cities, like Sydney, are enhanced by public art and cultural activity and in turn they benefit socially and economically from engaged participation and the creation of shared visions. Public art provides citizens with inspiration and conversation and becomes a part of who they are. Public art becomes part of who we are as citizens.

Public artworks and cultural events work with spontaneous bursts of creativity to distinguish where we live, work and play. Public art helps us relate to buildings and the landscape and gives energy to the public realm. It helps us imagine and dream, lifts our gaze from the ordinary and brings us together. It is available to everyone.

The Barangaroo Public Art and Cultural Plan (the Plan) has emerged from a unique partnership between the Barangaroo Development Authority (the Authority) and Lend Lease Corporation (Lend Lease), and builds on the social sustainability objectives for Barangaroo.

Under the stewardship of the Public Art and Cultural Panel, this Plan provides a guide for the Authority, Lend Lease and future development partners as they enrich the public domain and introduce the public to the precinct. Significant public art, interpretive elements, cultural and civic events will complement the architectural and landscaping design excellence, enhancing the amenity provided by the public spaces at Barangaroo and consolidating its character as a major cultural destination.

The Plan has three significant aims:

- 1 To enliven the entire Barangaroo precinct with iconic works of public art that will contribute to the character and design of memorable public spaces;
- 2 To provide engaging and significant interpretation of the site's history that reflects and celebrates the many stories of Barangaroo, including the Aboriginal, and waterfront histories; and
- 3 To deliver a distinctive program of temporary art and cultural events to embed Barangaroo in Sydney's, indeed the nation's, cultural landscape.

The Plan outlines a strategic approach to delivering public art at Barangaroo by identifying the context and principles which will underpin the commissioning and delivery of key works.

The Plan outlines areas where artists can contribute to a sense of place and character of the site through the creation of memorable public spaces and the integration of art with the architectural and landscape features of the precinct.

Public art and cultural programs will reflect and celebrate the many rich stories of the precinct. The Plan draws on the unique character and history of the site and supports the key objectives for public art and cultural programs to embed Barangaroo in Sydney's cultural and economic landscape.

This Plan advances previous work undertaken on public art and cultural programs in Barangaroo's public domain, and specifically focuses on their implementation by the site's completed construction in 2020. It is a blueprint which guides the sustainable management of cultural programs at Barangaroo into the future.

The Plan is the result of work undertaken by Object: Australian Centre for Design, public art curator Anne Loxley, and discussions with Peter Walker Partners Landscape Architecture, Skidmore, Owings & Merrill LLP (Chicago), the Authority Board, the Arts and Cultural Panel, the Authority and Lend Lease's design and development teams, the City of Sydney's Public Art Advisory Panel and a number of arts and design professionals and community members including representatives of Barangaroo's neighbouring cultural institutions and communities, and international peers.

Ann Hamilton,
the event of a thread,
5 December 2012 - 6 January 2013.

Commissioned by Park Avenue Armory,
New York. Curator Kristy Emunds.
Image courtesy the Wanas Foundation.





2.0_Vision

Barangaroo will be a place that inspires people for generations to come.

Reflecting Sydney's unique context – its harbour, its diverse communities and its globally competitive business leadership, it will be a place for work and play alongside living and learning.

Barangaroo will be a celebrated cultural destination raising our international image. It will be a reference point for both Indigenous respect and excellence in the design of sustainable cities.

Positioned on one of world's most iconic waterfronts, Barangaroo has a powerful history. The vision for the site harnesses this history with a strong sense of generational opportunity. As such it will have an enduring legacy – embracing future stories as well as honouring the site's rich and dynamic past.

It will also provide an additional focus during those times that Australia is in the national and international spotlight. From celebrations such as Australia Day to hosting international events, Barangaroo will become a major focus similar to the way the Sydney Harbour Bridge and Opera House are now.

Central to the vision for Barangaroo is its integration and connection to Sydney's city centre and, in facing west, to the rest of Sydney and Australia.

Barangaroo delivers a significant civic dividend to the people of Sydney. For the first time in over 100 years, a large portion of Harbour foreshore will be open for public access. A spectacular 14-kilometre foreshore walk will connect Woolloomooloo to the ANZAC Bridge and capitalise on one of Sydney's greatest natural assets.

In its unique location Barangaroo will be a welcome addition to the city's Cultural Ribbon – a walking trail which connects many of Sydney's great cultural landmarks, from the Australian Museum to the Art Gallery of New South Wales, the Opera House to the Museum of Contemporary Art and around the arts precinct at Walsh Bay.

Public art and cultural programs at Barangaroo will be contemporary, innovative and of the highest quality. It will be recognised for its integrated site-specific public art and engaging, dynamic cultural programs.

Barangaroo will present countless opportunities for artists to work in collaboration with a broad range of other professions. Public art will be memorable, inspirational, exciting, intriguing and challenging, in some cases embracing new technologies and modes of practice. Public artworks will be held in the same regard as the internationally-acclaimed architecture and landscape architecture that define the built and 'natural' forms of Barangaroo.

Whether permanent or temporary, the public art and cultural programs will have conceptual strength, and contribute to ongoing dialogues that shape the character of Barangaroo over time. Public art and cultural programs will play a significant role in bringing multiple voices, responses and debate, resulting in a living, rich, dynamic, multi-faceted and evolving place.

Cultural programs at Barangaroo will complement and interface with the existing cultural fabric of its broader precinct and engage with Sydney's various communities, national and international visitors.

2.1 Priority Projects

Following consultation with key stakeholders, the Authority and Lend Lease have identified an initial suite of nine priority projects.

- > Four landmark public art projects will create moments of pause across the precinct and potentially become meeting places and destinations in their own right.
- > A further three projects integrated with the built form of the precinct will create memorable public places.
- > Two additional projects will breathe life into the precinct through innovative and lively cultural programming and partnerships.

Design and development of significant public art projects will take time to coordinate and integrate into both existing and future design details for the public domain. As a result the final completion dates are subject to change. The order of priority seeks to balance the need to progress the major public art projects with the potentially competing demands of construction milestones and other factors.

While these projects represent an initial suite of public art projects and cultural programs the number of projects may grow and change as Barangaroo is developed.

Using a measured approach, additional projects will be identified to make best use of emerging ideas and opportunities, which will allow time for the site to evolve and its character to emerge. This also ensures that further opportunities and locations for public art are both identified and set aside for realisation beyond the development period.

Projects will provide the site with a balance between the Indigenous heritage and the historical significance in the development of this nation.

Barangaroo Point Reserve, Central Barangaroo and Barangaroo South

Priority	Project	Delivery	Responsibility
1	Southern Gateway	2014 -2015	Lend Lease
2	Major Aboriginal Artwork	2015 - 2017	Barangaroo Delivery Authority
3	Scotch Row Light Art	2015 – 2018	Lend Lease
4	Nawi Cove	2015 - 2018	Barangaroo Delivery Authority
5	Barangaroo South Major Project	2015 - 2017	Lend Lease
6	The Hungry Mile	2016 – 2019	Barangaroo Delivery Authority and Lend Lease
7	Urban Park	2016 – 2020	Barangaroo Delivery Authority and Development Partner
8	Artistic Associates Program	2015 – 2020	Barangaroo Delivery Authority
9	Cultural Events and Programs	2015 – 2020	Barangaroo Delivery Authority and Lend Lease

2.0_Vision



Landmark
indicative areas



Integrated and interpretative
specific areas and interpretation
throughout



Programming

- 1 Major Aboriginal Artwork
- 2 Nawi Cove
- 3 Urban Park
- 4 Hungry Mile
- 5 Barangaroo South Major Project
- 6 Scotch Row Light Art
- 7 Southern Gateway

Walsh Bay

Sydney Observatory

1

2



Acconci Studio,
MUR ISLAND, 2003,
Graz, Austria (V.A. Dario Nunez,
Stephen Roe, Peter Dorsey).

Commissioned by Graz 2-3
Kulturhauptstadt Europas Organisation
GmbH. Photo: Harry Schiffer, Photodesign.





3.0_Context

A rich mix of historical, geographical, cultural and social influences has shaped the Barangaroo precinct.

For public art to be site-responsive and enhance the future character of the site it is essential to understand how these various influences form the context for individual projects and programs.

Panoramic view of Port Jackson, c. 1821 drawn by Major James Taylor, engraved by R. Havell & Sons. State Library of New South Wales.



Public art and cultural programs will build on the strong inter-relationship between art and design, the site's spatial character, the significant social, historical, cultural, economic and environmental context, and the needs and aspirations of present and future communities.

The following summaries provide an overview to the site for artists, cultural producers and developers engaged to develop projects, and provide the basis for understanding the development of the Plan's strategy.

3.1 Geography

Barangaroo's harbourfront setting sits adjacent to the rich historic areas of Walsh Bay, Millers Point and The Rocks, as well as Sydney's central business district, King Street Wharf and Darling Harbour precincts.

Sydney's distinctive sandstone, evident along Hickson Road and the cliff faces below Millers Point, contrasts sharply with the sites' former industrial uses and concrete 'apron' that are being transformed by the Barangaroo development.

3.2 History

The site is named after the eighteenth century Aboriginal woman, Barangaroo. This symbolic gesture underscores the Authority's commitment to the recognition of Aboriginal and Torres Strait Islander people and their cultures. It is the Authority's intention to celebrate the vitality and ongoing presence of Indigenous culture at Barangaroo.

Who was Barangaroo?

Barangaroo was a powerful Aboriginal woman who was influential in the early years of European settlement. She was a member of the Cameragal clan of the Eora, and the second wife to Bennelong, after whom Bennelong Point – the site of Sydney Opera House – is named. She is remembered as a revered Aboriginal leader and as a skilled and powerful woman of great integrity and resilience.

Gadigal land

The harbour headlands were rich fishing and hunting grounds for the Gadigal people, the traditional owners of the Sydney city region. Large shell middens and numerous rock engravings close to the site indicate Aboriginal occupation dating back c. 6,000 years. Radio carbon dating from other parts of Sydney indicates that the wider area was occupied for at least 14,500 years prior to European settlement.

Looking north east over East Balmain and Darling Harbour
c1966, City of Sydney Archives.



East Darling Harbour 2004.



Post European settlement

Barangaroo is also a significant site for the labour movement, not least because of its history as The Hungry Mile during the Great Depression of the 1930s. This history was commemorated when the section of Hickson Road between the Munn Street overbridge and the Napoleon Street intersection was renamed The Hungry Mile in 2009.

19th Century

Millers Point and its western city foreshore have always played a pivotal role in the growth of Sydney as a major port city. By the mid-1820s the first wharf was built at Walsh Bay, followed by the wharves of Millers Point. The Barangaroo area once buzzed with the exotic life of a South Pacific port. By 1870 almost the entire foreshore from Dawes Point to Darling Harbour was modified by quarrying, reclamation and construction. Wharves, stores and commercial premises obscured the once-prominent headland.

20th Century

In response to a plague outbreak in 1900, the State Government acquired the entire area to rebuild the wharves and shipping infrastructure for the new century of trade.

Government ownership of the wharves led to the formation of a new authority, the Sydney Harbour Trust, to control and manage shipping, development and housing in the area.

Providing adjacent housing for port workers was vital to port operations of the day, and became an important role for the Trust. Many streets of Millers Point were rebuilt to accommodate new housing, warehouses and wharves.

In the war years, Barangaroo was a vital link in the logistics chain with essential war materials stored and shipped from the site. During the Great Depression, Hickson Road was known as "The Hungry Mile", in reference to the queues of men searching for casual wharf work.

Shipping containerisation changed both the wharves and the work. In the 1960s the older finger wharves were demolished and a large concrete apron was built for a new method of shipping. This is this same concrete apron which defines the site today.

By the end of the century global changes to shipping and logistics made the site unviable for container shipping, which progressively relocated to Port Botany.

21st Century

In 2005, the NSW Government announced that the site would be transformed into a new urban precinct. An international urban design competition was held, informing the development of a concept plan guiding the renewal.

The site, then known as "East Darling Harbour," became the subject of a State-wide naming competition in 2006. "Barangaroo" was selected from over 1,600 entries as the new name for the development precinct.

In 2008, Barangaroo hosted the Pope and 150,000 young people from all over the world visiting Sydney for World Youth Day.

In 2009, Lend Lease was awarded the right to develop the southern portion of the site, following a global competitive bid process.

Construction commenced at Barangaroo in 2011.

3.3 Economy

Through technological and sustainable innovations and the creation of flexible and productive 21st century workplaces and environments, Barangaroo is providing Sydney with an opportunity to firmly assert its identity as a global city and a leading financial centre in the Asia-Pacific region.

As Australia's national gateway, Sydney is an exchange point with the world. Barangaroo will be a powerful new expression of this role, and in the process attract new investment, talent and financial gravity to Sydney.

Valued at over \$6 billion AUD, Barangaroo is Sydney's largest redevelopment project. Once complete, Barangaroo will house local and global financial services companies, accommodate over 23,000 workers and residents, and in addition, host an estimated 12 million visitors a year. As it evolves Barangaroo will inject more than \$1.5 billion AUD into the NSW economy annually.

Barangaroo under construction, May 2014.



3.4 Culture

In a global economy that is increasingly defined by ideas as much as objects, the cultural expressions of cities play a greater role than ever in communicating what a city stands for. Barangaroo has set aside new spaces and resources dedicated to the artistic and cultural uses of this new city precinct.

Barangaroo South and Central will feature significant arts and cultural contributions that will inject vibrancy, play, comment and controversy into the public domain through landmark and integrated public art, interpretation and cultural programs.

