Central Coast Council

Public Art Plan

2025 – 2035

Central Coast Council

Acknowledgment of Country

We acknowledge the Traditional Custodians of the land on which we live, work and play.

We pay our respects to Darkinjung country, and Elders past and present.

We recognise the continued connection to these lands and waterways and extend this acknowledgement to the homelands and stories of those who also call this place home.

We recognise our future leaders and the shared responsibility to care for and protect our place and people.

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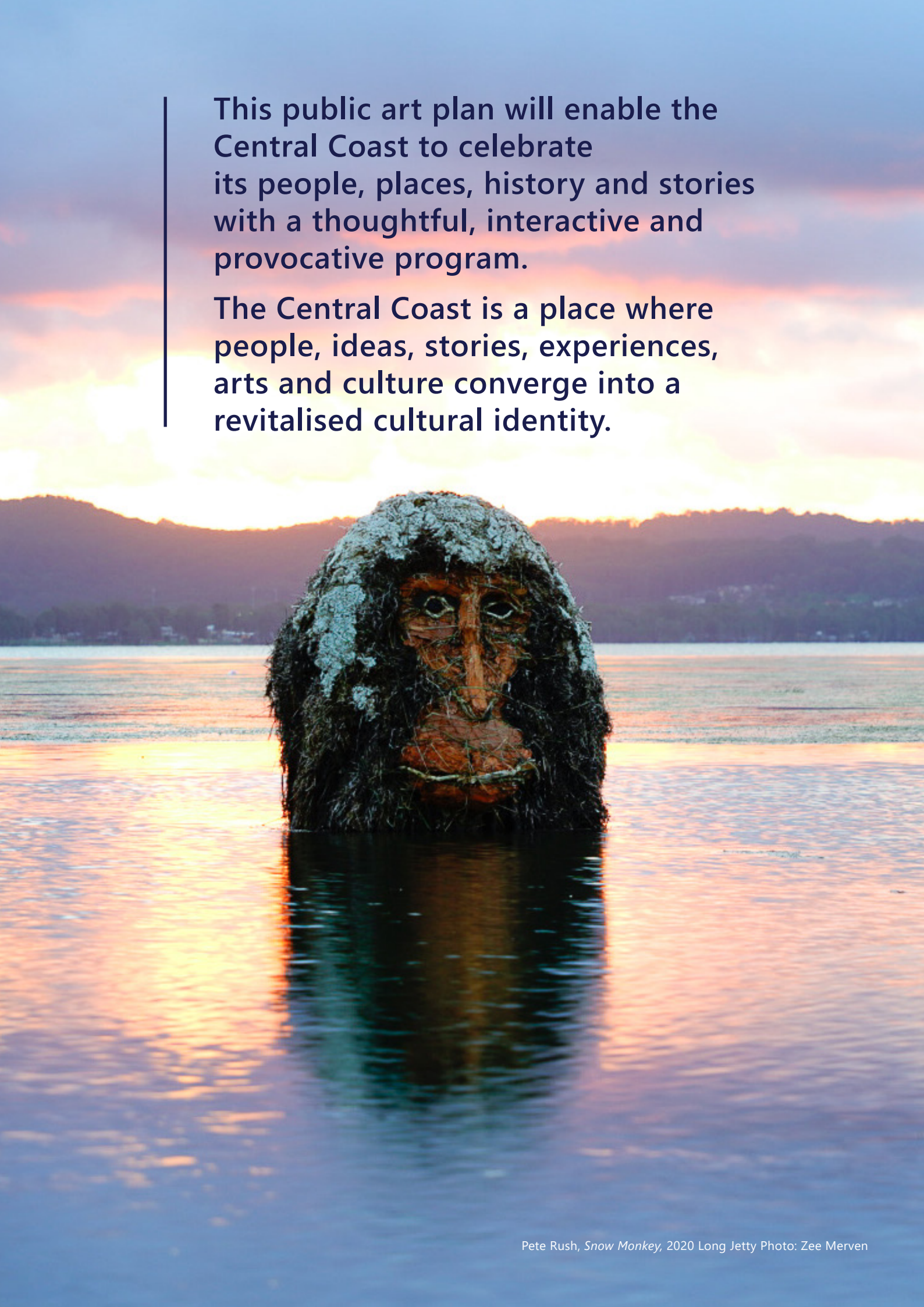
Grant Malony & Russ Malony, *Mural,* Photo: Courtesy of Artist

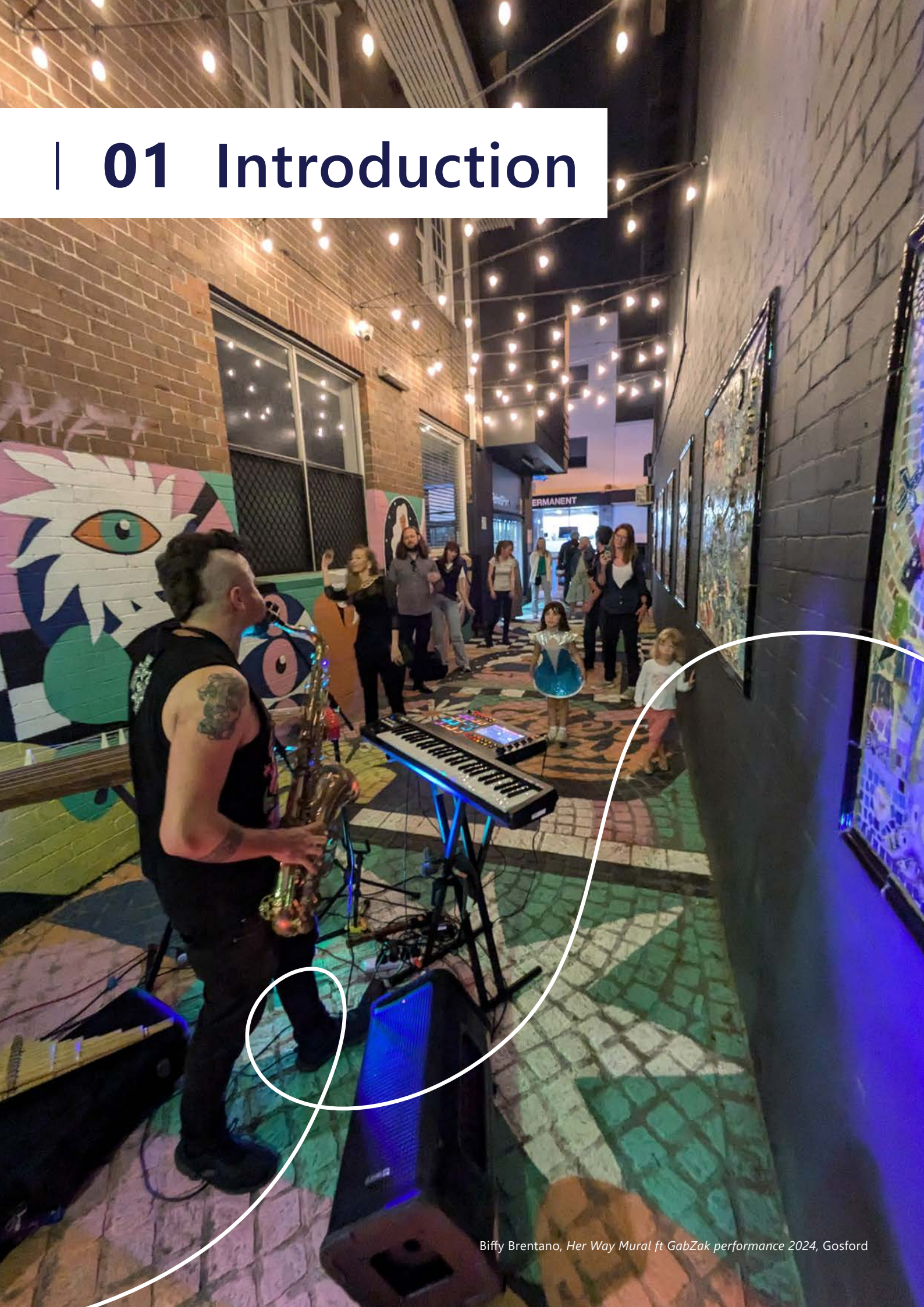
This public art plan will enable the Central Coast to celebrate its people, places, history and stories with a thoughtful, interactive and provocative program.

