Darwin City Waterfront Cultural Plan Summary

An initiative of:

Northern Territory Government

TOGA GROUP
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Introduction

Our challenge is not to develop a formulaic waterfront, a style that is already prevalent around Australia, but rather to stamp this project with the quality that will serve to distinguish Darwin in a global context, to set it apart, exhibiting the unique characteristics of our city, by drawing on our rich cultural past, our dynamic present, and our promising future.¹

This Precinct Plan outlines the key initiatives contained in the Cultural Plan for the Darwin City Waterfront during stage one of the development. Stage one of the Cultural Plan initiated by the Northern Territory Government has an overall budget of approximately $1.5 million to deliver arts and cultural initiatives.

The Cultural Plan was produced following a wide ranging consultation process in 2005, which included all stakeholders in the development of the Waterfront, representatives of the arts and heritage community in Darwin and with reference to appropriate national and international models for the commissioning of public art and cultural activity.

The purpose of the plan is to guide the commissioning and presentation of public art and other cultural and creative investment in the Waterfront development.

The Plan should be considered alongside a range of other master planning documentation for the Darwin City Waterfront, including all initial studies prepared regarding the history of the site for the Environmental Impact Statement.

¹ Chief Minister’s statement to Parliament on the Darwin City Waterfront 23rd August 2005—Hansard

Importantly the plan is an evolutionary document that will guide the activities of The Public Art and Heritage Steering Committee. This committee will be reactive to opportunities as they present themselves.

As well as the overall design of the Waterfront and the individual components within it, the Plan has been informed by the following:

> The nature of the Development and objectives of the key stakeholders.
> Cultural Significance of the site.
> Aspirations of the community.
> Characteristics of Arts and Cultural Activity in Darwin and the Territory.

The Plan includes a Cultural Vision and Objectives, Program Strategies and a Management Plan for overseeing the implementation of the Program for the first two years of Development, until the opening of the site and facilities to the public in 2008. Program strategies include:

> A Commissioning program for permanent public art works,
> The establishment of additional cultural facilities and infrastructure within the Waterfront Precinct,
> A Commissioning program for temporary public art commissions, including an annual art award and exhibition, festival events and other activities,
> A Heritage Interpretation Strategy.

The Plan is intended as a working document and will be regularly reviewed and updated with the progress of the Development.
The Development and the Stakeholders

The Darwin City Waterfront Development is a $1.1 billion development for Darwin’s CBD which will include three main elements and be staged over 15 years. It will include:

> The Darwin Convention and Exhibition Centre, with a 1500-seat capacity and 4000sq metres of exhibition space, to be managed by Ogden IFC an Australian international venue management company.

> Community facilities including seawall, wave lagoon, swimming areas, public promenade, parklands and picnic areas, funded by the NT Government, including a new cruise ship terminal.

> Commercial developments, including a Medina Apartment and a Vibe hotel, harbour side cafes and restaurants, a marina and a staged residential development.

The key stakeholders in the Development are:

> The Northern Territory Government through the Darwin Waterfront Corporation—Initiators and funding the Stage 1 Community Infrastructure.

> The Toga Group—the Private Developer.

> Darwin Cove Convention Centre Pty Ltd—Convention Centre Developer.

The initial impetus for the Territory Government to re-generate the Waterfront was the provision of a Convention Centre in Darwin, with initial feasibility studies completed in 2003. The core objective is principally economic, to boost employment in the Territory through both construction and on going management as well as significantly increasing visitor numbers through conventions, exhibitions and the provision of a lively new Precinct.

However, the importance of the cultural aspects of the Waterfront were highlighted from the beginning of the project.

Enjoyment will come from Territorians being able to swim year round by the sea. Families and friends will be able to picnic in the parks, walk the promenades around the 2 km of foreshore, and enjoy the markets. People will be able to enjoy coffee or a meal and walk through the heritage trails. We will be able to enjoy the public art. The precinct will be a place for special celebrations, be they indoors in the people’s convention centre or outdoors celebrating such events as Self-Government Day or New Year’s Day.²

As a result, the Government committed to the preparation of a Plan through the engagement of consultants Positive Solutions in 2005.

