SydneyOlympicPark

CREATIVE WORKS IN PUBLIC SPACE

STRATEGY

SYDNEY OLYMPIC PARK AUTHORITY

JUNE 2026

NSW GOVERNMENT

THE SYDNEY OLYMPIC PARK AUTHORITY ACKNOWLEDGE THE WANGAL AS THE FIRST CUSTODIANS OF THE LAND, AIR AND WATERS NOW KNOWN AS SYDNEY OLYMPIC PARK.

WE PAY RESPECT TO ALL FIRST NATIONS PEOPLE AND OUR COMMUNITY ELDERS PAST, PRESENT AND EMERGING.

OUR COMMITMENT TO COUNTRY IS BASED ON THE PREMISE UPHELD BY ABORIGINAL PEOPLE THAT IF WE CARE FOR COUNTRY, IT WILL CARE FOR US.

ARTWORK BY KYARA FERNANDO (DUNGHUTTI WOMAN).

CONTENTS

INTRODUCTION 4

How to Use This Document 5

ANALYSIS 6

About Sydney Olympic Park 7

Location in Context 8

Connecting with Country Framework 9

THE STRATEGY 17

Strategic Context: Masterplan 2050 18

Vision + Objectives 19

Creative Works Principles 20

Strategic Framework 21

CURATORIAL FRAMEWORK 22

Play 23

Play in Practice 24

GOVERNANCE 25

APPENDIX 27

INTRODUCTION

Creative works build social connection, strengthen community identity, support mental health and wellbeing, and animate public space. They are among the most important investments a place can make, achieving something beyond measurement by giving people a reason to claim a place as their own.

Sydney Olympic Park is at a turning point. Sydney Olympic Park Master Plan 2050 (Master Plan 2050) will transform it from a place people visit into a place people live, work and move through every day. That transformation creates both the need and the opportunity for a creative works program of lasting cultural signific ance: one that keeps pace with growth, reflect s the layered history of this place, and gives every new public space a clear and grounded creative identity.

This Strategy is the framework for that program. It sets the direction for creative works across Sydney Olympic Park over the next 25 years, regardless of who proposes or delivers them. It establishes the cultural principles, curatorial framework and governance arrangements that ensure creative works across the suburb are consistent in quality, connected to Country, and responsive to the communities they serve. The Creative Works in Public Spaces Policy and the Evaluation Criteria for Creative Works in Public Spaces are the companion documents that put this Strategy into practice.

This Strategy applies to all publicly accessible areas of Sydney Olympic Park across its four precincts: Urban Centre and Neighbourhoods, Civic, Sports and Stadia, Parklands and Riverfront, and Across Sydney Olympic Park. It is the primary reference for SOPA staff, developers, delivery partners, artists and First Nations communities engaging with creative works in the suburb.

HOW TO USE THIS DOCUMENT

This Strategy is designed to be a practical working reference. Differ ent users will engage with it differ ently.

SYDNEY OLYMPIC PARK AUTHORITY STAFF AND DECISION-MAKERS

The Creative Works Matrix (Appendix) provides a reference for the full program of recommended creative works, staged across the three delivery phases. The Context section, including the Role of Creative Works, gives the rationale behind the Strategy and is useful for briefingst akeholders or making the case for budget and resources. The Policy and Evaluation Criteria govern day-to-day decision-making on individual proposals.

DEVELOPERS AND DELIVERY PARTNERS

The Policy is the primary document for developers and delivery partners. This Strategy provides the context and intent behind the Policy's requirements. The Creative Works Matrix indicates the types of creative works appropriate in differ ent precincts and at differ ent stages, which can inform early conversations with SOPA before a commissioning process begins.

ARTISTS AND CREATIVE PRACTITIONERS

The Creative Works Matrix identifies the range of commissions, programs and residency opportunities anticipated across the precinct and their likely timing. The Evaluation Criteria describe what SOPA looks for when assessing proposals. Artists are encouraged to engage with SOPA directly to discuss opportunities relevant to their practice.

FIRST NATIONS COMMUNITIES

The Connecting with Country section sets out the cultural governance principles that underpin all creative works decision-making at Sydney Olympic Park. SOPA is committed to engaging with First Nations communities on creative works proposed for the precinct.

ANALYSIS

ABOUT SYDNEY OLYMPIC PARK

Sydney Olympic Park occupies 640 hectares on the southern bank of the Parramatta River at Homebush Bay, approximately 16 kilometres west of the Sydney CBD and 3 kilometres east of Parramatta. It sits within the Greater Parramatta, a position that has historically placed it on the periphery of both centres, but one that is about to change. The suburb already has around 70 creative works, most contributed by the private sector without curatorial oversight or strategic direction. Master Plan 2050 creates the conditions to build on that foundation in a coordinated and culturally purposeful way.

BITTERWATER WANN COUNTRY

The land on which Sydney Olympic Park stands is Bitterwater Wann Country, situated on the southern banks of the Parramatta River at Homebush Bay. This Country has living cultural signific ance to the Dharawal, Dharug, Gai-mariagal/Gai-maragal, Gundungarra and Guri-Ngai peoples of the Sydney Basin, whose Ancestral connections to this place extend across tens of thousands of years. The river was a source of food, transport and ceremony, and a gathering place for clans across seasons and generations. The wetlands, mangroves and river systems that remain within the suburb are part of a living cultural geography that these peoples have maintained and continue to maintain. All creative works at Sydney Olympic Park exist within this context.

AN IN-BETWEEN PLACE BECOMING A DESTINATION

Sydney Olympic Park's position, closer to Parramatta than to the CBD, has shaped its distinctive character: large scale, open, institutional and event driven. Western Sydney is one of the fastest-growing regions in Australia, home to nearly three million people across highly diverse communities, with signific ant cultural energy and limited access to civic and cultural infrastructure. As Metro West makes Sydney Olympic Park more accessible, the suburb has an opportunity to serve a broader audience and reflect the cultural complexity of Sydney.

ECOLOGY AND LANDSCAPE

Protected open space within the suburb encompasses the Parramatta River foreshore, mangroves, saltmarsh, tidal wetlands, remnant woodland and biodiversity corridors, more open space than the entire Sydney CBD, supporting significant ecological assets including the white-bellied sea eagle, the green and golden bell frog, migratory birds and threatened Turpentine forest.

The ecology of Homebush Bay is inseparable from its cultural geography. The wetlands, waterways and seasonal systems that shaped Wann Country life for tens of thousands of years are the same systems that define the landscape today. Creative works that engage with ecological processes, water systems or seasonal change can make under recognised systems legible, connecting new residents to the natural and cultural history of this place.

A HISTORY OF GATHERING

Long before the Olympics, Sydney Olympic Park was a meeting place. The Parramatta River and its wetlands drew Wangal and neighbouring peoples together for ceremony, trade and seasonal gathering. The Sydney 2000 Olympic and Paralympic Games (Sydney 2000 Games) brought 6.7 million people to Sydney; more than 4.5 million came through the gates at Sydney Olympic Park specifically.

Major sporting and cultural events remain central to what Sydney Olympic Park is. The NRL, Cricket Australia, Netball Australia and other sporting bodies are permanent tenants. As the suburb grows into a place where people live and work, this event identity remains a defining part of its character.

LOCATION IN CONTEXT

Sydney Olympic Park occupies a distinctive position within Greater Parramatta. This location has historically placed it on the periphery of both centres, but Metro West will fundamentally change that relationship, cutting travel time to the CBD to under 20 minutes and to Parramatta to under 10.

The suburb sits within a dense network of surrounding communities: Newington, Silverwater, Wentworth Point, Rhodes and others that together form one of the most culturally diverse parts of Greater Sydney. As the suburb grows, the creative works program has both the opportunity and the responsibility to reflect that diversity and serve a broader audience than Sydney Olympic Park has historically reached.

LEGEND

- Sydney Olympic Park
- Newington
- Silverwater
- Camellia
- Rydalmere
- Ermington
- Melrose Park
- West Ryde
- Lidcombe
- Homebush West
- Homebush
- North Strathfield
- Concord West
- Liberty Grove
- Rhodes
- Wentworth Point

CONNECTING WITH COUNTRY FRAMEWORK

PURPOSE

All creative works at Sydney Olympic Park exist within Bitterwater Wann Country: a landscape of enduring cultural significance to (in alphabetical order) the Dharawal, Dharug, Gai-mariagal/Gai-maragal, Gundungarra and Guri-Ngai peoples of the Sydney Basin. This section provides the cultural governance framework that underpins every commissioning, approval and maintenance decision made under this Strategy.

It is written for SOPA staff, developers, delivery partners, and creative practitioners. Its purpose is practical: to give anyone proposing, assessing or delivering creative works at Sydney Olympic Park the cultural knowledge and protocols they need to act with integrity and confidence.

The detailed cultural analysis informing this framework, including ecological mapping, pre-colonisation landscape studies, ceremonial country, indicator species, and community priorities, is provided in the CwC Analysis in the appendix, developed by Bangawarra.

Sydney Olympic Park Mangroves

COUNTRY FIRST

All creative works in the precinct should reflect the Master Plan 2050 approach of Country First, whereby the people, ecologies and water systems of Wann Country are honoured, cared for and protected.

When commissioning, making or reporting on creative works, acknowledge 'the many groups of Sydney Aboriginal people for whom the bitterwater Wann Country of Sydney Olympic Park is a landscape of deep and continuing cultural significance: including (in alphabetical order) the Dharawal, Dharug, Eora, Gai-mariagal/Gai-maragal, Gundungarra and Guri-Ngai peoples and the people of Wann Country.'

The clan name sometimes attributed to Sydney Olympic Park is Wangal, which translates directly as 'the men of Wann Country'. Acknowledging 'the people of Wann Country' in briefs, artist statements and policy is the more inclusive and accurate formulation.

Sydney Olympic Park . Haslams Creek

CULTURAL GOVERNANCE

The Sydney region encompasses a complex network of Aboriginal nations with distinct cultural protocols, language groups, and kinship systems. Sydney Olympic Park is a shared cultural nexus for many of Sydney's overlapping Aboriginal cultural groups, and its status as shared Country is well documented in archives and research.

The Offi ce of the Registrar (Aboriginal Land Rights Act NSW 1983) does not support any claim that a single named group holds sole Traditional Ownership. Its determination of Traditional Ownership arises from documented proof that an ancestor was present at the time of colonisation or very soon thereafter. SOPA's cultural governance approach follows this position: all groups for whom this is Country are acknowledged, and none are erased.

When commissioning works that engage with First Nations cultural themes or Country, First Nations stakeholders should be involved in brief writing to ensure cultural expertise informs both the brief and the assessment criteria. Detailed advisory structures and governance protocols are provided in the Connecting with Country Analysis in the Appendix.

Badu Mangrove Boardwalk . Bicentennial Park

FIRST NATIONS ENGAGEMENT

Engaging with First Nations artists and communities requires cultural humility, respect, and an understanding that processes may differ significantly from standard procurement. This guidance applies specifically to commissioning works that engage with First Nations artists, themes, culture, Country, or community.

Each nation has its own protocols regarding storytelling, representation, and cultural knowledge sharing. Smaller engagement sessions, rather than large combined events, provide the cultural safety within which participants can speak freely and yield richer outcomes. Consultation should be led by an Indigenous person familiar with these approaches and aligned with the inclusive OR(ALRA) position on Traditional Ownership.

Detailed engagement protocols, including guidance on elder hierarchy, Indigenous methodologies, and relationship-building over time, are provided in the CwC Analysis in the Appendix.

Badu Mangroves . Sydney Olympic Park

COMMISSIONING GUIDANCE

Every commissioning brief at Sydney Olympic Park should be informed by cultural priorities that reflectthesit e's signific ance as Wann Country shared among many Sydney Aboriginal groups. These priorities establish a framework for meaningful cultural engagement; they are not prescriptive about artistic outcomes.

First Nations Artists and Knowledge Holders

Give preference to artists with direct cultural connections to the Sydney region as described in the acknowledgement above. Support artists who can demonstrate ongoing relationships with Country, who bring intergenerational knowledge to their practice, and who contribute to cultural revitalisation and language renewal.

Non-First Nations Artists Engaging with Cultural Themes

When non-First Nations artists engage with First Nations cultural themes or Country, additional considerations apply. Integrate cultural knowledge holders into the creative process through collaborative models. Use Indigenous Cultural Intellectual Property (ICIP) agreements every time engagement with an Aboriginal community member occurs. Require clear acknowledgement of cultural contributions in artist statements and ensure culturally sensitive information is protected.

Note: the term 'Connected to Country' should not be applied to an artwork unless it was produced through an engagement process that includes Traditional Owner groups.

Badu Mangroves . Sydney Olympic Park

CULTURAL THEMES AND OPPORTUNITIES

These themes have been identifiedandde veloped with an Offi ce of the Registrar, Aboriginal Land Rights Act 1983 (NSW) Registered Traditional Owner. SOPA may add further themes in future as an outcome of engagement with other Traditional Owners, consistent with the inclusive acknowledgement position set out in this framework.

Cultural Theme 1: Interstitial Zones
Sydney Olympic Park exists at the dynamic intersection of saltwater and freshwater environments, built and natural ecologies, and layers of cultural time. The hostile, salty environment gives rise to large populations of very small organisms and is home to signific ant threatened species: white-bellied sea eagle, mullet, green and golden bell frog, turpentine forest, mangrove ecologies, saltmarsh, and migratory birds. The site is a microcosm of Country, where built structures and natural systems meet, and where ancient, industrial, Olympic, and future narratives coexist. Artworks can explore these ecological and cultural transitions, the biodiversity of the interstitial zones, and the transformation from industrial land to thriving ecosystem.

Cultural Theme 2: Gathering
Sydney Olympic Park has a rich history as a gathering place for ceremony, trade, and seasonal activities. The enduring spirit of Country as a place of gathering continues today across a diverse range of events. Artworks can explore the continuation of ceremonial traditions, themes of connection and cultural dialogue, and the seasonal patterns and ecological cycles that have guided human activity here for millennia.