The Central Coast is a place where people, ideas, stories, experiences, arts and culture converge into a revitalised cultural identity.



Pete Rush, *Snow Monkey,* 2020 Long Jetty Photo: Zee Merven

01 Introduction



Biffy Brentano, *Her Way Mural ft GabZak performance 2024*, Gosford

Purpose

This document is a ten-year public art plan for the Central Coast Council. It marks the beginning of a new decade of creative projects across the entire region. From headland to hinterland, the Central Coast is renowned for its unique sense of place. Here natural features of the local landscape are omnipresent, they inform the early architecture, the lifestyle and the attractions people come here to experience.

Being one of the largest local government areas in Australia presents opportunities and challenges in delivering a cohesive public art program. The Central Coast is made up of smaller towns and villages, each holding a unique sense of place that is highly informed by the Aboriginal, historical, cultural and community offerings. The Coast holds significant sites of cultural heritage, and its Aboriginal community is one of the largest and fastest growing in Australia. This community's storylines, traditions, and knowledge systems form an integral part of a collective identity.

This ten-year public art plan will connect artists to their communities to celebrate the people, places and stories of the Central Coast. Each year, the Coast hosts annual festivals and events celebrating art, music, food and wine, attracting an ongoing influx of tourists and day visitors. These events, as well as the existing cultural infrastructure are opportunities to foster the growth and professional development of local artists, bringing their skills into public art initiatives across the region and embedding a local offering of arts and culture.

Under this plan, public art will be commissioned with a clear purpose, creative framework and governance structure. This plan is a pathway to delivering high quality projects with artistic rigour and positive impact. This plan will enable Council to embrace the region's idiosyncrasies to further enliven the communities that live within.

It is time for the Coast to capitalise on a rich and well-loved annual calendar of festivals and events, open up cultural and digital infrastructure, and nurture local artists in order to create a vibrant, culturally rich public realm that reflects and celebrates the stories, people, places and spaces within the region.

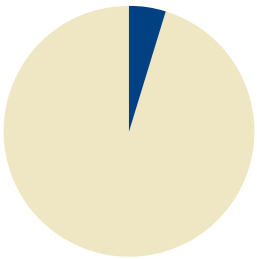
Lakes Festival, 2023

Maliga Inflatables, Lakes Festival 2019, The Entrance

Merril Jackson, *The Poppy Project 2023*, Gosford

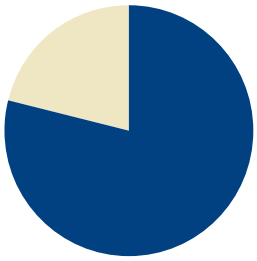
Community Profile

In 2023, the population was estimated to be 351,934, showing a 9.8% increase in the past decade.



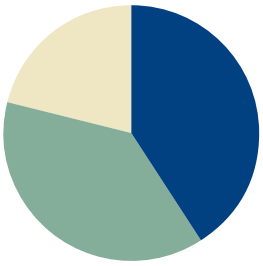
4.9%

The percentage that Aboriginal and Torres Strait Island residents represent of the population.



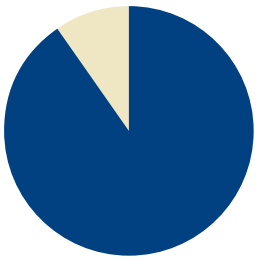
79%

Of the total population, were born in Australia. English is the most prevalent language spoken, but 61.6% of overseas arrivals speaking another language other than English-Mandarin, Nepalese and Tagalog being the predominant tongue.



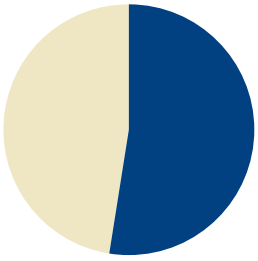
41.1%

Of residents were couples with children, closely followed by child-free families at **37.9%**



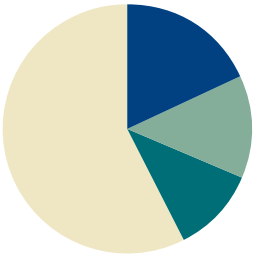
90.5%

A high majority of Central Coasters live and work within the same residential area (90.5%), while 9.5% travel outside their locale for work.



52.6%

Just over half of people working in the Central Coast area depend on cars as their main commuting method. From this, 52.6% used a private car, 25.5% worked at home, 2.2% took public transport, and 1.5% rode a bike or walked.



18.3%

Of the populations age bracket are **parents and Homebuilders aged 35-49**, followed by **Seniors aged 70-84 (13.2%)** and **Young Workforce aged 25-34 (11%)**. These three demographics represent the highest spike in populace growth between 2016 – 2021, signifying a wide breadth of age groups.

*As published in the 2021 census

Population spread across the LGA

Situated along the coast and into the hinterland, people live across a diversity of places in the Central Coast.

The Central Coast is interlocked by two large transport corridors: the Sydney-and-Newcastle Freeway and the Central Coast-and-Newcastle rail line.

