

THE ROCKS / TALLAWOLADAH

ARTS AND CULTURE STRATEGY

2022



Placemaking NSW

Placemaking NSW is the registered business name of Place Management NSW



ACKNOWLEDGEMENT OF COUNTRY

As Tallawoladah (The Rocks), Tumbalong (Darling Harbour), and Barangaroo precinct managers, Placemaking NSW (PMNSW) recognises and understands that it stands on Aboriginal land, the area we know as Sydney. We would like to acknowledge the Gadigal people of the Eora Nation and their Elders as the Traditional Custodians of this area.

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CONTEXT

Placemaking NSW is the manager and landowner of some of Sydney's most culturally and historically significant waterfront locations, including The Rocks/Tallawoladah, Darling Harbour/Tumbalong and Barangaroo.

These precincts are home to a mixture of residents, workers, retailers and restaurateurs and attract millions of visitors each year.

Central to our purpose is:

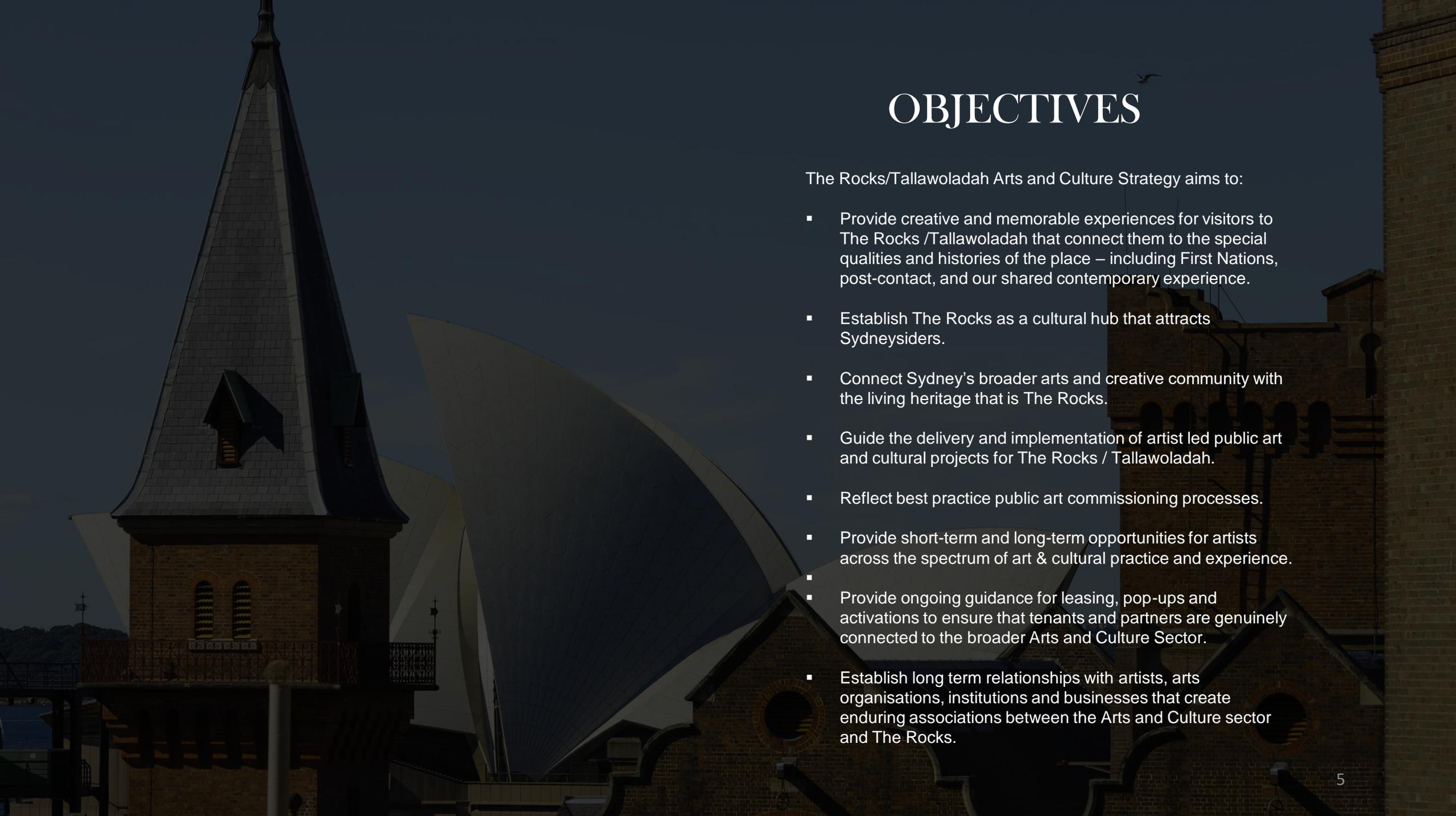
- The ongoing protection and enhancement of the natural and cultural heritage of the foreshore areas
- The promotion, coordination and management of economic development and use of the foreshore areas
- The promotion, coordination, management and provision of cultural, educational, economic, recreational, entertainment and tourism related activities of the foreshore areas.

