



600-660
ELIZABETH
SIBEFER
REDFERN

PUBLIC ART FRAMEWORK
February 2020

artists **MILNE**
STONEHOUSE

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1.0

INTRODUCTION

The Public Art Framework has been prepared on behalf of NSW Land and Housing Corporation to accompany a Planning Proposal to be lodged with the City of Sydney.

This Planning Proposal relates to land at 600-660 Elizabeth Street, Redfern (the Site). The Planning Proposal seeks to rezone the site to allow redevelopment for a mix of social, affordable and private housing in an integrated residential community. The aims of the Planning Proposal are to rezone the Site to B4 Mixed Use.

An indicative reference scheme and urban design report has been prepared by Architectus, Silvester Fuller and Tyrell (the Project Team) to support the Planning Proposal and demonstrates how the site may be redeveloped. The indicative reference scheme comprises:

- -Approximately 327 dwellings, with building heights ranging between 6 and 14 storeys;

- -A mixed-use development, with over 1,500m² of non-residential floor space for local shops, cafes, community space and other services; and
- -Three ground floor communal courtyard spaces.

This framework report relates to 600-660 Elizabeth Street Redfern and sets out the constraints and opportunities for Public Art as well as submitting a Public Art Framework to inform the development of a detailed Public Art plan during the delivery of the detailed built form by the future delivery partner.

EXECUTIVE SUMMARY

This Public Art Framework builds a public art scaffold for the proposed development at 600-660 Elizabeth Street Redfern. It outlines public art principles, objectives for the development, concepts, constraints and opportunities within the building envelope, open space footprint potentials and a site context. It maps a way forward as a framework to influence the public art process for the development which commences with a detailed Public Art Plan. It responds to the concept in its early configurations, and to the unique characteristics and stories of the area and aligns with the City of Sydney Guidelines and Policy for public art.

Purpose

The purpose of this Framework is to:

1. Address the City of Sydney checklist for 600-660 Elizabeth Street Redfern
2. Provide a Public Art Framework consistent with the project timeframe and planning principles
3. Promote an integrated approach to public art that can be readily supported and refined by the detailed public art plan
4. Contribute to a high quality development interface with the neighbourhood and connected public domain
5. Outline commissioning processes for artists as an important part of the development process
6. Establish an overarching curatorial vision and systematic approach to public art projects from which a detailed Public Art Plan can utilise and expand.
7. Be consistent with other relevant studies to support positive placemaking outcomes

Objectives

- Build partnerships through an ongoing public art and activation program
- Enhance the spirit of place through a program of distinctive public art projects
- Make placemaking connections through public art projects
- Ensure public art and design projects contribute to community well-being.

1.1 DEVELOPMENT VISION

The Redfern Build-to-Rent residential project will be a place that: i

- **Responds to the historic and cultural values of the area, and the physical qualities that contribute to the local character of Redfern**
- **Provides a welcoming and inclusive environment that supports the needs of a diverse community**
- **Strengthens the character of Redfern through well-designed buildings and spaces**
- **Supports a rich landscape with plants and trees improving the environment for people walking past, stopping at and living near the site**



Artist impression of a permeable public domain with built residences



Existing street tree amenity within the precinct

2.0

600-660 ELIZABETH ST REDFERN STATE SIGNIFICANT PRECINCT

The Elizabeth St planning proposal study area is located approximately 3km south-south-west of the Sydney CBD in the suburb of Redfern (refer Figure 1). It is located entirely within the City of Sydney local government area (LGA).

The Site is 1.1 hectare in area, wholly owned by LAHC. The site is part of the wider Redfern social housing estate. It is located to the east of Redfern Oval and comprises a city block, with a 146 metre frontage to Elizabeth and Walker Street and a 70 metre frontage to Kettle and Phillip Streets. Refer Figure 1.

The site is within the 10 minute walking catchment of both the existing Redfern Station and the proposed Waterloo Metro station. Refer Figure 2.

The site is predominantly vacant with a number of mature trees. South Sydney PCYC lease a 1,237sqm building and 430sqm basketball court on the southern portion of the site. LAHC has no plans in the foreseeable future to consider renewal opportunities in the remainder of the Redfern social housing estate.

A map of its location is at **Figure 2**.



Figure 1 Location and site context



Figure 2 Aerial image of the site

2.1 THE PROJECT

The redevelopment of the LAHC owned land at 600-660 Elizabeth Street, Redfern (the Site) has been identified by LAHC as a significant opportunity to deliver on Communities Plus priorities. The redevelopment of this land will provide the NSW Government with the opportunity to increase social, affordable and market housing. The Redfern project aligns with Future Directions, by providing innovative options for private sector investment in social housing under a long term lease. The project presents an opportunity to renew and increase social housing in a well-located integrated community with good access to education, training, local employment, and close to community facilities such as shopping, health services and transport. On 6 July 2018, the NSW Government announced the Site as the pilot for Communities Plus build-to-rent. The Project provides an opportunity for the private sector, in partnership with the not-for-profit sector, to fund, design, develop and manage the buildings as rental accommodation under a long-term lease

2.2 OBJECTIVES

The key objectives of the project are to:

- Promote high quality urban and architectural design that creates a high quality integrated precinct of social, affordable and private housing.
- The desired mix is up to 30% social housing, 5% affordable housing and the balance as market housing.

Vision, Reference Scheme and Planning Framework

The Reference Scheme has been prepared to adopt the Planning Proposal pathway with the City of Sydney. A design, technical analysis and consultation process was undertaken to prepare a reference scheme which indicates how the future public domain, building form and connections could be delivered. The reference scheme (shown at Figure 3) balances the challenges and opportunities of the site, particularly the desire to deliver high quality urban design while providing new and modern social housing in an integrated mixed tenure environment.

The reference scheme envisages a predominantly residential development, with a GFA of 29,816 sqm.

The reference scheme has been developed to demonstrate how the rezoning and DCP controls can manifest in a built form. The proposed Reference Scheme has regard to:

- accessibility and connectivity of the Site to public usage
- transport, employment, shops, education and other services,
- the site and local area's rich history and cultural significance,
- the surrounding urban form and context,
- the environmental and servicing considerations, including flooding, stormwater, traffic, utilities, noise, air quality and wind.

The proposed Reference Scheme will guide future development applications for the Site which are anticipated

to achieve the following:

- Approximately 327 dwellings, with a maximum FSR of 2.75:1
- Buildings with a predominant

height of 6-7 storeys with a single tower up to 14 storeys

- New public spaces on Kettle and Phillip Streets activated by shops, cafes, community space and other services.

It is expected that the site will be developed over a period of three years, once the planning proposal has been adopted.



Images exploring the existing trees park and architectural context.

3.0

CHECKLIST AND STUDY REQUIREMENTS

As part of the Planning Proposal Lodgement, the City of Sydney outlines a checklist and assessment against relevant Study Requirements: A Public Art Plan is required which complies with the City of Sydney Interim Guidelines for Public Art in Private Developments.

The CoS requires a Preliminary Public Art Plan to be submitted with the Master Plan or as part of a Stage 1 DA. The following criteria refers to the study requirements developed in conjunction with the CoS.