Cultural programs will be developed in partnership with Sydney's leading cultural institutions. Opportunities will emerge for a range of existing and new festivals and events as well as new institutions and communities.

As a result of the initiatives and projects outlined in this Plan, Barangaroo will become a significant new addition to Sydney's cultural landscape.





Bangarra Dance Theatre
The spirit of Patye-grang, part of the
Vivid Light Walk 2014.
© Images courtesy of Bangarra.



3.5 Policy

NSW Government

On 26 February 2015, the NSW Government released “Create in NSW: NSW Arts and Cultural Policy Framework”, a platform for the arts and cultural sector, communities and business and government partners to collaboratively shape NSW’s cultural future. The Framework is built on three mutually reinforcing ambitions – excellence, access and strength.

The Authority supports the vision set out in the Framework:

“NSW will be known for its bold and exciting arts and culture that engage our community and reflect our rich diversity.”

Where appropriate, arts and cultural projects at Barangaroo will reflect the Framework’s ambitions of Excellence, Access and Strength.

Barangaroo Delivery Authority

The Barangaroo Delivery Authority Act 2009 was established on 30 March 2009 to specify its functions and to provide for other matters related to the development, use and management of the Barangaroo site.

The objectives are:

- > To encourage the development of Barangaroo as an active, vibrant and sustainable community and as a location for national and global business;
- > To create a high quality commercial and mixed use precinct connected to, and supporting, the economic development of Sydney;
- > To facilitate the establishment of Barangaroo Point Reserve and public domain land;
- > To promote the orderly and sustainable development of Barangaroo, balancing social, economic and environmental outcomes; and
- > To create in Barangaroo an opportunity for design excellence outcomes in architecture and public domain design.

To help deliver on these, the Authority has articulated a series of principles to guide planning and delivery of the development.

Partnerships

Barangaroo is being delivered through a network of partnerships which provide access to the very best talent and resources, and are fundamental to achieving its vision.

Commercial developers Lend Lease and Baulderstone are assisting to achieve the NSW Government’s goal of delivering the precinct at no cost to taxpayers. NSW Government agencies – Transport for NSW and Sydney Ports Corporation – are helping to deliver travel solutions for commuters and tourists.

This Plan provides a platform for a series of new and exciting partnerships with leading public art and cultural programming practitioners to deliver the Authority’s aspirations.

Design Excellence

Design excellence is embedded in the cultural processes and thinking of the Authority, and guides all design decisions.

Design is also driven by constantly looking to the cultural and economic goals of Sydney, and asking, what form makes these things possible?

Importantly, the site-wide approach advocates design excellence in new architecture to inspire and generate high quality public art. It is anticipated that this approach will also trigger similar approaches to public art in other areas of development in the city.

City of Sydney

While the Barangaroo precinct is owned by the State Government, it is surrounded by communities and public domain which comes under the jurisdiction of the City of Sydney. In order to create a harmonious urban environment for visitors and residents, the Authority is alert to the creative, cultural and public art policies of the City of Sydney.

City of Sydney – Creative City, Cultural Policy and Action Plan 2014 – 2024 (2014)

The Authority endorses the City of Sydney’s cultural policy and action plan, Creative City. In particular the Authority supports the direction of the Plan’s six priorities:

- > Precinct distinctiveness and creativity in the public domain;
- > New avenues for creative participation;
- > Sector sustainability: surviving and thriving;
- > Improving access, creating markets;
- > Sharing knowledge; and
- > Global engagement.

City of Sydney – Sustainable Sydney 2030 (2008)

Barangaroo embraces the City of Sydney’s visionary plan, Sustainable Sydney 2030, and shares its goals for a Sydney which in 2030 is ‘A place where:

- > The environment matters;
- > The economy thrives;
- > Art and culture are encouraged and supported; and
- > People feel at home, connected to the local community and the wider world.’

City of Sydney – City Art Strategy (2011)

The Plan recognises the ambition and vision of the City of Sydney’s City Art Strategy, its long term public art plan, and shares the City’s commitment to:

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

Eora Journey

The Plan acknowledges the City of Sydney’s ground-breaking project, the Eora Journey, a walking trail which ‘will reassert our Aboriginal past and celebrate this ancient and living culture.’ The Barangaroo Public Art and Cultural Plan asserts that Barangaroo offers substantial opportunities to collaborate with future Eora Journey projects.

Cultural Precincts

The Plan recognises the NSW Government and City of Sydney’s commitment to a vibrant CBD Cultural Precinct, including the Walsh Bay Arts Precinct. Together, these two precincts will position Sydney as a major centre for the arts while providing an internationally significant working precinct for Australia’s major performing arts organisations.

The CBD Cultural Precinct extends around the harbour front through Barangaroo’s cultural heart to the Walsh Bay Arts Precinct, and then around within the Rocks and Circular Quay to the Museum of Contemporary Art, Sydney Opera House, the Art Gallery of NSW and the Australian Museum.

3.6 Funding Arrangements

There is an established international principle of allocating one percent of urban project development costs to ensure high quality landscapes and public art which enhance the social and cultural amenity within the public domain of new precincts.

This principle will be adhered to within the Project Development Agreements (PDAs) between the Barangaroo Delivery Authority and its development partners.

The Authority Board has determined that up to 10 percent of the total public art funding made available to the Authority may be used to support cultural programmes to attract audiences during the progressive opening of the precinct.

The Authority will receive financial contributions in increments over the life of the project, with projects expected to be complete progressively from April 2015 through to December 2023.

Jonathon Jones
untitled (burra), 2012.
Installation Cockatoo Island, Sydney.
Commissioned for the 18th Biennale
of Sydney. Courtesy the artist.





4.0_Strategy

The Barangaroo Public Art and Cultural Plan recognises the value of developing a coordinated approach to public art alongside heritage interpretation and cultural programs to maintain a high level of quality in Barangaroo's overall cultural offering.

The Plan has been developed over a number of years and in consultation with a range of stakeholders. It defines a clear set of aims, objectives and principles to guide procurement, development and delivery of public art across the site.

4.1 Aims

The Plan has three main aims:

- 1 To enliven the entire Barangaroo precinct with iconic works of public art that will contribute to the character and design of memorable public spaces;
- 2 To provide engaging and significant interpretation of the site's history that reflects and celebrates the many stories of Barangaroo, including the Aboriginal, and waterfront histories; and
- 3 To deliver a distinctive program of temporary art and cultural events to embed Barangaroo in Sydney's, indeed the nation's, cultural landscape.

4.2 Objectives

The following objectives make a clear statement of intent from the Authority to guide the efforts of developers, curators, cultural producers, designers and artists in realising the vision outlined in this Plan:

- 1 To make Barangaroo a major cultural destination;
- 2 To develop a diverse and rich character;
- 3 To contribute to a meaningful sense of place for a wide range of audiences;
- 4 To activate the site throughout the day and night;
- 5 To recognise the site's various characters: commercial, recreational and residential; and
- 6 To create vibrant, changing experiences through a mix of permanent and temporary works.

4.3 Principles

The principles provide clear guidance for developing projects, shaping briefs, selecting artists and implementing projects. They ensure a balance between the site, historical significance, audience and national identity.

The principles apply equally to the creation of major public artworks as they do to the design of interpretive elements and the engagement of artists for temporary projects or events. The principles form the criteria for the project selection and will be included in the artists' briefs.

Principle 1: Excellence

To become a distinctive international cultural destination, excellence is critical in commissioning works of art, interpretation and cultural programs.

Exceptional Quality

Artworks to be delivered as part of this Plan will be of exceptional artistic merit. Curatorial advisors will be engaged to facilitate the engagement of the world's best artists for particular projects to make an unforgettable statement at Barangaroo.

Creative and Innovative

Artist briefs will provide a clear framework to inspire the fullest creative input. Artworks will be selected that present innovative and sustainable ideas that consider deliverability, materiality, maintenance and safety.

Principle 2: Diversity of Projects

Public art and cultural programs at Barangaroo will explore and be open to the full range of media used by contemporary artists.

Audience

Artists and developers will need to consider diverse audiences including residents, workers, local and international visitors, younger people, older people and people of differing socio-economic and ethnic backgrounds.

Scale

As audiences engage in different ways, it is important to create a range of spaces and works, from the monumental and immediately noticeable, to the discrete and discoverable.

Engagement

Audiences will engage with differing intensity. Some projects may require active audience involvement and participation, whereas others may satisfy a desire for passive reflection.

Time

Audiences will range from those with no time constraints and a desire for a sense of discovery, while others may only fleetingly experience the precinct.

Principle 3: Sustainability and Heritage

In line with the broader Barangaroo carbon positive ambition and the City of Sydney's Sustainable Sydney 2030 plan, integration of sustainable art practices throughout the site will be pursued.

Individual Artworks

Artworks may reference environmental, social and economic sustainability. Artists will be encouraged to demonstrate these concepts, for example via utilisation of renewable power sources, or through using materials and processes in their work to reflect the importance of ecological sustainability.

Archaeology

The archaeological exploration and discoveries at Barangaroo provide unique possibilities for unearthed materials to be included in public artworks and interpretation, fostering connections with the past and offering a message of sustainability.

Longevity and Relevance

The lifecycle of artworks will be considered at the brief development and commissioning stage with the expectation that major permanent public art works will have longevity and ongoing relevance. Maintenance schedules and continuous evaluation frameworks will be applied throughout the life of the works. The Accessioning and Deaccessioning Policy will also inform this process. (see Appendix 2)

Principle 4: Connectivity

At the forefront of the planning and implementation of public art, interpretation and cultural programs is the connection audiences feel to Barangaroo, and the connection that Barangaroo can foster with Sydney, New South Wales, Australia and the rest of the world.

Site Specific

The integration of public art, interpretation and cultural programs within the landscape, architecture and other design elements will be critical in establishing the public's connection with Barangaroo. Works will be developed that respond to its past, present and future and can illuminate its significance.

Audience Connection

The importance of connecting with audiences cannot be understated. New technologies will introduce audiences to public art before, during and after its 'physical' realisation. The journey that reaches beyond the visit alone ensures greater audience participation, connection and ownership.

City and Global Connections

Barangaroo connects to the CBD Cultural Precinct and also complements the Eora Journey linking Sydney Harbour with Redfern. In addition, connections to the rest of the city will be reinforced by partnerships between cultural organisations in Barangaroo and other institutions in Sydney and cities around the world.

Principle 5: Creative Collaborations

To ensure Barangaroo is a vibrant destination, it must demonstrate multiple voices and viewpoints, as opposed to one singular vision.

Artist Engagement

Great public art will be realised by engaging great artists and artistic teams in collaborative relationships with architects, designers, curators, managers and the community.

Development

This Plan establishes platforms for collaborations on major permanent works and temporary programming. Collaborative design and program development is critical, as art that is integrated into the physical and social fabric of the landscapes and buildings will bring a distinctive character to Barangaroo.

Partnerships

Partnerships will open up conversations to unlock significant potential and generate new conversations within Sydney and Australia, and between Australia and the rest of the world. They will provide a powerful and high profile focus for what may become culturally, economically and environmentally transformative conversations.

Leveraging Funding Opportunities

To realise the vision of Barangaroo, it is critical to encourage collaborative funding partnerships between government and non-government stakeholders. Leveraging successful partnerships can extend existing budgets to realise exceptional public art commissions and programs.

Principle 6: Discovery

The principle of discovery places an emphasis on process: the ways in which ideas and thoughts are transformed into images, print, performance, text, objects and experiences.

Participation

Audiences engaged with an artistic process are more likely to take away an active experience, an understanding, rather than a passive recognition of a finished product.

Displaying an active exploration of Barangaroo's underlying processes will also help audiences understand the local and global significance of the precinct.