Located on the southern shore of Sydney Harbour, and known as Tallawoladah and Tar-Ra in the Eora language, The Rocks is a place of exceptional cultural significance to the people of Sydney, New South Wales and Australia.

It is the place of first contact between the First Fleet and the Gadi people of the Eora nation; it is the site of the earliest structures of the colony and the community. Within its buildings and its landscape are untold stories of generations of people.

The Rocks/Tallawoladah attracts millions of visitors every year and its character and stories are key reasons people and businesses are drawn to the precinct.

It is a place that is inherently connected to the past, and it is this connection to people, stories, culture, and histories that makes it special. Art and culture can drive a resurgence of interest and activity in The Rocks and contribute positively to its reputation as a place for everyone to come and enjoy.



OBJECTIVES

The Rocks/Tallawoladah Arts and Culture Strategy aims to:

- Provide creative and memorable experiences for visitors to The Rocks /Tallawoladah that connect them to the special qualities and histories of the place – including First Nations, post-contact, and our shared contemporary experience.
- Establish The Rocks as a cultural hub that attracts Sydneysiders.
- Connect Sydney's broader arts and creative community with the living heritage that is The Rocks.
- Guide the delivery and implementation of artist led public art and cultural projects for The Rocks / Tallawoladah.
- Reflect best practice public art commissioning processes.
- Provide short-term and long-term opportunities for artists across the spectrum of art & cultural practice and experience.
- Provide ongoing guidance for leasing, pop-ups and activations to ensure that tenants and partners are genuinely connected to the broader Arts and Culture Sector.
- Establish long term relationships with artists, arts organisations, institutions and businesses that create enduring associations between the Arts and Culture sector and The Rocks.



ARTS AND
CULTURE

WHAT IS ART AND CULTURE ?

Defining 'Art' and 'Culture' in a simple way is difficult as the terms encompass a diverse sector. For us, Art is defined as original artworks and experiences, including:

- Different media: sculpture, painting, music, poetry, light and sound, performance.
- Two-dimensional or three-dimensional works
- Temporary or permanent works

Public Art is defined as art of any form that is installed in the public realm either permanently or temporarily.

Arts and Cultural programming can include experiential (ephemeral) installations and performances, studio residencies and live music performance.

Culture can be defined as the way of life, ideas and customs of a society. Culture changes over time, and this change is influenced by technological advancement, social trends, scientific discovery, art, ideology and political change, pandemics, war, and change in the natural environment.

Art gives form to the thoughts and feelings of a generation and also defines the style and aesthetic of a culture. **Art feeds into culture and culture feeds into art**, hence the terms 'art' and 'culture' are inseparable.



*Yininmadyemi Thou didst let fall, 2014,
Tony Albert, Hyde Park Sydney*



Interloop, 2017, Chris Fox
Wynyard Train Station Sydney

PUBLIC ART AND PLACE

Public art is one part of many layers that come together to create well-loved and well-used places.

Public art enlivens cities and places, providing inspiration by engaging people's imaginations.

Public art can interpret a place's rich history through didactic or illusory methods, and can reflect a multitude of ideas and stories of a place in one moment or over time.

Public art can celebrate the unique character and history of a this place or it could contribute to a global discussion.

In The Rocks, public art and cultural programs will build on the cultural landscape of the precinct, contributing to the meaningful sense of place that already exists in the Rocks, appealing to a wide range of people.

Activating the Rocks throughout the day and night, public art will contribute to the night time economy of the city, reinforcing the revitalisation of this important part of Sydney.

WHY IS ART AND CULTURE IMPORTANT ?

