

Creative Works Policy

Purpose of this policy

This policy sets out Sydney Olympic Park Authority's (the Authority) standards and expectations for creative works across all publicly accessible areas of Sydney Olympic Park, including streets, parks, civic spaces and building frontages. It applies to all creative works proposed, commissioned or donated within Sydney Olympic Park, regardless of who delivers them.

The Authority is responsible for the quality and consistency of Sydney Olympic Park's creative works collection. It sets and upholds standards across all precincts and typologies, provides oversight and advice to proponents, and ensures creative works contribute to a high-quality, culturally consistent public environment in line with the Creative Works Strategy and Sydney Olympic Park Master Plan 2050.

While many creative works will be commissioned or funded by developers, delivery partners, sporting tenants and other parties, the Authority's standards apply in all cases. This policy applies to both the existing collection and future works, providing a consistent framework for their assessment, maintenance, renewal and decommissioning.

To whom this policy applies

This Policy applies to any party proposing or delivering a creative work within Sydney Olympic Park, including:

- professional artists and artists collectives
- developers and delivery partners contributing creative works as part of development approvals or planning agreements
- organisations donating works to the Authority
- sporting bodies, institutions and commercial tenants commissioning works on the Authority-managed land or in publicly accessible areas
- the Authority itself, when commissioning works directly.

1. Policy statement

This Policy covers all creative works proposed, commissioned or donated within Sydney

Olympic Park across all publicly accessible areas of Sydney Olympic Park. This includes works in all precincts of Sydney Olympic Park: the Urban Centre and Neighbourhoods, Civic, Sports and Stadia, and Parklands.

The Policy objectives are:

- ensure a consistent standard of quality across all creative works, regardless of the commissioning or delivery model
- uphold cultural integrity through meaningful engagement with First Nations cultural authority
- provide a clear and transparent process for proponents and Authority decision-makers
- support the objectives of the Creative Works Strategy and Master Plan 2050
- foster a growing, well-managed and enduring collection that remains relevant as Sydney Olympic Park evolves.

1.1 What this policy covers

Creative works within scope are those where artistic intent is primary, whether permanent or temporary, freestanding or integrated. They include sculptures, murals, artist-designed infrastructure and landscape elements, lighting and sound works, digital and moving image works, integrated works, ecological and site-responsive works, and artist-led monuments.

This list is not exhaustive. Where scope is uncertain, proponents should contact the Authority early. Ecological works that engage with biodiversity, landscape processes or ecological systems and are consistent with the Authority's conservation programs are within scope and actively supported, particularly given Sydney Olympic Park's extensive open space, wetlands and river frontage.

1.2 What this policy does not cover

The following are excluded from this policy:

- temporary event interventions and installations that are event-specific and removed at the event's conclusion
- commercial signage, advertising and branding, including signage defined and regulated under the Environmental Planning and Assessment Act 1979
- standard infrastructure and street furniture procured without artistic intent
- monuments without a primary artistic dimension, memorials and plaques (see Appendix 3).

2. Types of Creative Works

Creative works at Sydney Olympic Park span a broad range of forms, media and durations. Rather than prescribing categories, this section gives a brief overview of the main types, to help proponents understand how different works are typically approached. Definitions of key terms are in Appendix 1.

2.1 Permanent works

Permanent works are intended to remain in place long term, typically for at least 25 years. They include sculptures, integrated artworks, artist-designed infrastructure and surface treatments. Proponents must demonstrate durability, maintenance planning and site suitability. The decommissioning threshold in Section 6.3 applies to all permanent works.

2.2 Temporary and transitional works

Temporary works have a defined end date, unless excluded under Section 1.2. Transitional works occupy sites during development or construction and are later removed or replaced. Both are assessed against the same quality standards as permanent works, with lifecycle obligations scaled to their duration. End dates and removal obligations must be agreed before approval.