Cultural Theme 3: Connections
This theme speaks to the web of connections across the site and the wider region: waterways, Songlines, journeys, and the broader Sydney region. Country here is known for Arrowanally (Mud Island), located at the confluence of the Parramatta River and Homebush Bay, now reclaimed land at Wentworth Point. Miluni (mud) and the alluvial system connect the site to the mountains via ancient and current journeys. Being inclusive about the multitude of Aboriginal stories and connections to Sydney Olympic Park ensures all Sydney groups are represented. This theme also extends to cultural diversity from all over the world.

Cultural Theme 4: Ecological and Environmental Custodianship
The ecological health of the site provides opportunities for art that connects cultural knowledge with environmental stewardship. Certain species serve as ecological indicators with cultural significance. Artworks can highlight these species, respond to seasonal ecological patterns that have informed cultural activity here for millennia, and engage communities in the care of threatened ecological communities.

Cultural Theme 5: Ceremonial Country
For millennia, this has been a culturally significant space for ceremony and trade along the river, with waterways creating a travel path for Songlines, journeys, and the enactment of culture. The site encompasses High Country and Low Country zones, each with specific ceremonial significance. Artworks can explore the relationship between these zones, support ongoing cultural practice, and reflect the continuing significance of this place as a meeting ground.

INDIGENOUS CULTURAL & INTELLECTUAL PROPERTY

Indigenous Cultural and Intellectual Property (ICIP) rights apply specifically where cultural knowledge has been shared through research and engagement processes; they do not automatically attach to every artwork in the precinct.

Indigenous cultural knowledge shared in the course of developing a commission remains the intellectual property of those who shared it, regardless of its application in commissioned works.

Proponents must understand these ICIP entitlements from project inception. No ICIP is assigned, transferred to, or owned by any government authority, consultant, architect, landscape architect, designer, collaborating artist, or participant. SOPA does not vest or assign ICIP by participating in consultations, receiving confidential information, or ongoing engagement.

The full ICIP rights statement, grounded in Australia's signatory status to the UN Declaration on the Rights of Indigenous Peoples, is provided in the appendix.

Image Courtesy of Bangawarra

THE STRATEGY

STRATEGIC CONTEXT: MASTER PLAN 2050

Master Plan 2050 is the primary planning instrument for Sydney Olympic Park. It sets the groundwork for the suburb's transformation over the next 25 years: 15,000 homes, 26,000 jobs and a new Metro West station connecting the suburb to the city and to Parramatta. The plan delivers nine new public spaces, ten new playgrounds, a cultural centre, a library and community hub, a new sports centre, four sports fields and land for new schools.

The Master Plan's Place Vision, Sydney's Beating Green Heart, is built around three pillars: Wangal, a commitment to respect and care for Country; Dynamic, a place that adapts to changing needs; and Thriving, a regenerative exemplar for Sydney. Ten strategic directions give that vision operational form. Two are of particular relevance to this Strategy: Strategic Direction 4, immersive rich and unique experiences, and Strategic Direction 5, a thriving public domain day and night. Together they establish creative works as central to what Master Plan 2050 is trying to achieve and set the starting point for this Strategy.

Master Plan 2050 also explicitly commits to the protection and celebration of First Nations heritage, the enhancement of open space and biodiversity, and the creation of a liveable, culturally rich everyday community. It identifiesindic ative locations for creative works across the suburb. These commitments and locations inform every creative works decision in this Strategy.

The scale of change anticipated by Master Plan 2050 brings signific ant opportunities: new public spaces requiring activation, new residential neighbourhoods requiring social infrastructure, and new connections between the suburb and the wider city requiring a creative identity that can grow with them.

VISION + OBJECTIVES

The vision for creative works at Sydney Olympic Park is a suburb alive with cultural expression: where First Nations knowledge shapes the public realm, where art is woven into everyday life, and where every new resident, worker and visitor encounters a place with a clear, grounded and distinctive creative identity.

OBJECTIVES

Creative works at Sydney Olympic Park aim to contribute to:

Liveliness and Activation
Creating dynamic, engaging spaces that encourage social interaction and draw people into the public realm.

Sense of Place
Strengthening Sydney Olympic Park's identity and cultural narrative through works that are grounded in the specifichist ory, ecology and communities of this place.

Quality and Character
Elevating design standards and delivering creative works that complement and enhance the built and natural environment.

Community Connection
Fostering inclusivity and belonging through artistic expression that reflect s and resonates with the full diversity of communities who live, work and visit here.

CREATIVE WORKS PRINCIPLES

Country First
All creative works at Sydney Olympic Park exist within Bitterwater Wann Country, a landscape of living cultural significance to the Dharawal, Dharug, Gai-mariagal/ Gai-maragal, Gundungarra and Guri-Ngai peoples of the Sydney Basin. First Nations cultural authority underpins commissioning decisions at Sydney Olympic Park. The Connecting with Country Framework sets out how this principle is applied in practice, ensuring that cultural knowledge and engagement deepen as the program grows.

Quality and Integrity
Every work commissioned or approved under this Strategy must demonstrate genuine artistic intent, site responsiveness and cultural integrity. All works, regardless of how they are funded or who proposes them, are assessed against the Evaluation Criteria before approval.

Durability
Permanent works must be designed and specified to endure for a minimum of 25 years. Temporary works must have agreed end dates and clear removal obligations. All works, regardless of duration, must have a credible maintenance plan in place before approval. The decommissioning threshold ensures the collection remains current and well-managed as the suburb evolves.

Precinct-Wide Consistency
Creative works standards apply across the entire suburb regardless of who delivers them. Developers, delivery partners, donors and sporting tenants are subject to the same quality standards and cultural expectations as SOPA's own direct commissions. Consistency of quality depends on the same framework applying to all works.

STRATEGIC FRAMEWORK

Sydney Olympic Park has around 70 creative works, accumulated over decades without a shared curatorial vision or consistent quality framework. They range from signific ant commissions to incidental contributions, and they reflectthein terests of individual donors, developers and tenants rather than a coherent identity for the suburb. Master Plan 2050 changes the scale and pace of development fundamentally. Without a framework to guide creative works decisions, the next 25 years risk producing more of the same: a growing collection without direction, cultural depth or connection to place.

This Strategy provides that framework. It establishes the curatorial, cultural and governance foundations that ensure every creative work proposed or delivered in Sydney Olympic Park, regardless of who initiates or funds it, contributes to a coherent, high-quality and culturally grounded public collection.

The Creative Works Matrix is the central planning tool. It organises the full range of creative works opportunities across the suburb's four precincts, identifying typology, permanence and curatorial alignment for each. It gives SOPA, developers, delivery partners and future project teams a shared reference point for conversations about what is appropriate, where and why.

The Curatorial Framework gives the collection its creative direction. The Connecting with Country Framework gives it its cultural foundation. Together they ensure that creative works decisions are consistent, informed and connected to the specific character of this place. The Creative Works in Public Spaces Policy and the Evaluation Criteria translate these frameworks into the standards and assessment processes that apply to all proposals.

CURATORIAL FRAMEWORK

PLAY

Sydney Olympic Park was built for play in its most visible form: sport, spectacle, mass gathering. Play is a far older and richer idea. It is how people make meaning, test limits and find their place in the world.

What distinguishes play from other forms of thinking is its relationship to uncertainty. To play is to act without a guaranteed outcome, to commit to a process whose end is not yet known. This ground has always drawn people willing to operate that way. First Nations peoples came to the Parramatta River and its wetlands for ceremony, trade and the transmission of knowledge. The Sydney 2000 Games drew the world to the same place for a version of the same impulse.

Play is the curatorial proposition that holds all creative works at Sydney Olympic Park together: the attitude artists are invited to bring and the experience the collection offers. It connects directly to the vision for creative works at Sydney Olympic Park; a suburb alive with cultural expression, where art is woven into everyday life. A suburb becoming somewhere people live and work every day needs art that stays curious, takes risks and keeps generating new meaning over time.

Craig and Karl . *Mini Golf*

PLAY IN PRACTICE

Five thematic threads give the collection its shape. They are not categories to tick, and most works will touch more than one. They are the recurring questions that Sydney Olympic Park, as a place, asks of artists.

Encounter

Sydney Olympic Park was built for bodies in motion. Creative works in this thread extend that understanding into the everyday: works that invite people to touch, gather, linger and return, that make the suburb between events an active invitation rather than an empty interval.

Living

Sydney Olympic Park is becoming a place where people wake up, walk to school and learn which route home is better in the rain. Creative works in this thread are attuned to those rhythms: works that give new residents a way into a landscape older and richer than it fir st appears, and that reward a year of living alongside them more than a single visit.

Practice

Most people who visit the suburb for an event move through signific ant ecological landscape without a framework for reading it. Creative works in this thread build that framework: works that emerge from time spent with the specificec ology, industrial history and layered communities of this place.

Research

Sydney Olympic Park carries one of the most layered land-use histories in Australian urban planning: tens of thousands of years of First Nations custodianship, industrial contamination, remediation and the Olympics, all on the same ground. Creative works in this thread take that layering as subject matter.

Country

For the Wangal people and the First Nations communities who gathered here across thousands of years, Country is a living system that communicates. Creative works in this thread invite First Nations knowledge holders, residents, workers and visitors to become attentive to what Country is already expressing on this ground. It is where the collection finds its most distinctive voice.

GOVERNANCE

GOVERNANCE

The governance framework for creative works at Sydney Olympic Park comprises two documents: this Strategy and the Creative Works in Public Spaces Policy. The Strategy sets direction and establishes the program of ideas. The Policy sets the standards, processes and expectations that apply to all parties proposing or delivering creative works. The Evaluation Criteria for Creative Works in Public Spaces are provided as an appendix to the Policy and support consistent assessment across all commissioning scenarios.

The Connecting with Country Framework is the cultural governance foundation of the program. It ensures First Nations cultural authority is central to the program, grounded in the specific cultural, ecological and spatial character of Bitterwater Country.

APPENDIX

CONTENTS

CREATIVE WORKS MATRIX

Matrix 29

Indicative Art Locations 30

ACROSS SYDNEY OLYMPIC PARK 31

Digital Program 33

Banners Program 35

Functional Art Elements 37

Playground Art 39

Residencies 41

Professional Artist Studios 43

URBAN CENTRE AND NEIGHBOURHOODS 45

Landmarks 48

Laneways 50

Art and Design Market 52

CIVIC, SPORTS AND STADIA 54

Stadia Commissions 57

Station to Stadium Walk 59

Road Artwork Program 61

Carpark Artworks 63

PARKLANDS AND RIVERFRONT 65

Parklands Activation 68

Destination Arts Festival 70

CONNECTING WITH COUNTRY ANALYSIS 72

Indigenous Cultural & Intellectual Property Rights 73

Connecting with Country 74

Cultural Values 83

Cultural Priorities 84

Complex Kinship 86

Diverse Outcomes 87

CREATIVE WORKS MATRIX

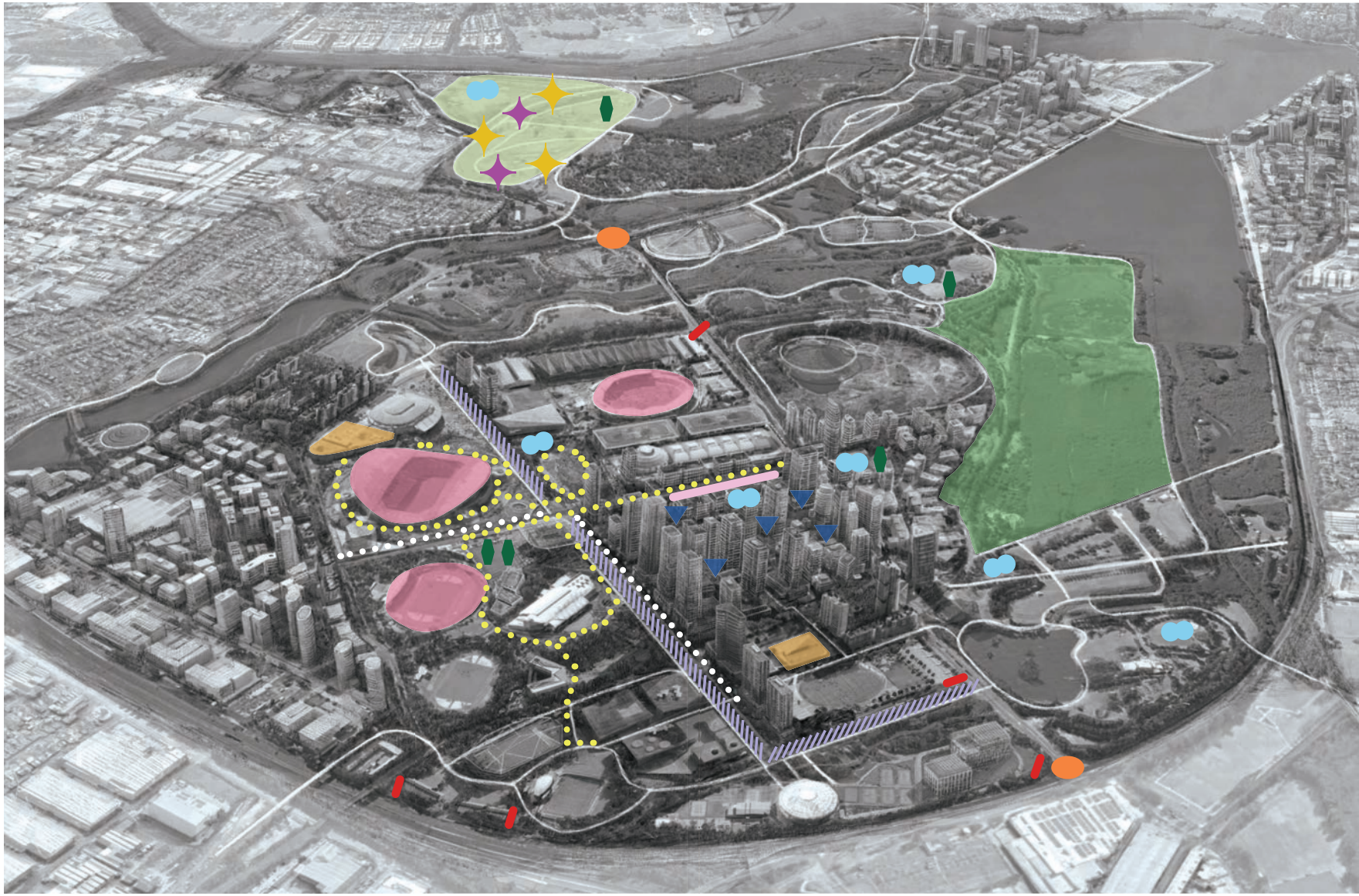
LOCATION	IDEA	TYPOLOGY	PERMANENCE	CURATORIAL FRAMEWORK				
				PLAY				
				Encounter	*Living*	*Practice*	*Research*	*Country*
●	**Digital Program**	Digital Screen/Moving Image	Permanent (infra) Temporary (program)		●			●
●	**Banners Program**	Banner/Rotating Commission	Temporary (annual)		●			
●	**Functional Art Elements**	Integrated/Functional Art	Permanent	●	●			
●	**Playground Art Integration**	Integrated/Functional Art	Permanent	●	●			
●	**Residencies**	Artist Residency/Temporary Program	Temporary (program)			●	●	
●	**Professional Artist Studios**	Artist Studios / Residency Infrastructure	Permanent Infrastructure			●	●	
●	**Landmarks**	Freestanding Sculpture/Integrated Artwork	Permanent	●				●
●	**Laneways**	Small Scale/Discovery Artworks	Permanent	●	●			
●	**Art and Design Market**	Temporary Program/Event	Temporary (recurring)	●				
●	**Stadia Commissions**	Integrated Artwork / Landmark Sculpture	Permanent	●				●
●	**Station to Stadium Walk**	Light Art/Integrated Lighting	Permanent / Long-term	●				●
●	**Road Artwork Program**	Ground Plane / Road Artwork	Temporary / Short-term	●				●
●	**Carpark Artworks**	Painted Site-Specific Artwork	Permanent		●			
●	**Parklands Activation**	Site Responsive/ Ecological; Temporary Instal-lation	Mixed			●	●	●
●	**Destination Festival**	Major Temporary Festival/Event	Temporary (recurring)	●				●

