

Blackwattle Bay
State Significant Precinct

Attachment 30:

Arts and Cultural Strategy

June 2021





Blackwattle Bay

ARTS & CULTURAL
STRATEGY

Blackwattle Bay

ARTS & CULTURAL STRATEGY



citypeople.com.au

Authors

Dr Michael Cohen, Kim Spinks
& Eugene Ward (City People)

Contributing consultants

Dr Liza-Mare Syron
Georgia Kissa (University of
Newcastle School of Architecture
and the Built Environment)

Graphic Design

Amplifier
www.amplifier.net



Infrastructure NSW
Level 12/19 Martin Pl, Sydney NSW 2000

24 May 2021

Disclaimer

All views, research, conclusions and recommendations in this report are drawn from information, sources and modelling that pre-date the outbreak of the COVID-19 pandemic. Statements, directions, implementation actions and all aspects of strategy outlined in this strategy are untested in the COVID-19 public health context. This document does not attempt to address what the long-term impacts of the pandemic may be on arts and culture, planning or public space activity.

‘I brushed a line around the
core theme, the seed-burst,
the life-burst, the sea-harbour,
the source of life.’

John Olsen’s reflection on the harbour city and on his painting *Five Bells* (1999).¹

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ACKNOWLEDGEMENT OF COUNTRY

Blackwattle Bay is situated within the homelands of the Wann people of the Eora nation and local Aboriginal clans and families have had a significant and continuous connection to the area for over 30,000² years. We acknowledge this ongoing connection, from the wetlands as a rich source of food, to maritime practices and harvesting, to contemporary Aboriginal enterprise.

Establishing the appropriate way to engage with Aboriginal people and their communities is therefore the starting point for this Arts and Culture Strategy, which is guided by four principles.³

1. Acknowledgement of Aboriginal connection to the area
2. Responsibility of developers to include Aboriginal visibility and an unbiased approach to the artistic and cultural vision for the precinct
3. Reciprocity in sharing resources
4. Relationship-building with local Aboriginal businesses and communities

This document's objectives are directly guided by these principles and their subsequent strategies prioritise opportunities for Aboriginal arts and cultural expression as well as Aboriginal cultural leadership and community engagement.



Figure 1: Micky Allan, *Five Aboriginal People, Sydney Blackwattle Bay* (1979 NGA Collection)

BLACKWATTLE BAY STATE SIGNIFICANT PRECINCT – STUDY REQUIREMENTS FOR ARTS AND CULTURE

REQUIREMENT	SECTION/S	PAGE
13.1 In consultation with CoS (including the City's Public Art Advisory Panel), Create NSW, the community and other cultural stakeholders, prepare an over-arching strategy for how arts and cultural infrastructure will be considered at the early planning stages and incorporate into and around the precinct. This should include, but not be limited to, consideration of Aboriginal art, public art, art practitioner spaces, multi-use cultural venues and event spaces as well as festivals, performance, events and programming.	1, 2, 3	1–37
13.2 The strategy should propose a sound methodology for the selection, commissioning and delivery of arts and cultural infrastructure as part of future development applications including proposed ownership and maintenance arrangements for major public art.	Objective 2A Objective 2C Objective 3A Objective 3D Implementation Model	25 27 31 32 37
13.3 Demonstrate how the strategy is consistent with the City of Sydney's Public Art Strategy, Public Art Policy, Guidelines for Public Art in Private Developments and Guidelines for Acquisitions and Deaccessions and Create in NSW's NSW Arts and Cultural Policy Framework.	Objective 1C Objective 2B Objective 2D Objective 3E Implementation Recommendations Appendix 1: Policy Analysis	22 27 29 33 36 39–44



SECTION

one

INTRODUCTION

WHAT LIES BENEATH

Blackwattle Bay is much more than what sits in front of one's eyes. Under the tarmac runs water, beneath the concrete lie artefacts both Aboriginal and European. This is a place whose cultural identity currently remains mostly hidden from sight.

Being in Blackwattle Bay is also being part of a sprawling ecosystem both ancient and new. When you descend the front lawns of the University of Sydney down to the pond in Victoria Park you are in the upper reaches of the old wetlands that once spread to the south of Blackwattle Bay. When you make that short walk up the street from the current Sydney Fish Market carpark and nudge over the ridgeline to the east, you realise that you've been climbing the gully and now look down into the neighbouring bay, Darling Harbour.

And of course, you are walking in the footsteps of both peoples from the past and communities of the future. In the footsteps of the Aboriginal family in the image above, who have wandered down from the neighbouring streets of Glebe for a spot of fishing. In time with the march of Blackwattle timber workers in the 1929 Australian timber workers' strike. And in the scurry of a young startup gaming entrepreneur who will race up the hill to meetings with CBD venture capitalists in the years to come.

Blackwattle Bay represents all of this: the communities that live and visit there, the physical character and the histories and social memories that are attached to its very fabric. These are dynamic components of the place and they shift and change with time. This arts and culture strategy provides direction on how people's understandings and associations with Blackwattle Bay can be significantly

influenced. From visual arts to events to design and to digital production and beyond – arts and culture will collectively and accumulatively make changes to how people understand the precinct. For this reason, arts and culture practices often provide the backbone of place activation. They can easily be adapted to the specific character of a place and so contribute meaningfully to an emerging place identity.

The arts and cultural direction for Blackwattle Bay will be a product of many influences but will be at its most potent when it draws from the specific character of the precinct and its surrounds. Therefore, this strategy covers not only 'typical' arts and cultural forms and infrastructure (e.g., museums, galleries, performance venues), but considers the broader creative industries and allied sectors that are present in the area – such as information and communications technology (ICT), tourism and education.

The remainder of Section One presents a situation overview of the key factors that can influence the development of arts and culture in Blackwattle Bay. In Section Two, we propose a vision for this development as well as three objectives to shape the strategy:

1. Arts and culture in Blackwattle Bay reflect its histories, landscape and communities
2. Blackwattle Bay is recognised as a creative making place for its residents, workers and visitors
3. Arts and cultural experiences activate the precinct, day and night

The vision and these guiding objectives, discussed in detail in Section Two, respond to the feedback provided by stakeholders, with an eye to the opportunities that current and developing government policies present. Recommendations and considerations are offered to guide the implementation of these objectives in the subsequent planning by Infrastructure NSW or by private developers. Snapshot examples of current or prospective projects are offered alongside these objectives as a way of illustrating what the future might look like. Finally, in Section Three, we propose some implementation recommendations that will assist in establishing and maintaining the arts and culture vision for Blackwattle Bay.

Situation Overview

In September 2019 City People produced a Stage 1 Situation Analysis report for Infrastructure NSW that assessed the key factors that influence the development of arts and cultural practices in Blackwattle Bay. We have summarised the top-line findings of this report in this section following.

Definitions

Throughout this document, culture is referred to in its broadest sense as “a reflection and expression of (the city's) customs, traditions, heritage and social character” and crosses a wide diversity of practices.⁴ This is appropriate for Blackwattle Bay because culture needs to be considered across a whole spectrum: from public domain events to heritage interpretation, in institution-based arts and also in cultural beliefs and practices from an Aboriginal perspective.

Culture also needs to be considered closely in terms of how it contributes to the 'placemaking' of Blackwattle

Bay. While placemaking is a term that is widely used, the understanding it delivers is often unclear. This is because it covers a wide brief – including large infrastructure implementation, culture-led or ‘creative placemaking’, tactical urbanism by grass roots communities, as well as a whole host of other combinations.⁵ This document focuses on ‘creative placemaking’ as a driving force for creating identity and new associations of place for visitors, residents and workers at Blackwattle Bay. Creative placemaking leverages heritage, community, arts and culture to create more interesting and vibrant places by using many tools such as creative partnerships, embedded arts in infrastructure (e.g., lighting, street furniture), heritage interpretation, community engagement, public art and activation programs.

As well as ‘traditional’ arts and culture, for the purposes of this strategy this definition extends to the crossover between the creative and knowledge industries sectors.

Strategy Context

As an overarching document, the draft Blackwattle Bay Place Framework (Roberts Day, 2020) sets the broad place vision and place drivers for the precinct. The place drivers are considered to be the key influences unique to Blackwattle Bay which are driving change.

PLACE DRIVERS

Place Drivers identify what is critically influencing the Blackwattle Bay Precinct.

The Place Drivers are the contextual influences affecting the Blackwattle Bay Precinct both currently and in the future.

1: First story, first peoples



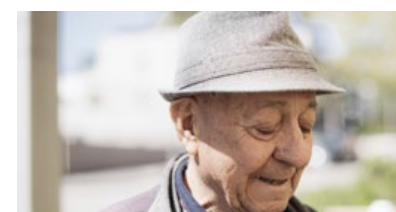
2: Responding to the needs of Sydney



3: Life value of water



4: A Diverse and connected community



5: A place of rich cultural opportunity



FUTURE PLACE CHARACTER

The Place Character encapsulates the specific, fundamental qualities which define Blackwattle Bay and make it special.

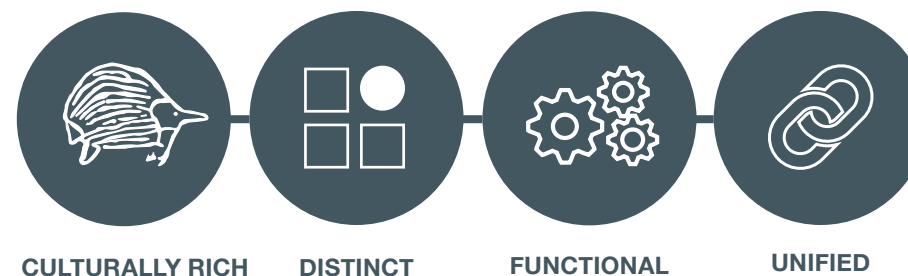


Figure 2: Blackwattle Bay Place Framework Draft (Roberts Day, 2020 pp36-41)



Figure 3: Current and New Sydney Fish Market sites (FJMT, supplied INSW)

The draft place vision statement for the precinct is as follows:

Blackwattle Bay offers an extraordinary opportunity to reconnect the harbour, its surrounding neighbourhoods and the city; to showcase Sydney's living culture and stories of Country; to build an inclusive and iconic waterfront destination that celebrates innovation, diversity and community.⁶

The Blackwattle Bay Precinct and its Arts and Cultural Zone of Influence

At present, there is little or no current active arts and cultural presence in the Blackwattle Bay precinct; that is, there are no resident arts organisations and little regular programming of arts and cultural activities. Nonetheless, the precinct sits within a zone of influence that has an established arts and cultural identity. For this study we consider our zone of influence to radiate in a circle 1.5 km from a centre point almost directly in front of the current Fish Market site.⁷

In summary, there are three spatial terms for Blackwattle Bay that are used throughout this strategy:

- The 'area of Investigation' - or 'the precinct'
- The 'zone of integration' - the area of investigation + a 750m radius
- The 'zone of influence' - the area of investigation + a 1.5km radius

1. Glebe Point Road Village
2. Harris Street Village
3. Chinatown & CBD South Village
4. CBD & Harbour Village
5. Macleay Street & Woolloomooloo Village
6. Oxford Street Village
7. Crown & Baptist Streets Village
8. Redfern Street Village
9. King Street Village



Figure 4: Blackwattle Bay Spatial Parameters Map

To illustrate the arts and cultural character of this broad zone of influence we have considered two data sets.

