

BARANGAROO ART IMPLEMENTATION PLAN

THIS DOCUMENT WAS PREPARED
BY CULTURAL CAPITAL
ON BEHALF OF INFRASTRUCTURE NSW



ACKNOWLEDGMENT OF COUNTRY

Infrastructure NSW acknowledges the Gadigal as the Traditional Owners of the land on which Barangaroo sits today. We recognise their continuing connection to land, waters and culture. We pay our respects to their elders past and present.



Brenda L Croft, *Naabami (thou will/shall see): Barangaroo (army of me)*, 2023, Barangaroo

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EXECUTIVE SUMMARY

EXECUTIVE SUMMARY

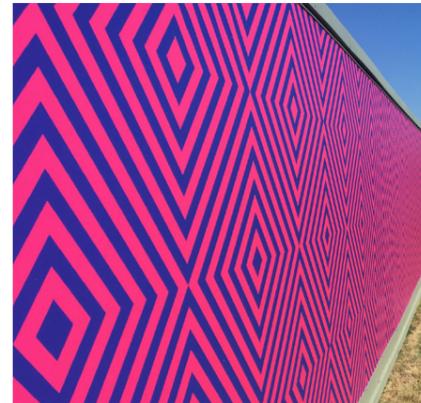
The document summarises the art and cultural work done to date, and projects planned or committed for the future at Barangaroo.

This document is an update to the Barangaroo Public Art and Cultural Plan by Barangaroo Delivery Authority (BDA) and Lendlease (2015 Art Plan) and they should be read in conjunction.

It provides the methodology to enable Infrastructure NSW (INSW) to implement the 2015 Art Plan, incorporating its aims, objectives, principles, modes and programs.

This 2023 Art Implementation Plan (2023 Art Plan) was commissioned by INSW to uphold the original vision for Barangaroo as a place that inspires people and is a celebrated cultural destination. It applies to all artworks commissioned on and from the date of this document by either INSW or Aqualand.

Given the identified importance of heritage interpretation throughout Barangaroo, the 2023 Art Plan should also be read in conjunction with the [Heritage Interpretation Plan \(2022\)](#), available via the INSW website.



01 ARTWORK PROGRAM

This chapter contains:

- a plan showing the locations of artworks including delivered works, future works and committed works
- an indicative delivery program
- art opportunities including a description of the concept for each opportunity, objectives and procurement model
- a summary of the 2015 Art Plan projects that are carried forward



02 PROJECT GOVERNANCE

This chapter contains:

- key stakeholders that influence decision making and approvals in the governance process
- details of the reporting structure for future commissions and projects



03 COMMISSIONING AND APPROVALS PROCESS

This chapter contains:

- detailed information about the six stages of commissioning a public artwork
- detailed information about the approvals processes for each of the six stages of commissioning a public artwork
- a guide to included costs

Image captions (left to right):
Reko Rennie, *Art Month Hoardings*, 2017, Barangaroo
Nobumasa Takahashi, *Art Ninjas at Barangaroo*, 2016, Barangaroo
Tony Albert, *Studies of Barangaroo*, 2017, Barangaroo

01

ART PROGRAM





Nawi Cove, Barangaroo

1.1 PROJECT INTRODUCTION

Barangaroo is Sydney's most ambitious urban renewal project and a new landmark waterfront destination for the city. The twenty-two hectare development takes place on a former industrial site, reclaiming an elemental piece of Sydney Harbour foreshore for transformation into a dynamic cultural, residential, business and civic hub.

This once-in-a-lifetime transformation is led by the NSW Government, partnering with world-leading developers, architects and creators.

Creative responses to Barangaroo's form, geography, rich history and future inform the dedicated Barangaroo art and culture program that focuses on developing a genuine character and identity. Some public art in private developments has already been developed and delivered for the Barangaroo Precinct. Lendlease, for example, has delivered significant public artworks within the precinct since 2015: *shellwall* (Jonathan Jones and Esme Timbery), *Shadows* (Sabine Hornig), and *Mermer Waiskeder* (Ghost Net Collective). In addition, Lendlease has already commissioned a series of art hoarding projects throughout the building development stages by Australian and international artists. This included Lucy Simpson, Alison Page, Nobumasa Takahashi, Emma Van Leest, Emily Crockford and a number of Studio A artists, and Art Month

hoardings by Tony Albert, Karen Black, Reko Rennie and Joan Ross.

The Barangaroo precinct is shaping up to become a definitive harbourside destination for Sydney's visual arts and culture. It brings together a dynamic program of public art, temporary installations, and creative activations and programs. Public art in the precinct is underpinned by a strong presence of Aboriginal and Torres Strait Islander Peoples' cultural offerings.

Great precincts don't emerge overnight. They take time to develop, moving through successive iterations. The duration of their evolution creates the deep social attachment, sense of local ownership and love that all great places have.



Brook Andrew, *The Weight of History, The Mark of Time*, 2015, Cutaway, Barangaroo Reserve

1.2 CURATORIAL VISION

THE VISION

Public art and cultural programs at Barangaroo will be contemporary, innovative and of the highest quality. The Precinct 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 and inspirational and will embrace a range of typologies and materials. Importantly, public art will embody storytelling based on the site's natural, Aboriginal and maritime heritages.

THE THREE AIMS

1. To enliven the entire Barangaroo precinct with iconic and integrated 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.
3. To deliver a distinctive program of temporary art and cultural events to embed Barangaroo in Sydney's, indeed the nation's, cultural landscape.

p5, 2015 Art Plan

METHODOLOGY

INSW has appointed a Barangaroo Public Art Curatorial Advisor (Barangaroo Curator) to provide curatorial advice as required to design teams, and to work with relevant stakeholders to coordinate the planning and delivery of public art across the Precinct.



1.3 HERITAGE INTERPRETATION

INTERPRETIVE THEMES AND STORYLINES

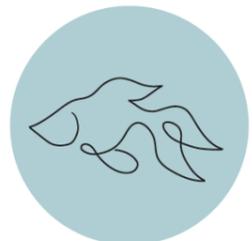
To deliver on the Curatorial Vision and the Three Aims for integrated site-specific public art and heritage interpretation throughout the Precinct, artists and curators are encouraged to consider and respond to the interpretive themes and storylines from the Barangaroo Heritage Interpretation Plan (2022) as part of their artwork concepts.

Artists should consider opportunities to bring cultural and historic knowledge to life in contemporary ways and seek to connect future users to the site's rich history and provide them with a sense of the communities of its past.

The interpretive themes were crafted to enable thematic interpretation of what makes the Barangaroo precinct historically and culturally significant.

The themes are not constrained to a single subject, a single time, or a single place.

Each theme relates to a range of stories and topics from pre-European history, post-European history, the present and the future of the site. In terms of story-telling, approaches may include consideration of the site's history and significance in Aboriginal culture, its maritime history, and the incorporation of native plant species.



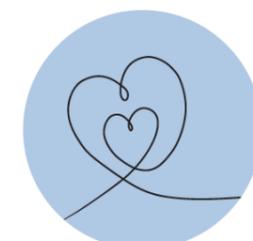
Badu (water) is the life force of Barangaroo



Barangaroo is the home of timeless spirit and culture



A tradition of sustainable practice and innovation has endured through the many evolutions of the site



Barangaroo has been shaped by the resilience and fortitude of individuals and communities



Testimonies, triumphs and challenges of Barangaroo

1.4 WORKING WITH ABORIGINAL AND TORRES STRAIT ISLANDER ARTISTS FOR YANANURALA

The curatorial approach at Barangaroo considers the Yananurala commissions that form part of the City of Sydney's Eora Journey project, in particular Aboriginal Peoples' perspective of place that these works will share. Connection to Country is fundamental to Aboriginal and Torres Strait Islander Peoples. Country supports the way of life of the people who occupy it; their practical needs, cultural practices and religious ceremonies – providing meaning, identity and belonging. And it has done so for tens of thousands of years.

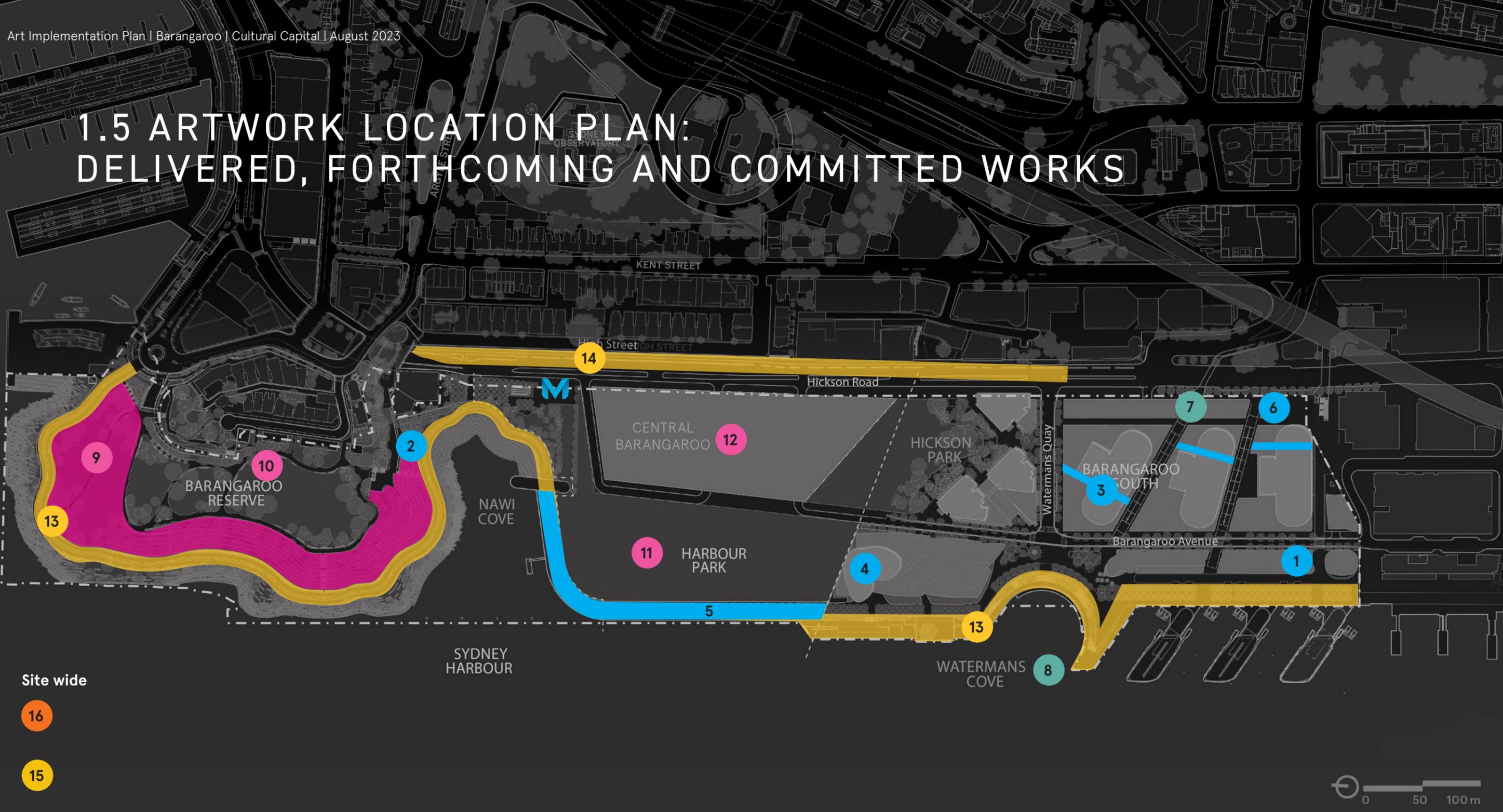
For millennia there has been a rich and meaningful cultural life for Aboriginal and Torres Strait Islander Peoples on the land. A sustainable lifestyle not only in harmony with the landscape, but also finding in it significance and a sense of the sacred. By engaging Aboriginal and Torres Strait Islander artists and practitioners, aspects of this rich cultural heritage can be revisited and reinterpreted.

