OXLEY CREEK
CULTURAL PROGRAM
July 2018
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All landscapes tell a story. For many, that story documents the collision of our own natures with the nature that exists outside of us.

Our impact on the landscape rarely fails to surprise. Time passing can rewrite the story in unexpected ways; the economic productivity of one era leaves a toxic legacy for the next.

The marks we make on the landscape serve, for better and worse, as evidence of the long dance between nature and culture.

In the Oxley Creek Corridor, almost two centuries of European influence, following millennia of indigenous occupation, have left a landscape shaped as much by people as nature. To those involved with the project, it barely needs to be restated that few of those human impacts have, in the long run, been improvements.

Now the Brisbane City Council has made a courageous commitment to a new chapter; transforming the Oxley Creek corridor. The emphasis on transformation is critical, because here the story takes an entirely new direction. As today’s degraded corridor is transformed by rehabilitation works, it is artists who, with their skills of interpretation, will ensure that future audiences read Oxley Creek as a cultural landscape.

Artists deploy the tools of creative interpretation to transform what they see into new cultural artefacts; drawing forth, editing and amplifying their meanings. Through these meanings we come to read the landscape in a new way, understanding more of the stories of its making; the confluence of natural processes and human endeavour that have shaped not only this landscape, but also the world beyond it.
This strategy document sets out a framework for cultural opportunities within the Oxley Creek corridor. It considers the ways in which art can support the thirteen strategic ideas outlined in the Oxley Creek Transformation (OCT) Master Plan.

The OCT Master Plan identifies six priority projects as short to medium term objectives and ‘for their ability to stimulate investment, catalyse development, engage the community and deliver environmental benefits.’

The Greenway will be viewed as the principal determinant; art projects will be assessed on their capacity to form part of or be experienced from The Greenway.

A curatorial residency program is recommended to continue the work of this document by bringing together guest curators with collaborating subject matter experts. This sustained, thoughtful engagement with the corridor and its communities will result in detailed plans that develop and manifest the ideas of this strategy.

The Cultural Program also aims to support the Sustainable Economic Development Strategy. Art has the ability to attract media and partnership attention, generate public engagement, and catalyse visitation.
02 VISION AND PRINCIPLES

2.1 VISION

Advance Oxley Creek’s transformation into a cultural landscape by applying a lens of creative interpretation.

With art, attract the attention of media and public audiences and in turn galvanise the interest of partners and funding bodies.

2.2 GOALS

ENVIRONMENT
- Use art practice to enhance visitor perceptions of the environmental/ecological value of the catchment, corridor and individual locations

SOCIAL/COMMUNITY
- Attract local, national and international visitors
- Become a hub for creative communities to share and make
- Celebrate & express the creek’s cultural heritage and natural qualities
- Establish a series of events and workshops to share knowledge
- Create a cultural landscape to inspire current and future generations with the opportunities of art, design and creative practice
- Encourage and support a new generation of creative practitioners
- Build a strong and cohesive corridor identity

ECONOMIC
- Create a world class cultural destination for Brisbane
- Attract a regional audience through events, activities and temporary installations
- Use media channels to promote outcomes, events and program partners
- Identify & partner with local, regional and national project funding partners

2.3 PRINCIPLES

- Align with OCT’s commitment to creating a world-class destination
- Demonstrate creative leadership through ambitious concepts, ethical conduct and international best practice standards of art excellence, production, sustainability and safety
- Commission established and emerging artists to create highest quality works that raise visitor’s appreciation and enjoyment of art
- Support local, regional and national artists and creative practitioners
- Provide education and support for young and emerging artists and creative practitioners by engaging with local schools and tertiary institutions
- Establish innovative models for creative partnerships that facilitate community and cultural development
- Respect the diverse ages and social and cultural backgrounds of visitors
- Promote inclusive social values and encourage community involvement to engender public pride and ownership of projects
- Raise environmental awareness of matters specific to the Oxley Creek corridor and catchment
- Acknowledge and incorporate Aboriginal heritage
The Oxley Creek Cultural Program takes its place within an existing context of work done by others, notably Oxley Creek Transformation (OCT) and Lat 27, as reflected in the OCT Master Plan. This work encompasses the research and documentation of physical and social attributes of the Oxley Creek Corridor including:

- land use, ownership and connections
- history and heritage
- environmental protection and enhancement
- water flows and management
- flood preparedness and resilience
- habitat, flora and fauna
- surrounding communities
- social/community experience
- financial sustainability
- collaboration and partnerships

1. **ENVIRONMENT**: champion environmental protection, enhancement and resilience, inspire environmental conservation and demonstrate leadership in sustainability.

