

KINGSTON ARTS PRECINCT

ARTS, CULTURAL AND CREATIVE PLAN

PREPARED FOR artsACT
24TH MARCH 2023

culturalcapital

ACKNOWLEDGMENT OF COUNTRY

We acknowledge the Aboriginal and Torres Strait Islander peoples as Traditional Custodians of the lands and waters we now share, and pay our respects to the Ngunnawal people.

We pay tribute to their enduring cultures, seeking to engage with and learn from them for the cultural enrichment of our community.

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This document shows images of artworks of varying typologies and scales.
Please note these are not curatorial recommendations, they are reference images only.

INTRODUCTION

The future arts precinct in Kingston will become the definitive destination for Canberra's visual arts and culture. It will bring together a new Aboriginal and Torres Strait Islander art space, six visual arts organisations (Canberra Contemporary Art Space, Canberra Glassworks, Craft ACT: Craft + Design Centre, M16 Artspace, Megalo Print Studio and PhotoAccess) as well as resident artists, and a dynamic program of creative activity.

ACT Government and artsACT

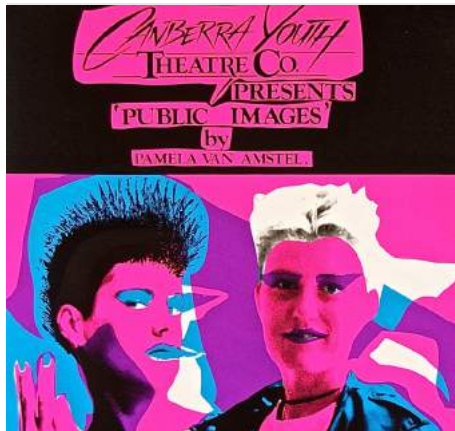
Places and precincts which excel revel in their own distinctiveness. The expression of it becomes their identity. It is their narrative.

Part of Kingston's narrative is its long social history as a hub for makers and creative practitioners. What makes KAP special is everything that is yet to come; the dreams that are yet to be dreamed.

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

An evolving, textured, creatively interpreted place.

EXECUTIVE SUMMARY



CASE STUDIES

This chapter presents benchmarks and case studies which invite the question “What can KAP do?”

Additional case studies are included in the appendix, categorised as follows:

1. International arts precincts
2. Domestic arts precincts
3. Repurposed industrial arts precincts
4. Temporary Programs

ARTS & CULTURE AT THE CENTRE

This Arts, Cultural and Creative Plan (Plan) sets out a framework for arts, cultural and creative opportunities at KAP. It considers the ways in which arts and culture can support the vision outlined in the Founding Strategy.

This Plan identifies eight stages for engaging artists. It also identifies priority projects for their ability to catalyse the precinct, engage the community and embody the expression of creativity, art and culture that is part of the KAP DNA.

CLARITY OF PURPOSE

This Plan is built on the Founding Strategy which articulated a clear purpose and compelling vision for KAP. This Plan goes one step further, expounding a manifesto for KAP that is based on what we heard the community want. This intentional approach will underpin all future actions and decisions at KAP, creating a powerful and sustained place narrative, and driving the precinct’s reputation as an agent of experimentation and transformation.

COLLABORATE FOR SUCCESS

Creating synergy between KAP and Canberra’s local arts and cultural communities will advance the capacity and contributions for both. The creative, cultural, commercial, economic and social returns are amplified and accelerated when the vision for the precinct is aligned to success for Canberra and Canberrans.

RESPONSIVE GOVERNANCE

A “best for KAP” governance model is fundamental to the precinct’s value of inclusion and accessibility. A “best for KAP” governance framework will ensure KAP reflects conscious decision making, fair and equitable opportunity, and diversity, accessibility and inclusion.

Our approach to the structure KAP Arts, Cultural and Creative Plan is informed by the insights of thought leader Kate Meyrick, Urbis - Cultural Capital strategic partner - and her piece “Precincts, the new urban black”.

<https://urbis.com.au/insights-news/precincts-the-new-urban-black/>

Image captions (left to right):

Yayoi Kasuma, *The Passing Winter*, 2005

Emily Portmann, *Aftercare Action One*, 2021

Deej Fabyc, *That Elusive Thrill*, Canberra Youth Theatre Co., 1985

Atelier Sisu, *Ephemeral*, 2022, Enlighten Festival, Canberra

Kate Mitchell, *All Auras Touch*, 2020

CASE STUDIES

CHAPTER 01

1.1 OPPORTUNITY

KAP offers Canberra a significant opportunity for an ambitious cultural project at global scale.

Contemporary and relevant cities like New York, Chicago, Aarhus, Rotterdam and Naples blend civic commitment with public interest and private investment to make bold cultural statements that, by expressing their unique spirit of place, attract visitors and revenue. Examples are shown on the following pages.

Using these international examples as benchmarks, this Plan seeks to leverage the potential of KAP to create a contemporary and unique experience of Canberra that will drive the city's cultural identity for decades to come.



IF NEW YORK CAN DO THIS

New York transformed a disused railway line into an extended cultural experience. The High Line enables a series of unique experiences of place that embody the city.

27 MILLION VISITORS
SINCE OPENING IN 2009

MORE THAN 6 MILLION
VISITORS A YEAR

NEW YORK’S MOST
POPULAR CULTURAL
DESTINATION

ATTRACTS MORE VISITORS
THAN THE STATUE OF
LIBERTY

NEW YORK RECOUPED
THE HIGH LINE
CONSTRUCTION COST OF
USD\$187 MILLION WITHIN
ITS FIRST YEAR

A large, reflective, bean-shaped sculpture (Cloud Gate) in a city square, surrounded by tall buildings and people. The sculpture reflects the surrounding cityscape and sky.

IF CHICAGO CAN DO THIS

Chicago commissioned artist Anish Kapoor to create *Cloud Gate* as the signature work of the Millennium Park Cultural Precinct. By reflecting the city's skyline within the ever-changing environment and weather, the work creates an experience that could only take place in Chicago.

NUMBER ONE TOURIST
ATTRACTION FOR
CHICAGO AND TOP TEN
FOR THE UNITED STATES

5 MILLION
VISITORS A
YEAR

CONTRIBUTES
1.5 BILLION
TO CHICAGO'S
ECONOMY

HAS CATALYSED AROUND USD10
BILLION OF URBAN RENEWAL AND
DEVELOPMENT WITHIN VIEWING
DISTANCE OF THE PARK



IF AARHUS CAN DO THIS

Aarhus worked with artist Olafur Eliasson who conceived a 52 metre diameter glazed, walkable circle in all colours of the rainbow. Placed atop the city's contemporary art gallery, it delivers a unique, panoramic experience of the city.

THE ARTWORK HAS
BOOSTED LOCAL TOURISM
TO BECOME THE SECOND
MOST VISITED MUSEUM IN
DENMARK

VISITATION TO THE CITY'S
CULTURAL PRECINCT DOUBLED
IN THE YEAR AFTER YOUR
RAINBOW PANORAMA OPENED
(IN 2011)

CONTRIBUTED TO A
CONTEMPORARY IDENTITY FOR
AARHUS AND HELPED THE CITY
BECOME THE 'EUROPEAN CAPITAL
OF CULTURE' IN 2017



IF NAPLES CAN DO THIS

At Toledo, Naples designed its entire metro station as an immersive artwork, drawing natural light from above almost 50 metres down into the subterranean environment, creating a transformational experience of place.

Commuters are willing to:

WALK 9 MINUTES LONGER TO
REACH STATIONS WITH ART

WAIT 6 MINUTES LONGER FOR
THEIR CONNECTION

PAY MORE FOR
THEIR TRIPS



IF ROTTERDAM CAN DO THIS

In Rotterdam, the country's largest artwork – 11,000 square metres of digital imagery produced by Mothership – connects a publicly accessible market with the private residential development that encloses it. The work has become a magnet for cultural tourists from all over the world.

ATTRACTED ONE MILLION VISITORS IN FIRST THREE WEEKS AND OVER 8 MILLION VISITORS IN ITS FIRST YEAR – MORE THAN THE EIFFEL TOWER, BILBAO GUGGENHEIM OR TATE MODERN

ARTWORK HAS BECOME A BIGGER DRAW-CARD THAN THE MARKET



IF HOBART CAN DO THIS

Hobart hosts the privately developed MONA, the cultural vision of one local man. Responding to the southern city's isolation and weather, the gallery seeks protection from the elements, burrowing into its sandstone bedrock in a way that's distinctively Hobartian.

ATTRACTS 300,000
VISITORS A YEAR

70% OF VISITORS ARE
FROM INTERSTATE OR
OVERSEAS

VISITOR
CONTRIBUTION TO
TASMANIA'S GROSS
STATE PRODUCT IS
\$73 MILLION

CREATED 264 FULL
TIME EQUIVALENT
JOBS

ADDED 8610
ADDITIONAL HOTEL
BED NIGHTS

IN 2015 HOBART WAS
NAMED IN LONELY
PLANET'S 'BEST
PLACES IN THE
WORLD TOP 20'



If New York, Chicago, Aarhus, Naples, Rotterdam, Hobart and countless cities around the world can create these powerfully attractive cultural experiences, each unique to their city...

IMAGINE WHAT KAP CAN DO

ARTS & CULTURE AT THE CENTRE

CHAPTER 02

2.1 CURATORIAL VISION

METAMORPHOSIS

Since time immemorial Aboriginal and Torres Strait Islander Australian communities have celebrated the arrival of bogong moths on their migration to alpine areas from Queensland, New South Wales and Victoria.

The bogong moth is significant to Ngunnawal people and the land on which KAP sits is part of bogong moth songline stories.

The bogong moth's metamorphosis is taken as a starting point for thinking about the narrative threads that weave together at KAP: a place of transformation across time and cultures.

From the flooding of the Molonglo River which created Lake Burley Griffin and gave rise to the Jerrabomberra Wetlands; to the construction of Canberra's first permanent public building, the Powerhouse, and its function in the transmutation of raw materials into energy to power the city; to KAP's contemporary use as a place for artists at Canberra Glassworks and Megalo Print Studio; and into the future as a precinct whose potential explodes with unbridled creativity – KAP is distinguished as a place of constant metamorphosis and creative power.

Metamorphosis is the genesis of the cycle of ideas, creativity, culture and life. Metamorphosis is the lens through which we can interpret, contest, resist, or celebrate processes of transformation that have played out at KAP. We can apply and celebrate this when thinking about what the creative sector offers the city and people.

Our understanding of the significance of the bogong moth is informed by the National Museum of Australia's website post "Bogong moth".

<https://www.nma.gov.au/learn/diy/moth>

2.2 ARTS, CULTURAL & CREATIVE FRAMEWORK

Diverse, curated experiences will ensure KAP becomes a leading arts destination, celebrating a rich living history and vibrant community life, and developing its cultural landscape with creative expression, artistic narrative, emotional resonance, meaning and identity.

The arts, cultural & creative framework identifies eight stages for engaging artists.