Yananurala artworks at Barangaroo will be Aboriginal and Torres Strait Islander specific commissions, and their curation will be led by the City of Sydney Yananurala curatorial team, supported by and working with INSW as required.

This 2023 Art Plan also considers and recommends that Barangaroo continue to support Aboriginal and Torres Strait Islander Peoples through ongoing arts and culture opportunities within the Precinct, which includes appropriate consultation, engagement, representation and employment and respect for their values and perspectives on Country. This means understanding Country, understanding the ecologies that Country supports, the flora and fauna, what traditional land uses are supported by these ecologies, and how place is ritualised with meaning.



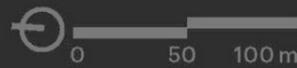
1.5 ARTWORK LOCATION PLAN: DELIVERED, FORTHCOMING AND COMMITTED WORKS



Site wide

16

15



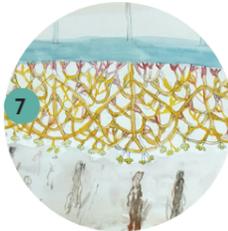
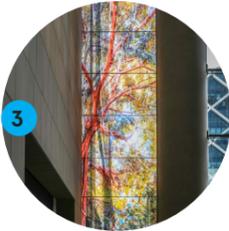
- 1 Esme Timbery & Jonathan Jones, *shellwall*, 2015
- 2 Alison Page & Nik Lachajczak, *Wellama*, 2019
- 3 Sabine Hornig, *Shadows*, 2019
- 4 Crown Sydney Public Art (various pieces), 2020
- 5 Danie Mellor, *Remembering*, 2021–2025 (temporary)
- 6 Ghost Net Collective, *Mermer Waiskeder: Stories of the Moving Tide*, 2023

- 7 Jumaadi, *Upside-Down Garden*, 2024
- 8 Mikala Dwyer, *Monuments for Fishes*, 2024–2025
- 9 Barangaroo Reserve, 2026
- 10 Harbour Control Tower heritage interpretation, 2026
- 11 Jake Nash & Chris Fox, *Moon Vessel, Wind Vessel, Water Vessel*, 2027
- 12 Central Barangaroo, 2030

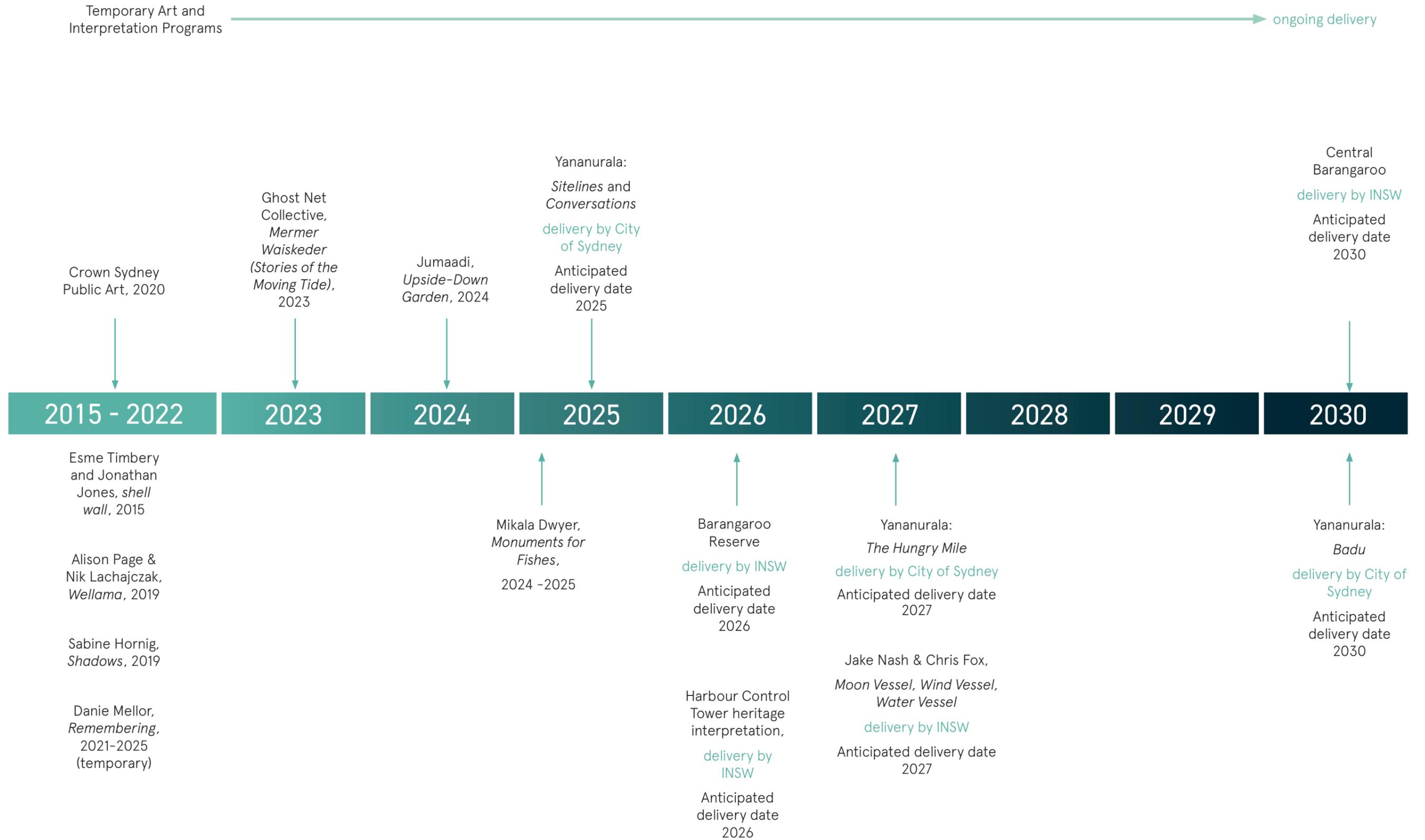
- 13 Yananurala: *Sitelines and Conversations*, in production 2025
- 14 Yananurala: *The Hungry Mile*, 2027
- 15 Yananurala: *Badu*, 2030
- 16 Temporary Art and Interpretation Programs

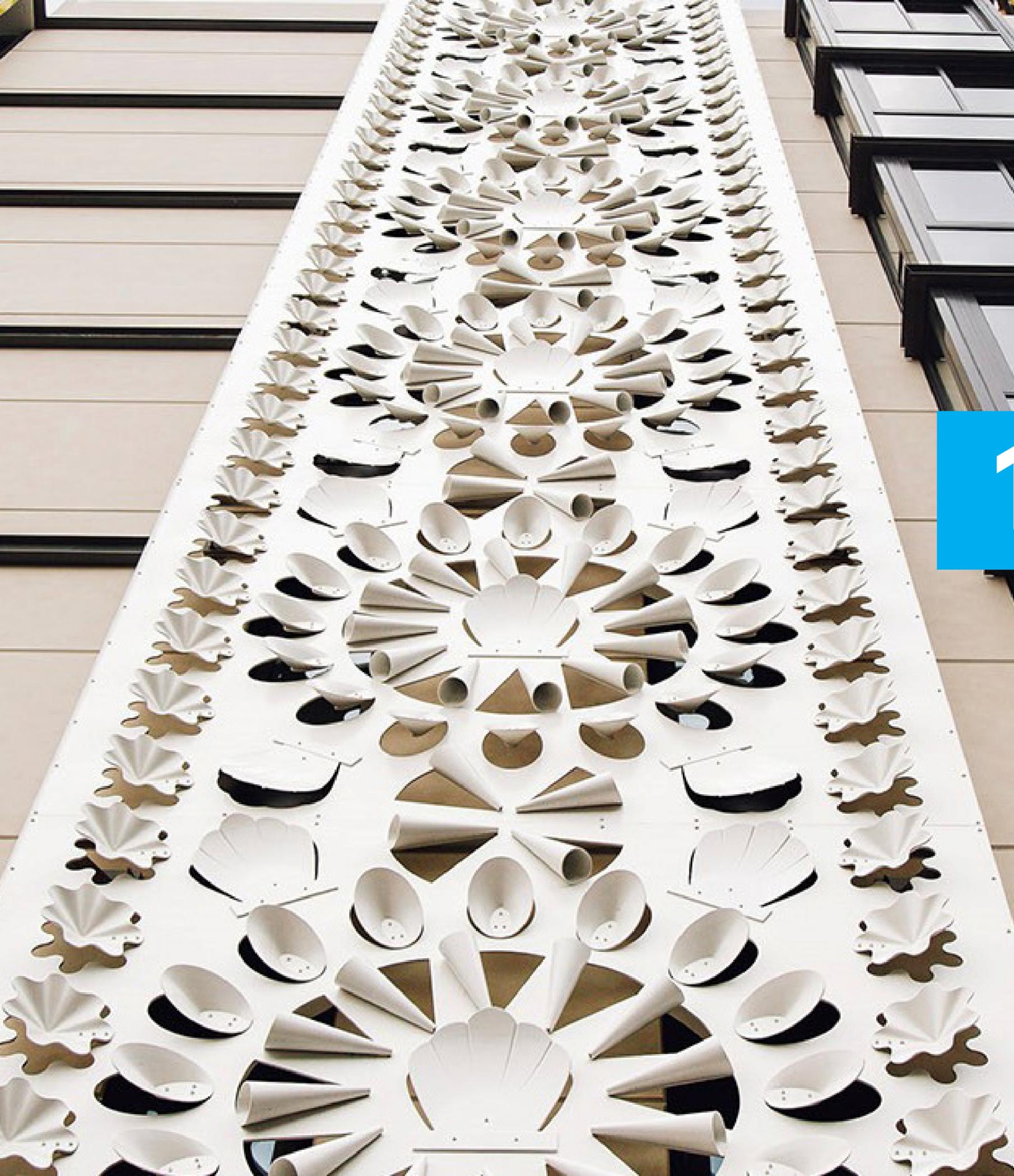
- Delivered artwork
- Forthcoming artwork/interpretation, delivery planned 2024
- Committed commission for delivery by INSW
- Committed commission for delivery by City of Sydney in partnership with INSW
- Site wide and ongoing, managed by INSW

