CENTRAL COAST

art + community

report 2010

part 1

Prepared for Arts NSW by LOIS RANDALL
CREATIVE CONSULTING
CENTRAL COAST
art + community report 2010
part 1 - summary, findings & recommendations

prepared for Arts NSW
by LOIS RANDALL CREATIVE CONSULTING
18 October 2010

Cover Image: A Subjective Gosford, installation by Peter Baka for the Faces of Gosford residency project.
Photo by Victoria Grant, courtesy Victoria Grant and Gosford Regional Gallery.
Cover design: Melitta Firth
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1. EXECUTIVE SUMMARY

Central Coast communities aspire to use the arts to engage creatively with the fundamental social changes they are facing. Increased arts support from government would assist them to realise these aspirations by building a sustainable and vibrant arts sector.

This proposal provides the framework for a major two year art + community partnership project on the Central Coast, managed by the region’s first significant alliance of arts and non-arts partners, under the auspices of Regional Development Australia Central Coast (RDACC).

By building arts capacity and community vibrancy, with a particular focus on new skills and a strong creative voice for young people, it offers enduring arts and community outcomes for the Central Coast.

There is strong evidence to support two integrated program areas, responding to arts needs of leadership, professional development, and contemporary practice, and to community needs for a sense of place and identity; for positive future prospects for young people; and for a more robust community and economy.

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<tr>
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The Central Coast needs assistance to take advantage of the potential presented by its arts sector, which is less developed than many more regional communities. It has not benefited from strategic development or funding, because it falls between metropolitan and regional. It does not qualify for Regional Arts or Country Arts funding programs, and it lacks the capacity to develop competitive arts programs or broker funding partnerships for major projects.

In July 2010 the Central Coast was declared a region in its own right by the NSW Government. The Federal Government has also brought a new regional focus, with programs such as the Central Coast Innovative Regions Centre. There is new cooperation and capacity emerging in the arts and the broader community, and new aspirations to harness the arts to build community vibrancy and resilience.

It is time for a major arts + community program to provide a catalyst for building arts and community capacity on the Central Coast.
2. INTRODUCTION

The NSW Central Coast

The Central Coast is an environmentally diverse region that lies between Sydney, Newcastle and the Hunter Valley. With extensive coastline, waterways and national parks it offers opportunities for living, working, recreation and culture.

Spanning the two local government areas of Gosford and Wyong, it is one of the fastest growing regions, and with over 320,000 people, the ninth largest population centre in Australia, and the third largest in NSW. Attracted by the coastal lifestyle with proximity to Sydney, a further 100,000 people are expected to move to the region by 2031. This will see Wyong Shire becoming as densely populated as Gosford City.

Community demographics have shifted fundamentally as the population grows, and increasing numbers of lower income families with children are moving to the region for affordable housing. The Aboriginal community is the fastest growing in Australia, but otherwise cultural diversity is low. Household incomes are lower than average, and there is significant long-term unemployment and declining employment.

Once best known for its coastal villages – as a place to retire or for family holidays – the Central Coast is now a densely urbanized area,

There is a lack of internal connectedness due the unique waterways and geographic features of the region and historic village based community structures, as well as public transport access issues, and a lack of effective programs around regional cooperation.

Despite population growth, town centres are in decline, as 38,000 people leave the region each day to commute to work, taking their business with them. Shop vacancy rates are increasing (over 28% in Gosford), and centres along the railway line are increasingly becoming dormitory zones for blue collar workers of Sydney and Newcastle.

With high youth unemployment (over 42% of young people in some areas), and a lack of entry level jobs and opportunities, the situation of young people is particularly critical. HSC completion rates are low, tertiary education levels are below average, and high numbers of young people leave the region each year.

Communities feel that their stories and heritage are at risk of being lost, and with them a sense of identity which is distinct from Sydney and Newcastle.

The communities of the Central Coast region of NSW are facing unique social and cultural challenges. There is a need for focussed attention from all levels of government, to support community resilience to respond creatively to these challenges.
Arts on the Central Coast

The arts culture of the Central Coast reflects the issues faced by the region. Falling between definitions of metropolitan and regional, it has not benefited from either a Regional Arts Board (RAB) program, or a targeted strategy such as Western Sydney, Hunter and Illawarra Arts Strategies.

Arts and cultural activity on the Central Coast is characteristic of more traditional regional and rural communities. Despite high levels of creativity and informal arts activity there are few markers of mature arts development, and little connection to arts programs in Sydney and Newcastle.

However high levels of participation in community and amateur arts provide strong foundations for a more sustainable arts community. There are abundant arts and crafts, performing arts and musical societies, which are passionately supported, particularly by older community members.