● ACROSS SYDNEY OLYMPIC PARK ● URBAN CENTRE AND NEIGHBOURHOODS ● CIVIC, SPORTS AND STADIA ● PARKLANDS AND RIVERFRONTS

INDICATIVE ART LOCATIONS

LEGEND

- Digital Program
- Banner Program
- Functional Art Elements
- Playground Art
- Residencies
- Landmarks
- Laneways
- Art and Design Market
- Professional Artist Studios
- Stadia Commissions
- Station to Stadium Walk
- Road Artwork Program
- Carpark Artworks
- Parklands Activation
- Destination Arts Festival



ACROSS SYDNEY OLYMPIC PARK

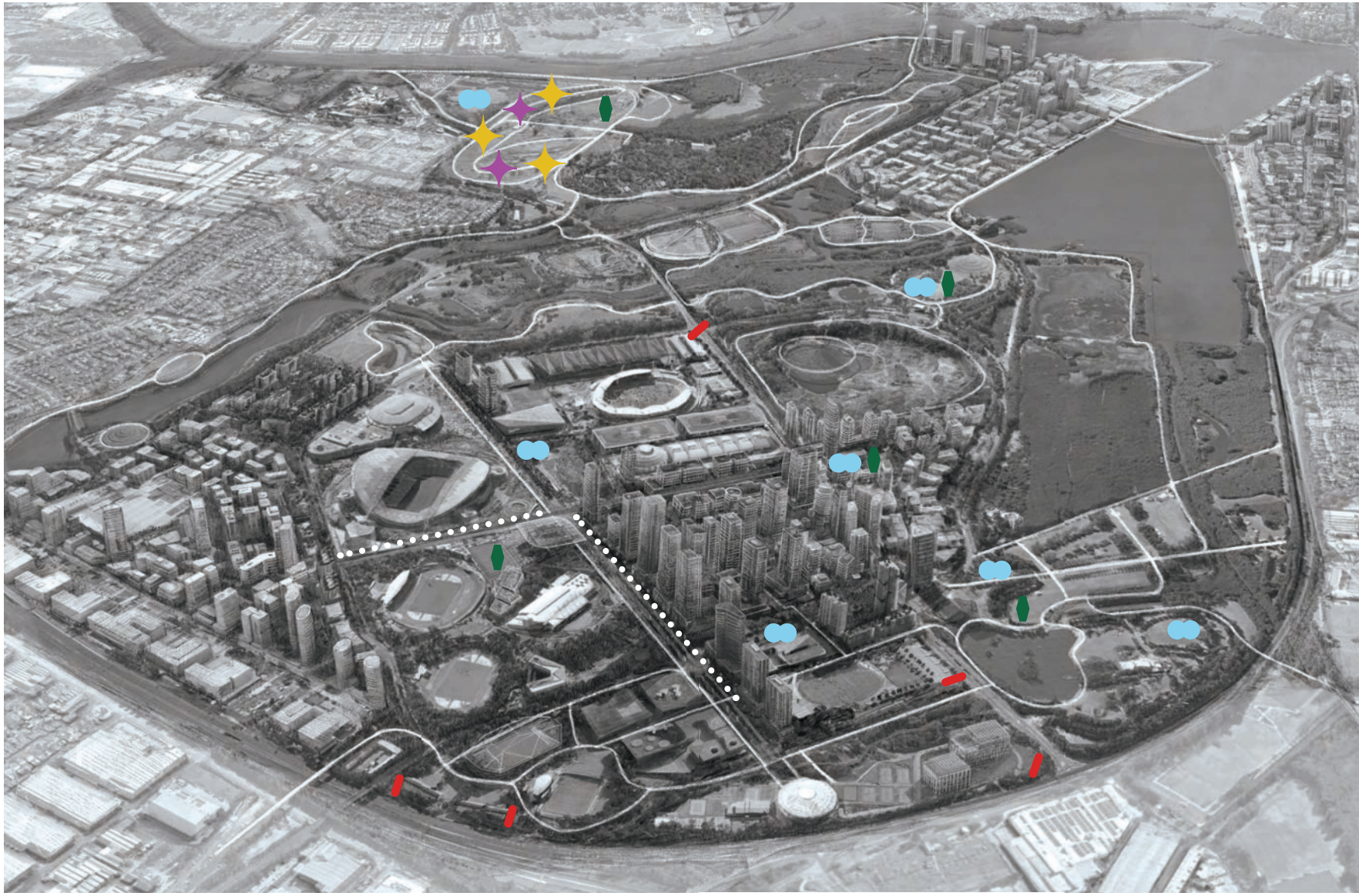
Some creative works ideas are not tied to a single location. They operate across the entire suburb, moving through its streets, screens, playgrounds and public spaces regardless of precinct boundaries. These are the ideas that establish a consistent creative presence across Sydney Olympic Park as a whole, rather than responding to the character of a specific neighbourhood or site.

Together they form the visible, everyday layer of the creative works program: the works and programs that residents, workers and visitors encounter as a matter of course, across the full breadth of Sydney Olympic Park.

ACROSS SYDNEY OLYMPIC PARK

LEGEND

- Digital Program
- Banner Program
- Functional Art Elements
- Playground Art
- Residencies
- Professional Artist Studios



DIGITAL PROGRAM

A curated program of digital artworks across screen infrastructure in the suburb. Screens are likely to be shared between art and advertising, with art programmed across dedicated time slots, for example evenings and overnight when commercial use is lower. Existing screen infrastructure should be audited and arrangements with third-party screen operators confirmed.

Precinct	Typology	Permanence	Curatorial Framework	Connection to Country
●	Digital Screen / Moving Image	Permanent (infrastructure)	Living; Practice	Prioritise First Nations artists exploring Country, ecology and cultural narrative

Felix Gonzales-Torres . *Projects 34: Bed Billboards*

Olafur Eliasson . *Life World*

BANNER PROGRAM

An annual rotating artist commission for banners across streets and public domain, connecting neighbourhood areas to the town centre. Each commission should comprise a suite of up to four site-specific designs, giving variety across different streets while maintaining a coherent artistic identity. The program is low-cost, fast to activate and provides a consistent cultural presence year-round.

Artist banners will share infrastructure with existing sponsor banners and with sports sponsorship signage required under tenant agreements during major events. The commission calendar should be planned around these obligations to maximise the time artist works are displayed.

Precinct	Typology	Permanence	Curatorial Framework	Connection to Country
●	Banner / Temporary Rotating Commission	Temporary (annual)	Living	Annual brief to foreground First Nations artists or cultural themes on rotation

Heidi Hakala . *Year of the Snake*

Pride Banners *City of Sydney*

FUNCTIONAL ART ELEMENTS

Artist-designed seating, bike racks, drinking fountains, signage and other functional infrastructure integrated into the public domain as creative works. Works should be procured through an artist-led design process or design competition, with early engagement of relevant infrastructure teams essential to ensure creative opportunities are not lost to standard specification.

Many street furniture suppliers offer customisation options, and a collaboration between an artist and a supplier can be an effective way to achieve place-specific outcomes while meeting technical and warranty requirements. Materials must meet relevant Australian Standards for functional infrastructure.

Precinct	Typology	Permanence	Curatorial Framework	Connection to Country
●	Integrated / Functional Art	Permanent	Encounter; Living	Opportunity to embed First Nations cultural narratives, language or ecological motifs in daily-use infrastructure

Mark Reigelman . *Stair Squares*

Jeppe Hein

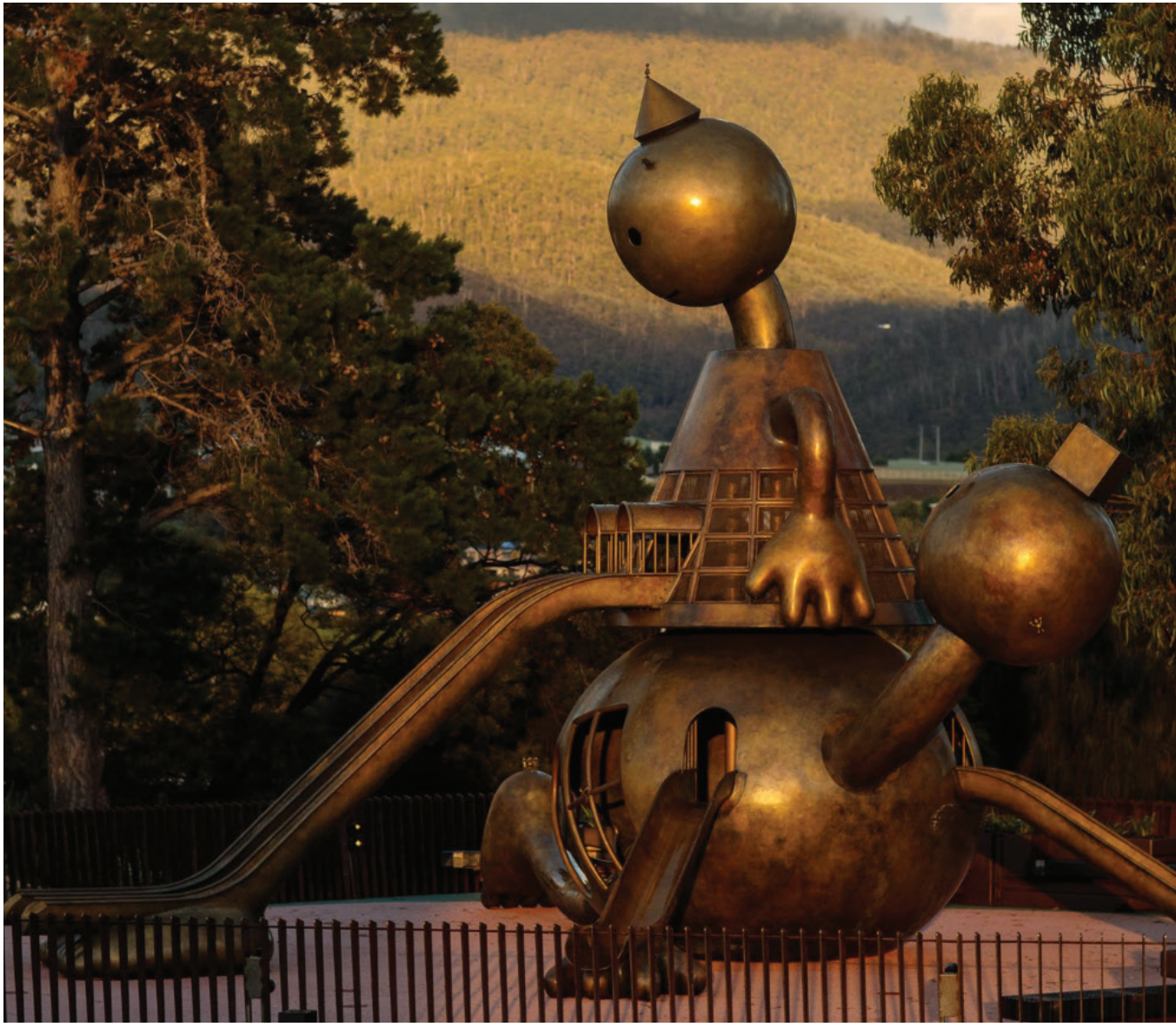
PLAYGROUND ART

Artist involvement in the design or integration of creative works into new playground infrastructure across the ten new playgrounds committed to in Master Plan 2050. The goal is to elevate standard playground provision to a distinctive cultural asset that serves family audiences and supports community identity in new residential areas.

Early engagement with playground designers and landscape architects is essential; embedding creative works in the design process is more cost-effective than integrating them after design documentation is underway. A standard brief for artist involvement in playground delivery should be in place before the first playground designs are finalised.

Precinct	Typology	Permanence	Curatorial Framework	Connection to Country
●	Integrated / Functional Art	Permanent	Encounter; Living	Could incorporate First Nations storytelling, ecological narratives or cultural motifs appropriate for children

XISUI Design . *Red Dunes Playtopia*



Tom Otterness . *Girls Rule*

RESIDENCIES

Short to medium-term artist residencies embedded in the suburb, linked to specific development sites, cultural programs or community events. Residencies deepen artist engagement with place and community, generate new commissions and build long-term relationships between artists and Sydney Olympic Park. They also establish Sydney Olympic Park's reputation as a genuine supporter of the arts, attract creative practitioners to the suburb and generate economic activity through spending, audience development and the broader appeal of a culturally active place.