A. Arts and Cultural Audit

This report combined arts and cultural assets data from Create NSW's database for the Eastern Harbour City with desktop and stakeholder information to compile an audit map of the broader zone of influence. The audit reveals that within the actual Blackwattle Bay precinct there are currently only five arts and cultural assets (the current Sydney Fish Market site and four cruise operators). Within the entire 1.5km radius zone of influence there are 155 cultural assets clustered in twelve types:⁸

- 64 Licensed Venue
- 33 Studio
- 11 Gallery
- 9 Radio
- 8 Museum
- 7 Screen Production
- 6 Theatre
- 5 Library
- 4 Community Centre/Venue
- 3 Cinema
- 3 Aboriginal Cultural Centre
- 2 Arts Centre

The majority of the cultural infrastructure is predominantly informal and multi-use. One can surmise from the above data that there is a range of arts practitioner spaces that

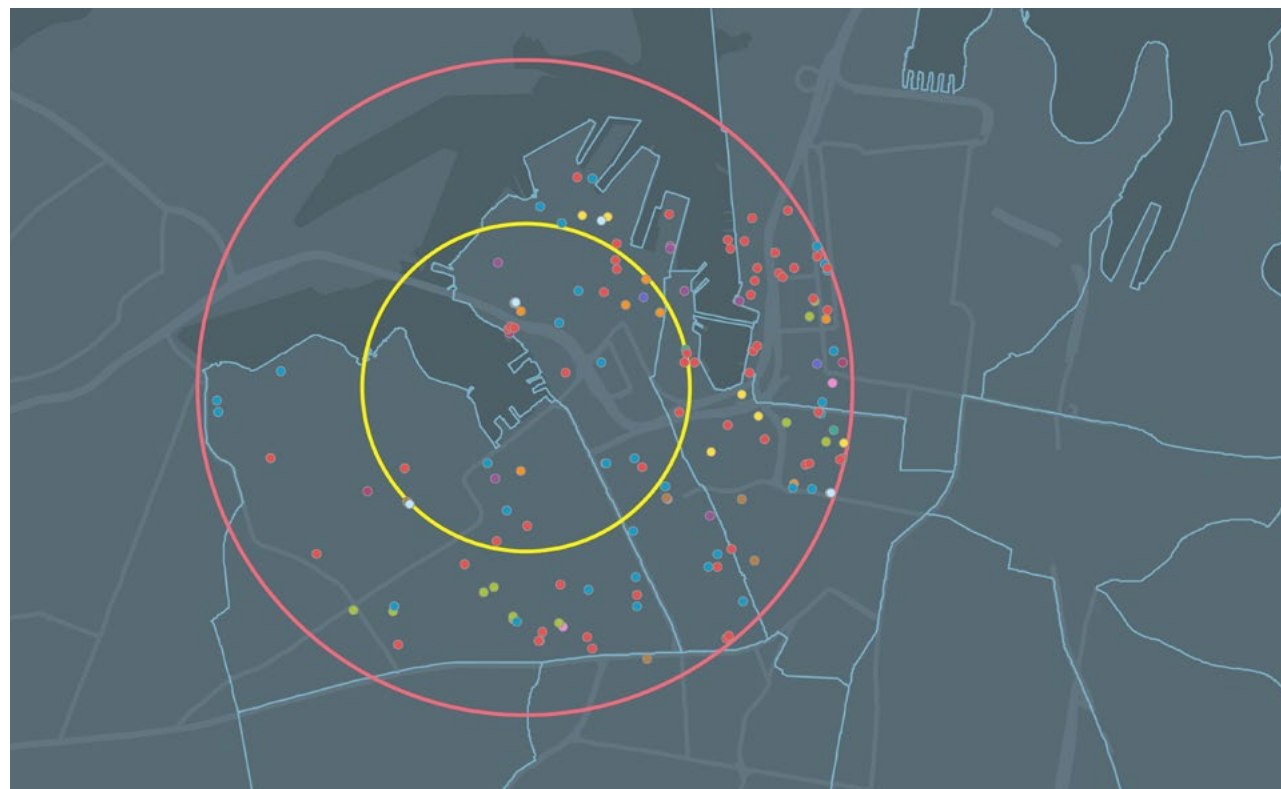


Figure 5: Arts and Cultural Audit Map

includes studios, cultural and arts centres and other production locations / venues. More formal, single artform cultural infrastructure, such as galleries, theatres and cinemas is clustered in the outer catchment of the zone of influence. This is anchored by the two publicly funded cultural institutions, the Commonwealth's Australian National Maritime Museum (ANMM) and the state's Museum of Applied Arts and Sciences (MAAS). It includes a significant screen and digital arts presence with Channel Ten, Paramount Pictures, the National Film and Sound Archive, several radio stations and the ABC. It is also growing in national arts significance with recent newcomers Sydney Dance Company and the Australia Council for the Arts.

Note: An interactive version of the Figure 4 map can be viewed in the ArcGIS Online software at <https://arcg.is/1Srer9>.

- Licensed Venue
- Studio
- Gallery
- Radio
- Museum
- Screen Production
- Theatre
- Library
- Community Centre/Venue
- Cinema
- Aboriginal Cultural Centre
- Arts Centre

B. Knowledge and Creative Industries

The creative industries and the knowledge and innovation economies are also strongly represented and overlap in the Blackwattle Bay zone of influence. The top three industries by workforce in the City of Sydney's Harris St village economy in 2017 were creative industries, higher education and research and ICT.⁹ The workforce is growing rapidly (76% in ten years) and the most significant increase registered in the 2017 survey is in the innovation sector with ICT and professional business services ahead of tourism, culture and leisure.

In 2017, for employment in Glebe Point Rd village, creative industries was ranked second and ICT, which was ranked at fifth, is the fastest growing. Creative industries, ICT and higher education and research comprised 29.4% of the total (declining) workforce in this area.

Overall the innovation economy with its strong links to creativity is an important and growing presence in the Blackwattle Bay zone of influence. Although predominantly clustered around Harris St, it is also increasing on the Glebe Point Rd side of the zone.

- Tourist, Cultural and Leisure
- Creative Industries
- Higher Education and Research
- ICT

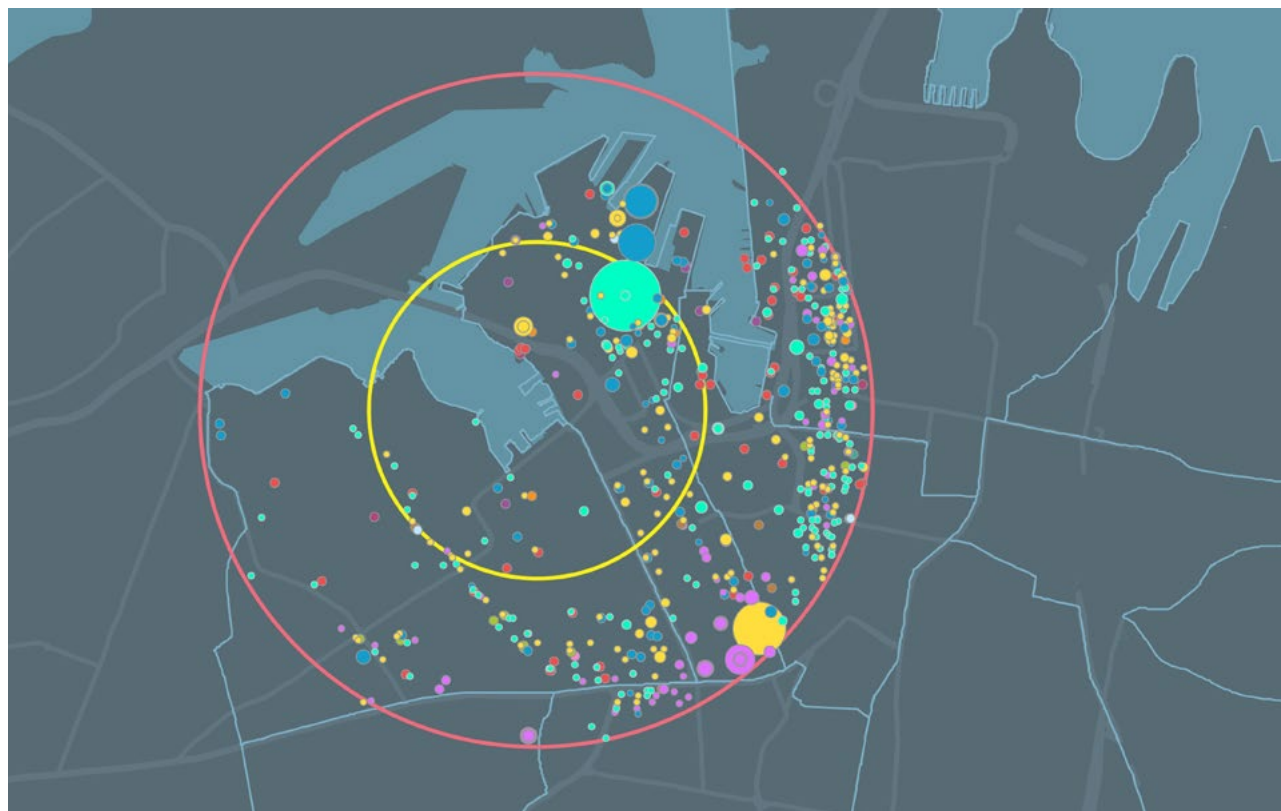


Figure 6: Employment data from the City of Sydney Floor Space Employment Survey 2017 for arts and culture related city-based industries, mapped within study area.

Stakeholder Response

Feedback was initially gathered as part of the arts and cultural audit of the precinct and its surrounds. Fourteen interviews were undertaken mostly with key institutional stakeholders in and around the precinct such as the Sydney Fish Market, City of Sydney and ANMM. Aboriginal consultant Dr Liza-Mare Syron also conducted interviews with Aboriginal stakeholders and produced a report titled *Life Ways*.¹⁰ This engagement was followed up by three focus group workshops (64 invitees – 22 attendees) to test the draft arts and cultural objectives. Invited participants were drawn from local arts and cultural, creative and knowledge industries' stakeholders such as ReadyMade Works, Culture At Work and Chaos Theory.¹¹

Interviewees were unanimous in their support for arts and culture as a key driver in the precinct and excited by the opportunities it presented, in particular for their own organisations' programs. Aboriginal arts and culture was overwhelmingly cited as a key development opportunity for the precinct.

The workshop groups expressed support for the objectives that had been drafted for this arts and cultural strategy and indicated that these objectives allowed for any arts and cultural possibilities they imagined for the precinct into the future. Overall discussion around the objectives focussed on retaining place character and ensuring Blackwattle continues to offer 'authentic' experiences. Stakeholders stressed the importance of the precinct's natural environment (especially the water) and its working harbour, local community and inclusiveness. These were mentioned more readily than the precinct's specific arts and cultural needs and aspirations. This wider focus on place identity was common across all three workshops.

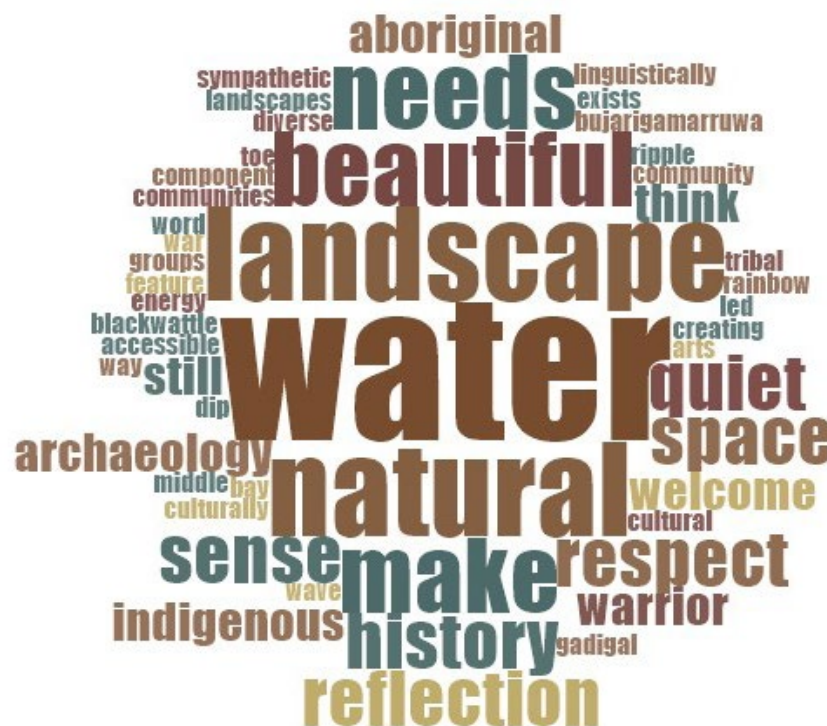


Figure 7: Word cloud generated in relation to 'Aboriginal arts and culture' (City People 2020)

In terms of specific arts and cultural aspirations for the precinct, the most frequently cited subjects were:

- Event spaces for the experiential tech startup sector (e.g., gaming)
- A 'new' Blackwattle Studios
- Outdoor amphitheatres
- Accessible, flexible and affordable community spaces
- Artist residencies
- Galleries and making spaces
- Commercial retail spaces for artists



Figure 8: Word cloud generated in relation to 'heritage' (City People 2020)



Figure 9: Word cloud generated in relation to 'place' (City People 2020)

As part of the Precinct Plan scenarios consultation in 2020, Elton Consulting also sought participants' views on culture and place. Although the focus of this consultation was on identifying preferred precinct scenarios, comment was also sought on community and culture in relation to place. Overwhelmingly these responses supported those from City People's targeted arts and cultural stakeholder consultation - citing recognising and celebrating First Nations culture and heritage and First Nations engagement and collaboration.