1.6 ARTWORK PROGRAM SUMMARY

DELIVERED 2015-2023	FORTHCOMING: DELIVERY 2024	COMMITTED: DELIVERY BY INSW	COMMITTED: DELIVERY BY CITY OF SYDNEY	ONGOING
 <p>1 Esme Timbery and Jonathan Jones, <i>shellwall</i>, 2015, Alexander building, Barangaroo South</p>	 <p>7 Jumaadi, <i>Upside-Down Garden</i>, 2024, Mercantile Walk, Barangaroo South</p>	 <p>9 Barangaroo Reserve, 2026</p>	 <p>13 Yananurala: <i>Sitelines and Conversations</i>, in production, 2025</p>	 <p>16 Temporary Art and Interpretation Programs</p>
 <p>2 Alison Page & Nik Lachajczak, <i>Wellama</i>, 2019, Cutaway, Barangaroo Reserve</p>	 <p>8 Mikala Dwyer, <i>Monuments for Fishes</i>, 2024-2025, Watermans Cove, Barangaroo South</p>	 <p>10 Harbour Control Tower heritage interpretation, 2026, Barangaroo Reserve NB: Not funded by Arts & Culture Levy</p>	 <p>14 Yananurala: <i>The Hungry Mile</i>, 2027</p>	
 <p>3 Sabine Hornig, <i>Shadows</i>, 2019, Sydney International Towers 1, 2 & 3, Barangaroo South</p>		 <p>11 Jake Nash & Chris Fox, <i>Moon Vessel, Water Vessel</i>, 2027, Barangaroo Central</p>	 <p>15 Yananurala: <i>Badu</i>, 2030</p>	
 <p>4 Crown Sydney Public Art, Various Pieces, 2020, Barangaroo South</p>		 <p>12 Central Barangaroo, 2030</p>		
 <p>5 Danie Mellor, <i>Remembering</i>, 2021-2025 (temporary), Barangaroo Central</p>	 <p>6 Ghost Net Collective, <i>Mermer Waiskeder: Stories of the Moving Tide</i>, 2023, Exchange Place, Barangaroo South</p>			

1.7 INDICATIVE DELIVERY PROGRAM





SHELLWALL, 2015

ARTWORK DETAILS

Esme Timbery and Jonathan Jones, *shellwall*, 2015, Alexander building, Barangaroo South

ABOUT

The work is a collaboration between Bidjigal/Eora elder and senior artist Esme Timbery and Wiradjuri/Kamilaroi artist Jonathan Jones, and celebrates the important shell-work tradition of La Perouse and the contemporary practice of respected artist Esme Timbery, a fourth-generation shell artist.

It is constructed with multiple 8mm-thick aluminium panels creating a 22.35 x 3.5 metre artwork. Each panel is decorated with a combination of larger-than-life cast aluminium shells welded to the screen adjacent to their corresponding cut-out shell shapes on the panel. The shells are laid out and designed by Aunty Esme, following patterns similar to her celebrated harbour bridges, boxes and booties.

The two artists first met when exhibiting together in a show titled *Djalarinji* at Manly Art Gallery and Museum in 1998. Since then they have developed a rich dialogue, and in 2001 as part of the Sydney Opera House Message Sticks Festival they collaborated on the special commission of the first shell-worked Sydney Opera House. Jones created the sculptural form and Timbery shelled the work, which is now part of the National Museum of Australia's collection.

PROCUREMENT MODEL

Limited tender, via Lendlease.

Curated by Emily McDaniel.

Delivered by Lendlease.



WELLAMA, 2019

ARTWORK DETAILS

Alison Page and Nik Lachajczak, *Wellama*, 2019, the Cutaway, Barangaroo Reserve

ARTIST STATEMENT

Wellama means 'to come back' in the local language.

In this work, scenes of Eora fisherwomen and camps reference paintings commissioned in the early colony. These have become an important resource for the traditional owners of the Sydney region, whose cultural practices and language were outlawed 100 years after colonisation. While often referred to as ethnographic and romantic visions of traditional life, these paintings are symbolic of the tranquil idyll that existed on the shores of the harbour for millennia. This was life in Sydney for thousands of years.

Wellama explores the practice of traditional knowledge, including the preparation of medicines, management of land with fire and maintenance of seasonal calendars. The work dives in and out of the past and the present to emphasise that 65,000 years ago exists right now and the spirituality is not lost. The young contemporary warrior fishes out of a city fountain and a young girl dives into the depths of the harbour; both searching for and connecting with this potent and ever-present spirit.

PROCUREMENT MODEL

Limited tender, via INSW.

Curated by Urban Art Proects.

Delivered by INSW.



3

SHADOWS, 2019

ARTWORK DETAILS

Sabine Hornig, *Shadows*, 2019, Sydney International Towers 1, 2 & 3, Barangaroo South

ABOUT

Shadows is a photographic artwork intervention by Sabine Hornig, commissioned by Lendlease. It forms a 170-metre-long walkway (the Through Site Link) that connects the three International Towers at the heart of Sydney's Barangaroo South. It consists of transparent images of the native flora of Sydney embedded in the glass of the imposing entrances and exits of the towers.

Inserted into a narrow slice of active public space drawing people from the city centre towards the Sydney Harbour foreshore, the work creates a view through to a different reality. By overlaying organic forms of nature onto the emphatically structured verticals of the skyscrapers and by stacking image upon image back into space, it confronts the new site with a parallel world.

Ancient plant forms of strangler fig, angophora, banksia and gymea suggest how the land may have looked before European settlement. By superimposing timeless forms of nature onto the tall planes of glass of the towers, Hornig's art connects the new precinct with its ancient past, its natural wonders and its unique ecological treasures. What comes about is a path through the buildings that emphasises the persistence of nature and the resilience of the original land.

PROCUREMENT MODEL

Limited tender, via Lendlease.

Curated by Barbara Flynn.

Delivered by Lendlease.



4

CROWN SYDNEY PUBLIC ART, VARIOUS PIECES, 2020

ARTWORK DETAILS

Artworks at Crown Sydney include (clockwise from top):
Zheng Lu, Porte Cochere Sculpture, 2020
Mr Beam and Preciosa, Atrium Light Sculpture, 2020
Saerom Yoon, Hotel Reception Vase Installation, 2020
Wilkinson Eyre, Hotel Lift Lobby Sculpture, 2020

ABOUT

Artworks at Crown are all site-specific commissions. Of the water-themed sculpture in the forecourt, Chinese artist Zheng Lu writes: "Geological movements and human endeavour have sculpted a foreshore with a long history and distinctive shape. The form of my concept is inspired by these dynamic tidemarks, a visualisation of the path of time and dynamic fluidity of water."

South Korean artist Saerom Yoon created the installation of vases for the hotel reception. His work is inspired by nature, particularly the colours of sunset and sunrise. It aims to evoke textures that mimic the effect of watercolour painting and reflect the interplay of clouds, calm water and rippling waves.

PROCUREMENT MODEL

Direct Commissions, via Crown Sydney.
Curated by Urban Art Projects.
Delivered by Crown Sydney.





REMEMBERING, 2021-2025

ARTWORK DETAILS

Danie Mellor, *Remembering*, 2021-2025, Central Barangaroo Waterfront Hoardings (temporary)

ABOUT

Remembering, created by Australian artist Danie Mellor, adorns the hoarding that runs along the Barangaroo foreshore between Crown Resort and Barangaroo Reserve.

The central themes of Mellor's artwork are Country, People and Language depicted by imagery of flora that is indigenous to Country on which Barangaroo is sited, Aboriginal women to represent the powerful Aboriginal woman from whom Barangaroo takes its name, and Aboriginal language words.

In Mellor's own words, "*Remembering* shows a landscape of Gadigal Country as it may have appeared prior to the colonisation. The environment in the work reflects the indigenous flora of the Sydney region, with elements of the Barangaroo Reserve an integral part of its composition. Affirming and responding to the memory of Cammeraygal woman Barangaroo and the significant role of Aboriginal women in community, figures of female dancers are dynamically presented on the land."

PROCUREMENT MODEL

Direct commission, via INSW.

Curated by Cultural Capital.

Delivered by INSW.



MERMER WAISKEDER: STORIES OF THE MOVING TIDE, 2023

6

ARTWORK DETAILS

Ghost Net Collective, *Mermer Waiskeder: Stories of the Moving Tide*, 2023, Exchange Place, Barangaroo South

ABOUT

Mermer Waiskeder: Stories of the Moving Tide imagines a vibrant fever of eagle rays that have arisen from the depths of Sydney Harbour to encircle the canopy of Exchange Place, Barangaroo.

The eleven rays are hand-stitched and woven with 'ghost net' – abandoned fishing nets that have been recovered from the ocean and repurposed into a sculptural installation. Suspended in graceful arcs, the rays cast colourful silhouettes on the ground below, marking what was the original harbour tideline at the time of colonial settlement. At night they are lit from within and above, bathing the square in a luminous blue glow and creating an immersive experience that situates the viewer on an imaginary ocean floor.