High-density areas in this LGA are either located along these routes or are connected to the railway stations by a network of roads services by car, buses, ride-shares and taxis.

The Hinterland is home to approximately 22% of the total population, spread across a significant land mass.

Each township has a captive audience for public art and has some existing public or creative infrastructure.

01 **Umina & Ettalong**
24,875

02 **Woy Woy**
12,997

03 **Avoca & Kincumber**
19,642

04 **Gosford**
178,136

05 **Terrigal**
15,089

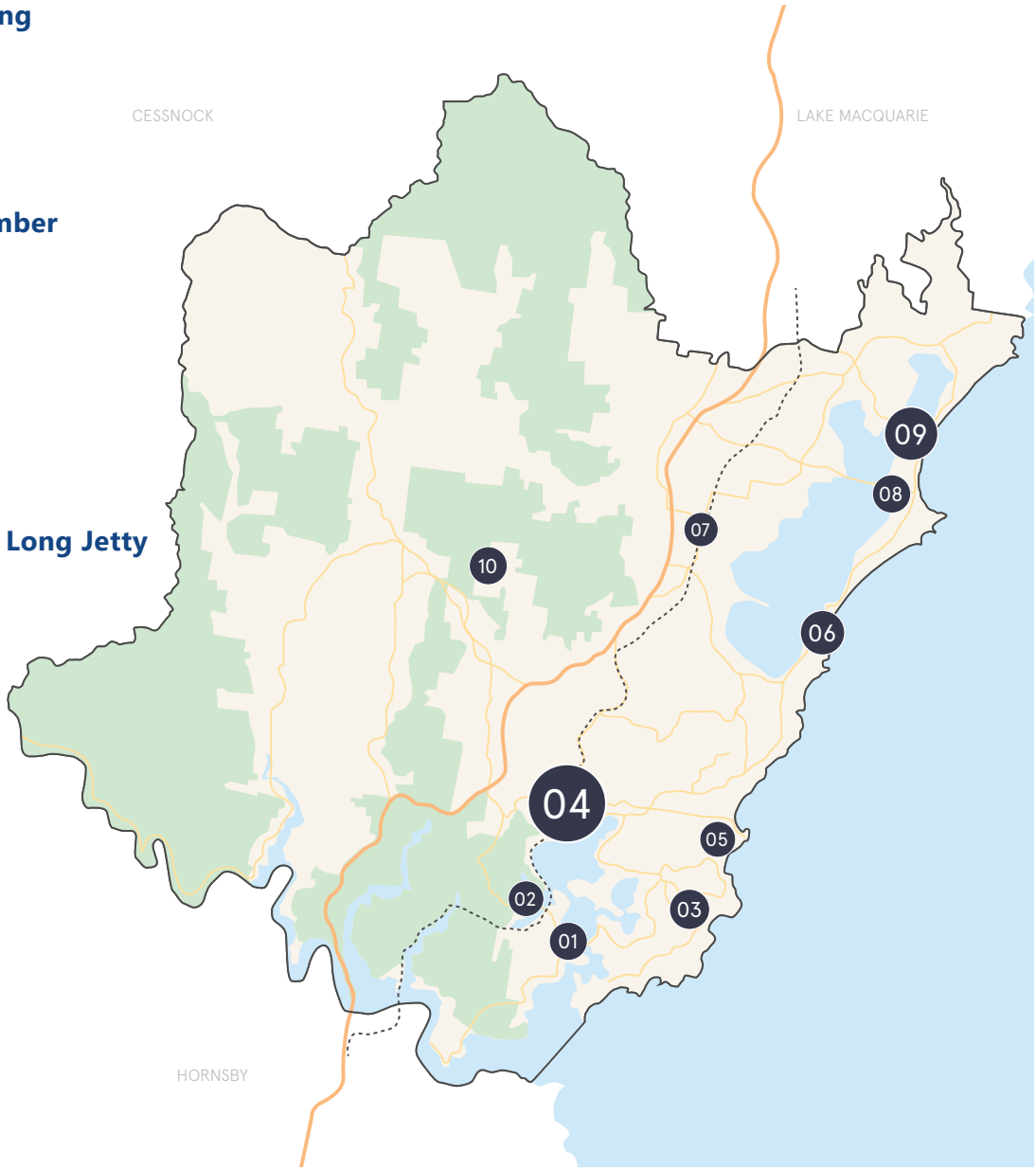
06 **The Entrance & Long Jetty**
37,974

07 **Wyong**
4,624

08 **Toukley**
9,907

09 **Budgewoi**
3,500

10 **Hinterland**
44,200 approx



Arts, culture and character

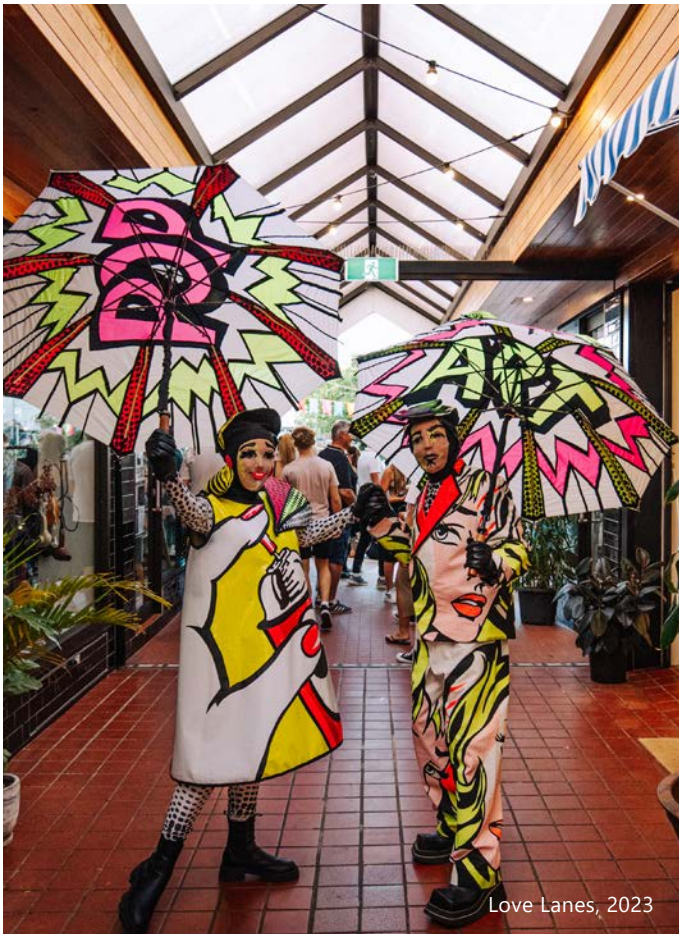
The Central Coast's creative sector its artists, collectives, and practitioners are the primary driver of the region's cultural vitality and innovation. Their work animates public spaces, connects communities, and shapes the region's identity, extending far beyond the walls of traditional arts venues.