A dedicated First Nations residency strand, appropriately resourced, forms part of the program. Residencies may incorporate a temporary or transitional artwork as a condition of the residency agreement.

Precinct	Typology	Permanence	Curatorial Framework	Connection to Country
●	Artist Residency	Temporary Program	Practice; Research	Distinct First Nations residency strand

Bundanon Artist Residency

Bundanon . *Artists in Residence Program*

PROFESSIONAL ARTIST STUDIOS

Affordable studio spaces for professional artists within the suburb, supporting long-term creative residency and community connection. The studios establish a genuine creative community within Sydney Olympic Park and build long-term relationships between artists and place. Studios should include dedicated spaces for First Nations artists.

A sustained artist presence generates economic activity beyond the studios themselves: spending in local businesses, supplier relationships with fabricators and materials providers, and a flow of collectors, curators and arts industry visitors into the suburb. Over time a critical mass of working artists raises the cultural profile of the suburb in ways that support retail viability and the broader case for investment.

Precinct	Typology	Permanence	Curatorial Framework	Connection to Country
●	Artist Studios / Residency Infrastructure	Permanent (infrastructure)	Practice; Research	Priority Access for First Nations Artists

Katy B Plummer . *Carriageworks Artist Studios*

Parramatta Artist Studios . *Granville*

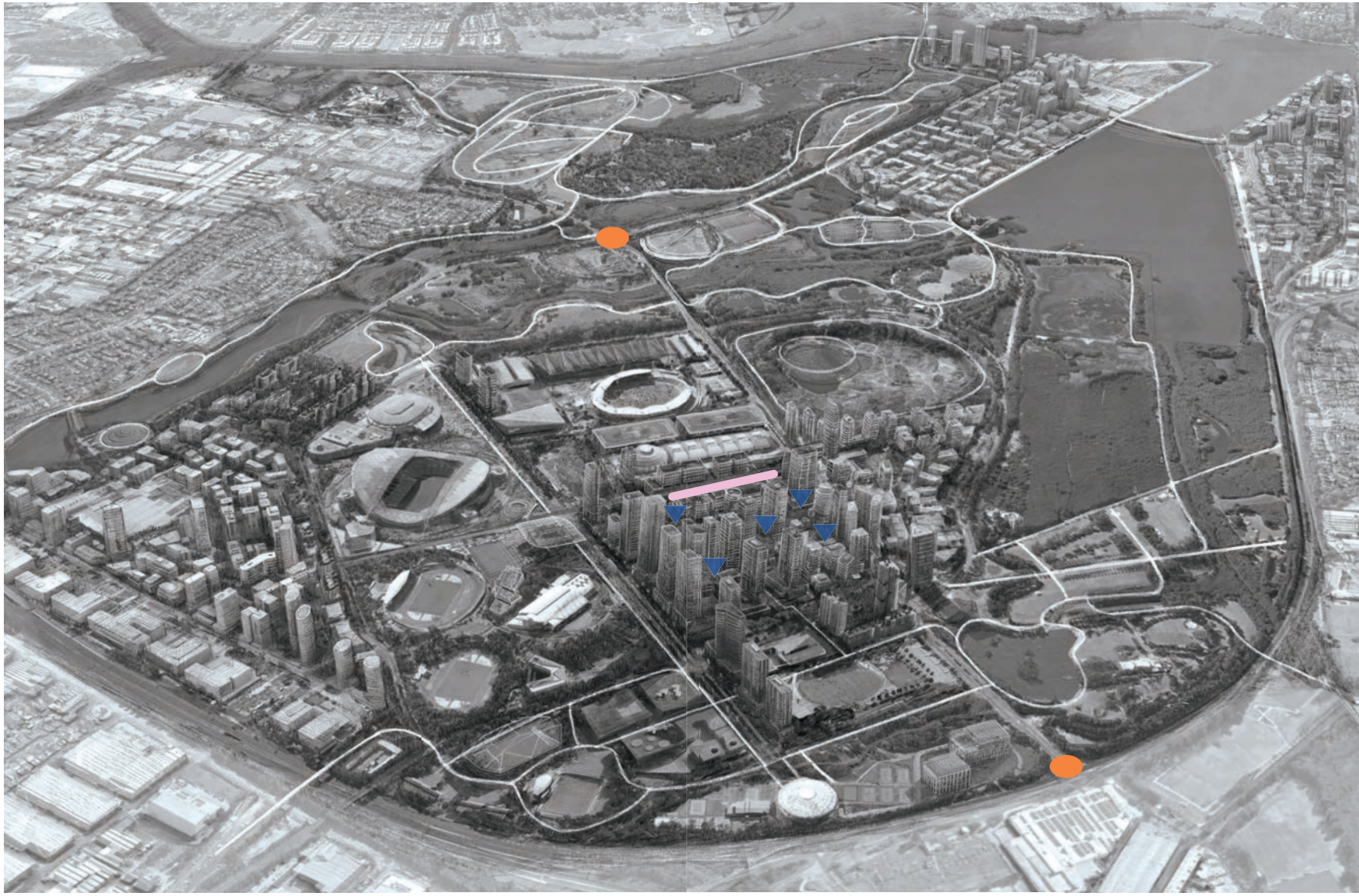
URBAN CENTRE AND NEIGHBOURHOODS

The Urban Centre and Neighbourhoods precinct is where Sydney Olympic Park's transition from an event destination to an everyday place will be most visible. 15,000 new homes, nine new public spaces, ten new playgrounds and a new cultural centre will be delivered here over the life of Master Plan 2050. Creative works in this precinct serve residents and workers in their daily lives, as well as visitors on event days.

MAP . URBAN CENTRE AND NEIGHBOURHOODS

LEGEND

- Landmarks
- Laneways
- Art and Design Market



LANDMARKS

Distinctive sculptures or integrated artworks at key locations across the precinct, designed to create identity, signal arrival and support wayfinding. Works at this scale can become synonymous with place: the work people use to give directions, meet under and photograph.

Landmarks are among the most effective tools for establishing a suburb's cultural identity quickly and durably. Works should be at human to large scale, meet the ground without a plinth, and be specified for a minimum 25-year lifespan. Because they are significant capital works, artist engagement must happen early in the infrastructure planning process, before civil and construction specifications are locked in.

Landmarks are high-value, long-life assets and require dedicated maintenance budgets allocated through asset management teams from the point of installation.

Precinct	Typology	Permanence	Curatorial Framework	Connection to Country
●	Freestanding Sculpture / Integrated Artwork	Permanent	Encounter; Country	First Nations artists included in program

Claes Oldenburg . *Shuttlecocks*

Dinni Kunoth Kemarre . *One Big Mob, All Mixed Up*

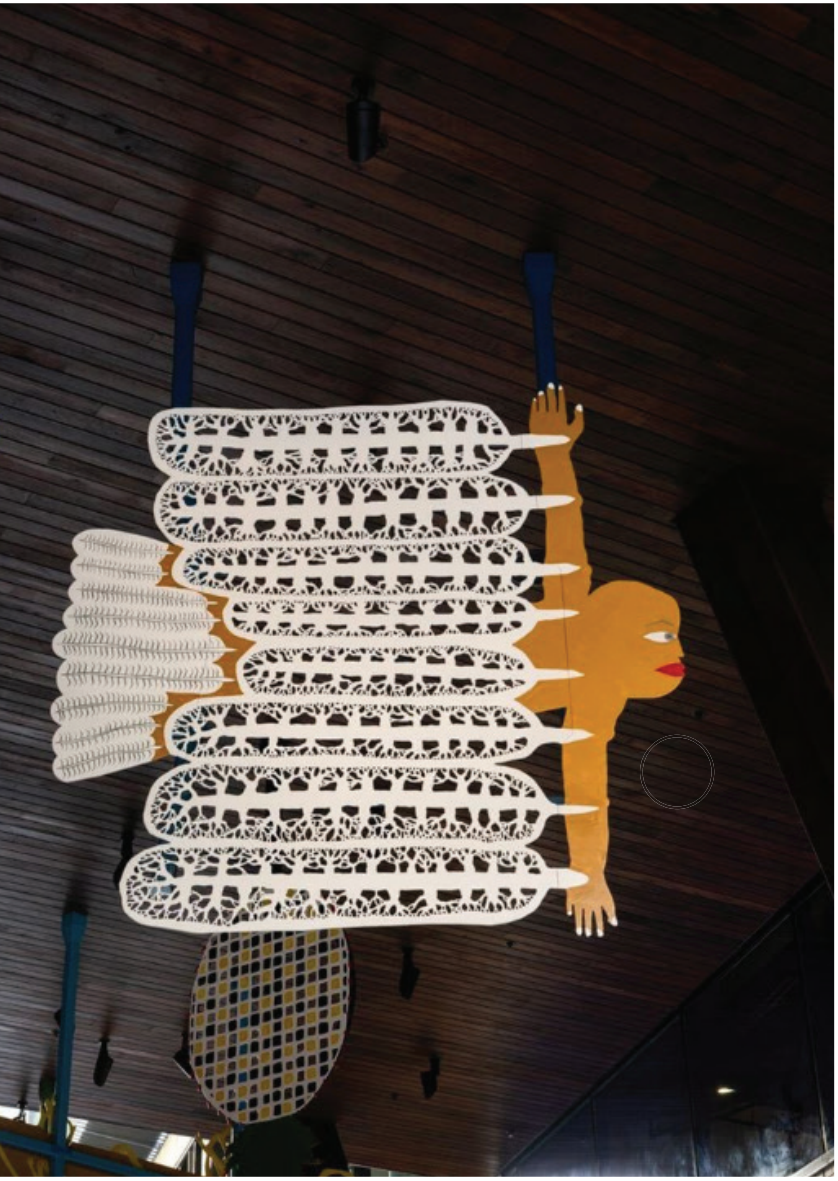
LANEWAYS

Small-scale artworks and creative interventions in laneway spaces that reward slow movement and repeat visitation: wall-based works, ground treatments, embedded or applied elements. Laneways offer an intimate scale distinct from the broader public realm and are well suited to works that invite unexpected encounters and reward curiosity. They provide contrast to the large-scale civic character of the suburb, create destinations that appeal to broader audiences, and generate the kind of discoverable, shareable moments that build a suburb's cultural reputation organically.

Durable, low-maintenance materials are required given the confined, high-traffic nature of laneway environments.

Precinct	Typology	Permanence	Curatorial Framework	Connection to Country
●	Small-Scale / Discovery Artworks	Permanent	Encounter; Living	Opportunity to embed language, cultural narratives or ecological stories through materials and form

Jason Wing . *In Between Two Worlds*



Jumaadi . *Upside Down Garden*

ART AND DESIGN MARKET

A recurring art and design market activating the town centre during quiet seasons, with potential to become an annual or seasonal fixture in the quieter seasons of autumn and spring. The market supports local and emerging artists, drives visitation and builds a creative economy within the suburb. Existing market operators or new entrants can be approached through an EOI process, coordinated with the events calendar to identify quiet periods with the greatest activation value.

Given the scale of open space across the suburb, multiple operators could run markets at different times and in different locations. Operator agreements should clearly assign costs and responsibilities, including site preparation, permits, marketing and waste management.

Precinct	Typology	Permanence	Curatorial Framework	Connection to Country
●	Temporary Program / Event	Temporary (recurring)	Encounter	Opportunity to include First Nations makers and artists as part of the program

The Big Design Market . *Royal Exhibition Building Melbourne*

Southeast Aboriginal Art Market . *Carriageworks Sydney*

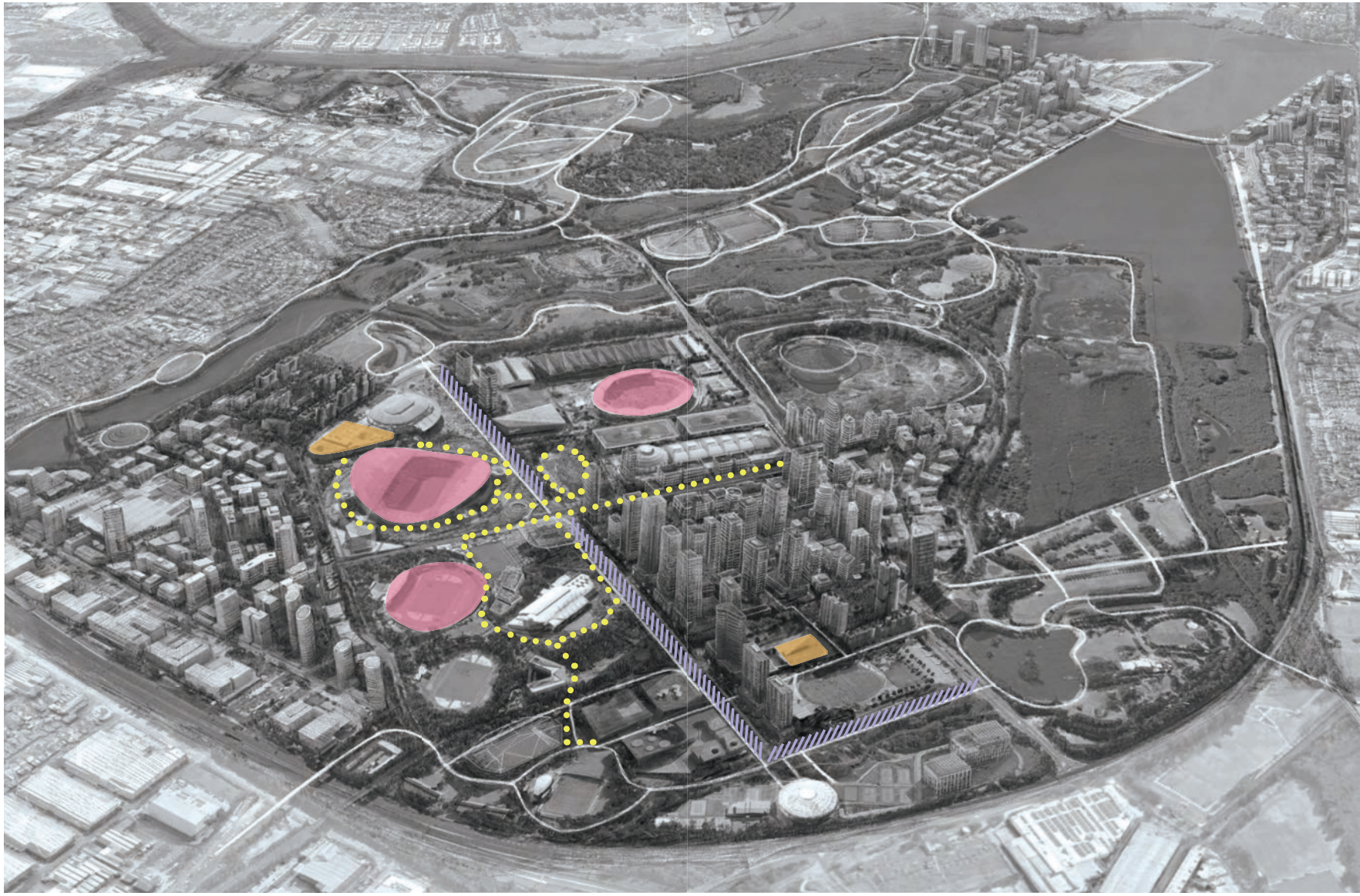
CIVIC, SPORTS AND STADIA

The Civic, Sports and Stadia precinct is defined by scale, intensity and variability of use. Major events bring tens of thousands of people to this part of the suburb on a single day; between events, the same spaces are largely empty. Creative works here function in both conditions: animating the event-day experience and maintaining a cultural presence in the long stretches between them.