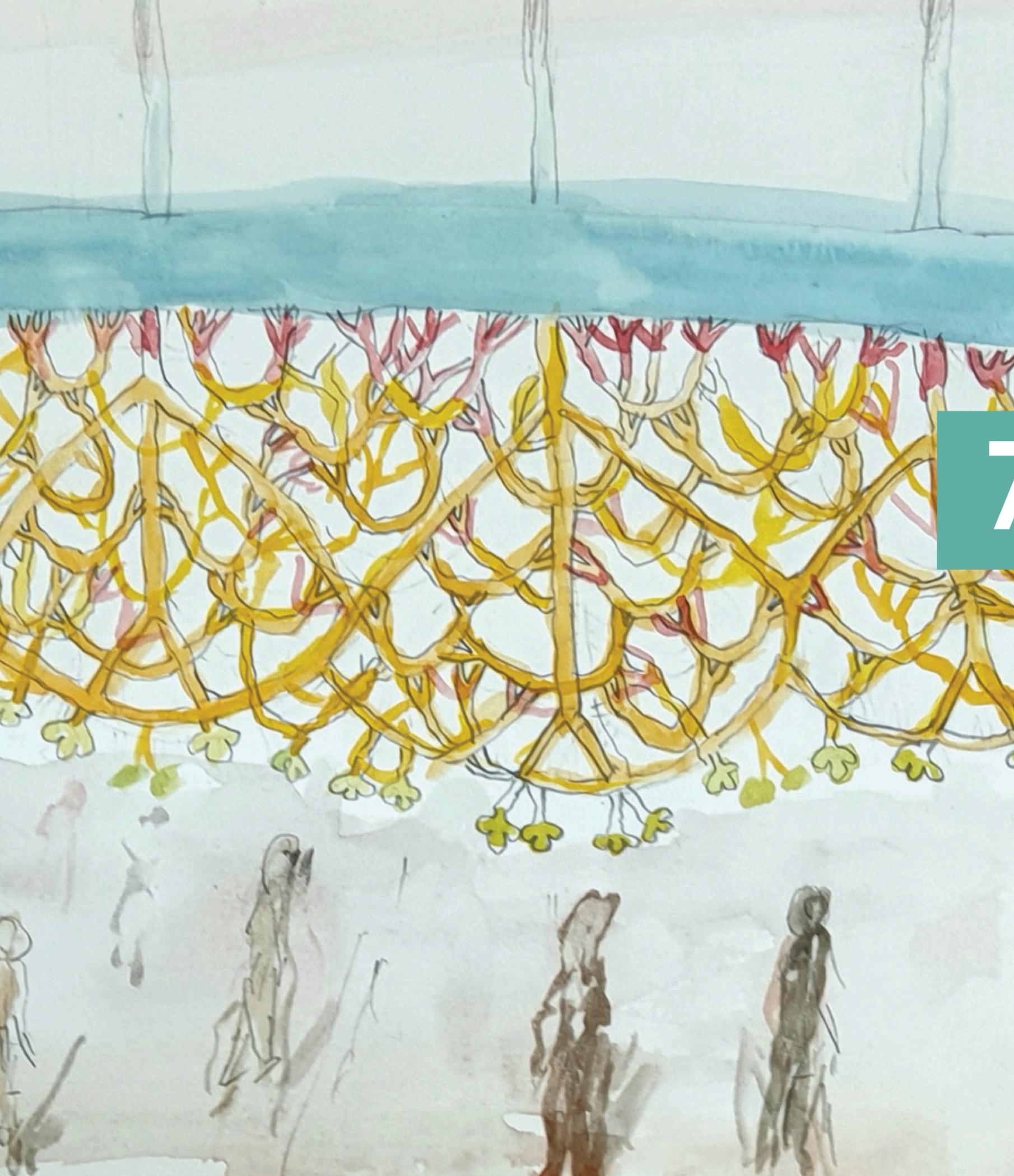
Ghost Net Collective is a group of Indigenous and non-Indigenous artists from Cairns, Townsville and Erub Arts in the Torres Strait, working closely with lead artist Lynnette Griffiths. The use of ghost net material speaks to the importance of ocean preservation and the opportunities for regeneration that repurposing presents.

PROCUREMENT MODEL

Limited tender, via Lendlease.

Curated by Nina Miall.

Delivered by Lendlease.



UPSIDE-DOWN GARDEN, 2024

ARTWORK DETAILS

Jumaadi, *Upside-Down Garden*, 2024, Mercantile Walk, Barangaroo South

ABOUT

Upside-Down Garden is an immersive environment that evokes the transformation from one state to another. It spans 12 metres and is suspended high in an undercroft. The hovering sculptural forms are drawn from botanical, archetypal and mythological worlds. They combine with shadow play and sound to create a magical, alternative reality, providing a moment of wonder within the bustle of Barangaroo.

PROCUREMENT MODEL

Limited tender, via Lendlease.

Curated by The Curators Department - Glenn Barkley and Holly Williams.

Delivered by Lendlease.



MONUMENTS FOR FISHES, 2024-2025

ARTWORK DETAILS

Mikala Dwyer, *Monuments for Fishes*, 2024 -2025, Watermans Cove, Barangaroo South

ABOUT

Monuments for Fishes responds and respects the rhythm of sea Country, the vast ecology of sea creatures and the history of fishing on Sydney Harbour. It is a celebration of the collective human connection to saltwater and the universal love of fishing.

The abstract quality of *Monuments for Fishes* allows us to think in many directions. Its forms are accessible and philosophically open. They are vertical and curvaceous—both male and female but also beyond human. A powerful sense of gravity connects them to our bodily schema while their elevation captures the heights of our imagination.

Monumental yet not static, they move with their site rather than against it, swaying languidly with the tides, winds and currents. They are animated by the changing environment and in turn enliven their surroundings, in a relationship of sympathetic movement and a play of scale and reflection. Their sharply defined profiles are moderated by the active negative spaces between them, through which we perceive the ever-changing landscape of the harbour city. Buffeted by the unpredictable watery ground, they become a mesmerising force in unison with the sea.

Monuments for Fishes gently rocks with a magical stability, much like the balance required when fishing in a tiny boat but also marks the liquid beneath, the great ocean that fills our harbour and shapes the mythology, economy and geography of Sydney.

PROCUREMENT MODEL

Limited tender, via Lendlease.
Managed by Emily Ravenscroft, Lendlease.
Delivery by Lendlease.





BARANGAROO RESERVE, 2026

CONCEPT

A commission exploring the site's Aboriginal significance.

OBJECTIVES

This work will be by an Aboriginal and Torres Strait Islander artist and developed in consultation with local Aboriginal communities. It will tell stories of place using objects, landscape forms or other interventions. Stories can also be anchored by planting e.g. banksias, which held fire in canoes for cooking while also acting as beacons at night.

The preference is for a female led commission to reference the historical female leadership from Barangaroo, the woman.

PROCUREMENT MODEL

Limited Tender - Aboriginal and Torres Strait Islander artists.
Led by an Aboriginal and Torres Strait Islander curatorium working with the Barangaroo Curator.
Delivery by INSW.

9



Former Harbour Control Tower, Barangaroo Reserve

HARBOUR CONTROL TOWER HERITAGE INTERPRETATION, 2026

10

CONCEPT

To provide insights to both the maritime and Aboriginal histories of the site.

OBJECTIVES

A heritage interpretation of the Harbour Control Tower (HCT) that will reveal the maritime history of the Tower and express Aboriginal culture – past, present and future.

The interpretive work shall be based on design principles that demonstrate excellence and are of durable materiality. It should be designed in consultation with an artist with experience working in the public domain and a suitably qualified heritage expert.

While the work should be identifiable as an interpretive project from adjacent parklands, the design approach shall respect and complement the natural environment of Barangaroo Reserve.

PROCUREMENT MODEL

Delivery by INSW.

NB: Not funded by the Arts & Culture Levy but included in the Art Implementation Plan as a matter of completeness so it may inform nearby artworks to be delivered in the Barangaroo Reserve.



11

MOON VESSEL, WIND VESSEL & WATER VESSEL, 2027

ARTWORK DETAILS

Jake Nash & Chris Fox, *Moon Vessel, Wind Vessel & Water Vessel*, 2027

ABOUT

Collectively *Moon Vessel, Wind Vessel, Water Vessel* is a First Nations-led design that acknowledges the complex kinship system between the land, people, and spirit. The three integrated artworks articulate interconnected areas across Harbour Park: the Moon Garden, Wind Garden and Water Meadow.

The artists explain that Barangaroo Harbour Park connects us to the water of the harbour, the sky above it, the wind that travels through it. The artworks lead the highly integrated narrative through the park, including the cultural and architectural shapes developed in collaboration with the landscape and architectural teams.

Moon Vessel is a suspended structure surrounded by water, connecting sky and water country, inviting people to gather beneath. It is an artwork born from the night sky, acknowledging the connection between the tides of the harbour and the moon's cycles. *Wind Vessel* visualises the pattern of the wind, embracing stories, songs and language. It is a place of ephemeral collection and a gift from sky country that provides shelter and cultural exchange. *Water Vessel* offers an expanded gathering place. Its large aperture encompasses water, earth, and sky country. It looks out to the harbour and Me-Mel, connecting the park to other narratives that exist around the harbour.

Together the artworks are intended as living cultural landmarks embedded in the heart of the city.

PROCUREMENT MODEL

Limited tender, via Yerrabingin.

Managed by AKIN.

Delivery by INSW.



12

CENTRAL BARANGAROO, 2030

CONCEPT

Artist/s will work closely with the architectural and landscape design teams to embed public art that is both site-specific and place-making.

OBJECTIVES

Given its location between the city and Barangaroo, public art will act as a portal into the new precinct. The location for a major public art installation is being developed as part of the revised master plan for Central Barangaroo.

PROCUREMENT MODEL

Collaborative process.

The artwork/s will be developed by the Aqualand design team working closely with the Barangaroo Curator.

Delivery by INSW in partnership with Aqualand.



13

YANANURALA: SITELINES AND CONVERSATIONS

A City of Sydney commission for Yananurala as part of the Eora Journey that combines two conceptual approaches into one project.

SITELINES

CONCEPT

Eight visual devices that frame and articulate the 'siteline' relationships' along the Harbour Walk.

OBJECTIVES

Barangaroo will have two sitelines, Barangaroo to Pirrama and Barangaroo to Me-Mel. Sitelines connect the sites and stories along Yananurala to guide visitors and locals alike to understand Sydney in a way that First Peoples know and experience Country.

CONVERSATIONS

CONCEPT

Text and/or audio based installations that respond to the intimate, hidden histories of the Harbour at 12 locations along the foreshore.