- *Is authored by a professional curator with experience and knowledge of the site;*
- *Is developed in consultation with the City of Sydney, the City's Public Art Advisory Panel, the Arts, Screen and Culture Division of the Department of Planning & Environment, key cultural stakeholders and the community;*
- *Identifies opportunities and an overarching*

conceptual approach/ curatorial rationale for the public art within the site;

- *Proposes a sound methodology for the selection, commissioning and delivery of public art as part of the future development applications in a way that ensures the strategic intent, vision, artistic integrity and quality of the public art for the site is maintained throughout this process;*
- *Ensures that adequate checks and balances are in place to achieve best practice outcomes;*
- *Outlines a budget for public art that allows for best practice outcomes that will contribute to the future public life in Redfern-Waterloo;*
- *Clarifies the lifespan of the artwork and process for decommissioning as well as ownership, funding and responsibility for ongoing maintenance of the public art; and*

Is consistent with:

- *The City of Sydney's Public Art Strategy,*
- *The City of Sydney's Public Art Policy,*
- *The City of Sydney's Interim Guidelines for Public Art in Private Developments,*
- *The City of Sydney's Guidelines for Acquisitions and Deaccessions; and*
- *NSW Arts and Cultural Policy Framework – Create in NSW.*



Artist Fiona Foley Redfern Park



Redfern Skate Space



Photo: Dixon Library, State Library of NSW Caption: "Baptist Gardens, Redfern 1877", attributed to C.E. Winn



Australian Eleven Hotel and Redfern Park, Elizabeth St Redfern 1890

4.0

INFLUENCES

The Historical Archaeological Assessment, Preliminary Aboriginal Cultural Heritage Report and Preliminary Heritage Assessment were prepared by Extent Heritage in August 2019, one of which focused upon the Aboriginal Heritage Impact of the site. These documents and other desk top research have informed the development of the curatorial narrative of the Public Art Framework report.

These substantive reports were assessed to tease historical threads into potential concepts for public art.

The natural environment of the development site was part of a dune system and network of swamps, pools and creeks that provided natural medical remedies, daily materials and an abundance of food for the Gadigal people of the Eora Nation before early settlement in 1788. Known as the 'barren sands', this description belied the rich diversity of flora and fauna thriving in this unique wetlands system.

Post colonisation saw the area of Boxley's Lagoon and surrounding area cleared of its native vegetation and tree canopy for farming with a sporting horse race around the periphery of the lagoon in 1820.

In the 1850s the current street grid was prepared for subdivision. In 1864 Albert Ground was built after draining the water in the wetland towards Waterloo.

Apart from cricket matches played there including the Australian Native XI who played there in 1867, the Albert Ground was utilised for a multitude of events including athletic

games, picnics, circuses, and even the Highland Gathering.

In those times the spectacle of festivities and sporting events were an integral part of the leisure program in Redfern.

In the 1880s the property was subdivided to become terrace housing with Alderson Street as the residential addresses and Billston Street used to provide early night soil collection.

During this period the area was settled by a large number of Syrian and Indian immigrants whose presence was deemed by the media to be responsible for the basic amenity of accommodation in the precinct.

By the early 20th Century unplanned and chaotic growth alongside poor living conditions resulted in the suburb becoming known as a slum, with high rates of infant mortality. There was also a growth in the area of social gathering spaces, with businesses owned by diverse communities including Greek Cafes, Chinese Grocers and Lebanese restaurants alongside a multitude of pubs. The arrival of the War and Depression and ongoing hardship saw the community form strong bonds and resilience in the face of adversity.

As part of a post-War scheme to clear Sydney's inner-city slums, the Commonwealth Department of Post-War Reconstruction was formed in 1942. It established an Advisory Town Planning Committee that identified a better post-war Australia could be achieved through comprehensive urban planning. The

family was considered to be fundamental to planning and 'home' as the "nucleus of social organisation."

The Elizabeth Street precinct also sits at the intersection of the City of Sydney's Eora Journey, and the emerging precinct of Green Square. Redfern shares the stories of Aboriginal Communities, and is connected to the City of Sydney's Eora Journey from the City to Redfern. It also lies within the context of Green Square and Waterloo and shares this precinct's relationship with water as a key narrative element.

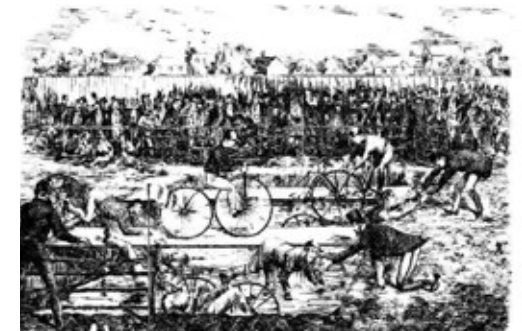


Figure 9. Final hoof of the Grand Bicycle Showpiece at the Albert Cricket Ground - The Wave Jump (Source: Illustrated Sydney News, February 17, 1876)



Figure 10. 1867 map showing the site in red. (Source: SLNSW Metropolitan Detail Series, Sheet 13)

4.1 CURRENT CONSTRAINTS AND OPPORTUNITIES

The following Public Art constraints and opportunities are based upon initial analysis of the area, the Reference Scheme and policy review. They are relevant to, and will inform the development of a detailed Public Art Plan. These constraints are seen as a context for opportunities rather than a limitation for potential Public Art. While the principles of the Reference Scheme have influenced these opportunities and constraints, the framework anticipates a revised detail at the DA stage of development which will work within these enduring principles.

4.5.1 Constraints

User Experience: The proposed Reference Scheme vision for the site provides two public spaces at the northern and diagonal southern end of the development to create a porous space for the public and residents within the development. Within these two open squares, the public art potentials will be in partnership with the function of these spaces, one with excellent solar access and the other with good extension to the Walter Street pocket park.

Internal Plaza: The internal plaza has a number of laneways which connect it to the surrounding streets. While the communal spaces are envisaged as spill out and collection areas for local residents, the public art can anticipate visitor exploration of these spaces by defining these permeable entries and reinforcing the communality with integrated design.

Thoroughfare: The proposed Kettle Street Square is presently a well used pathway from the

precinct to the city and Redfern. Public art needs to be responsive to this desire line and consider how it may encourage a pause in the square to grab sunlight or enjoy the retail shops fronting the park.

Solar Access: The scale and form of the campus has carefully navigated the solar movement throughout the year to maximise the amount of sun benefiting residents and neighbours alike. This will influence the nature, materials and design of public art proposed in these areas.

A unique local character: Public Art can celebrate the local character of this precinct given its rich and diverse history. Potential engagement of the local community to engage with this process can result in more inclusive public art projects.

Coordination: Close coordination will be required between artists, curators and delivery teams to ensure specific site constraints are considered and the artist briefs outline the parameters of each site.

4.1.2 Opportunities

The Public Art opportunities identified reflect relevant policy at the State and local level, feedback from stakeholder engagement as well as the Public Domain Principles of the Reference Scheme. They promote permeable spaces, communal meeting places, connected open areas and yet give residents a sense of privacy.

Celebrating Aboriginal cultural heritage: Celebrating Aboriginal cultural connections and identity can contribute to this project in Redfern being a sustainable and vibrant cultural place.

Cultural diversity: There is the opportunity to strengthen, enrich and celebrate Redfern's diversity of cultures, both in telling local stories and projects that engages the local community.

Capturing rich cultural content and local stories: Using multiple media to celebrate local culture and stories from past, present to future can provide the community opportunities to develop a sense of belonging and connection to better understand the place as it is now. Phillip Street Square will be an important open space to explore this sense of belonging as well as the lobbies which face onto the streets.

Nature as a cultural driver: The natural environment and the experiences it provides are recognised for their role in contributing local identity and social well-being. Art which reflects a commitment to excellence, innovation and diversity should be built into the fabric of the development's natural spaces. The series of rooftop gardens will have a unified sense of nature.

Connective vision: the consideration of how the development is situated as part of a larger community can influence the ideas for public art. Kettle Street Square extends Redfern Park towards the Redfern Estate.

Cohesive public art process: The cohesion of a curatorial narrative takes into account the public art role for the whole development packaging a seamless suite of projects together.

4.1.3 Public art directions

These directions influence the development of the detailed Public Art Plan.

- The inclusion of the community and local artists in a public art project
- The celebration of Redfern's stories within the curatorial narrative
- The celebration of Aboriginal and Torres Strait Islander culture
- The use of public art linked to the character of the area
- A sensitive mix of public art works responding to the unique character of the development and its location across the road from Redfern Park
- The dialogue between art and architecture

5.