MAP . CIVIC, SPORTS AND STADIA

LEGEND

- Stadia Commissions
- Station to Stadium Walk
- Road Artwork Program
- Carpark Artworks



STADIA COMMISSIONS

Artist commissions integrated into stadia environments as part of planned refurbishment and upgrade programs. The focus is on engaging artists to apply a creative layer to functional elements that must be upgraded regardless: seating, stairwells, concourses, wayfinding, facade treatments and entry points. This approach ensures creative works are embedded in the fabric of the buildings, and that the cost of the creative works component is leveraged against capital expenditure already planned. The stadia are among the highest-traffic cultural venues in Sydney during event periods and represent a major opportunity to embed creative works seen by large and diverse audiences.

For stadia operators, creative works differentiate their venue, strengthen community identity and improve the visitor experience beyond event days.

Precinct	Typology	Permanence	Curatorial Framework	Connection to Country
●	Integrated Artwork / Landmark Sculpture	Permanent	Encounter; Country	Strong opportunity for First Nations cultural narratives; partnership with First Nations athletes or communities

Reko Rennie . *OA_Hardcourt*

Tony Albert . *Two Worlds Colliding - Water and Land*

STATION TO STADIUM WALK

A permanent or long-term lighting and creative works program along the pedestrian route from the Metro West station to the stadia, improving safety, atmosphere and cultural presence after dark. A well-lit, activated arrival sequence improves safety, extends dwell time before and after events, and signals that Sydney Olympic Park's cultural identity reaches beyond the venue doors. On non-event nights it activates a key corridor in the suburb's everyday life.

Architectural lighting, light sculpture and illuminated elements integrated into existing infrastructure are well suited to this corridor. In the longer term, extending the program along Bennelong Parade and Australian Avenue would create a continuous arrival experience from the wider transport network into the suburb; this would require exploration with Parramatta Council and TfNSW as the relevant road authorities.

Precinct	Typology	Permanence	Curatorial Framework	Connection to Country
●	Light Artwork / Integrated Lighting	Permanent / Long-term	Encounter; Country	Opportunity to incorporate First Nations sky stories, seasonal narratives or ecological themes

Ivan Navarro . *Threshold*

Objects of Common Interest . *Lights on*

ROAD ARTWORK PROGRAM

Bold graphic works on SOPA-owned roads, visible from above and at street level. Road artworks are fast, highly visible and among the most cost-effective ways to activate under-utilised surfaces in the suburb. Exterior paint or road-grade materials give a lifespan of two to five years depending on traffic volume, that can be refreshed as the suburb evolves.

All roads within the town centre are SOPA-owned, simplifying procurement and approval. Works are visible to every pedestrian, driver and event crowd moving through, generate organic social media coverage and improve the outlook for workers and residents in surrounding office buildings and apartments. The two to five year refresh cycle keeps the program current and creates repeated commissioning opportunities.

Precinct	Typology	Permanence	Curatorial Framework	Connection to Country
●	Ground Plane / Road Artwork	Temporary (short-term)	Encounter; Country	First Nations patterns, language or Country-based narratives

Arauna Studio . *Tactical Urbanism*

Jean Verville . *Dance Floor*

CARPARK ARTWORKS

SOPA owned Carparks are a significant and underutilised canvas in the suburb. Improved amenity and legibility in carparks directly supports the quality-of-place ambitions of Master Plan 2050 and SOPA's broader goal of making Sydney Olympic Park a place people want to spend time.

Carparks are often the first and last experience people have of the suburb. Works that improve safety perception and visual quality change how people feel about arriving and leaving, and distinctive carpark artworks are frequently photographed and shared, generating organic promotion at no additional cost. Being sheltered from weather extends the lifespan of painted works significantly compared to external commissions, making carparks a cost-effective canvas. High-quality commissioned works are known to reduce unsanctioned graffiti.

Precinct	Typology	Permanence	Curatorial Framework	Connection to Country
●	Painted Site-Specific Artwork	Permanent	Living	Potential for culturally-themed wayfinding narratives

Trace Architecture . *Haikou Jiandong Huandao*

Esther Stewart . *P2 Upper 1, 2 P2 Lower 3*

PARKLANDS AND RIVERFRONT

The Parklands and Riverfront precinct is the ecological and cultural heart of Sydney Olympic Park: 430 hectares of protected open space encompassing the Parramatta River foreshore, grey river mangrove communities, samphire saltmarsh, tidal wetlands, remnant woodland and biodiversity corridors.

This is Bitterwater Country, a landscape of First Nations cultural significance shaped by the meeting of saltwater and freshwater at the confluence of the river and Homebush Bay. The parklands represent one of Sydney Olympic Park's greatest and least recognised assets. Creative works are among the most effective tools for revealing that value to the millions of people who move through the suburb each year.

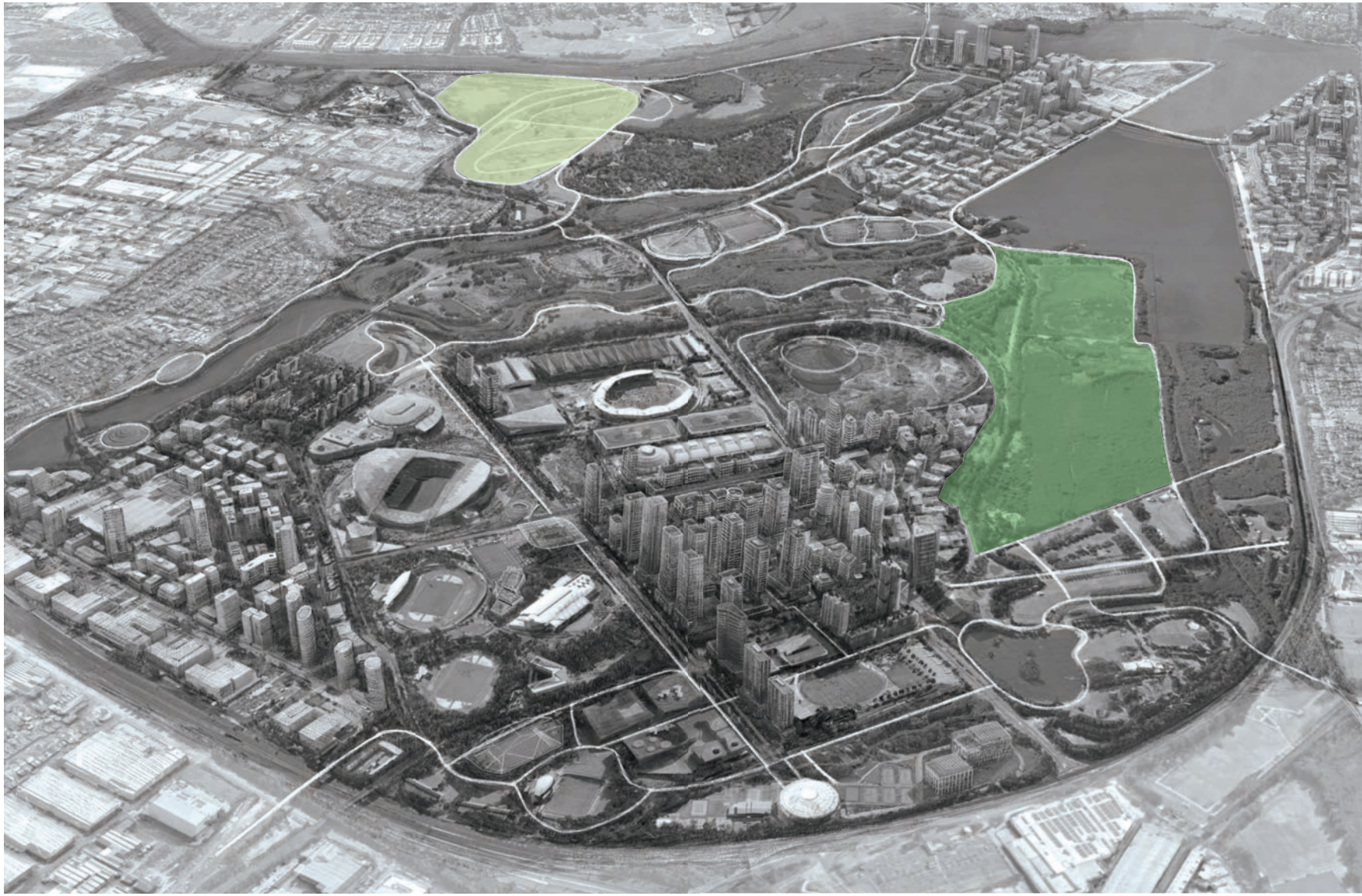
Creative works in this precinct have a different character and purpose to those in the Urban Centre or Civic precincts. The relevant scale here is ecological and temporal: works that make long cycles visible, that embed themselves in landscape rather than standing apart from it, that reward a slow pace and a watchful eye.

A well-programmed parklands creative works program draws visitors beyond event days, supporting hospitality and retail across the suburb and positioning Sydney Olympic Park as a cultural and ecological destination. It also provides free, accessible cultural experiences in open space for the full diversity of Western Sydney communities, builds environmental awareness and connects new residents to the ecological and cultural significance of the place they are making home.

MAP . PARKLANDS AND RIVERFRONT

LEGEND

- Parklands Activation
- Destination Festival



PARKLAND ACTIVATION

The Parklands Activation program brings together three strands of creative activity: ecological and Country works, temporary installations, and live performance. Together they animate the parklands across the full calendar year, connecting audiences to the ecological and cultural character of Bitterwater Country.

Ecological and Country works are site-responsive commissions engaging with the living systems of the parklands: the Parramatta River, mangroves, saltmarsh, tidal wetlands and biodiversity corridors. Works must have a minimal footprint and no adverse impact on natural assets. First Nations ecological knowledge and cultural narratives are foundational to this strand. The Park's ecological systems also carry the knowledge of decades of restoration work by ecologists, engineers and land managers; works in this strand may draw on that layered history. The intersection of ecology, Country and contemporary art makes this a natural setting for cross-disciplinary collaborations and a point of cultural difference unique to Sydney Olympic Park.

Temporary installations are ephemeral works activating the parklands during quiet periods, driving visitation on non-event days and creating a recurring reason to visit. Live performance encompasses music, dance, theatre and spoken word in civic and open spaces during gaps in the major events calendar.

Precinct	Typology	Permanence	Curatorial Framework	Connection to Country
●	Site-Responsive / Ecological Artwork; Temporary Installation	Mixed	Practice; Research; Country	First Nations ecological knowledge foundational; priority programming for First Nations artists. First Nations performance artists should have dedicated programming opportunities within live performance strands

Yayoi Kusama . *Narcissus Garden*

Cave Urban in collaboration with Nell . *Eveleigh Treehouse*

DESTINATION ARTS FESTIVAL

A destination arts festival for the Sydney Olympic Park parklands, drawing arts-focused audiences from across Greater Sydney. The festival positions Sydney Olympic Park as a cultural destination beyond sport and events and addresses the quiet season gap.

A festival of this scale requires significant lead time, capital investment and feasibility assessment. It is most viable once Metro West has improved access, an established creative works reputation is in place and the partner relationships needed to mount a major cultural event have been developed. Partnerships with Create NSW, Destination NSW or equivalent bodies may support delivery.

Precinct	Typology	Permanence	Curatorial Framework	Connection to Country
●	Major Temporary Festival / Event	Temporary (recurring)	Encounter; Country	First Nations cultural strand or co-curated program to strengthen connection to Country

Underbelly Festival . *London*

CONNECTING WITH COUNTRY ANALYSIS

INDIGENOUS CULTURAL & INTELLECTUAL PROPERTY RIGHTS

Australia is a signatory to the United Nations (UN) Declaration on the Rights of Indigenous People. This declaration asserts the rights of Aboriginal and Torres Strait Islander peoples to sovereignty over their own cultural knowledges, which is also known as 'Indigenous Cultural and Intellectual Property' (ICIP).

CONTENT OF THE UN DECLARATION

Articles 12 & 13 of the UN Declaration on the Rights of Indigenous Peoples include, but are not limited to:

- The right to protect traditional knowledge and sacred cultural material.
- The right to ensure traditional laws and customary obligations are respected.
- The right to control the recording of (including writing about) customs and expressions and language which may be essential to cultural identity, knowledge, skill and teaching Indigenous culture.
- The right to prevent insulting, offensive and misleading uses of knowledges, art and all forms of culture.

Articles 12 & 13 of the UN Declaration on the Rights of Indigenous Peoples also include, but are again not limited to:

- The right to privacy in relation to cultural, religious and spiritual activities.