2.3 Digital, moving image and time-based works

Works delivered through screens, projection, light or other time-based media are within scope. Proponents must address infrastructure requirements, program tenure and ongoing content management. Where existing screen infrastructure is used, arrangements with third-party operators must be confirmed.

2.4 Integrated and functional works

Artist-designed functional elements, including seating, play equipment, wayfinding, lighting, paving and surface treatments, are within scope and actively supported. These works often involve early engagement with landscape architects, engineers or procurement processes. Proponents should involve the Authority at the earliest possible stage, before standard infrastructure specifications are locked in.

2.5 Collaborative and multidisciplinary works

The Authority supports works developed through multidisciplinary teams, including collaborations between artists and scientists, ecologists, technologists, architects or performing artists. These proposals are assessed against the same criteria as all other works.

The Advisory Panel (Section 4) may provide specialist input where required.

3. Choosing Creative Works

All creative works proposals, whether from developers, donors, tenants or the Authority itself, will be assessed against the Evaluation Criteria for creative works. This section explains the assessment process and how different types of proponents engage with it.

3.1 Evaluation criteria

All proposals are assessed against seven criteria:

1. Artistic Quality and Intent
2. Site Responsiveness and Precinct Fit
3. Cultural Integrity and First Nations Considerations
4. Technical Quality and Delivery Capability
5. Maintenance, Longevity and Lifecycle
6. Strategic and Precinct Alignment
7. Additional Criteria for Donations (donations only).

The Evaluation Criteria found in Appendix 2 is a companion to this Policy and should be read in conjunction.

3.2 Commissioning approaches

There is no single commissioning model for creative works at Sydney Olympic Park. The right approach depends on the scale and nature of the work, the proponent's capacity, and the level of public benefit involved. Common approaches include:

- Open competition: Public call for proposals, suited to high-profile or landmark works.
- Invited competition: Selected artists invited to respond to a brief where specific skills or experience are required.
- Direct commission: A single artist engaged where there is a clear artistic rationale.
- Expression of interest: Two-stage process involving an initial EOI and a shortlisted proposal stage, suited to complex or high-value works.

Proponents are encouraged to seek advice from a professional public art curator when selecting a commissioning approach.

Where a commissioning process requires artists to develop concepts or detailed proposals, proponents should budget for a concept proposal fee for participating artists. This applies to

open, direct and limited invited competitions and expressions of interest. Public art professionals should advise on appropriate fee levels relative to the scope of work required.

For artist residencies and studios, the commissioning model differs from standard project-based commissions. Residencies involve an ongoing relationship between an artist and a place or community, and selection typically involves an expression of interest process with assessment criteria weighted towards artistic practice, community engagement and site relevance.

3.3 How developers and delivery partners engage with the Authority

Developers and delivery partners must engage the Authority before engaging an artist or selecting an artwork type. This allows the Authority to advise on site specific requirements, suitability, cultural considerations and commissioning process at the outset, and ensures that quality and consistency standards are applied from the start rather than retrospectively.

When submitting a proposal for assessment, proponents should provide:

- a description of the proposed work, including typology, scale, location and proposed artist or selection process
- evidence that the Evaluation Criteria has been considered
- a maintenance and lifecycle plan
- confirmation of funding and any associated conditions
- any relevant cultural assessment documentation.

3.4 Donations: assessment, process and conditions

The Authority welcomes genuine offers of donated works but will not accept donations that create a liability or carry conditions inconsistent with this policy. All donation proposals are assessed against the Evaluation Criteria, including the additional Criterion 7 (Donations).

To submit a donation proposal, the donor must provide documentation equivalent to a commissioned work proposal (see Section 3.3), plus a proposed deed of gift setting out any conditions. The Authority will assess the proposal, obtain any necessary cultural advice, and respond in writing. Accepted works require a signed deed of gift before installation.

Maintenance obligations and decommissioning terms must be agreed as part of the deed.