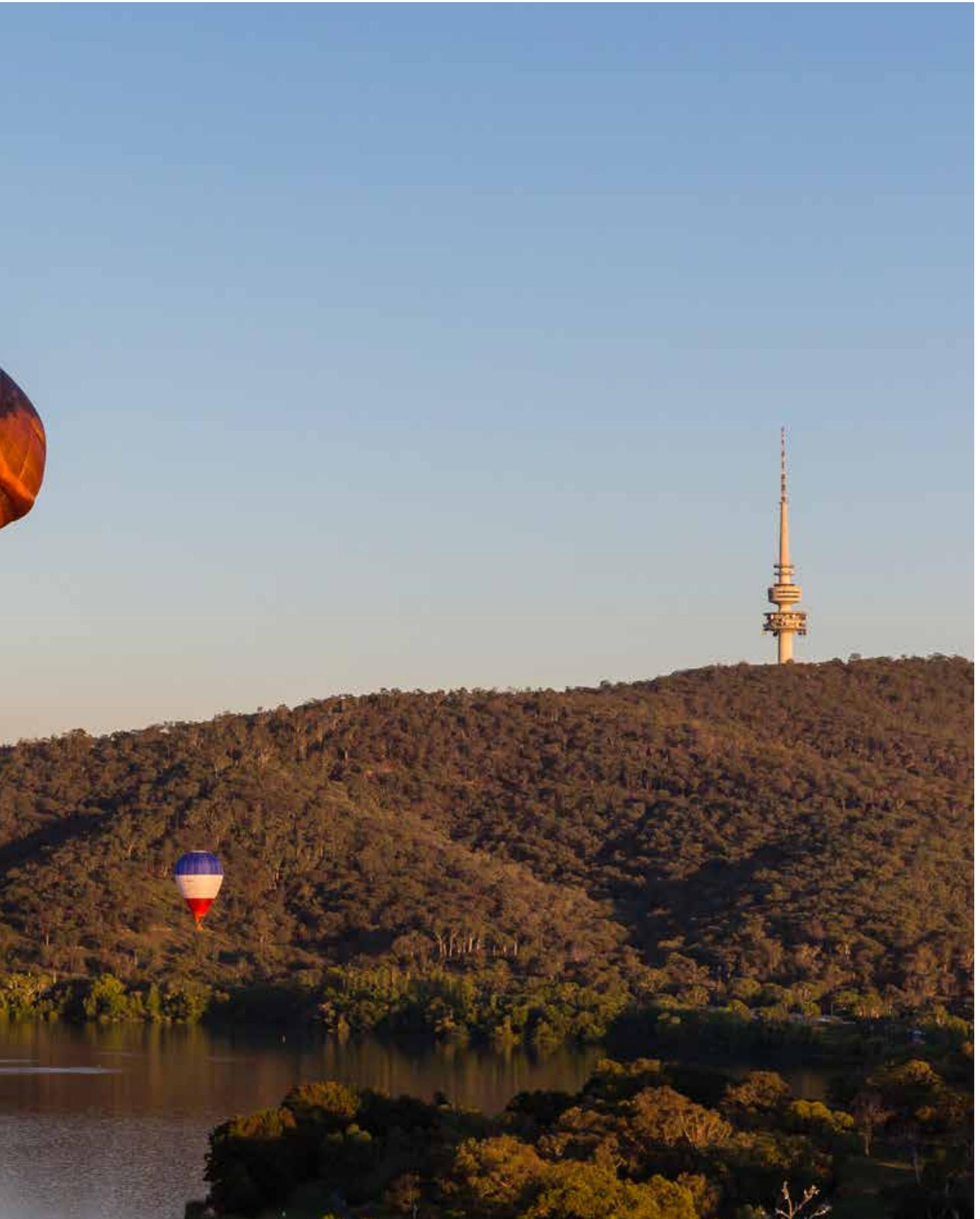
A New Way of Living

Public art, interpretation and cultural programs will reflect the precinct's ambition to create a cohesive community between people who live, work and play at Barangaroo. Projects will assist wellbeing and the process of social inclusion, breaking down barriers to highlight a new way of living.

Patricia Piccinini,
Skywhale. Commissioned for the
Centenary of Canberra 2013.

Photo: Richard l'Anson. Courtesy the artist
and operator Global Ballooning Pty Ltd.





4.4. Modes

The Barangaroo public domain design provides the opportunity to take a multi-layered approach to delivering the cultural offering. This approach will ensure that dynamic experiences of different engagement levels are offered to a variety of audiences.

Following on from this approach, combined with additional research, the classifications or 'types' - Landmark, Integrated and Programs - have been defined to describe the range of opportunities for public art and cultural programming.

This stratified model further informs the three aims of the Plan to deliver public art, interpretation and cultural programs.

The distinction between these various types of projects emphasises the intention of the Authority to engage a range of creative practitioners to realise the variety of, at times overlapping, forms of artistic, interpretive and cultural production.

Landmark

To reflect Barangaroo's status as the largest new development in Sydney since the 2000 Olympic Games and its potential as a major financial hub and leisure precinct in a stunning harbour location demands artwork of scale and artistic significance.

Landmark pieces are iconic artworks that provide enduring and memorable experiences. They can also feature as a landmark or monument that provides familiarity for someone wanting to establish their location. They are magnetic, and effortlessly attract audiences into public space.

Commissioning of this type of work at Barangaroo will ensure the creation of important new civic places, where individual and collective memories are created. The transformative impact of these types of artworks will encourage people to revisit the site and bring other people to experience the same wonder.

Landmark works are generally, although not exclusively, larger signature projects.

Integrated

Within an urban context, the integration of public art and interpretation into the surrounding environment is key. When applied successfully, integration can begin to break down the barrier between the artwork and the environment, and barriers between the audience and the artist.

By providing these methods of engagement, the experience can be surprising as well as functional or aesthetic. The low-impact nature of an integrated artwork can also encourage a greater interest in the site and the elements within it. Integrated art works closely with significant architectural and infrastructural capital works.

Through the use of technology, these works might also weave throughout the fabric and function of Barangaroo. When considering integrated programs, it is important to consider leveraging potential partnerships. This could include temporary collaborations with prospective tenants and their respective private art collections and programs.

Programs

Cultural programming is an important way to engage and link the various communities within Barangaroo (residential, commercial, cultural and tourist), with ongoing or temporary activities enlivening the surrounds. Designed flexibility of space allows for elements of surprise and ongoing interest, changing and updating the audience experience.

Ephemeral programs can attract powerful crowds and subsequently critical mass to the site. They also have a capacity to heighten the experiential qualities in public art, as they are not bound by large infrastructures and engage users in a unique, personal way. Programs have the potential to be most successful if they build on existing cultural offerings, such as the Art and About Sydney, Sydney Festival, Corroboree Sydney, Vivid Sydney and the Biennale of Sydney.

Barangaroo's location provides an unparalleled opportunity to connect with the existing cultural infrastructure of the city. By building on, and participating in existing programs, public art can drive already engaged audiences to the site.

In addition to cultural programs undertaken as part of this Plan, cultural institutions that may be based at Barangaroo will develop their own cultural programming. While the Barangaroo Arts and Cultural Panel will advise on the development and programming of these cultural institutions, they are beyond the scope of this plan.

Distribution of types of work

In summary this Plan proposes investing in artists, designers and other cultural producers, working independently and in collaboration, to realise the aims to develop both short-term onsite cultural programs, interpretation and permanent public art works.

Projects have been identified according to the three key types of projects outlined here – Landmark, Integrated and Programs.

The Plan proposes that the distribution and order of priority for the development of projects will be:

- 1 Permanent public art works;
- 2 Interpretive works; and
- 3 Cultural programs.

To clarify, permanent public artworks will consist of Landmark and Integrated projects.

Interpretive works may take the form of any or all three of the various types - Landmark, Integrated and/or Cultural Programs.

Cultural programming may take the form of interpretive works but is not intended to limit the scope of opportunities, which may include temporary art projects, festivals, events, talks, tours and educational outcomes.

4.5 Engagement

Community connection and ownership are key goals in the delivery of public art and cultural programmes at Barangaroo and a high level of public engagement will be sought throughout the commissioning and delivery processes. The nature of the community engagement will be tailored to fit the differing projects.

In many cases specialist juries and panels will be brought together to aid the selection of artists and artworks to be commissioned. In appropriate cases, within each project, there will be community forums to discuss the context and ambitions for each work. These meetings will provide an opportunity for discussion between the public and artists, panel members and expert curatorial staff.

In many cases, where short lists of artists or works are being considered, broad community opinion will be canvassed in traditional and social media. Competitions, public voting on specific works, and community-wide calls for expressions of interest to initiate innovative and site-specific briefs will also be explored as the different projects evolve and grow.

4.6 Interpretation

The City of Sydney's City Art: Public Art Strategy values the opportunity for public art and interpretation to recognise both the Aboriginal history and significance to the nation of its waterfront activities, and reinforce connections to the city and cultural institutions along the Cultural Ribbon.

In considering how interpretation and story-telling might contribute to the overall visitor experience, the Authority will work with the City of Sydney, Lend Lease, developers, artists, designers, architects and external advisors to ensure an approach to interpretation is interesting, stimulating, entertaining, expressive and holistic.

While this Plan focuses on key opportunities for artists working with other designers and cultural producers to interpret the stories of the site, a separate Interpretation Plan, informed by this Plan, will guide the implementation of interpretive works embedded into the public domain.

To date, two prominent themes for interpretation have emerged, however these should not exclude other themes from being considered. These are:

- 1 Aboriginal stories – Barangaroo the woman; Gadigal and Eora culture and Indigenous economic development and employment.

Barangaroo Point Reserve is the preferred precinct for this work and explanation of the name of the place, 'Barangaroo'. Importantly, interpretation of Aboriginal stories will be presented throughout the Barangaroo precinct.

- 2 Waterfront stories – the worker history, maritime and industrial development of Sydney which took place at Barangaroo and The Hungry Mile.

Using the section of Hickson Road, which has been re-named The Hungry Mile, presents an obvious canvas for some of this work to be realised.

Heritage interpretation for Barangaroo acknowledges the Heritage Office Interpreting Heritage Places and Items Guidelines (2005).

4.7 Cultural Programs

The development will offer a variety of new public spaces for residents, visitors and workers to enjoy. The NSW Government is committed to ensuring 50 percent of the precinct will be public domain, including:

- > The cultural space in Barangaroo Point Reserve – prior to a permanent use being identified;
- > The proposed amphitheatre space at the foot of the Sydney Steps in Central Barangaroo – subject to project approval; and
- > Open public space within Barangaroo Point Reserve, Central and South Barangaroo.

Given this diversity of spaces cultural programming will be critical to the activation of the site and creating the sense of Barangaroo as an extension of the city centre. While workers and visitors will be drawn to many of the site's features, audiences will return for dynamic and evolving cultural offerings.

In order to prepare for handover of these spaces to an appropriate agency, a strategic approach is required to plan for site-wide activation.

In addition to the Artistic Associates Program (see 7.8) and the Cultural Events and Programs (see 7.9) outlined in this Plan, the Authority will plan a variety of civic events that mark the opening stages of each precinct, and once complete and delivered, ongoing management and programming of the site will be determined by the NSW Government.

To prepare for the handover of these spaces to an appropriate agency, a plan for the ongoing site-wide activation of the site will be developed as Barangaroo evolves. Future planning for cultural programs will draw on the experience of audiences and producers in the delivery of the initial programs outlined in this Plan.

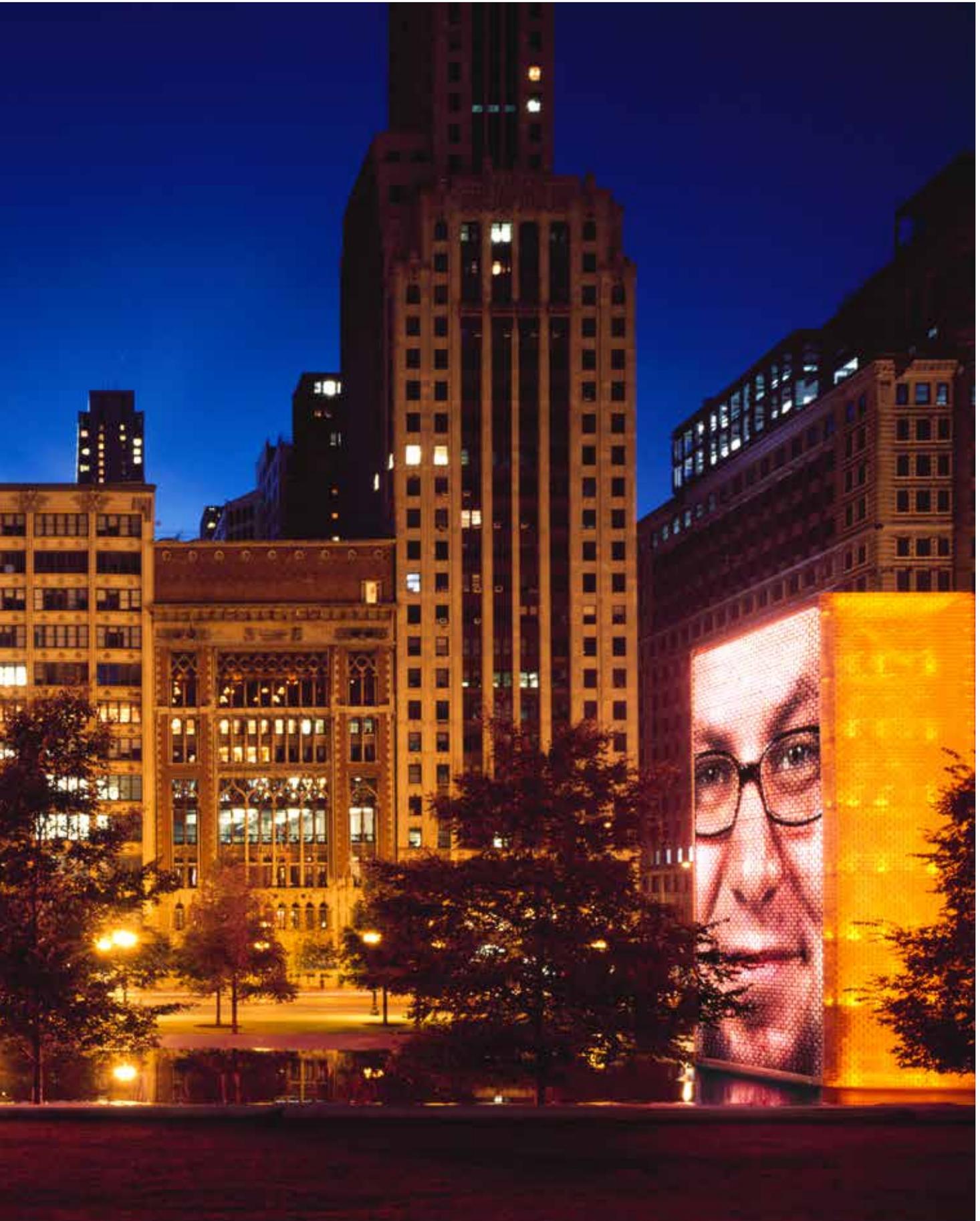
The day-to-day implementation of this Plan will be overseen by the Authority's Arts and Culture Advisor in partnership with relevant positions within each developer. The Authority has engaged a Curatorial Advisor to oversee the curatorial approach to each project, from the development of project briefs through to the installation of the completed works.