PUBLIC ART FRAMEWORK

5.1 INTRODUCTION

The Public Art Framework for 600-660 Elizabeth Street Redfern has been developed to respond to the checklist and study requirements for Public Art as part of the planning proposal to the City of Sydney. The public art framework will inform a more detailed public art plan to be developed and delivered as part of the detailed design for the site. The framework establishes opportunities and constraints, public art principles, objectives, and a site context which combine with concepts integrating with the architectural, urban planning and placemaking vision for the development. It has been informed by relevant City of Sydney plans and policies. See Table 1 and 2 on Page 29-33 for references.

The curatorial narrative builds a thematic scaffolding for 600-660 Elizabeth Street, to further drill down with a future detailed public art plan as part of the development approval. This implementation process includes the engagement of curators, the preparation of artist briefs and plans for artwork projects, leading onto the commissioning, design, fabrication, installation and maintenance of artworks.

The Public Art Framework considers a construction phase for the development which enables a careful programming of permanent artworks to activate the development on its edges and within its communities.

5.2 DEFINING PUBLIC ART

The Public Art Framework for 600-660 Elizabeth Street Redfern adopts the City of Sydney's definition of 'public art', in the broadest sense as artistic works or activities accessible to the public. The work may be of a temporary or permanent nature. The artwork may be located in or part of a public space, a private space which is publicly accessible or in a facility provided by either the public or the private sector. Public Art also includes the conceptual contribution of an artist, as a member of an integrated team to the design of public spaces and facilities.

Public art is also informed by site specificity, where artists respond to the character, constraints and opportunities of the site. Public art is built from a conceptual framework, interacts with the audience/participant in a shared space, and contributes to the cultural voices in placemaking. These artworks can be an integral part of their environment, through their relationships with the built form, public spaces, parks, infrastructure, streets and audiences. They can stand alone, or function within the design of buildings, open spaces and landscaping and help to orient people's movements.

5.2.1 Public art in developments

Permanent Artworks: are works with a 25 year life. These commissions engage artists to respond to the specific nature, history and cultural threads of the site, and to produce stand alone or integrated artworks. The materiality, scale and number of these works vary depending on the artist's practice, curatorial vision and the specific site constraints and opportunities.

Ephemeral Artworks: are temporary artworks which have a designated life span, contingent upon an event or the commissioning requirements. They may be made of permanent materials, but the works are moved off site after a set time, or are constructed from fragile materials with a short lifespan.

Performance Artworks: are works performed outside of the formal framework of the theatre, and consider the sensitivities of their audience in context of duration, costume and location.

Integrated Artworks: are incorporated within the building, public open space, and landscaping fabric. They require the engagement of an artist early in the design process, to enable a collaborative approach within the team and can engage with the community from an early conceptual stage.

5.2.2 Creative place activation

In this Framework, public art and creative placemaking have been linked, in order to leverage diverse opportunities to animate and enliven the development's public spaces as well as the surrounding public realm after completion. Activation and creative programming through arts, cultural activities and events, engages with the community from an early conceptual stage. This provides opportunities for curators/producers to design and deliver memorable experiences, performances and events that enhance local identity and a sense of belonging.



EXAMPLES OF PUBLIC ART PROJECTS

EPHEMERAL PUBLIC ART



From top:
Popper Box,
Paddington
Reservoir
Gardens,
Paddington;

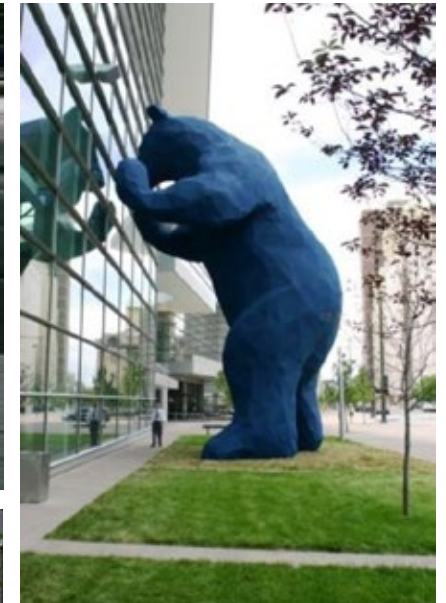
Harrell Fletcher
and Avalon Kalin,
Portland State
University, USA;

Baby Guerilla,
Footscray,
Melbourne



Top: Francis Alys Mexico City
Above: April Pine Convergence Perth

PERMANENT PUBLIC ART



Above: Lawrence Argent, *I See What You Mean*, Colorado
Convention Centre;
Anish Kapoor;
Right: Warren Langley, *Armature*, Perth.



5.3 PUBLIC ART PRINCIPLES

Redfern's cultural fabric reflects a community-based spirit of place. From Aboriginal culture, the underlying connections to nature, the diverse ideas surrounding 'home', and diverse cultures, these elements have breathed life into the streets, in homes and across neighbourhoods. Public art will contribute to a welcoming, safe and inclusive place as well as reinforce the health of the community.

Site specificity

Public art is about Elizabeth Street Redfern and responding to its unique character, from its Aboriginal stories to its contribution to a contemporary city. Art projects narrate, surprise and illuminate. It gives voice and opportunity to the local community and its artists.

Activated public domain and streetscapes

Public art acknowledges and enhances the social connections and communities' experience of the public domain, and reinforces street life. In the public domain it supports public access and safety.

Excellence, integrity and sustainability

Public art is high quality, durable and ecologically sustainable. The early engagement of artists and a commitment to new ideas promotes these principles. Each public art project has an integrated and embedded approach as part of the new development, and is consistent with existing planning, heritage and environmental policies.

Contemporary practice

Public art is a contemporary layer resonating now. It may focus a lens on the past whilst anticipating the future.

Cultural community

Public art can leverage creativity and community participation. It can also provide opportunities and invest in knowledge and skills. There is the potential to invite local participation in public art projects.

This participation can include authorship within ephemeral projects, embrace hands-on consultative design and invite ongoing feedback.

5.4 PUBLIC ART OBJECTIVES

Public art in 600-660 Elizabeth Street and its immediate surrounds can play a part of the ongoing placemaking process by animating its neighbouring streets, interacting with locals, guiding movement, creating spaces of convergence, and building character and identity.

An ongoing program of art/performances using film, photography, sound and theatre, as public art, invests in its locale and can animate the existing cultural assets.

Within this development, these programs provide a sense of cohesion across the precinct.

Some of the objectives for successful public art are outlined below:

- **Community wellbeing**

Artwork and performance projects can contribute to the health and social cohesion of a community, through a celebration of its character and the nurturing of the creative powers of local residents.

- **Connections**

Public art can connect within, and to villages and communities beyond so that this development presents as a coherent place connected to its neighbourhood.

- **Place character**

Public art helps to build pride and attachment to the place, through telling of important local stories that respond to the curatorial themes.

- **Cross-generations**

Public art integrates with the navigation through a newly designed space among established pathways and places.

- **Investment**

Public art invests in the creative and local economy, through the engagement of local artists and businesses to broader connections. It also improves the footfall for local retail and has potential to support the creation of a unique local destination.

- **Placemaking**

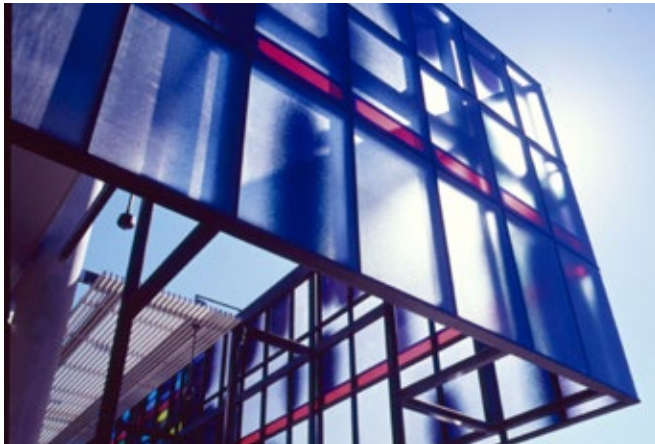
Public art is an important ingredient to transform spaces into places, within which people and communities can identify.