Public art can flourish by linking and leveraging the Coast's existing creative infrastructure. Almost every space, event, or festival presents an opportunity to engage local artists. t every space, event program, or festival presents an opportunity to engage local artists. A vibrant calendar of festivals, events, and public programs alongside Aboriginal cultural beliefs and practices that underpin connection to place celebrates the region's creativity and engages both residents and visitors. These activities, often staged in public environments, foster collaboration, experimentation, and community connection.

The region's main streets, beaches, bushlands, and waterways provide a rich canvas for creative expression and are central to the area's identity and renewal. Culture is expressed through diverse voices, including those of artists, people with disability, and members of multicultural, LGBTQIA+, and Deaf communities, among many others.

Enriched by networks of independent artists, artist-run spaces and grassroots initiatives, as well as Council-run facilities including Gosford Regional Gallery, The Art House Wyong, and Laycock Street Theatre, all playing a role in supporting creative practice. Creative spaces both Council and non-Council are crucial in fostering the region's independent and grassroots arts community. They support creative and cultural practitioners to network, collaborate, grow, and deliver initiatives, contributing to a diverse and inclusive cultural identity.

Public art pushes creativity beyond traditional arts facilities, enabling artists to connect with collaborators and audiences in new ways. Every space, event, or festival is an opportunity to engage local artists through workshops, installations, residencies, and permanent commissions. The creative industries strengthen the resilience and diversity of the Central Coast's public art offerings. The Plan outlines opportunities for artists and creative practitioners to collaborate, shape and drive the future of public art across the region.


Love Lanes, 2023

FunHaus Factory, Gosford

'Ideas can be generated with Community, and an artist can then lead the project, rather than placing all the onus on the artist to generate a singular idea.' *– Community member*

02 Engagement

Engagement Overview

Key points from the engagement phase are highlighted in this chapter. The key findings have been shaped and refined into community priorities then further developed into actions.

The engagement phase was designed to understand:

- the community's appetite, priorities and aspirations for public art
- the challenges and opportunities facing the local artistic community
- the perspectives of the local Aboriginal community
- areas of improvement throughout the process of initiating and delivering public art
- the existing arts and cultural offering locally
- the current management of the public art collection

The engagement phase for the public art plan included the following methods:

- Online survey through Your Voice Our Coast
- Community roundtable workshops
- Targeted focus groups (internal and external)

Overall, 401 people were involved in the community engagement phase:

- 331 people completed the survey
- 20 people participated in roundtable workshops
- 50 people participated in focus groups

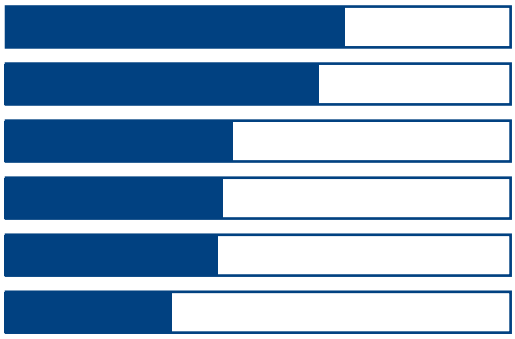
Community responses

Between 26 February and 18 March 2024, the local community provided input into the development of the public art plan.

331
Community members participated in the survey

1/3
One third or respondents work in the creative industries

Respondents shared their most important reasons for public art:



67% Enhances local and natural spaces

62% Tells local stories and engages with community

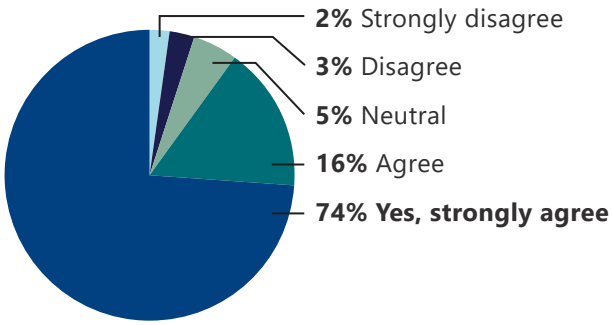
45% Creates welcoming and safe social spaces

43% Encourages dialogue and exchange of ideas

42% Strengthens tourism and brings visitors to the region

33% Brings communities together through art

Does the community want to see more public art across the coast?



What types of public art does the community want across the coast?

14% Digital/projection

18% Performance

25% Sensory art

25% Light-based art

67% Murals

58% Integrated art

55% Sculpture

Community priorities: What public art can do for the Central Coast

These priorities have been developed by consolidating the overarching themes, issues and ideas that re-occurred throughout the engagement phase. They cover the breadth of the commissioning process, from project inception, to working with and engaging artists, consultation, delivery, handover and collection management. Each priority should be considered equally when commissioning public art in the Central Coast LGA.

Understand the challenges facing the local creative community

Build trust across the diversity of artists and arts organisations operating locally

Offer a diverse collection of public art for audiences

Celebrate the people, places and heritage of the Central Coast

Embed inclusivity into arts and culture projects

Honour First Nations values

Establish a cohesive identity to the Central Coast

Align Council practices with best practice models and protocols

03 Public Art Framework

Grant Malony, Russ Malony & Jason Goulding, *Gosford Private Hospital Mural* Photo: Courtesy of Artist

Introducing the framework

This chapter details a framework to inspire future public art projects. The framework uses the public art priorities from the engagement phase as its foundation. It is directly informed by the needs expressed by the community and local artists, what they need to make their best work for the Central Coast LGA.

The framework includes:

A creative theme:

The theme of 'Convergence' encourages consideration toward how public art can represent the intersection of local people, history, culture, community and places. It encourages collaboration between artist, site, commissioner, and community. The theme provides a creative starting point for artists to consider when making new work. This creative theme should be highlighted in artist briefs, and artists encouraged to interpret the theme as relevant to their work and the project. This singular, but broad theme allows for all projects to contribute to a cultural identify through the public art program.

Project principles:

The principles ensure projects are commissioned with integrity, and meet the public art priorities throughout all stages of initiation, creation, delivery and handover.

This framework should be included and referred to in documentation and planning for every public art project in the Central Coast LGA.

The creative theme and public art principles can inform the selection criteria to evaluate competitive processes to award artists public art projects and evaluate public art outcomes.

Creative theme

This theme acts as a creative umbrella, a starting point for all public art across the Central Coast. The theme 'convergence' paves a way forward for creative cohesion as the public art collection continues to grow and evolve over time.