  "Privacy means controlling access and being able to undertake activities such as our ceremonies without interference. As [Aboriginal and/or Torres Strait Islander] people we can decide who to share our religions and spirituality with."

  Australian Human Rights Commission Community Guide to the UN Declaration.

This SOPA Creative Works Strategy Report positions the UN Declaration as fundamental to respectful engagement with Country and immutable for respectful engagement with Aboriginal and Torres Strait Islander peoples.

This document contains Indigenous Cultural Intellectual Property.

ICIP In this document or project has not been, and can not ever be, vested or assigned, meaning that what you will read in this document is protected, and does not belong to the clients, council, any government authority, or any consultant, designer, artist or reader.

To ensure that future uses of this cultural information supports Aboriginal and Torres Strait Islander peoples' ways of being and knowing, if you wish to include ANY aspect of the ICIP from this project or document into other documents, websites, reports, plans, presentations or publications, you must first gain specific approval for that use from the people who shared the knowledge, and once that approval is given, you must always acknowledge where the information belongs or who shared it.

CONNECTING WITH COUNTRY

The proposed Connecting with Country concepts and principles for the SOPA Creative Works Strategy are iterative and recursive. The stories and themes identified at this stage of the project documentation are provided as a starting point to understand Country in cultural, social and spatial terms through the long overdue practice of Connecting with Country.

As creative works are delivered at Sydney Olympic Park, the knowledges of Country will continue to evolve and will be embedded with increasing specificity, architectonic relevance and spatial impact. The creative works program will also remain open to evolve and incorporate other stories and knowledges as engagement with local Indigenous communities and cultures broadens.

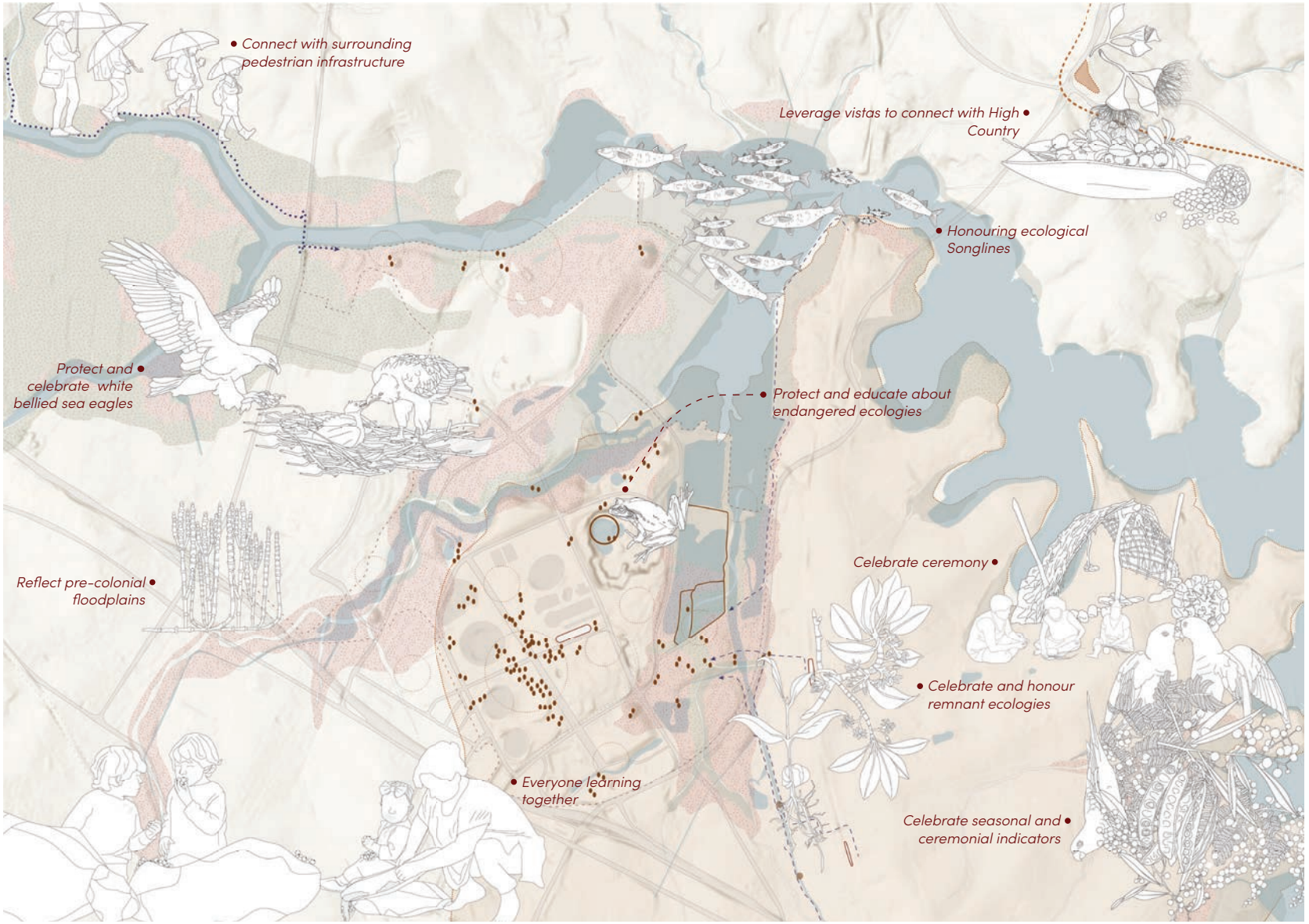
There are many more stories connected to this place that others may bring forward over time to inform this stage, as well as any future work for the Creative Works in Sydney Olympic Park. At Bangawarra, we welcome and celebrate that this is part of Connecting with Country inclusively, and broadly, for today, tomorrow and long into the future.

Newington Reserve Sea Eagles . From Sea-Eagle Cam

OPPORTUNITIES DIAGRAM

LEGEND

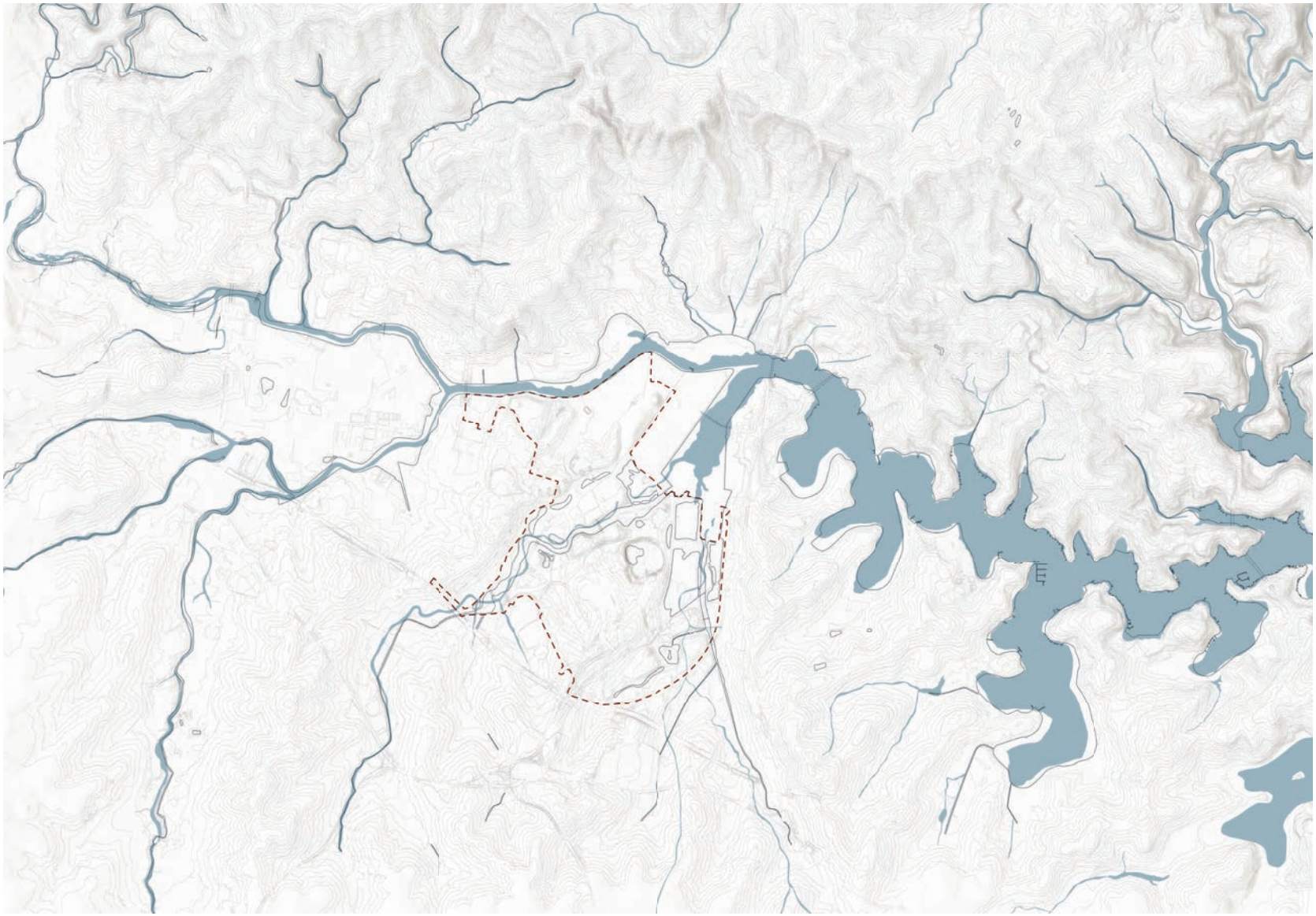
- Sydney Olympic Park Authority
- Contemporary river shoreline
- Indicative low tide shoreline (pre-colonisation)
- Indicative river mangroves and mud flats (pre-colonisation)
- Indicative grey river mangrove forests (pre-colonisation)
- Indicative samphire saltmarsh (pre-colonisation)
- Significant roadways
- Railways
- Significant cultural buildings
- Connecting pedestrian links
- Future Parramatta to Sydney Foreshore Link
- Train stations
- Connecting with Country nodes identified within the Sydney Olympic Park Master Plan 2050
- Existing public artwork
- Existing public artwork and walks
- Three Bridges Public Art
- High Country ridge
- High Country ceremonial ground
- Low Country ceremonial ground



PRECOLONISATION LOW TIDE

LEGEND

- Sydney Olympic Park Authority
- Contemporary river shoreline
- Indicative low tide (pre-colonisation)



This map, and the maps on the following pages have been complied from several historical maps including:

The Atlas of the Suburbs of Sydney, by Higinbotham, Robinson and Harrison (1885-1894). City of Sydney Archives.

Estuarine wetlands distribution along the Parramatta River, Sydney, 1788–1940: implications for planning and conservation, by Lynette C. McLoughlin.

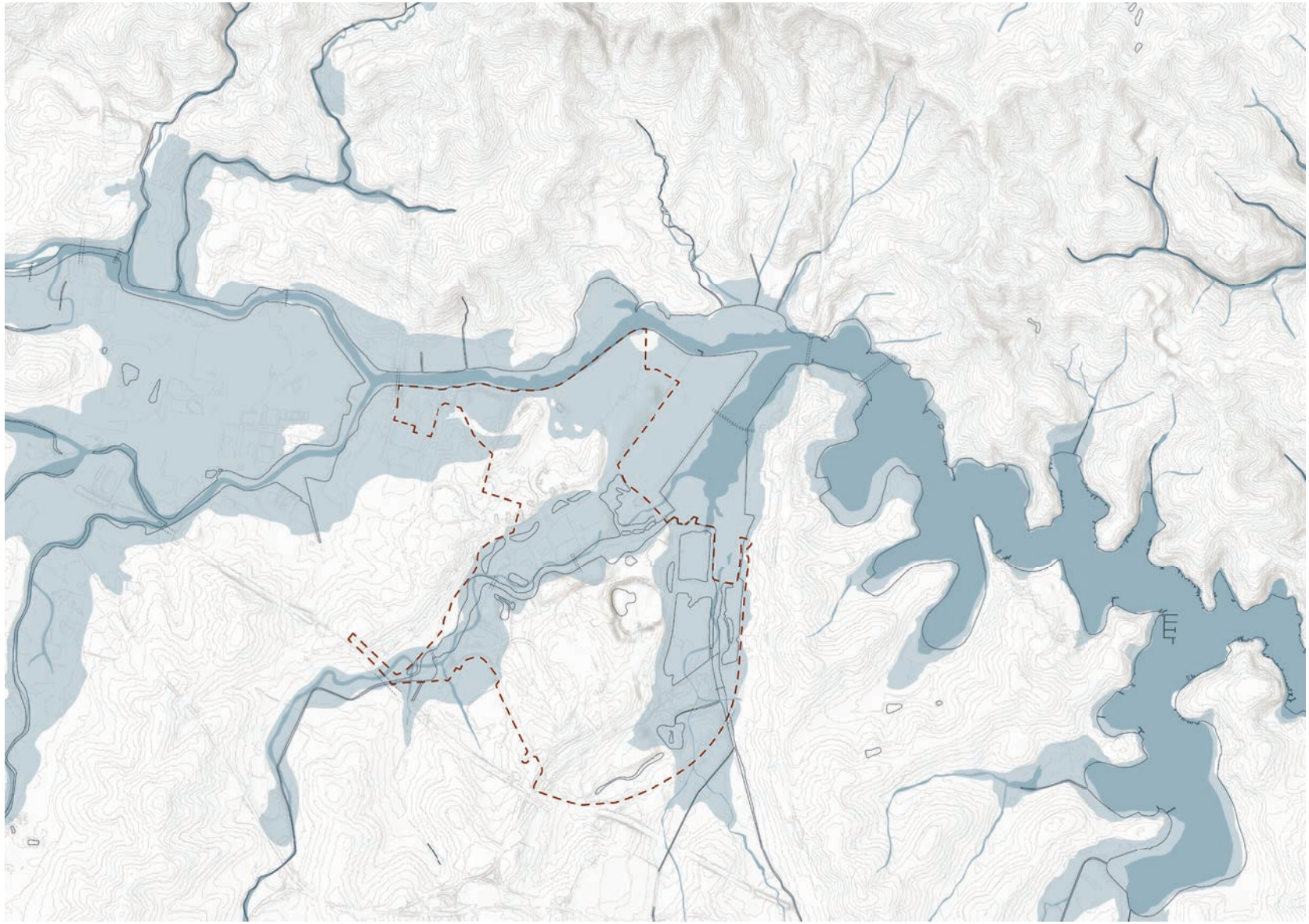
A survey of Port Jackson, New South Wales, by John Septimus Roe, Lieut. R.N. in 1822. Trove.