In some instances, specialised panels will be convened to provide expert advice on artist selection. These instances have been identified in the detailed project outlines in this Plan.

Jaume Plensa,
Crown Fountain, 2004,
Millennium Park, Chicago

Commissioned by the Public Art Program,
Department of Cultural Affairs, City of
Chicago. Photo: Hedrich Blessi.





5.0_Implementation

Coordinating the various stakeholders, cultural partners, artists, designers, managers, fabricators and construction personnel for the implementation of public art, interpretation and cultural programs poses a significant challenge.

Key to the successful implementation of these important cultural projects will be the adherence to the aims, objectives and principles contained in this Plan.

5.1 Governance

The Authority is responsible for delivering design excellence, public spaces and sustainability through the management of the city waterfront development at Barangaroo.

The Barangaroo Delivery Authority Act 2009 (Section 14) empowers the Authority with the following function, among others, to:

Promote, procure, organise, manage, undertake, secure, provide and conduct cultural, educational, residential, commercial, transport, tourist and recreational activities and facilities at Barangaroo.

Through this Act and agreements with developers, the Authority is required to ensure high quality landscapes and public art in order to enhance the social and cultural amenity within the public domain of new precincts.

This Plan has been developed in partnership with Lend Lease, but recognises that future Project Development Agreements are likely to be struck with developers of the Central precinct.

In its vision, strategy and implementation processes, this Plan will function as a guiding document for the Authority's development partners to implement individual public art projects.

Detailed project plans which include a maintenance plan, estimate of costs and a timetable for project completion will be completed for each public art project. These will be submitted to the Authority's Arts and Cultural Panel for review, and approval sought from the Authority Board.

The Arts and Cultural Panel

To guide the strategic planning and delivery process of public art and cultural initiatives, the Board established the Barangaroo Arts and Cultural Panel (the Panel). The Panel will provide high quality, expert advice on developing the character and identity of the Barangaroo precinct through public art and culture.

The Panel's Charter sets out the objectives, authority, composition, tenure, roles and responsibilities, reporting and administrative arrangements. The Authority, through the Panel, will approve the delivery of public art and cultural programs across the precinct.

The Panel will provide advice to the Board of the Authority on:

- 1 The development and delivery of the Plan;
- 2 The Integrated Art Plans produced by Developers;
- 3 The assessment, selection and prioritisation of public art works under the various Plans;
- 4 Requests, gifts and bequests proposed to the Authority for inclusion in the precinct;
- 5 Communications and community engagement processes for public art and cultural programs; and
- 6 Any other relevant matters as requested.

Chaired by a member of the Authority Board, the Panel will comprise at least four members, including:

- > The nominated Chair;
- > An additional Authority Board member or nominee;
- > A representative of the City of Sydney;
- > Two representatives of Lend Lease as the developer of Barangaroo South; and
- > Up to five other independent members.

The full Charter for the Panel is included at Appendix 2.

Reporting arrangements

Regular reports will be submitted to the Arts and Cultural Panel on project development and delivery, and the Authority Arts and Culture Advisor will keep the Board updated through the established reporting process.

Any variations to the approved artist procurement or project delivery processes will need Board approval.

Project Development Agreements (PDAs)

The PDAs require that one percent of total design and construction costs be invested in public art and cultural development facilities within the public domain, facades, or internal public spaces of buildings within the entire Barangaroo precinct. The expenditure of this amount may be split between the developer and the Authority depending on the detail contained within the individual PDAs.

In the case of the Barangaroo South PDA, the Authority will be responsible for point five percent of the expenditure and the developer responsible for ensuring no less than point two percent is expended on integrated public art in the facades and/or internal public spaces of buildings and point three percent expended within external public spaces.

Following completion of their component of the integrated public artworks, the Developer for Barangaroo South must provide a statement to the Authority detailing the works performed and their costing. This statement must be accompanied by a certificate from a Quantity Surveyor and a certificate from the Project Director or Development Director confirming the accuracy of the statement.

In the case of Central Barangaroo it is currently planned for the one percent contribution to come directly to the Authority in its entirety. The Authority will decide on its expenditure accordingly.

5.2 Commissioning Process

The Authority and its development partners will work with both Australian and international artists in delivering the Plan.

Experienced high-quality artists from a variety of backgrounds and working across all mediums, from sculptors to multimedia specialists and architects to musicians will be engaged to add a diverse and engaging display of public art across Barangaroo.

The Commissioning process provides a general outline to be followed by the Authority and its development partners in realising the public art and major interpretation components outlined in the Project Plans. Information for the development and commissioning of the Interpretation and Cultural Programs is provided in the Project Plans pages (see 7.0).

Curators

To ensure access to the broadest range of the best practitioners is achieved it is critical to engage curators experienced in public art.

The Authority has appointed a Curatorial Advisor to work with the Arts and Culture Advisor, the Public Art and Culture Panel, and any specialist juries and curators appointed to different projects. To ensure site-wide cohesion and communication with artists and other stakeholders, developers will be encouraged to appoint the Curatorial Advisor to develop their public art programs.

The Curatorial Advisor will work across the range of integrated and public domain projects identified in this Plan, ensuring the Authority and developers have access to a range of excellent emerging and established contemporary artists of national and international standing.

Other curators may also be appointed to individual projects to provide their skilled knowledge of relevant artists for specific commissions and in reviewing submissions from open calls for artists. Curators and/or creative directors will be engaged to implement the 'Programs.'

Gifts

To ensure that all artworks are appropriate and integrate well into the overall site, any gifts or bequests must adhere to the strategy and policies outlined in this document in order to be accepted by the Authority.

Procurement of Artists

Methods for engaging artists will vary from project-to-project. These processes include:

- > Open calls for expressions of interest (EOI): from these initial EOIs, a number of shortlisted artists will be paid to develop their initial concepts.
- > Competition by invitation: a short list of artists, recommended by curators, may be invited and paid to develop a concept in response to a brief and to present their proposals.
- > Interviews: a short list of artists, recommended by curators, may be invited to be interviewed by a panel.
- > Direct commission: upon the recommendation of a curator and the Panel, artists may be selected directly by the Authority.

Delivery and procurement methods have been tailored to each particular project in the project plans below.

Artist Briefs

Building on the project plans outlined at 7.0 Project Plans, Artist Briefs will be prepared for individual projects. Artist Briefs will indicate in detail the scope of the project, the budget, location and timeframe along with the artist's responsibilities, the contractual arrangements and the schedules to be completed by the artist to make a confirming submission.

Artist Briefs will be developed before any artist is engaged for any project. Public Art Project briefs will be commissioned and prepared in collaboration with curators.

The appropriate design teams should review briefs, before the documents are finalised, to ensure that commissioned projects align with public domain design planning and integration. The Panel will approve the final Artist Brief.

Selection of Artists

Prior to the call for artists, invitation or interviews as outlined in the Procurement of Artists above, specialist curatorial panels will be formed to provide advice on artist shortlists, briefs and the selection of artists.

Selected artists will be engaged and contracted, either directly by the Authority or one of its development partners, and work closely with curators and project staff to realise individual projects.

Project Development

Following the selection and appointment of artists a staged phase of project development will proceed. Artists will be required to commit to detailed concept design development and respond to feedback at various stages of development as outlined below.

Individual curators and design managers will be responsible for ensuring that realised works are true to the artists' concepts. Maintaining the integrity of the artist's vision, and ensuring that the artistic merit of the project is given the highest level of support, will ensure that the unique capacity of art to inspire, challenge and delight is maintained and that an excellent standard of art is achieved.

Stage One: Concept Proposal

- > Artists will develop their concepts in consultation with individual project design teams and expert advice provided by the team.
- > Artists may be asked to revise their proposals up to three times during this phase to ensure the appropriate form, scaling and siting within the public domain.
- > If the Concept Proposal is approved, the Artist moves to Stage Two.

Stage Two: Design Development

- > During Design Development the Concept Proposal is developed to the stage of readiness for fabrication, that is, documented shop drawings and a detailed delivery plan.
- > Up to three reviews of the developed design may occur during this stage to ensure the appropriate integration into the public domain design.
- > 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.
- > If the developed design is approved, the artist moves to Stage Three.

Stage Three: Fabrication and Installation

- > During this stage, works will be fabricated.
- > The artist will oversee the fabrication and installation and take responsibility for the quality and integrity of the work.
- > Reviews of the work during fabrication will be undertaken to ensure the quality and integrity of the work is maintained.

Procurement

In some instances, artists may identify their preferred fabricator as part of the bid process, while others may not. In either case, artists will be required to submit sound estimates for fabrication and installation.

The Authority or developer will work with the artist to procure the best fabrication team with demonstrable and comparable experience to ensure delivery of high quality artwork.

Ownership and Maintenance

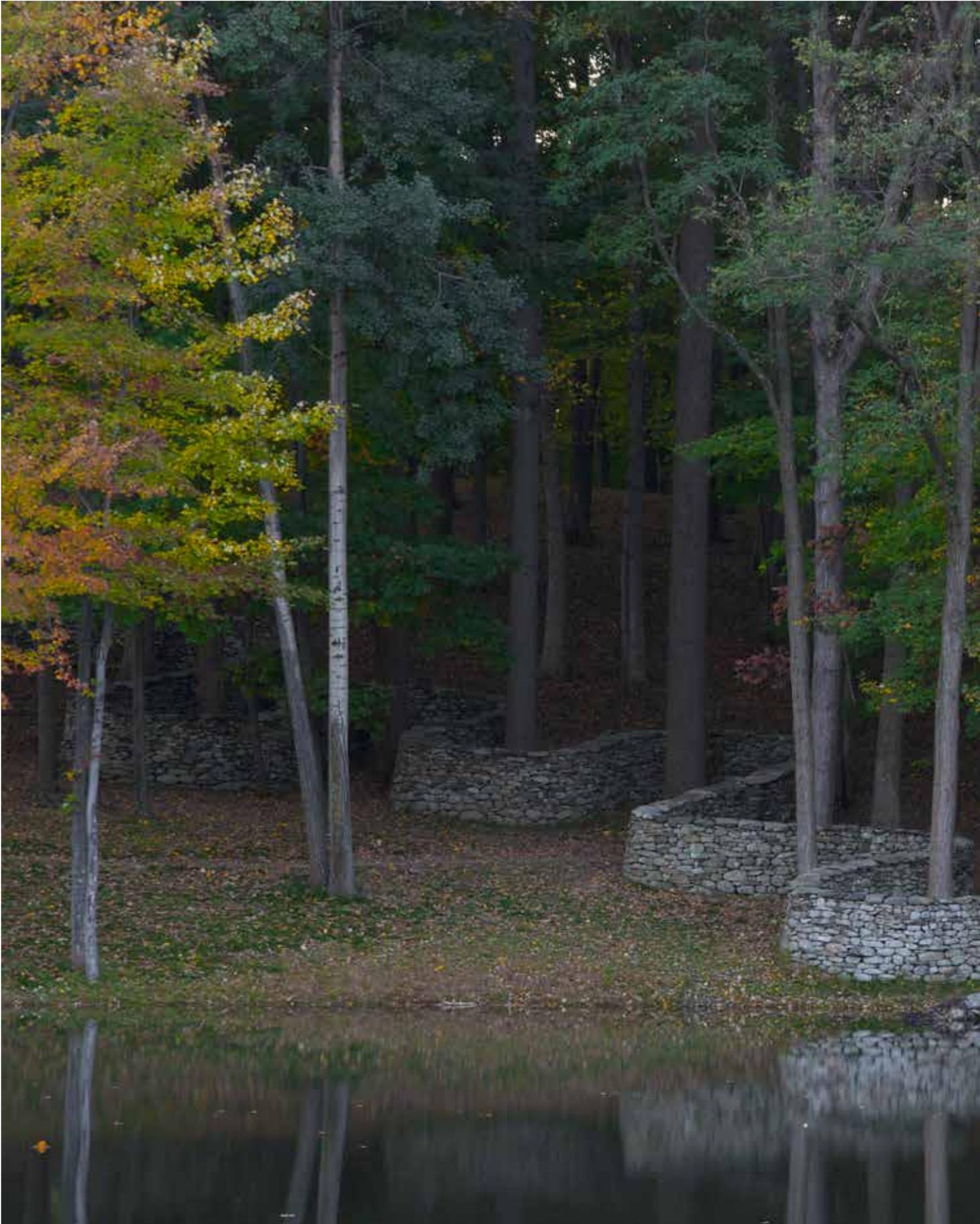
Maintenance costs will be addressed on a project-by-project basis, nonetheless artists are asked to submit concepts for works with minimal maintenance requirements.