2. **SOCIAL/COMMUNITY**: capture social and community benefits by activating existing spaces and creating new places for people to gather, relax, play and connect with others and nature.

3. **ECONOMIC**: inspire sustainable economic uplift, establish partnerships and attract business interest and investment to fund activation and ongoing environmental revitalisation to boost the local economy.

(P.24, Oxley Creek Transformation Master Plan)
The surrounding built environment consists of a mix of residential, retail, industrial and transport infrastructure. Largely sited above the main flood level, this urban fabric enjoys numerous roads and pathways connecting with the lands of the Oxley Creek corridor. More connective links, bridges and paths are planned during the transformation.

Encouraging permeability of boundaries and passage between private and public land will foster greater use of the corridor, its parklands and waterways.

This will enable local communities of citizens and workers to engage with the cultural infrastructure of Oxley Creek. For the many people who both reside and work in the area, The Oxley Creek Cultural Program may become their most significant and well-used cultural asset.

3.4 ENVIRONMENTAL HISTORY

Two centuries of increasingly intensive uses of the Oxley Creek corridor overlay a long period of Aboriginal habitation.

From the 1820’s timber-getting and saw-milling open the land for grazing, cropping and diversified agricultural use. Simultaneously rural and suburban communities grow, pushing southward through the corridor and by 1900 industrial activity is present and increasing.

Through the twentieth century subdivisions, sandmining, quarrying, waste-water, transport and aviation uses characterise the precinct, leaving an environmental and social legacy.

Woven through all of these uses is a potent, cyclical history of flooding, fueling continual cycles of destruction and renewal.

These are rich and overlapping layers of history, each with countless stories that branch off and intersect with others. Artistic interpretation of these stories plays a key role in the process of transformation sought by the communities of OCT.
Four streams working together to deliver a rigorous artistic approach while generating the attention of both media and public.

## I RESIDENCY

Curate, Collaborate, Create. A series of staged residencies matches guest curators to project phases, encouraging creative engagement over time with the corridor and its communities. The residency’s episodic structure means attention is offered to each phase of the project when it is most needed.

## II ART PROJECTS

Delivered art projects will be the most visible physical and permanent manifestation of the cultural program. This strategy identifies eight artwork typologies suitable for the corridor and five themes for artists to address in the development of their work.

## III COMPETITIONS

Art competitions attract media attention. Typically running annually, they generate media attention on a regular cycle, creating on-going community awareness. Competitions also attract intense interest from the arts community, establishing credibility within the Australian arts ecosystem and enabling artists to become ambassadors for the project.

## IV EVENTS

Festivals, exhibitions and temporary programs can be powerful activators of place. Oxley Creek has several sites sufficiently large and accessible to hold annual art events that build audience. Night-time activation can be catalysed with sound, light, projection, video and film. Audiences built by successful events return year after year, and the events help to build distinctive place-identity.
The Triple C Residency Program - Curate, Collaborate, Create - is a series of episodic, long-term residencies, located at the decommissioned wastewater treatment plant, matching guest curators to project phases. It encourages creative engagement over time with the corridor and its communities.

This long term engagement will add more depth to the ways in which the curatorial framework is executed at each project stage and brings a contemplative curatorial approach to developing a culture of place for Oxley Creek.

The Triple C Residency Program is the catalysing agent of Oxley Creek’s transformation into a cultural landscape. The residency’s episodic structure means attention is offered to each phase of the project when it is most needed. Each curator or curatorial team selected will be tasked with developing the elements of this overarching cultural strategy in ways specific to their project phase. Deliverables from each residency will include inputs to the creative briefs for its phase of the project.

Curators, who themselves may be drawn from non-traditional backgrounds, will be encouraged to adopt a collaborative approach with ecologists, ornithologists, birders, engineers, scientists, researchers, creative practitioners and community. Collaborative activities including workshops, charrettes and facilitated meetings ensure sustained dialogue and engagement with the communities of Oxley Creek.
Art projects are key to the Oxley Creek transformation. In and of itself, art practice is a process of transformation, from idea and raw material to cultural artefact invested with resonant meaning. By serving as the interface between people and place, art enables cultural interpretation.