The Toga Group is the Developer of all private elements, including: residential, retail, marina, hospitality and the community infrastructure beyond stage one. Toga is also the parent company for Medina Apartment Hotels, Adina Apartment Hotels, Vibe Hotels and Travelodge. Toga will manage the hotels within Stage 1 of the Darwin City Waterfront.

The Toga Group is committed to developing the cultural life of the Darwin City Waterfront through an active engagement with the Arts Community in the Territory and commenced the Cultural Program with the 2006 TogArt Contemporary Exhibition held in Parliament House.

Toga has committed 1% of its construction costs across the Development towards the cultural program, as well as identifying opportunities to commission and purchase from Territory artists linked to other national and international developments.

The Northern Territory Government are the owners of the land and sponsors of the public development. Darwin Cove Convention Centre Pty Ltd led by International Banking Group ABN Amro, is the developer of the Convention Centre and stage one infrastructure and is providing public investment funds.

² Chief Minister’s statement to Parliament on the Darwin City Waterfront 23rd August 2005—Hansard as above
The **Darwin Waterfront Corporation** is a Statutory Corporation established to develop, manage and service the Precinct for the benefit of the community and to promote the Precinct as a place of residence and business and a venue for public events and entertainment.

**Cultural Significance of the Site**

The Darwin City Waterfront is culturally significant to the people of the Territory due to its environment and location (connecting the city and land to the sea), its histories, and its current and future uses. It is potentially the most significant heritage site in Darwin.

It is as important for the traditional owners of the land the Larrakia people, as it is for all non-Indigenous people, as a traditional site for food, shelter and ceremony as well as the site of first contact. Although not a stakeholder within the Development, respect must be shown to the Larrakia as custodians of the land.

Part of Stokes Hill adjacent to the Development area, and not part of the site, is recognised under the Aboriginal Areas Protection Authority as a sacred site. Continued consultation is required with Larrakia regarding any specific development around that area as well as in the implementation of this strategy.

The landforms and in particular the escarpment and the original land sea border below, are important to the history of the city and to understanding the city and the way its works. Views between different land forms are key cultural assets for a community, enabling both residents and visitors to ‘read’ a place as well as creating familiar landmarks for identification. The site itself is bordered by a linear band of coastal monsoon vine forest marking the escarpment and forming an almost complete border western around the city.

The majority of the land on which the Development will sit is reclaimed land. However, it will hold many aspects of the Waterfront and City heritage due to the landfill used in its development and of course the ordnance that may remain from WW2.

It is our understanding that there are a number of protected species in the harbour, including turtles, sea-snakes, dugongs and dolphins. Furthermore, it is important to remember all those that were killed at sea including those on ships during the bombing.

The current Wharf is already an important cultural attraction for both visitors and residents. There are a number of cultural facilities and attractions including the Pearling Museum, Steam Pump House, Oil Storage WW2 tunnels, the Sandfly locomotive on Stokes Hill Wharf and the Deckchair Cinema.

Two heritage trails lead down to the Waterfront, one through Travellers (Chinaman’s) Walk and the other celebrating the lives of Territory women through Damoe Ra Park.

It is a significant leisure Precinct for the community for fishing and eating in the wharf restaurants and generally enjoying the natural assets of the Dry season. For many it also remains a place of employment and a working wharf.

**Arts and Cultural Activity in Darwin**

The Cultural Plan will build on the varied characteristics and cultural strengths of the City of Darwin and where appropriate complement or be aligned with strategies for arts and cultural development within both the City and Territory as a whole.