ABORIGINAL AND TORRES STRAIT ISLANDER FIRST ARTWORK ON THE LAND

"There is so much art here: artwork on the land." Richie Allan

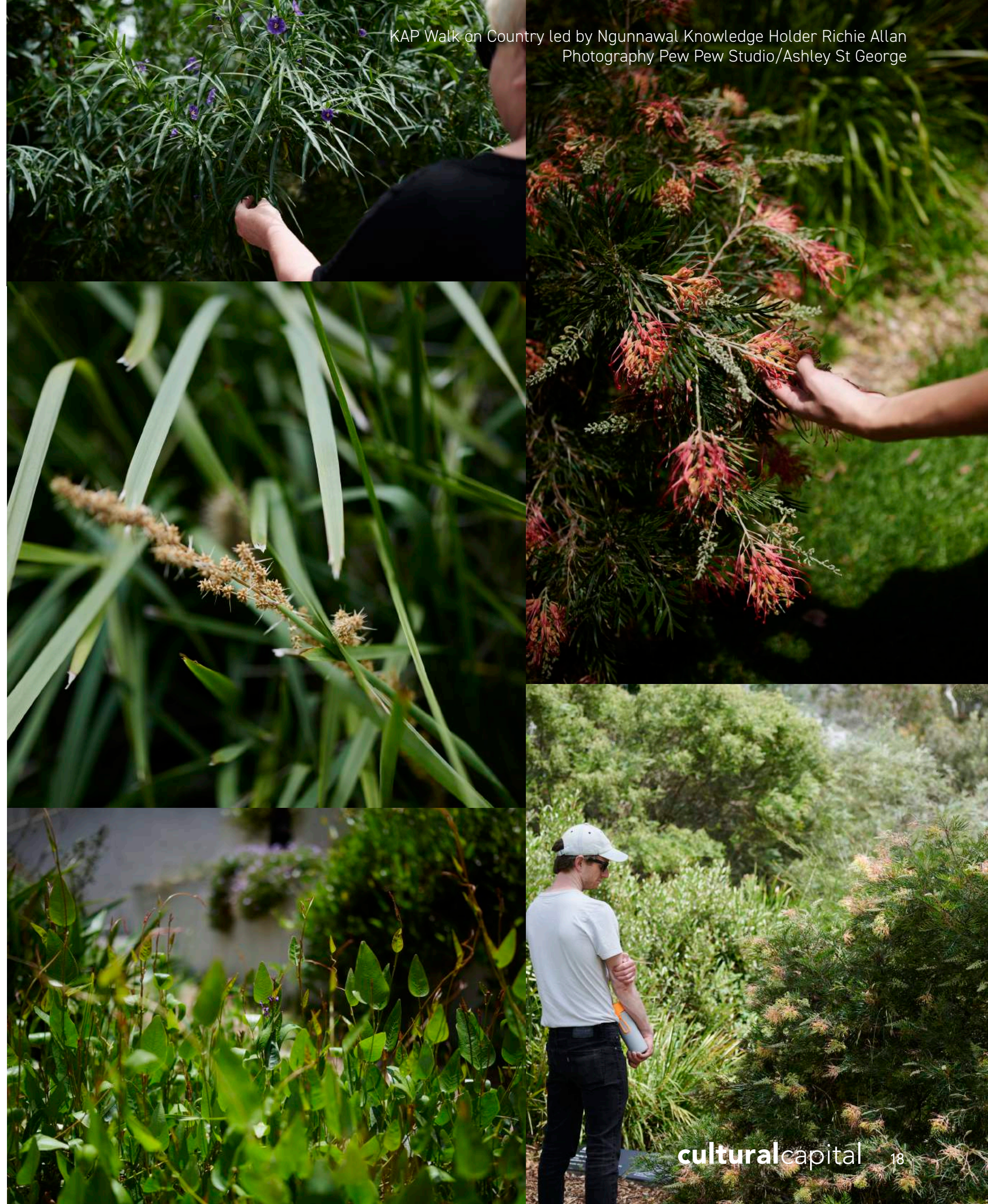
From the first shovel of dirt at the new KAP, to the last brick, we recommend that KAP is built on recognition and celebration of the real artworks of the place: the plants and animals.

Ngunnawal cultural biodiversity is deep and is integrated into cultural making practices. Plants which have cultural, medicinal and culinary uses should be incorporated throughout the precinct.

There used to be natural springs underneath KAP and the river was once flowing and healthy. The water was filtered through the stringy bark trees. Cultural burning was used as a way to change the flow of the river. If you wanted to speed it up you would burn the area, and if you wanted to slow it down you would let the native grasses grow tall and soak up all the water. A special acacia flower was used for fishing. If you put it in the water it would soak up oxygen and fish would float to the top. People would only take what they need and then remove the flowers and the oxygen levels would return to normal. Ngunnawal people traded medicinal algae with Yuin people.

Habitats or urban wetlands should be created at KAP to support bird life, frogs, etc. that once existed here. Reeds should be harvested from the Jerrabomberra wetlands for cultural uses at KAP.

KAP Walk on Country led by Ngunnawal Knowledge Holder Richie Allan
Photography Pew Pew Studio/Ashley St George



ABORIGINAL AND TORRES STRAIT ISLANDER FIRST NGUNNAWAL LANGUAGE

Truth-telling is the essential foundation of all works and activities at KAP.

This means recognising that KAP is on the traditional lands of the Ngunnawal people, and has been for millennia, and that the Ngunnawal people were displaced from their Country.

Words and language are important. In public realm, it is a political act. It says “I am here”, defining who controls that place.

Kingston is named after Charles Cameron Kingston, former Premier of South Australia and minister in the first Australian Commonwealth Government. This act of nomenclature upon an already inhabited landscape was an instrument of the colonial project, erasing any existing place name that may have been used by the Traditional Owners.

Today, when our attitudes to colonial histories have been redefined or contested, there is a growing need to acknowledge this through truth-telling. As a creative precinct that inherits these complex histories of place, KAP must respond by sharing the missing pieces of its civic narrative and embedding Ngunnawal language on site, recognising that this place has always been the Traditional lands of the Ngunnawal people. It is vital to prioritise truth-telling about Australia’s history and to acknowledge that the Ngunnawal people were displaced from their Country.

We recommend that Ngunnawal language is woven throughout the whole site – used for its place names, street names, and signage.

This approach acknowledges the deep-seated connection of Ngunnawal, an ancient and living culture, to place and upholds a responsibility to include Aboriginal and Torres Strait Islander naming, language, stories and voices when creating urban development. This is the kind of cultural leadership that creates space for public dialogue and careful consideration of the politics of memory and context.

Bradley Mapiva Brown, *Dhawura Nguna, Dhawura Ngunnawal*, 2012, Garema Place, Canberra



Sueanne Ware and Miranda Cunningham, *We Are On Ngunnawal Country*, Canberra Art Biennial, 2022



INTEGRATED ART

CONNECTION TO COUNTRY GROUNDPLANE

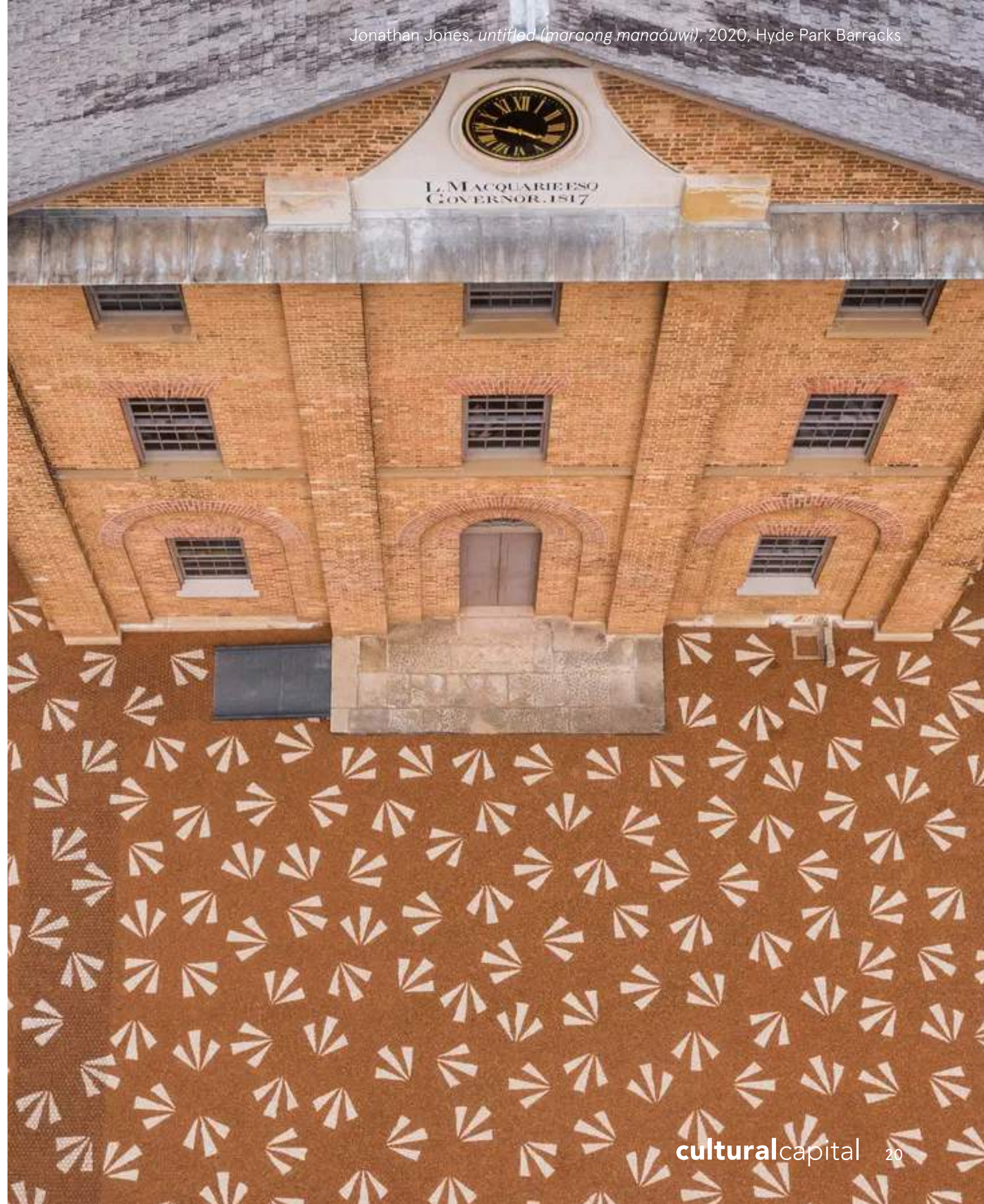
The ground plane marking the sight line from the Powerhouse to Mount Pleasant will be utilised to create a massive singular, unifying work in which the precinct sits. It connects the songlines and sacred sights of Ngunnawal Traditional Custodians, embedding Connection to Country into the built form of KAP's public domain.

This work is the precinct identity: as soon as you think of KAP there is immediate recognition, creating a stronger global identity for Canberra. It will extend from the Eastern entrance of Canberra Glassworks into the public domain and down to Eastlake Parade.

This large format work doesn't argue with the architecture of the Powerhouse. It's in relationship and dialogue with it, giving it a plane from which the Powerhouse can visually leap out, while also engaging in cross-cultural dialogue about shared histories.

This work is immersive. As you approach KAP and the Powerhouse from the lake, you enter the work, becoming engaged with it and participating with it.

We recommend that Ngunnawal artists or Aboriginal and Torres Strait Islander artists in collaboration with the Traditional Custodians are commissioned to develop this work. The concept for this work might draw on traditional ring trees (branches bound together to create rings) which were used for directions and navigation through the land. This concept could extend to helping people navigate KAP as well as draw attention to the mountains, and the sacred womens site which watches over KAP. .



INTEGRATED ART

ARTIST DESIGNED PLAYGROUND

This commission is for an artist designed playspace for local families and regional, interstate and international visitors to enjoy.

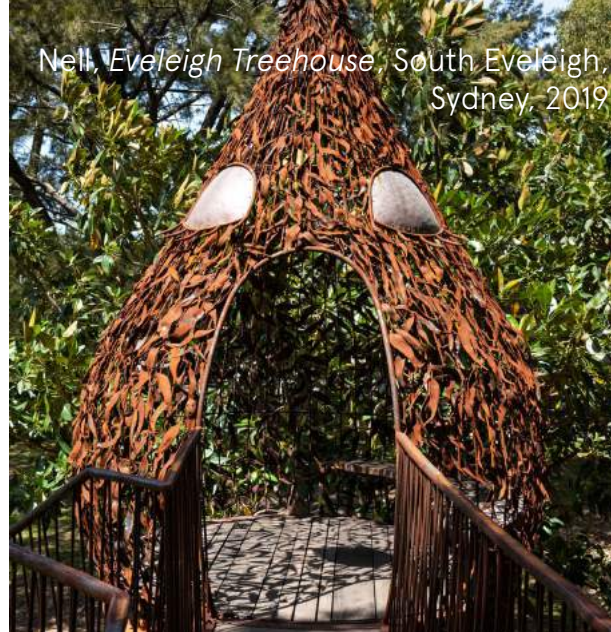
Our stakeholder consultation noted a need for more community playspaces for local families in the Kingston area. This commission will address that need, and present an opportunity for a site-responsive public art work that encourages imaginative play and creativity in the precinct.

This work will directly engage the local Canberran communities and bring together children and adults from all communities and cultures to play, learn and grow.

The playscape will be designed for accessible, inclusive, imaginative and non-prescriptive play experiences like climbing, hanging, walking, crawling, running, swinging and resting. It will be fun, engaging and interactive for children and adults alike. There will be tailored spaces for low play and wheelchair access, gradually increasing in height for advanced play.