Through this interpretive lens: applied to history, landscape and objects, artists will reframe our perceptions and appeal to our emotions - shifting our understanding of Oxley Creek from a degraded environment to a cultural landscape.

Art is often at its best when it enables experiences of environments not otherwise possible. Reframing, reflecting, editing and focusing the landscape, rearranging pieces of its complex overlapping histories, art is the catalytic element and the connective tissue of a transformed Oxley Creek.

For the Oxley Creek transformation, collaboration is required between creative practitioners and those in complementary domains like science, ecology and engineering. An evolving, textured, creatively-interpreted cultural landscape will support OCT’s vision of a world-class green lifestyle and leisure destination.

Art has the ability to attract the interest of media and public, in turn generating interest from potential project partners. This enables it to function as a catalytic element of the economic development strategy. Given an appropriate level of investment, artists and the work they produce will bring momentum to the Oxley Creek Transformation project, accelerating its development as a renowned cultural landscape and building a significant asset for Brisbane.

The cultural strategy identifies eight artwork typologies and artists will be briefed to engage with five themes in the development of their work within these typologies.

Any of the eight typologies on the following pages may be stand-alone artworks or integrated with ecological, landscape and built elements in the corridor.
Globally, iconic artworks create identity for the places that commission them. Examples include Angel of the North by Antony Gormley, Cloud Gate by Anish Kapoor and Your Rainbow Panorama by Olafur Eliasson. These works have paid for themselves many times over through increased visitation and cultural tourism revenue to the cities that commission them.

These types of landmark art projects create immediate place-identity and galvanise media attention. The single point of focus they provide becomes a powerful generator of media stories.

A major commission by a renowned artist would put Oxley Creek on the map as an international art destination and we recommend that OCT develop a business case for this project.
The Master Plan recognises the need for significant stabilising civil works to prevent further degradation of the waterways.

Embedding an artist within the civil design/landscape architect team will enable the production of artworks that are completely integrated with the necessary engineering works. Integration processes can enable the creation of artworks for minimal cost, representing greater value than art commissioned later in the process – and producing interesting hybrid outcomes.
**LOST HISTORIES**

Art forms that speak of mysterious histories; obelisks and cairns encountered en-route. Spectral suggestions of other people in other times.

**LAND ART**

Land art explores human impact on nature, often using found materials from the site to create cultural artefacts which synthesis art and landscape, blurring the boundaries between them.
Permanent and temporary artworks in and around or inspired by the water, exploring themes of water quality and flooding. These may only be appropriate for the Sgt. Dan Stiller Memorial Reserve where the flood risk is lower.

**WATERWAYS**

David McCracken, *Diminish and Ascend*, 2016, Christchurch

Gjøde & Povlsgaard Arkitekter, *The Infinite Bridge*, 2015, Photography by Peter Hastrup Jensen

**DISCOVERY TRAIL**

Typically smaller artworks that are not immediately accessible. The act of discovery can lead to emotional responses that draw the viewer into deep engagement with the art.

Tracey Emin, *The Distance of Your Heart*, 2018, Sydney

Gordon Young, *A Flock of Words*, 2003, UK

**II ART PROJECTS**

David McCracken, *Diminish and Ascend*, 2016, Christchurch

Gjøde & Povlsgaard Arkitekter, *The Infinite Bridge*, 2015, Photography by Peter Hastrup Jensen

Tracey Emin, *The Distance of Your Heart*, 2018, Sydney

Gordon Young, *A Flock of Words*, 2003, UK
PORTALS

Artist designed portals that welcome the public into the site and help them transition between its sections. Some are potentially also visible to motorists. Portals includes road underpasses which mark transition points in the experience of landscape and present unique opportunities for light-based artworks.

FRAMING NATURE

Artist designed framing devices, hides and viewing towers. Framing nature is an editing process, enabling the attention of the viewer to be focused. Sites for viewing structures have been identified in the Master Plan.
Independent of art typology, creative briefs may suggest one or more of the below themes for each commission:

**ECOLOGY**
Ecological art can enable powerful explorations of relationships between people and place. These works create opportunities to better understand a place, its natural processes and its cultural history. Artists working with this theme can create kinetic works that harness natural forces, such as wind and water; or make artworks that reframe cultural meanings.