Every culture on Earth has developed some kind of art. And where a society has achieved culture, it has developed art at the very inception of that culture. Whether in the form of dance, painting, ceramics, sculpture, design, or musical performance, art is an essential ingredient for human development.

Art gives form to feeling and offers a sincere and expressive record of insight and emotion beyond the capability of language alone.

Works of art form our emotive experience of cultures. Each culture has its own

stories, and its own aesthetics that are largely shaped by artists. In this sense, cultural development and artistic development are inseparable. A society that neglects art lives without the expressive tools to process and give form to the nuanced complexities of daily life and inevitably suffers from a cultural decline.

It is important to remember that art is not a luxury product of civilisation, but rather the quintessence of human life. A culture without art is unimaginable and unsustainable.

Some of the benefits of art and culture include:

Improving wellbeing

Art positively impacts health and wellbeing by evoking wonder, decreasing stress, developing shared identity and reinforcing an individual's sense of their own capacity to deal with challenges and to pursue positive health behaviour through self and group expression.

Connecting place, memory and community

Art represents collective memory, history and the artistic chronicling of experiences. It reflects and reveals our society, connecting us to places and people and promotes a sense of belonging and community cohesion. It creates a sense of past, present and evolving cultural and community identity.



The Weather Project, 2003, Olafur Eliasson
The Tate Modern

TYPES OF ART



*Always was always will be, 2012, Reko Rennie
photo Párl Patterson (City of Sydney)*



*Storm King Wall, 1997-98, Andy Goldsworthy
photo Jerry L. Thompson (Storm King Art Center)*



*Vault, 1980, Ron Robertson Swann
photo City of Melbourne*

Permanent - Permanent artworks are enduring, site-specific cultural assets commissioned with an expected lifespan of 20-25 years. Permanent artworks are most often curated within the public realm.

Temporary - Temporary artworks activate a location, usually within the public realm, for a specific period of time. Temporary artworks can range from pop-up exhibitions and ephemeral works through to short-term installations.

Public Art – Public art is defined as art of any form that is installed in the public realm either permanently or temporarily. (Reference artists: Jenny Holzer, Ugo Rondinone, Anish Kapoor, Olafur Eliasson, Jonathan Jones, Esme Timbery)

Two Dimensional – Two dimensional artworks are flat and not viewed in the round. Examples include paintings and works on paper.

Three Dimensional – Three dimensional artworks are not completely flat and are often viewed in the round. For example, sculptures, wall reliefs, ceramics.

Temporal – Temporal art is fleeting, immaterial, and experienced only for a short period of time. Examples include music or sound pieces, video or film, and performance. (Reference artists: Bruce Nauman, Marina Abramovic, Yves Klein, John Cage, Nam June Paik, Yoko Ono, Joseph Beuys)

Ephemeral – Ephemeral art only happens once and cannot be embodied in any lasting material form.

Ephemeral art shares the time-based sensibility of temporal art, however unlike temporal art, which can be repeated, ephemeral art can only happen once.

Examples include performances, or a painting or sculpture that breaks down over time. (Reference artists: Sarah Lucas, Berndnaut Smilde, Andy Goldsworthy, Joseph Beuys, Richard Long)

TYPES OF ART

CONTINUED

Experiential – Experiential art typically requires participation from the viewer to be fully experienced. The viewer participates in the activation of the artwork.

Artworks of this kind can often become immersive sensory experiences. Experiential art can take many forms – often involving community engagement and communal cooperation in aid of a greater social purpose, or the creation of heightened sensory experiences using light, sound and natural elements (Reference artists: Olafur Eliasson, James Turrell), or even the exploration of base human emotions through human connection (Reference artist: Marina Abramovic).

Land – Land art is defined as art that is made directly into the landscape, re-shaping the existing natural material into manipulated forms. Land art retains the natural character of the landscape, yet intervenes with the organic topography to create a space where natural

and human-made forms merge. In some cases, Land art can also be characterised as ephemeral. (Reference artists: Richard Long, Robert Smithson, Andy Goldsworthy).