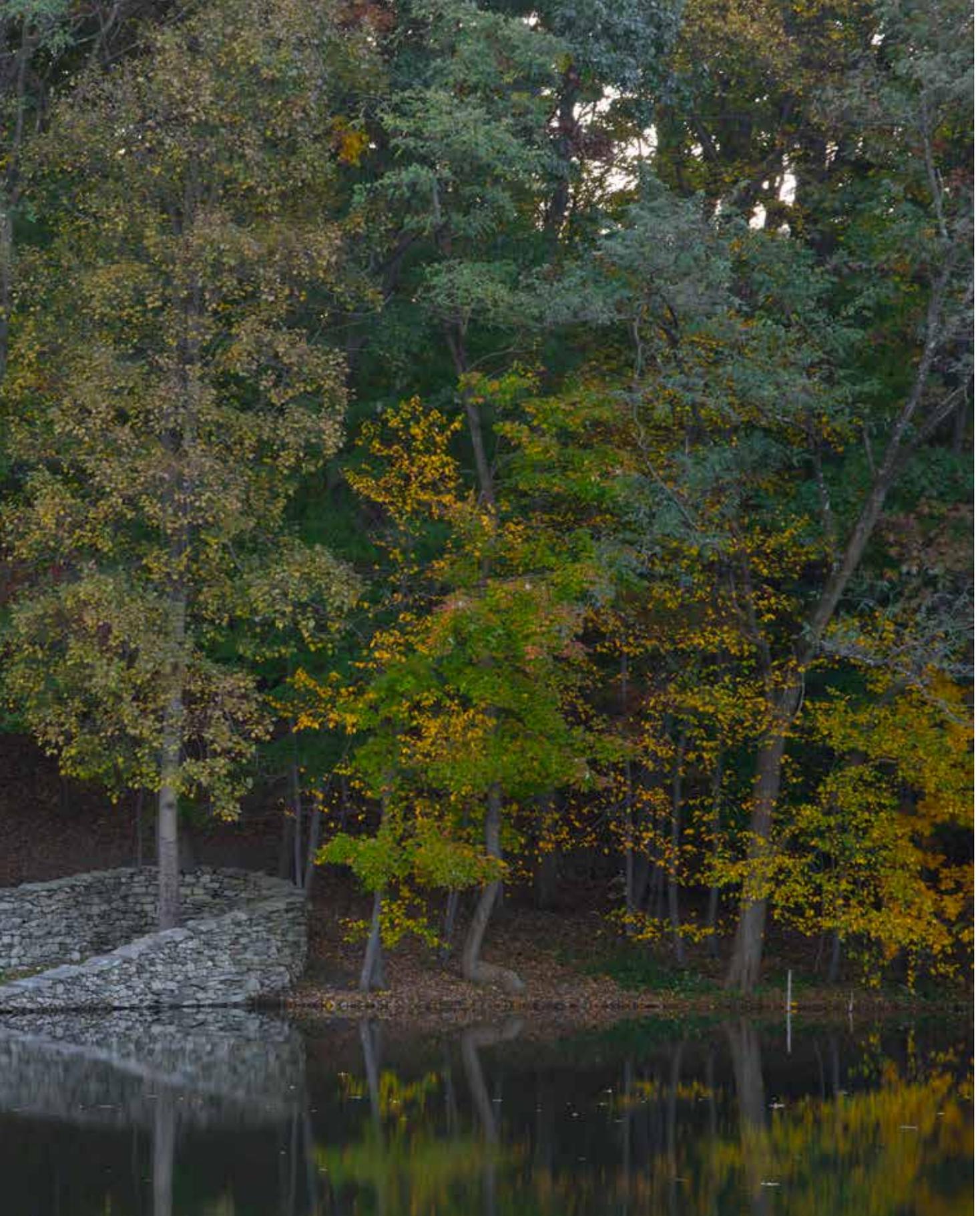
Artists and their collaborators will be required to submit finalised documentation and a maintenance plan outlining a service schedule and estimated costs to retain the work in good condition.

Dependent on the location of an artwork, property owners or a future place-management authority will become the owner of the work at the completion of the development and responsible for its ongoing maintenance. The Authority and subsequent place managers will maintain an oversight of the artwork to ensure it is being appropriately maintained.

Andy Goldsworthy
Storm King Wall 1997-98.
Storm King Art Centre, New York

Courtesy the artist and Galerie Lelong,
New York. Photo by Jerry L. Thompson.
© Storm King Art Centre, Mountainville,
New York.





6.0_Site Character

The creation of a rich and diverse character has become an important objective in seeking to make Barangaroo a major cultural destination.

Through Barangaroo's cultural offerings artists can play a significant role in distinguishing the diverse commercial, recreational and residential aspects of the precinct while at the same time providing a legible, and consistent sense of Barangaroo as a vital new addition to the city and an important cultural precinct.

The Plan aims to work with Australian and international artists to integrate a range of high quality public art, interpretation and cultural programs into the design of Barangaroo. Through collaboration with the Panel and the various architectural and landscape design teams of Barangaroo's development partners, public art, interpretation and cultural programs will be located at key locations, extending across the entire site.

For the purposes of conceptualising the diverse character of Barangaroo, and in coordinating its delivery through a number of development agreements, the Site Plan has been divided into three main areas: Barangaroo Point Reserve, Central Barangaroo and Barangaroo South. The vision for the character of these three areas is outlined below.

Proposed cultural space within Barangaroo Point Reserve



Proposed master plan of Central Barangaroo



6.1 Barangaroo Point Reserve

Barangaroo Point Reserve is a grand, six hectare harbour park designed to return this portion of Sydney foreshore to the public. The result of an international tender process, the winning design juxtaposes a rugged sandstone topography inspired by the pre-1836 shoreline of the historic Port Jackson area, against a flourishing and modern CBD. It transforms a disused shipping container port into one of Sydney's most stunning green headlands, visually linking the headland archipelagos of Balls Head, Goat Island and Ballast Point.

Incorporating over 84 plant species common to Sydney such as large Angophoras, Banksias and Port Jackson and Moreton Bay fig trees, the vegetation element follows very strictly on the vocabulary of the natural bushland of the area.

The overriding vision is to create an iconic passive open space with a naturalistic form and character, reminiscent of what historically may have existed on the site. Direct access to a continuous foreshore promenade along with numerous walks throughout the park will open up the area, and ensure it is a dynamic participant in the overall city fabric. Barangaroo provides the missing link in the 14 kilometre foreshore walk stretching from Woolloomooloo to the Anzac Bridge.

In line with Barangaroo's commitment to sustainability, Barangaroo Point Reserve foreshore edge and the Nawi Cove is being created from sandstone extracted from the site. Up to 37,000 cubic metres of Sydney's iconic Hawkesbury sandstone will be a key feature.

Timeline for completion:

- > Barangaroo Point Reserve – open to public late 2015
- > Cultural space – shell completed August 2015

6.2 Central Barangaroo

Central Barangaroo will be the final precinct completed as part of the Barangaroo development, one that will encourage both passive and active participation, 24 hours a day, seven days a week.

Enhanced by its exceptional location, Central Barangaroo will be a place that celebrates the past, present and future. It will be a space that is fun, engaging and exciting, establishing its own unique identity that resonates both on a global and local scale.

Adjacent to the heritage precinct of Millers Point, Central Barangaroo bridges the gap between the passive natural experience of Barangaroo Point Reserve and the dense urban fabric of Barangaroo South. Visitors to the precinct will clearly and innately sense a cultural and artistic overlay to the place, further enhanced by a range of uses and experiences and a character that is rich in creativity, innovation and excellence.

Central Barangaroo will provide a variety of open spaces from green lawns to urban plazas that will accommodate gatherings for festivals and performances as well as the day-to-day needs and desires of residents, workers and visitors.

Embodying all aspects of work, rest and play, Central Barangaroo will offer visitors the opportunity to frequently return. It will establish a sense of connectivity with Sydney's vibrant cultural calendar right on the water's edge of Sydney's famous harbour.

Timeline for completion:

- Urban Park - completed 2020
- Final buildings - completed 2023

Barangaroo Point Reserve Precinct features

Feature	Characteristics	Opportunity
1 Barangaroo Point Reserve wall	260 metres long; 2.5 metres high; sandstone; leads into and away from entrance to cultural space	Public art; interpretation
2 Munns Slipway	Gap will be retained in foreshore walk to view old slipway	Interpretation
3 Cuthberts Seawall	Sandstone blocks recovered during on-site archaeological excavations will be rebuilt into a wall close to entrance of cultural space	Interpretation
4 Cultural space (includes sandstone cliff within the cultural space)	Total footprint – 6,500 m ² Potential gross floor area – 18,000 m ² Roof height – 14 metres	Cultural programming – temporary and permanent
6 Entry points	Munn Reserve, Merriman Street, Towns Place, Hickson Road	Public art
7 1836 wall	Sandstone-clad wall between upper and lower level walkways around Barangaroo Point Reserve 600 mm high / 1.5 metre high 1 metre wide	Interpretation

Central Barangaroo Precinct features

Feature	Characteristics	Opportunity
1 Sydney Steps	A grand civic gesture linking Central Barangaroo with Kent Street	Public art
2 Urban theatre / Civic plaza	Plaza at the base of the Sydney Steps	Cultural programming
3 Harbour Park	A high quality urban park that is lively, imaginative and flexible through the provision of hard and green spaces	Public art
4 Cultural centre (future site only)	Two alternative sites identified for a future cultural space up to 5,000m ²	Cultural programming
5 Public spaces of buildings	Lobbies, roof tops and other publicly accessible spaces within buildings at Central	Public art
6 Reinforced caisson within Nawi Cove	A site within the Nawi Cove for a landmark public art piece	Public art
7 Hungry Mile	Within Barangaroo, Hickson Road is known as the Hungry Mile which includes a large expanse of sandstone wall	Public art; interpretation

Proposed Barangaroo development.



6.3 Barangaroo South

Located on the southern portion of the 22-hectare Barangaroo site, Barangaroo South will be a major new extension of the Sydney city centre, reinforcing Sydney's position as a key financial centre in the Asia-Pacific. Developed in partnership with Lend Lease, it will be the financial headquarters for Australian and international corporations and allow workers and visitors to enjoy the waterfront setting.

Setting new standards in sustainability, Barangaroo South will be a true mixed-use precinct consisting of commercial office buildings, residential apartments, an international hotel, shops, cafes, restaurants, and cultural facilities. There will be direct public transport connections, including a major pedestrian connection through to Wynyard station and the city.

Over the next decade Barangaroo's financial hub will create a benchmark home for international banks and financial and professional services companies. Barangaroo South will take Sydney's financial services infrastructure to a new level with over 300,000 square metres of large floor plate, premium grade energy efficient office space.

Timeline for expected completion:

Tower Building 1 – completed 2016

Residential Buildings – completed 2018 (approx.)

Barangaroo South public domain – open from March 2016

Final buildings – completed 2020

Barangaroo South Precinct features

Feature	Characteristics	Opportunity
1 Exchange Place	A civic square at the entry to the site from Wynyard Walk	Cultural programming; public art
2 Scotch Row	Scotch Row will have a 'fine grain' character and host a diverse range of fashion, food and other commercial outlets	Public art
3 Wulugul Walk	A high quality promenade along the waterfront providing spaces for people-watching, eating and walking	Public art; interpretation; and cultural programming
4 Watermans Cove	An important public space providing opportunities for the public to engage directly with the water	Cultural programming; public art
5 Public spaces of buildings	Lobbies, and other publicly accessible spaces within buildings	Public art
6 The Hungry Mile	Within Barangaroo, Hickson Road is known as the Hungry Mile which includes a large expanse of sandstone wall	Public art; interpretation

Tomás Saraceno,
Cloud Cities, 2012.
Hamburger Bahnhof Museum
für Gegenwart, Berlin.

Courtesy the artist and Tanya Bonakdar
Gallery, New York.





7.0 Project Plans

This selection of projects, the first to be commissioned for Barangaroo, has been considered against the objectives of achieving overarching character, design excellence and the desire to create distinctions between the various characters of each of the main areas across the site.

The Plan envisages that artists will bring their own unique vision and experience to each of the planned projects. As such, if the principles of the Plan are pursued - that is achieving excellence, diversity, sustainability, collaboration, connectivity, and discovery – a living, evolving and coherent site-wide character for Barangaroo, and its success, will be achieved as each new project is realised.

The Authority acknowledges the value in developing offsite cultural programs and partnerships, however the Plan concentrates on the site and on delivering public art, interpretation and cultural programs during its construction period until 2020. Barangaroo will continue to evolve beyond 2020 and the Plan provides recommendations for the future sustainable cultural programming of the precinct.

The Project Plans outline a number of public art projects, interpretation and cultural program priorities to be delivered by 2020. All the projects are designed to enhance the public domain at Barangaroo and to embed the site within Sydney's cultural landscape.

These projects represent the first public art projects and cultural programs to be funded through the initial development agreements. Further projects will evolve and be guided by this Plan and future development agreements between the Authority and development partners.

The Project Plans have approximate timelines attached to them, but these are indicative and subject to change.

Serpentine Gallery Pavilion, 2012.
Designed by Herzog & de Meuron and
Ai Weiwei. Images © Iwan Baan.





7.1 Southern Gateway

Type

Integrated

Location

Southern façade of Residential Building 'Alexander.'

Scope

This potentially dramatic project will be developed specifically for the southern façade of residential building 'Alexander.' It is located at the gateway that connects the site with the King Street Wharf precinct.

Given the importance of establishing a strong and lasting impression for the cultural ambitions for Barangaroo, this location provides an opportunity to develop a work that reflects contemporary Aboriginal culture as a major part of Barangaroo's cultural direction.

An artwork in this location could develop into an iconic image and extend into online and print material, to the future cultural space at Barangaroo Headland, to present contemporary Aboriginal expression and to the Aboriginal history of the precinct and Sydney.

Selection Process

Invitation

An Aboriginal Curator will be appointed to recommend suitable Aboriginal artists. The curator will present five artists to the Lend Lease Public Art Advisory Panel for approval. Up to three artists will be invited to develop concept proposals.

The shortlisted artists will be paid a fee to develop and present their concept proposals to a specially appointed panel comprising members of the Lend Lease Public Art Advisory Panel.

Timing

Invitation to artists and concept selection process

2014

Selected artwork concept developed, fabricated and installed
2015

7.2 Major Aboriginal Artwork

Type

Landmark

Location

Barangaroo Point Reserve

Scope

This major public art project will address the Aboriginal significance of the Barangaroo site.