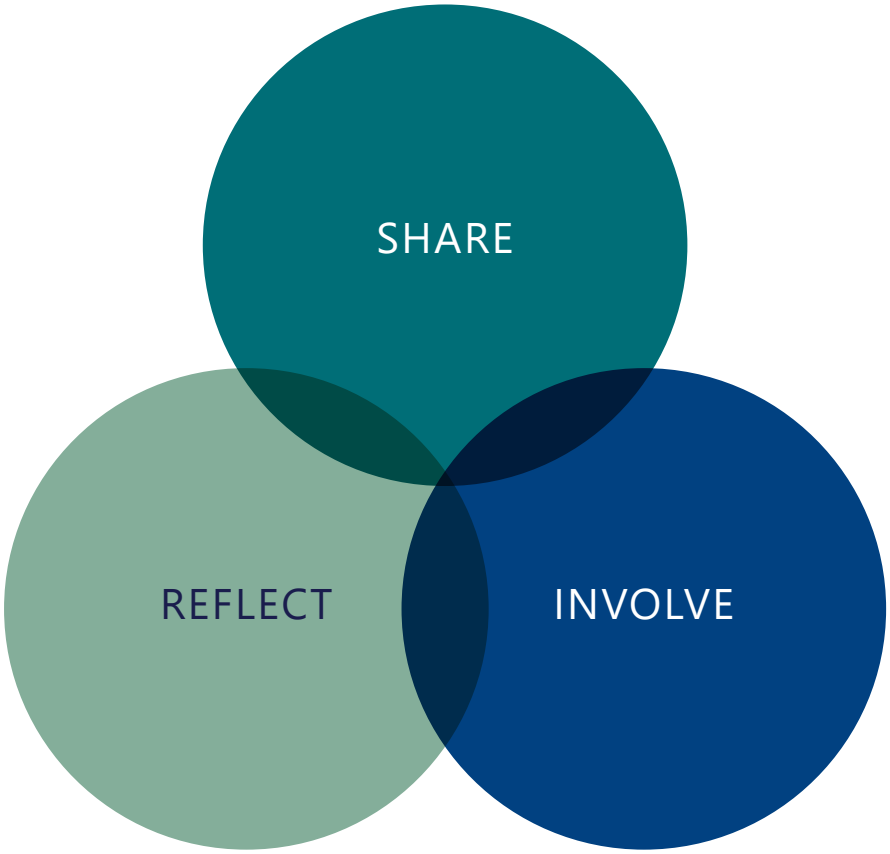
Convergence

The Central Coast public art program is where stories and ideas converge with people and places.

Pete Rush, *Diprotodon,* 2020 Chittaway Bay Photo: Zee Merven

Project principles

These three principles guide the delivery of successful public art projects. They highlight community and artistic values and establish how each project sits within a larger collection of public art. These principles can also be used to guide the initiation, implementation and evaluation of public art projects.



SHARE

Responsibility for public art projects is shared between Council staff, external commissions, community and artists through a clear definition of roles. The Public Art Collection is accessible to visit in person and available on digital platforms.

REFLECT

Each public art project will be of its times; reflecting the practices, trends and issues of the day on the Central Coast. The Council's Public Art Collection reflects contemporary ideas of place, people and identity over time.

INVOLVE

Expand public art stakeholders to the local community through inclusive and collaborative models of commissioning and consultation. Involve local creative practitioners in one or more stages of the commissioning process.

04 Opportunities

Public Art opportunities

These categories identify how a public art project can be seeded and connected to local people and place.

Renew Newcastle, 2008

Initiatives

Initiatives are defined as any event or happening in the region that can support public engagement with creative marking.

Examples include festivals, public programs, live music, and open studios.

Initiatives are important occurrences in local contexts because they can be grassroots, experimental and connect artists to community.

Initiatives can be considered as a sway to seed creative projects and support artists outside of permanent creative outcomes.

Diana Baker Smith, She Speaks in Sculpture, 2022, UTS Gallery Sydney

Commissions

Commissions involve one or more parties funding a specific outcome from any artist, or artist collaboration. They require a project plan including a timeline, budget and procurement model and an intended site.

Commissions can be temporary or permanent and considered for any public space, or public and private property.

Commissions can enliven cities and become landmarks for locals and tourists.

Marilyn Russell and Aunty Esme Timbery, Movement of Shells, Movement of Time, 2023 Sydney

Infrastructure

Integration of public art into infrastructure is a powerful way to bring storytelling and creative ideas to as large scale.

Infrastructure projects can be integrated: an artist's work is embedded into the architecture seen here. They can also be standalone projects such as a designed playground for teenagers or seniors. They are usually permanent, and can involve collaborations between artists and communities.

These projects can powerfully enhance the experience of functional spaces and utilise build budgets for great impact.

Initiatives

Socially engaged art projects

Harriet Body, Yours, 2021 Goulburn Regional Art Gallery

Main street renewal

Renew Newcastle, 2008

Festivals

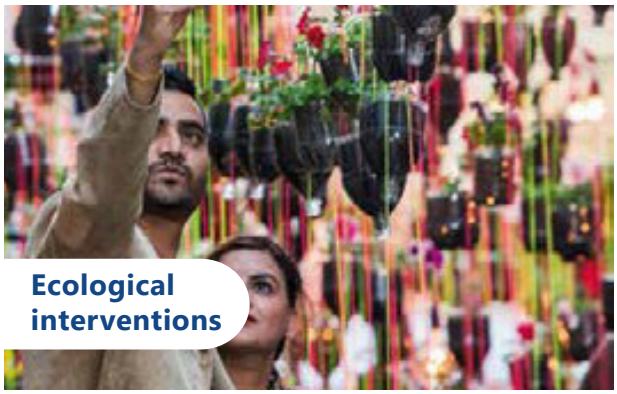
Sydney Streets Festival, City of Sydney, 2023

Co-design

Megan Cope, Oyster Shucking Workshop at Magenta House, 2023

Subsidised creative spaces

Creative Spaces, Toukley



Ecological interventions

Sidney McMahon and Annie McKinnon, The Garden of 1000 Years, 2016 Parramatta City Council

Activated laneways

Public Disco, Alley-oop, Vancouver, 2017

Art trail

Beka Ceramics by Karen Bothmann, Murwillumbah

Case study

Initiatives: Murwillumbah Arts Trail

Murwillumbah is a 5 minutes' drive from Tweed Regional Gallery & Margaret Olley Art Centre and a 96 kilometres drive from Southern Cross University's Lismore campus. The area's major drawcard is the Murwillumbah Arts Trail (The Trail), Highlights include:

- **Open-studio and Meet the Artist** events to connect artisans with prospective buyers and provide insights into their practices, which encompass painting, ceramics, sculpture, printmaking, glasswork, jewellery, chalk-art and street art.
- **Events calendar at M-Arts Precinct**, a cultural hub in the refurbished Murwillumbah Meatworks industrial building.
- **Exhibitions, performances, and demos** at galleries, pop-up shops, historical venues, and cafes across Murwillumbah and surroundings areas.
- **Free and ticketed workshops** for fibre-looping, still-life painting, and ceramics courses for creating vases, mugs, pitchers and other small sculptures.
- **Community website with an Interactive Map Trail** to keep people updated with various activities, artists listing, and events happening across 30+ arts events and spaces in the Murwillumbah CBD and surrounds.