We recommend that an artist works in collaboration with the KAP design team and construction team to realise this project. Artists may elect to work with an independent fabricator, in such case they will need to integrate the playground works with the building schedule.

Nell, Eveleigh Treehouse, South Eveleigh, Sydney, 2019



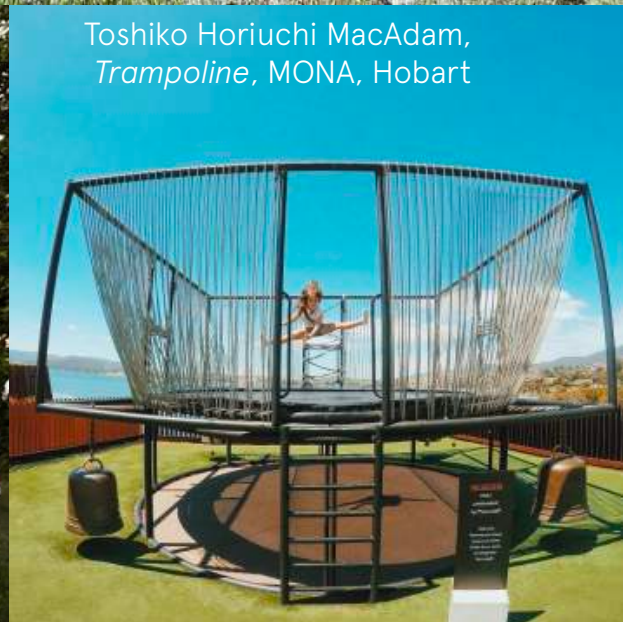
Sharyn Egan, Waabiny Mia play house, 2017, Perth Stadium



Olafur Eliasson, Vær i vejret, 2016,



Toshiko Horiuchi MacAdam, Trampoline, MONA, Hobart



Jeppe Hein, Path of Emotions, 2018, Fondation Carmignac, France



INTEGRATED ART

ARTIST DESIGNED GLASS AWNING

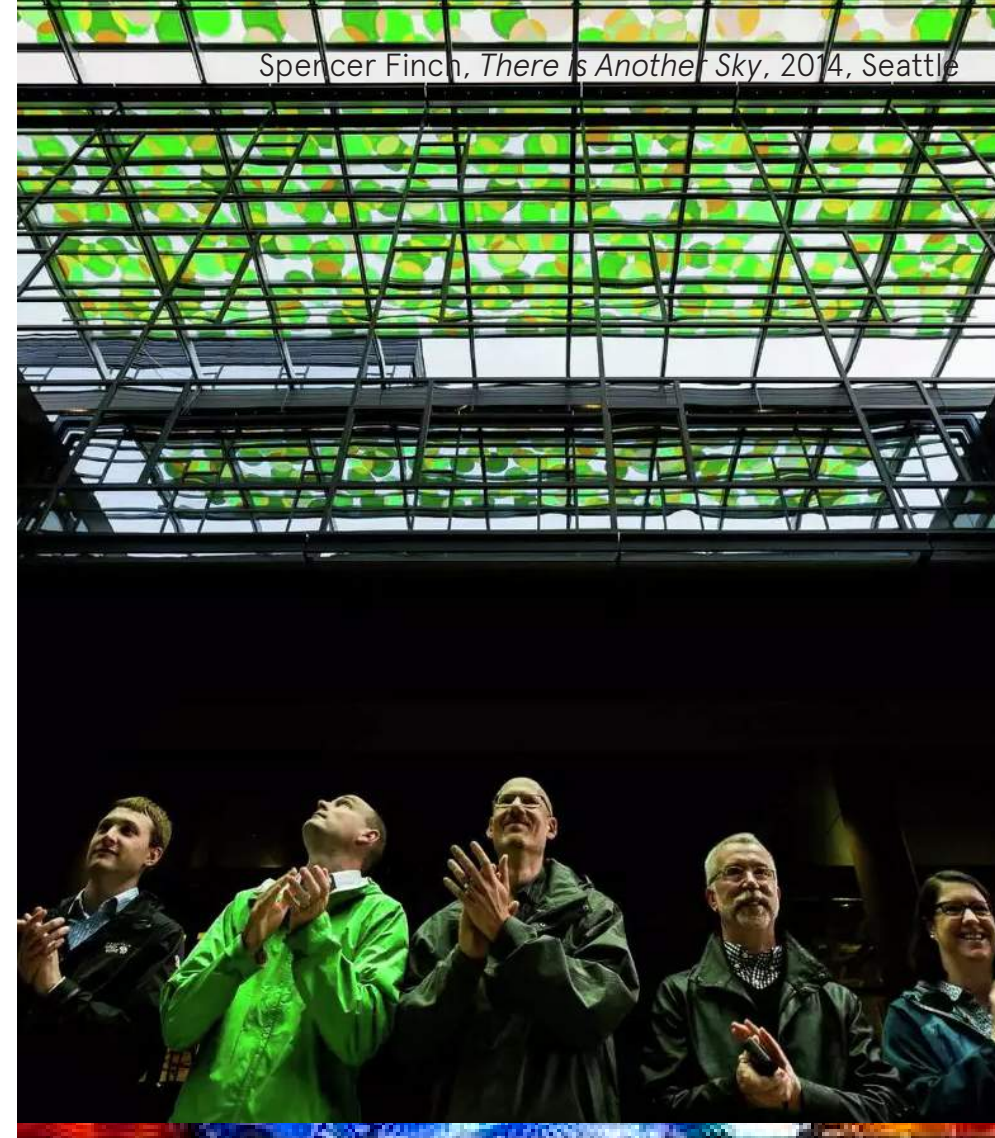
A glass awning connects to the vision of metamorphosis. It is an immersive artwork encapsulating the metamorphosis of the butterfly in multi-faceted glass and connects with Ngunnawal Sky Country.

Mununja the Butterfly is a dreamtime story of the Ngunnawal people in which a young Aboriginal and Torres Strait Islander girl was changed into a butterfly so that she could avoid marrying the evil Gunga. Gunga possessed great powers and would always prevent Mununja from marrying the boy she loved. With the help of Narja, the good spirit butterfly, Mununja was able to remain near her family and her Country forever, as a beautiful butterfly.

Glass results from alchemy between sand, fire and breath, transforming liquids into solids. A powerful transformation takes place between artist and materiality in this creative process. Like the butterfly that transforms from egg to caterpillar to chrysalis and finally adult – the act of creation, the birth of the new.

To realise this commission we recommend the artist works with the design team to create a glass house structure, providing a transparent connective relationship between the creative facilities while complementing the heritage architecture of the site. It will be an opportunity for audiences who spill out from events at the Fitters' Workshop, Former Transport Depot, and arts organisations to engage with the playful nature of changing light. The awning will provide an engaging, immersive space to sit and gather, to connect with the place, its people and its creative energies. A place in which you will feel transformed.

We recommend that this awning celebrates the legacy of glass practices that live at Kingston Powerhouse and should be fabricated at the Canberra Glassworks.



Spencer Finch, *There is Another Sky*, 2014, Seattle



Daniel Buren, *Une Pause Colouree*, 2016, Bristol Hotel, Paris



Dale Chihuly, *Persian Ceiling*, 2011

INTEGRATED ART

CONSIDERATIONS FOR ARCHITECT

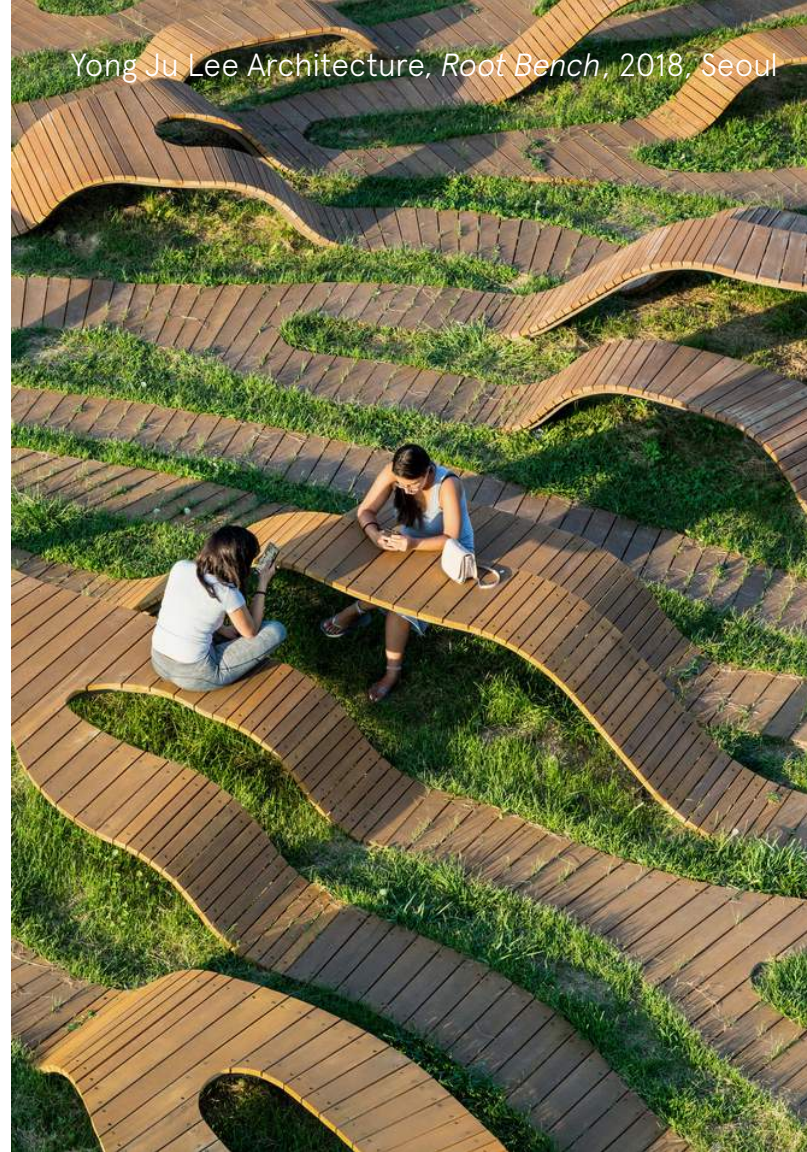
The heart of KAP will be the relationships formed between practitioners, artists and visitors. By facilitating public space that encourages people to gather, it is envisioned that the KAP will foster collaboration, inclusion and community. It is important to support free, public spaces where people can meet, connect, and share ideas – without having to pay for space or buy a cup of coffee. This will be pivotal in supporting the communities who will form KAP. Potential options for gathering spaces include creative seating, pavilions, terrace stairs, fire pits and yarnning circles.

Cultural Capital recommends the design team consider the importance of gathering spaces, and bring an artist onto the design team for a co-design process to develop these opportunities.