Objectives

This project will be the work of an Aboriginal artist developed in consultation with the local Aboriginal community. As a major public art project by an Aboriginal artist located on Sydney's foreshore, the work will have great significance.

Selection Process

Invitation

An Aboriginal Curator will be appointed to develop the project brief and identify a shortlist of artists. The Curator will present a list of artists to an appointed panel comprising members of the Arts and Cultural Panel, public art advisors, and other key stakeholders relevant to the project. This project panel will assist the curator in shortlisting and approving up to five artists to be invited to develop concept proposals.

Artists will present their concept proposals to the project panel that will select a concept to be awarded the commission. The selection process will be finalised in consultation with the Panel.

Timing

Invitation to artists and concept selection process

2015

Selected artwork concept developed, fabricated and installed
2017

7.3 Scotch Row - Light Art

Type

Integrated

Location

Scotch Row

Scope

This project will be developed specifically for Scotch Row as a light-based artwork that impacts and extends along the entire length of the lane. The potential for this project is to create and celebrate a particular aspect of Barangaroo's history or to imagine a new story that will attract a new generation.

Working alongside the design team, the artist will be required to develop a work that integrates with the newly designed and built architecture of the lane while at the same time aim for something that distinguishes the project as a major artwork independent of, or responding to, potential constraints.

The artist chosen for this project will be highly experienced in creating light-based artworks in public spaces and be flexible to the challenges of developing a new work in a rapidly developing urban regeneration project.

Objectives

This project aims to highlight the unique 'fine grain' character of Scotch Row and be a catalyst to attract people to the diverse range of fashion, food and other retail and commercial outlets operating there.

The project will create a sense of Scotch Row being active day and night and will reflect and work alongside the evolving commercial character of the precinct.

Selection Process

Expressions of Interest

The selection process for this project will be by an open call for Expressions of Interest. Artists will be required to submit an initial concept proposal responding to the artist brief developed by Lend Lease and the Curatorial Advisor.

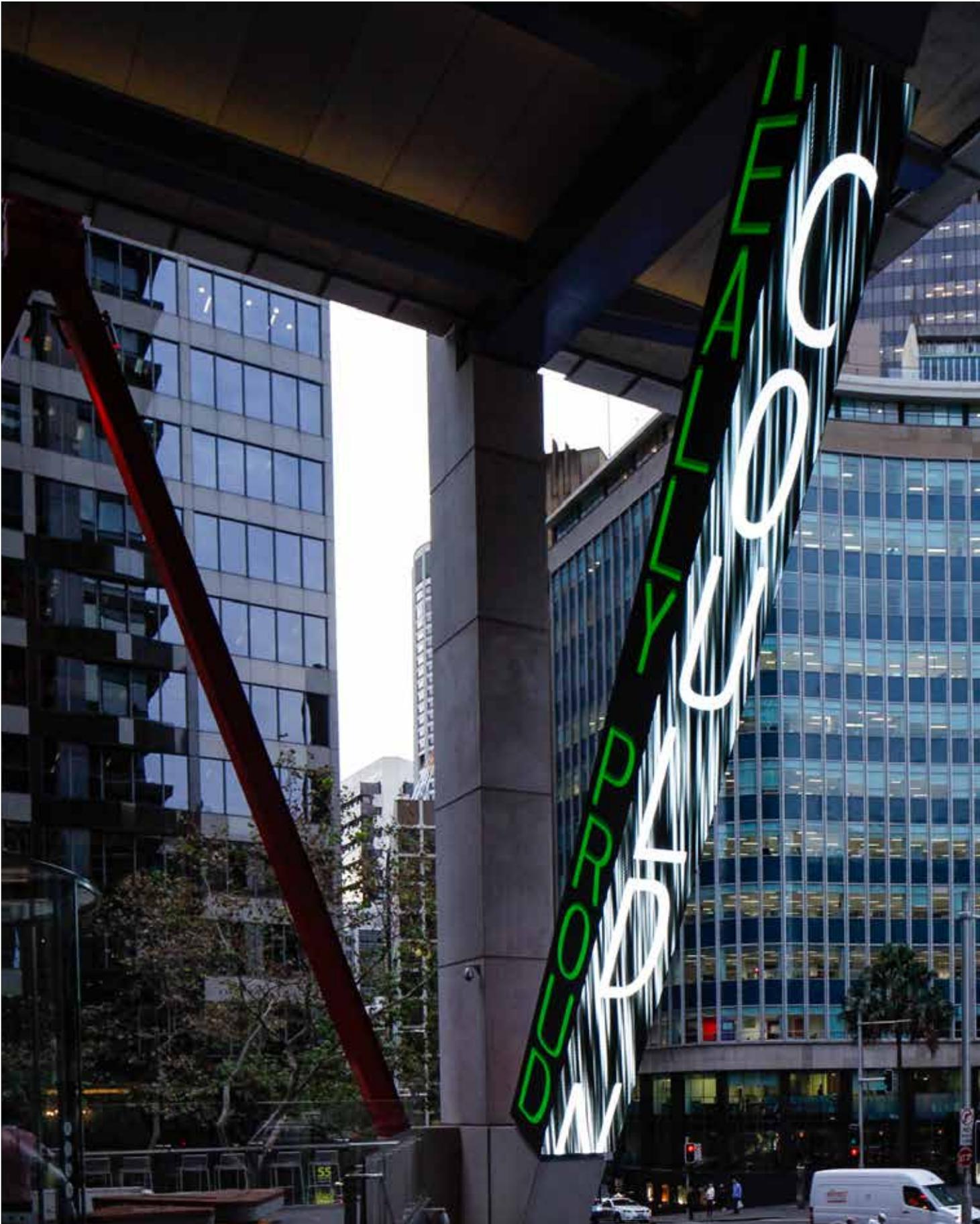
Artists will be shortlisted by the Lend Lease Public Art Advisory Panel and other key stakeholders relevant to the project. Shortlisted artists will be paid a fee to develop concept proposals.

Artists will present their concept proposals to the specially appointed panel for their recommendation of a preferred project.

Timing

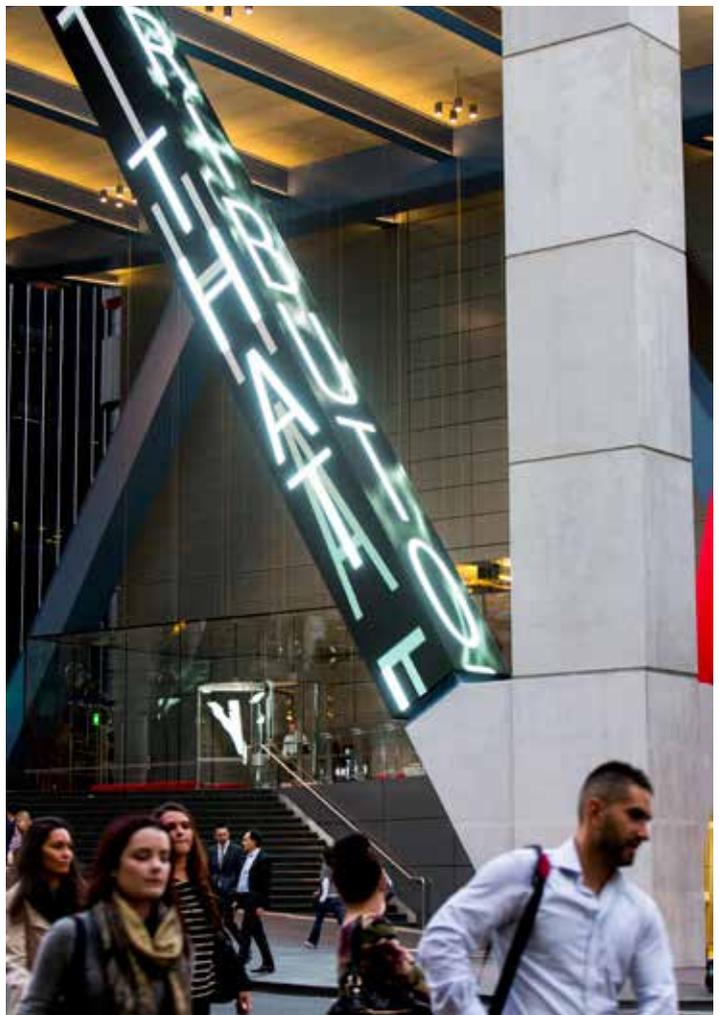
Invitation to artists and concept selection process
2015 - 16

Selected artwork concept developed, fabricated and installed
2017 - 18





I STAY (Ngaya ngalawa), 2014
LED sign with blue, green and red diodes
708.7 x 68.03 in./1,800 x 172.8 x 158.4 cm
Text: "The National Sheep Dip Alliance Party" from *Purple Threads* by Jeanine Leane, © 2001. Used/reprinted with permission of University of Queensland Press; "Gelam" from *Paperbark: A Collection of Black Australian Writings* by Lydia George, © 1990 by the author.
Permanent installation: 8 Chifley Square, Sydney
© 2014 Jenny Holzer, member Artists Rights Society (ARS), NY
Photo: Colin LaFleche



7.4 Nawi Cove

Type

Landmark

Location

Nawi Cove, Central Barangaroo, Barangaroo Point Reserve

Scope

This project will be developed specifically for Barangaroo. It will be the work of an artist who is making the best work of her/his career, and it will speak to our times and our place in profound and resonant ways. The work will entice the public to engage with it and the site.

Objectives

This public art work will capture people's imaginations. The work of one of the most highly regarded artists of our time. It will be a major feature of the public domain at Barangaroo.

This project aspires to create a work of art that will have a significant impact on the life of the city, and to create a new must-see Sydney attraction for visitors and residents alike.

Selection Process

Invitation-only international competition.

The artist will be selected via an invitation-only international competition for up to five artists. The artists invited to compete for this commission will include an Australian artist. Edmund Capon, assisted by an international jury of esteemed experts, will steer the project.

It is envisaged that the concept selection process will include site visits and interviews with the shortlisted artists.

Artists will present their concept proposals to the specially appointed jury for their recommendation of a preferred project. The selection process will be finalised in consultation with the Panel.

Timing

Invitation to artists and concept selection process
2015

Selected artwork concept developed, fabricated and installed
2017 - 2018

7.5 Barangaroo South

Type

Landmark / Integrated

Potential Locations

Exchange Place

Watermans Cove

Stage 1B Public Park, Barangaroo Park

Or other locations to be recommended by the artist

Scope

The creation of a major work(s) of public art in Barangaroo South is envisaged as a once in a generation opportunity. Complemented by major works within Central Barangaroo and at the Barangaroo Headland, it is envisaged that a signature piece(s) at Barangaroo South will become an icon attracting local and international visitors and inspiring workers and residents for many years to come.

Lend Lease proposes to seek concept proposals from a number of highly regarded and influential artists with the capacity to deliver a major work of art in Barangaroo South to be developed and installed between 2014 - 2018. This work may be one or many; it may be by one artist or a collaboration between artists. The intention is to not limit the creativity of the artists; to be as open as possible for a creative and inspiring response to the site, its architecture and public spaces.

To attract the world's best artists it is proposed to open the site to the artist with the intention that an artist may choose to select one specific site, or a combination of sites, within the Barangaroo South precinct that will deliver on the idea of creating one or several major permanent work(s) of art.

The Lend Lease Public Art Advisory Panel will oversee the development of public art projects in Barangaroo South and for this project will identify artists with the capacity to undertake this major commission.

Subject to the concept designs submitted by shortlisted artists the Lend Lease Public Art Advisory Panel may choose to select more than one project to be developed.

Lend Lease through its Public Art Advisory Panel will also be seeking opportunities to leverage additional funding for these major works of art. Future tenants, philanthropists, and other potential sponsors will be sought to ensure that projects are realised to their fullest potential.

Objectives

This project aims to attract the world's best artists and to support the aim for Barangaroo to become a major cultural destination. The completed artwork will be the major public art work in Barangaroo South.

Selection Process

Invitation only

Lend Lease in collaboration with the Curatorial Advisor and the Lend Lease Art Advisory Panel will develop the artist brief and identify suitable Australian and international artists.

In collaboration with the Lend Lease Art Advisory Panel the Curatorial Advisor will present artists to the Advisory Panel who will shortlist and approve up to 12 artists to be invited to develop concept proposals.

Shortlisted artists will be paid a fee to develop their concept proposals.