OBJECTIVES

This category encapsulates intimate stories that do not classify as monumental in scale and expression, yet are no less significant and important. They may be told by inlaid texts in situ or through soundscapes, audio portraits and recordings of someone's familial or generational memories. These conversations become the connecting experiences between monumental artworks, allowing the participant to deeply consider the interconnectedness of stories upon the Harbour.

PROCUREMENT MODEL:

- EOI, via City of Sydney.
- Curated by Emily McDaniel.
- Delivery by City of Sydney.



Darling Harbour Finger Wharves before Barangaroo

YANANURALA: *THE HUNGRY MILE*

A City of Sydney commission for Yananurala as part of the Eora Journey

CONCEPT

A major public art project recognising Aboriginal people in Sydney's maritime history.

OBJECTIVES

The Barangaroo Public Art and Cultural Plan indicates that The Hungry Mile project is envisaged as a major art and interpretation project aimed at representing the economic and maritime history of the Barangaroo precinct and the involvement and contribution of First Peoples to this history. An opportunity exists to align The Hungry Mile project with Yananurala and the City of Sydney's Eora Journey program, by working with First Peoples whose families were engaged in the history of the wharves in Sydney, and provide opportunities for local Aboriginal community members, writers, artists and designers to participate in the project.

PROCUREMENT MODEL

EOI, via City of Sydney.
Curated by Emily McDaniel.
Delivery by City of Sydney.

14



YANANURALA: *BADU*

A City of Sydney commission for Yananurala as part of the Eora Journey

CONCEPT

Badu (water) is an environmental project led by an artist in partnership with universities and marine institutes.

OBJECTIVES

Currently in early development, it will build on research to acknowledge Country as land, water and sky.

PROCUREMENT MODEL

EOI, via City of Sydney.
Curated by Emily McDaniel.
Delivery by City of Sydney.

15



TEMPORARY ART AND INTERPRETATION PROGRAMS

CONCEPT

The Barangaroo temporary art and interpretation program (referred to as the Artistic Associates Program) will be strategic and flexible. Partnership opportunities will be investigated.

OBJECTIVES

To support local artists in developing their practices, and to activate the space year round. Temporary programs can attract new, broad and substantial audiences to the site.

PROCUREMENT MODEL

Procurement should be kept broad and flexible for curation i.e. delivered with a partner or integrated.

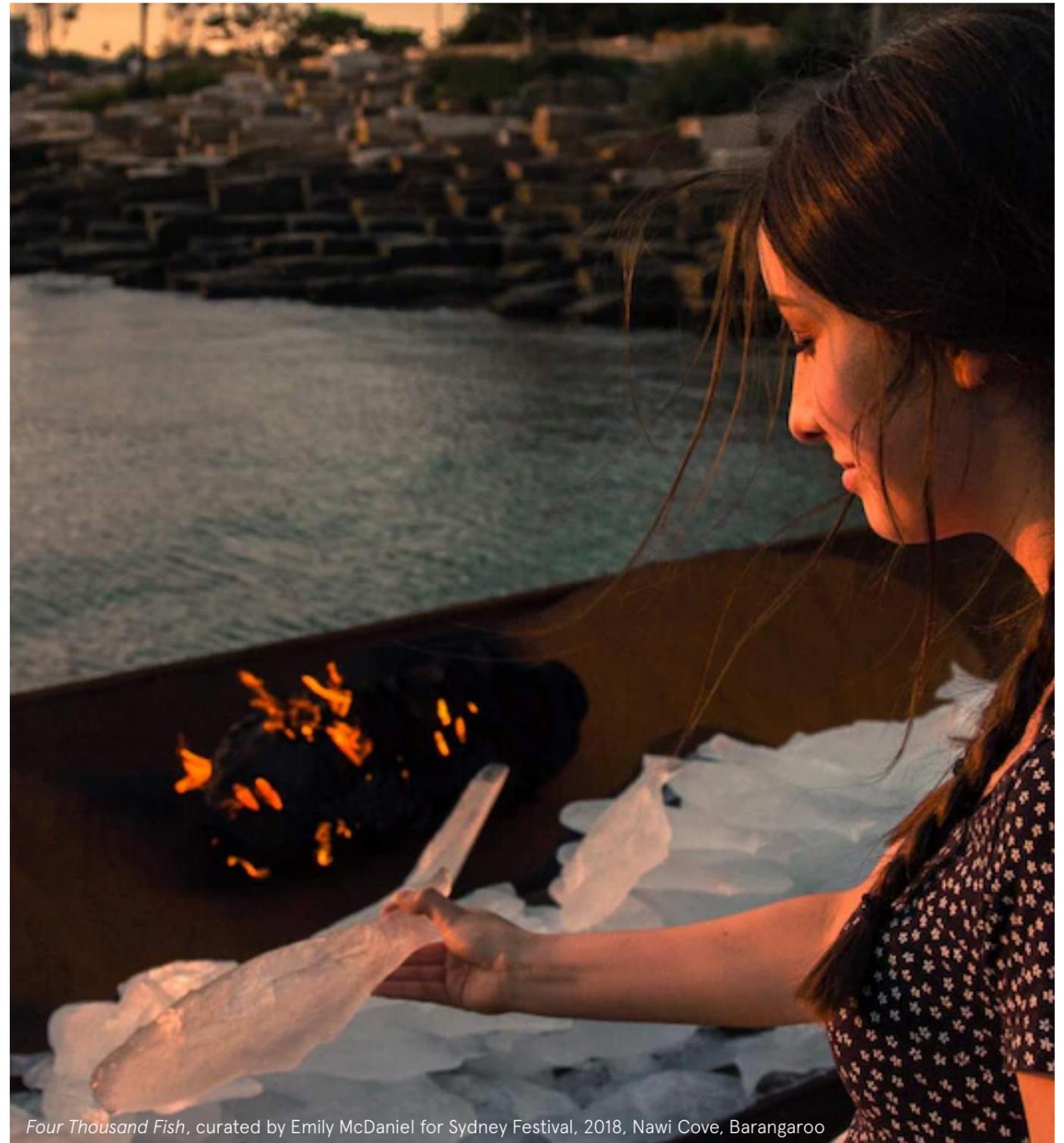
DELIVERED WORKS INCLUDE:

- Nobumasa Takahashi, *Art Ninjas* (2016, commissioned by Lendlease)
- Sculptures at Barangaroo (2016-2017, Commissioned by INSW)
- Reko Rennie, *As the Crow Flies* (2017, Commissioned by Lendlease)
- Gondwana Choir and Aurora Eora (2017, Commissioned by INSW)
- Reko Rennie, Tony Albert, Karen Black and Joan Ross, *Art Month Hoardings* (2017, Commissioned by Lendlease)
- Genevieve Grieves and Amanda Jane Reynolds, *Aboriginal Multimedia (Barangaroo Ngangamay)* (2017, Commissioned by INSW)
- Danie Mellor, *Remembering*, (2021-2025, Commissioned by INSW)
- Brenda L Croft, *Naabami (thou shall/will see): Barangaroo (army of me)* (2023, Commissioned by Lendlease)

16

1.8 2015 ART PLAN PROJECTS CARRIED FORWARD

ART PROJECT FROM 2015 PLAN	EQUIVALENT IN THIS PLAN
BARANGAROO RESERVE	
Major Aboriginal artwork at the Reserve	Barangaroo Reserve, 2026 9
Barangaroo Point Reserve Wall	Yananurala: <i>Sitelines and Conversations</i> , in production, 2025 13
CENTRAL BARANGAROO	
Sydney steps	Central Barangaroo, 2030 12
Harbour Park	Jake Nash & Chris Fox, <i>Moon Vessel, Wind Vessel, Water Vessel</i> , 2027 11
Reinforced caisson in Nawi Cove	Not carried forward
Hungry Mile	Yananurala: <i>The Hungry Mile</i> , 2027 14
BARANGAROO SOUTH	
Exchange Place	Ghost Net Collective, <i>Mermer Waiskeder: Stories of the Moving Tide</i> , 2023, Exchange Place 6
Southern Gateway	Esmé Timbery and Jonathan Jones, <i>shellwall</i> , 2015, Alexander building 1
Scotch Row Light Art	Jumaadi, <i>Upside-Down Garden</i> , 2024, Mercantile Walk 7
Wulugul Walk	Yananurala: <i>Sitelines and Conversations</i> , in production 2023-2024 13
Watermans Cove	Mikala Dwyer, <i>Monuments for Fishes</i> , 2024-2025, Watermans Cove 8
Public Spaces within buildings	Sabine Hornig, <i>Shadows</i> , 2019, Sydney International Towers 1, 2 and 3 3
Major commission at Barangaroo South	Mikala Dwyer, <i>Monuments for Fishes</i> , 2024-2025, Watermans Cove 8
SITE WIDE	
Artistic Associates Program	Temporary art and interpretation programs 16



Four Thousand Fish, curated by Emily McDaniel for Sydney Festival, 2018, Nawi Cove, Barangaroo