4. Advisory Panel

The Advisory Panel provides independent specialist advice to the Authority on creative works proposals, particularly those involving significant investment, complex cultural considerations or practice types outside the Authority's immediate expertise. The Panel's role is advisory. All decisions remain with the Authority.

4.1 Structure and function

The Advisory Panel comprises specialists in public art, curatorial practice, architecture, landscape architecture, urban design and First Nations cultural practice. Members are appointed by the Authority, with a mix of skills that reflects the range of works likely to arise across Sydney Olympic Park. Appointments are made through an expression of interest process. Curatorial expertise is central to the Panel's composition. For proposals involving practice types that may be outside the Panel's expertise, such as digital technology, ecological practice or performing arts, the Authority may engage additional specialist advisors on a project basis.

The Panel meets as required. Meetings are convened when proposals are referred for specialist review.

4.2 Role in assessing proposals

Panel review is reserved for proposals requiring independent specialist input, including works valued at \$100,000 or more, high-profile proposals, non-traditional practice or media, works in sensitive cultural or ecological settings, significant donations, and any proposal the Authority considers strategically significant, high-profile or in the public interest. The Authority will advise proponents at the pre-application stage whether Panel review is required. Referral thresholds are set and periodically reviewed by the Authority, and proponents may be invited to present to the Panel.

Panel advice is provided to the Authority in writing to inform assessment against the Evaluation Criteria. Proponents will be advised of review requirements and expected timeframes. Panel advice is not made public.

5. First Nations Cultural Authority

First Nations cultural authority underpins this policy. Sydney Olympic Park is a place of ongoing cultural significance to the Wangal and other First Nations peoples of the Sydney Basin. All creative works proposals must respond appropriately to this context, with the level of engagement proportionate to the nature and location of the work. This requirement applies to all works through Evaluation Criterion 3. The Connecting with Country Framework guides how these obligations are met. All proponents must consider the Framework before commencing a commissioning process. It is available through the Creative Works Strategy on the Authority's website.

5.1 The Connecting with Country Framework

The Connecting with Country Framework, embedded in the Creative Works in Public Spaces Strategy, establishes the cultural governance framework for all creative works commissioning at Sydney Olympic Park. It is based on five components: a Country First principle; an inclusive approach to Traditional Ownership; guidance for engaging with First Nations artists, knowledge holders and communities; commissioning guidance for First Nations and non-First Nations artists; and five cultural themes that support meaningful engagement with Country.

The Framework also outlines obligations relating to Indigenous Cultural and Intellectual Property (ICIP) rights and is supported by detailed cultural analysis, including ecological mapping, pre-colonisation landscape studies, ceremonial Country, indicator species and community priorities, contained in the Connecting with Country Analysis appendix to the Strategy.

5.2 Cultural assessment

The level of cultural assessment required depends on the nature and location of the work. All proposals must address Evaluation Criterion 3, while works involving First Nations cultural narratives, ecological systems, significant sites or language require advice from appropriate First Nations cultural advisors. The Connecting with Country Framework sets out the applicable assessment requirements. Proponents must consult the Authority on their proposed cultural engagement approach before commencing any engagement activities.

5.3 Engagement and consultation

Where a proposal requires direct engagement with First Nations communities or knowledge holders. Proponents are responsible for resourcing engagement appropriately and for conducting it respectfully and in good faith.

Where a work draws on specific cultural knowledge, the relationship with knowledge holders should be sustained through the life of the work, not concluded at the commissioning stage. These engagement obligations also apply to the existing collection. Where a review identifies cultural considerations not addressed at the time of commissioning, the Authority will initiate appropriate engagement in accordance with the Connecting with Country Framework.

6. Maintenance and Decommissioning

All creative works require ongoing care, and all works have a lifecycle. This section sets out the responsibilities and processes that apply across the life of a work, from approval through to removal or decommissioning. This section applies to all creative works in Sydney Olympic Park including those in place prior to adoption of this policy. These requirements are reflected in Evaluation Criterion 5.