The Arts Trail was established by artist Annie Long. With funding support from the Country Arts Support Program and Tweed Council, long engaged local artists, curators and property owners to help transform underutilised buildings and arts spaces and studios. Today the initiative is run by Creative Caldera Incorporated and continues to expand across the Northern Rivers region.

The Northern Rives spans 20,732 square kilometres. As a dispersed event, the Trail empowers regional communities to cross-pollinate between towns, which generates local drive tourism and civic harmony. The Trail presently receives funding from Tween Shire Council, with support from Tweed Tourism.

Case study

Initiatives: Inner West Main Street Revitalisation

In 2023, Inner West Council opened a callout for community and local businesses to pitch their creative ideas for a major grant program to revitalise local main streets.

The Council allocated $7.5 million to the initiative, covering $1.5 million for each ward within the LGA. A very clear and simple five stage process was promoted on the Council website, from local community pitching their ideas, to the final stage of project delivery. As each stage closed, the Council website updated this to ensure community knew where the program was up to any given moment.

Street furniture, art works, decorations and infrastructure would all be covered in the grant program, and Council committed to delivering the projects in each ward.

This revitalisation project is yet to be completed but is a good example of Council motivating local communities and businesses to self-determine what they believe they need, and a clear avenue to fund these needs.

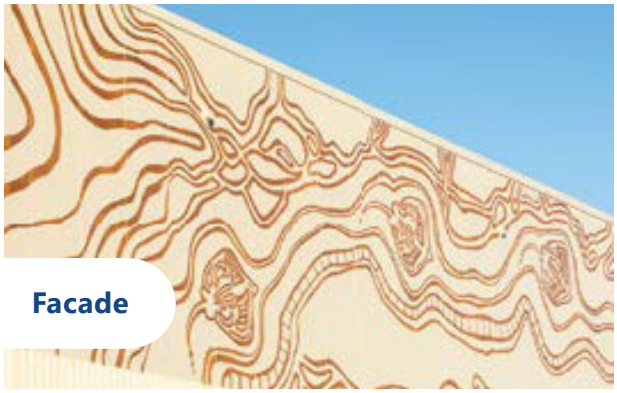
The outcomes for the revitalisation are clear: to improve occupancy rates, regular activations and events, and involve residents in increased activity. With reasonable budgets allocated, and an open process, this is a strong encouragement for local places to be defined and improved by local people. It also connects local businesses to local creatives, encouraging them to hatch ideas and work together.

The process, an open call out for ideas and projects, shows an arm's length approach from Council in this case study.

Commissions

Sculpture

Jason deCaires Taylor, Ocean Siren, Townsville Museum of Underwater Art 2019



Facade

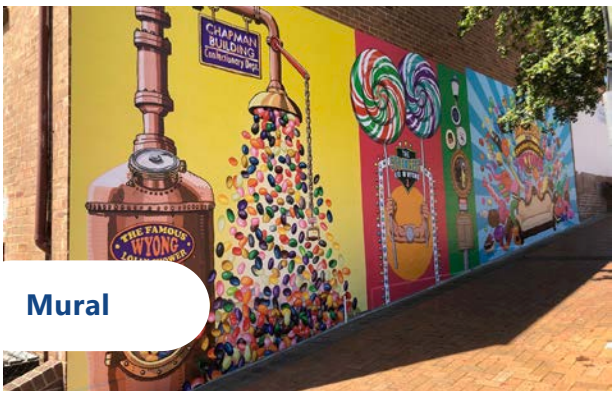
Re Right Collective, SHIMMER, 2023 Randwick City Council

Landmark

Michael Parekowhai, The World Turns, 2012

Projections

Vincent Namatjira: Indigenous All Stars, installation view for Enlighten Festival, 2024



Mural

Trevor Dickinson, Interactive Murals, Wyong 2021

Performance

Diana Baker Smith, She Speaks in Sculpture 2022, UTS Gallery

Light art

Bill FitzGibbons, Light Channels, 2006

Temporary commissions

Olafur Eliasson, Ice Watch, Paris, 2015

Case study

Commissions: Diana Baker Smith at UTS Gallery

She Speaks in Sculpture was a civic legacy exhibition by artist Diana Baker Smith that celebrated *Growth Forms,* a public artwork created by Margel Hinder, one of Australia's most revered sculptors. The exhibition involved choreographers, sound artists, cinematographers, and costume designers who worked with Smith to re-envision Growth Forms' epic journey throughout the years:

- Government architect Peter Johnson initially commissioned Hinder in 1959. The site-specific work was never meant to be moved. Yet the work was relocated several times due to Sydney's urban progress.
- In 1980 Hinder's sculpture was cut into pieces to sell as scrap metal. A passer-by noticed the destroyed work and notified Hinder and the Art Gallery of New South Wales, who intervened to salvage the remnants.
- *Growth Forms* was eventually conserved and donated to UTS. The work is currently displayed at the UTS Tower.

In 2022, Hinder's legacy was honoured through this exhibition, which spanned photography, video, performance and text.

Smith featured a video of dancers, documentation photographs and videos also portrayed the sculpture being handled, torched, waxed and contorted during its relocation and conservation.

UTS Gallery curator, Stella Rosa McDonald, provided a historical account of the work and how this informed Smith's own practice, which is devoted to feminist art theory and unearthing unsung moments in Australian art history.

UTS Gallery houses a collection of 850 artworks, including a suite of sculptures and site-specific installations. The project, which functions as both a love story on Hinder's sculpture and a testament to the enduring civic value, community buy-in and artistic vision that goes into the commissioning, presentation and preservation of an iconic piece of public art.