02

PROJECT GOVERNANCE



2.1 GOVERNANCE INTRODUCTION

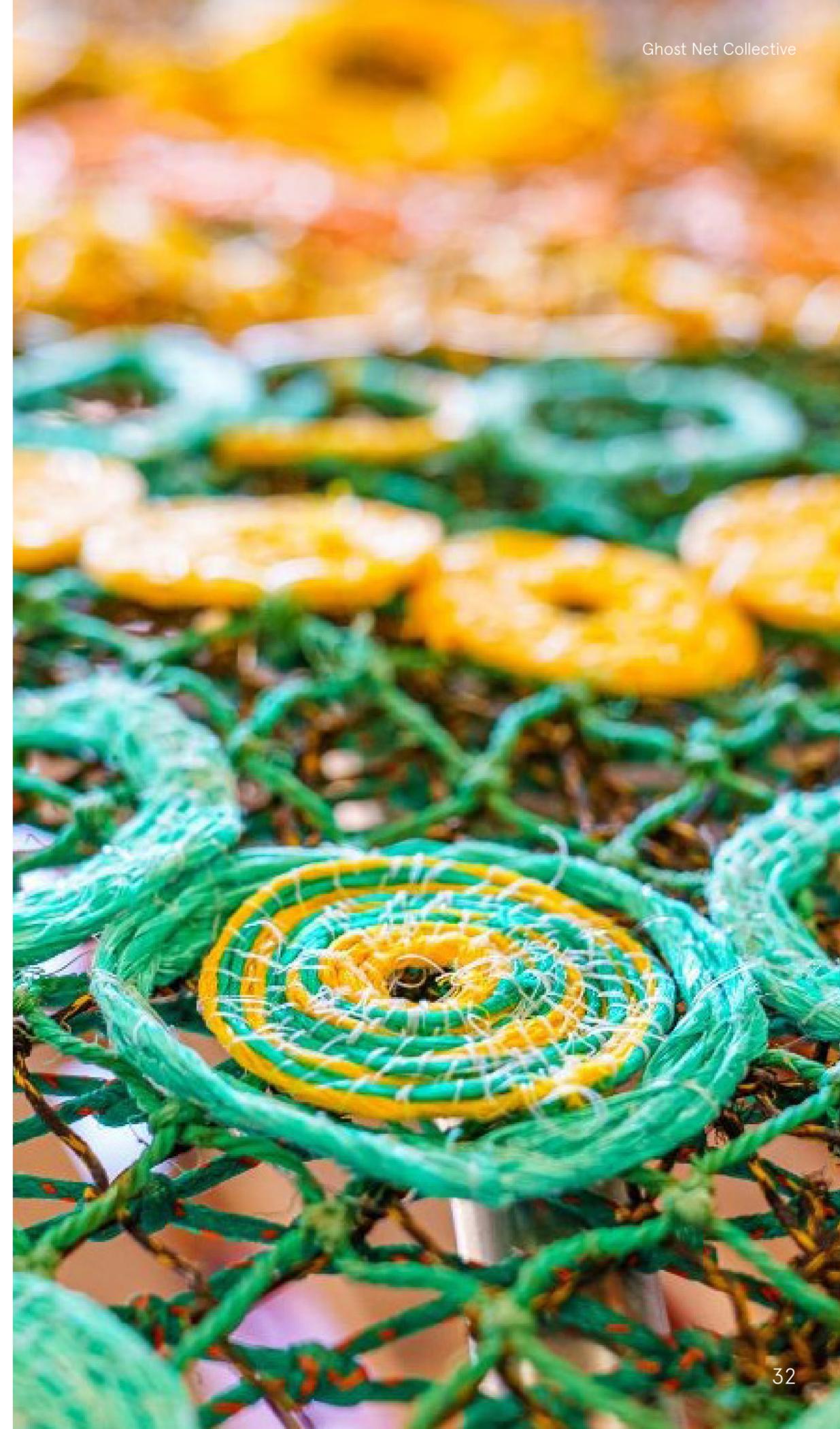
An appropriate end-to-end governance structure is detailed in the following pages. A strict governance structure ensures:

- the fair and equitable selection of artists
- the professional administration of their contracts
- artwork delivered to a high quality, on time and budget
- mitigation of risks associated with the delivery of the artwork through appropriate risk management protocols
- consultation and engagement as required
- no surprises through ongoing consultation and dialogue with the client, relevant stakeholders and government instrumentalities, and other members of the design and construction teams

Barangaroo is a complex precinct with multiple bodies delivering works across the site. Art in the public realm is being delivered by INSW, City of Sydney, and Lendlease. In order to realise artworks of the highest calibre across the precinct, these groups must follow the same governance principles which include:

- artist briefs should be drafted by individual design teams or their Project Curator in consultation with the Barangaroo Curator, and must be submitted to the Arts and Culture Panel for endorsement
- proposals for commissioned works must be submitted to the Arts and Culture Panel to seek endorsement
- briefs and proposals must be signed off by INSW
- artists' work must be approved in writing by INSW before proceeding to the next stage

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

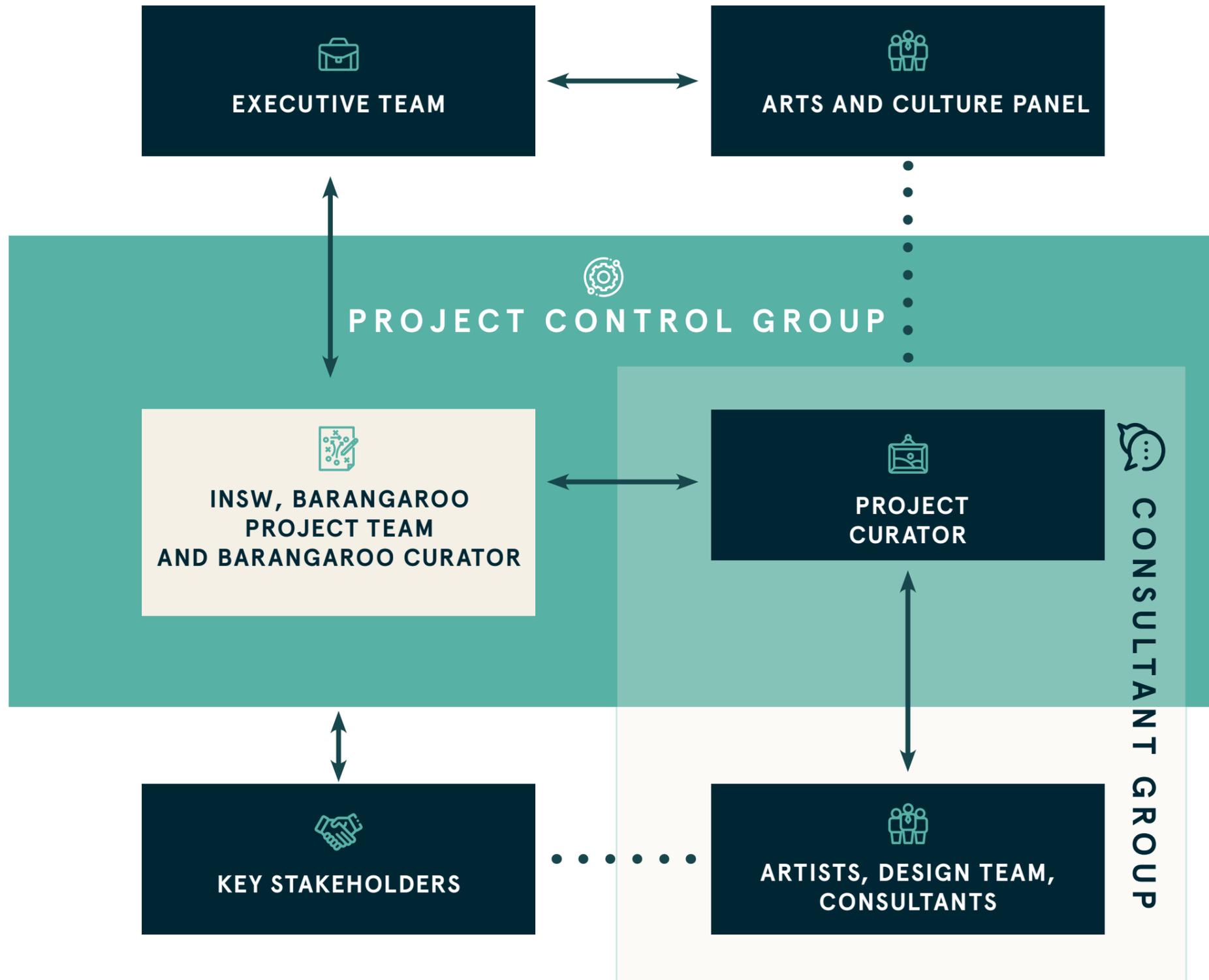


2.2 PROJECT GROUPS

GROUP	MEMBERS	RESPONSIBILITIES
 EXECUTIVE TEAM (ET)	<ul style="list-style-type: none"> Head Of Projects NSW (INSW) Executive Director Precincts (INSW) Director Planning and Design (INSW) 	<ul style="list-style-type: none"> approving body for all Arts & Culture Levy expenditure briefed on recommendations and endorsements made by the Panel.
 ARTS AND CULTURE PANEL (ACP)	<ul style="list-style-type: none"> Chair and Panel of eminent people within the arts, appointed by the Executive Team 	<ul style="list-style-type: none"> to provide high quality, expert advice to INSW on developing the character and identity of the Barangaroo precinct through a range of arts, cultural and other public programs upholding the principles of curatorial and design excellence oversight of the 2023 Art Plan and Heritage Interpretation Plan delivery.
 PROJECT CONTROL GROUP (PCG)	<p>Created on a project by project basis</p> <ul style="list-style-type: none"> INSW, Barangaroo Project Team Partner project team (dependent on who is leading the commission) Project Curator Barangaroo Curator Key stakeholders as required 	<ul style="list-style-type: none"> reports to the Executive Team responsible for the delivery of art commissions represents the commission to internal delivery teams and facilitates the INSW approvals process represents and communicates the commission externally in consultation with INSW makes recommendations to inform ET decisions, incorporating ACP, Stakeholder and PCG feedback.
 CONSULTANT GROUP	<ul style="list-style-type: none"> Curator Artist Project Manager Architect/Landscape architect Civil, structural and services engineer Quantity Surveyor Others as required 	<ul style="list-style-type: none"> reports to the PCG works with the PCG in the selection process and provides supplemental information about artists and proposals to inform selection process acts as INSW project lead on a day-to-day basis from Stage 3: Concept Development supports the artist in the development of the proposal, and provides all technical, logistical and project expertise as required reports to PCG on all matters to ensure oversight of the commissions.
 KEY STAKEHOLDERS	<ul style="list-style-type: none"> INSW Design Excellence Advisory Panel (DEAP) INSW First Nations Working Group (FNWG) City of Sydney Placemaking NSW (future artwork/s owner) Indigenous Leaders and Elders, including MLALC Development Partners (Lendlease, Crown and Aqualand) 	<ul style="list-style-type: none"> consulted by the PCG delivery of art projects as agreed consultation with Consultant Group throughout commission Placemaking NSW will be the future owner for all artworks and responsible for their ongoing maintenance and operation.

Note: Artworks commissioned by Lendlease are selected by the Lendlease Art Advisory Panel (LLAAP) before it is presented to the Arts and Culture Panel for review and endorsement.

2.3 REPORTING STRUCTURE



03 COMMISSIONING AND APPROVALS PROCESS



3.1 COMMISSIONING STAGES

The commissioning process outlined in the following pages supports the approach recommended in the NSW Government Public Art Toolkit (2023), authored by Create NSW.

The commissioning (section 3.1) and approvals (section 3.2) process outlined in the following pages **applies to INSW only**.

A separate commissioning and approvals process will be agreed between INSW and its Development Partners where relevant to reflect their respective Development Agreements.