Some of the unique characteristics of the arts sector compared to other Australian cities include the:

> quality and quantity of Indigenous arts and culture,
> multi-cultural activity/inter-cultural activity,
> strong international links particularly within the SE Asia region,
> accessible, open/outdoor not indoor living,
> contemporary art as well as traditional cultural expression,
> festival and performance based activities,
> focus of activities around the dry season.

**Aspirations for the Waterfront**

Workshops and discussions undertaken by Positive Solutions in 2005 with representatives from the arts and heritage communities identified that participants wanted the Waterfront to:

> represent the layers of Darwin’s community from Larrakia to recent arrivals,
> be relevant to locals and a place where people can meet,
> active during both the wet and dry season,
> an interpretation of water and place with a Darwin and Top End feel about it.

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3  p12 and 13 EIS Assessment Report August 2004
Participants believed Darwin’s Waterfront will be unique if it:
> builds upon what already occurs in the area such as the existing Wharf activity, Deckchair Cinema, Damoe Ra Park, and
> if the design responds to the surrounding environment.

There was a desire to see the following characteristics of the city reflected within the Development:
> relationships in the region and across the water to Asia,
> contemporary views of life in the city including the work of young people,
> Darwin’s history such as pearling, fishing, and hunting,
> Salt Water people and other rich Indigenous cultures,
> Women’s historical contribution to the area.

The Plan will seek to respond to these aspirations in its vision and commissioning strategies.

In terms of public art, there has been very little commissioning of permanent public art in Darwin to date, and hence limited experience within the arts community of producing permanent work for the public realm.

Again, the Plan responds to this through its management structures and commissioning strategies, including where possible opportunities for temporary public art opportunities, skills transfer, workshops and residency programs.

The Plan includes an outdoor performance space and acknowledges the need for the space to be:
> flexible in configuration,
> an amphi-theatre with performers below the audience,
> serviced technically,
> suitable for dancers on sand or a stage,
> a large footprint,
> basic infrastructure,

There is also a desire to see the entire Precinct used in a site specific way for flexible small scale performances such as story telling, play reading and traditional Indigenous dance performances which would require access to power, dressing rooms and toilets.

These issues will all be taken into account with the designing of the performance space and where possible, further opportunities for integrating cultural facilities into the site will be considered.

There is a general desire for a broad and inclusive range of historical interpretation within the Waterfront including through:
> public art,
> heritage trails,
> publications linked to the Development and the trails,
> the branding and naming of the Precinct.

Key recommendations have been made by historians and Government specialists regarding the important places on the site which require interpretation and these can be found in the Assessment Report for the Environmental Impact Statement. As well as sites of significance, the history of the Site can also be considered through peoples stories in this case:
> Larrakia
> Traders—Macassans and Chinese
> Early settlers
> Immigrants to the city
> Workers (on both sea and land)
> Darwin Residents of today

Further resources will be required to collate the recorded stories of the site from all groups of people.

Further layers of significance within the Historical interpretation could include:
> Subsistence
> Exploration
> Settlement
> Communication and trade
> Strategic defence
> Industry
> Leisure and tourism
section two—the cultural plan

1.0 Cultural Vision and Objectives
The Cultural Plan will position Darwin’s Waterfront as:

→ A place where visitors and locals alike gain a sense of the city’s past and its future aspirations, through permanent and temporary works by local and international artists. Brought to life with a unique and constantly changing program of contemporary cultural activity, Darwin’s Waterfront is truly the Gateway to the city and the Territory’s Top End.

The objectives of the Plan are:
> To commission and promote high quality artworks and cultural activity reflecting the Stakeholder ambitions for the Darwin City Waterfront, and creating an added attraction for residents and visitors to the Territory,
> To develop a program which reflects and promotes the cultural strengths and heritage of the City, Top End and the Region,
> To provide a professional management structure to ensure a good delivery of all aspects of the Program,
> To ensure adequate resources for the delivery of all aspects of the Program

The implementation of the Plan must reflect the cultural protocols of the Larrakia Nation as outlined in Appendix One.