Case study

Commissions: The World Turns, Michael Parekowhai

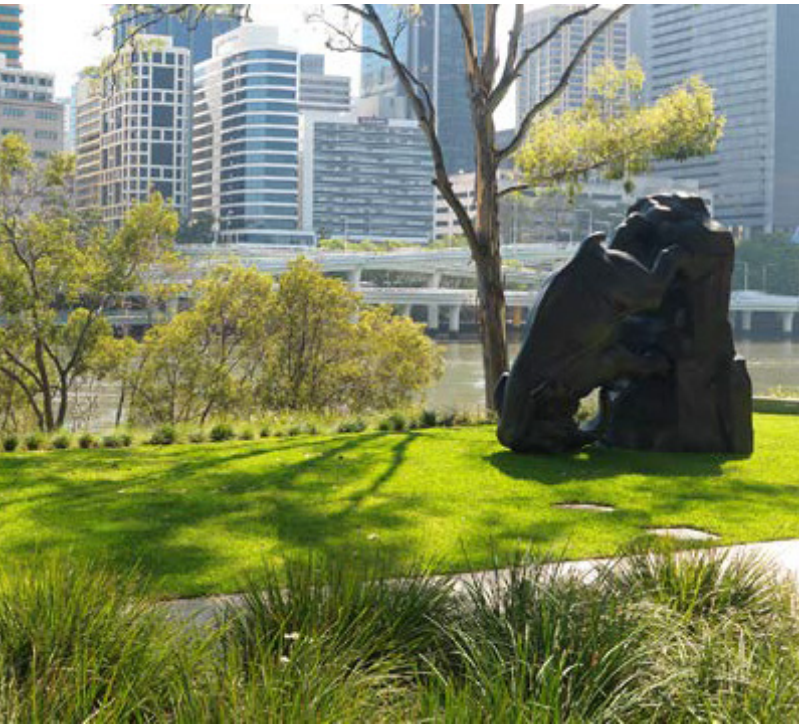
Perched on the lawn alongside the Brisbane River is New Zealand artist Michael Parekowhai's five-meter bronze sculpture The World Turns. It was unveiled in 2012 and had a AUD$1 Million budget allocation. Parekowhai was awarded the Queensland Premiere's Sculpture Commission financially supported by Queensland Government's art+place Queensland Public Art Fund and the Queensland Art Gallery Foundation. For the work, Parekowhai, who is of Maori descent, pays ode to Brisbane River's eco-habitat, which has a long history of providing sustenance, transportation, and spiritual guidance to the Aboriginal Turrbal and Jagera communities.

'The World Turns' is composed of three bronze-casted, life-sized elements:

- A colossal elephant whose world has been turned upside down, as signified by its forehead, which is thudded onto the ground, its legs up in the air.
- A small water rat grooming its fur and tail as it turns away from the elephant, unbothered by its topsy-turvy stance.
- An empty chair beckoning viewers to take a seat and contemplate the work and the surrounding landscape.

The water rat, or 'kuril' in Turrbal language, is considered by Aboriginal people as a caretaker of the land upon which the artwork and galleries rest. In this work, the rat is in its rightful place as caretake, unlike the upturned elephant, which symbolises colonialist rule. By integrating the chair, Parekowhai highlights the vital role that audiences play in encountering art and reminds us that the world continues to turn and rivers will keep flowing.

Parekowhai received accolades for the work's craftmanship and cultural impact, which was informed by his consultations and site visits with local Elders. However, it raised questions in the media about the selection of a non-Australian artist and the ways in which Aboriginal stories are presented. This prompted the galleries to explain that the Commissioning committee comprised of the indigenous community, Arts Queensland, Events Queensland, Tourism Queensland, and Queensland Art Gallery, who all voted unanimously to greenlight the design.



Infrastructure

ATMOperation, Spark Pavilion, Shenzhen Chia, 2021

Savannah College of Art and Design, Chroma, 2017

Movement Of Shells, Movement OF Time, WestConnex, 2023

Mike Hewson, St Peters Fences, 2020House, 2023

Leanne Watson, Badu Baraya, Parramatta Square 20222022

Jeppe Hein, Modified Social Benches, New York, 2016Years, 2016 Parramatta City Council

Nicole Foreshew, Born in Darkness Before Dawn 2013, Australian Museum Sydney

Marc Fornes and Theverymany, Form of Wander, Florida, 2018

Case study

Infrastructure: Movement of time, Movement of shells

This integrated facade artwork for the WestConnex M4-M5 Link Tunnels Ventilation Building was a collaborative between indigenous Australian artists Marilyn Russell, her mother Aunty Esme Timbery (Bidjigal women from La Perouse) and CM Plus architects, Cultural Capital curator Cathy Drew worked closely with the artists to bring the narrative of their connection to county to life.

The starrie shells placed in unified formation signify women, the long-standing tradition of shellwork and its cultural and family significance. The flow of water across the centre of the design signifies the Timbery's family connection to saltwater, the flow of tides, oceans and connection to country. It also unifies the male and female symbology.

This project demonstrates the potential of integrated public artwork on large scale infrastructure projects. These projects provide an opportunity to commission artworks at a significant scale that respects and acknowledges First Nations culture while contributing to the placemaking, cultural identify and urban fabric of the local area.

Case study

Infrastructure: St Peters Fences Playground

St Peters Fences Playground is a 750 square metre play spaced assembled from band-crafted materials salvaged from recently demolished homes. Created by mike Hewson, known for his innovative and absurd exploration of urban architectural environments, the playground is framed by a collection of climbable brick fences with various designs that showcase the cultural diversity of immigrant families in the area.

To contextualise locality in the project's concept design, Hewson initiated research, engagement and codesigning processes in collaboration with local adult residents, historians, and school children, as follows:

- Inspired by St Peters' urban history, Hewson collected archival photographs and online maps to study images of suburban homes that were demolished due to motorway and airport infrastructure developments since the 1980s.
- Hewson worked with Inner West locals to salvage and meticulously replicate domestic motifs and designs.
- During the development phase, Hewson ran workshops with young students at St Peters Public School where they brainstormed ideas to incorporate into the park's design.

Commissioned by Transurban & WestConnex Public Art Program in partnership with Inner West Council, the project uses creative ingenuity and resourcefulness to reimagine conventional ideas of what playgrounds can look and behave like.

The final work is a sturdy and charming wonderland that is a beacon for sustainable design and neighbourhood legacy. Not only has it become a destination for architecture fans and a social hub for adults and children to stage entertainment activities, but it's also a space for inclusive, accessible and imaginative play, with sports for wheelchair access.

05 Action Plan

Tim Travers, *Don't Fall In*, 2023 Gosford Photo: Anton Rehrl

Implementing the public art plan

This action plan connects the public art plan to the community priorities listed below.