6.1 Maintenance of permanent works

Maintenance responsibilities must be agreed and documented before a permanent work is approved. Depending on the delivery scenario, responsibility may rest with the Authority, the proponent, or both. Maintenance agreements must identify ongoing care requirements, monitoring, repair responsibilities and reporting processes.

Proponents must submit a maintenance plan addressing materials, construction methods, lifecycle maintenance requirements, estimated costs and responsible parties. Works without a credible maintenance plan will not be approved.

6.2 Temporary and transitional works

All temporary and transitional works must have an agreed end date before approval.

Proponents are responsible for removing the work and reinstating the site unless otherwise agreed in writing. Extensions may be approved where a work remains in good condition and continues to contribute to Sydney Olympic Park but are not automatic.

Any temporary work proposed to become permanent must be assessed as a permanent work under this policy before approval of the change in status.

6.3 The decommissioning threshold

Permanent works reach a decommissioning threshold 25 years after installation, unless a shorter timeframe is specified. Retention beyond this threshold is subject to periodic condition assessment and cultural relevance review by the Authority. Works that remain in good condition and continue to contribute to Sydney Olympic Park's cultural identity may be retained.

Works may be decommissioned before their intended lifespan if they are unsafe, in poor condition, or create increasing maintenance costs. This applies to both existing and future works and includes consultation with the proponent and/or artist.

Decommissioning assessments comprise:

- a condition assessment, considering physical condition, maintenance costs and the feasibility of remediation; and
- a cultural relevance review, considering the work's contribution to Sydney Olympic Park's identity, any First Nations cultural significance, and the views of the original commissioning party where identifiable.

Cultural relevance reviews are undertaken in accordance with the Connecting with Country Framework. Both assessments inform decisions on retention or removal. However, where a

work is found to be unsafe, in poor condition, or creates an unfunded maintenance liability, the Authority may proceed with decommissioning before completing a cultural relevance review.

The Authority will initiate and document all decommissioning assessments. Where removal is proposed, the Authority will provide the artist with written notice in accordance with the moral rights provisions of the Copyright Act 1968 and allow 3 weeks to respond regarding access, removal or relocation of the work. If, after reasonable enquiries, the artist or their representative cannot be identified or located, the Authority may remove, relocate or dispose of the work. For moveable works, the artist will be given a reasonable opportunity to remove the work; unclaimed works may be offered to another institution or otherwise disposed of appropriately.

6.4 Developer and proponent obligations

Developers and proponents who commission or contribute creative works retain ongoing obligations under the relevant planning agreement, deed of gift or commissioning agreement. These may include maintenance contributions, condition reporting and notification of changes affecting the work. For works on publicly accessible privately owned land, maintenance responsibilities must be documented and remain with the landowner or successor unless otherwise agreed in writing. The Authority may decommission or remove works where maintenance or funding obligations are not met.

Failure to comply with this policy

Failure to comply with this policy may result in:

- refusal or withdrawal of approval for a creative work
- requirements to modify, remove or remediate a work
- enforcement of obligations under agreements such as planning agreements or deeds of gift

All parties are expected to adhere to applicable ethical, legal and contractual obligations.

Review timeframe

The Authority will review this policy no later than 3 years from the date the document is approved. The document may be reviewed earlier in response to post-implementation feedback, changes to legislation, or as necessary.

Related documents

Other policy documents that should be ready in conjunction with this policy:

- Creative Works in Public Spaces Strategy
- Sydney Olympic Park Master Plan 2050

Legislation that should be read in conjunctions with this policy:

- Copyright Act 1968

Policy metadata

Table 1. Policy metadata

Category	Description
Status	Final
Date of approval	October 2026
Approver	Director Urban Renewal and Environment
Group	Property Workplace & Development
Division	Sydney Olympic Park Authority
Policy owner	Principal Public domain Designer
Branch	Urban Renewal and Environment
Document location	SOPHIE (SOPA intranet)
Next review date	September 2031
Associated procedure	N/A
Any additional applicability	N/A
Superseded document	N/A
Further information	planninginfo@sopa.nsw.gov.au
Document Reference	D26/14438