Other arts and cultural strengths include:
- a cross generation tradition of live music patronage and performance, from country and rock to underground youth music, with established recording studios, associated music businesses, and an emerging annual songwriters conference;
- participation in classical music and performing arts, from a symphony orchestra to resident amateur theatre companies in community halls;
- arts education, including NAISDA Dance College, Uni of Newcastle Creative Arts, TAFE, CC Conservatorium, and private dance and music academies;
- community youth services which provide arts programs to engage young people in community, education and employment; and
- the Indigenous heritage and culture of the Darkinjung community.

Gosford Council provides considerable support for the arts in the form of staff and facilities (including professionally managed Gosford Regional Gallery and Laycock Street Theatre), and community and cultural grants programs. Its investment in arts is focussed primarily on community and amateur activity and organisations, and on importing touring programs and exhibitions. Wyong Council has more recently engaged a Cultural Planner, and introduced cultural grants and public art programs, but lacks cultural infrastructure (see p.6 re planned cultural facilities).

There are no professional arts producing organisations in the Central Coast. Other than individual practitioners such as commercial musicians, the only arts jobs are in the two Councils, three youth service organisations, and in arts education and training.

There is no visible critical mass of professional artists. While there are established professional artists who live in the region, most are either leaving daily (to commute), or permanently due to the lack of employment and business in the region, and their presence is not visible. There are examples of contemporary arts practice, such as public art and student performance events. However communities have few opportunities to engage directly in programs that promote art making or dialogue around art and culture. Outside of NAISDA and NAIDOC week there are only a few examples of Indigenous programming.

Arts funding to the region is low relative to other communities with similar populations, due to low levels of competitive applications and a lack of regional programs and partnerships.

There is no effective peak organisation to advocate for the arts or to support networking, professional development, communications or a strategic regional approach to programming. Until very recently there has been little connection or co-operation between arts organisations.
However new regional collaboration emerging in the Central Coast arts community presents an opportunity to develop the capacity of the arts, and provide creative solutions to community challenges.

Community aspirations and capacity

Communities of the Central Coast have embraced the arts for its potential to revitalise their town centres, re-engage young people in education and community, build community well being, vibrancy and identity, and stimulate economic development. They aspire for the region to be recognised as an arts and cultural destination.

Local government has recognised the potential of the arts to provide solutions to challenges faced by its communities. In Gosford Council’s vision statement for 2025, the region will be known as the Creative Coast. "A new Performing Arts Precinct is the centrepiece of the thriving arts and culture scene. Programs in the arts... have contributed to the revitalisation of Gosford CBD... Gosford has become an arts and cultural destination in its own right."iii

Wyong Council has also made a commitment to building a new Cultural Centre in 2012/14, which it will manage as a professionally staffed performing and visual arts facility to "support the cultural aspirations of the community", which aims to contribute to “town centre vitality and vibrancy."iv

Planning for these facilities has lead to new cooperation between the two councils, who are developing a Central Coast Regional Cultural Strategy, to ensure complementary (rather than competitive) facilities. However while cultural facilities are an important aspect in positioning the region as an arts destination, there is a need to lay strong foundations through developing a sustainable and vibrant Central Coast arts community, including arts programming.

Gosford Chamber of Commerce, Gosford Business Innovation District (GBID) and owners of vacant shops have developed the Create Innovate project, based on Renew Newcastle, through which they aspire to use the arts to revitalise empty spaces in Gosford CBD. Wyong Council is using social enterprise models to resource cultural facilities in empty public buildings (such as the Gallery and Studio in a former school at The Entrance).

Youth service providers have adopted the arts to engage young people in their community and through education to employment. The three main youth support organisations employ youth arts workers, provide a range of facilities including video, music recording and arts equipped youth centres, and aspire to develop more robust arts and media programs. Both Wyong and Gosford Councils have prioritised support for young people in their community planning.

Regional Development Australia Central Coast (RDACC), a NSW and Federal Government partnership, provides new overarching regional coordination capacity, and has arts representation on its board. The Federal Government has also engaged a Central Coast Innovative Regions Facilitator, who is located with the RDACC.

There is also a new regional focus in the youth services sector. Regional Youth Support Services convened a Youth Arts Consortium in September 2010, and Youth Connections has engaged three Community Partnership Brokers (one of which is a designated Indigenous broker), to support regional initiatives which offer pathways for young people.

These new partnerships between arts and non-arts agencies - government, community, education, and economic development organisations – provide an opportunity for a major arts + community partnership project, which is needed to build the arts capacity of the Central Coast.
CASE STUDY 1:

Faces of Gosford residency

(Gosford Regional Gallery project funded by Arts NSW)

Seven artists took part in a two week residency in shop 169/70 in Gosford’s Imperial Shopping Centre. The work was either photographic or site specific installation based. The artists were photographers Sharon Aldrick, Eric Gunzel and Keith Lincoln-Cook and installation artists Peter Baka, Mandy Francis and Catherine Stanley. Photographer Victoria Grant documented the residency. Artists responded to the current state of the CBD, worked on site and interacted with the community, who also contributed. The residency resulted in an exhibition at Gosford Regional Gallery in January 2010.