**COMMUNITY**
Community-based arts practice and cultural development relies on collaboration between professional artists and communities in the process of creating art. According to the Australia Council for the Arts, the guiding principles are that the activity is by, with, and for the communities and that the art reflects the energy and qualities of the community.

**HERITAGE**
Heritage looks to places and objects that reveal histories of past generations. Artists will be encouraged to explore, evoke and interpret aspects of each site, using stories of the past to inspire artworks for current and future generations. Artists may consider salvaging and re-purposing physical heritage material for the creation of artworks.

**HYDROLOGY**
Waterways in the Oxley Creek catchment have been abused over decades. Art practice can consider human induced impacts on nature, pointing the way to more sustainable practice as well as, in some cases providing new ecological services, for example storm water filtration.

‘Water is Brisbane’s most precious natural resource and central to the city’s identity and liveability’ (P.10, OCT Master Plan)

**ABORIGINALITY**
Indigenous artists are invited to honour their tradition as one of the oldest, continuous living cultures in the world by creating works that celebrate First Nation stories, histories, language and culture. In instances where representation is sensitive and complex, consultation with Indigenous leaders and approval from local elders will be necessary.
COMPETITIONS

Competitions provide compelling content for media, galvanise the attention of audiences for art and attract the interest of artists. This strategy recommends two regular competitions:

CAPTURE PHOTOGRAPHY PRIZE
Capture is a series of large banners displaying rotating photography exhibition of images from Oxley Creek installed on walls of industrial buildings and on highways near entrances to corridor.
Highway billboards could also be used for advertising in a shared space arrangement with art content.
A nature photography competition is run annually. Oxley Creek Common will be a key partner for this project, encouraging their members to enter and establish a judging panel.

OXLEY CREEK ART PRIZE
This competition is for artworks of any genre (painting, photography, moving image, sculpture, performance), the only requirement being that the works are inspired by Oxley Creek.
Submitted works will interpret the creekway, its lands, inhabitants and stories in many different and interesting moods.
To attract the greatest interest from professional artists, the value of the prize should be significant. We suggest a sum of $25,000 for each prize. This compares well with the Blake prize for religious art ($35,000), Mosman, Sydney art prize ($50,000) and Sculpture by the Sea ($60,000).
It is anticipated that corporate sponsors will be found to award the prizes, meaning that this annual event will be financially and administratively sustainable. It will bring large numbers of people to the Creek who may not have previously been motivated to visit.
The Oxley Creek corridor has the potential to host significant cultural events that engage local communities, attract media attention and generate audience. Cultural events and the partnerships they catalyse can be developed as strong revenue streams for Oxley Creek. Events like Sculpture by the Sea and Vivid in Sydney, Botanica Brisbane and various capital city festivals demonstrate the appetite for cultural events. Brisbane’s major event calendar is not full, providing opportunities for new cultural events. Moreover, the nature of the corridor creates unique possibilities for multi-site events.

Events repeated on an annual basis help to develop strong place-attachment among the large numbers of their audiences. In Oxley Creek, events can capitalise on the high residential numbers in adjacent suburbs. The corridor has numerous sites that can be developed as large public event sites.

Manifestations can include:
- An annual, sponsored ecological-art exhibition, with an acquisitive prize
- A light festival to stimulate night-time activation with sound, light, projection, video and film
- Large scale temporary installations drawing on one or more of the art themes. For example Roosegarde Studio’s Waterlicht (shown bottom left) is a virtual flood showing the levels that water could reach without human intervention into the causes of global warming

Events would be staged in least sensitive environmental areas.
The map on the left shows a series of opportunity sites for the four cultural streams.