PERFORMANCE PUBLIC ART



Ed Woodham, Camouflage, Manly;
Lismore lantern Parade;
Rainbow Crossing, Bellingen.

INTEGRATED PUBLIC ART



Adam Hill Gadigal Radio Redfern Sydney;
Regina Walter, Police Building Parramatta;
Fiona Hall, *A Folly for Mrs Macquarie*, Sydney.

6.0

CURATORIAL NARRATIVE FOR PUBLIC ART

6.1 INTRODUCTION

A binding force for the Public Art Framework is a sense of place and its defining character. This drives a sense of belonging, a value for the public backyard and social cohesion. Redfern's cultural mix through its Aboriginal history and stories, its community engagement in social action, and to the influx of more culturally diverse residents already is bound together.

The essence of Aboriginal culture is celebrated in Redfern where it arches over the land and spirit of place. In response to this diverse cultural mix in the precinct, the curatorial narrative reinforces the past, present and establishes the context for anticipated stories in a changing precinct.

This notion of place is a cultural thread for the whole suburb, celebrating the warmth of home life with the collective identity of public life. Behind the struggle for better conditions, an awareness of place fuses this grit and determination.

The Public Art Framework builds upon these ideas, by imagining public space as

- Outdoor 'rooms',
- The domestic fine grain of open space design
- Social corners
- Inclusive connected design

The interpretation of the narrative of water, the very notion of 'home', the thread of connections across the neighbourhoods and area, the love of sporting events, and the interactivity of projects and audience stimulate the ideas for public art. These concepts resonate with the past, present and future, enabling artists to develop ideas in a contemporary landscape.



From top:
Artist: Lorna Jordan Miami

Artist: Brooke Andrew Colours,
Barangaroo;

Redfern Park fountain

6.2 PUBLIC ART CONCEPTS

Aboriginal Core

This development across the road from Redfern Park acknowledges the breadth and scale of Aboriginal voices, working life, education, civil rights, sports and the arts. Aboriginal culture is celebrated from the traditional, to the contemporary collective spirit evident in Redfern.

This Aboriginal resilience to hardship and change, thriving through opportunity and unity, celebrates their presence and influence today.

Biophilia

This concept draws from this place as a habitat, source, resource and food supply and reestablishes its natural rhythms.

The current site was originally a wetland lagoon which provided the First People with abundant food, water and tools. Noted by Obed West in 1882,

“While known as Boxley’s Lagoon, it was the home of vast quantities of red-bills, wild ducks, snipe, landrail, and other game now rarely seen anywhere near Sydney, while large numbers of eels were to be found in the water. Nearly all over the present Redfern grew luxuriant crops of geebung and five-comers, and although such are not generally the produce of good soil, there was fair arable land...” (cited in Marriott 1988 45-46).

After colonisation the water was drained from the lagoon to supply the mills nearby and enable the area known as Albert Ground to be developed as a specific cricket pitch with a horse race circling its edges.

The cricket ground was well drained to the neighbouring wool-washing establishment. Even today a rain event within the Botany Sands with a raised groundwater level can cause inundation.

This idea to reconnect to nature can explore a fundamental geometry of natural forms, ebb and flow of rhythms in nature, micro-environments for plants, birds and insects, and as stories, patterns and textures.

Home

This concept explores the philosophical and cultural notions of ‘home’ and its binding force for communities and families thriving together. It can mean a sanctuary, a bubble, paradise, a sense of place for the cultural diaspora, and country for Aboriginal people. It is based upon ideas and dreams just as much as it is perceived as space, possessions and comforts.

The heritage of the site includes the construction of terrace housing in 1887 with Alderson St part of the internal subdivision. It was occupied by culturally diverse residents from Syria and India who plied their trades and provided cheap lodgings. These poorer communities endured simple circumstances building themselves a place in the community with resilience and courage. This notion can focus upon the cultural differences in the ideas of home and its multiple meanings.

Connective Thread

This idea explores the relationships between communities, between places, across generations. The glue which binds groups is as important as their identity.

These relationships were nurtured often in adverse circumstances and grew from common ideals. Originating from various language groups, Aboriginal people moved into the area and found mutual experiences and discriminations to galvanise their spirit and resistance. Coming from across the sea, locals from diverse cultural backgrounds also shared the communal experiences of displacement, employment and settlement. The locals learned how to coexist, communicate and build tolerance.

The interpretation of this concept in art may explore the ways that disparate communities lived together, the cultural dissonances transforming into harmonic voices.

A Pastime

This concept considers the continuous use of open space in this precinct for a plethora of sporting and leisure activities. Alongside Redfern Park, this former open space jewel began as a valuable wetlands and was transformed as a showground for major events celebrating competitions and commemorating anniversary dates. The PCYC is the contemporary arena contiguous with this vision to build healthy bodies, leadership and a national character.

7.0

SITE ANALYSIS

SITE CONTEXT

The portion of a busy Elizabeth Street within the development boundary is relieved only by stepping away from the footpath. Phillip Street, a calmer east west link on its southern edge, will provide a good setback within the new proposed concept for the development. The role of art in the proposed development at 600-660 Elizabeth Street Redfern is contextualised by;

- Its close access to Redfern Oval and Redfern Park
- Its proximity to the pedestrian thoroughfare on Kettle Street
- Its boundaries to Phillip Street and Walker Street.
- Its proximity to Elizabeth Street
- Its shifting solar access through the year

These elements influence the artwork locations, scale, materiality, form and the experience of the artworks' audience.

The Reference Scheme concept which is similarly influenced by the site context contains a number of locations for potential public art projects.

The two public spaces on diagonally opposite ends of the development have been carved out from the footprint. Kettle Street Square has excellent solar access and is a well used pathway into Redfern and the City across Redfern Park. The potential for retail businesses facing the square will encourage passers by to linger and socially interact.

Phillip Street Square is set back to connect the road closed space of Walker Street, provide a borrowed space for residents across the road in Phillip Street and ensure their houses are not overshadowed. There is also the potential for patrons to spill out from a potential corner retail establishment as well.

The laneways which penetrate the building masses are opportunities for artworks to

- Anticipate entry to the central communal space
- Reinforce the permeability of the Reference Scheme
- Enhance the experience of arrival

While the central communal space is more likely to be utilised by the residents, it will have a collective amenity to attract visitors and extended family alike.

The concepts have an expansive view of the development as a vital component in the experience of Redfern as a whole.



The current thoroughfare on Kettle Street



The figs bordering Redfern Park on Elizabeth Street



Phillip Street

7.1 PUBLIC ART FRAMEWORK SITE OPPORTUNITIES

The opportunities outlined by the Public Art Framework anticipate a time scale from planning to construction. These opportunities can define the character of 600-660 Elizabeth Street Redfern to:

- Foster a vibrant, connected focal point for street life through art
- Develop a unique suite of Redfern's public art assets
- Build upon the inclusive cultural character of the precinct
- Create an urban environment that fosters pride, ownership and shapes local identity
- Encourage visitors to enjoy the cultural assets accessible in the enjoyment of the everyday
- Support a rhythm of circulation
- Celebrate neighbourhood character

The site opportunities for public art will be distilled once the development design is agreed upon.

Approaches

Relevant approaches to public art across the site include:

- Reinforcing arrival points in Kettle Street Square
- Enhancing connections through Redfern Park
- Exploring opportunities in the new laneways accessing the internal communal space
- Defining the built form to punctuate the current vehicle rhythm which dominates Elizabeth Street currently
- Providing well designed open spaces for all to pause and enjoy
- Celebrating Aboriginal heritage and the continuous cultural connection with this place
- Capturing the local stories through public art and activation programs



The connective pathway through Redfern Park

7.2 PUBLIC ART SITE PLAN OPPORTUNITIES

This plan indicates opportunities for Public Art based upon the Reference Scheme to demonstrate the principles. It is noted that a future Development Application may differ from the Reference Scheme.