2.0 Cultural Program Strategies
The vision and objectives will be achieved through a broad based Cultural Program which incorporates the following interlinking strategies:
> A Commissioning program for permanent public art works
> The establishment of additional cultural facilities and infrastructure within the Precinct
> A program of opportunities for temporary public art, including an annual art award, festival events and activities and the encouragement of further creative and cultural businesses within the Precinct
> A Heritage Interpretation Strategy

3.0 Management of the Cultural Program
3.1 Art and Heritage Steering Committee
An Arts and Heritage Steering Committee has been formed to oversee the implementation of the Cultural Program in Stage One of the Development and the key functions of that Committee are to:
> endorse the final Cultural Plan,
> agree budgets for implementation from key stakeholders,
> agree continued strategies for securing appropriate additional financing for the Plan,
> oversee the implementation of the Cultural Plan within the vision, objectives and management structure agreed,
> meet at key stages during the implementation process
> endorse the final proposals for the primary and secondary art works,
> ensure that appropriate cultural protocols are followed in relation to the commissioning of work from Indigenous artists and interpretation of Indigenous histories.

The membership of the Steering Committee is:
> Statutory Authority Representative
> Waterfront Project Administrator
> Residential Developer Representation
> Hospitality Developer Representative
Advisors to the Committee attending all meetings are:
> Executive Director Arts and Museums
> Cultural Consultants
> Public Art Manager

This Committee will be supported by two Advisory Panels.

**The Public Art Advisory Panel** will be convened when necessary by the Public Art Manager and its role will be to:
> assist in the long listing and short listing of artists to be considered for commissions,
> make recommendations to the Committee on the short listing of artists for specific opportunities,
> attend presentations by short listed artists,
> provide recommendations to the Steering Committee on artists to be commissioned

Membership of this Committee will include:
> Cultural Consultants
> Public Art Manager
> A nominee from NRETA
> An invited representative of the Arts Community
> A nominee from the Larrakia Corporation

Other representatives from the arts community may be called upon for specific advice by this Committee.

**The Heritage Advisory Panel** will be convened when necessary and its role will be to provide assistance on the appropriate interpretation of the histories and heritage of the site.

Membership of this Committee will include:
> Cultural Consultants
> Public Art Manager
> A nominee from NRETA
> An invited representative of the Heritage Community
> A nominee from the Larrakia Corporation

### 3.2 Public Art Manager

A Public Art Manager has been appointed to manage the implementation of those aspects of the Cultural Plan Program agreed to by the Toga Group and Statutory Authority. The post is responsible to and managed by the Toga Group, based in the Darwin office and is assisted by the Cultural Consultants.

### 3.3 Cultural Consultants

Positive Solutions has been engaged to assist the Toga Group and Government in overseeing the implementation of the Cultural Plan including:
> Advising on the on-going implementation of the Art Award and the first stage of public art commissioning.
> Assisting in the implementation process through providing management, curatorial and technical support and advice to Art Project Manager in Darwin on the implementation of the plan and commissioning processes.
> Providing advice on the development of any other cultural spaces or activity where appropriate.
> Providing any additional advice required on the implementation of the Cultural Plan.

The Positive Solutions team for this includes Director **Cathy Hunt**, Curator **Renai Grace** and with technical assistance provided by **Matt Tobin** of Urban Art Projects.

### 4.0 Financing the Cultural Program

A budget in excess of **$1.5 million** has been agreed by the stakeholders for the implementation of the Plan during the first stage of the Development. The Steering Committee will seek additional sources to supplement additional opportunities identified.
section three—detailed program strategies

1.0 Commissioning Program for Permanent Public Art
The Commissioning Program for permanent opportunities will be informed by the following curatorial rationale and the concept of integration. A work is considered integrated if:

> it responds to the different elements of the site for which it is commissioned, its design, landscape, environment and cultural relevance,
> the artists work to a brief which includes all relevant information,
> the artist is able to work closely with other design professionals involved in that site.