Future Planning for Arts and Culture

As mentioned above, currently there is little active or visible arts and cultural presence in the precinct. While significant state arts and cultural organisations such as ANMM, MAAS or Sydney Dance Company all program or activate within the zone of influence, their focus radiates away from the Blackwattle Bay precinct. The precinct's topography also presents visual and physical barriers - walkability and mobility into and within the precinct are difficult. The same conclusions regarding visibility and access hold true for the creative industries and knowledge economies within the zone of influence. This means that the current public perception of Blackwattle Bay's links to its arts, cultural and creative neighbours is poor.

However, planned developments in the zone of influence will give significant impetus to arts and cultural development in the Blackwattle Bay precinct:

- Through the Sydney Harbour Collaboration group, Place Management NSW is leading a unified agency approach to the provision of arts and culture on the Sydney Harbour foreshore and this will include Blackwattle Bay as part of that co-ordinated approach
- The City of Sydney's Eora Journey project is driving a strong focus on Aboriginal arts and culture and developing the arts and cultural linkages and stories around the harbour. Sydney's first harbourside walk dedicated to Indigenous history, a nine-kilometre foreshore walk is to link locations of hidden historical significance along the foreshore stretching from the ANMM in Darling Harbour to Woolloomooloo¹²
- Two private advocacy bodies, the Committee for Sydney and the Western Harbour Alliance, jointly launched A Vision for Western Harbour in December

2019. Aligned with government ambitions, their vision for the Western Harbour, of which Blackwattle Bay is an intrinsic part, promotes its opportunity to be a cultural destination, citing the ten existing cultural facilities and an aspiration to build a new iconic cultural institution in the precinct. Arts and cultural recommendations proposed for Western Harbour include:

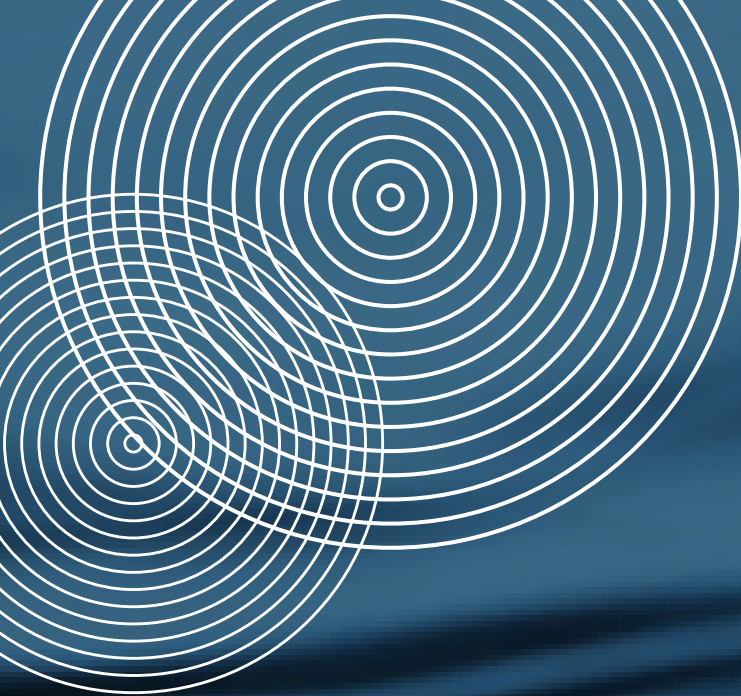
- a coordinated cultural strategy,
- night-time economy and events calendar,
- a place activation officer and a Western Harbour festival with early activation of the area an immediate priority
- The retention and reimagining of MAAS on its Ultimo site is a major boost for arts and culture in the precinct. It will have a significant effect on the area's creative industry / knowledge economy as well as consolidating its museum culture. The expansion of the museum over four sites and the opening of Powerhouse Parramatta offer unique arts and cultural opportunities for the future Blackwattle Bay such as potential collaborations with Powerlab – sixty creative residential studios that will bring together researchers, scientists, artists and students – as well as the museum's proposed 360-degree screen space
- ANMM has plans to increase its footprint and develop a migration museum
- Although its presence in the area was originally only conceived as temporary, Sydney Dance Company has expressed a desire to maintain its presence in the area
- A mounting body of evidence now demonstrates the benefits to visitor, local and enterprise economies when collaboration between knowledge-based

industries (ICT and higher education) and creative industries can be fostered. Both the City and the State have designated areas in the zone of influence as innovation precincts. The critical clusters of knowledge, talent and innovation in the Greater Sydney Commission's Camperdown–Ultimo Collaboration Area offer exceptional potential for collaboration and this innovation ecosystem presents opportunities¹³

Policy and Planning Trends

In government alignment and policy terms, the development of arts and culture at Blackwattle Bay can benefit from planning trends within the NSW Government, such as the Pyrmont Peninsula Place Strategy, as well as City of Sydney policies. Recent and forthcoming reports on cultural infrastructure highlight the importance of partnerships, policies, subsidies and collaboration to deliver the benefits of cultural precincts. In Section Two, a summary of key elements of government alignment is supplied within each strategy objective.

A full analysis of relevant state and local government policy pertaining to arts and cultural opportunities in Blackwattle Bay is included at Appendix 1: Policy Analysis.



SECTION

two

THE STRATEGY

An Arts and Cultural Vision for Blackwattle Bay

AN ARTS AND CULTURAL VISION FOR BLACKWATTLE BAY

Arts and culture draw the distinct identity of Blackwattle Bay to the surface. At every moment, they heighten our understanding of this place's communities, its physical character, its histories and its futures. It's what sets this place apart.

While the place vision for Blackwattle Bay sets out a broad remit of reconnection, living cultures and inclusivity (see Section One, Strategy Context above) the above vision is specific to the development of arts and culture in Blackwattle Bay. It guides the ambition and direction of arts and cultural planning in the precinct. Importantly, it speaks to how arts and culture can achieve the broader place goals of place distinctiveness and connectivity.



Five Bells (John Olsen, 1963 AGNSW Collection). © John Olsen/Copyright Agency, 2020

OBJECTIVE 1

*Arts and culture in
Blackwattle Bay reflect
its histories, landscape
and communities.*

Blackwattle Bay is being revitalised at a time when there is significant rejuvenation of other inner Sydney harbour-side destinations (e.g., Darling Square, Cockle Bay wharf, Barangaroo, Circular Quay). This, coupled with increased competition for our leisure time, means that the offer of Blackwattle Bay needs to stand out from the crowd in order to sustain repeat visitation. Happily, the new Sydney Fish Market will provide a distinctive offer to visitors and this will go some way to establishing Blackwattle Bay as a unique destination.

To fully deliver on this value proposition, the arts and cultural offer for Blackwattle Bay must also be distinctive and reflect its unique character. This means it must tie to the place's:

- Histories and social memories
 - From oyster-gathering to wood-shipping to new tech co-working
- Landscape
 - From wetlands to industrial port to waterfront promenade
- Communities
 - From the long-established to the newly arrived



Figure 11: Hudsons Timber Yard and Glebe Rowing Club, Blackwattle Bay (State Archives & Records NSW)

It is essential to the life blood of Aboriginal people to maintain a connection to traditional maritime practice

Shane Phillips, CEO Tribal Warrior.

The following strategies give a direction for how this objective might be achieved.

A. Celebrate the maritime histories and character of Blackwattle Bay with a dedicated focus on Aboriginal cultural practices.

Historical records document the continued maritime practices of Aboriginal people in the bays of Sydney Harbour until well into the twentieth century.¹⁴ Subsequent and concurrent practices included abattoirs and tanning, timber imports and milling, boat-building and cement-mixing.¹⁵ This history as a working harbour should be represented across multiple modes of creative place interpretation.

Recommendation:

- Facilitate co-ordination between the City of Sydney's Eora Journey Harbour Walk and major public art commissions in the precinct (e.g., Sydney Fish Market)

Consideration:

- Develop public program content in partnership with current local maritime culture-based organisations (e.g., Tribal Warrior, Sydney Heritage Fleet, Sydney Fish Market)

B. Establish curatorial principles to align all arts and cultural programs with the precinct's arts and cultural vision.

A coherent experience of Blackwattle Bay's arts and cultural offering requires clear curatorial principles that are adopted across the precinct. These principles should apply to all arts and cultural programs, from 'permanent' public art through to temporary events, installations and other cultural activities.

Recommendations:

- Develop an arts advisory panel that can assist in the development, implementation and direction of curatorial direction for the precinct (refer Section Three: Implementation Recommendations for suggested timing of this panel appointment)
- Continue to engage closely with Sydney Fish Market arts and cultural planners to ensure good fit with Blackwattle Arts and Culture Strategy¹⁶

Considerations:

- Appoint panel representatives from other key city arts and cultural advisory groups
- Include Aboriginal arts and culture representative on arts advisory panel

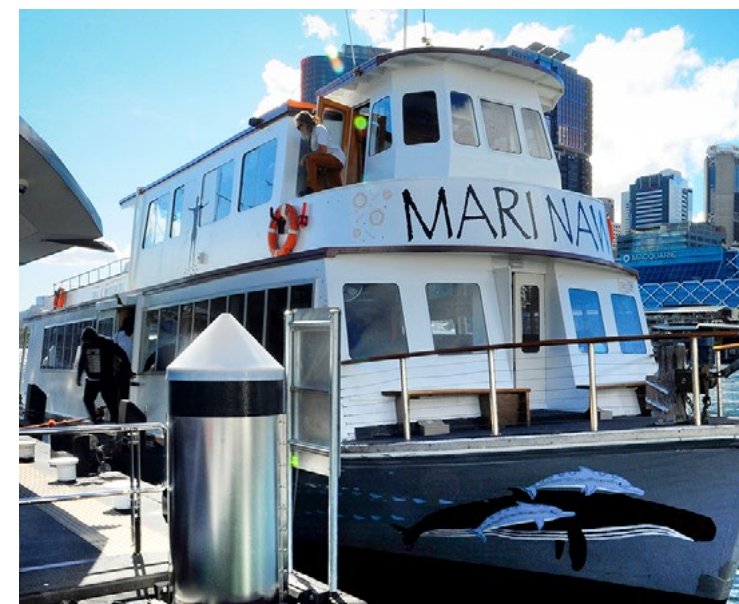


Figure 12: Tribal Warrior (Image is courtesy of Tribal Warrior)

C. Ensure all public art, events, way finding, performance, installations, retail strategy and place brand are vehicles for arts-led place interpretation.

Interpretation in Blackwattle Bay should be played out across multiple touch-points. This should be co-ordinated across all precinct stakeholders and needs to reflect broad place identity – informed as much by the plans for the future as by the stories from the past.

Recommendation:

- Develop a combined interpretation plan that draws upon and influences heritage, retail, activation and marketing strategies for Blackwattle Bay



Figure 13: Digital Art Garden by WOW, Tokyo (Image is courtesy of WOW)

D. Link interpretation of the Bay's stories with the wider Sydney Harbour narratives such as Eora Journey and Sydney Harbour Walk.

The stories of Sydney harbour are being inscribed in the arts and culture of numerous inner-harbour locations. In order to create a point of difference and to avoid duplication, efforts should be made to co-ordinate with these other programs. This will assist in the development of a coherent Sydney inner-city harbour narrative in which Blackwattle Bay can play a key role.

Recommendation:

- Play an active role in the Sydney Harbour Collaboration Group to ensure place story co-ordination across other inner-city harbour locations

Consideration:

- Identify best practice processes for generating interpretation project ideas that are specific to Blackwattle Bay (e.g., place-based arts laboratories)

KEY GOVERNMENT ALIGNMENT

City of Sydney

- City Art Public Art Strategy (2013)
- Creative City Cultural Policy and Action Plan (2014 – 2024)
- Public Art Policy (2016)
- Eora Journey Harbour Walk Storytelling Report (2019) Infrastructure NSW

Infrastructure NSW

- Aboriginal Cultural Advice and Community Engagement Findings Report (Murawin Consulting)
- Aboriginal Cultural Heritage Assessment Report (Artefact)
- Maritime Archaeological Assessment (Comber Consultants)
- Heritage Interpretation Strategy/Plan (City Plan)

NSW Department of Planning Industry and Environment

- Pyrmont Peninsula Place Strategy July 2020

WHAT THE FUTURE MIGHT LOOK LIKE

SYDNEY FISH MARKET AND BLACKWATTLE BAY JOIN EORA JOURNEY HARBOUR WALK

Currently entering its implementation stage, the Harbour Walk will extend 9km from the Australian National Maritime Museum in Tumbalong (Darling Harbour) to Woolloomooloo Bay. Stories, public art projects and key sightlines will guide the journey that invites participants to experience Country – including the creation of “opportunities for physical and emotional connection to water”.