Version control

Table 2. Version Control

Version	Date issued	Change
1.0	October 2026	Original policy

Appendices

Appendix 1 – Definitions

Appendix 2 – Evaluation Criteria

Appendix 3 – Memorials and Plaques

Appendix 1 – Definitions

Table 3 - Definitions

Terms	Definitions
Advisory Panel	The independent specialist panel appointed by the Authority to provide advice on creative works proposals, as described in Section 4.
Commissioning	The process by which a creative work is selected, contracted and delivered, whether through open competition, invited competition, direct commission or expression of interest.
Connecting with Country Framework	The cultural governance framework for Sydney Olympic Park, setting out the principles, protocols and standards for embedding First Nations cultural authority across all creative works.
Creative work	Any work where artistic intent is primary, whether permanent or temporary, freestanding or integrated, as described in Section 2.
Decommissioning threshold	The point at which a permanent work is assessed for continued retention or removal.
Delivery partner	Any organisation other than a developer or donor that is responsible for delivering a creative work within Sydney Olympic Park under an agreement with the Authority.
Developer	A party undertaking building or construction work within Sydney Olympic Park that is required or choosing to contribute creative works as part of that work.
Donor	A party offering to donate a creative work to the Authority at no cost to the Authority.
Evaluation Criteria	The Authority's Evaluation Criteria for assessing Creative Works in Sydney Olympic Park.
First Nations cultural advisor	An appropriately qualified and authorised person able to provide cultural assessment advice in relation to creative works at Sydney Olympic Park.
Permanent work	A creative work intended to remain in place for a minimum of 25 years.

Appendix 2 – Evaluation criteria

Scope and application

These criteria apply to all creative works proposals considered by the Authority, whether initiated by the Authority, proposed by a developer or delivery partner, or offered as a donation. They are intended to be used by the Authority's staff and the Advisory Panel as a consistent assessment tool across all commissioning scenarios. Proponents are expected to address each criterion in their application documentation.

Criteria 1 to 6 apply to every proposal. Criterion 7 applies to donations only, in addition to Criteria 1 to 6.

The criteria are descriptive rather than scored. Assessors should consider each criterion as a whole and record a clear assessment narrative. Where a proposal does not adequately address a criterion, the assessor should note what further information or revision is required before a decision can be made.

Applying the evaluation criteria

- Each criterion includes a plain-language description of what is being assessed.
- Guiding questions are provided under each sub-criterion to support consistent assessment. These are prompts, not a checklist; assessors should exercise judgement.
- For proposals involving First Nations cultural content, Criterion 3 must be assessed with appropriate First Nations cultural advice before any decision is made.
- For non-traditional or emerging media proposals, the Advisory Panel may be asked to provide specialist input on Criteria 1 and 4.

1. Artistic Quality and Intent
2. Site Responsiveness and Precinct
3. Cultural Integrity and First Nations Considerations
4. Technical Quality and Delivery Capability
5. Maintenance, Longevity and Lifecycle
6. Strategic and Precinct Alignment
7. Additional Criteria: Donations

1 Artistic Quality and Intent

Applies to all proposals. The work must demonstrate genuine artistic rigour and a clear creative idea rather than decoration or gap-filling.