Digital – Digital art is generated through a computer and is created by using a multitude of digital image production techniques. Digital artworks can be viewed on screen, projected, or printed onto a substrate. (Reference artists: Harold Cohen, David Hockney)

Useful resources:

[Tate online glossary of art terminology](#)



Hello House, OOF! Architecture
photo Nic Granleese



The Artist Is Present, 2010, Marina Abramovic
photo MOMA



Spiral Jetty, 1970, Robert Smithson

A person wearing blue nitrile gloves is holding a photograph of a young child. The child in the photo is lying in a hospital bed, appearing to be in a medical or surgical setting. The background is blurred, showing other people in blue scrubs and hospital equipment. The overall tone is somber and clinical.

COMMISSIONING
PROCESS

GOVERNANCE

EXTERNAL GOVERNANCE

Placemaking NSW manages the commissioning and governance of all artworks, temporary and permanent and will manage the development of artwork briefs, concepts and projects. The development of project briefs will be done in collaboration with key members of the Placemaking team to ensure technical requirements and overall Precinct needs are met.

A Placemaking NSW Art Advisory Panel will provide best practice artwork advice to the PMNSW team; guide the development of artwork briefs, determine priority projects, select artists and artwork concepts.

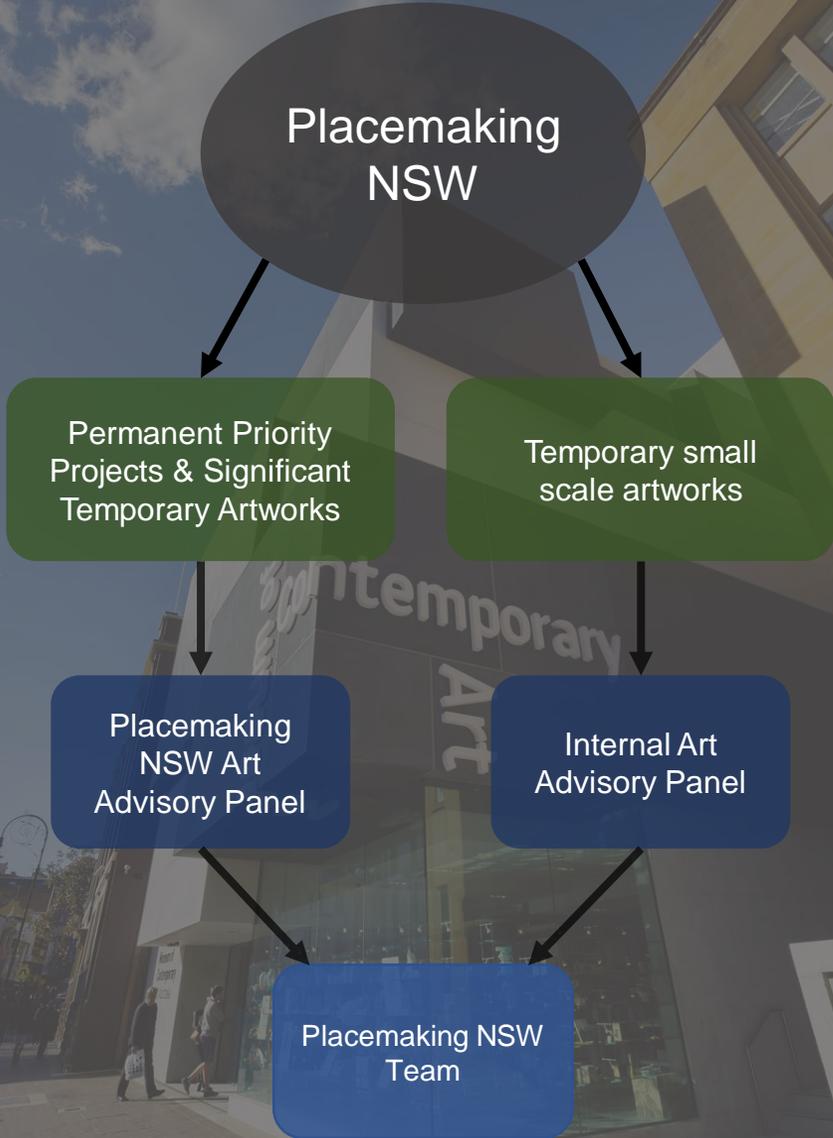
The Placemaking NSW Art Advisory Panel will be composed of internal and external panel members who will endorse briefs and select artists and artwork concepts.

INTERNAL GOVERNANCE

For smaller scale projects such as temporary artwork activations, an Internal Advisory Panel within Placemaking NSW will determine and develop the artworks.