“The Harbour Walk is an Acknowledgement of Country in its truest, most ancient form. We tread lightly and mindfully, with the knowledge that this site holds all the memories of everyone who has ever lived on that land.” Emily McDaniel, *Harbour Walk Storytelling Draft Report November 2019* (Prepared for City of Sydney).



Figure 14: Eora Journey Harbour Walk Storytelling Report.



OBJECTIVE 2

Blackwattle Bay is recognised as a creative making place for its residents, workers and visitors.

The Blackwattle Studio complex that existed on the southern side of Blackwattle Bay from 1987 to 2000 was the area's most enduring arts and cultural landmark. The creative legacy of this place, coupled with the often-cited need for affordable making spaces in inner-city Sydney,¹⁷ create the potential for a powerful arts and cultural offer in the emerging precinct.

This offer should extend across all platforms of arts and culture and include digital creative practice so that it embraces the powerful combination of ICT and knowledge industries present in the precinct's zone of influence (see Section One above) and looks to the future. The ascension of digital technologies has radically altered the practice and distribution of arts and culture beyond the traditional subsidised and the commercial sectors and created a third sector driven out of social spaces. This sector is sometimes described as social production. Social production now enables 'non-professional' practitioners (or those outside the commercial or subsidised arts practice) to produce, distribute and consume cultural product in new digitally-driven ways.¹⁸ This technologically enabled social production of culture combined with the rise of 'maker culture', where DIY creativity is increasingly embraced at home and at work, means that any future creative making offer will need to be accessible to residents, workers and visitors alike.

Lastly, this creative offer should be evident in the look and feel of the precinct's public realm. This is a place whose creative profile is not only played out in the arts and cultural programs it offers but at multiple touch-points.

A. Build affordable making spaces for arts practitioners, creative industries and local communities.

Making spaces in inner city Sydney for creative industry practitioners have largely been stripped out by urban revitalisation. Developers of Blackwattle Bay have the opportunity to remedy this trend (and create a distinctive offer in the process) in the creation of accessible and affordable making spaces as part of the precinct's provision of community facilities. Refining the offer of any such making space will need a process of needs analysis and implementation planning subsequent to this Arts and Cultural Strategy.

Recommendations:

- Provide a multi-purpose 'making space' as part of the community facility provision for Blackwattle Bay. Stakeholder advice for this strategy specified that for inner city making spaces to be financially sustainable, they need to provide the space managers with a suite of floor plates that they can sublet for community use, professional use and venue hire. To accommodate this range of uses, the recommended total floor plate is a minimum of 2,000 sqm
- Partner with other making space and arts-culture residency organisations to deliver best-practice operation models. Different operational models for cultural space management in Sydney have been successfully managed by organisations such as Brand X, 107 Projects and Maker Space & Company



Figure 15: Blackwattle Studios (Image is courtesy of Inner West Library and History Service)



WHAT THE FUTURE MIGHT LOOK LIKE

THE NEW BLACKWATTLE STUDIOS MAKERSPACE

Inspiration can be drawn from Malmö, Sweden

Västra Hamnen is an old industrial harbour district which has become a successful and often-cited residential, education, creative and technology district. STPLN is its 2000m² multipurpose studio, workshop, venue and co-work space, located inside the old shipbuilding slipway. While the site's long gradient meant it was less appealing for residences or restaurants, the unique building proved well-suited for much-needed affordable arts and craft, design and technology start-up spaces as well as community and event facilities.



Figure 16: Modfab Shapeshifters 3D printing workshops at the Australian Design Centre (Photographer: Vincent Buret, image is courtesy of Modfab)



Figure 17: STPLN Malmö - makerspace built into the old shipping slipway (Image is courtesy of STPLN)



Figure 18: Electronics workshop at STPLN (Image is courtesy of STPLN)

Considerations:

- Encourage developers to make tenancy provisions for creative partners
- Investigate relocation of Aboriginal making organisation such as Boomalli Artists Co-operative
- Investigate the provision of live-work spaces and develop international partnerships with other organisations to capitalise on exchange and profile-building opportunities

B. Engage artists in the design and development of public domain lighting, street furniture and wayfinding for the precinct.

Artists are practised at the processes of enquiry, experimentation and creating innovative solutions. When they collaborate with designers and architects the outcomes can far surpass 'standard' civic space outcomes. By implementing this approach across the public domain, Blackwattle Bay can become a precinct that wears its creativity on its sleeve.

Recommendation:

- Support the intent of prominent precinct stakeholders who embrace the precinct's arts and cultural direction (e.g., Sydney Fish Market)

Consideration:

- Include weighted-score incentives for consortia that include artist collaborations as part of their bids for tenders

C. Foster synergies and collaboration between the area's knowledge-based industries and its arts and cultural programs.

With its envisaged combination of ICT, education, creative and tourism industries, Blackwattle Bay has the potential to develop an arts and cultural identity that is distinct and dynamic. To accommodate this, the priority should be to create conditions in which these local industries can claim the precinct as their own, in which collaboration between sectors is easy, and in which innovative practices can be prominently profiled.

Recommendations:

- Provide flexible indoor event space (350 pax capacity) as part of any community centre facilities and promote subsidised rates for the use of this space to the start-up community. Refining the offer of any such event space will need a process of needs analysis and implementation planning subsequent to this Arts and Cultural Strategy
- Include free wi-fi and power access across the public domain to encourage collaboration in the precinct
- Implement innovative content (e.g., hacker, DIY and maker programs) within any public community programs and facilities

Consideration:

- Provide rental incentives for the inclusion of start-up digital creative industries within the precinct's commercial / retail leasing strategies

Making is
fundamental to what
it means to be human.
We must make, create,
and express ourselves
to feel whole.

Mark Hatch, The Maker Movement Manifesto.¹⁹



Figure 19: Timbre+ is a container 'gastropark' in one-north, Singapore.



WHAT THE FUTURE MIGHT LOOK LIKE

BLACKWATTLE BAY'S KNOWLEDGE AND CREATIVE INDUSTRIES COLLABORATE ON PROGRAMS AND BRING LIFE TO THE PUBLIC DOMAIN

Inspiration can be drawn from "one-north", Singapore.

Singapore's hugely successful one-north innovation precinct includes industry clusters for medical research, ICT, media and game development. By providing affordable rates, quality services and access to funding and networking events, one-north has fostered investment, technology development and synergies between sectors.

For example, designers and animators contribute to the interactive exhibits for the annual one-north Science Festival. The public spaces between the different industries' facilities also host attractive leisure options and cultural programming.

D. Dedicate space to Aboriginal artists and arts and cultural programs and include a focus on contemporary and innovative practice.

To ensure Aboriginal arts and cultural leadership and community engagement in the Blackwattle Bay precinct, priority needs to be given to the provision of space and opportunities for Aboriginal practitioners and programs. This should include Aboriginal curatorial oversight of, and inclusion within public domain offerings; representation of Aboriginal land and maritime practices; and collaborating with Aboriginal practitioners on the representation and recognition of heritage sites. Importantly, priority should also be given to profiling contemporary Aboriginal practices (e.g., digital interpretation) so that an emphasis is placed on living and future culture.

Recommendation:

- Approach digital Aboriginal arts and cultural organisations to see if they can have a permanent presence within the precinct (e.g., Balarinji, Indigital, Virtual Songlines, Indigi Lab)

Consideration:

- Partner with the Indigenous Digital Excellence (IDX) program at the National Centre for Indigenous Excellence to foster collaboration between emerging Aboriginal designers and the local Blackwattle Bay creative digital sector

KEY GOVERNMENT ALIGNMENT

City of Sydney

- City Art Public Art Strategy (2013)
- Creative City Cultural Policy and Action Plan (2014 – 2024)
- Public Art Policy (2016)
- Digital Strategy (2015)
- Tech Startups Action Plan (2016)
- Making Space for Culture in Sydney, Cultural - Infrastructure Study (2020)

Create NSW

- Cultural Infrastructure Plan 2025+

NSW Department of Planning Industry and Environment

- Pyrmont Peninsula Place Strategy July 2020

OBJECTIVE 3

*Arts and cultural
experiences activate the precinct, day
and night.*

3

As stated above in the introduction (Section One), arts and culture can be used to create powerful associations for people living, visiting and working at Blackwattle Bay. In the new and emerging precinct, activation programming will be a key component to ensuring that the place character for Blackwattle Bay is active, public and prominent. Festivals, live performance, temporary urban art installations and the like all promote a dynamic, peopled environment that develops positive place memories for visitors and residents and also contributes to a safe urban environment.

It is important to think about the timing of when arts and culture is present in the precinct. Best practice demonstrates that place vision, identity and attachment are strongest when activation is implemented early in the development cycle, well before project completion. The full 24-hour cycle of the precinct also needs to be considered. The NSW Government's night-time economy initiative already includes Blackwattle Bay within one of its five inner-city precincts. Infrastructure NSW will play a pivotal role in implementing conditions that support the night-time economy for the cultural and commercial stakeholders in the precinct.

Arts and cultural activation will also contribute significantly to the daytime economy of visitors, workers and residents. Creative partnerships will be the key to sustaining this presence. As mentioned above (2C and 2D), targeted partnerships can steer the place identity in ways that ably serve the place vision for Blackwattle Bay (see p.9). Creative, mutually supportive partnerships with local organisations will not only support this sustainability, but will also embed the precinct within the broader arts and cultural zone of influence.

A. Ensure development provisions enable the precinct to host arts and cultural activation.

Development conditions in the public domain and on private property can have a big impact on the capacity of a place to host arts and cultural programs. At the planning stage, the arts and cultural intent and ambitions of the precinct should be prioritised. This means that in both the property sale and development consent phases, Infrastructure NSW needs to take a leading hand in keeping these priorities prominent where a policy at state or local government level has been developed. Fortunately, an amphitheatre has already been planned for the Sydney Fish Market site. For this and other activation locations in the precinct, the design of the public realm on a functional and operational level needs to include sufficient base-level infrastructure (power, water, access) built into the precinct to accommodate a diversity of event and activation options.

Recommendations:

- Require prospective developers to provide an arts and cultural plan in response to the Blackwattle Bay Arts and Cultural Strategy as a part of the Expressions of Interest criteria, which aligns with any over-arching policy
- Implement permanent event infrastructure and permanent event DA provisions across potential activation areas of the public domain
- Adopt a busking policy in line with City of Sydney guidelines

Consideration:

- Lead the adoption of standardised event and activation processes (e.g., licencing, venue hire, temporary infrastructure, etc) across all place management agreements within the precinct



Figure 20: Blak Markets (Photographer: Mark Bond, image is courtesy of First Hand Solutions)

A more vibrant, inclusive, attractive night time economy does not necessarily mean having a bar on every corner

Imagine Sydney. Deloitte.²⁰

B. Build productive arts and cultural partnerships with key western harbour organisations.

Although there is limited connectivity with them, there are two major cultural institutions, ANMM and MAAS, within the Blackwattle Bay zone of influence. The development of Blackwattle Bay should capitalise on this proximity to the benefit of its own arts and cultural profile. Furthermore, Blackwattle Bay can also profit from the advocacy efforts of the Western Harbour Alliance and collaborate on joint arts and cultural initiatives (e.g., stakeholder discussions revealed enthusiasm for a Western Harbour-based festival that celebrates Sydney Harbour).

Recommendations:

- Liaise with Western Harbour Alliance and City of Sydney to ensure that the Harbour Walk is extended all the way to Blackwattle Bay
- Partner with MAAS (Ultimo and / or Parramatta) on creative industry exchange programs for maker-spaces

Consideration:

- Partner with ANMM and Sydney Fish Market / Sydney Heritage Fleet on public programs (e.g., walks, sustainable ocean programs etc)

C. Develop arts and cultural partnerships with local Aboriginal communities and organisations.

Given the longstanding association with Blackwattle Bay by the prominent local Aboriginal communities (Glebe has a proportional representation of Aboriginal people that is higher than the City of Sydney village average),²¹ it is important that they can feel at home in the emerging Blackwattle Bay precinct. It is also of great benefit for visitors to the precinct to have the opportunity to connect with Australian Aboriginal communities, cultures and artforms. In establishing arts and cultural partnerships with local Aboriginal organisations, priority should be given to supporting Aboriginal enterprise and ensuring Aboriginal agency in the direction of any venture.

Recommendation:

- Work with Aboriginal arts and cultural consultants to initiate discussion with Sydney-based organisations (e.g., Tribal Warrior, First Hand Solutions (Blak Arts Market), Boomalli), with a view to developing long-term and mutually-supportive relations

Considerations:

- Collaborate with City of Sydney Aboriginal liaison team to find ways to encourage meaningful engagement with local communities
- Support collaboration between local Aboriginal enterprises Tribal Warrior and Tranby

D. Design and implement activation zones across the precinct so that the place has a diversity of arts and cultural offerings at different times.