STAGE 1	STAGE 2	STAGE 3	STAGE 4	STAGE 5	STAGE 6
ARTIST BRIEF AND PROJECT PLAN	ARTIST SELECTION AND ENGAGEMENT	CONCEPT DEVELOPMENT	DESIGN DEVELOPMENT	FABRICATION AND INSTALLATION	HANDOVER AND LAUNCH
<ul style="list-style-type: none"> Project Curator prepares artist brief, artist contract and project plan Project Curator in consultation with Barangaroo Curator forms the Consultant Group to manage the commissioning process 	<ul style="list-style-type: none"> Project Curator manages the agreed procurement process to select the artist/s Project Curator negotiates signing of contract with the artist 	<ul style="list-style-type: none"> selected artist works with the Consultant Group to develop the concept the artist and Project Curator develop a stakeholder engagement plan for consultation and begin this process 	<ul style="list-style-type: none"> the artist and/or design team develops the concept to make it ready for fabrication. This stage may include a planning approval process, prototypes, quotes from industry and any other processes necessary to demonstrate the design is within budget and fit for its designated purpose 	<ul style="list-style-type: none"> the artist and/or design team begins fabrication and manages the process through to installation the artist and/or design team installs the artwork 	<ul style="list-style-type: none"> the PCG and INSW Executive Team undertake a final inspection of the work and formalise the handover the INSW Communications and Engagement team and the Consultant Group organise a launch event, the work is promoted through various media channels

Note: 3.1 outlines an indicative process and may change on a case by case basis.

STAGE 1 ARTIST BRIEF AND PROJECT PLAN

DELIVERABLES FOR PROJECT CURATOR

PROJECT PLAN

Detailed project plans which include a procurement model, planning approval pathway, estimate of costs and a delivery program will be prepared by the curator for each public art project. See Chapter 7 of the 2015 Art Plan for a guide to preparing the project plan.

STAKEHOLDER ENGAGEMENT PLAN

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

ARTIST BRIEF

The artist brief will be a comprehensive document designed to inspire and challenge artists and establish parameters for the commissions. Chapters will include:

- context (the key information)
- heritage interpretation themes and stories
- Aboriginal and Torres Strait Islander Peoples engagement framework
- stakeholder consultation requirements
- site analysis
- technical specifications
- guidelines for use of sustainable and durable materials
- fabrication stages and requirements
- submission requirements for concept proposal
- selection criteria
- sample templates of budget and timeline
- research references



STAGE 2 ARTIST SELECTION

PROCUREMENT MODELS FOR COMMITTED WORKS DELIVERED BY INSW AND PROJECT PARTNERS

DIRECT COMMISSION

01 The design team appoint one or more artist/s

OR

COLLABORATIVE PROCESS

01 The design team appoint a Project Curator, who works with the Barangaroo Curator to identify a shortlist of artists.

02 Artists are sent a brief / information pack and invited to attend an interview. Project Curator and Barangaroo Curator interview each shortlisted artist.

03 Project Curator and Barangaroo Curator and the ACP makes a recommendation to INSW to commission one artist to proceed with the work. The successful artist is then awarded the contract.

EXPRESSION OF INTEREST (EOI)

01 Open call for artists to register their interest. The City of Sydney Yananurala curatorial team reviews and presents suitable submissions to the City of Sydney Public Art Advisory Panel.

02 The City of Sydney Yananurala curatorial team and City of Sydney Public Art Advisory Panel decide on a shortlist. The artists are sent the artist brief and invited to submit an initial concept, CV and examples of relevant works for a fee.

03 The shortlisted artists submit their concept to the City of Sydney. The City of Sydney Yananurala curatorial team and project specific Evaluation Panel choose one artist to commission and proceed with the work.

LIMITED TENDER

01 An Aboriginal and Torres Strait Islander curatorium is appointed to work with the Barangaroo Curator to prepare a longlist of up to twelve artists to present to the ACP.

02 The ACP agrees on a shortlist of three to four artists who are sent the artist brief and invited to submit a concept, CV and examples of relevant works for a fee.

03 The shortlisted artists present their concept to the ACP. The ACP makes a recommendation to INSW to commission one artist to proceed with the work. If INSW approves, the successful artist is then awarded the contract.

Note: Artist selection applies to all artworks commissioned on and from the date of this document by either INSW, Aqualand or City of Sydney

STAGE 2 ENGAGING THE ARTIST

ARTIST MANAGEMENT

Once selected, the artist will be engaged, contracts negotiated, and scope of work agreed.

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

Alternatively, artists who do not have an established delivery team can be supported and advised by the project curator who can recommend fabricators and other collaborators.

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

For the selected artist, approval to proceed is granted in six stages. The artist's fees are dependent upon approval to proceed at each stage. A sample payment schedule is shown below. The curator will determine the appropriate schedule per project.

Deliverables	% of the Fee
Signing the contract	5%
Approval of developed concept	5%
Approval of developed design	10%
Ordering the materials; on commencing fabrication	30%
50% completion of fabrication	20%
100% completion of fabrication	10%
Installation, commissioning and handover	20%

The staged payment schedule is a guide for INSW to ensure robust management control via the PCG throughout the fabrication stage, minimising risk and ultimately ensuring that the work being delivered meets or exceeds expectations. The curator will determine the most appropriate payment schedule in the project plan for each commission.

STAGES 3, 4 AND 5

Artists will be required to submit material for approval at the end of each stage in order to be approved to proceed to the next stage of work. The deliverables are outlined below.

It is recommended that guidelines are provided to artists by the project team to ensure the material is delivered in a consistent manner.

DELIVERABLES FOR ARTISTS

STAGE 3: CONCEPT DEVELOPMENT

Artists will submit a concept development package including:

- drawings of the developed concept which address any feedback from the initial submission
- drawings should show the appropriate form, scaling and siting of the work within the public domain
- detailed budget and delivery program
- maquettes or models of work
- material and finishes
- scale and specific location
- proposed construction and installation methodologies

This package will be submitted to INSW to determine whether DA approval is required.

STAGE 4: DESIGN DEVELOPMENT

The artist submits a design development package including details of the:

- detailed design including all necessary documentation (drawings, specifications, 3D modelling, renders)
- dimensions and weight
- detailed artwork location on a plan
- specification of materials
- colour
- fixing details
- footing detail

- full set of drawings including a typical section
- engineering certification for all structural elements and footings
- all relevant certifications and/or other required standards
- fabrication methodology
- preliminary packing, freighting and installation methodology
- preliminary maintenance advice
- delivery timeline
- list of subcontractors and suppliers

STAGE 5: FABRICATION AND INSTALLATION

5A – FABRICATION

Artist orders materials

5B – FABRICATION

Artist submits a progress report at 25%, 50% and 100% complete fabrication including:

- photographic documentation of progress to 50% and 100% completion
- the work made available for inspection if requested.

Installation documentation including:

- Dial Before You Dig (DBYD)
- SWMS (Safe work method statement) excavation and footings
- SWMS (Safe work Method Statement) artwork delivery and install

- Pedestrian management plan
- Crane Lifting Plan
- Hot works Permit (any welding)
- list of all vehicle types that will be used on site
- list of equipment/tools that will be used on site
- programme of works conducted on site
- noise mitigation
- ATF / other form of fencing

5C – INSTALLATION

- transportation of artwork to site
- installation of the artwork
- making good of surrounding ground surfaces
- rectification of any defects
- supply of operations & maintenance manual
- certification of the work

STAGE 6 HANDOVER AND LAUNCH

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

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

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

The communications strategy may include:

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

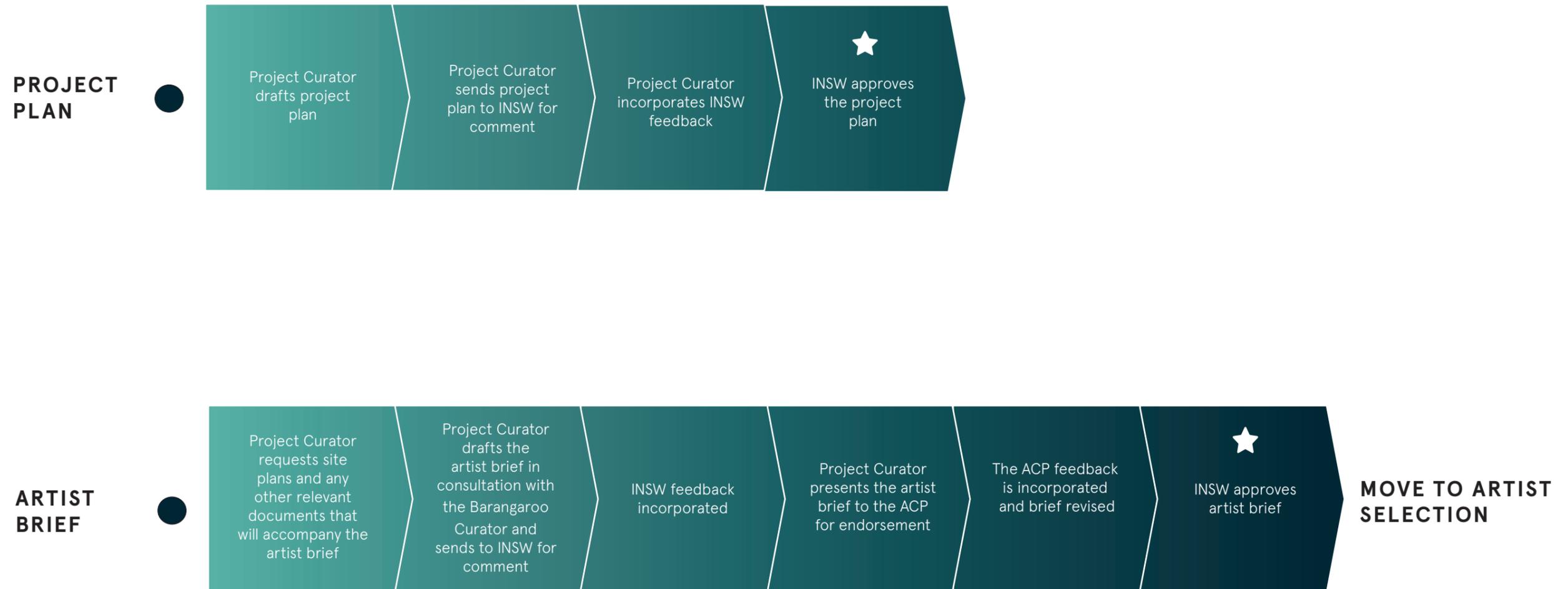
Social media campaign: In addition to the site, a selective social media presence could be established to provide a home for publicly-generated content.

The curator may be asked to meet with the INSW Communications and Engagement team at the onset of the commission to discuss a strategy for promoting the artist and the work. The launch event for the work will be developed in consultation with INSW.