Collaborative Process

Engagement with relevant teams internally will be undertaken through the development of all artwork briefs (both temporary and permanent), scoping, budget allocations, installations and approvals with consideration to planning, heritage, archaeology, leasing and asset management and other relevant stakeholders.



ARTWORK BRIEFS

PRIORITY PUBLIC ART PROJECTS, COMMISSIONING PROCESS AND PANEL SELECTION

Public art projects will be developed with a deep understanding of The Rocks/Tallawoladah and through identification of the best opportunities for precinct enhancement, interpretation, and cultural expression.

For each project an Artwork Brief will be developed. Where projects are delivered by others, these principles and processes will be encouraged to be followed by the proponents.

Possible commissioning processes for each artwork include:

- **Competition** – limited invited opportunity or open competition that is transparent, results in higher quality and deeper engagement
- **EOI process** – publicly advertised process that could uncover talented individuals.
- **Direct commission** – targeted opportunities that are the result of knowledge and understanding of site opportunities.

Selection Process:

- The artist selection will be undertaken and documented by an Artwork Panel as outlined on page 17. The Panel endorses Briefs, selects artists and artwork concepts. The selection criteria will be outlined in the Artwork Brief.
- This selection process is typically applied to public art projects. However, where additional opportunities are presented for non-commercial cultural programming (e.g. through leasing and pop-up opportunities), if they align with this strategy, relevant Panel and stakeholders will be engaged.

ARTWORK BRIEFS

Artwork Briefs for public art projects will be developed that outline:

- Scope
- Location
- Type of artwork (integrated with a building, landmark, temporary)
- Budget
- Commissioning process (direct, competition, EOI)
- Selection process and criteria
- Technical specifications for artwork and site
- Heritage considerations including requirement for minimal or no impact on heritage sites, buildings and archaeology
- Planning considerations & requirements
- Program – that will address approval timeframes

ENGAGING CURATORS AND ARTISTS

THE ROLE OF THE CURATOR

It is important to engage curators who are experienced in delivering public art projects or temporary curatorial programming. Experienced curators have established relationships with artists and organisations from across the Arts and Culture sector both locally and internationally. Curators:

- provide their skilled knowledge of appropriate artists for specific commissions
- develop a curatorial framework that aims to connect each site to its context by researching and communicating the themes and ideas that should be experienced by an audience
- ensure cohesion of each site or project with the overall precinct
- manage the relationship between the artist and stakeholders
- review submissions from expressions of interest and call outs for artists.

The contract / agreement with the curator must ensure transparency over fee breakdown to ensure PMNSW can determine the artist fees, costs to fabricate and curators' fees.

ARTIST FEES

PMNSW will generally engage the artist unless it is difficult to do so.

If PMNSW cannot engage the artist directly, it will ensure the curator allows PMNSW to have contact and engagement with the artist.

Artists should be paid in line with [NAVA guidelines](#), typically 15 – 25% of overall artwork budget.

CONTRACTS

Contracts with artists will be issued for both permanent and temporary artworks and must include Indigenous Cultural Intellectual Property (ICIP) clauses.

Placemaking NSW will ensure licensing agreements are fair and equitable.

Moral rights always remain with the artist.

INDIGENOUS CULTURAL INTELLECTUAL PROPERTY (ICIP)

PMNSW is committed to respecting the rights of First Peoples and their cultural heritage by following the Terri Janke True Tracks Principles for ICIP:

1. Respect
2. Self-determination
3. Consent and consultation
4. Interpretation
5. Cultural integrity
6. Secrecy and privacy
7. Attribution
8. Benefit sharing
9. Maintaining Indigenous Culture
10. Recognition and protection

More information and guidance on best practice protocols is available through the [Create NSW Aboriginal Arts and Culture Protocols](#).