Accessible Local Thoroughfare

Art/design with iterative logic supports circulation. Local participation creates the character of local pathways, responds to pedestrian and cycle flows

Art Lanes

Art celebrates the everyday. Lighting, mixed media, ephemeral projects help activate these spaces and define ingress points and pathways

Biophilia

The exploration of the prior ecology which once thrived in the area is the stimulus for this theme

1 Kettle Street Square: A strong circulation path. Art may reinforce pedestrian and cycling rhythms as well as focus upon retail pause

2 Phillip Street Square: Art integrated with garden design, potential to flow across the closed Walker St area. Sunlight is limited in winter so lighting may be an important element in artwork projects

3 Communal Spaces: Art programs with local residents, and integrated projects, collaboration between artists and residents

4 Integration with architecture: To reinforce the vertical along Elizabeth Street, artwork can manipulate the existing glass and building skins to shift both powerful and subtle perceptions

7.3 PUBLIC ART PRECEDENTS FOR 600-660 ELIZABETH STREET REDFERN

Accessible local thoroughfare: as part of a well used pathway reinforces this circulation and rhythm and offers a pause point to sit and have a coffee. Public art can be integrated with shelters, water features, landscaping and include tactile elements

ACCESSIBLE LOCAL THOROUGHFARE:



Archway New York



Artists: Milne&Stonehouse Granville



Artist: JR London



Artist: JDavid Cerny Prague

ART LANES

Art Lanes: give access into the communal space. These narrow spaces give powerful framing opportunities for artists and announce these apertures to the public



Artist: Nike Savvas



Melbourne



Artist: Jason Wing Sydney



Artist: Geoffrey Drake-Brockman

Biophilia

Biophilia: is an important reconnection to nature. This narrative can respond to former habitats, flora, water tables and the microscopic architecture of plants, birds, insects and former inhabitants from the area



Artists: Milne & Stonehouse Erskineville



Artist: Mehmet Ali Uysal



Artist: Christopher Trotter



Artist: Andy Goldsworthy

Kettle St Square: is the northern plaza adjacent to a public pathway. Public art projects can integrate with the landscape design. Its role is to synchronise with pedestrian rhythm and define the plaza as a destination

KETTLE ST SQUARE:



Artist: Ruth Downes Parramatta



Artists: Mags Harries, Lajos Heder Phoenix



Artist: Joyce Ward Vermont



Artist: Marie Stucci Fairfield

Phillip St Square: sits in the southern part of the envelope. It can connect to the Walker St cul de sac. Its role is to enhance the landscape elements, illuminate a shadowed space and reinforce social gathering.

PHILLIP ST SQUARE:



Artist: Sam Spenser



Omsk Russia



Artist: Anish Kapoor



St Petersburg



Enrico Taranta Shanghai China

Communal Spaces: are intimate places for local residents to gather within their building envelope. Artworks which may integrate with structures, define the character of this small place, and help foster the social connections of the residents and locale.

COMMUNAL SPACES



Berlin



San Francisco



Salt Lake City



Garden Paris



Small street gallery Shanghai

Architectural Integration: integrate art with architectural elements such as glass and skin. They identify edges, respond to the building designs direct the gaze to rooftop gardens and celebrate the Elizabeth St frontage.

ARCHITECTURAL INTEGRATION



Artist: Chris Edwards The Ponds



Artist: Stuart Green Perth



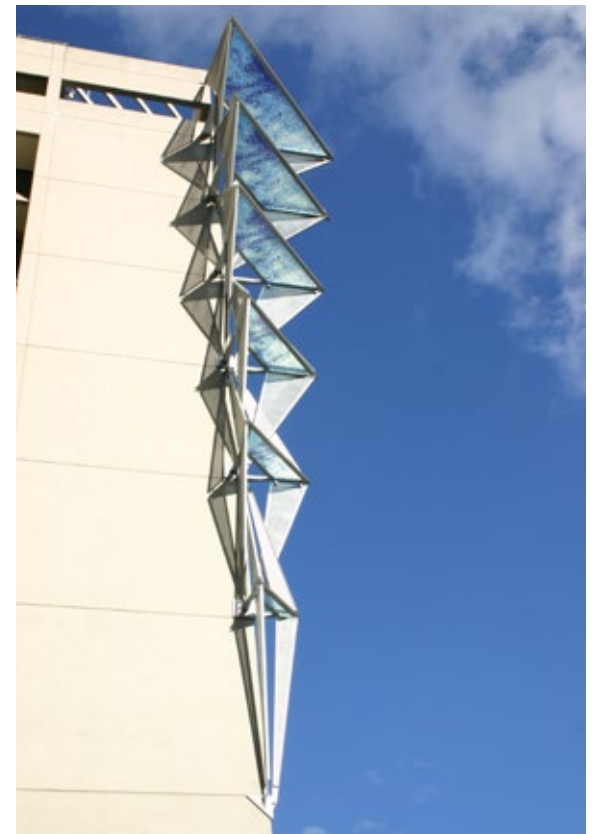
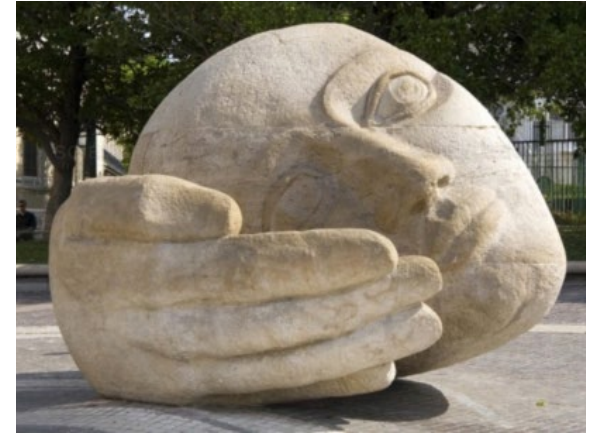
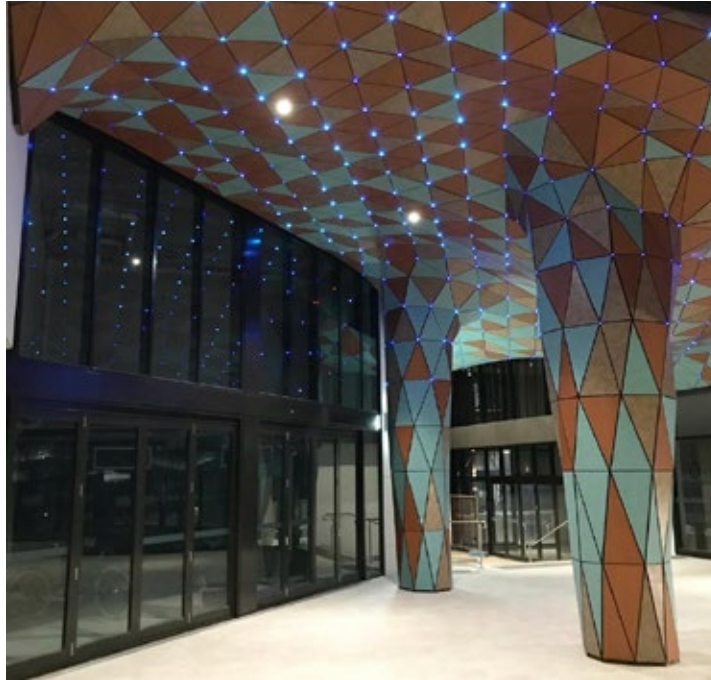
Artist: Roy Kennedy Redfern



Artist: Milne and Stonehouse South Perth

FURTHER PUBLIC ART PRECEDENT EXAMPLES

These larger images show a variety of public art responses including an integration with the skin of buildings, landscape art installations and sculptures attached to the built form. The influences for these artworks include illumination, building materials, scale of open space and interaction.