Timing

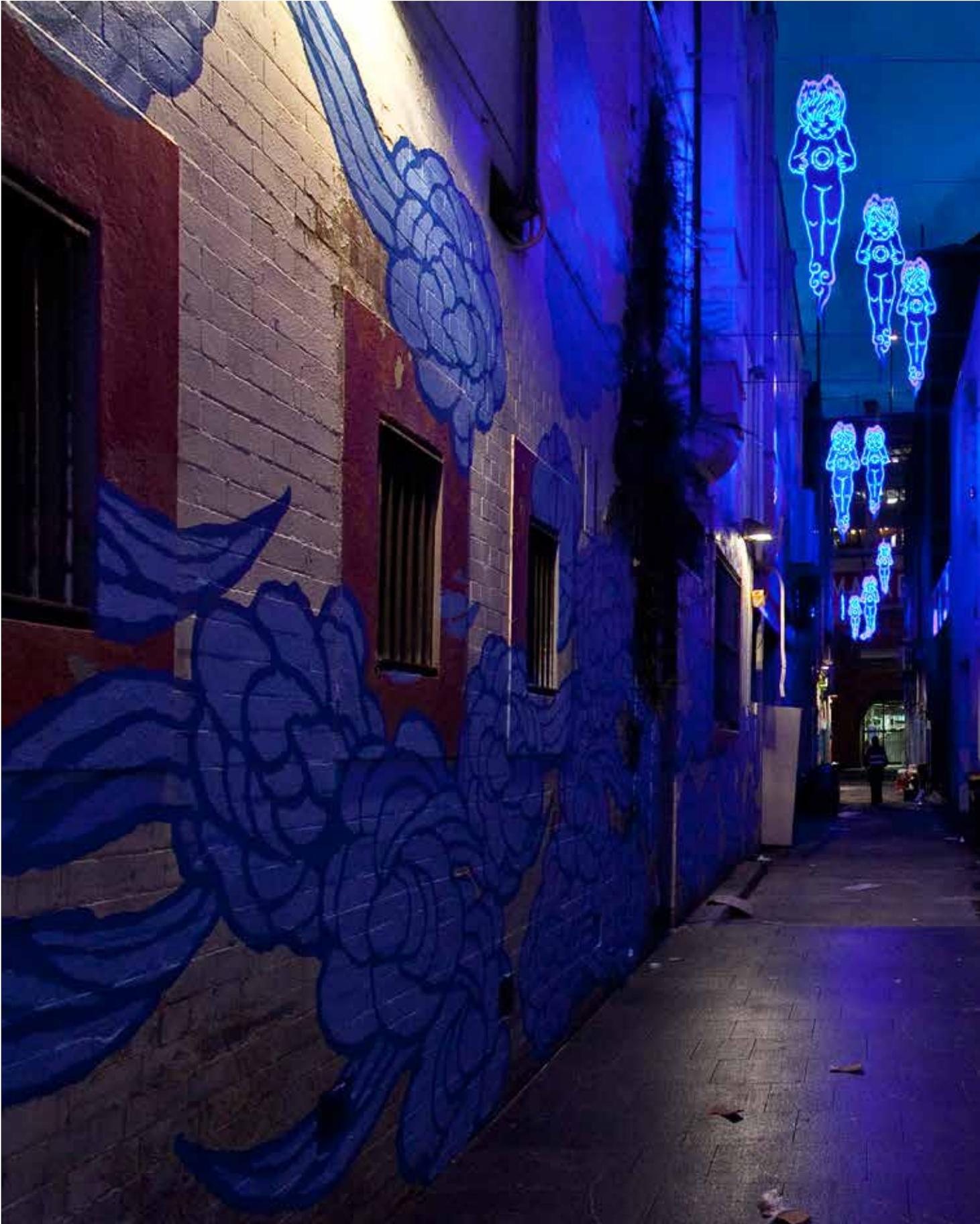
Invitation to artists and concept selection process

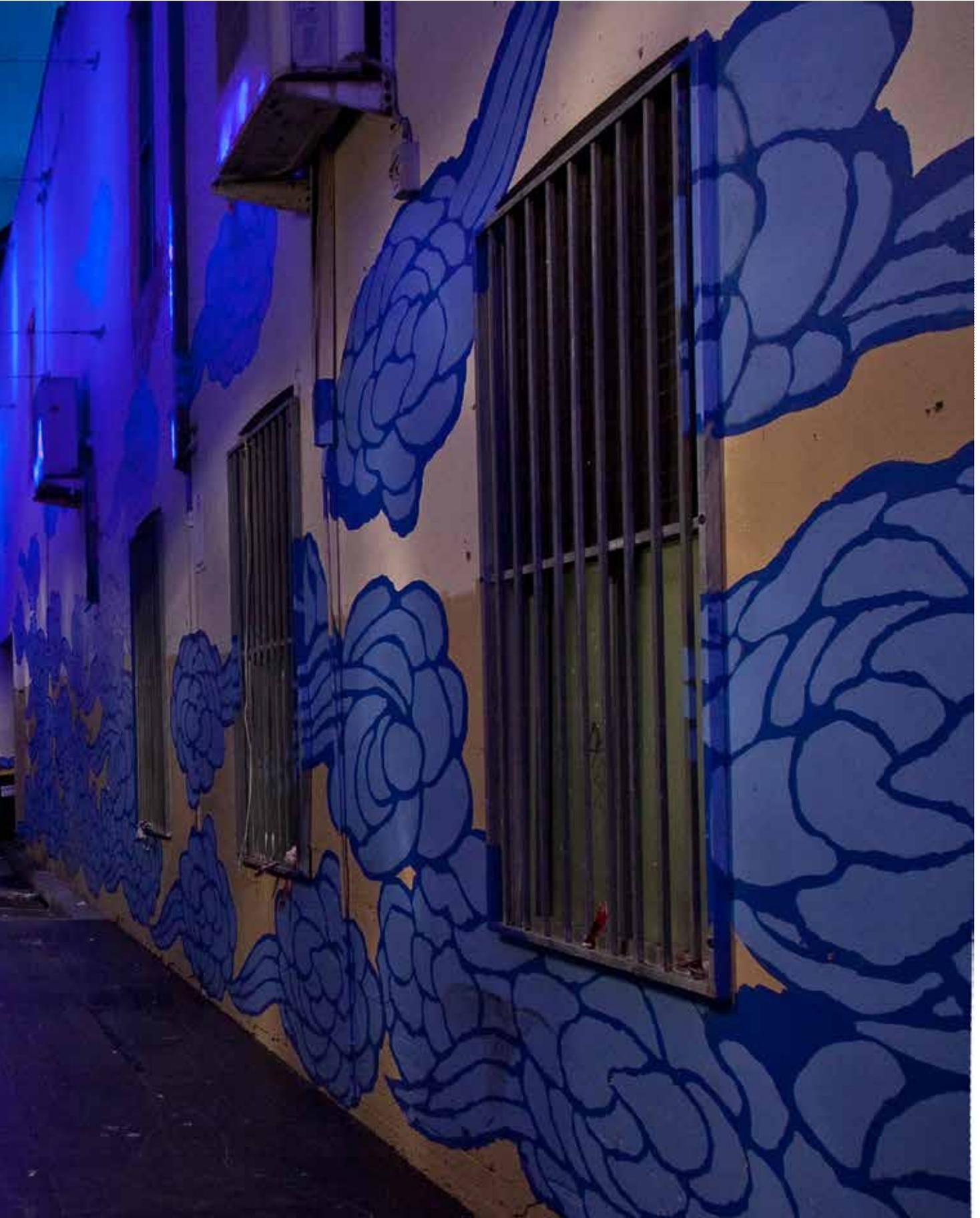
2015

Selected artwork concept developed, fabricated and installed

2015 - 2017

Jason Wing
In Between Two Worlds
Chinatown, Sydney.
Courtesy the artist and City of Sydney.





Wellington Writer's Walk 2002-ongoing.
Poem by Denis Glover 1912-1980 from
'Wellington Harbour is a Laundry' in
Come High Water, Dunmore Press, 1977.





7.6 The Hungry Mile

Type

Integrated

Location

The Hungry Mile, Hickson Road (Central Barangaroo and Barangaroo South)

Scope

The economic and maritime history of Barangaroo is of great significance to Sydney and to the development of Australia. It is also a history that resonates with the recent global economic crisis. A major interpretive work of art that engages with historians, writers and text based artists will create a memorable experience and directly link the dynamic new future of Barangaroo with its rich past.

Hickson Road will become a major public transport link connecting Barangaroo with the Sydney city centre.

This important connection will bring large numbers of workers and tourists to Barangaroo and their entry into the precinct will provide an opportunity to engage them in an understanding of the place.

Hickson Road also acts as a physical and symbolic barrier to and from Millers Point and the city centre, which at certain points will be crossed by bridges and other pedestrian connections. These connections will provide opportunities to highlight the transitions from the water to the city, from the past to the present and from trade to commerce.

Objectives

The Hungry Mile project is a major interpretation project that reflects the integrated approach to developing art and interpretation at Barangaroo. The work is intended to be a major multilayered public art work and interpretation piece. It could involve LED video screens plus digital and web-based components. The project can potentially integrate with other storytelling and poetry-based programs that are located around Sydney and in other parts of the world.

The opportunity for interpretation designers to work with experienced text based artists, established writers and historians to develop a potentially organic work that develops over time to engage future audiences, with the addition of stories from writers and artists working with the Maritime Union of Australia, schools, universities, historical and community groups.

Selection Process

Invitation only

A Curatorial Advisor will be appointed to recommend suitable artists to work with the interpretation designers. The curator will present a range of Sydney-based and other Australian artists. A selection will be made based on the artist's experience and their previous work in collaborative text based work.

More than one artist may be invited to develop aspects of the work in collaboration with the interpretation design team.

The project will be finalised in consultation with the Panel.

Timing

Invitation to artists and concept selection process
2015 - 16.

Artwork designs developed, fabricated and installed
2017 - 19.

7.7 Urban Park

Type

Integrated

Location

Central Barangaroo

Scope

Central Barangaroo is the last remaining area of Barangaroo to be defined. It will be a mix of residential and commercial development with civic and recreational spaces, a lower density precinct playing a pivotal role linking Barangaroo Point Reserve and the financial sector in Barangaroo South.

Central Barangaroo will be the cultural heart of Barangaroo, a vibrant area for community life – with elegant buildings and beautiful open-air spaces for festivals, entertainment, arts and educational activities.

Enriched by the uniqueness of its exceptional location and historical circumstance, Central Barangaroo must create a space and experience that is fun, engaging, exciting, and functional. It will be a place that celebrates the past, present and future.

The Urban Park public art project will contribute to the landscape and public domain design of Central Barangaroo, as well as to the precinct's sense of fun. It will mirror the precinct's exploration of innovative and diverse ways to provide maximum use of public space. Potentially integrating landscape and buildings, this project could make accessible roof top spaces more appealing and inviting to the public.

Objectives

This human scale project will offer a range of discoveries. As a defining element of a 21st century urban park, this project will be playful and contemporary, at the same time offering moments of quiet respite.

Selection Process

As part of the public domain design of Central Barangaroo the Authority will develop a project brief in consultation with the Panel. A shortlist of artists will be invited to develop concept proposals and the Panel will recommend to the Authority one proposal to be included in the design development of the park.

Schedule

This project will be completed in 2020.





Alicia Frankovich
Sisyphus Now, Performance Still, 2014.
Le Mouvement - Performing the City,
Biel/Bienne. Image courtesy of the artist.

Agatha Gothe-Snape
Every Future Here Now #7, in conversation
with Fiona Winning, 2012.
Commissioned by Carriageworks, Sydney.
Photo: Zan Wimberley.



7.8 Artistic Associates Program

Type

Program

Location

Site-wide

Scope

This is a multi-disciplinary program designed to capture moments in time of the Barangaroo construction process through a range of artistic media. The program will help build enduring relationships between the Barangaroo site and the arts community.

Artistic Associates will be commissioned to work with the Authority to provide specialist advice, develop new works, facilitate professional development and/or offer residential or studio opportunities at Barangaroo.

This program will be strategic and flexible.

Commissioned works may be:

- > Strategic advice to the Authority
- > Projects exploring key issues for the Authority such as interpretation possibilities and priorities for the site
- > Projects presented at Barangaroo
- > Artist residencies
- > An artistic response to the construction process

The term of each artistic associate position will be twelve months.

Objectives

The Artistic Associates Program will be mutually beneficial and aims to develop links with artists and their audiences, strengthening, recording and exploring cultural development at Barangaroo.

Initial projects could include:

- i Artist in residence programmes where artists respond to the construction process in their chosen media;
- ii Temporary interpretation projects, eg. a choreographer could be engaged to develop a project responding to the site's heritage and present it on Hickson Road; and/or a poet could be commissioned to write a piece about the economic history of development at Barangaroo; and/or an Aboriginal spoken word artist could be contracted to develop a performance piece about the site;
- iii An artist could be asked to facilitate a workshop series addressing strategic issue(s) identified by the Authority.

Selection Process

The Authority will engage a curator to research priority issues to be addressed by the Artistic Associates Program. The Panel will approve a number of projects for the Artistic Associates Program. The Artistic Associates Program curator will develop project scopes and identify the most appropriate candidates for the agreed projects. Through an interview process, the Panel will evaluate candidates and make recommendations to the Authority regarding these candidates and the nature of the agreement with each artistic associate.

Timing

Scopes for artistic associate positions identified and arts practitioners invited
2014 - 2015

Artistic Associate positions undertaken, as per each agreement
2015 - 2020

7.9 Cultural Events and Programs

Type

Programs

Location

Public domain areas across the Barangaroo precinct will open progressively from June 2015, beginning with Barangaroo Point Reserve. The Authority will actively seek partnerships that maximise opportunities presented by the newly available sites.

Scope

Programs such as London's Fourth Plinth and Serpentine Galleries Pavilion present dynamic approaches to the potential for public art and cultural programming

Contemporary public art programs mounted by Artangel, Kaldor Public Art Projects and the New York Public Art Fund enliven and give character and prominence to unique places and issues, attracting significant national and international attention.

Well-known and much loved programs including Underbelly Arts, Art and About, Vivid Sydney, the Biennale of Sydney and Sydney Festival bring immense numbers of visitors to a location for a short period of time.

At Barangaroo there may be scope for creative industries and artists' studios to occupy vacant spaces and cater for additional residencies. Artists' talks, art and archaeology workshops, art educational kits and websites may also be created.

While the long-term place management of Barangaroo is yet to be determined, it is appropriate that this Plan considers how the precinct might cater to shorter-term works of art and public programming and lay the blueprint for future cultural activity.