STAGES OF PUBLIC ARTWORK DEVELOPMENT AND PROJECT DELIVERY

1.0 Scoping

1. Analysis
2. Engage a curator
3. Develop curatorial approach
4. Develop DRAFT Artwork Brief
5. Internal consultation

2.0 Brief Development

1. Develop artist brief
2. Draft artist contract
3. Sign off Artist Brief with Art Advisory Panel

3.0 Artwork Selection

1. Run artwork competition / EOI process
2. Assess submissions against criteria and technical suitability
3. Cost assessment of artwork concepts
4. Internal engagement
5. Panel selects artwork & engages artist

4.0 Artwork Development & DA

1. Development of artwork, relevant planning and any other documents
2. Ongoing technical review
3. Develop DA package
4. Cost assessment of artwork against budget including ongoing maintenance

5.0 Planning Approvals

PLANNING SUBMISSION
AND PLANNING APPROVAL

6.0 Documentation

Development of technical
documentation
Review of documentation

7.0 Fabrication & Installation

Fabrication
Installation

8.0 Launch

Launch
Photography
Marketing

DEACCESSIONING & MAINTENANCE OF PUBLIC ARTWORKS

Deaccessioning refers to the process of removing an artwork from public display with the intention of keeping, or disposing of the work.

Maintenance of public artworks is essential to ensure their longevity. Unless otherwise agreed, PMNSW and its associated contractors are responsible for the maintenance of assets that it owns in the public domain within its precincts.

Common reasons for deaccessioning include:

- The artwork has fallen into disrepair through wear and tear, weather damage over time
- The artwork is seen to be and has been re-assessed as hazardous to the public
- The site has changed and the context for the artwork is no longer relevant
- The artwork is not of high merit and lacks cultural or historical significance
- It would be unethical to keep the artwork (e.g. copyright infringement, made of stolen materials)
- The work no longer fits with the overall vision of the public art collection
- The work is an integral part of a site/ precinct / building that is being redeveloped and it can't be removed

- The community or the commissioner's values have changed and the artwork is no longer appropriate for the current time

Best Practice Principles for Deaccessioning and Disposal of Artwork:

- A panel of impartial experts will assess proposals to deaccession works
- Assessment criteria will be followed by the deaccessioning panel to judge proposals fairly and objectively
- The CEO/COO of PMNSW will have the authority to make the final decision on whether to deaccession a work or not
- The decision to deaccession a work will not be swayed by fashion. PMNSW understands that many decisions to remove works by artists who are out of favour are regretted later
- All records, contracts, titles, and legislation will be checked to determine whether there is an obligation to keep the work
- PMNSW will ensure that deaccessioning will not infringe on the artist's moral rights
- PMNSW will fully understand the work's cultural and historical significance before deciding to remove it

- The artist or their estate will be involved in the process
- PMNSW will determine the best option for disposing of the work. This might include: giving the artist the opportunity to take it; lend/give it to another government agency; relocate it to another site; sell it; store it; or destroy/recycle it
- PMNSW will give the artist an opportunity to make a record of the work (take photos, film footage) before it is removed
- If the work is sold, the artist may be entitled to a 'resale royalty' for more information, see the [Copyright Agency](#)



CURRENT PROJECTS

CURRENT PROJECT

CURATED WINDOWS

NAME:
CURATED WINDOWS

DURATION:
5 MONTHS – ACCESSIBLE 24 HOURS A DAY

TYPE:
CURATED INSTALLATIONS IN VACANT
STOREFRONT WINDOWS

STATUS:
OPEN DECEMBER 2022 – MAY 2023

LOCATION:
VACANT SHOPFRONTS ACROSS THE ROCKS
PRECINCT (23 Nurses Walk pictured)

OVERVIEW

- Curate temporarily vacant shopfront windows.
- Activates vacant street front windows in between tenancies
- Made possible by moving in free-standing modular white walls to the interior of the windows and making them available to selected artists to curate.
- Flexible concept that can potentially be applied to any vacant shopfront window
- A non-commercial, unique opportunity with the potential to bring art to the street that is accessible 24hours.
- Artists commissioned via [SLOT Window Gallery](#), Alexandria, Sydney



Bearing Witness, 2022, Annelies Jahn + Jane Burton Taylor, Tallawoladah/The Rocks