Other considerations:

- design with Country
- biophilic architecture
- future proofing for “things” to occur
- flexible use of space
- space for temporary food and bar set ups, with sinks, bins, accessible serving stations
- include mounted brackets / armatures on all new builds to allow for temporary suspended works, etc
- include all infrastructure for future activations, eg. power and wifi everywhere, AV, storage, etc
- material finishes should not be too polished or slick to allow for future intervention and contribution
- lighting, with consideration for events and how the heritage buildings can be lit in innovative ways

Yong Ju Lee Architecture, *Root Bench*, 2018, Seoul



Azatlyk, Central Square of Naberezhnye Chelny / DROM, 2019



Jenny Sabin Studio, *Lumen 3*, MOMA, 2015



INTEGRATED ART

CONSIDERATIONS FOR LANDSCAPE

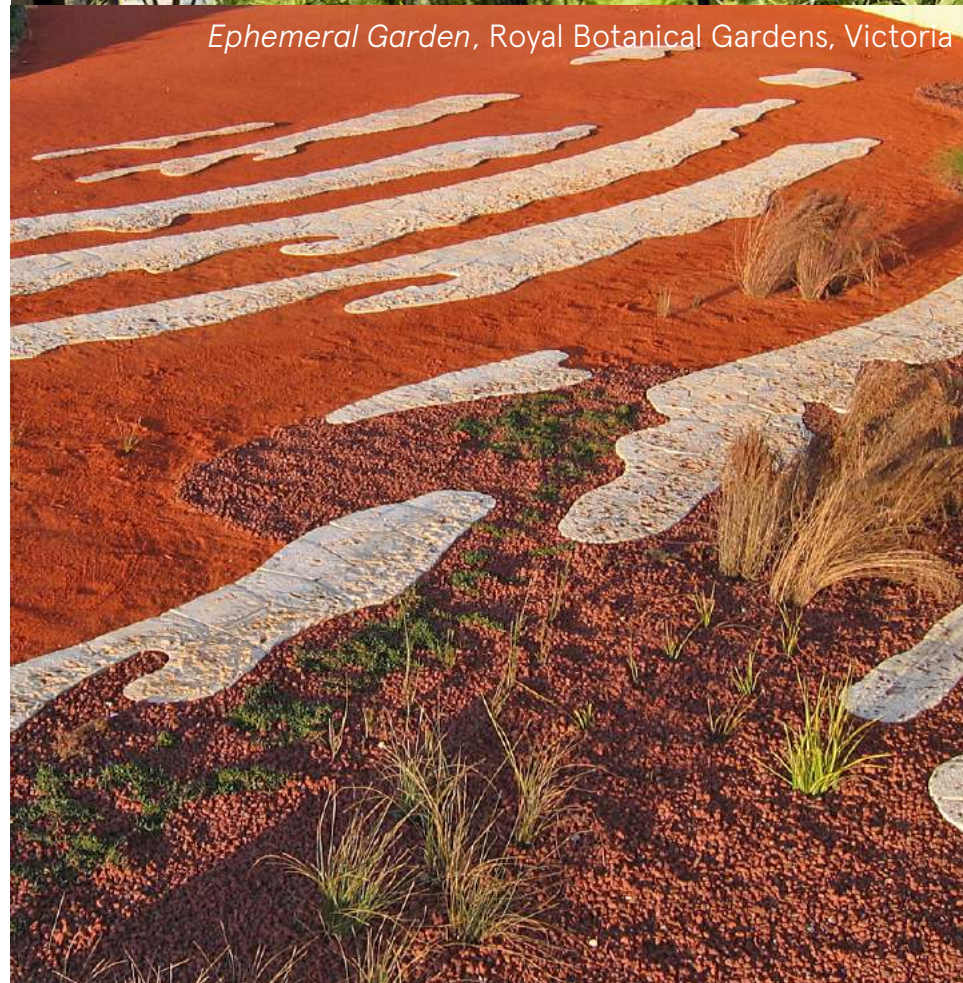
Our stakeholder engagement called for a need for green space and to consider creating an Aboriginal and Torres Strait Islander garden.

Other considerations:

- design with Country. This means starting from a consideration of Aboriginal and Torres Strait Islander values and working with the Ngunnawal community to share their stories of Country, community and continuing culture. From the outset we recommend engaging with Aboriginal and Torres Strait Islander Elders, leaders and knowledge holders to understand the perspective of place – land formations and bodies of water, ecologies, traditional uses, and how place is ritualised with meaning. Getting this process right is as important as the outcome and includes meaningful engagement, recognising that culture is a living thing with a future as well as a past
- appropriate amounts of greenery and green space
- an artist/s is engaged to work on the landscape architecture team
- art embedded in gardens/landscapes to invite multi-sensory experiences
- use gardens/landscapes to introduce elements of play through art
- consider artist-led/designed bird houses or micro ecology sculptures
- use materials that can be easily “patched” after temporary activations, for example gravel on the ground surface
- a “fourth plinth” style object or opportunity in the public domain for temporary art
- material finishes should not be too polished or slick to allow for future intervention and contribution



Aspect Studios, WILD PLAY, Centennial Park, Sydney, 2017



Ephemeral Garden, Royal Botanical Gardens, Victoria



Mikyong Kim Design, The Regenstein Learning Campus, Chicago Botanic Garden



London Fieldworks, Spontaneous City, Clerkenwell, 2011



Uncle Steven Russell, Waraburra Nura Garden, UTS, 2018

CONSTRUCTION ACTIVATIONS

HOARDINGS

The art program can commence at the very start of the project with creative hoardings around demolition and construction sites. This will facilitate early public engagement in the project and help to build goodwill, mitigating some of the frustrations which will be experienced during the construction period.

Images on hoardings, screens and barriers around the construction works will be designed by artists. This will be run as a dedicated program with careful consideration of artist selection and process.

Hoardings can also be used as projection surfaces creating additional opportunities for art and nighttime activation.



Elliot Bryce Foulkes, *Obstacle Course*, City of Sydney creative hoardings

Isamaya Ffrench, Bond Street, London

Danling Xiao (Mundane Matters), *A Song From Nature*, City of Sydney creative hoardings

CONSTRUCTION ACTIVATIONS

ENGAGEMENT

In the early stages of development, exciting engagement programs are key to generate audience interest and build strong relationships with community. This Plan proposes that during the construction stages of KAP, local artists and cultural groups in partnership with the resident art organisations are engaged to deliver a series dynamic activations to activate KAP. Engagement opportunities include live art, performance, creative hoardings, temporary art installations, and pop-up happenings.

A proactive engagement approach is also an opportunity to connect to local, young and emerging artists and practitioners.

Case Study: Barangaroo Aurora Eora

Aurora Eora brings the stories of Barangaroo to life through song and art. Gondwana Aboriginal and Torres Strait Islander Children's Choir composed six songs in response to Barangaroo. In collaboration with Art Month Sydney, six Sydney artists (Tony Albert, Karen Black, Joan Ross, Reko Rennie and Gemma Smith) were selected to create a new hoarding artwork to accompany one of the songs.



Nick Cave, *HEARD*, Sydney, 2015



Cie Willi Dorner, *Bodies in Urban Spaces*, Sydney, 2014



Fiona Hooton, *Straw Ziggurat*, Canberra Art Biennial, 2020

FORMER TRANSPORT DEPOT, FITTERS' WORKSHOP, AND PUBLIC REALM

FUTURE TEMPORARY COMMISSIONS

The future KAP will be a hive of creativity. The site will be inhabited by local and visiting artists who will form their own connections and relationships to place. For this reason, we recommend that a significant portion of the programming budget support future site-responsive, temporary commissions that activate the precinct through a dynamic and rotating program.

The rotating program will be strategic and flexible, activating the precinct year-round. It will enable responsiveness to seasonality, evolving trends in creative and cultural production, third party events and changing demographics. Temporary programming enables experimentation, capacity building and opportunities to include a diverse range of practitioners.

This recommendation is based on repeated stakeholder feedback expressing the need for KAP to organically evolve over time, naturally fostering its own spontaneous creative and cultural output. KAP as an evolving organism must provide ongoing opportunities for cross-organisational and interdisciplinary practice collaborations, and to support future opportunities for artists to create public works on site as the space changes over time.



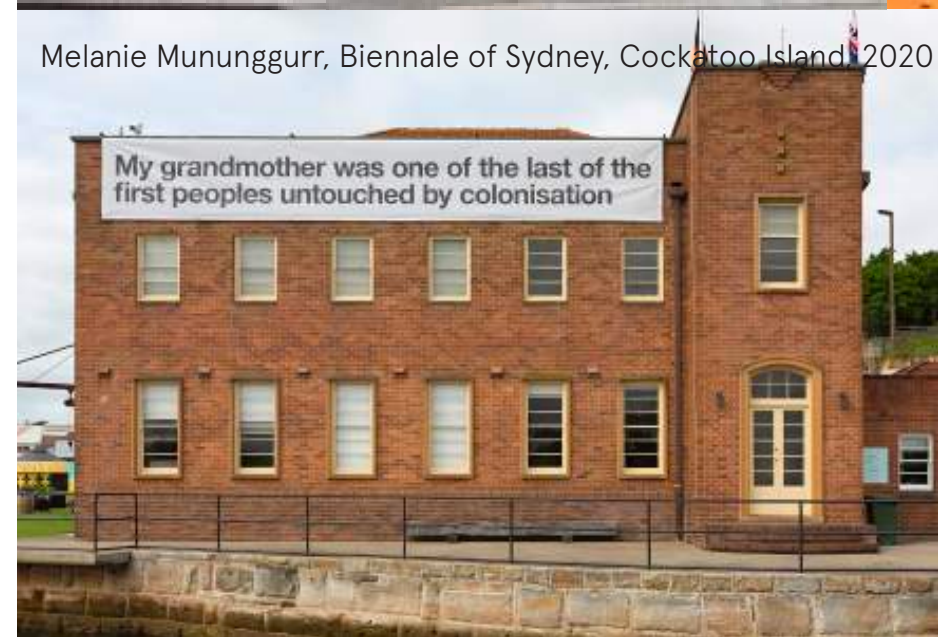
Rochelle Hayley, *Ever Sun*, Sydney, Art & About, 2021



Ian Strange, *Intersections*, Art & About Sydney, 2021



Katerina Grosse, *It Wasn't Us*, 2020, Berlin



Melanie Mununggurr, Biennale of Sydney, Cockatoo Island, 2020



Olafur Eliasson, *Ice Watch*, Paris, 2015

FORMER TRANSPORT DEPOT, FITTERS' WORKSHOP, AND PUBLIC REALM

THE FITTERS WORKSHOP: A CULTURAL DESTINATION

The Fitters Workshop has the potential to become the heart of KAP, supporting a rotating program of events and art experiences that draw audiences from across the country to Canberra.

The old industrial bones of the building present exciting opportunities to host experimental, contemporary and diverse programming. The Fitters Workshop should be a space where local and visiting creatives can stage ambitious exhibitions, host events, performances, and pop-up activities. We recommend the Fitters Workshop should be framed with view to grow and enable community-led activation programs over time.



Afterpay Australian Fashion Week, Carriageworks, 2022



Korakrit Arunonondchai, *Painting With History In A Room Filled With People With Funny Names*, Biennial of Sydney, 2020



Lhola Amira, *Philisa: Ditaola*, 2018-20, 22nd Biennale of Sydney, 2020



Cai Guo-Qiang, *Inopportune: Stage One*, 2004, Cockatoo Island



Live Music Venue, Melbourne, Source: Beat.com image by Dan Sonderstrom



West Rehoboth, Creative Market, 2021

ARRIVAL EXPERIENCES

ARTIST DESIGNED
PEDESTRIAN PATHS &
BIKE LANES

We recommend activating visitors' arrival experience to the precinct, particularly visitors who are arriving on foot or traveling by bicycle and scooter.

The pedestrian paths and bike lanes surrounding the precinct have been identified as a signature opportunity to commission artworks, drawing pedestrians and cyclists to the site in a fun, unexpected and interesting way. The vibrancy of painted pedestrian paths and bike lanes will transform the experience and navigation of these everyday pathways, creating new narratives and connections.