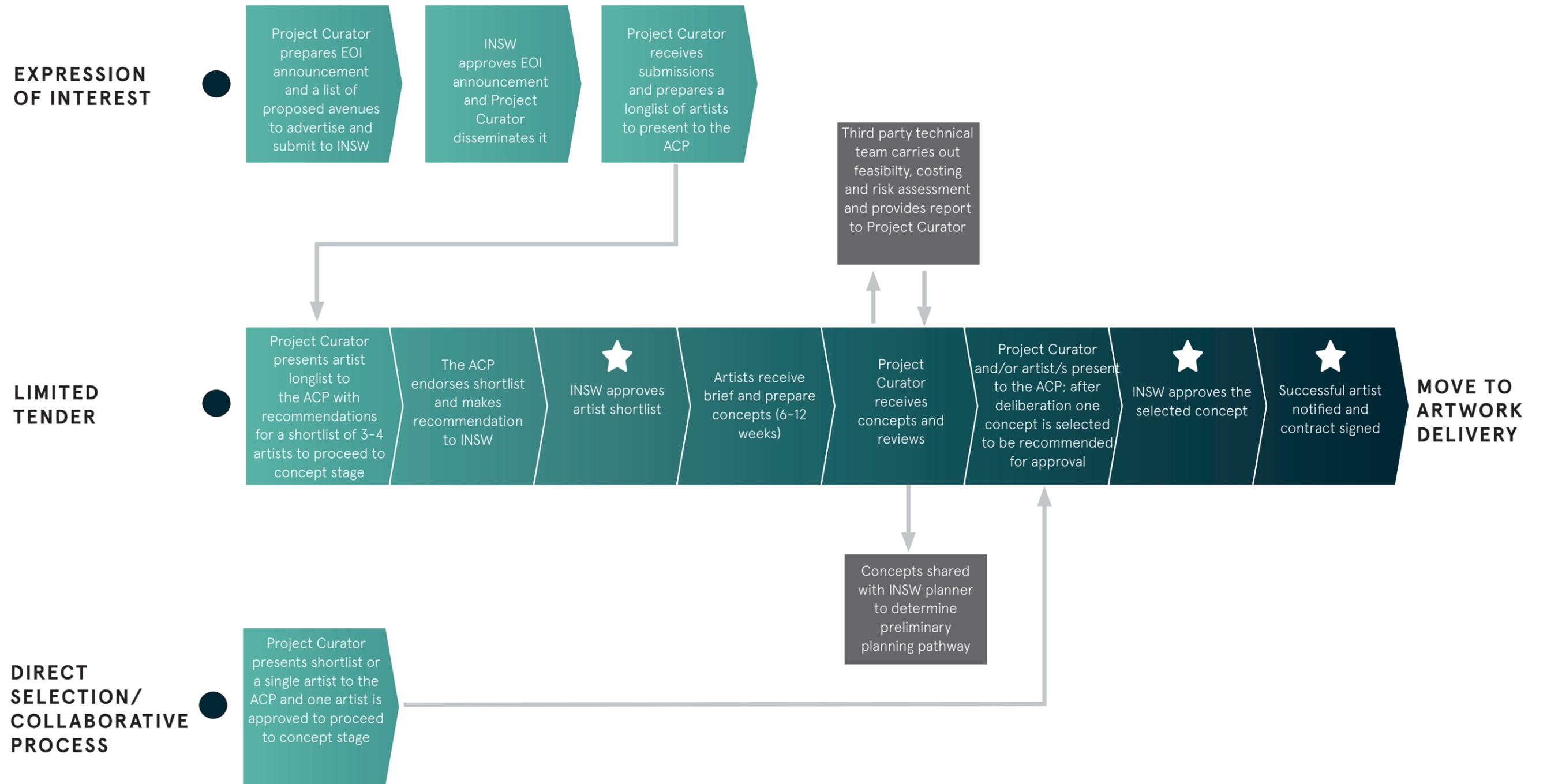
Any marketing communications or collateral about the work should be submitted to and approved by INSW before it is made public.

3.2 APPROVALS PROCESS

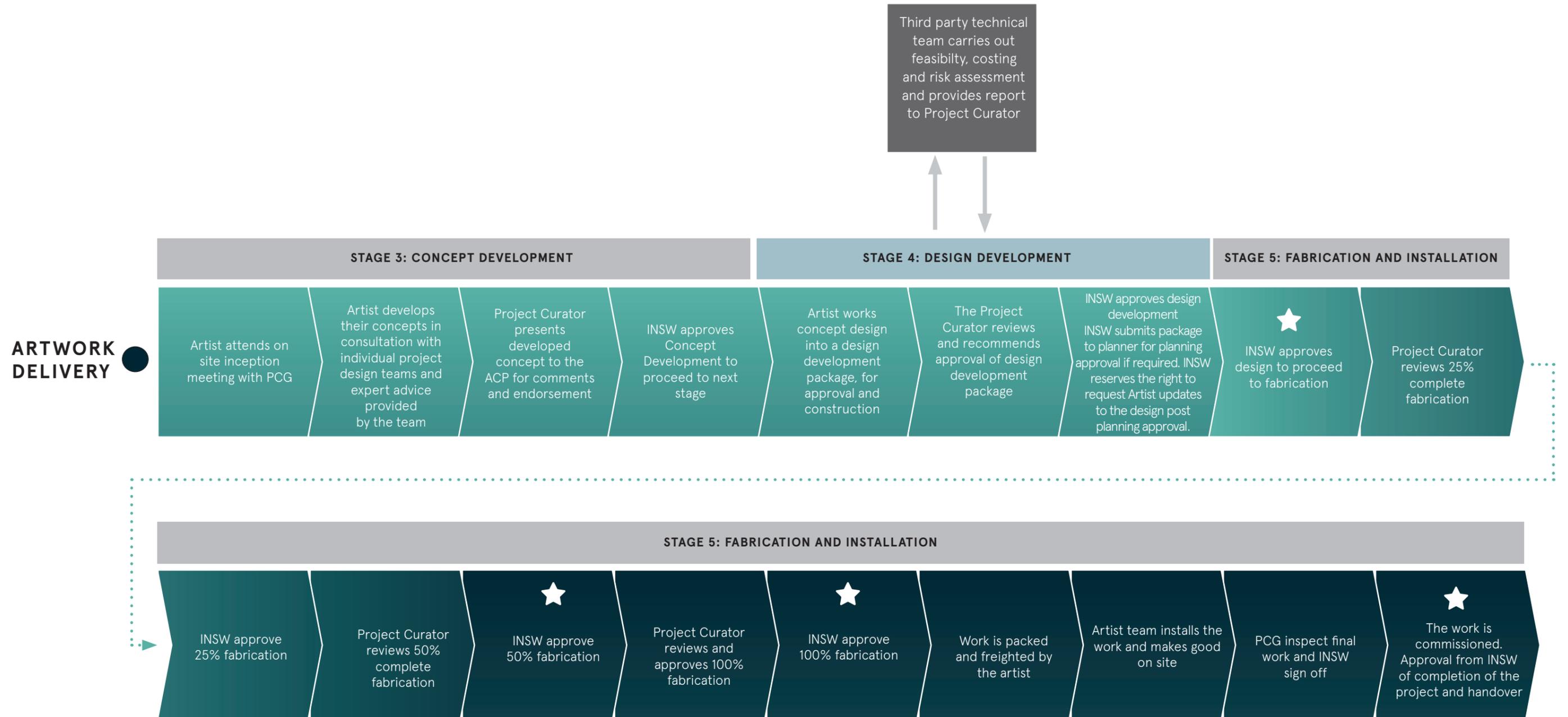
APPROVALS PROCESS FOR INSW PROJECTS PROJECT PLAN AND BRIEF



APPROVALS PROCESS FOR INSW PROJECTS ARTIST SELECTION



APPROVALS PROCESS FOR INSW PROJECTS ARTWORK DELIVERY



3.3 GUIDE TO INCLUDED COSTS

The following costs are included in each art budget. A detailed budget outlining the artist and sub-consultant fees and the fabrication and installation costs will be prepared by each artist in their submission. Note that fees may change to align with updated industry guidelines in line with best practice.

1. CURATOR FEE

This includes:

- preparing the artist brief and contract
- managing artist selection process
- presenting to the art panel
- prepare and co-ordinate contract signing
- oversee engineering design and certification
- oversee Design Development
- manage fabrication brief, budgets and timelines
- oversee fabrication
- milestone approvals and recommendation for payment of artist invoices
- obtaining approval at project milestones from INSW
- project management

It is recommended that a fee of 10% - 20% of the commission budget be allowed for the curator (depending on their budget and complexity).

commission budget	indicative curators fee
up to 500k	20%
1M - 2.5M	15%
2.5M - 5M	10%
Over 5M	7.5%

2. ARTIST CONCEPT FEE

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

commission budget	minimum number of artists shortlisted	concept fee
up to 500k	3	\$10,000
1M - 2.5M	4	\$10,000
2.5M - 5M	4	\$20,000
Over 5M	5	\$25,000

National Association for the Visual Arts (NAVA) "Fees: Public Art: Concept Design Fees" was consulted and used as a reference for recommending Artist Concept Fees for Barangaroo proposed works.

3. ARTIST'S FEE

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

commission budget	artist fee %
up to 500k	20% - 24%
1M - 2.5M	20% - 28%
2.5M - 5M	15% - 28%
Over 5M	15% - 28%

NAVA "Fees: Public Art: Artist Fees" was consulted and used as a reference for recommending Artist's Fees for Barangaroo proposed works.

4. FABRICATION AND INSTALLATION

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

- professional fees including engineering fees for the design development and documentation
- technical support, project and construction management
- prototyping, materials samples and testing
- presentation materials and maquettes
- all necessary travel, accommodation and disbursements for the artist's team
- Public Liability and Professional Indemnity insurance
- cost of all materials, fabrication and any WHS requirements and onsite safety and induction requirements
- erection and installation including footings and making good of any surrounding area disturbed by installation traffic, and work
- preparation and submission of an artwork maintenance manual
- all material/works transportation and insurances for the project
- 12 months defect rectifications from date of installation/commissioning

5. EXCLUSIONS

The following will be provided by the client as necessary:

- site survey
- sub-surface electrical works bringing power to within 5m of the work (if needed for lighting the work)
- traffic control and road closure management
- security fencing
- night works illumination and any wages penalties
- site preparation to allow access
- marketing and promotion of the project
- On-going maintenance, exclusive of any defects within the first 12 months.