CURRENT PROJECT

YANANURALA

WALKING ON COUNTRY

NAME:
YANANURALA | WALKING ON COUNTRY

TYPE:
WALK ALONG SYDNEY HARBOUR
FORESHORE CURATED WITH PUBLIC
ARTWORKS THAT HIGHLIGHTS FIRST
NATIONS HISTORY AND CULTURE

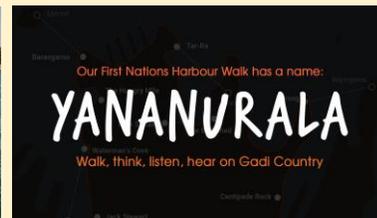
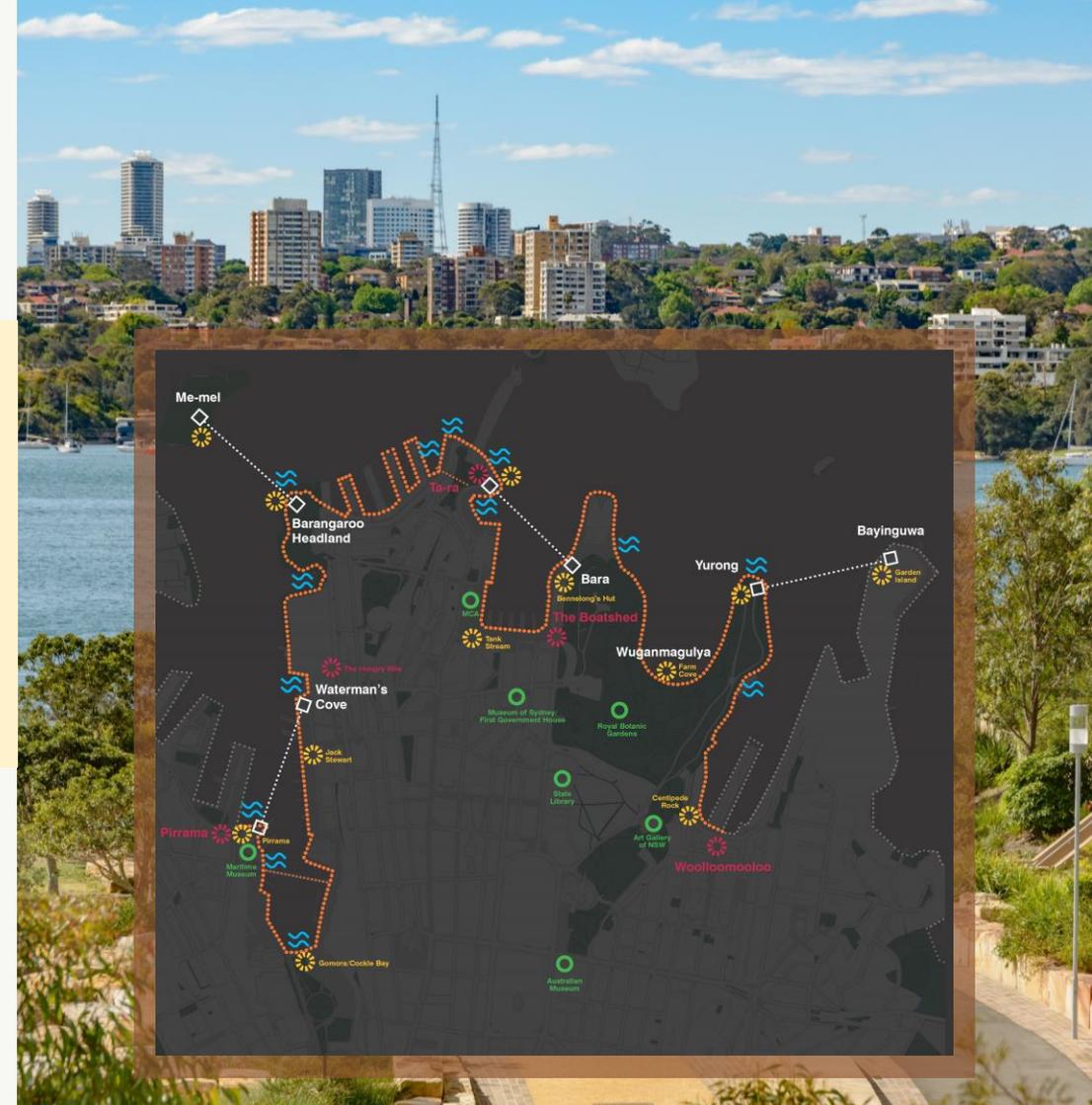
LOCATION:
SYDNEY HARBOUR FORESHORE
STRETCHING FROM WOOLLOOMOOLOO
TO PIRRAMA