The sites are aligned with the strategic ideas outlined in the Master Plan.
TENNYSON / GRACEVILLE – CREEK GATEWAY

Strategic idea from Master Plan:
Linking river to creek
- A new riverside entry
- Upgraded community facilities

Opportunities:
- WATERWAYS: a large waterway work acting as a portal into the northernmost entrance to the corridor
- EVENT SPACE: easy access and planned amenities suggest an appropriate location for cultural events

OXLEY CREEK COMMON BIRD SANCTUARY

Strategic idea from Master Plan: Observing birds in nature
- Plans to create new wetlands and a nationally significant birdwatching destination

Opportunities:
- LAND ART: open spaces make the site ideal for a major land artwork
- CAPTURE COMPETITION: site most frequented by birdwatchers
- FRAMING NATURE: multiple opportunities for framing works

CORINDA CREEK GATEWAY

Strategic idea from Master Plan: Connecting the neighbourhood to the creek
- Suburban entry point to parklands

Opportunities:
- PORTAL: artwork marking an entrance to the park

OXLEY CREEK GATEWAY

Strategic idea from Master Plan: Connecting the neighbourhood to the creek
- Suburban entry point to parklands
- New wetlands
- Potential economic hub adjoining Ipswich Motorway

Opportunities:
- LAND ART: wide open space lends itself to a major land artwork
- WATERWAYS: an artwork integrated into the new wetlands
- PORTAL: artwork marking an entrance to the park or advertising location of parkland from Ipswich Motorway
**ARCHERFIELD WETLANDS INTERPRETIVE CENTRE**

Strategic idea from Master Plan:
Discovering our national and cultural heritage
- Gateway to the Archerfield Wetlands
- A community and commercial hub

Opportunities:
- **RESIDENCY:** a good location for Triple C Residency with access to facilities

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**ARCHERFIELD WETLANDS PARKLAND**

Strategic idea from Master Plan:
Celebrating the wetlands
- Major parkland hosting events
- Trails linking with Greenway
- Remediate land and creek

Opportunities:
- **IDENTITY WORK:** as the metaphorical heart of the project, this site lends itself to an identity work
- **LAND ART:** open area makes the wetlands ideal for a large scale artwork
- **EVENT SPACE:** good access and predicted future activity make this location well situated for events

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**PARADISE LAKES PARK**

Strategic idea from Master Plan:
Connecting emerging communities with nature
- A new parkland with water based recreation
- A network of trails
- Equestrian facilities

Opportunities:
- **FRAMING NATURE:** encouraging enhanced focus on the natural environment
- **WATERWAYS:** an artwork integrated into the new parklands

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**MULTI PURPOSE REGIONAL SPORT, RECREATION & EVENT CENTRE**

Strategic idea from Master Plan:
Setting the stage for sport, events and fun
- Large events and sports centre servicing region
- Walkways linking residential communities into site

Opportunities:
- **EVENT SPACE:** use of planned event space for art exhibitions/festivals
NATURE-BASED ADVENTURE PARKLAND

Strategic idea from Master Plan:
Making space for nature play
- Major regional nature play and adventure parkland
- Trails linking to the Greenway

Opportunities:
- WATERWAYS: relatively stable bodies of water make it an ideal site for artworks located in the lakes

THE GREENWAY

Strategic idea from Master Plan:
Journeying through the corridor
- Continuous trail connecting all sites
- Interpretative signage and artwork

Opportunities:
- LOST HISTORIES: series of permanent works located in sight of the Greenway
- DISCOVERY WORKS: small scale subtle works along the Greenway
- WATERWAYS: works in water at locations where creek is visible from the Greenway
The Cultural Program will be planned to support the Sustainable Economic Strategy. Cultural infrastructure has a significant role to play in economic development; creating place-identity, attracting media and partners and providing reasons for visitation.

Innovative funding models will be important to the development of the Oxley Creek Cultural Program. A range of possibilities is explored here. It is not exhaustive and may be further developed in the initial residency.

6.1 PARTNERSHIPS

Partnerships between arts organisations and corporates are a typical funding model. It is most commonly applied for significant performing arts companies and major galleries. For example, QAGOMA receives corporate support from, among others: Virgin, Channel 7, Hits 105, JC Decaux, Yering Station, Clemenger, Art Series Hotel Group and Tourism and Events Qld.

Some of this support will be in-kind.

There are few precedents for adapting this model to an opportunity like OCT. However, it is well known that energy and mining companies are significant financial supporters of the arts, and the rehabilitating nature of the Oxley Creek Transformation may create a unique long term supportive opportunity for companies like BP, Rio Tinto or Santos around which to build positive media stories.

A master-partnership with a large consulting firm like KPMG may be an effective mechanism through which to reach appropriate corporate sponsors.