Creative merit	<p>The proposal demonstrates a clear, well-developed artistic idea supported by a considered creative process and offering a distinct conceptual, formal or experiential contribution. Artistic rigour is demonstrated through the coherence of the proposal, the quality and relevance of the artist's practice, and the depth of engagement with the site and brief. Where artistic merit is uncertain, the Advisory Panel may be asked to provide an assessment.</p> <ul style="list-style-type: none"> – Does the proposal show evidence of genuine artistic thinking, not only a finished image or product? (Evidence might include an artist's statement, process documentation, precedent works, or a site visit record.) – Does the artist's practice support the ambition of the proposal? – Is the work legible and meaningful to a broad public, while retaining creative depth?
Originality	<p>The work is original in concept and execution, rather than a reproduction, adaptation or generic typology. Originality is assessed against both the existing Sydney Olympic Park collection and the artist's previous work. The Advisory Panel may be consulted where a proposal closely resembles an existing work or raises questions of creative independence.</p> <ul style="list-style-type: none"> – Has the work been developed specifically for this context, or is it a catalogue item or repurposed commission? – Does the proposal bring a genuinely original perspective or approach, independent of what is already in the collection?
Appropriateness of form	<p>The chosen medium, form and scale are appropriate to the site, audience and intended lifespan of the work, with the form supporting the artistic intent.</p> <ul style="list-style-type: none"> – Is the proposed form suited to the precinct context (urban, civic, parklands)? – Is the scale proportionate to the site and the surrounding environment? – For non-traditional or emerging media, is there a clear rationale for the chosen form?

2 Site Responsiveness and Precinct Fit

The work should be grounded in the specific character of its location and contribute meaningfully to the precinct's identity and experience.

Connection to place	<p>The proposal demonstrates genuine engagement with the specific character of the site: its physical conditions, use patterns, history and community. Works that could be placed anywhere without modification do not meet this criterion.</p> <ul style="list-style-type: none"> – Has the artist engaged with the specific conditions and character of the proposed site? – Does the work respond to what makes this location distinct within Sydney Olympic Park?
Contribution to precinct identity	<p>The work contributes positively to Sydney Olympic Park's identity as an evolving, multi-audience precinct. It supports legibility, activation or community connection in ways consistent with the Creative Works in Public Spaces Strategy.</p> <ul style="list-style-type: none"> – Does the work strengthen or complement the precinct's character rather than detract from it? – Is the work appropriate to its precinct context (Urban Centre and Neighbourhoods, Civic, Sports and Stadia, or Parklands and Riverfront)? – Where the work is proposed in the Millennium Parklands, is the work consistent with the provisions of the Parklands Plan of Management?
Integration with built and natural environment	<p>The work is designed in relation to its surroundings: infrastructure, landscape, built form and public space, without adversely affecting natural assets, sightlines or pedestrian movement. Works in parkland and riverfront settings must respond to the area's ecological values, be consistent with the Authority's conservation programs, and avoid adverse impacts on vegetation, ecological corridors and waterways.</p> <ul style="list-style-type: none"> – Has the proposal been developed with input from relevant project teams (landscape architect, ecology, planning)? – For parklands and riverfront sites, does the work have a minimal environmental footprint and is consistent with the Authority's conservation management programs? – For heritage sites, does the work have a minimal heritage impact?

3 Cultural Integrity and First Nations Considerations

This criterion applies to all proposals. Assessment is proportionate to the nature and location of the work, with proposals involving First Nations cultural content, significant sites or Country requiring a higher level of assessment. As Sydney Olympic Park is a place of ongoing cultural significance to First Nations peoples, cultural integrity is central to all commissioning decisions.

First Nations cultural authority	<p>Where a proposal engages with First Nations cultural knowledge, narratives, language, ecological systems or Country, it must demonstrate that the appropriate cultural authority has been sought and granted. The Authority may seek specialist cultural advice where this criterion is triggered.</p> <ul style="list-style-type: none"> – Does the proposal involve First Nations cultural content, narratives or imagery? – If so, has the proponent sought and documented appropriate cultural authority from the relevant community or knowledge holders? – Is there evidence of genuine engagement with First Nations artists or communities, rather than appropriation or superficial reference?
Consistency with Connecting with Country Framework	<p>All works must be consistent with the Connecting with Country Framework, which establishes the cultural governance principles for creative works at Sydney Olympic Park and reflects its specific cultural context, significant sites and community relationships.</p> <ul style="list-style-type: none"> – Has the proponent reviewed the Connecting with Country Framework and addressed its requirements? – Where the work does not engage directly with First Nations content, does it at minimum avoid conflict with or disrespect of cultural values and significant sites?
Inclusive and intercultural approach	<p>The work is accessible and meaningful across the cultural, linguistic and generational diversity of Sydney Olympic Park's audiences: residents, workers, students, eventgoers and visitors.</p> <ul style="list-style-type: none"> – Does the proposal consider how different audiences will encounter and interpret the work? – Does it avoid cultural exclusivity or assumptions about who the work is 'for'? – For works with First Nations cultural content, has the proponent considered how the work will be interpreted and communicated to non-First Nations audiences in a way that is respectful and meaningful?