Clockwise from Above left:
Claire Healy and Sean Cordeiro *Cloud Nation*, Green Square Library Sydney;
Rick Vermey *Anemoi* Fremantle; Henri de Millar, *L'ecoute*, Paris;
Milne&Stonehouse, *Tiers*, Brisbane; Peter Browne and James Gaston Darwin;
Maria Fernanda Cardoso *While I Live I Will Grow* Green Square Sydney.

7.4 FUNDING

It is recommended that the public art contribution be considered in the future public art plan as an effective contribution to the development. A proper budget is focused upon the quality and scale of public art within the building development. This can be allocated across the various forms of public art, including permanent, integrated, programming, and ephemeral projects. The quarantine of these contributions ensures that artists can be engaged early in the master planning and design stage and the public art plan has achievable projects.

As a guide, a future detailed public art plan which include activation projects and permanent art projects, may consider costs related to public art including:

- Project coordination and curation, which engages an art planner to oversee the total process from commissioning to installation between the artist and landscape architect, principal contractor and other consultants
- The engagement of an Aboriginal curator
- Artist fees to consult and engage with the community if the project warrants this process
- Artist fees to mentor and/or engage with local artists.
- Any costs relating to an Expression of Interest process and selection panel, including advertising, production of Expression of Interest packages and printing costs

- Artist fees for concept development, design development, documentation, fabrication and installation
- Engineering fees and other technical advice sought to include the footings, materiality, loading and scale of the artwork.
- 3D models which may be utilised to test the artwork's location, and provide a virtual tour of its presence. These drawings can be extrapolated for construction and shop drawings.
- Fabrication and certification
- Site preparation, transport delivery and installation
- Preparation of an ongoing maintenance manual and decommissioning agreement
- Ongoing curation and governance to enable public art renewal and program support
- Value adding by manipulation of existing building materials as art

7.5 PARTNERSHIPS AND COLLABORATIONS

The potential collaboration with different organisations and parties such as, the private sector, City of Sydney, the creative sector, and various government agencies working together with the community, can result in a more coherent landscape for public art projects, and can create cross disciplinary partnerships.

On a local level collaboration with creatives, businesses and communities instil a sense of connection to their public places.

Developing strong cultural partnerships is key in creating flourishing and sustainable places. Partnering with these groups will contribute to ensuring site specific work, as well as supporting the long-term activation of the development.

Partnerships and collaborations can aid and enable the following

- Increase of connectivity and engagement with the local community, and diverse groups
- Help to ensure the integrity of the work
- Build new audiences and awareness

- Provide the public realm space for outdoor activation and performance programs
- Assist in creative community engagement programs, in tandem with the public art program
- Support for the commissioning approach via a curatorial partnership.
- Support for events and activation programs.

7.6 IMPLEMENTATION

An overall curatorial approach which considers the staged development will ensure a coherent program of art. This cohesion reinforces the unique Redfern character across the precinct to avoid piecemeal project implementation.

The approach to the implementation of permanent public art projects, in the development considers regulatory requirements, budgets, commissioning processes, timeframes, ongoing artwork maintenance and ownership as well as site constraints and opportunities. While these implementation aspects are practical phases to take into account, the future Public Art Plan for 600-660 Elizabeth Street Redfern reinforces significant values for a cohesive public domain, a well-designed and sustainable streetscape and a place for the local community to be proud of, and to meet together.

The alignment of the future detailed Public Art Plan with this Public Art Framework ensures that the strategic intent and vision is further developed through this process. This document can be used as a critical reference for the public art plan, and the implementation of public art projects.

The areas in the Public Art Framework for 600-660 Elizabeth Street Redfern that should influence these processes are as follows:

1. The Public Art principles
2. The roles of Public Art
3. The Site context for Public Art
4. The curatorial narrative which responds to the essence of local stories
5. The early engagement of artists and local community in projects

An Aboriginal curator should be engaged to oversee the inclusion of Aboriginal artists in the public art for the development.

This public art framework anticipates that a public art plan may revise components of framework references as the development concept is further refined and prepared for construction.

7.7 COORDINATION

A detailed Public Art Plan should be developed in coordination with the site preparation and construction schedules to ensure that there is sufficient time to allow for the proper process of public art.

The concept, design development and installation stages are part of a coordination with the building timetable.

Where the proposed artwork is integrated with the building skin or open space infrastructure, this coordination is critical to synthesise with the material orders, costs, storage and installation responsibilities.

The programming of site activation projects can be coordinated with this schedule to navigate around construction safety, deliveries and modified movement around the vicinity of the development.

7.8 CRITERIA FOR ACQUIRING NEW WORK

Based on the Public Art Principles, and guidance from the City of Sydney Public Art Strategy, the below sets out guiding criteria for the procurement/ commissioning of public art.

In future detailed public art plans, public art work:

- is relevant to, and responsive to the site
- is of a scale appropriate to the development
- is responsive to the curatorial narrative
- demonstrates high standard of excellence in contemporary art
- aligns with policy frameworks; planning, heritage, environmental, public art, cultural
- demonstrates capacity to be achieved within budget, including commissioning, fabrication and ongoing maintenance
- contributes to the amenity of the public domain, and enhances community connections to place.

7.9 ARTIST COMMISSIONING GUIDELINES

The purpose of these guidelines are to provide checks and balances to ensure high quality outcomes.

The creative producer or curator, should be engaged to assist the development and delivery of public art to a high standard, and assist with the interface with technical design teams, to help project manage the process of the design and delivery of works.

They are responsible for the curation and management of any cultural commission, from concept development through to final delivery. They will represent the interests of both the client and the artist, ensuring that the integrity of the artwork is maintained throughout the commissioning process.

The inclusion of a maintenance manual is recommended (including suppliers, warranties, certifications, and construction drawings).

The artist commissioning guidelines include:

- A response to this public art framework and ensuing public art plan
- Developed in close consultation with City of Sydney
- Appointment of an Aboriginal curator

- EOI supports partnering/mentoring experienced artist with emerging / local artist and community engagement in the development of the work
- Artists commissions should be considered early in the process, and commissioned as a member of a collaborative team, or engaged with a lead artist to work with the design team during the planning stage
- Artist selection responds to the curatorial narrative
- The Intellectual Property rights of artists should be protected, and a copyright agreement included in the contract
- Artists should be focused upon the art to be managed by the curator and a coordinator.

Artist brief

The artist brief will contain all the relevant material from which an artist can submit a proposal. It will be developed with input from the curator, and any relevant key stakeholders. It should include the following:

- Overview, aims and objectives of the commission, conceptual framework, milestones for deliverables

- Clear selection criteria
- Site Resources: Site plans and visuals, design code, technical considerations (eg. services, lifespan, durability or material selection)
- Context Resources: History, geography, planning, partners
- Usage: Physical or technical constraints
- Artistic scope and anticipated role of artist
- Budget & Timetable
- Selection Process (Competition, Interview, etc.)
- Proposal public art process.
- Proposal submission requirements
- Copyright and ownership (designs and final artwork)
- Key contact protocols.

Artist selection

The approach will depend on the work and stage of the project delivery. Artists can be selected through an expression of interest process as an open call, or through a pre-selected long list invitation, both of which result in a short-list of artists who are supported to further develop their concepts.

This process can be led by the curator, whereby the shortlist of

artists would be selected and offered a fee to develop and present their refined concept proposal to an expert advisory panel. The selection would be made on the basis of the agreed selection criteria. A selection panel should be considered to guide the selection and support the development of the permanent public art.

Strong consideration should be given to engaging Aboriginal artists to respond to the site's curatorial narrative.

An opportunity for lead artists to work as mentors for emerging artists, and for the participation of local creatives, can be a criteria during this selection process.

Decommissioning of work

Permanent public artworks should be designed to endure in a location, for as long as is appropriate given the surrounding environment, other elements in the space, and the intended use of the space. However, changing circumstances such as a complete change of site use, or user may necessitate decommissioning of a work.

Options for decommissioned works include, relocation, storage and de-accession. The decommissioning of an artwork should only take place

after a considered process, that includes assessment against stated criteria and by following agreed procedures and assessment.