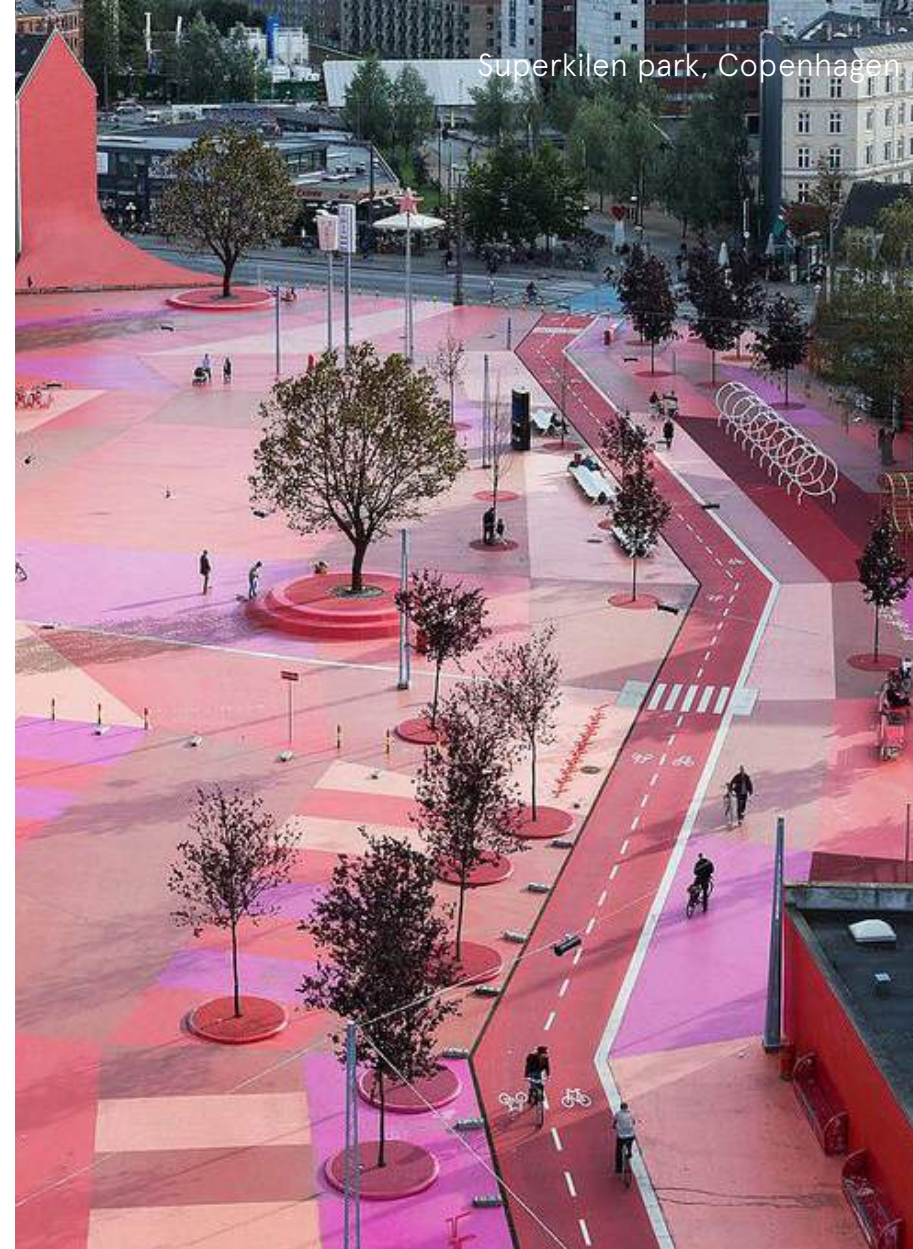
Canberra is one of the most cycle-friendly cities in the world.

The ACT is a great place to ride a bike, with its cool temperate climate, beautiful natural environment, parks and open spaces to explore. Our city is known for its extensive path network that intertwines through the suburbs...

Pedal Power ACT

Around 93,700 Canberra residents cycle in a typical week, with 183,300 riding at least once per year. There is an opportunity for KAP to connect to this large audience.

This commission is an opportunity to partner with organisations such as Pedal Power ACT to celebrate the intersection of art and sport.



Superkilen park, Copenhagen



Andrea von Bujdoss (Queen Andrea),
Big City of Dreams, 2016, Brooklyn,



Daan Roosegaarde, *Starry Night*, 2014,
The Netherlands



Katz Maihi, *Te Ara I Whiti The Lightpath*, 2016, Auckland

ARRIVAL EXPERIENCES

RAZZLE DAZZLE BOAT

A boat is used as a canvas for art, becoming a floating mascot for KAP. As it cruises the lake, it extends KAP's pulsating art and creativity to the water, creating ripples of interest and excitement to audiences who encounter the boat on its passage.

While the razzle dazzle boat will be a fun, Instagrammable art experience for contemporary audiences, it also has the potential to connect audiences to other cultural sites along the lake foreshore such as the Jerrabomberra Wetlands, the National Gallery of Australia and the National Museum of Australia, creating an extended cultural experience.

The razzle dazzle boat is an opportunity to create a high impact arrival experience for visitors to KAP that sets the tone of volume of art and creative they can expect at Canberra's newest destination.

Tauba Auerbach, *Flow Separation*, 2019, New York City



RESIDENCIES

FOR CREATIVE
PRACTITIONERS

When the precinct is developed there will be additional studio, residential accommodation, and gallery space to accommodate emerging, established and visiting artists.

We recommend that residencies are open to professional creatives from all disciplines of visual arts including painting, sculpture, engraving, photography, drawing, illustration, mixed techniques, sound art, installations, comic strips, performance, textile arts or any other form of related expression.

The residency program will support the development and/or creation of new work, research and collaborations by artists and researchers from around the world. The residency will provide a venue for artists to engage with the Canberra art scene, creating dialogue at the intersection local, national and international perspective.

The residency program can include public events such as artist talks, open studios, performances, exhibitions, educational workshops or collaborative projects.



Canberra Glassworks



Craft ACT

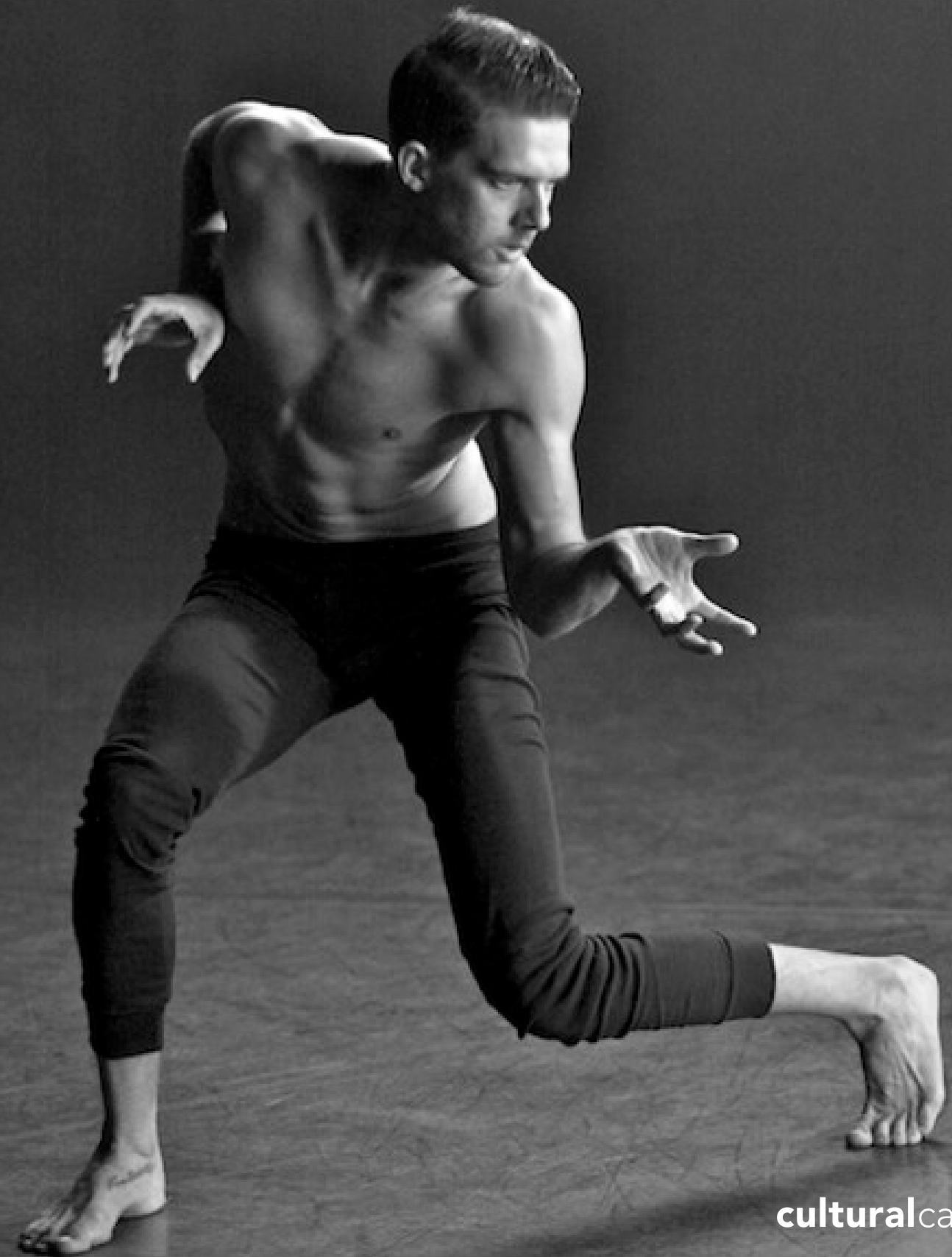
CAPACITY BUILDING

ABORIGINAL AND
TORRES STRAIT
ISLANDER

KAP must make an organisational commitment to achieving targets in relation to Aboriginal and Torres Strait Islander people, their consultation, engagement, representation, employment, professional development and training, and respect of their values and perspectives on Country. This means understanding Country, understanding the ecologies that Country supports, the flora and fauna, what traditional land uses are supported by these ecologies, and how place is ritualised with meaning.

We recommend the values, actions and decisions of KAP's governance contribute to its cultural legacy. We recommend:

- Welcome to Country ceremony at significant public events
- an Acknowledgment of Country at all other public functions
- an Aboriginal and Torres Strait Islander employment strategy including training and professional development
- a cultural levy that funds the ongoing participation of Aboriginal and Torres Strait Islander people at the site to practice their culture and activate the site
- protocols for appropriately engaging Traditional Owners
- recognising the moral, intellectual and cultural rights of Aboriginal and Torres Strait Islander people
- providing Aboriginal and Torres Strait Islander cultural awareness and competency training to staff involved with Aboriginal and Torres Strait Islander staff and creative practitioners
- a climate change action policy



CAPACITY BUILDING

LOCAL ARTISTS

Artists have a critical role to play in shaping cities, which is why it is vital that Canberra as a creative city nurtures and strengthens its local artists, cultural leaders, arts communities and organisations. KAP is uniquely placed to respond to the complexities, challenges and opportunities of being a creative who lives and works in Canberra. Supporting creative practitioners to build capacity and resilience can include:

- establishing a KAP Precinct Facilitator funded by artsACT, the KAP Facilitator will streamline governance and management of activities and uses of the precinct
- affordable use of space, meaning subsidised studio spaces and venue hire, in-kind venue support for artists working and visiting KAP
- representation of local talent, ensuring artists with strong connection to Canberra are prioritised
- local emerging artists given support to realise ambitious projects through curatorial mentoring and guidance on project management and delivery
- access for local artists to the resources and people at KAP including experts in their fields and other creatives
- programs that share knowledge and critical feedback between local and visiting artists. Residencies for visiting artists will include partnerships with resident organisations facilitated through workshops, artist talks, studio visits, exhibitions and events
- coaching on proposals, grants and projects
- paid production and exhibition opportunities
- artistic mentorships
- skill-building workshops
- networking events



CAPACITY BUILDING

MENTORING

Mentorship is an interactive, facilitative process that promotes learning and development and enhances access to knowledge. In art terms, it simply means a partnership between a more experienced person (the mentor) and someone less experienced (the mentee), to foster personal and professional growth.

We recommend that KAP creates a culture of mentoring and knowledge sharing, support emerging creatives to develop their visual arts practice and techniques, create works and learn about the Canberra arts and culture network and the art world more broadly. A strong culture of mentorship and knowledge sharing will increase the capacity of the sector in Canberra and the ACT, and contribute to innovation, collaboration and development of original work.

We recommend artists, arts administrators and arts organisations at KAP are encouraged to step into the role of becoming mentor, or develop mentorship programs.