While Blackwattle Bay will never become an events precinct in the same way that other prominent harbourside locations are (e.g., Darling Harbour, Barangaroo), planning should nonetheless anticipate a range of scales of activation, from intimate to large-scale. This may vary from spectacle events (e.g., Vivid installations), to festivals (e.g., a Live and Local music festival in local venues), to ritual-based ceremonies (e.g., Sydney Fish Market Blessing of the Fleet). Activation planning for the precinct should identify different locations that are designed and suitable for this range of offers. It should also consider semi-permanent activation components such as markets, public art and busking.

Planning for night-time economy activity should encompass much more than merely licenced venues. Precinct lighting phases; access hours for community spaces, gyms and making spaces; walking tours and activations: these are all part of the palette for the precinct's night-time economy. Planning and business hours need to fall in line with these aspirations.

Recommendations:

- An activation strategy for the precinct should accompany the master-planning process so that there is sufficient thinking around the potential arts and cultural offer for the precinct
- Planning approvals for Blackwattle Bay should be as flexible as possible to facilitate this broad spectrum of activation, both day and night

E. Use arts and cultural programs to promote the place vision for Blackwattle Bay before, during and after the precinct's construction.

As noted in the introduction (Section One), the arts and cultural vision for Blackwattle Bay is really an instrument to bring the broader place vision of reconnection, living cultures and inclusivity to life (see above p.9). In turn, the curatorial principles recommended above (Objective 1C) will then ensure that all arts and cultural programs, from 'permanent' public art through to temporary events, installations and other cultural activities deliver on these vision aspirations. While these principles may develop and change over time, this vision work will set a clear direction for arts and culture in the precinct.

Importantly, avenues should be sought to bring this vision to life as soon as possible. 'Meanwhile use' such as artworks on hoardings, pop-ups and temporary installations are all mechanisms that can be profitably used to build place identity and bring the place vision for Blackwattle Bay to life. Because the development of the precinct will take place over an extended period, there is a great risk in forestalling this element. It is important that the capacity to deliver arts and cultural programs be fostered throughout the full spectrum of the development phase. In this way, the new associations the visitors, workers and residents have with the place will start to grow from early in the process.

This 'meanwhile use' is especially important given that control of significant parts of the precinct may remain in private ownership for some time. This will prevent accessibility across the precinct and impact on its attractiveness. Even with the proposed boardwalk

extending around the Bay towards the earmarked recreation facilities at the north of the precinct, there may be high blank walls separating privately owned sites from the water. Temporary public art works would be a useful 'meanwhile' way to ameliorate the impact of these potential eyesores and to link up the otherwise isolated parts of the site.

Recommendation:

- Give the Arts Advisory group (Objective 1B) a mandate to develop 'meanwhile use' options as part of its remit

KEY GOVERNMENT ALIGNMENT

City of Sydney

- An Open and Creative City: planning for culture and night time economy (Global Research Ltd)
- Eora Journey Economic Development Plan (2016)
- Busking Policy and Guidelines Review (2018)

Create NSW

- Cultural Infrastructure Plan 2025+²²

NSW Government

- Culture, Value and Place 2018 (Clark et al)²³
- Guide to Night Time Economy Uses (2019)²⁴

NSW Department of Planning Industry and Environment

- Pyrmont Peninsula Place Strategy July 2020



Figure 21: Scott King, 'Temporary Eyesore', 2008, Bankside, London. Commissioned by the Architecture Foundation in association with Tate Modern. Courtesy the artist and Herald Street, London.



Figure 22: Windwatcher temporary commission in Central Park, Chippendale 2011 (Mikala Dwyer)



WHAT THE FUTURE MIGHT LOOK LIKE

SYDNEY FISH MARKET AND BLACKWATTLE BAY, ACTIVE DAY AND NIGHT

Inspiration can be drawn from Fischauktionshalle, Hamburg, Germany.

Hamburg's Fish Market was founded in 1703. Now a waterfront renewal project, the market's Fischauktionshalle presents much more than a dining and retail offer.

During the daytime, the Fischauktionshalle offers food stalls and Sunday morning brunch. Live music is programmed every weekend and one-off events have included a digital transformation conference. Outside, the fish markets and harbour tours remain key daytime attractions. At night, the venue hosts a varied annual program of music and events including a popular wine festival.

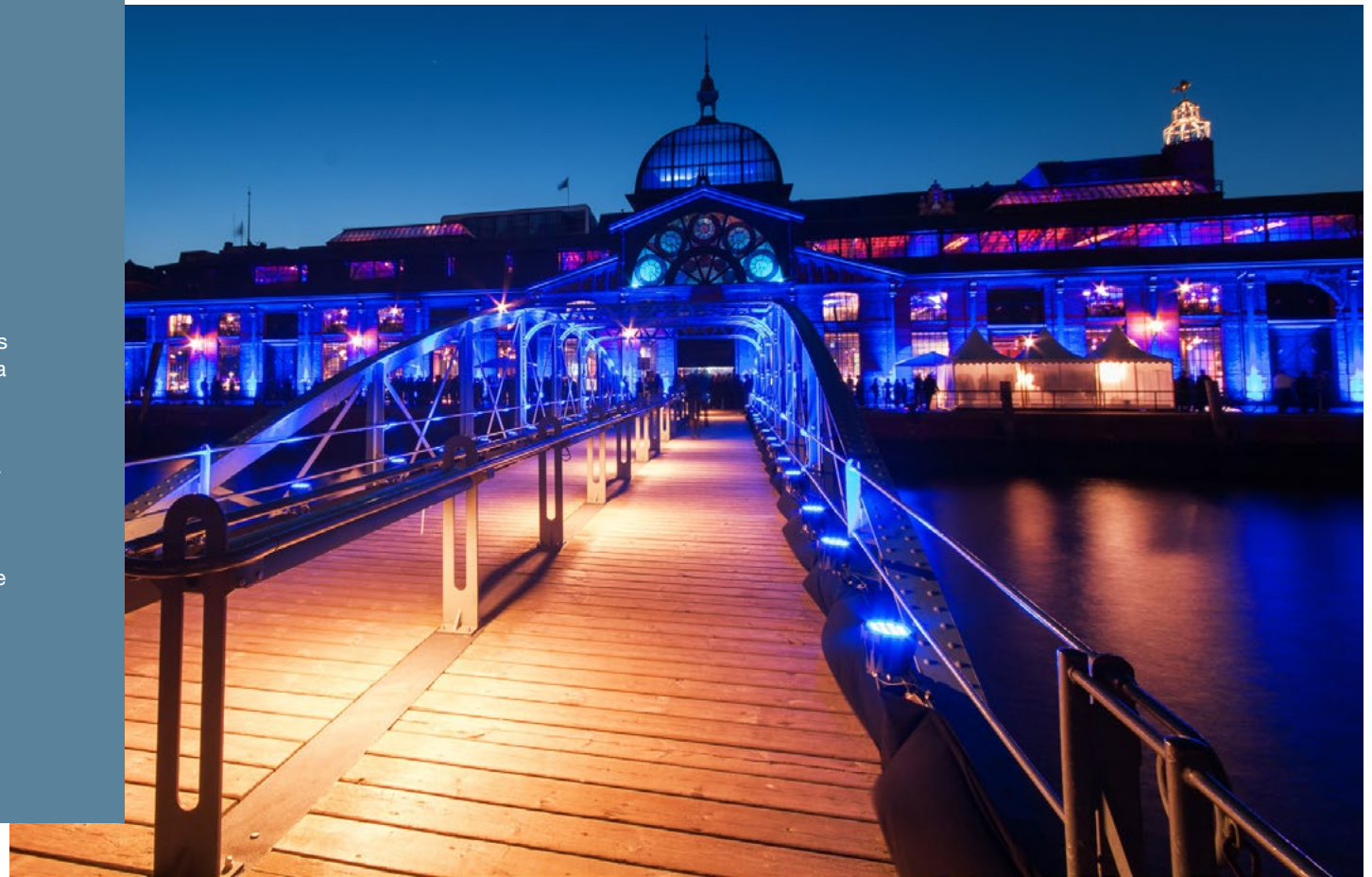


Figure 23: Hamburg Fish Market Fischauktionshalle (Fish Auction Hall) (Image is courtesy of Altonaer Fischauktionshalle Hamburg)

SECTION

three

MAINTAINING THE ARTS AND CULTURAL VISION



IMPLEMENTATION RECOMMENDATIONS

In order to maintain the momentum necessary to implement the arts and cultural vision over the many years from pre-masterplan to project completion it is recommended that Infrastructure NSW:

1. Embed arts and culture provision in the bid/tender documents' criteria
2. Maintain dialogue with developers regarding their intentions for delivering on the arts and cultural strategy throughout their development proposal processes
3. Establish arts and cultural leadership in the precinct as early as possible and develop a governance model to advise on the direction of the arts and culture strategy
4. Begin 'meanwhile' arts and cultural programming in the public domain to foreshadow the arts and cultural vision for the precinct before, during and after its development

An indicative program model for timing of these recommendations is included overleaf.

Immediate Actions

- Inform key precinct stakeholders of the direction of arts and culture in Blackwattle Bay by presenting the final Arts and Cultural Strategy to relevant committees including: Sydney Harbour Collaboration group, Western Harbour Alliance, City of Sydney Arts Advisory Panel and Barangaroo Arts and Public Program Panel. Make presentations also to key cultural institutions MAAS and ANMM
- Ensure ongoing alignment with City of Sydney policies (e.g., busking policy and Cultural

Infrastructure Discussion Paper), needs-based planning opportunities (such as Eora Journey and Harbour Walk) and activation programs such as Lunar New Year

- Facilitate collaboration between Sydney Fish Market developer public art team and City of Sydney Eora journey co-ordinators (both Sydney Fish Market and its public art team, Wellner Weis, were engaged as part of the targeted stakeholder engagement for this strategy)
- Align any public art planning such as the Sydney Fish Market arts program with the public art policies from Create NSW and City of Sydney
- Commission an internal brief to investigate:
 - Precondition terms and process at Australian Technology Park (ATP), South Eveleigh that led to final project development agreements. For example, ATP advisory groups (e.g. technology and employment committee, arts and placemaking) and ATP's partnership with the National Centre of Indigenous Excellence (NCIE)²⁵
 - how these pre-existing relationships were transferred to developers
 - tender assessment, sales process and conditions at ATP (with particular reference to Mirvac development whose arts and cultural program is highly regarded)
- Liaise with the Barangaroo team and model processes for Blackwattle Bay based on that precinct's learnings as they implement their \$23 million arts program
- Scope and initiate an arts advisory working group for Blackwattle Bay. The remit of this group will initially be to work with the Sydney Fish Market developers. This group should be modelled on Barangaroo Arts

and Public Program Panel with some crossover/shared membership with the City of Sydney Arts Advisory Panel and Barangaroo

- Develop a Blackwattle Bay Public Art Strategy that guides developers of future sites within the precinct. This strategy should be created with close regard to the City of Sydney's Public Art Strategy and Public Art Policy as well as the Create NSW Public Art Toolkit (forthcoming). The strategy should consider the City of Sydney's Guidelines for Public Art in Private Developments and Guidelines for Acquisitions and Deaccessions within its remit.

Possible Implementation and Governance Model

Because development in the precinct will be staggered over an extended period, Infrastructure NSW will need to adopt a staged approach to the implementation of arts and culture in Blackwattle Bay. The following diagram illustrates a potential model for this approach. This diagram is indicative only at this stage. While the timing of the Sydney Fish Market is positioned as the construction program currently stands, it is subject to change. Furthermore, the timing of Projects 2, 3, 4 and 5 is hypothetical in this diagram.

Because the determination on land ownership governance for Blackwattle Bay is part of ongoing discussions between several NSW Government Agencies, provisions for the ownership and maintenance of major public art will be negotiated on a case-by-case basis between the NSW Government and any developer(s) as individual site planning progresses, with recourse to the public art policy documents identified above.