Trees Near Me NSW, Pre-clearing plant community Type, by the NSW Government.

PRECOLONISATION LOW TIDE

LEGEND

- Sydney Olympic Park Authority
- Contemporary river shoreline
- Indicative low tide (pre-colonisation)
- Indicative king tide floodplain (pre-colonisation)

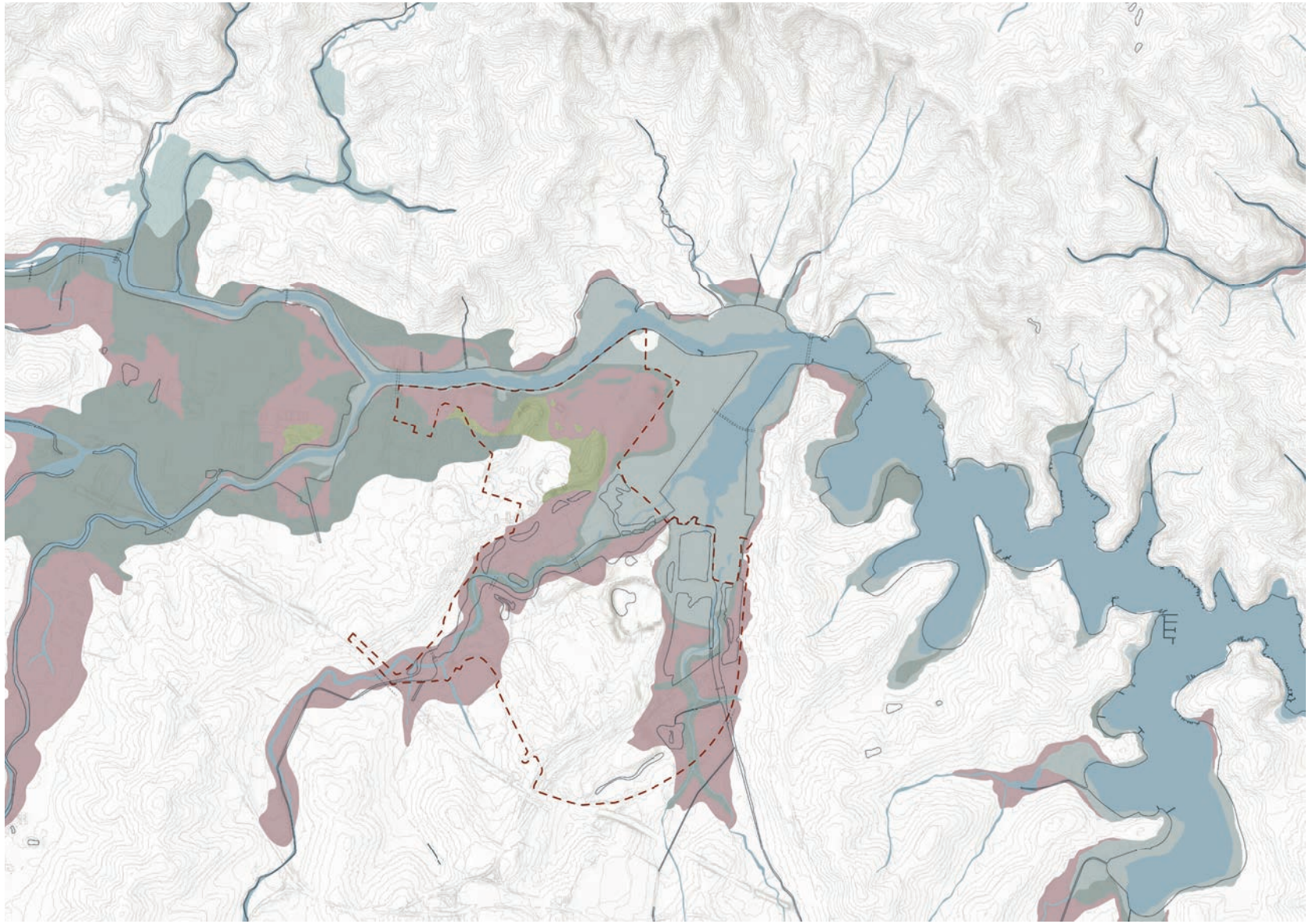


PRECOLONISATION ECOLOGIES

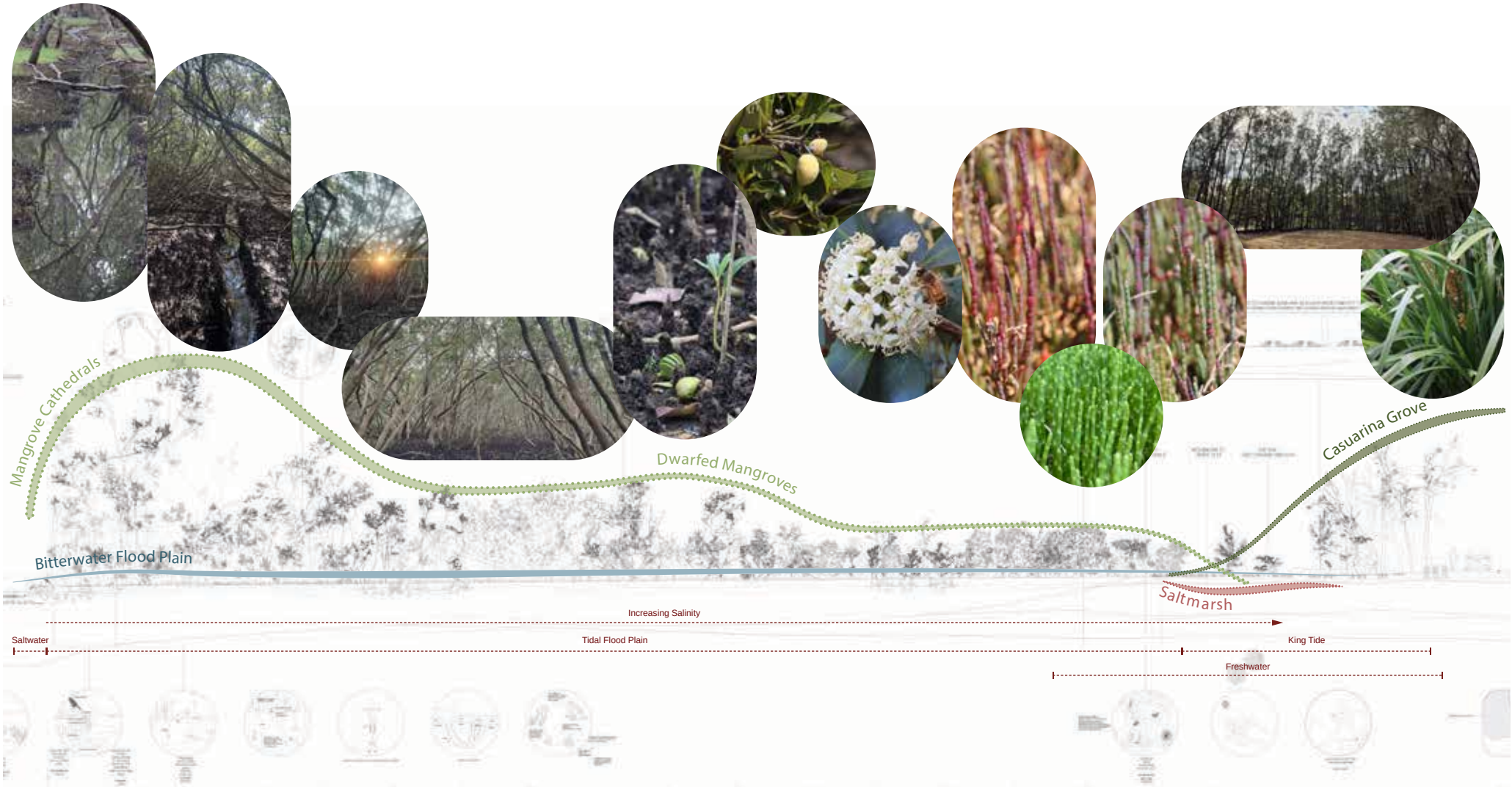
I.C.I.P
INDIGENOUS CULTURAL INTELLECTUAL PROPERTY

LEGEND

- Sydney Olympic Park Authority
- Contemporary river shoreline
- Indicative low tide (pre-colonisation)
- Indicative mud flats
- Indicative grey river mangrove forests
- Indicative samphire saltmarsh
- Indicative casuarina forests
- Indicative freshwater swamps/ponds



BITTERWATER ECOLOGICAL TRANSECT

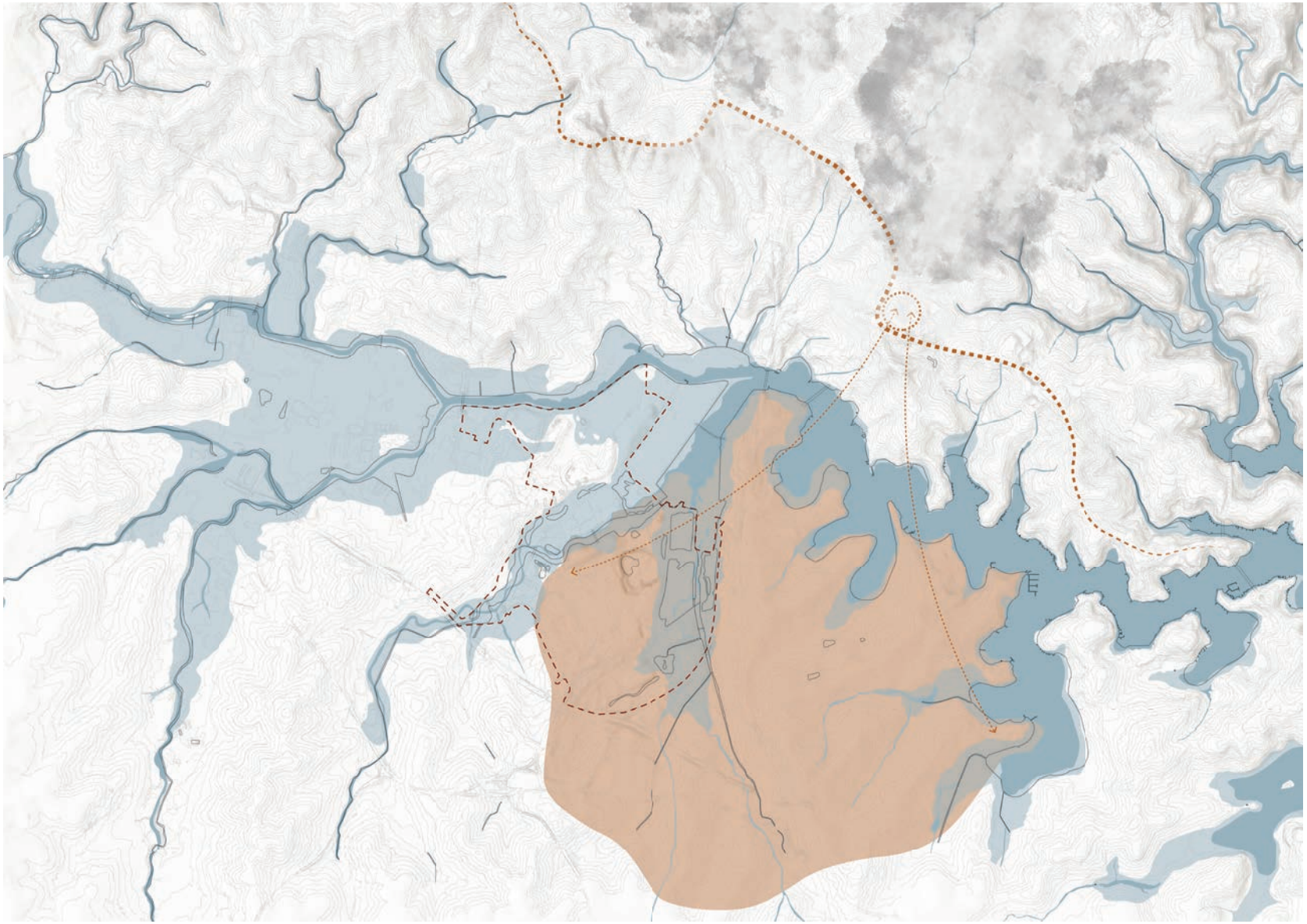


Base mapping by Subjunctive Futures UTS Master of Architecture Studio (2018).
Drawn by Yongliang Lio Chen, Luyiyang Louis Yuan, Rick Tian, Tiffany Kuo, Jesse Del Valle, Kevin Chen, Emma Adam, Alex Bognar, Mirette Fenhas, Yara Bassam, Ahn Tuan Tran, Dong Yiran, Lucy Wang, Fei, Zina Allami, and Klodia Fahandez.
Led by Joanne Paterson Kinniburgh and Dr Shannon Foster.

HIGH AND LOW CEREMONIAL COUNTRY

LEGEND

- Sydney Olympic Park Authority
- Contemporary river shoreline
- Indicative low tide (pre-colonisation)
- Indicative king tide floodplain (pre-colonisation)
- High Country ridge
- High Country ceremonial ground
- Low Country ceremonial ground

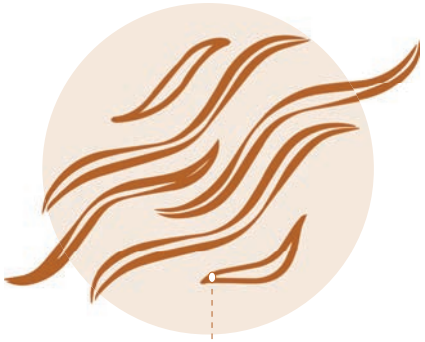


INDICATOR SPECIES

"It didn't happen every year ... because it took a cycle for mullet to breed up. You knew the mullet were on the run because huge flocks of rainbow lorikeets would come over the mountains and come down into the Sydney Basin. There was a wattle that used to bloom in big abundance whenever the scaleys ... and the rainbow lorikeets would come down. It was then decided that the mullet festival was to be held."