COMMUNICATIONS

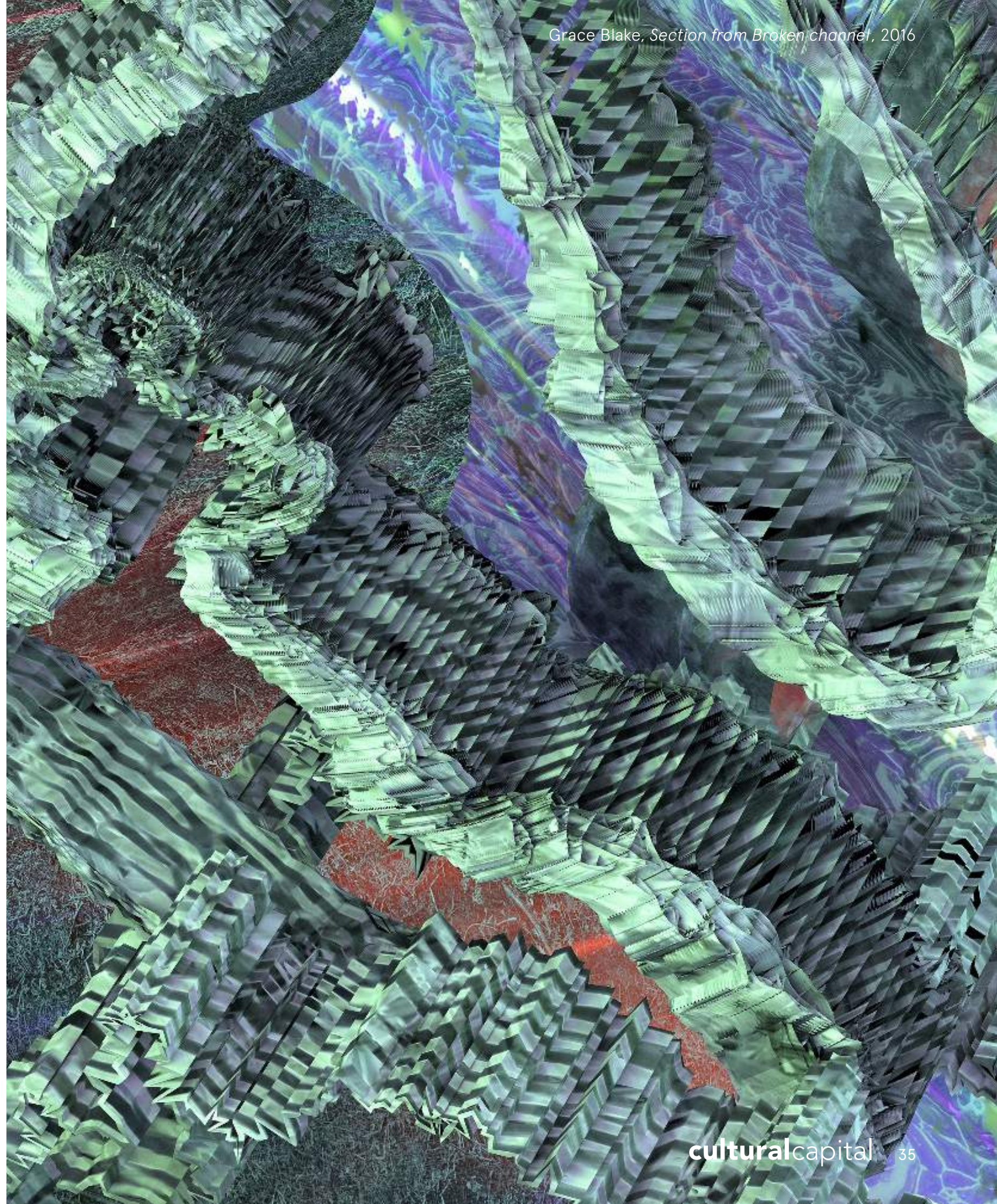
DIGITAL PLACEMAKING

KAP will inhabit a physical and virtual identity. We recommend that KAP develops a digital communications and placemaking strategy to foster connectivity in the precinct for audiences across Canberra and beyond. Digital placemaking will be key in developing a strong community and network for KAP to encourage a sense of connection, a platform for visibility, and avenues for capacity building.

Fostering digital placemaking should consider:

- developing an artist-led, graphic identity for KAP through graphics, a precinct map and digital assets
- commissioning local artists working in digital and graphic media to develop KAP's digital identity
- establishing a KAP website and social media presence
- creating opportunities through KAP's online platforms for digital programming for artists working in new media. This could be through virtual residencies, virtual galleries and exhibitions, and social media takeovers
- using KAP's online platform to showcase local arts and culture by profiling the work of local artists, showcasing the resident arts organisations, and publishing a monthly guide promoting local arts and cultural events
- developing local arts media and criticism through online publications, podcasts, and digital media outlets
- supporting an online community space for local and visiting artists to connect, share new work, opportunities for collaborations, material and knowledge sharing, and new ideas

Grace Blake, *Section from Broken channel*, 2016





2.3 RELOCATION OF EXISTING WORKS

Public artworks are part of a city's built environment, heritage and legacy. They become an integral part of the fabric of the city and its meaning to citizens and visitors.

Considering existing works from Canberra's city collection opens the door for works to be relocated to KAP. Any consideration of relocation of existing works to KAP must be based on a strong and carefully considered curatorial rationale that is endorsed by the Arts & Culture Advisory Panel.

2.4 DECOMMISSIONING

Should it be necessary to remove any public art at KAP, it is responsible to implement a formal procedure to be undertaken prior to decommissioning. Each public artwork has a finite lifespan that depends on a number of factors. The following guidelines can be used to assess the artwork at KAP and determine the rationale for decommissioning.

A. LIFESPAN

A work may be decommissioned when it has reached its intended lifespan as set out in the original commissioning agreement.

B. EVOLUTION OF THE SITE

A work may be considered for decommissioning as KAP continues to regenerate as a centre for creativity.

C. CONDITION OF THE WORK

A work may be considered for decommissioning when its condition has deteriorated or been damaged to such an extent that:

- It can no longer be considered to be the original work of art;
- It is beyond restoration, or the cost of restoration is excessive in relation to the original cost of the work or the current value of the work (in sound condition);
- The cost of ongoing maintenance is prohibitive.

D. LEGAL/RISK AND MORAL RIGHTS CONSIDERATIONS

A work may be considered for decommissioning on legal, risk and moral rights grounds when:

- The work has deteriorated to a point where it is unsafe or presents a danger to the public;
- The artist raises concerns regarding the work – its condition, presentation, location;
- Changes to the environment impact on the integrity of the work, affecting the artist's original intent and moral rights;
- The work of art has faults of design, material or workmanship.

E. ARTISTIC CONSIDERATIONS

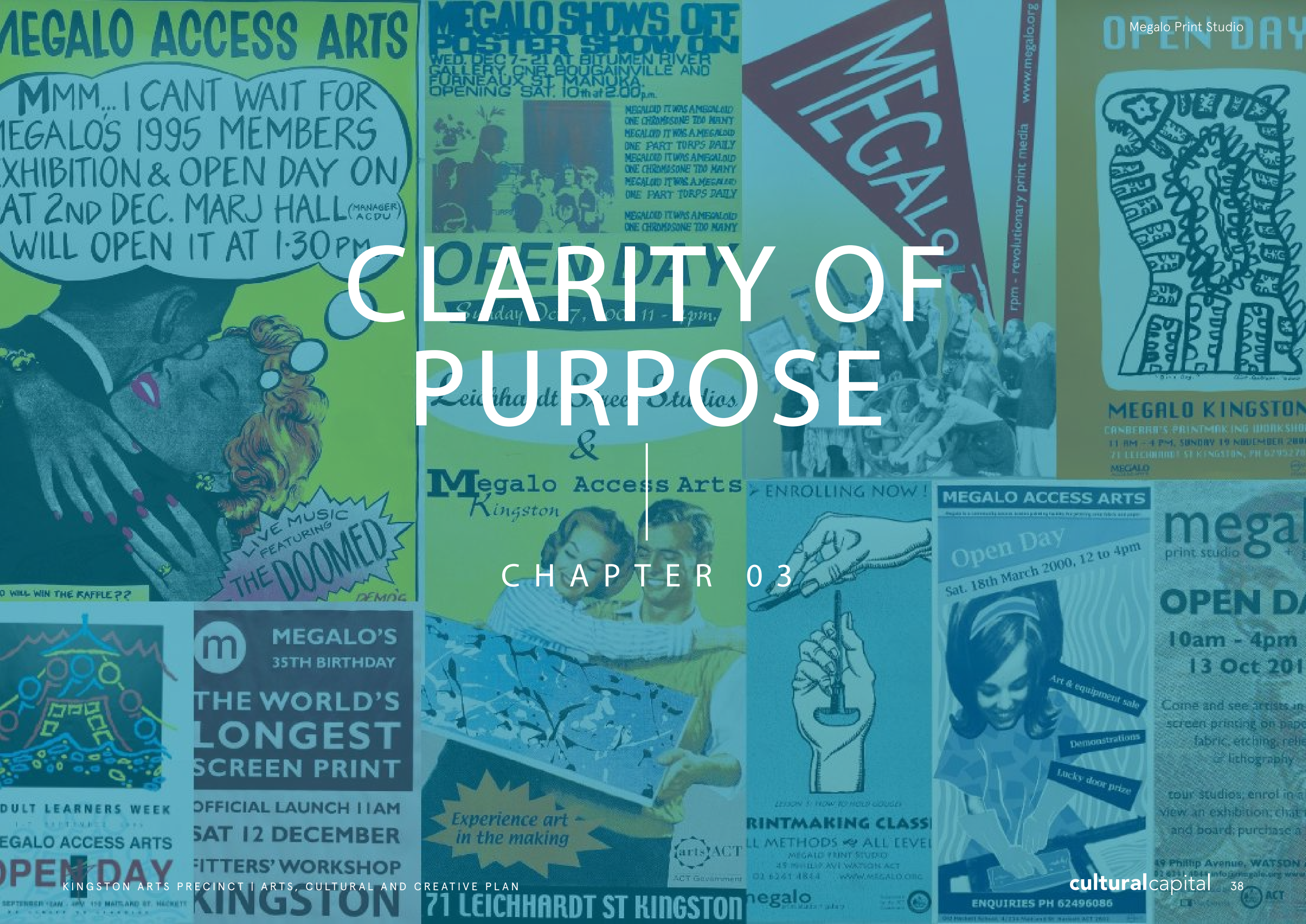
A work may be considered for decommissioning when the:

- Artistic merit of the work falls below the general level to which the KAP aspires;
- Work is no longer regarded as a significant example of the artist's work;
- Work lowers the level of quality in KAP's collection.

F. CONTEXTUAL CONSIDERATIONS

A work may be considered for decommissioning when it no longer reflects a sense of place.





CLARITY OF PURPOSE

CHAPTER 03

3.1 A MANIFESTO FOR KAP

During the consultative process of developing this Plan, we heard a resounding call from all levels of stakeholder and community representation for sound values on which KAP can be built and that will guide management of the precinct into the future. These values must underpin the development of KAP, all future creative and cultural interventions on site, and all decision making processes.



ABORIGINAL AND TORRES STRAIT ISLANDER FIRST



CREATIVE EXPRESSION AND ARTWORKS

FUTURE WORKS ARE
experimental
interactive
PARTICIPATORY
disruptive

LEAVE ROOM FOR
FUTURE INTERVENTION
**AND FUTURE
CONTRIBUTION**

commission exemplary
CONTEMPORARY
works

THE PRECINCT

CREATE A NEW
DESTINATION FOR
ART AND CULTURE
IN CANBERRA



ALLOW FOR SLOW GROWTH OVER TIME,
AUTHENTICALLY & ORGANICALLY

ENCOURAGE
SUSTAINABILITY
& SUPPORT THE
CIRCULAR ECONOMY



ACCESSIBLE - COMFORT
UTILITY - INVITING - FUNCTIONAL

ACCESS

CAPACITY BUILDING
FOR ARTISTS,
ABORIGINAL AND
TORRES STRAIT
ISLANDER ARTISTS
AND LOCAL ARTISTS

AFFORDABLE
STUDIO SPACE

IN KIND
SUPPORT

GOVERNANCE AND
MANAGEMENT THAT IS
RESPONSIVE
NOT BUREAUCRATIC

INCLUSION AND REPRESENTATION

SHOWCASE
LOCAL TALENT
FROM ALL OF
CANBERRA
AND DIASPORA

INCLUDE
diverse
PRACTITIONERS

3.2 FOUNDING STRATEGY

This Plan endorses and seeks to further the Vision, Purpose and Values that are outlined in the Founding Strategy and reproduced below.

EVER-CHANGING, EVER-CHALLENGING, ALWAYS COLLABORATIVE

OUR VISION

Grounded in Country, we welcome you to celebrate and strengthen creative and cultural practices. At the creative heart of Canberra, let's generate more together than we could possibly have imagined alone.

OUR PURPOSE

To champion courageous artistic endeavor, energise thinking, and create deep connections across Australia and across the world. To foster the generous collaborations that build Canberra's thriving new creative place.

OUR VALUES

WE ARE DYNAMIC

We're the destination for Canberra's visual arts and culture – and our journey there has already begun. Our artists thrive within complexity and diversity – and we're here to inspire you.

WE ARE ADVENTUROUS

We're deeply engaged in the fusion of traditional and contemporary practice. We value experimentation. We draw on decades of social engagement and deep artistic focus to create new work and new experiences. We invite you to explore what we've created.

WE ARE COLLABORATIVE

Our doors are open to everyone. We engage your curiosity and expand your thinking. When you visit us, you're connecting into a local, national and international arts scene through its Canberra home.