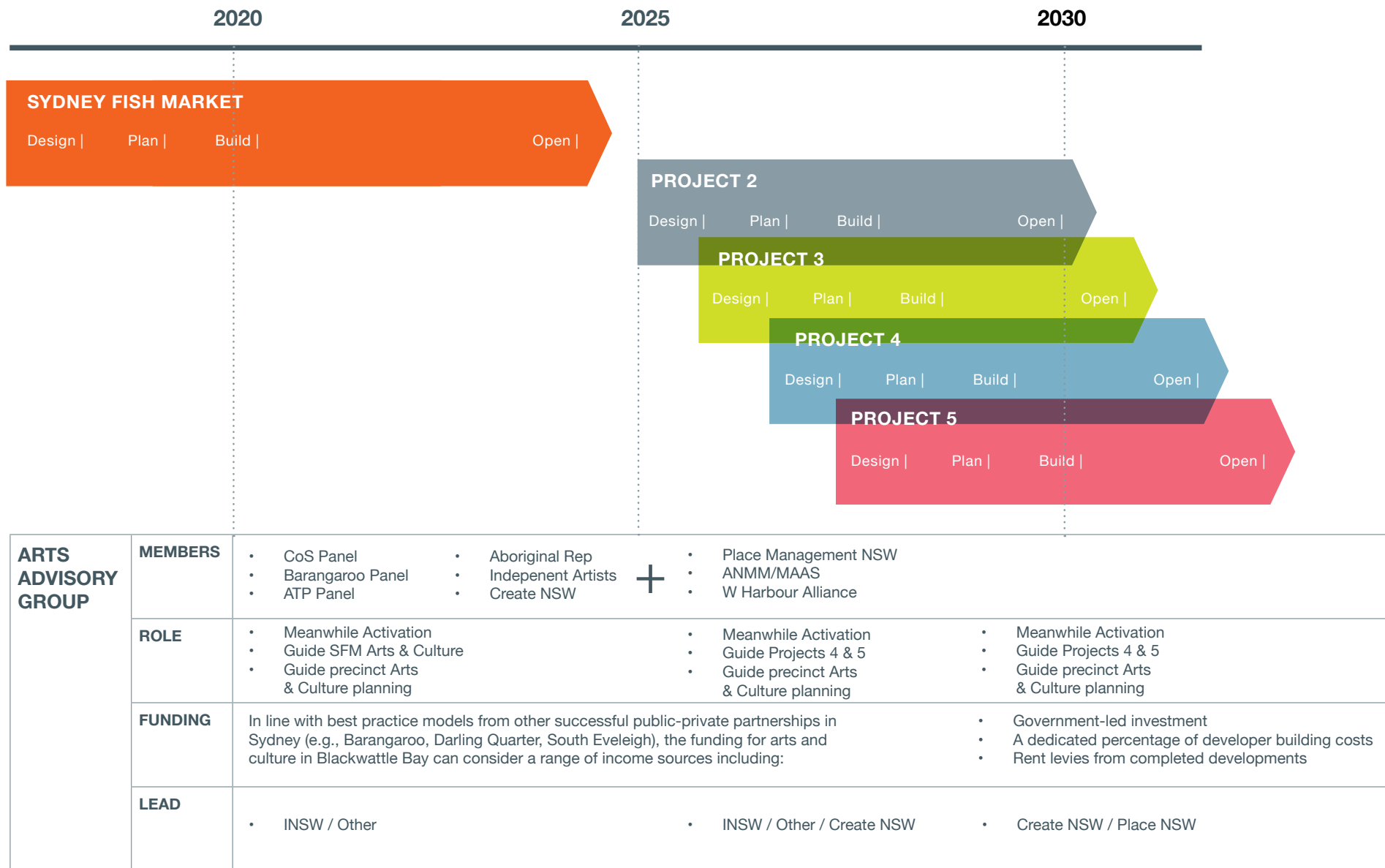


Figure 24: Blackwattle Bay Arts and Culture Implementation Model (City People)

APPENDIX 1: POLICY ANALYSIS

REGULATORY CONTEXT POLICY TABLE

Agency	Policy/Strategy	Relevance
ABORIGINAL ARTS AND CULTURE		
Department of Aboriginal Affairs	OCHRE Plan https://www.aboriginalaffairs.nsw.gov.au/our-agency/staying-accountable/ochre/nsw-government-aboriginal-affairs-strategy	OCHRE principles of language, employment, capacity to drive own solutions and creating opportunities for economic empowerment
Destination NSW	Aboriginal Tourism Action Plan 2017-2025 https://www.destinationnsw.com.au/wp-content/uploads/2017/11/aboriginal-tourism-action-plan-2017-2020.pdf	A new legal framework for the protection and management of both tangible and intangible Aboriginal cultural heritage
NSW Government Architect	Sydney Ochre Grid –Designing with Country	Principles for incorporating Aboriginal agency and representation into urban planning and design
PLACEMAKING		
NSW Department of Planning Industry and Environment	Pymont Peninsula Place Strategy	Blackwattle Bay is identified as one of the four key sites in the peninsula. Creativity, culture and heritage is a key direction and the Place Strategy's aims include providing a 24-hour cultural and entertainment destination and more, better and activated public spaces
The Greater Sydney Commission	The Eastern City District Plan (2018) https://www.greater.sydney/eastern-city-district-plan	The provision of arts and creative spaces in areas experiencing significant urban renewal
Create NSW	Create in NSW - NSW Arts and Policy Framework (2015) https://www.create.nsw.gov.au/wp-content/uploads/2015/02/ARTS-NSW-Policy_13-MAY_web-1.pdf	Key actions include Aboriginal Arts and Culture, Revitalising Infrastructure through precincts and partnerships and in Metropolitan Sydney scoping arts and cultural opportunities across redevelopments with other government agencies

REGULATORY CONTEXT POLICY TABLE

Agency	Policy/Strategy	Relevance
PRECINCT APPROACH		
Create NSW	Culture, Value and Place (2018) https://www.create.nsw.gov.au/resources/the-value-of-culture-reports/	Identifies key recent trends in city regions seeking to grow or maintain their status as global cities and lists ten tools for achieving this aim one of which is “Embedding Culture into Continuous Cycles of Placemaking and Precinct Development”
City of Sydney	The Creative City Cultural Policy and Action Plan (2014 – 2024)	Precinct distinctiveness and creativity in the public domain is a key objective
Place Management NSW	Sydney Harbour Collaboration Group	Place Management NSW is bringing all the key harbour government stakeholders together (and the MCA) in the Sydney Harbour Collaboration Group. This cross-agency group offers a collaborative policy context and a future potential mechanism for arts and cultural governance and placemaking in the precinct
NSW Department of Planning and Environment	NSW Local Character and Place Guidelines February 2019	The Local Character Wheel in the guidelines has three categories for identifying and assessing an area’s character: Environmental, Economic and Social. A key component of the Social assessment category is ‘Heritage and culture’
Western Harbour Alliance	A Vision for Western Harbour Dec 2019	Promotes the opportunity for the Western Harbour precinct (of which Blackwattle Bay is an intrinsic part) to be a cultural destination
NSW Government	Night time economy initiative https://www.nsw.gov.au/improving-nsw/projects-and-initiatives/night-time-economy/precinct-approach/	The NSW government has adopted a local precinct-based approach to the night time economy and two of the inner Sydney precincts House are in the Blackwattle zone of influence, Pyrmont and Haymarket and George St

REGULATORY CONTEXT POLICY TABLE

Agency	Policy/Strategy	Relevance
PUBLIC ART		
NSW Government	Public Art Policy (2016) and City Art Public Art Strategy (2011)	Of the eight guiding principles in the City's <i>Public Art Policy</i> , three clearly align with the opportunities at Blackwattle Bay: <ul style="list-style-type: none"> i. Recognise and celebrate Aboriginal stories and heritage in the public domain ii. Promote high quality public art in private development iii. Support stakeholders and government partners to facilitate public art opportunities.
	The Eora Journey	In 2012 Council endorsed the Eora Journey: Recognition in the Public Domain Implementation Plan based on international research on best practice in interpretative public art. This program is being further developed and will potentially extend into Blackwattle Bay, in particular there are opportunities for the expansion of the Eora Journey Harbour Walk (see below)
	Sydney Harbour's Nature and Culture Walk: The Cultural Ribbon Strategy (2016)	The <i>Sydney Harbour's Nature and Culture Walk</i> is also likely to extend into the Blackwattle precinct
	Eora Journey Harbour Walk Storytelling Report Draft (2019) https://www.cityofsydney.nsw.gov.au/__data/assets/pdf_file/0003/318405/Harbour-Walk-Storytelling-Report-November-2019.pdf	Released in November 2019, this is the foundational framework to guide the development of the Harbour Walk over 9km from the Australian National Maritime Museum in Tumbalong (Darling Harbour) to Woolloomooloo Bay. It envisions 'a series of curated stories that are connected alongside the Sydney Harbour foreshore' realised through the walk and interpretive program of public art, sightlines and stories that is an Acknowledgement of Country
	City of Sydney – Planning for 2050 Community engagement insights report	"A lively, cultural and creative city" is one of the five themes identified in the community engagement
INSW	Barangaroo Public Art and Cultural Plan (2015)	The Barangaroo Plan and Arts and Public Program Panel offer transferable governance and funding models
Place Management NSW	Public Art Strategy – forthcoming	Although the relevant arts and cultural policies listed on its website are largely the ones developed by the organisation in its previous incarnation, Sydney Harbour Foreshore Authority (SHFA) a new public art strategy is in development
Create NSW	Public Art Toolkit - forthcoming	Create NSW is working on a toolkit of public art guidelines for NSW Government

REGULATORY CONTEXT

Place making

The NSW government is increasingly focusing on the importance of placemaking in Sydney's public domain. The Department of Planning Industry and Environment (DPIE) includes a new agency Place, Design and Public Spaces, (headed by Deputy Secretary Alex O'Mara) which deals with public space strategy and design. This 'place-based' approach is carried through to the government's planning for, and facilitating of, arts and culture.

Blackwattle Bay is located within The Greater Sydney Commission's Eastern City District. The Eastern City District Plan discusses supporting creative enterprise and cultural expression under Liveability - theme two of its four themes – and emphasises in particular, the provision of arts and creative spaces in areas experiencing significant urban renewal.

"Place-based planning will build on the District's artistic, heritage, cultural, volunteering and creative strengths. Co-locating artistic and creative organisations will support creative enterprises and precincts. This requires planning for multi-functional and shared spaces with opportunities for artists and makers to live, work, exhibit, sell and learn locally. Creative expression and cultural expression are also a hallmark of innovation, and innovation underpins the productivity of a 21st century city. Creative industries – a core element of an innovative economy – have a growing role in the District's productivity, with creativity, entrepreneurship, technical ability and collaboration being essential skills for the future workforce...Locations to consider for creative industries and cultural enterprise include under-utilised mixed-use areas, ground level commercial or declining high streets... In the Eastern City District it is important that the capacity for creative industries, arts and cultural uses to locate near to major cultural institutions be protected, for example in the areas of the Inner West, Ultimo-Pyrmont ... Stimulating and diversifying the night-time economy in appropriate locations across the District can support local economies and culture... Greater use of the public realm for temporary uses, and vacant or under-utilised commercial spaces for arts, events, and creative uses can support activation of places and encourage participation".²⁶

The Bays Market District is one of eight "distinct but linked destinations"²⁷ in the Bays Precinct which includes Bays Waterfront Promenade, White Bay Power Station, Wentworth Park, Rozelle Bay and Bays Waterways, Rozelle Rail Yards, Glebe Island and White Bay. The 2015 District Transformation Plan identifies the culture and history of the Bays as a key opportunity and specifically nominates heritage and culture as a key objective for the precinct. The Plan lists 20 objectives and five of these align with an arts and cultural and creative innovation focus at Blackwattle Bay.

OBJECTIVES:

- 1) To deliver a hub of export-oriented **knowledge-intensive jobs** that can increase Sydney's global competitiveness.
- 5) To achieve **building design excellence and quality urban design** in all destinations
- 9) To celebrate **heritage and culture by creating new experiences** throughout The Bays Precinct
- 10) Plan for future generations by being **open to new ideas and embracing emerging trends**
- 12) Support economic development and growth that can drive a **strong, digitally - connected, innovative and diverse knowledge economy**

Blackwattle Bay is also identified as one of four key sites in the Pyrmont Peninsula Place Strategy (NSW Department of Planning Industry and Environment 2020). The strategy identifies creativity, culture and heritage as a key direction for the peninsula and its aims include providing a 24-hour cultural and entertainment destination and more, better and activated public spaces.

The state government's arts policy document is Create in NSW - NSW Arts and Policy Framework, released in 2015. The Framework stipulates priorities for regional NSW, Western Sydney and Metropolitan Sydney. There are six key actions listed under Metropolitan Sydney and the Blackwattle is specifically identified:

"...scoping arts and cultural opportunities across redevelopments in Sydney with other government agencies and private developers. This includes Barangaroo, Bays Precinct, the Central-to-Eveleigh Corridor and others as they emerge".²⁸

Create in NSW is structured under the themes Excellence, Access and Strength and one of the five overarching actions under Excellence (Revitalising Infrastructure) specifically aligns with the Blackwattle Bay project. Partnering, in particular with other government agencies, is viewed as critical to achieving these ambitions. Revitalising Infrastructure singles out mixed-use projects like Blackwattle Bay as priorities.