Sydney Gai-mariagal Elder Uncle Dennis Foley, in What the Colonists Never Knew: A History of Aboriginal Sydney.

CONNECTING WITH COUNTRY CULTURAL VALUES



INTERSTITIAL ZONES

Where two different elements combine to create a new and unique feature

Country here is saltwater and freshwater coming together to create a bitter or sour water environment

Mangroves, mud and tidal flood plains

Hostile, salty environment gives rise to large populations of very small organisms, multiplicity, repetition, balance and harmony

Significant threatened ecologies – white bellied sea eagle, mullet, green and golden bell frog, Turpentine forest, mangrove ecologies, saltmarsh, migratory birds

Understanding the interstitial zones of Sydney Olympic Park's urban areas and natural, green spaces

Site as a microcosm of Country and the interstitial zone - built and green, event and home, work and recreation

Creative collaborations bringing together different artists and creative practitioners, mediums, concepts, cultures and stories

GATHERING

For millennia, Country here has been a culturally significant gathering space for ceremony and trade along the river

Waterways as a travel path, Songlines, journeys and trade routes

Coming together to learn and share stories and knowledge

Ceremonial Country

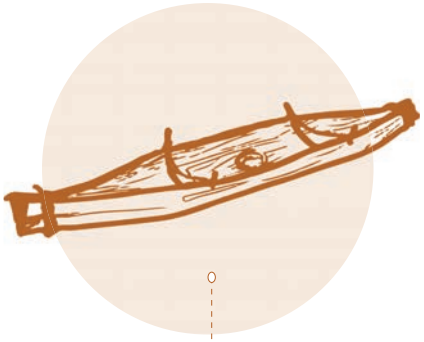
Connections with High Country

Cultural wayfinding

Seasonal and ceremonial indicators

Enduring spirit of Country

Gathering together today for a diverse range of events from raves to playgrounds, sports to bird watching



CONNECTIONS

Connecting to untold stories and hidden histories

Country known for Arrowanally (Mud Island) located at the confluence of Parramatta River and Homebush Bay now reclaimed land (Wentworth Point)

Creating connections across the site and the wider region honouring Country and travel through the river, streams and estuaries

Water as a connector

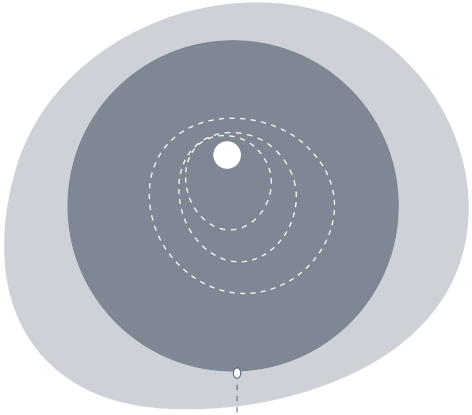
Miluni (mud) and the alluvial system, and the way it moves down and settles and strikes, mud as stabilising, as filter and foundation

Understanding the multitude of stories and connections to place and ensuring that all of the Sydney groups are represented and no one is erased

Connecting through culture and celebrating cultural diversity from all over the world

The site as central to the wider Sydney region connecting the city to the mountains ancient journeys, travel, rest sites, contemporary public transport - train, metro, light rail

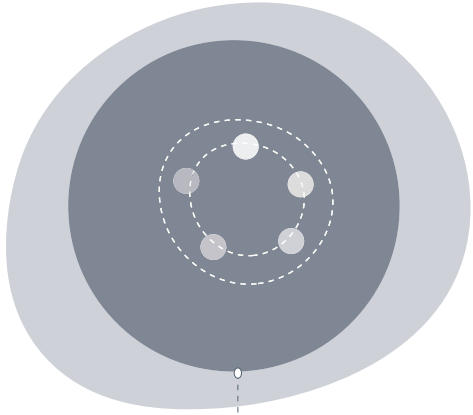
CONNECTING WITH COMMUNITY CULTURAL PRIORITIES



COMPLEX KINSHIP

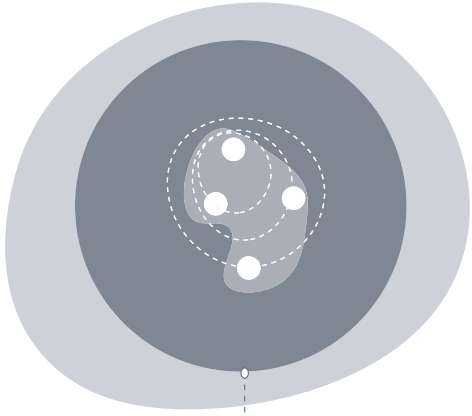
The Goal: Start with Country, Local People, Local Knowledge, Local Stories

This value ensures that projects always start with Country and the Aboriginal peoples with Ancestral connections to Country (described as 'on-Country Aboriginal peoples'). This will ensure that the erased and untold stories of place are prioritised and celebrated in deep connection to the Country and place that they belong.



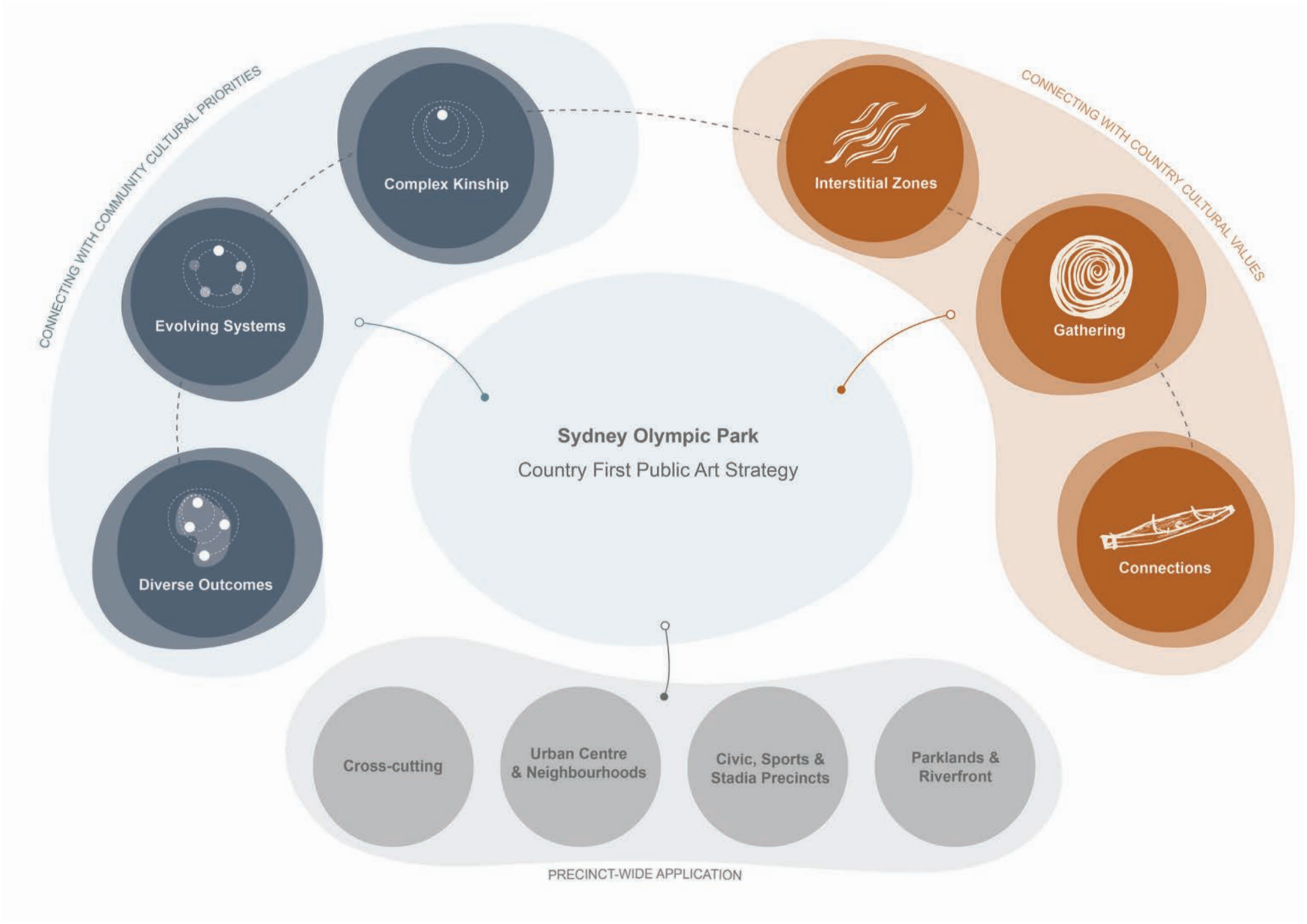
EVOLVING SYSTEMS

The Goal: Ensuring that the systems in place are grounded in Indigenous cultural protocols to support and prioritise meaningful partnerships between Indigenous peoples, practitioners and other stakeholders.



DIVERSE OUTCOMES

The Goal: Ensuring that Public Art outcomes celebrate a diverse range of stories, knowledges and expressions of culture across a vast and expansive timeline from ancient stories to contemporary lived experiences.


CONNECTING WITH COMMUNITY CULTURAL PRIORITIES
Complex Kinship
Evolving Systems
Diverse Outcomes
CONNECTING WITH COUNTRY CULTURAL VALUES
Interstitial Zones
Gathering
Connections
Sydney Olympic Park
Country First Public Art Strategy
Cross-cutting
Urban Centre & Neighbourhoods
Civic, Sports & Stadia Precincts
Parklands & Riverfront
PRECINCT-WIDE APPLICATION

COMPLEX KINSHIP

FIRST PEOPLES FIRST
First Peoples First - Public Art should prioritise the work and stories of local, on-Country Traditional Custodians/Owners. This includes those from a range of nation and clan groups, as well as the complex cultural relationships within, and in between, each group.

In Public Art procurement, tender and briefing documents acknowledge that "Sydney Olympic Park is a key ceremonial gathering place for all of the Traditional Owner groups of Sydney".

INCLUSIVITY AND REPRESENTATION
Nations include, but are not limited to, D'harawal/Dharawal, Dharug/Darug, Eora, Gai-mariagal, Guri-Ngai/Kuringgai and Gundungarra

In Public Art procurement, tender and briefing documents acknowledge and name the Aboriginal nations that those Traditional Owner Groups belong to: "D'harawal/Dharawal, Dharug/Darug, Eora, Gai-mariagal, Guri-Ngai/Kuringgai and Gundungarra" as a minimum

Clan groups include, but are not limited to, Wann, Gadi/Cadi, Burramatta, Wallum, Wategora, Toonga. Drawing on clan names requires an understanding that the suffix 'gal' (as in Gadigal, Wanngal) only references the men of Country, while 'galleon/galleen' refers to the women.

> "In Public Art procurement, tender and briefing documents mention that "these nation groups include the clans such as Wann, Gadi/Cadi, Burramatta, Wallum, Wategora, Toonga, which are also sometimes referred to with the suffix -gal, which references only the men of that group."

After local Traditional Custodians/Owners, the work of other Indigenous artists from other nations/clan groups should be prioritised eg: Wiradjuri, Gamillaroi, Bundjalung etc.

> Public Art briefs should be specific and identify: those works for Traditional Owners (or Traditional Owner partnerships with other artists/practitioners/researchers; and those for other Aboriginal artists.

KEY PRIORITIES
Embracing the complexities of the kinship system and other Aboriginal groups that operate across the Sydney region, and ensuring that all groups are given space to share their culture, knowledge and stories.

It is recommended that this Public Art strategy and any associated systems that are established, overseen and developed in consultation with a range of First Nations people and groups with expertise in navigating this complex, cultural priority.

Embracing the input of the many different First Nations groups ensures that all of the stories, sacred totems and diverse understandings of Country are honoured and celebrated.

Allowing for the contradictions and conflicting stories of Country and communities is an integral aspect of honouring the diversity of First Nations people and culture. There is no one, singular person or group, language or cultural authority over Country or community input.

DIVERSE OUTCOMES

Embracing the enduring spirit of Country as an interstitial zone and the merging of many ecologies. Across the precinct, Public Art should also be a merging of many aspects of story, artists and artwork types.

REPRESENTATION
It is recommended that artworks that are not solely executed by local Traditional Custodians should be executed in collaboration/partnership with local peoples .

Artists and/or collaborating partners should be selected from a range of Traditional Custodian groups not just one eg: Dharawal, Dharug, Gai-maragal, Gundungarra
Artworks should be executed in a range of different media

Artists should be contacted/sourced through a range of different avenues for example:

- Students (Universities/Tafe/educational institutions etc)
- Individuals (artists, ecologists, researchers, educators etc)
- Organisations (companies, Aboriginal registered organisations & collaborators)
- Government Organisations (Councils, Local Aboriginal Land Councils, public services etc)
- Community Groups (established groups eg: Elders, women's, men's, youth groups and programs etc)
- Established artists and industry professionals
- Emerging Artists

Allow for a range of consultation formats to accommodate for accessibility, age and cultural protocols, for example:

- Face to face consultations
- Online consultations
- Telephone consultations
- Offering a range of group sizes from individual meetings to small groups and larger group sessions
- Groups should be carefully curated to consider community dynamics, tensions and limitations.

STORYTELLING
The stories embedded within the Public Art Strategy should reflect the diversity of Country and knowledge:

- Space should be held for all of the stories of place that have been shared by communities, individuals and groups.
- Not one singular dominating voice or story should be centred, but rather, Sydney Olympic Park can be a space for all stories to be told in a variety of ways across the precinct.
- Stories from across time should be told through the Public Art eg: ancient Ancestral stories as well as stories from contemporary, lived experiences

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Sydney Olympic Park

CREATING PLACES *WITH* CULTURAL DIMENSION