The process would be governed by respect for the artist and would follow the City of Sydney's Guidelines: Public Art Acquisitions and Deaccessions 2010.

Maintenance of artworks

Community involvement, a quality selection process and a successful commission can help to reduce the threat of vandalism, and high maintenance costs.

The Artist can be supported by the curator and design team to develop an appropriate maintenance plan as part of their commission..

Most local authorities, including the City of Sydney require commissioned works to be as durable and 'maintenance light' as possible. This should be emphasised at a briefing and contract level. Art commissions should require a budgeted maintenance schedule from artists, along with listed finishes. It is the responsibility of each brief and commission, to ensure that any special maintenance requirements are detailed and can be met before fabrication proceeds.

8.0

CONCLUSION

The Public Art Framework for the proposed development at 600-660 Elizabeth Street Redfern prepares a scaffold for the principles, objectives, opportunities, commissioning processes and a curatorial narrative for the detailed Public Art Plan to be commissioned at the development application phase. This document can be used by curators for its curatorial narratives, by the developer to help understand the specific processes for procuring public art within the City of Sydney's policies and guidelines and in response to the unique qualities of the precinct.

9.0

APPENDICES

9.1 SUMMARY OF POLICIES

The following key implications of the policy review have been based on the analysis of relevant NSW State Government and City of Sydney policies. These will provide critical policy and planning considerations to inform the detailed Public Art Plan for the Elizabeth Street development.

- Artworks that celebrate and respect Redfern's rich history and heritage will be important to existing and to new residents and workers. Capturing the spirit of Elizabeth Street through local stories will build a sense of belonging for current and future residents, workers and visitors
- Redfern's Aboriginal and Torres Strait Islander community has a long-standing cultural connection to the place. Their voices should be heard and valued in planning for public art
- Supporting Aboriginal artists to find creative opportunities within public art projects, responds to NSW State Government and City of Sydney policy priorities

- Engaging local residents including residents from the local neighbourhood will inform the development of public art projects which include their stories
- Art which reflects a commitment to excellence, innovation and diversity should be built into the fabric of the development's built and natural spaces so as to add cultural value and to encourage civic pride in a distinctive local character.

9.2 ARTS RELATED POLICY REVIEW

A suite of policies and plans at the NSW State Government level provide a big-picture planning framework which broadly informs the development of the Elizabeth Street site. These include the NSW 2021: Plan to Make NSW Number One and the policies and strategies of the NSW Department of Planning and Environment and the Greater Sydney Commission.

The following section takes into account the State Government's policy and in particular provides an overview focus on the arts and cultural policy environment as it relates to public art policy.

TABLE 1 POLICY REVIEW SUMMARY

POLICY/STRATEGY	SUMMARY OVERVIEW	RELEVANCE TO PUBLIC ART FRAMEWORK FOR ELIZABETH STREET REDFERN
NSW State Government		
NSW 2021: A Plan to make NSW Number 1. Sydney: NSW Department of Premier and Cabinet, 2011.	The 10 year plan sets 32 goals with proprieties for action linked to the NSW budget. Government agencies are tasked with achieving the goals relevant to their portfolios.	Goals relevant to arts and cultural development include: Enhancing cultural, creative, sporting and recreation opportunities Fostering opportunity and partnerships for Aboriginal people. Increase participation in cultural activities by 10%
<i>A Metropolis of Three Cities - the Greater Sydney Region Plan.</i> Sydney: Greater Sydney Commission, 2018.	20 year plans presented as a bridge between regional and local planning. The Eastern Sydney District Plan will inform local LEPs, community strategic plans and the assessment of planning and development proposals whilst also aligning with place-based development outcomes. Note: The GSC Social Panel identified 6 themes that can influence through local and district planning instruments to determine a city's liveability. Arts, Culture and Entertainment is one of the 6 themes.	The NSW Department of Planning and Environment's <i>Plan for Growing Sydney</i> is being realised through the key objectives of the Greater Sydney Commission's work across 6 planning districts including Eastern District which includes the CoS LGA and Waterloo. Eastern Sydney District planning futures include: - Boosting innovation and creative industries alongside knowledge-intensive jobs growth - Stimulating the night-time economy within a responsive regulatory environment - Sustaining communities through vibrant public places, walking and cycling, and cultural, artistic and tourism assets - Being innovative in providing recreational and open space areas and increasing urban tree canopy.
Create in NSW: NSW Arts and Cultural Policy Framework. Sydney: ArtsNSW, 2015.	The NSW State Government's first Arts and Cultural Policy Framework providing an integrated platform for the arts and culture sector, communities, business and government partners to shape the State's cultural future. It will guide future strategy, investment and partnerships to grow the sector locally and globally in NSW.	The Vision anticipates that "NSW will be known for its bold and exciting arts and culture that engage our community and reflect our rich diversity." Within the ambitions of Excellence, Access and Strength , a number of Actions are projected including Innovation, Leadership, Aboriginal Arts and Culture, International Connections and Revitalising Infrastructure. Key State Priorities are: - To increase cultural participation by 15% to 2025 - To build cultural infrastructure.
NSW Aboriginal Arts and Cultural Strategy. Sydney: Create NSW, 2015-2018.	Stage 2: <i>Aboriginal Arts and Cultural Strategy</i> 2015-2018. Aims to build employment capability in a contemporary multi-disciplinary Aboriginal arts and culture sector.	The Goal of the Strategy is to foster a vibrant Aboriginal arts and cultural sector that affords Aboriginal people greater opportunities to participate in, share and strengthen their culture through arts practice, and develop careers and businesses in the arts and cultural sector. Stage 2 of the Strategy provides a focus for job opportunities in the creative and cultural industries through the development of employment capabilities.

POLICY/STRATEGY	SUMMARY OVERVIEW	RELEVANCE TO PUBLIC ART FRAMEWORK FOR ELIZABETH STREET REDFERN
NSW Health and the Arts Framework. Sydney: NSW Health, 2016.	Linked to the NSW Arts and Cultural Policy.	Principle of public art aligned with health and well being
Central to Eveleigh: creative place strategy. Sydney: FutureCity for UrbanGrowth NSW, (unpublished draft) June 2017.	This Strategy (Draft) sets the scene for the emergence of “Sydney’s cultural engine room: an engine room for culture and creativity, for education and research and for production and innovation”. The Strategy provides a focus on three areas within the Central to Eveleigh corridor: North Eveleigh, Waterloo and Redfern Station and therefore provides a broad framework to inform future detailed arts and culture plans.	<p>The Strategy (June Draft) proposes a Vision as 'Sydney's Engine Room for Culture' drawing on the area's rich Industrial and Indigenous heritage.</p> <p>Supported by 5 Vision characteristics:</p> <ul style="list-style-type: none"> - Indigenous and industrial heritage - Invention and making - Learning and knowledge - Contemporary arts and expression, and - Diverse and socially active. <p>Cultural Placemaking Principles include:</p> <ul style="list-style-type: none"> - Creative Spaces - Partnerships - Connectivity - Stewardship - Animated Public Realm. <p>These principles align with the public art objectives.</p>
Public Art Guidelines for Landcom Projects. Sydney: UrbanGrowth NSW and Landcom, 2016.	This document outlines the benefits of public art in new development, and a best practice implementation process for UrbanGrowth NSW projects.	This document sets out the benefits for communities including creating cultural identity, a sense of arrival, animating public environments and celebrating creativity and innovation, celebrating community cultures, exploring heritage, responding to Aboriginal heritage, engaging local communities and supporting creative industries. It also sets out processes for putting public art into practice.