1.1 Curatorial Rationale
The evolution of Darwin’s Waterfront is rich in history and memory. From ship to shore, Darwin’s unique Waterfront is the cornerstone in shaping the city’s identity, economy and culture. The Waterfront has long been the centre of activity for the Larrakia people and migrants as an important trade route and defence base. It is the portal to the city.

The curatorial rationale has been based upon conceptual relationships between the past, present and future and the process of revealing the layers and connections of Darwin’s history and diverse cultures. Darwin’s Waterfront is lined with traces from the past. The WWII tunnels to the original shoreline and sea wall are etched into the landscape. Traces of history provide the foundations to commissioning contemporary art on site. Whether these traces are reflected through permanent or temporary installations the artwork needs to counteract the extremities of Darwin, from the forces of the wet/dry seasons to the dramatic tidal changes, vast distances and the extreme landforms of the ocean and the bush.

Distance is an element of Darwin, whether it’s the relationship to other capital cities in Australia and Asia, the open landscape of Northern Territory or the expanse of Darwin as a city. The Waterfront acts as a place of connection. It provides a central gathering point for land and sea activities.

Darwin’s colourful maritime history and diverse migrant population emphasises the idea of arrival and exploration. A sense of arrival is an important aspect of the Waterfront. It provides key points of access, connection points throughout the site and way finding to the greater region.

It will turn the city towards our magnificent harbour in a way never before envisaged, offering a fine reception for Territorians to enjoy and visiting passengers and crew to be impressed by.  

1.2 Site Specific Public Art Opportunities Stage One
The following have been agreed as the locations for the primary and secondary opportunities in Stage One.

<table>
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<th>Primary Opportunities</th>
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<tr>
<td>Residential Boardwalk</td>
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<tr>
<td>Convention Centre Promenade</td>
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<tr>
<td>Carpark Facade</td>
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<table>
<thead>
<tr>
<th>Location</th>
<th>Secondary Opportunities</th>
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<tbody>
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<td>Residential promenade</td>
<td></td>
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<tr>
<td>Wavepool Park</td>
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<tr>
<td>Serviced Apartment Hotel Forecourt/entry</td>
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<tr>
<td>Hotel Forecourt/entry</td>
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All sites for stage one are identified in the map found in Appendix Two and potential public art opportunities in stage two and three are identified in the map found in Appendix Three.

4 Chief Minister’s statement to Parliament on the Darwin City Waterfront 23rd August 2005—Hansard
1.3 Artist Selection and Commissioning Process for stage one.
The following process, which may result in only one artist being chosen to develop a concept design, is proposed for the first major commissions. This is a successful process that has been employed on major commissions undertaken in Australia and overseas. If an artist has the time to concentrate on developing concepts for a particular site, working closely with the project manager, architect and client, and is not in competition with other artists, it can impact positively on the quality of the work produced. However it still leaves open the opportunity to commission more than one artist per opportunity if desired.

> Open advertisement to develop a long list of artists. Artists will be invited to submit documentation of their work and curriculum vitae for consideration

> Direct approach a number of potential artist (c.12) will be identified with the appropriate skills and experience

> This list will be reviewed by the Public Art Advisory Panel and a short list of 3 or 4 artists will be selected

> Short listed artists may be invited to an interview with the Panel to further discuss their previous work and how they may engage with the site

> The panel will submit recommendations to the Steering Committee for one artist per opportunity (more than one may be chosen for some opportunities)

> These artists will then be invited to engage in the concept design phase of the commissioning process.