OVERVIEW

- Curated by Emily McDaniel and led by the City of Sydney with curatorial guidance provided by Hetti Perkins and the City's Aboriginal and Torres Strait Islander Panel
- Extension of the City's Eora Journey program
- Will incorporate eight installations that explain 'sitelines' along the walk, text or audio explanations of the hidden histories found at 12 locations along the walk, five major public artworks at key sites along the walk (Pirrama, The Hungry Mile, Ta-ra – Dawes Point, Circular Quay and Woolloomooloo)

DURATION:
PERMANENT

STATUS:
JUDY WATSON'S *BARA* COMPLETE,
INSTALLED ON THE TARPEIAN PRECINCT
LAWN AT DUBBAGULLEE (BENNELONG
POINT).
CIRCULAR QUAY PIECE IN PLANNING PHASE.
TWO MAJOR PUBLIC ARTWORKS TO BE
DELIVERED IN THE ROCKS (TANK STREAM –
CIRCULAR QUAY, AND TA-RA – DAWES
POINT)



CURRENT PROJECT

SIRIUS BUILDING

REDEVELOPMENT

NAME:
SIRIUS BUILDING REDEVELOPMENT

DURATION:
PERMANENT

TYPE:
PUBLIC ARTWORK/S

STATUS:
ARTIST SELECTION COMPLETE

LOCATION:
2 – 60 CUMBERLAND STREET,
THE ROCKS/TALLAWOLADAH

OVERVIEW

- Developer led project
- Public courtyard at Cumberland Street
- Public Art Strategy Working Group have reviewed and selected the artwork
- The commissioned work 'Bound' represents multiple interpretations: the idea of destinations and a physical or metaphorical journey; a link or union which ties groups or people together; and of being restricted or repressed.



*Bound, 2022, Isabel & Alfredo Aquilizan
Concept Design*



FUTURE PROJECTS

PROPOSED OPPORTUNITY

MISSION STAIRS / GADIGAL NAME IN FUTURE

NAME:
MISSION STAIRS

DURATION:
PERMANENT

TYPE:
PERMANENT ARTWORK ON THE FAÇADE OF
66 HARRINGTON STREET

STATUS:
CONTRACT PENDING

LOCATION:
NORTHERN FAÇADE OF 66 HARRINGTON ST,
ALONG THE LENGTH OF MISSION STAIRS



Mission Stairs, The Rocks/Tallawoladah

OVERVIEW

- Curatorial vision is to revel in the underlying topography of The Rocks/Tallawoladah, and reveal the stories of The Rocks. Mission Stairs are named after the Sydney City Mission, one of the first of the city missions to minister to the residents of the Rocks area.
- Unique opportunity to address the trauma embedded within the word 'mission' for First Nations people by unpacking the multiplicity of historical meanings inherent in the word and the site.
- Permanent artwork that is 2 dimensional with scope for 3 dimensional elements.
- Direct commission of artist Danie Mellor

- **Case Studies:** [Remembering, Danie Mellor at Barangaroo](#)



Remembering, 2021, Danie Mellor
Image credit: Infrastructure NSW

REFERENCES

MARINA ABRAMOVIC

https://www.moma.org/learn/moma_learning/marina-abramovic-marina-abramovic-the-artist-is-present-2010/

[Create NSW Aboriginal Arts and Culture Protocols](#)

OLAFUR ELIASSON

<https://olafureliasson.net/archive/artwork/WEK101003/the-weather-project>

TRACEY EMIN

<https://www.cityartsydney.com.au/artwork/the-distance-of-your-heart/> - Quote and information

ANDY GOLDSWORTHY

<https://collections.stormking.org/Detail/objects/401>

OOF! ARCHITECTURE

<https://www.oof.net.au/hello-house>

REKO RENNIE

<https://www.cityartsydney.com.au/artwork/always-was-always-will-be/>

RON ROBERTSON-SWANN

<https://citycollection.melbourne.vic.gov.au/vault/>

SIRIUS BUILDING

Public Art Strategy authored by UAP

SLOT WINDOW GALLERY -, SUZY EVANS, TONY TWIGG, SANDRA WINKWORTH

<http://slotlog.blogspot.com/>

ROBERT SMITHSON

<https://www.phaidon.com/agenda/art/articles/2013/november/18/explaining-smithsons-spiral-jetty/>

JUDY WATSON

<https://www.cityartsydney.com.au/artwork/bara/>

YANANURALA

<https://www.cityartsydney.com.au/city-art-public-art-strategy/yananurala/> - Map and information



Thank You