COLLABORATE FOR SUCCESS

CHAPTER 04





4.1 LISTENING TO COUNTRY

The founding methodology for preparing this Plan was informed by a Walk on Country with Ngunnawal Knowledge Holder Richie Allan. The Walk on Country on 2 December 2022 was an opportunity for stakeholders to collectively improve their cultural awareness by listening to stories of the land and heritage shared by Richie. These are by no means all the stories of this place.

The Walk on Country was not a one-way transfer of knowledge from Richie to the stakeholders; it was also about exchange. At the end of the Walk, Richie tasked the group to think about their shared responsibility to create a sense of belonging at KAP, connecting Aboriginal and Torres Strait Islander and non-Aboriginal and Torres Strait Islander people in ways that enrich the entire community.

This Plan recommends that further engagement continue and that the Design Team participate in a Walk on Country.

4.2 PEOPLE-FIRST APPROACH

The lifeblood of KAP is its people and communities. We recognise that the voices of KAP's stakeholders and communities are vital to its success in the transition phase to the new precinct, and into the future. We are committed to putting people first, particularly listening to artists and creatives about how they would like to experience KAP.

The recommendations in this Plan were developed during a process of strategic facilitation and best-practice engagement with stakeholders to enable their active participation in the co-creation of their future KAP environment. The summary of this stakeholder engagement is available as a separate report.

There is a thriving community of creative practitioners and arts workers who genuinely possess a strong attachment to, and sense of ownership of, KAP. These individuals and communities should continue to be engaged with deeply and often throughout the project's development and for the lifespan of KAP.

This community awareness for KAP extends to the public whose connection to the precinct will continue to expand and mature in the next phase of the site's narrative. KAP will hold cultural and community value as a point of connection and intersection: across practices, across audiences, across generations, and across cultures.

4.3 POLICY ALIGNMENT



ACT GOVERNMENT CANBERRA: AUSTRALIA'S ARTS CAPITAL A STATEMENT OF AMBITION FOR THE ARTS

The Minister's Statement of Ambition is for **Canberra to be recognised as Australia's arts capital**. It recognises that art and culture is supported through investing in artistic capacity and capability, and in arts and cultural facilities. This in turn attracts artists, arts workers, visitors and investors—and they in turn enhance and increase the industry, practices, and creations.



ACT GOVERNMENT CANBERRA: AUSTRALIA'S ARTS CAPITAL ARTS, CULTURE AND CREATIVE POLICY 2022/2026

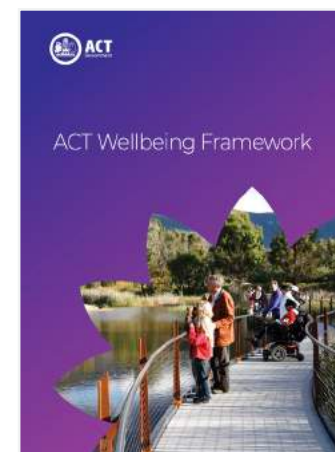
This policy outlines three key strategies to achieve the Ambition to be recognised as Australia's Arts Capital:

- Create amazing art and culture** – everywhere, at any time, for everyone
- Develop arts, cultural and creative industry, practice, and facilities** – supporting creation and culture at all levels, via any path
- Promote our arts and culture** – to attract artists and creators, arts workers, visitors and investment.



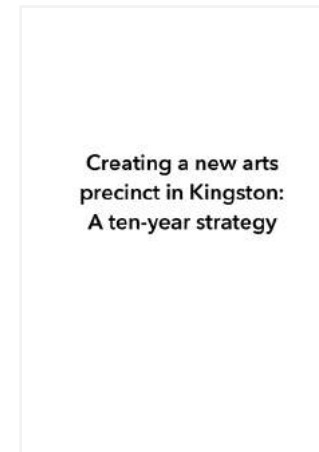
artsACT ACT GOVERNMENT PUBLIC ART GUIDELINES 2015/2021

The purpose of the ACT Government Public Art Guidelines is to outline a consistent whole-of-government approach to the **commissioning, acquisition, donation and management of public art in the ACT**. This policy includes a methodology for procuring works.



ACT GOVERNMENT ACT WELLBEING FRAMEWORK

The ACT Wellbeing Framework identifies a range of factors that contribute to quality of life, how they can be sustained and improved over time for future generations, and how to ensure that the work of government and the community fosters positive wellbeing outcomes for all Canberrans. The framework identifies 12 domains of wellbeing including: health, safety, living standards, housing and home, environment and climate, **social connection, education and life-long learning, time, identity and belonging, governance and institutions, access and connectivity, and economy**.



KAP FOUNDING STRATEGY

The Founding Strategy is written by Canberra Contemporary Art Space, Craft ACT, M16 Artspace, PhotoAccess, Canberra Glassworks and Megalo Print Studio as **the founding resident organisations** of FuturePlace. The vision "Grounded in Country: A Future Arts Precinct in Kingston" was **developed in consultation with the ACT Aboriginal and Torres Strait Islander Arts Network**. The first stage of the vision will be to formally name the space, taking guidance from Aboriginal and Torres Strait Islander people.



KAP FACILITATIVE LEADERSHIP FRAMEWORK

The Founding Strategy for the future arts precinct in Kingston has a ten-year scope, addressing the transition from strategic development and an initial management period facilitated by artsACT, through to the emergence of an independent body. **The purpose of the Facilitative Leadership Framework is to guide decision making on early activation programming, artist and sector development, and advocacy.**



KAP PLACE BRIEF

The Place Brief will guide future design and development, followed by space activation and management of the precinct.

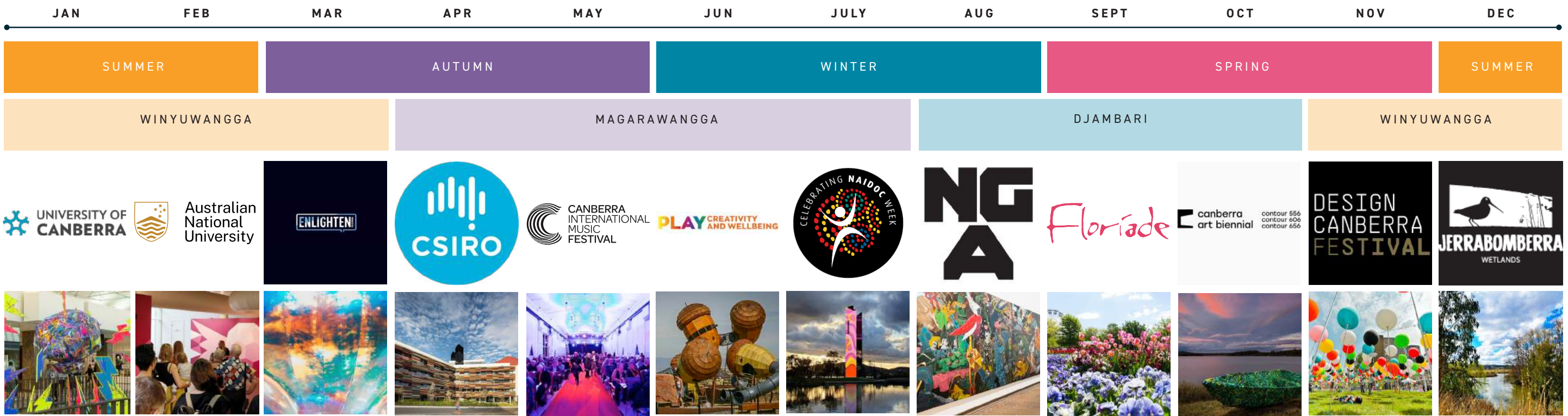
The purpose of the Place Brief is to guide developers, architects, landscape architects and urban designers in preparing designs and future development proposals that respond to the area's unique character and contributes positively to a sense of place.

The Place Brief identifies six place pillars:

- integrated offering
- creatively led
- inclusive and accessible
- culture - past, present and future
- connected
- dynamic and sustainable

4.4 ALIGNMENT WITH CANBERRA'S CALENDAR

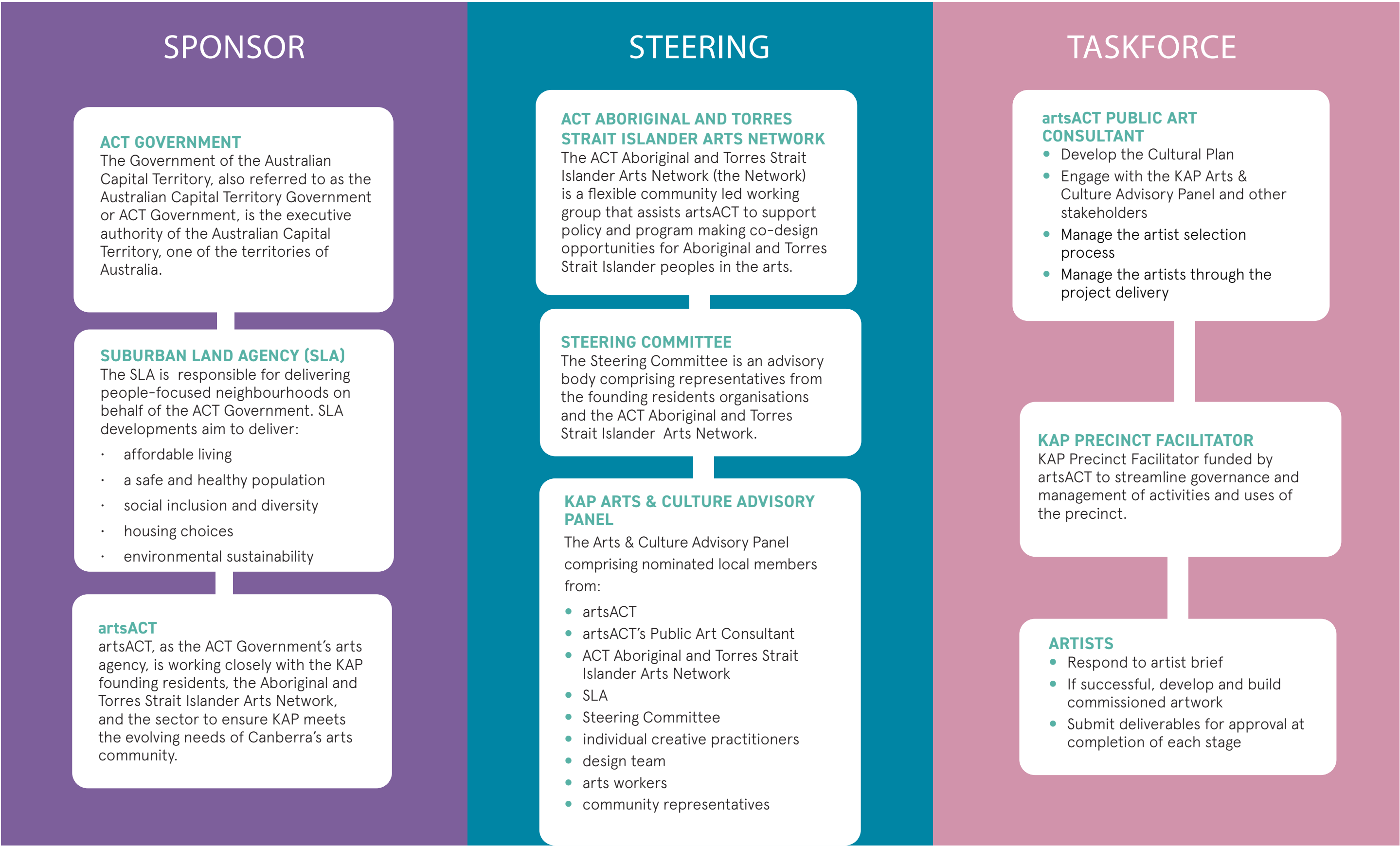
Opportunities to establish and host temporary artistic programs at KAP will be actively sought, with a view to securing agreements with flagship cultural events so that over time KAP will become anchored within Canberra's cultural calendar. Strategic partnerships with cultural institutions, local schools, colleges, education institutions and events will extend audiences for arts and culture, activate KAP, and connect communities with Canberra's cultural ecosystem.