Corporate partners may of course enter into public/private sector collaborations. For example, London’s Art on the Underground program enjoys a mix of funding from Transport for London, Arts Council England and corporate partners.

The over-riding principle underlying these models is that Art Attracts. Art’s unique capacity to engage both media and public lends it a catalytic power that can be employed to create funding opportunities.

Each of the funding options outlined below represents the opportunity for a business case to be built for the mutual benefit of funding partners, media, public and OCT.

6.2 PHILANTHROPY

Philanthropic donations may come from private individuals, foundations and the corporate sector.

Of the USD490M capital cost of building Chicago’s Millennium Park cultural precinct, 270M came from government and 220M from philanthropic and similar donations. The park’s annual operating budget of USD 12M+ is also largely funded through donations to its Foundation.

Similarly, New York’s Highline art program is significantly supported by Donald R. Mullen Jr. and The Brown Foundation Inc. with additional support from Vital Projects Fund Inc. The High Line also receives public funds from NYC Council and the NY City Department of Cultural Affairs and the NY State Council on the Arts.

The prestigious Public Art Fund in New York is a non-profit organisation that relies on donations from individuals, corporations and foundations to bring exhibitions to New York from leading artists like Anish Kapoor and Ai Weiwei.

In Australia, arts philanthropists include Gene Sherman, David Walsh, John Kaldor and Judith Neilson, all of whom who have made significant contributions to Australia’s cultural life.
Cultural events create significant media attention. Companies are quick to see the opportunities of associating their brand with popular cultural events in unpaid media.

Cultural events typically attract a range of funding sources. For example, in 2017 the significant contributors to Sculpture by the Sea, (Bondi’s) operating budget of 2.5M were as follows:

Corporate sponsors 33%; private donors 18%; Create NSW 11%; Commission on sales 12%; Catalogues and merchandise 6%; Australia Council 5%.

A range of companies benefit from cultural event partnerships. Audi has been a sponsor of the Asia Pacific Triennial. Transfield was long term sponsor of the Sydney Biennale, now supported by TWT Property Group.

NAB and Macquarie have been major supporters of Sydney’s Sculpture by the Sea, an event supported by among others: Hyundai, Transfield, Allens, Linklaters, Issey Miyake, Parkers, JC Decaux, UNSW, Perrier Jouet, Veuve Clicquot, Sydney Water and Harris Farm.

Cultural events will draw public and media attention to Oxley Creek, driving repeat visitation. Attracting sufficient funding from such events to realise a surplus will be challenging. An acquisitive art prize from these events will result in a progressive build-up of permanent artworks. Oxley Creek may also seek an event rental payment as a funding mechanism.

Significant cultural events require thorough planning and industry-leading curating and production.
6.4 VALUE CAPTURE

This report does not identify any examples of value capture being used to fund cultural infrastructure however encourages its consideration.

Value capture describes the policy whereby governments ‘capture’ some of the windfall gains for landowners that result from building a new piece of infrastructure and use the money to help fund the project. This way governments can realise additional value from infrastructure projects by joint development around them. They can sell government land that is no longer needed after construction or sell new development rights from rezoning land in the neighbourhood.

Just as investment in rail lines and motorways can generate increases in surrounding land values, so can investment in cultural infrastructure. Both Millennium Park and the High Line have catalysed billions of dollars in value created by urban renewal and development projects. The former Planning Commissioner for New York, Carl Weisbrod, recently said that if New York had the chance to do the High Line again it would use a value capture model.

In Chicago, Millennium Park is said to have catalysed in excess of USD 10Billion in real estate development within line of sight to the park.

Tax Increment Financing (TIF) is used widely in the US to finance new transit and urban renewal projects. The model draws on anticipated increases in business revenue or rents in areas where incremental value uplift will occur. A portion of the increase is captured via a special property tax which is then allocated to repay the debt.

Further economic analysis is required to determine whether a value capture model can be developed for Oxley Creek and what form it would take. If OCT does not own sufficient developable land and BCC is reluctant to impose a levy on rates, it is not known if an appropriate model can be found.

6.5 BUSINESS IMPROVEMENT DISTRICTS

Not common in Australia, in other parts of the world like the UK and US, Business Improvement Districts (BIDs) bring businesses within a defined area together to work and invest collectively in local improvements. BIDs are not restricted to town and city centres and are often developed in the tourism and visitor sector.