Community Priorities

1. Understand the challenges facing the local creative community
2. Build trust across the diversity of artists and arts organisations operating locally
3. Offer a diverse collection of public art for audiences
4. Celebrate the people, places and heritage of the Central Coast
5. Embed inclusivity into arts and culture projects
6. Honour First Nations values
7. Establish a cohesive identity for the Central Coast
8. Align Council practices with best practice models and protocols

Timeframe

Short 1-3 years Medium 3-5 years Long 5+ years

Opportunity: Embed local Aboriginal knowledge and voices

Actions	Community priorities	Stakeholders		Time Frame
		Lead	Support	
A1. Identify opportunities to develop Aboriginal-led projects in conjunction with Aboriginal Elders and community	4, 6	All Units	Community and Culture	Medium
A2. Integrate permanent Commissions or Infrastructure connecting culture, people and place to Darkinjung Country	4, 6, 7	Procurement and Project Management	Community and Culture	Long
A3. Appoint Aboriginal representatives to the Public Art Advisory Panel	6, 8	Community and Culture		Short
A4. Develop protocol for working with First Nations cultural content or Indigenous Cultural and Intellectual Property (ICIP) in public art	6, 8	Community and Culture	Governance	Short

Opportunity: Establish best practice processes and protocols

Actions	Community priorities	Stakeholders		Time Frame
		Lead	Support	
B1. Incorporate Public Art portfolio into existing FTE or seek additional funding to employ a Public Art Officer	1, 2, 8	Community and Culture	People and Culture	Short
B2. Develop Public Art Guidelines that establish how to deliver on the commissioning, acquisition and management of public art in the LGA	2, 8	Community and Culture	Procurement and Project Management	Short
B3. Implement Public Art Policy	2, 8	Community and Culture	Governance	Short
B4. Establish a public art assets register	8	Community and Culture	Facilities and Asset Management	Short
B5. Establish a protocol or procedure for public art asset registration and management	8	Community and Culture	Facilities and Asset Management	Medium
B6. Establish a Public Art Advisory Panel to advise on matters relating to Public Art across the region	1, 2, 8	Community and Culture	Governance	Short
B7. Review current procurement practices and increase opportunities for local artists	2, 3, 8	Procurement and Project Management	Community and Culture	Short
B8. Undertake a public art audit at least every 5 years to identify clear processes and procedures for the ongoing management and maintenance of existing and commissioned works	8	Community and Culture	Facilities and Asset Management	Medium
B9. Review current asset management structures to implement consistent and dedicated public art asset maintenance processes across all asset management teams	8	Facilities and Asset Management	Community and Culture	Medium
B10. Establish Project Management Group for all major infrastructure projects that include Public Art with representation across relevant Council Units	2, 8	Procurement and Project Management	All Units	Medium

Opportunity: Increase art in public realm

Actions	Community priorities	Stakeholders		Time Frame
		Lead	Support	
C1. Enact Public Art development provisions in the Central Coast Development Control Plan 2022 and the Gosford City Centre Development Control Plan 2018		Development Assessment	Community and Culture	Short
C2. Review existing public art development provisions in the Central Coast Development Control Plan 2022 for adoption across the LGA		Strategic Planning	Development Assessment/ Community and Culture	Medium
C3. Investigate opportunities for Section 7.11 and 7.12 Contributions to fund relevant 'Public Domain Infrastructure' including permanent Public Art projects		Community and Culture	Local Infrastructure and Planning	Medium
C4. Investigate opportunities for local businesses, venues and asset owners to connect with local artists		Community and Culture		Medium
C5. Seek grants, donations or sponsorship opportunities for place-based permanent infrastructure or iconic public art commissions		All Units	Finance	Medium
C6. Review development provisions in the Development Control Plan (DCP) signage chapter		Strategic Planning	Development Assessment	Medium
C7. Support initiatives for construction sites in high traffic areas to cover their hoardings in art by local artists, or historical images relevant to the area		Community and Culture	Tourism and Marketing	Short

Opportunity: Meaningful place-based public art offerings

Actions	Community priorities	Stakeholders		Time Frame
		Lead	Support	
D1. Invest or support in main street renewal in high traffic town centres i.e. Gosford, The Entrance and Terrigal	3, 4	Community and Culture	Strategic Planning	Medium
D2. Investigate simplified development approval pathways in key town centres to increase ephemeral and temporary public art offerings	2, 3, 8	Community and Culture	Development Assessment	Short
D3. Deliver landmark commissions that align with major infrastructure projects, ensuring that public art works are contextually appropriate, site specific and sensitive to the environment	2, 3, 7	Procurement and Project Management	All Units	Long
D4. Develop masterplans that identify place-based artwork and heritage interpretation opportunities in key hubs and locations	2, 4, 7, 8	Strategic Planning	All Units	Long
D5. Commission light-based installations to improve perceptions of safety in key town centres	3, 7	Community and Culture	Procurement and Project Management	Medium
D6. Deliver annual ephemeral or temporary place-based works that align with annual events or festivals	3, 4	Community and Culture	Leisure Beach Safety and Community Facilities	Short
D7. Identify integrated art or design opportunities within new or upgraded open spaces and sporting facilities i.e. plexi-pave sports surfacing	2, 3, 5	Open Space and Recreation	Community and Culture	Short
D8. Identify opportunities for new or upgraded regional or district playgrounds to incorporate integrated public art and prioritise opportunities for local artists	2, 3, 4, 5, 7	Community and Culture	Open Space and Recreation	Medium

Opportunity: Identify pathways for artists

Actions	Community priorities	Stakeholders		Time Frame
		Lead	Support	
E1. Provide ongoing professional development opportunities for local artists i.e. mentorship, residences, public programming and workshops	1, 2	Community and Culture		Short
E2. Review current practices and processes to ensure equitable participation and access for local artists to public art opportunities i.e. targeted support for artists living with a disability; artists who identify as culturally and linguistically diverse; young and emerging artists	1, 2, 5	Community and Culture	Leisure Beach Safety and Community Facilities	Medium
E3. Provide opportunities for local artists to deliver art trails that align and connect with community	1, 2, 3, 4	Community and Culture	Tourism and Marketing	Medium

Community outreach

Actions	Community priorities	Stakeholders		Time Frame
		Lead	Support	
F1. Deliver sector development workshops, panels or forums that connect local community to leading artists, policy makers and industry leaders	1, 2, 8	Community and Culture	All Units	Short
F2. Deliver training and/or awareness for internal staff and community that advocates best practice for working with artists	2, 8	Community and Culture, People and Culture	All Units	Short
F3. Utilise digital infrastructure to connect audiences to our collection, with a key aim of increasing awareness and value for public art	3, 8	Community and Culture	Tourism and Marketing	Medium
F4. Actively seek targeted co-desgn opportunities that are inclusive and meaningful to community i.e. culturally and linguistically diverse or newly arrived communities; people living with disability; young people; children etc	3, 8	Community and Culture	Open Space and Recreation	Short

Central Coast Council

Central Coast Public Art Plan

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