A guide to the timeline for the public art implementation plan for stage one with installation between March and May of 2008

<table>
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<tr>
<th>Research</th>
<th>Commissioning</th>
<th>Concept design</th>
<th>Procurement</th>
<th>Installation</th>
</tr>
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<tbody>
<tr>
<td>2 months</td>
<td>2 months</td>
<td>5 months</td>
<td>6 months</td>
<td>2 months</td>
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1.4 Commissioning Process for other Sites
For some of the minor works and for works on stage two, different selection procedures may be proposed which could include the following:

Commissions as a result of Temporary Public Art Opportunities
Identification of artists for specific commission due to work they have created through the Temporary Public Art Program.

Open competitions
One or two of the sites may be considered as an open competition, with the brief made available to all artists. Consideration will be given to linking this to the TogArt Award or made a separate exhibition for the Waterfront during next year’s wet season.

Artist in residence
Consideration will be given to creating an artist in residence opportunity part of which may be working with a specific community in Darwin to develop a work for one of the sites in stage two. This would be a direct commission.

Contracting of artists
All artists will be contracted directly to the Toga Group for the commissioning of permanent public art works.

2.0 Cultural Facilities and Infrastructure
Two strategies are required in relation to the development of appropriate infrastructure for the Cultural Program within the Waterfront. The first concerns ensuring opportunities for the provision of infrastructure within the design and environment to enable of temporary program of activity across the site. The second involves further consideration to improving cultural facilities and visitors opportunities down at the Waterfront. Infrastructure requirements are outlined in Appendix One.

2.1 Public Art Manager
The Plan contains a commitment to the provision of a small scale open air performance space to be located adjacent to the restaurant. The Cultural Consultants and Public Art Manager will work closely with the chosen architects for the development to ensure that the performance area:

> is compatible with the nature of the restaurant envisaged.
> is compatible with the adjacent wave pool
> is designed appropriately for its purpose

2.2 Future Opportunities
Other opportunities for cultural facilities will continue to be explored during the Development
3.0 Temporary Public Art, Events and Activities

The Cultural Program will ensure a major focus on temporary or time based works of art as well as permanent features, reflecting the ‘transient’ and festive nature of the city and ensuring there are always new attractions to encourage people to visit. This can also add value to the marketing and promotion of the Precinct as a tourism and convention destination. Both permanent and temporary public art activity is recognised within the Northern Territory Public Art Policy.

3.1 TogArt Contemporary Art Award

Following the highly successful 2006 TogArt Exhibition held in Parliament House, an annual non-acquisitive Art Award will take place with the following objectives to:

> Assist the professional development of Territory artists and stimulate the local arts scene through providing an additional annual focus.
> Position Toga as a supporter of the arts and artistic community locally and nationally.
> Create opportunities for an annual exhibition at the Waterfront.
> Assist with the marketing and positioning of the Waterfront Development.
> Establish commissioning opportunities for Toga and local artists in terms of public art at the Waterfront and other marketing or interior design products.

There will be at least two annual cash prizes with the opportunity for more to be created as the event progresses. The nature of the Award will be flexible year by year in order to respond to the changing environment or interests of the arts community. Although non-acquisitive, Toga will use this event amongst others to purchase the work of Territory artists for eventual display both at the Waterfront and in Toga properties across Australia and Europe. Whereas the commissioning of a public art work brings only benefits to a handful of artists, it is anticipated that this on-going event will raise the profile of contemporary Territory art nationally and internationally to the economic benefit of many local artists.

The venue for the first year of the Award is anticipated to be Parliament House with the event moving to the Waterfront in 2008.

3.2 Temporary Art Opportunities

> The Pump House Plinth. Artists are encouraged to consider developing works for the plinth sited outside the Jetty restaurant and Toga offices. A policy for this site is being developed.

Other opportunities for temporary public art programs will be considered by the Public Art Manager and forwarded to the Public Art and Heritage Steering Committee meetings for consideration.

4.0 Heritage Interpretation Strategies

It is important that heritage issues are considered as a specific strategic area of the Program, to ensure a co-ordinated and professional approach to interpretation. This aspect of the Program still requires a budget to be established and would need to include support for implementation.