4 Technical Quality and Delivery Capability

The proposal must be technically sound, and the proponent or artist must demonstrate the capability to deliver it to a high standard within the agreed scope and timeline.

Technical feasibility	<p>The proposed work is technically achievable within the nominated site conditions, budget and program. Structural, engineering, electrical or material requirements have been considered at an appropriate level of detail for the stage of assessment.</p> <ul style="list-style-type: none"> – Are the proposed materials, construction methods and installation requirements appropriate to the site and pose minimal environmental impact? – Has the proponent identified likely technical consultants or fabricators where required? – For permanent works, do materials meet the Authority's minimum lifespan expectations (25 years as a general guide)? – For temporary works, are the materials recyclable or environmentally responsible?
Artist and team capability	<p>The artist or creative team has demonstrated commensurate experience with the scale and complexity of the proposed work. For multidisciplinary or non-traditional proposals, the team's combined expertise should be assessed.</p> <ul style="list-style-type: none"> – Does the artist's portfolio demonstrate relevant scale, complexity and public realm experience? – For collaborative or multidisciplinary proposals, do all team members bring genuine expertise to their nominated role?
Program and budget realism	<p>The proposed timeline and budget are realistic and consistent with comparable projects of similar scale and complexity. Significant gaps or underestimates are addressed in discussion before approval.</p> <ul style="list-style-type: none"> – Is the budget sufficient to deliver the proposed work to an acceptable standard? – Has contingency been accounted for? – Is the proposed delivery timeline consistent with site access, construction staging and the Authority's program requirements?

5 Maintenance, Longevity and Lifecycle

All proponents must consider a work's full lifecycle at the proposal stage. A work that cannot be responsibly maintained or removed does not meet the Authority's standards, regardless of artistic merit.

Maintenance obligations	<p>The proposal identifies maintenance responsibilities, standards and frequencies. For developer- or donor-contributed works, maintenance obligations must be agreed before approval.</p> <ul style="list-style-type: none"> – Has the proponent provided an appropriate maintenance plan? – Have environmental impacts of maintenance been considered? – Are maintenance requirements manageable within the Authority's operational capacity, or is a maintenance agreement required? <p>Note: Creative works that increase the Authority's maintenance or financial obligations will generally not be supported.</p>
Durability and material suitability	<p>Materials and finishes must be suitable for the outdoor environment, intended use and lifespan of the work, including Sydney's climate conditions for permanent works.</p> <ul style="list-style-type: none"> – Are the materials suitable for the site's exposure conditions? – For functional or integrated works, do materials and construction meet relevant safety standards? – Are the materials sustainable, reusable or recyclable at the end of the work's life?
Decommissioning consideration	<p>All proposals should consider the work's end of life. Permanent works must demonstrate they can be removed or decommissioned without undue cost, complexity or impact on surrounding infrastructure or the environment. Works containing First Nations cultural content must also address any required decommissioning protocols.</p> <ul style="list-style-type: none"> – Has the proponent considered how the work will be decommissioned at the end of its life or upon reaching the decommissioning threshold? – Does the work include embedded or structural elements that would make decommissioning disproportionately complex or costly? <p>Note: The Authority will not fund decommissioning or removal. These obligations must be addressed through contractual or deed arrangements at no cost to the Authority.</p>

6 Strategic and Precinct Alignment

The work must align with the Authority's strategic direction, including the Creative Works in Public Spaces Strategy, Master Plan 2050, and policies and guidelines applicable to the precinct in which it is located.