Some are independent of local government with their own autonomy to finance, construct and manage specific projects, while others enjoy a much closer relationship with local government.

In the UK they are often a partnership arrangement through which a local business community and the statutory authorities can take forward projects which benefit the local economy. In the US, BIDs are often used to generate financing for capital improvements such as improving civic infrastructure in parks and public domain; lighting, furniture, staging etc.

There is no reason why this model could not be adapted to public art. Given the historic role of industry in the Oxley Creek corridor and the current and future prevalence of industry adjacent to it, an Oxley Creek BID, as a partnership between larger businesses in the corridor, OCT and BCC might be a successful model for funding art projects and engaging local communities.

6.6 ALTERNATE SOURCES

This strategy recommends continuing the pursuit of innovative funding models with an exercise in global benchmarking as the starting point.

Global firms exist that specialise in developing economic development strategies that integrate with urban renewal and cultural infrastructure programs.

It is recommended that OCT consider taking advice from this type of consultancy. For example, HR&A Advisors provides strategic advisory services for complex mixed-use, neighborhood, downtown, campus, and regional development projects. The firm further states that it has guided hundreds of clients in transforming real estate and economic development concepts, and public infrastructure, first into actionable plans then into job-producing, community-strengthening assets.
More than any other aspect of the Oxley Creek Transformation project, it is art that has the power to attract. Art attracts media attention and public interest, and they in turn galvanise the interest of partners and funding bodies.

Partnership and funding discussions for the cultural program should be carried out in an environment supported by favourable stories and publicity. There are many ways to achieve this; for example, an early competition, with the support of key QLD media outlets, may be launched for ideas for artworks. Submissions for the competition will result in a plethora of concepts for dramatic artworks that may be publicised across multiple media. And rather than letting the artworks stand alone, the media can be prepared with data from case studies of global examples of the ability of art to attract visitation, and revenue, providing a purpose for the art program and catalysing the interest of the cultural, development, business and public communities in the project.

**CASE STUDY: SCULPTURE BY THE SEA**

In 2015 Sculpture by the Sea attracted 500,000 visitors and generated significant media reach. The 2015 campaign reach exceeded 37 million people and 60,000 Facebook likes.

**CASE STUDY: MILLENNIUM PARK, CHICAGO**

Anish Kapoor’s *Cloudgate* cost USD25mill as part of USD 500mill development of Millennium Park. The park attracts 5 million visitors a year and contributes USD1.5bill to Chicago economy. The project has catalysed USD10bill of real estate development in Millennium Park precinct.
Contemporary public artworks often blur the boundaries between architecture, landscape and art. When this happens supporting information in the public domain is required to aid audiences’ interpretation of the work.

In January 2018 the launch of a spectacular artwork at Wynyard Station turned a controversial decision by TfNSW to remove the beloved heritage escalators from the station’s York St exit into a public relations triumph.

*Interloop* by Chris Fox has been embraced by the people of Sydney. The work is seen as honouring the site’s heritage, while bringing a dynamic new energy that transforms an escalator ride into an experience. The work creates a profound sense of place.

The production and launch of the artwork has been supported by a cohesive communications strategy with a PR agency specialising in the arts engaged to tell the story of the work.

Top stories included an article on digital magazine Designboom with 21,300 likes and 118 comments, a Instagram post by Broadsheet Sydney with 7,490 likes and 173 comments and Fox’s own post which received over 10,000 likes.

This example shows the value of a sound communications strategy in introducing commissioned art to its audiences, and how that strategy can be nuanced to assist with particular public concerns.

In the case of Oxley Creek Transformation, a sound communications plan can show the role that art and artists play in transforming the corridor into a cultural landscape, how the art program creates value for the public, engages local communities and leaves a beneficial legacy.

The communications strategy should include:

**Website:** The site aggregates and displays online content, both text and images, generated under each artwork through the activated social media channels. Additional information about the program, links to the other artworks and artists, and links to the social media channels are available to visitors via other pages.

**Social media campaign:** In addition to the site, a selective social media presence will be established to provide a home for publicly generated content. For example: Be in the Picture: Instagram. Sharing public content based around each artwork.