"Investment will also prioritise projects where there is co-funding from philanthropic, private, local or commonwealth Government sources, and where commercial opportunities have been maximised".²⁹

More recently, Create NSW has released its Cultural Infrastructure Plan 2025+ which is the first document of its kind to be developed for New South Wales. The plan provides the strategic framework for how the government will invest in and support cultural infrastructure across the state:

"Cultural infrastructure is a key part of creating great places that bring people together, great places to live, work, visit and do business. Culture provides us with the lens through which we see and interpret the world around us. It connects us with others, helps us to understand who we are and what unites us, challenges us to see things through other people's eyes, and allows us to reflect on the past and express our aspirations for the future."³⁰

The plan identifies four strategic priorities. Goal #1 of Strategic Priority One (cultural infrastructure supports strong communities and economies in NSW) is to "integrate cultural infrastructure planning with land use and precinct planning". Blackwattle Bay and its surrounds are identified as a key site for innovation and arts and culture in goal #2 (improve cultural infrastructure and precinct design to create better cultural spaces):

"The NSW Government commitment to an Ultimo Creative Industries Precinct is a significant opportunity to leverage the benefits of cultural and innovation precincts. The Ultimo Creative Industries Precinct will reimagine the Ultimo site as a dynamic and

engaging cultural industries precinct that unites existing creative industries workspaces and institutions, including the University of Technology and the ABC... As part of land-use planning for the area, opportunity exists to investigate inclusion of a facility for cultural activities alongside a mix of working, retail and other activities.”³¹

Create NSW’s geographic priorities for the Eastern Harbour City also single out Blackwattle Bay stating:

“Beyond the Harbour CBD, largescale urban renewal and infill development projects are underway or planned. These include the Bays Growth Centre (including the White Bay Power Station) and Redfern North Eveleigh. There is an opportunity for cultural infrastructure to support renewal and development.”³²

The plan also provides direction for such cultural infrastructure. In Strategic Priority Three (cultural infrastructure for a collaborative and thriving cultural sector), goal #7 states: *“Increase the use of space through adaptive re-use, expansion and maintenance of existing infrastructure.”* Actions under the goal include investigating and promoting shared spaces and temporary uses in property scheduled for renewal and retaining space in industrial and employment areas for cultural production. Community and sector surveying for the plan identified priorities for such cultural infrastructure and the highest response at 86.2% was *“space to rehearse or develop an artistic practice (i.e. artist studios or workshop)”*.³³

Another opportunity specifically itemised for largescale government urban renewal and infill development projects in the Cultural Infrastructure Plan is an Aboriginal Cultural Centre. Strategic Priority Four (creating impact through partnerships and capacity building), outlines the preferred mechanisms for delivery of cultural infrastructure, principally partnering. Goal #10 is to embed cultural infrastructure within other NSW Government portfolios and suggests working *“...with UrbanGrowth NSW, Greater Sydney Commission and NSW Government Architect to create vibrant cultural precincts as part of cultural infrastructure*

delivery across Greater Sydney and New South Wales”.³⁴ In regard to funding for cultural infrastructure projects it recommends investigating *“...opportunities to fund cultural infrastructure facilities through existing infrastructure contributions secured as part of the planning process.”³⁵*

Precinct Approach

Both Create NSW’s and the City of Sydney’s approach to planning for arts and culture is heavily precinct based - a close fit with the Blackwattle Bay project which is identified as a critical precinct in the NSW Government’s A Plan for Growing Sydney.

Create NSW

Create NSW is working on its first official arts precinct at Walsh Bay and recently released policy work suggests that investing in arts precincts in order to grow Sydney’s position as the major arts city in our region will continue to be a high priority. That report “Culture, Value and Place 2018” aims to provide *“...a thorough review and backdrop on the issues concerning how culture can be understood and utilised to help develop a successful and globalised metropolitan region”*.³⁶ It measures Greater Sydney’s performance against other peer cities in the cultural metrics of leading all round city benchmarks and concludes:

“On the one hand the city region (i.e. Sydney) maintains a strong lifestyle and cultural pull, and a competitive aggregate set of attractions. On the other hand, the overall rate of cultural attendance, higher-end cultural attractions, and information exchange is fairly modest by global standards, although improving with the help of public policy. It provides a preliminary indication that at the Greater Sydney scale the city may need additional government interventions to optimise access to culture and grow its cultural/creative industries.”³⁷

The report goes on to identify key recent trends evident in city regions seeking to grow or maintain their status as global cities and lists ten tools for achieving this aim. One of these tools is “Embedding Culture into Continuous Cycles of Placemaking and Precinct Development.”³⁸

City of Sydney

The relevant City of Sydney arts and cultural policy frameworks for the precinct are:

- Creative City Cultural Policy and Action Plan 2014 – 2024
- Public Art Policy and City Art Public Art Strategy
- Eora Journey (2012 Recognition in the Public Domain framework)
- The Eora Journey Harbour Walk Storytelling Report (2019)
- Sydney Harbour’s Nature and Culture Walk (formerly known as the Cultural Ribbon Strategy)
- Busking Policy and Guidelines Review (2018)³⁹
- Making Space for Culture in Sydney, Cultural Infrastructure Study 2020

Creative City has six key themes, two of which – *Creativity in Sydney is visible and Sydney takes pride in its Aboriginal history, culture and its contemporary expression* - relate particularly to Blackwattle Bay. Priority One, under *Creativity in Sydney is visible*, is *“...precinct distinctiveness and creativity in the public domain”*.⁴⁰ Although Blackwattle Bay is not one of City of Sydney’s identified precincts the same principles will still apply:

“Over the next five years, aligned with its commitments to the transformation of George Street and Green Square, the City will work with the cultural institutions and the NSW Government to explore points of engagement with the City of Sydney in the development of Sydney’s cultural precincts and infrastructure.”⁴¹

Blackwattle Bay encompasses two of the city’s villages, Harris St and Glebe Point Rd and the City’s ambition is for *“creativity to be more frequent and visible in the city’s public domain and its precincts through a critical mass of activity – large and small scale, temporary and permanent. Initiatives should amplify and*

explore the unique characteristics and histories of each village and reinvigorate urban spaces and infrastructure with creative imagination.”⁴²

Of the eight guiding principles in the City’s Public Art Policy three clearly address the opportunities at Blackwattle Bay:

- Recognise and celebrate Aboriginal stories and heritage in the public domain
- Promote high quality public art in private development
- Support stakeholders and government partners to facilitate public art opportunities

Although the City’s *Nature and Culture Walk* (formerly Cultural Ribbon Strategy) did not directly include the Blackwattle precinct as one of its five destinations it did include two key cultural sites in the zone of influence, the Australian National Maritime Museum (ANMM) and the Museum of Applied Arts and Sciences (MAAS), as key destinations on the walk.⁴³ The strategy also includes a clear directive to investigate partnerships to deliver public domain improvements. Stakeholder feedback has confirmed that the Eora Journey Harbour Walk project is now the most actively pursued strategy and the planned promenade at Blackwattle Bay is being discussed as a logical extension to that walk. A public draft framework for the Harbour Walk was released in November 2019 – the *Eora Journey Harbour Walk Storytelling Report Draft* (the proposed walk is focused in an eastward direction, running from the Australian National Maritime Museum to Woollahroomooloo Bay).

City of Sydney consultation for its cultural infrastructure study *Making Space for Culture in Sydney* identified that access to spaces for cultural production in the inner city is increasingly limited by building supply and socio-economic factors. This decline in cultural space is leading to a narrower mix of creative industries and there is no evidence that the loss of affordable industrial space is being offset by space further outside the City area. The report identified four next steps for improving the

supply of cultural spaces in the City which includes pursuing new avenues for integrating cultural policy and urban development/land use planning instruments. This is an important consideration for planning for arts and culture in Blackwattle Bay.

City of Sydney is also currently undertaking the community consultation for Planning for 2050. The community engagement insights report identifies five themes – one of which relate to the importance of arts and culture in the development of Blackwattle Bay – “a lively, cultural and creative city”:

“People want a vibrant city, weaving its culture, heritage, entertainment and bold ideas through the workings of the city. The city has diverse shopping and entertainment, and a lively nightlife that includes many options. Locals and visitors gather for events and cultural experiences using public spaces.”⁴⁴

Other NSW Government

Place Management NSW (in DPIE) has responsibility for Darling Harbour in the Blackwattle Bay zone of influence and is currently still operating under the former SHFA arts and cultural policies.⁴⁵ It is also managing the Sydney Harbour Collaboration. This cross-agency group brings together the thirteen government stakeholders (and the MCA) to work on ways to collaborate on a range of projects such as the Harbour Walk, digital wayfinding and a unified approach to the harbour foreshore’s built infrastructure such as seating. The group offers a collaborative policy context and a future mechanism for assisting arts and cultural governance and placemaking in the precinct.

Place Management NSW is working in collaboration with Create NSW on a public art policy / toolkit and is also reviewing its own internal public art guidelines. Both these documents will be important to the implementation of public art at Blackwattle Bay.

The former Barangaroo Delivery Authority established an arts policy as well as an arts and public program panel to provide expert advice on developing the character and identity of the Barangaroo precinct through a range of arts and cultural, civic and community programs.⁴⁶ The panel oversaw the Public Art and Cultural Plan, released in May 2015 which established the framework for a multi-million dollar investment in public art and cultural programming.

The plan offers several insights that can valuably inform the development and implementation of the Art and Culture Strategy at Blackwattle Bay. It emerged from a unique public and private partnership between the Barangaroo Development Authority and Lend Lease Corporation.⁴⁷ The plan has three significant aims that align closely with the brief for arts and culture at Blackwattle Bay.

- To enliven the entire Barangaroo precinct with iconic works of public art that will contribute to the character and design of memorable public spaces;
- To provide engaging and significant interpretation of the site’s history that reflects and celebrates the many stories of Barangaroo, including the Aboriginal, and waterfront histories; and
- To deliver a distinctive program of temporary art and cultural events to embed Barangaroo in Sydney’s, indeed the nation’s, cultural landscape⁴⁸

Its funding arrangements reflect the established international principle of allocating one percent of urban project development costs to ensure high quality landscapes and public art within the public domain of new precincts. This principle is also advocated by Create NSW in its Infrastructure Plan.

APPENDIX 2: METHODOLOGY

Overview

City People's methodology for the development of the Blackwattle Bay Arts and Cultural Strategy was organised into two main project stages: an arts and cultural Situation Analysis, followed by Strategy Development. Within these two main project stages, the methodology's tasks and actions were organised into phases, with periodic check-ins with Infrastructure NSW regarding the details of each phase to confirm that proposed actions and choices were appropriate and aligned with project requirements.

Stage One – Situation Analysis

• Phases One and Two: File Review and Desktop Research

A review was conducted of the technical studies, reports and relevant background documents provided by Infrastructure NSW. Desktop research and analysis was then undertaken of the relevant statutory and policy context, as well as additional research into the cultural, social and geographic history of the precinct area. International benchmark case study candidates were selected for further research.

• Phase Three: Data Collection and Audit

State and local government data sets were collected and manipulated to map the relevant study area. These were used to generate an audit of arts and cultural assets and influences in Blackwattle Bay and its vicinity, including:

- A Cultural Assets Audit Map and;
- A profile of the city-based industries and sectors operating in the area that have arts and cultural relationships

It was also during this phase that case study decisions were finalised and further in-depth research was conducted on the three international benchmark precincts for examination of transferable principles.

• Phases Four and Five: Engagement and Consultation (Stage One)

Sixteen relevant stakeholders (from ten organisations) were engaged as part of targeted arts and cultural stakeholder interviews and an internal stakeholder workshop.