Alignment with the Creative Works Strategy	<p>The proposal is consistent with the vision, principles and precinct guidance set out in the Authority's Creative Works in Public Spaces Strategy. It supports the strategic objectives for the relevant precinct area.</p> <ul style="list-style-type: none"> – Has the proponent reviewed and addressed the relevant sections of the Creative Works in Public Spaces Strategy? – Does the proposal fall within one of the creative work types described in the Creative Works in Public Spaces Policy?
Contribution to activation and community benefit	<p>The work contributes to the activation of public space and delivers a genuine benefit to Sydney Olympic Park's community: residents, workers, students, visitors and eventgoers. Works that primarily serve the interests of the proponent without clear public benefit do not meet this criterion.</p> <ul style="list-style-type: none"> – Who is the primary audience for this work, and how does it serve them? – Does the work activate, enliven or improve the experience of the public space it occupies?
Environmental and sustainability considerations	<p>The proposal considers environmental impacts, including material sourcing, energy and water use (where relevant), and effects on the site's ecological systems. This criterion carries additional weight for parkland and riverfront locations.</p> <ul style="list-style-type: none"> – Is the work consistent with the Sydney Olympic Park Environmental Guidelines? – Does it avoid or mitigate impacts on natural assets, vegetation and ecological corridors? – Have energy and water consumption been considered, where applicable? – Does it align with the Authority's environmental objectives, particularly in ecologically sensitive areas? – Does it use sustainable, reusable or recyclable materials?

7 Additional Criteria: Donations

These criteria apply only to works proposed as donations to the Authority. They are assessed in addition to Criteria 1–6.

Freedom from conditions	<p>The work is offered without conditions that would constrain the Authority's ability to manage, maintain, relocate or decommission it in accordance with the Creative Works in Public Spaces Policy. Donations that carry naming rights, placement guarantees, or other conditions that conflict with the Authority's governance obligations will not be accepted.</p> <ul style="list-style-type: none"> – Does the offer include conditions that the Authority cannot accept under this policy? – Is the donor prepared to enter into a deed of gift that gives the Authority full ownership and discretion over the work?
Full cost of ownership	<p>The donor must demonstrate that the full cost of delivering, installing and establishing the work has been met, and that ongoing maintenance obligations are either funded or formally agreed.</p> <p>The Authority will not accept a donation that creates a maintenance, financial or other liability. All donation proposals are subject to any applicable government policies and statutory requirements, including those relating to gifts, benefits and conflicts of interest.</p> <ul style="list-style-type: none"> – Does the donation cover all delivery, installation and commissioning costs? – Has the donor provided a maintenance funding arrangement or agreed to a maintenance schedule?
Fit with the existing collection	<p>The proposed donation contributes positively to the quality and diversity of creative works at Sydney Olympic Park. It does not duplicate work already well represented in the collection, and it raises rather than dilutes the overall standard.</p> <ul style="list-style-type: none"> – Does the work add something not already present in the precinct collection? – Is the work of a standard consistent with or above the existing collection?

Appendix 3 – Memorials and Plaques

Memorials and plaques are not covered by this policy. They are distinct from creative works in that their primary purpose is commemorative rather than artistic.

The Authority recognises that requests to install memorials and plaques within Sydney Olympic Park will arise from time to time. A separate process for assessing and managing these requests will be developed. Until that process is in place, all enquiries regarding memorials and plaques should be directed to the Authority for assessment on a case-by-case basis.

Where a memorial or plaque has a clear artistic dimension, for example, where it is designed by an artist and functions as a creative work in addition to its commemorative purpose, it may be assessed under this policy at the Authority's discretion.