The histories and heritage of the site can be interpreted through the entire Cultural Program including through:

> The development of clear heritage trails connecting the site to the city, which incorporate:

  All the sites of specific importance (as identified in the EIS) should be acknowledged by a series of markers. The creation of these markers could be treated as single a public art commission, and should extend into key areas adjacent to and leading into the site

> Interpretation through the Temporary art program such as installations and commissions of performance based on historical themes.

> The commissioning of publications and documentaries

  The Cultural Program will consider the commissioning of various publications within a range of media. As well as the catalogue for the Award these could include:

  – a documentary film on the current development of the Waterfront as it progresses, through the activities of the Cultural Program,
  – short films and multi-media to incorporate into any screening and projection facilities provided
  – publications to support the heritage trails,
  – the documentation of all temporary works that are commissioned.
> The reflection of histories in the branding and naming strategy

A key way in which the cultures and heritage of a place can be expressed is through a branding and naming strategy. Although this was a separate consultancy, consideration was given to this during the initial reporting to Government and members of the Art and Heritage Steering Committee. The steering committee will be consulted on all recommendations for public area names.

5.0 Further Opportunities

The Art and Heritage Steering Committee will be open to any further ideas and opportunities that may be presented to enhance the cultural identity of the Waterfront and the enjoyment of users through arts and cultural activity.

6.0 Ongoing Management

This exciting development will create a collection of public art that will enhance the environment within the Darwin City Waterfront and generate pleasure for generations to come. It is anticipated that the ongoing management of this collection will eventually be taken up by the Statutory Authority that will manage the Darwin City Waterfront Precinct.
appendix one—
larrakia nation
cultural protocols

The Larrakia people have always welcomed people onto our land throughout the long struggle for the recognition of our land.

The Larrakia aim to foster partnerships according to the cultural protocols, which we ask you to understand and respect.

The Larrakia people are the Aboriginal traditional owners of all land and waters of the greater Darwin area including identified Aboriginal living areas.

Aboriginal law requires respect for the cultural authority of the traditional owners.

Larrakia speak for Larrakia country; other traditional owners speak for their traditional lands.

We have a mutual obligation to care for our country with our neighbours.

Visitors should be aware that we have a body of knowledge in our land and waters, which includes sites of significance.

Larrakia people expect visitors and service providers to be aware of Larrakia cultural obligations and to respect and acknowledge them.

Visitors have the right to be treated with respect and understanding.

All visitors are responsible for their behavior and should respect guidance of Larrakia.

Learning about country is everybody’s responsibility and it is also the responsibility of government and non-government agencies.

Inappropriate behaviour reflects badly on Larrakia people and we do not accept it.

appendix two—proposed stage one public art opportunities

Location

🌟 Primary Opportunities
1. Pedestrian Entry
2. Residential Boardwalk
3. Convention Centre Promenade
4. Carpark Facade

🌟 Secondary Opportunities
1. Residential promenade
2. Wavepool Park
3. Serviced Apartment Hotel Forecourt/entry
4. Hotel Forecourt/entry

Performance Space
appendix three—proposed future public art opportunities

Location

★ Primary Opportunities
1. Site pedestrian entry
2. Boardwalk outside residential
3. Convention Centre Promenade
4. Carpark facade
5. Seawall (linear opportunity)
6. Convention Centre (wave lagoon side)
7. Park
8. Promenade
9. Promenade
10. Park
11. Promenade
12. Park
13. Park
14. Foreshore
15. Residential entry
16. Foreshore
17. Foreshore
18. Foreshore

★ Secondary Opportunities
1. Residential promenade
2. Wave lagoon park
3. Serviced apartment hotel
4. Hotel
5. Convention Centre entry
6. Street Park
7. Boardwalk
8. Park
9. Seawall access
10. Park
11. Park
12. Residential entry
13. Foreshore Park
14. Cruise ship
15. Residential display entry
16. Park
17. Park
18. Foreshore
19. Park

Performance Space