- Stakeholder interviews – City People interviewed an INSW approved selection of fourteen people from eight stakeholder organisations using a standard set of nine questions and the zone of influence map. These interviews were designed to build knowledge and understanding of the existing arts and cultural landscape of Blackwattle Bay and what future opportunities these organisations saw in the area
- Stakeholder workshop – This workshop was designed to brief internal stakeholders on the arts and cultural strategy project and present the audit of arts and cultural assets in Blackwattle Bay. It aimed to share ideas for how arts and culture can build place identity, create community attachment and attract visitors, as well as to identify emerging themes
- Aboriginal consultant Dr Liza-Mare Syron interviewed two Aboriginal stakeholders from two organisations; Kathryn Bunn, Founder & Project Director of Superfuture Projects/built environment consultant and advisor on 21st August 2019, and Shane Phillips from Tribal Warrior on 22nd August 2019. These interviews informed the development of the principles in the Aboriginal Cultural Framework: Life Ways, which is included at Section 3 of the Research and Analysis companion document

• Phase Six: Stage One Recommendations Development, Situation Analysis Drafting and Submission

Results and findings from research, data audits and stakeholder engagement were then synthesised into Themes and Recommendations for the Stage One Report. The Situation Analysis report was drafted and submitted and formed the foundation for Stage Two – Strategy Development.

Stage Two – Strategy Development

● Phase One: Policy Analysis

Policy alignment was revised and updated to reflect INSW feedback on the Stage One Report as well as newly developed and released materials, including for example the City of Sydney Harbour Walk Storytelling Report Draft. Building on the policy context established in the Situation Analysis report, additional document review informed the final observation of the policy and planning trends relevant to the precinct.

● Phases Two and Three: Engagement and Consultation (Stage Two)

- Three focus group workshops for strategy testing – the groups of workshop participants comprised stakeholders from the following sectors: arts and culture; community programs, history, heritage and education, and; ICT and innovation. These workshops were held 10 – 12 December 2019. Please refer to the accompanying *Research and Analysis* document for summary, workshop agenda and full list of participants. The three workshops were recorded and the audio was then transcribed for text analysis. Qualitative analysis was performed on the workshop groups' responses to the draft Strategy. Using NVivo, a set of word clouds were generated to visualise the dominant themes and ideas expressed by workshop participants
- Stakeholder interviews – City People conducted two interviews to gather evidence and experience from comparable precincts. This included meeting Duncan Read, former General Manager Australian Technology Park (ATP) on December 5th 2019, with the objective being to gain a better understanding of ATP's development proposals and consultation processes, arts and cultural governance models and integration with Aboriginal communities. This was followed by a meeting on December 19th 2019 with Infrastructure NSW members who have responsibility for Barangaroo: Phil Paris, Executive

Director Development and Jessica Kite, Director Planning and Design. The objective of this meeting was to gain an understanding of the Barangaroo public arts and arts program's operating model and learnings that experiences with the precinct may offer for an arts and cultural strategy for Blackwattle Bay

- City People additionally attended the Western Harbour Alliance launch of the report A Vision For Western Harbour: Building A World-Class Precinct. The objective of attending this briefing was to receive additional and up-to-date insight regarding the opportunities being explored by key stakeholder organisations, as well as the wider development and cultural context indicated in the Alliance's vision for the Western Harbour area

● Phase Four: Implementation Development

Following desktop research, targeted interview questions in the Stage Two consultation process, as well as comparable document analysis, implementation recommendations and suggested immediate actions were developed regarding governance, preconditions, commissions and support mechanisms for hard and soft arts and cultural content.

● Phase Five: Development of Objectives and Strategies

Findings and results from the Stage Two engagement and consultation process were added to the body of research. Findings of the Stage 2 actions and research informed the final development of three key objectives for arts and culture in Blackwattle Bay. Specific strategies – with corresponding recommendations and considerations – were mapped out for the realisation of each of the three key objectives.

● Phase Six: Final Arts and Cultural Strategy Drafting and Submission

● Phase Seven: Review and redraft final strategy following Precinct Plan Scenarios Consultation

Stakeholder Consultation

Stakeholder consultation was undertaken during both the situation analysis and strategy development stages. Both stages involved prepared interview question sets. During Stage One the questions were designed to build understanding of the arts and cultural landscape in Blackwattle Bay and to confirm the policy context (including applicable guidelines and strategies). The Stage Two interview set was focused on gaining best practice recommendations from external stakeholders with experience in implementing precinct-level arts and cultural strategies.

The table below details the expert and organisation stakeholder consultations undertaken during the period August – December 2019:

Independent Arts Consultant
Independent Curator
Independent Aboriginal Built Environment Consultant
Tribal Warrior
Nsw Department Of Planning Industry And Environment
Create Nsw
Australian National Maritime Museum
Museum Of Applied Arts & Sciences
Place Management Nsw
City Of Sydney
Western Harbour Alliance
Sydney Fish Market
Australian Technology Park (South Eveleigh)
Barangaroo Arts And Public Program Panel

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2 NSW Aboriginal Cultural Advice and Community Engagement Findings Report Murawin Consulting 28 January 2020 p 5

3 Dr Liza-Mare Syron. Aboriginal Cultural Framework: Lifeways 2019 (see *Blackwattle Bay: Arts and Culture Research & Analysis* Section 3).

4 "This includes visual and performing arts, music, museums and galleries, the representation and animation of our history and heritage, libraries, craft, design, food, publishing, film, literature, digital and new media, television and interactive software. It also includes creativity in the public realm, such as the design of the built environment including public spaces, imaginative use of lighting and expressions of community identity through special events and place-based celebrations. It is evident in private and business activity, on an institutional as well as an individual scale and includes the aggregation and dissemination of our city's creative products and services". 2014 p17 https://www.cityofsydney.nsw.gov.au/___data/assets/pdf_file/0011/213986/11418-Finalisation-of-Cultural-Policy-Documents-July-2016.pdf (Accessed 14/08/19).

5 Cohen et al, p.9, 2018 <https://www.landcom.com.au/assets/Uploads/research-learning-creative-place-making.pdf> (Accessed 18/08/19).

6 Ibid, p 47.

7 Exact location for the centre point is -33.873335, 151.190821. The zone of influence includes postcodes 2009, 2007, 2037 and 2000 (suburbs Pyrmont, Ultimo, Glebe, Sydney) and the City of Sydney villages of Harris Street and Glebe Point Rd. The Harris St village is located west of the city centre, and covers the suburb of Pyrmont and part of Ultimo. The Glebe Point Rd village includes the area from Blackwattle Bay in the north to Parramatta Road in the south, and from Wattle Street, Ultimo in the east to Forest Lodge in the west.

8 There are three asset types that do not appear in the 1.5 km Blackwattle Bay cultural map radius: Conservatorium, Writer's Centre and Outdoor Event Space. While desk top research corroborates that the first two types are not represented in the zone, the lack of outdoor event space is misleading. There is significant outdoor event space such as Darling Harbour and the surrounds of the Australian National Maritime Museum but it is clear from a review of the Create NSW state wide maps that this type has not been effectively captured and the data is unreliable. Therefore, although we will consider the role and significance of outdoor event

spaces in discussing opportunities and challenges, we have excluded this type from the mapping.

9 The City of Sydney divides its local government area into ten villages, the borders of which are represented on the map on page 9. <https://www.cityofsydney.nsw.gov.au/business/build-your-skills-and-knowledge/business-research-and-data/business-in-your-local-area#page-element-dload>. Of the 34,982 workers (up 20.6% from 2012) in the village in 2017, 6,587 were employed in creative industries, 6,451 in higher education and research and 6,317 in ICT making a total of 55.3% of the workforce. The top four industries by floor space in the Harris St village economy are higher education and research 354,552 sq. m, tourist, cultural and leisure 336,570 sq. m, creative industries 200,399 sq. m and ICT 134,715 sq. m. <https://www.cityofsydney.nsw.gov.au/learn/research-and-statistics/surveying-our-community/floor-space-and-employment-survey/village-overview-summary/harris-street> (accessed 10 January 2020).

10 Full report is in *Blackwattle Bay: Arts and Culture Research and Analysis*.

11 List of stakeholders consulted can be found above at Appendix 2 Methodology

12 It will include five 'monumental stories of Aboriginal history brought to life for visitors. Sydney City Council has initially allocated about \$2 million to Harbour Walk art projects to be supported by private partners with new economic opportunities created for Aboriginal-owned tour operators and businesses, and new spaces for cultural tours and performances. <https://www.smh.com.au/culture/art-and-design/indigenous-harbour-side-walk-gets-green-light-20191128-p53eyw.html> (accessed 4 December 2019).

13 <https://gsc-public-1.s3.amazonaws.com/s3fs-public/gsc-collaboration-area-ca2018-camperdown-ultimo-place-strategy-2802.pdf> (accessed 10 January 2020).

14 Irish, Paul. 2017. *Hidden in Plain View: The Aboriginal people of coastal Sydney*.

15 Both Sydney Fish Market and Wellner Weis, its appointed arts and cultural planner, were consulted as part of the targeted stakeholder engagement for the development of this arts and culture strategy.

16 City Plan. July 2017. Bays Market Precinct: Blackwattle Bay & Wentworth Park - History, Built Heritage, Archaeology & Landscape Study. Objective Connect accessed PDF (20170717 Bays Market District History, Built Heritage, Archaeology and Landscape Study.pdf).

17 Create NSW. *Cultural Infrastructure Plan 2025+*, p14. This is also supported

by comments in meetings with City of Sydney and the City indicated that issues around affordable spaces will be addressed in the forthcoming Cultural Infrastructure Discussion Paper.

18 John Holden, 2007: Publicly Funded Culture and the Creative Industries, ACE London 15-16

19 The Maker Movement Manifesto: Rules for Innovation in the New World of Crafters, Hackers, and Tinkerers, 2013.

20 Imagine Sydney, p32, Deloitte, 2019 https://content.deloitte.com/au/20180824-cit-inbound-imagine-sydney-2017-reg?_ga=2.206322267.97330865.1552634919-1197734728.1552634919 (accessed 30 December 2019).

21 *Australian Bureau of Statistics 2016 Census QuickStats: NSW State Suburbs: Glebe* recorded Aboriginal and/or Torres Strait Islander population of 2.3% (https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/SSC11641?opendocument). This is nearly double proportion indicated in *Australian Bureau of Statistics 2016 Census QuickStats: NSW LGAs: Sydney (C)*, which recorded an Aboriginal and/or Torres Strait Islander population proportion of 1.2% (https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/LGA17200).

22 See Goal 12 p51

23 In this report prepared for the Department of Planning and Environment, Clark notes that 'Cultural strategies should highlight the important of a full range of formal and informal cultural and heritage assets, should be developed with the engagement of culturally diverse communities and should integrate placemaking strategies. They also should reference both day time and night time economies.' p32

24 <https://www.planning.nsw.gov.au/-/media/Files/DPE/Manuals-and-guides/guide-for-establishing-and-managing-night-time-economy-uses-2019-01-24.pdf> (Accessed 24 January 2020).

25 NCIE was already a partner with ATP so developers were able to implement the Koori Job ready program. Tranby for instance might be such a potential partner at Blackwattle.

26 OUR GREATER SYDNEY 2056 Eastern City District Plan – Connecting

Communities (March 2018) pp 32-33	Woolloomooloo
27 The Bays Precinct Transformation Plan (October 2015) piii	44 https://www.cityofsydney.nsw.gov.au/vision/planning-for-2050/planning-for-sydney-2050-what-we-heard
28 Create in NSW- NSW Arts and Policy Framework (2015) p20	45 Foreshore Authority Busking Policy 2012, Foreshore Authority Public Art Policy 2010, Open Space Conditions of Use, The Rocks Heritage Management Plan, The Rocks Heritage Management Plan - Strategies and Action Plan
29 ibid p47	
30 Create NSW Cultural Infrastructure Plan 2025+ (2019) p2	46 As at July 2018, the panel members were:
31 op cit p32	<ul style="list-style-type: none"> • Chair Richard Evans, Managing Director, Australian Chamber Orchestra • Deputy Chair Peter Young AM, Board Member, Barangaroo Delivery Authority • Stuart Buchanan, broadcaster, curator, digital transformation • Wesley Enoch, Artistic Director, Sydney Festival • Lisa Havilah, CEO, Carriageworks • Alison Page, designer and artist • Leon Paroissien AM, specialist in public art and a former Director of the Museum of Contemporary Art • Noel Staunton, an independent creative director and producer
32 ibid p58	
33 ibid p42	
34 ibid p48	
35 ibid p51	
36 Culture, Value and Place 2018 A report for NSW Department of Planning and Environment Vol 1 p2	47 Public Art and Cultural Plan Barangaroo Delivery Authority May 2015 p5
37 ibid p6	48 ibid p5
38 Culture, Value and Place 2018, Vol 2: Greater Sydney Case Study p14	
39 The City's new busking guidelines separate out Aboriginal cultural practice as a distinct category and permit it throughout the city's local government area without impediment.	
40 Creative City Cultural Policy and Action Plan 2014 – 2024 (2014) p11	
41 ibid p40	
42 ibid p41	
43 Precincts are Darling Harbour, Walsh Bay, Circular Quay, Farm Cove and	