RESPONSIVE GOVERNANCE

CHAPTER 05

5.1 PROJECT GOVERNANCE CHART



5.2 ARTS & CULTURE ADVISORY PANEL

PURPOSE OF THE PANEL

We recommend that an Arts & Culture Panel is established to assist artsACT and the Public Art Consultant in commissioning works for KAP. The primary role of the Arts & Culture Panel is to review the quality of the artistic proposals, guide the process for future selection and commissioning of works, and involve stakeholders in the process at key milestones. The Arts & Culture Panel will operate under Terms of Reference drafted by the Public Art Consultant and endorsed by artsACT.

The Arts & Culture Panel may comprise nominated members from:

- artsACT
- artsACT's Public Art Consultant
- ACT Aboriginal and Torres Strait Islander Arts Network
- SLA
- Steering Committee
- individual creative practitioners
- design team
- arts workers
- community representatives

COMMISSIONING ARTISTS AND ARTIST SELECTION CRITERIA

Artists will be invited to develop a concept in response to an artist brief corresponding to the opportunities identified in this Plan. The concept proposals will be evaluated against criteria that will be prepared and agreed in consultation with the Arts & Culture Advisory Panel.

This Plan notes that stakeholders from the creative industries expressed a preference to be invited to create works and programs for KAP in a non-competitive setting.



5.3 IMPLEMENTATION FRAMEWORK



5.4 PROCUREMENT MODELS

Future artworks can be commissioned through a mix of Direct Commission, Limited Tender, Expression of Interest and Collaborative Proces, in line with the ACT Government procurement processes and Public Art guidelines. Depending on the commissioning model selected, a shortlist of artists will be prepared for each site and a rigorous selection process undertaken. Once selected, artists will be engaged, contracts negotiated, and scope of work agreed. Artists will be managed through artwork delivery by the Public Art Consultant.

SPONTANEOUS ACTIVATIONS, INTERVENTIONS AND CONTRIBUTIONS

01 KAP has been identified as a site where spontaneous activations, interventions and contributions that have not been commissioned through a formal "top-down" approach are welcomed.

EXPRESSION OF INTEREST (EOI)

01 Open call for artists to register their interest. Public Art Consultant reviews and presents suitable submissions to artsACT and the Arts & Culture Advisory Panel.



02 artsACT, the Arts & Culture Advisory Panel and Public Art Consultant agree on a shortlist who are sent the artist brief and invited to submit a concept, CV and examples of relevant works for a fee.



03 The shortlisted artists present their concept to artsACT, the Arts & Culture Panel and Public Art Consultant. artsACT, the Arts & Culture Advisory Panel and Public Art Consultant select one artist to proceed to commissioning the work. The successful artist is awarded the contract.



LIMITED TENDER

01 Public Art Consultant prepares a longlist of up to twelve artists to present to artsACT, the Arts & Culture Advisory Panel.



02 artsACT, the Arts & Culture Advisory Panel and Public Art Consultant agree on a shortlist of three to four artists who are sent the artist brief and invited to submit a concept, CV and examples of relevant works for a fee.



03 The shortlisted artists present their concept to artsACT, the Arts & Culture Panel and Public Art Consultant. artsACT, Arts & Culture Advisory Panel and Public Art Consultant select one artist to proceed to commissioning the work. The successful artist is awarded the contract.



DIRECT COMMISSION / INVITATION

01 Public Art Consultant prepares a shortlist of up to six artists to present to artsACT, the Arts & Culture Advisory Panel, or one artist is nominated for direct commission / invitation.



02 artsACT, the Arts & Culture Advisory Panel and Public Art Consultant agree on one artist who is sent the artist brief and is invited to submit a concept, CV and examples of relevant works for a fee.



03 The artist presents their concept to artsACT, the Arts & Culture Panel and Public Art Consultant. artsACT, the Arts & Culture Advisory Panel and Public Art Consultant agree to proceed to commissioning the work. The successful artist is awarded the contract.



COLLABORATIVE PROCESS

01 Public Art Consultant prepares a shortlist of three artists to present to artsACT, the Arts & Culture Advisory Panel, and design team/s.



02 Artists are sent a brief / information pack and invited to attend an interview. Public Art Consultant and leaders of design team/s interview each shortlisted artist.



03 artsACT, the Arts & Culture Advisory Panel and Public Art Consultant select one artist to proceed to work collaboratively on the design team/s. The successful artist is awarded the contract.



5.5 ARTIST BRIEF

The research and writing that informs this Plan will be carried over into the Artist Brief. The artist brief is a comprehensive document designed to inspire and challenge artists. At the same time it establishes parameters for the commissions.

CHAPTERS MAY INCLUDE:

- Context
- Curatorial themes
- Heritage interpretation themes and stories
- Aboriginal and Torres Strait Islander engagement framework
- Stakeholder consultation requirements
- Site analysis
- Technical specifications
- Guidelines for use of durable materials
- Fabrication stages and requirements
- Submission requirements for concept proposal
- Selection criteria
- Sample templates for budget and timeline
- Research references



5.6 ENGAGING THE ARTIST

Once selected, the artist will be engaged, contracts negotiated, and scope of work agreed. The successful artist will be contracted to artsACT using a Commissioning Agreement.

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

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

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





APPENDIX A: CASE STUDIES, INTERNATIONAL ARTS PRECINCTS



Dallas Arts District, Signature Block Party, 2018

DALLAS ARTS DISTRICT, USA

The Dallas Arts District is the largest creative district in the United States. It was born with a mission to enhance the value of the city's artistic and economic life by engaging cultural, educational, and commercial neighbours through world-class design, practices, and programs. The district hosts 4.1 million visitors annually, including 500,000 students, while its public program The Signature Block Party Series attracts over 50,000 visitors annually from across the United States.

The district is managed by the Dallas Arts District Foundation (DADF), which operates as an independent non-profit cultural district management organisation. The district has proven success lifting the economic impact of Dallas' cultural sector in five years from \$128.6 million to \$395.8 million.



Eva Rothschild, *My World and Your World*, 2020, Coal Drops Yard, London

KING'S CROSS, LONDON

London's King's Cross was repurposed into a cultural precinct hosting food, shops and cultural activations. Reshaping a former industrial site, the development has integrated old Victorian features with contemporary designs to create a new cultural destination. It now hosts an array of year round events, such as open air cinemas, markets, public art installations and performances.



WEST KOWLOON CULTURAL DISTRICT, HONG KONG

The West Kowloon Cultural District is one of the largest cultural districts in the world, housing art, education, public space, commercial, residential, retail, dining and entertainment spaces. The District houses some of Hong Kong's leading arts organisations, including the Arts Pavilion, the Art Park, Freespace, the Hong Kong Palace Museum, M+ and the Xiqu Centre.

The West Kowloon Cultural District was established with the vision to create a vibrant cultural quarter for Hong Kong's local arts community to thrive in. The development provides new public open space set along a harbour-front promenade, as well as a host of arts and cultural facilities that host an exciting program of exhibitions, performances, and arts and cultural events.

APPENDIX B: CASE STUDIES, DOMESTICS ARTS PRECINCTS



COLLINGWOOD YARDS, VIC

Collingwood Yards is a not-for-profit art incubator housing over fifty arts organisations and artists' studios for creatives working in music, visual arts, performance, digital media and creative industries. Collingwood Yards is owned and managed by Contemporary Arts Precincts Ltd in trust for the public of Victoria. CAP has been deeded the site with the conditions that ensures it remains a place of cultural production and creativity.



JAMFACTORY, ADL

JamFactory is a not-for-profit organisation that supports craft and design practices in South Australia. JamFactory houses studio space, galleries and shops, promoting artists to build careers and reach new audiences with their work. JamFactory is funded by the South Australian government, where all revenue made from the shops and programs goes towards supporting training and exhibition programs.



HOTA, QLD

The successful centre-piece of the City of Gold Coast's Council Cultural Precinct masterplan, Home of the Arts (HOTA) is a contemporary cultural precinct for the city's thriving cultural and artistic activity. HOTA encompasses parklands, a gallery, cafe, council chambers, cinema and outdoor stage. HOTA presents live music, theatre, dance, comedy, opera, kids shows, workshops, art and cinema from local, national and international artists and companies. Creating a great arrival experience into the precinct is the pedestrian and cyclist bridge designed by artist Warren Langley. HOTA's parklands is also enlivened with a public art and outdoor program that strongly supports commissioning local artists. The annual gallery program links headliner with smaller scale exhibitions and welcomes more than 45, 000 visitors annually.

APPENDIX C: CASE STUDIES, REPURPOSED INDUSTRIAL ARTS VENUES



COCKATOO ISLAND, NSW

Once a convict penal establishment and naval shipyard in Sydney Harbour, Cockatoo Island is now UNESCO World Heritage Listed and dynamic cultural destination in Sydney. Located at the junction of the Parramatta and Lane Cove Rivers, Cockatoo Island sits in between the Wallumedegal, Wangal, Cammeraygal and Gadigal Country, making it meeting point of culture and community. Today, it hosts heritage and campground accommodation, waterfront cafés and picnic spots, guided history and paranormal tours, and seasonal events such as New Year's Eve and music concerts. Cockatoo Island has maintained a partnership with the Biennial of Sydney that has placed it as a premiere venue for ambitious contemporary art and cultural events.



WALSH BAY ARTS PRECINCT, NSW

The Walsh Bay Arts Precinct is Sydney's premiere destination for performance arts in Sydney, housing some of Australia's most well regarded arts organisations working in theatre, dance and performance. The resident organisations include the Australian Chamber Orchestra, Bell Shakespeare, Australian Theatre for Young People, Sydney Theatre Company, Sydney Dance Company, Bangarra Dance Theatre, Gondwana Choirs and Sydney Philharmonia Choirs. The Walsh Bay Arts Precinct is housed on Sydney harbour in the repurposed wharves and wool sheds. The precinct has been refurbished with world-class facilities for sound and performance that have been tailored to the needs of each resident organisation. The project was funded by INSW and now is a dynamic hub of creativity that unites Sydney's arts organisations in a fertile, harbour-side location.



CARRIAGEWORKS, NSW

Carriageworks is Sydney's foremost arts precinct set in a refurbished industrial compound. Carriageworks showcases leading contemporary art exhibitions, houses artist studios, hosts events, cultural programs and contributes to Sydney's creative economy. Carriageworks' Clothing Store Artist Studios provide an annual residency for artists working at the forefront of contemporary practice and across a range of disciplines. Built in 1913, the Clothing Store is part of the historic Eveleigh Railway Workshops. The residencies activate this important heritage building under an agreement between UrbanGrowth NSW and Carriageworks to use the Clothing Store. The weekly Carriageworks Farmers Market held on Saturdays is a much loved Sydney institution, providing fresh seasonal produce from growers and producers from around NSW.

APPENDIX D: CASE STUDIES, TEMPORARY PROGRAMS



Caroline Rothwell, *Symbiosis*, 2012, Central Park Artists in Residence

CENTRAL PARK, FRASERS DEVELOPMENT, NSW

Art played a critical role in enlivening the Central Park development in Chippendale from the earliest stages of its development and engaging the local community in the process. Frasers commissioned the temporary art program Artists In Residence curated by Turpin + Crawford Studio and curator Anne Loxley during the construction phase of the development. A series of significant artworks were installed sequentially on the heritage Irving Street Brewery building within the development site. Meanwhile, the Fraser Studios program transformed three warehouses into artists' studios and rehearsal spaces. Managed by Queen Street Studio, FraserStudios was open from September 2008 until December 2011. The program activated the site with cultural production, creating energy and intrigue around what was to come, while supporting artists with much needed subsidised studio space.



Cut N Polish – Artist Car Boot Sale, Carriageworks, Sydney, 2022

CUT N POLISH: ARTIST CAR BOOT SALE, SYDNEY

Cut N Polish: Artist Car Boot Sale was a one day art market that took place at Sydney's Carriageworks in 2022. Cut N Polish offered local artists the chance to sell old and new works, as well as side projects, experiences, wearables and design work in a market-style setting that connected them directly with audiences and collectors. Artists were able to take up stalls free of charge, and Cut N Polish took no commission, meaning the market went to 100% supporting artists. Cut N Polish was established by a team of volunteer artists, with philanthropic support used towards venue and security hire for the event.



Ian Strange, *Intersections*, Art & About Sydney, 2021

ART & ABOUT, SYDNEY

Art & About is a temporary public art program funded by the City of Sydney and managed by Brand X. Art & About has yearly EOI callouts for local artists to submit site-responsive activations across the City of Sydney area and provide up to \$50,000 to artists to realise projects. Art & About fosters experimental contemporary art outcomes in the public domain, ranging from installations, performances and events.