**Share The Experience:** Facebook. Additional presence for schedule and artists’ profiles as well as potentially ingesting feeds from Instagram.
8.1 CURATORIAL RESIDENCY

One of the four curatorial recommendations is the establishment of the Triple C Residency Program – Curate, Collaborate, Create as a series of project specific residencies that will enhance the development of Oxley’s Creek’s culture of place.

Residencies associated with specific areas of the Master Plan are not intended to be awarded to a typical curator or curatorial group, but to an organisation with more broadly-based skills that can effectively act as an agent of OCT Pty Ltd, expanding their capacity in the development of the site specific cultural program as a catalysing agent of the Oxley Creek Transformation project.

Residency deliverables would consider the following priorities:

- draft media/communications plan
- report on preliminary partnership and funding discussions
- develop site specific art strategies
- creative inputs to briefs for site specific priority artworks as well as other interpretive elements such as signage and architecture

Engagement with local high schools can educate art students on the practice of cultural mapping/residency in preparing for meaningful artwork delivery. Identification of locally-based young and/or emerging artists who can apprentice or collaborate with established artists on commissions within the corridor.

The resident organisation will be encouraged to adopt a collaborative approach with existing communities of interest. Collaborative activities to include workshops, charrettes and facilitated discussions and engagement with the communities of Oxley Creek. Locations for these activities would either occur on-site or in proximity to the site in question.

8.2 ARTS AND CULTURAL PANEL

The creation of an OCT Arts and Cultural Panel is recommended to achieve a successful and transparent process for implementing the cultural program. The panel should be established early in the development of the program.

The Panel will provide advice on:

- the development of the arts and cultural program
- commissioning models and artist selection
- communications and community engagement processes for public art and cultural programs

The Panel will comprise members including:

- a representative from Oxley Creek Transformation Pty Ltd
- a representative of BCC
- up to three other independent members from the arts industry
8.3 ARTIST SELECTION

The reputation of the project and that of its stakeholders, producers and ultimately the audience experience will be primarily contingent upon the selection of exemplary artists and their outstanding works. Artist selection will be based on:

- calibre and reputation
- conceptual strength
- response to site
- alignment to curatorial theme/s
- budgetary and technical feasibility

8.4 COMMISSIONING MODELS

There are several possible commissioning models. The favoured models for major artwork commissions are:

**OPTION 1 – DIRECT COMMISSION**

The panel selects a single artist for the commission.

**Benefits:**
- Shorter time frame than other approaches
- Can be the only model to engage top tier artists who may not enter competitive selection processes

**Drawbacks:**
- No opportunity to consider a diversity of responses

**OPTION 2 – LIMITED TENDER**

A curated shortlist is prepared by the curatorial panel. The panel select and fund a small number artists to submit an artwork concept in response to a project brief. After review, one artist is commissioned to proceed.

**Benefits:**
- Efficient and expert process which only identifies artists appropriate for the opportunity in terms of typology, experience and calibre of practice

**Drawbacks:**
- More administration and cost than Option 1
- Less opportunity to consider a diversity of responses

**OPTION 3 – EXPRESSION OF INTEREST**

A call is put out for artists to register their interest in being included on a longlist for the project.

**Benefits**
- Greater diversity of responses to the brief
- Identifies range of artists for future projects

**Drawbacks**
- Longer lead time
- Top tier artists may not enter or would require a significant fee to do so
- More administration and cost than Option 1

**OPTION 4 – INTERNATIONAL COMPETITION**

A detailed brief is prepared and marketed widely to international artists. The concepts are reviewed by the curatorial panel and one artist commissioned to proceed.

**Benefits:**
- Diversity of responses

**Drawbacks:**
- Long lead time and significant administration required
9.1 GOVERNANCE

This strategy has been prepared based on the following principles:

- ensuring no surprises through ongoing consultation and dialogue
- delivering accountability and transparency to ensure confidence in the process
- minimising risk through appropriate risk management protocols
- consulting widely and appropriately
- working within multi-department organisations
- working with diverse stakeholder groups
- delivering the project within budget and on time
- respecting the political, economic and social constraints of local and state governments

9.2 GOVERNANCE CHART
NEXT STEPS

Plan and implement the first Triple C residency

Build business case for identity work

Global benchmarking of economic development opportunities