POLICY/STRATEGY	SUMMARY OVERVIEW	RELEVANCE TO PUBLIC ART FRAMEWORK FOR ELIZABETH STREET REDFERN
Local government		
Creative Sydney Cultural Policy and Action Plan 2014 - 2024. Sydney: CoS, 2013.	This Study underpins the City's priority planning for its investment in Sydney's creative future. This includes support for artists and creative workers, connections and ideas that enhance the experience of and participation in cultural life.	The Public Art Framework recognises these principles in its objectives, principles and curatorial narrative with reference to the inclusion of Aboriginal cultural projects, inclusivity of places, innovation and artist contribution to the range of cultural activity.
Public Art Policy 2016. Sydney: CoS, 2016.	<p>The Policy's Purpose is to provide a clear, sustainable, forward thinking framework of principles which express the City's commitment to the vital role of art in the overall strategic planning of the City.</p> <p>The Policy compliments the CoS's <i>Guidelines for Public Art Acquisitions and Deaccessions</i>, 2010.</p>	<p>The Public Art Framework for 600-660 Elizabeth Street Redfern affirms these principles within its objectives, definitions, and artist commissioning processes.</p> <p>It prescribes the public art in private developments process from the City's policy and plans for the inclusion of a range of project types and processes with budget allowances, artist engagement and context to site.</p> <p>The Policy's 8 guiding principles which align with the Metro Quarter public art plan are:</p> <ol style="list-style-type: none"> 1. Align significant City Art projects with major Sustainable Sydney 2030 urban design projects; 2. Recognise and celebrate Aboriginal stories and heritage in public spaces; 3. Support local artists and activate city places through temporary art projects; 4. Support vibrant places in Village Centres with community art and City Art projects; 5. Promote high quality public art in private development; 6. Support stakeholder and government partners to facilitate public art opportunities; 7. Manage and maintain the City's collection of permanent art works, monuments and memorials; 8. Initiate and implement programs to communicate, educate and engage the public about City Art.
City Art Public Art Strategy, 2012.	<p>Aims to embed public art into the fabric of the city</p> <p>Principles which align with Waterloo include</p> <ol style="list-style-type: none"> 1. Recognise and celebrate Aboriginal stories and heritage 2. Support local artists and activate city sites with temporary art projects 3. Support vibrant places 4. Promote high quality public art in new development 5. Support stakeholder and government partners to facilitate public art opportunities. 	The celebration of Aboriginal stories and the support of local artists in the activation of temporary art projects and permanent public art is reflected in the Public Art Framework.

POLICY/STRATEGY	SUMMARY OVERVIEW	RELEVANCE TO PUBLIC ART FRAMEWORK FOR ELIZABETH STREET REDFERN
<p>Eora Journey: Economic Development Plan. Sydney: CoS, 2016.</p>	<p>The Council's Eora Journey program is focused on working towards cultural, economic and social sustainability for Aboriginal and Torres Strait Islander communities in the City of Sydney LGA. This Action Plan recognises that cultural recognition needs to be underpinned by economic opportunities.</p> <p>The Plan sets 4 Main Themes:</p> <ol style="list-style-type: none"> 1. Create an economic hub 2. Maximise employment outcomes 3. Enhancing tertiary education opportunities 4. Grow sectors of the economy. <p>Under each Theme are several areas for Action:</p> <ul style="list-style-type: none"> - Business owners and entrepreneurs - Jobseekers and employees - Students and tertiary education - Key interest sectors: Finance and professional services, tourism, retail and creative and digital. 	<p>The significance of investment in Aboriginal and Torres Strait Islander artists is a principle of the Public Art Framework.</p> <p>The framework's curatorial narrative reinforces the inclusion of this voice.</p>
<p>Guidelines for Public Art Acquisitions and Deaccessions, 2010.</p>	<p>Ensure that new works reinforce CoS Art Policy and that deaccessioning is an ethical process</p>	<p>This policy underwrites the public art framework and future public art plan and that the commission of permanent artworks consider this policy.</p>
<p>Green Square Public Art Strategy, 2012.</p>	<p>The plan sets out opportunities for public art in the new development with case studies and implementation strategies for commissioning artists</p>	<p>Sitting adjacent to Redfern, there are synergies in shared histories and heritage.</p>
<p>Interim Guidelines for Public Art in Private Development, 2006.</p>	<p>Ensure excellent public art is included in accessible public spaces in private developments.</p> <p>Assist owners and developers in this procurement, commissioning process.</p> <p>Ensure the public artworks are constructed and installed as part of a DA consent.</p>	<p>Sets out the public art process for master plan sites or stage 1 Development Applications.</p> <p>Establishes criteria for the approval of public artworks.</p>
<p>Graffiti Management Policy, 2013.</p>	<p>Minimise incidents of graffiti while providing legitimate avenues for street art expression.</p>	<p>Impacts upon the street art component of the public art plan for ephemeral artworks.</p>

Table 2 This table from the City of Sydney Development Control Plan of 2012 illustrates how the public art contributes to the public domain elements.

Sydney DCP 2012 Section 3

SYDNEY DCP 2012 GENERAL PROVISIONS	SUMMARY	PUBLIC ART PLANNING OBJECTIVES
Public Domain elements	Developments should add to the Public domain.	Public art considers the role of artwork projects as a part of the fabric of the public domain.
3.1.1 Streets, lanes and footpaths	These provide permanent pedestrian vehicle connections, urban hierarchy, permeability and vistas.	Public art can enhance views and connections, reinforce movement and pause, illuminate for safety and destination.
3.1.4 Public open space	These accommodate a range of cultural activities with connected networks, accessible entries, primarily soft landscaping WSUD use.	Artworks strengthen edges celebrate cycle movement integrate as playground elements. Art contributes to a smaller ecological footprint.
3.1.5 Public art	Defines the dynamic quality of cities Recognises the cultural and economic benefits of integrating art within the urban fabric. Ecologically sustainable public art embedded into infrastructure.	Art within infrastructure, as interpreter increase artworks in private developments. Promote sustainability. Integrate art as a cohesive part of new developments. Recognise former uses through interpretive public art. Deliver infrastructure in creative and innovative ways through the use of public art.
3.1.6 Sites greater than 5,000sqm	Ensure high quality public art is included.	A public art strategy submitted with a Ste Specific DCP or Stage 1DA.
3.2 Defining the Public Domain	Positive address to the street, contribute to active street frontage.	Artworks contribute to the building's interface.
3.2.8 External lighting	Minimise light pollution and enhance the features of the building.	The integration of lighting in artworks considers safety and existing lighting plans.
3.3 Design Excellence	Ensure high quality and varied design through a competitive design process.	A public art strategy can inform and be included in the competition design brief.
3.6 Ecologically Sustainable Development	Developers encouraged to implement Ecologically Sustainable Design principles (ESD).	Public art to integrate with ESD infrastructure.
3.7 Water and Flood management	Adopt Water Sensitive Urban Design principles (WSUD)	Public art is part of the stormwater and water harvesting narrative.
3.9 Heritage	Heritage is considered as an important part of the City's fabric.	Art and design can interpret heritage.
3.12 Accessible Design	Creating an inclusive and accessible city with access for people with disabilities.	Public art considers inclusive and accessible interactions.

9.3 OTHER RELEVANT POLICIES AND STRATEGIES

These documents demonstrate the complex and cross-disciplinary functions of public art and culture in government policy. They inform the development of public art projects from the planning stage to delivery. These studies may influence approaches, sites and commissioning processes.

Busking Policy Interim 2011

Grants and Sponsorship Policy (including Accommodation Grants), 2014

City Centre Public Art Plan, 2013

Curatorial Policy of the Civic Collection, 2016

Community Garden Policy, 2016

Connecting Sydney – Transport Strategy, 2012–2015

Conservation Plan 2007 – 2017

Eora Journey: Recognition in the public domain, 2011

Aboriginal and Torres Strait Islander Protocols, 2012.

9.4 PUBLIC DOMAIN OBJECTIVES

In the Sydney Development Control Plan 2012 Section 3 General Provisions, a number of features are included to contribute to a high quality public domain. A detailed Public Art Plan for sites/ locations within the development envelope should include these objectives within their artist briefs to ensure the contribution of public art projects to the public domain's role and function.

Section 3.1.5 includes Public Art as an integral part of a dynamic city.