Objectives

Barangaroo will actively seek out opportunities to establish and host temporary artistic and educational programs, and will secure agreements with flagship Sydney cultural events, so that over six years, it will become anchored within Sydney's cultural calendar.

Delivery Process

To deliver this stream of cultural programs, the Authority, Lend Lease, and future developers will negotiate strategic partnerships with external producing and presenting organisations.

Schedule

This stream of cultural programs will be presented during the 2015 - 2020 period.

The Unilever Series: Olafur Eliasson
The Weather Project, 16 October
2003 - 21 March 2004. Turbine Hall,
Tate Modern, London.

Photo: © Olafur Eliasson, Galerie
Neugerriemschneider (Berlin),
© Tate Photography.





Appendices

Appendix 1	Glossary	78
Appendix 2	Accession and Deaccession Policy	80
	Aim	80
	Accession principles	80
	Acquisition processes	80
	Public Art Gifts	80
	Deaccessioning	81
	Deaccession Principles	81
Appendix 3	Charter for the Barangaroo Arts and Cultural Panel	82
	Introduction	82
	The Authority and Public Art	82
	Public Art and Culture at Barangaroo	82
	The Arts and Cultural Panel	83
	Terms of Reference	83
	Objective of the Arts and Cultural Panel	83
	Composition of the Panel	83
	Panel Tenure	83
	Support from the Authority	84
	Administrative Arrangements	84
	Meetings	84
	Attendance at meetings and quorums	84
	Conflicts of interest	84
	Confidentiality	84
	Panel Sitting Fees	84

Appendix 1

Glossary

The Act	The Barangaroo Delivery Authority Act 2009.
Advisor	The Advisor providing support to the Arts and Cultural Panel and to the Authority.
Arts and Cultural Panel (the Panel)	The Panel appointed by the Barangaroo Delivery Authority to develop, administer and manage the Public Art and Cultural Plan.
The Authority	The Barangaroo Delivery Authority.
The Board	The Board of the Barangaroo Delivery Authority.
CEO	The Chief Executive Officer of the Barangaroo Delivery Authority.
The Charter	The document that establishes criteria and governance for the Panel.
The City	The City of Sydney local government authority.
Executive Director	The Manager responsible for the implementation of the Public Art and Cultural Plan through the Arts and Cultural Panel.
Works Portion	Development site requiring an Integrated Arts Plan.
Integrated Art Plan	The Developer's Art Plan, submitted to the Panel for approval, that deals with contributions from the developer expended in the nominated public domain of their buildings or precinct, or on the façade or internal spaces of their buildings according to this Plan.
Public Art and Cultural Plan (the Plan)	A public art policy and plan to guide the commissioning and management of public art at Barangaroo.
Public art	Work by artists located in public. This Plan envisages high quality, cutting edge contemporary art which may be in a variety of materials and forms that addresses the aims, objectives and principles outlined in this document.

Cultural development facilities	This is distinct from the cultural space, which is subject to its own commissioning plan. This Plan allows for the provision of space for artists to develop and implement artistic projects and events, such as rehearsal rooms, artist studios, semi permanent staging etc.
Cultural program	A range of events, temporary projects and associated activities that engage audiences in the variety of experiences at Barangaroo.
Contemporary	Works of art that reflect an awareness of contemporary issues in art and culture, often exploring new materials, media and technology. Contemporary art is usually understood in opposition to traditional forms of art such as painting and sculpture, but may reconceive old forms of art and materials in innovative and arresting new ways.
Sustainability	Artist's works can utilise what are normally considered sustainable materials or reflect aspects of the sustainable infrastructure within Barangaroo to highlight sustainability objectives and educate people.
Ephemeral	Ephemeral works may last anywhere from a few minutes to several days and incorporate an aspect of performance or decay.
Temporary	Temporary works may be considered to last from several days to several years to be determined on the commissioning of the works. Some temporary works may be extended or recommissioned as permanent works if popular.
Permanent	Permanent artworks commissioned to last in the public domain for a number of years to be determined at the commissioning stage. For example major permanent works may be expected to have a life of 25 years, whereas electronic works may be expected to last between 5 – 10 years.

Appendix 2

Accession and Deaccession Policy

Works of art will be commissioned specifically for the site and must relate to the site. However, direct acquisition may occur if:

- > The artwork has particular relevance to Barangaroo and/or is able to be fully integrated into the public domain; and
- > The artwork is of exceptional artistic merit.

Aim

The Barangaroo Delivery Authority (the Authority) and Development Partners will commission and deliver a collection of works of public art. This collection will reflect the multi-faceted character of the site of Barangaroo, its histories and its future.

Works of public art will be acquired by commission, or by other means of acquisition as advised by the Barangaroo Delivery Authority's Arts and Cultural Panel (the Panel).

During the construction phase (2012-2020) the collection of public art works will be maintained by the Authority and after completion of construction, by the place-management authority responsible for Barangaroo. To ensure the proper care and maintenance of the collection, the Authority will develop a public art maintenance plan, which will be updated on the completion of each individual public art work.

While the public art maintenance plan will ensure appropriate care of the collection of public art works at Barangaroo, it nevertheless may become preferable to relocate or remove a work of public art if there are changes to its location, if the work of art becomes unsafe, or its maintenance becomes unfeasible or impractical.

This policy warrants that any works of public art which are acquired by the Authority are compelling demonstrations of the Barangaroo Delivery Authority's Public Art and Cultural Plan (the Plan). Similarly, this policy warrants that any deaccessioning, relocation or removal of any public art work is implemented appropriately and in line with industry best practices.

Accession principles

Public Art Works at Barangaroo will be acquired according to the following:

- 1 Contemporary work of excellence
- 2 Site specific
- 3 Accordance with the Authority's Plan
- 4 Accordance with environmental, heritage and planning policies, accessibility guidelines and the Authority's public domain and management plans
- 5 Public safety and amenity
- 6 Reasonable and practicable maintenance requirements

Acquisition processes

The Authority will commission works of public art according to the processes outlined in the Authority's Public Art and Cultural Plan.

The Panel will assess uncommissioned proposals for works of public art. This Policy and the Plan are key reference documents for consideration of any uncommissioned works of public art.

Public Art Gifts

Proposed gifts of public art will be assessed by the Panel. This Policy and Plan are key reference documents for consideration of any proposed gifts of Public Art.

The Panel will make a recommendation regarding the appropriateness of the proposed gift for Barangaroo's public domain. If the Panel recommends acceptance of any proposed gifts it will also make recommendations regarding the location of the proposed work of public art.

Deaccessioning

A work of public art may be deaccessioned in response to requests from the Authority or the broader community. Any such requests must be in a written format articulating the reasons for the request. Where necessary the Authority will engage additional expert advice, which will be presented with the request to the Panel.

The Panel will assess the request and all relevant additional information, and make a recommendation regarding the object's relocation, permanent removal or demolition.

If the Authority intends to relocate, remove or destroy a work of public art, it will make reasonable and practicable efforts to contact the artist. If after a reasonable effort, the artist, or the artist's representative cannot be contacted, the Authority may remove, relocate or destroy the work of public art.

If the Authority makes contact with the artist or the artist's representative, it will make written communication of its intention, and give reasonable notice for the artist to respond.

If the artist communicates that they would like to access the art work, the Authority will make all reasonable efforts to facilitate this.

If the work is relocatable, and the artist wishes to acquire it, the Authority will give the artist reasonable opportunity to move the work, at no cost to the Authority.

If the work is relocated, and the artist does not wish to be identified as its creator, the artist will make written communication to the Authority of this fact, and the Authority will remove the artist's name from all relevant texts.

Deaccession Principles

Works of public art will be removed according to the following:

- 1 Works of public art which are contrary to the Plan
- 2 Works of public art which are not original
- 3 Works of public art which pose a risk to public safety
- 4 Works of public art which require unreasonable maintenance
- 5 Integrated works of public art which are irrevocably altered by changes to their context.

Appendix 3

Charter for the Barangaroo Arts and Cultural Panel

Introduction

The Authority and Public Art

The Barangaroo Delivery Authority (the Authority) is overseeing the redevelopment of a 22 hectare site of disused container wharves on the western side of the Sydney Harbour Bridge. When complete, the precinct will include six hectares of a new headland park, busy public waterfront walks and parks, commercial office towers and apartments, and a new community serviced by new and extended transport systems.

The Authority is responsible for delivering high quality urban design, public spaces and sustainability through management of the city waterfront development. The Authority will oversee the delivery of a suite of public art and cultural development facilities, programs and initiatives within the precinct. Integral to the public art and cultural program will be responses to the Barangaroo site – its form, geography, history and future.

To guide the strategic planning and delivery process of these initiatives, the Board of the Authority has established the Barangaroo Arts and Cultural Panel (the Panel). The Panel will provide high quality, expert advice on developing the character and identity of the Barangaroo precinct through public art and culture.

This document sets out the Panel's Terms of Reference, objectives, composition and tenure, roles and responsibilities and reporting and administrative arrangements.

Public Art and Culture at Barangaroo

Public art and culture at Barangaroo will deliver cultural activity and art works that are contemporary and diverse with a wide appeal to present and future communities. The commissioned art will be known for its impact, innovation, imagination and quality.

The public art and culture program will be strongly influenced by the interpretation and presentation of the rich stories of the precinct. These stories will be expanded into the curatorial philosophy developed in the Public Art and Cultural Plan (the Plan) for Barangaroo.

The Plan will allow for the integration of art and culture across the site and project in the widest variety of ways. The most important influence and basis of the integrated arts and cultural plan for the whole of the Barangaroo area is the site itself and its context, delivering layers of impact and experience to the place.

Curatorial excellence and execution will underpin the program.

The Arts and Cultural Panel

Terms of Reference

The Panel will provide advice to the Board of the Authority on:

- 1 The development and delivery of the Barangaroo Public Art and Cultural Plan;
- 2 The Building Integrated Art Plans and External Integrated Art Plans produced by Developers;
- 3 The assessment, selection and prioritisation of public art, internal and external building art works under the various Plans;
- 4 Requests, gifts and bequests proposed to the Authority for inclusion in the precinct;
- 5 Communications and community engagement processes for public art and cultural programs; and
- 6 Any other relevant matters as requested.

Objective of the Arts and Cultural Panel

The objectives of the Panel are to:

- 1 Provide high quality, expert advice to the Board of the Authority on the development and delivery of the public art and cultural programs at Barangaroo;
- 2 Ensure public art and cultural programming is in line with the aims and objectives articulated by the Authority, the City of Sydney, and the State Government;
- 3 Be advocates for the integration of high quality art and culture across Barangaroo; and
- 4 Ensure the principles of curatorial and design excellence are upheld.

The members understand that any recommendations made to the Board are for advice only. It remains a decision of the Board to accept and act on these recommendations. The Board may also choose to seek advice from other parties where required.

Composition of the Panel

The Arts and Cultural Panel will:

- > Be chaired by a member of the Board nominated by the Board;
- > Comprise:
 - > the nominated Chair;
 - > an additional Board member or nominee;
 - > a representative of the City of Sydney;
 - > two representatives of Lend Lease as the developer of Barangaroo South; and
 - > up to five other members (Independent Members).
- > Comprise at least four members.

If the Panel Chair is unable to chair a meeting, the Chair may appoint an acting chairperson.

Senior members of the Authority team may attend Panel meetings at any time.

The Panel will have a broad range of skills and experience relevant to the public art program of the Authority, and Independent Members will be appointed directly by the Board.

Proposed Independent Members are to be recommended by the Panel Chair and the Authority's Art and Culture Advisor to the Board for approval.

From time-to-time, the Board may invite developers of other parts of Barangaroo to appoint representatives as members of the Panel (and increase the number of the Panel by this invitation).

Panel Tenure

The Chair and additional Board representative or nominee will be appointed on an annual basis (and be eligible for reappointment). Independent Members will also be appointed on an annual basis.

Support from the Authority

The Panel will be supported by the Authority's arts and culture staff. For more information please contact the Authority on +61 2 9255 1700 or email info@barangaroo.com

Administrative Arrangements**Meetings**

The Panel will meet formally four times per year.

Additional meetings will be convened as required.

Attendance at meetings and quorums

A quorum will consist of a majority of Panel members.

A decision supported by a majority of members at a meeting at which a quorum is present is a decision of the Panel. In the event of an equal vote, the Chair of the Meeting has a second casting vote.

Meetings can be held in person, by telephone or by video conference.

Conflicts of interest

Once a year, the Panel members will provide written declarations to the Board describing any actual, real or perceived conflicts of interest that may be required to be managed by the Panel, including any conflicts which may preclude them from being members of the Panel.

Panel members must declare any conflicts of interest at the start of each meeting or before discussion of the relevant agenda item or topic. Details of any conflicts of interest should be appropriately minuted.

Where members or observers at Panel meetings are deemed to have a real, or perceived, conflict of interest it may be appropriate that they are excused from Panel deliberations on the issue where a conflict of interest exists.

Confidentiality

Panel members will be bound to maintain confidentiality in regard to the activities of the Panel and provide confidentiality undertakings to the Board in such form as may be required by the Board.

Panel Sitting Fees

Unless the Board determines otherwise, Independent Members will be paid a sitting fee of \$207 (Full day) or \$104 (Half day).

Interstate or international Independent Members will be reimbursed for travel expenses.

Reviewed by Chair of Barangaroo Cultural Panel and the Chairman of the Authority Board.

Date 21 January 2014

Barangaroo

AON Tower, Level 21, 201 Kent Street
Sydney NSW 2000 Australia
T +61 2 9255 1700 F +61 2 9255 1712
www.barangaroo.com



**Barangaroo
Delivery
Authority**