Clockwise from top left: A Subjective Gosford photography installation by artist Peter Baka; the residency space inside Shop 169/70; Erik Gunzel shooting Gosford; and Water Vibration, an installation at Kibble Park by artist Catherine Stanley. Images courtesy of Victoria Grant.
3. BACKGROUND

Scope of Work

Arts NSW aims to foster a spirited arts and cultural environment, which values our artists and our heritage, which builds community, excites our imagination and inspires our future. Arts NSW is seeking to encourage more effective community partnership activity in NSW by targeting areas of the state which have been identified as having arts needs.

Arts NSW commissioned LOIS RANDALL CREATIVE CONSULTING to prepare this report to inform effective arts programs and community partnerships for the rapidly growing Central Coast region.

It is important to note that the brief focussed on arts programming, capacity and sustainability, and specifically excluded capital infrastructure, which has been the subject of many recent local government reports and plans for new cultural facilities for both Wyong and Gosford.

Aims of the consultancy

- Identify unmet arts needs of communities on the Central Coast
- Develop an evidence base for effective Community Partnerships
- Develop better and more effective arts and cultural infrastructure and community partnerships for the rapidly growing Central Coast

The consultant reported to the Manager, Capacity and Development, Arts NSW, and was expected to: undertake desk top research, consult with Wyong and Gosford Councils, key representatives of the arts industry in the Central Coast and other relevant stakeholders; gather comprehensive, accurate information about arts and cultural infrastructure; gather relevant demographic data to assist with future arts planning; comment on future trends in arts and cultural development and subsequently identify the priority needs and issues of relevance to the region; identify opportunities for community partnership building in the region; and recommend directions from the community partnership between Arts NSW and other agencies in the region 2011-2012.

During the research and development the Consultant worked with an informal reference group made up of 15 key regional and local government stakeholders (see list attached), including a workshop and a brainstorming session with the reference group and other stakeholders. Interviews were conducted with 40 stakeholders.

The research also involved an audit of existing reports and plans including Gosford and Wyong Council’s Cultural Plan and Community Plan and the Central Coast Regional Economic Development and Employment Strategy (REDES) December 2009, (part of the NSW Government’s overarching Central Coast Regional Strategy), mapping of professional and community arts organizations and activity in the region, and a review of national and international research reports regarding developing arts communities.
NSW Government policy and service delivery context

The NSW State Plan is the Government’s main strategy for delivering services to the people of NSW and for guiding decisions on resources.

Arts NSW is part of Communities NSW, the NSW Government department created to support the development of vibrant, sustainable and inclusive communities. Under the State Plan, Communities NSW’s responsibilities include “increasing visitation and participation in arts and cultural activity by 10% by 2016.” Communities NSW also contributes to State Plan priorities to ensure that our cities and centres are functional and attractive places to live, work and visit.

Arts NSW funds key arts organisations, manages a portfolio of properties used for cultural activities and advises the Government and arts sector on effective support for the arts. It also encourages participation in, and broader access to, the arts and supports NSW artists and arts organisations to create and present exciting and innovative work.

The Arts Funding Program, administered by Arts NSW, includes the following priorities:

- Indigenous arts and cultural activities;
- arts and cultural activities that are linguistically and culturally diverse;
- regional arts development;
- opportunities for young people to access arts and cultural activities and creators, participants and audiences; and
- opportunities for people with a disability to access arts and cultural activities and creators, participants and audiences.

The development of a NSW Aboriginal Arts and Cultural Strategy is a priority for Communities NSW over the next four years. Its objectives are to afford Indigenous people in NSW greater opportunities to:

- participate in, share and strengthen their arts and cultural activity; and
- develop careers and business in the arts and cultural sector.

The NSW Business Sector Growth Plan released in September 2010 “outlines the actions and initiatives that the NSW Government together with Industry will undertake to promote NSW’s long-term economic growth.” The Plan includes specific strategies for the creative industries in NSW, including “a vision for the growth of the sector to 2020, the competitive advantages of the sector in NSW, opportunities for growth and actions the NSW Government will take to support the achievement of the vision.”

Within the context of these policy and service delivery priorities, Arts NSW’s consultancy on the Central Coast aims to identify opportunities to develop better arts and cultural infrastructure for this rapidly growing region and to support increased involvement of Central Coast communities in arts and cultural activities as creators, participants and audiences.
Arts trends and context

Areas of arts practice and development most relevant as a context for examining arts capacity on the Central Coast are:

- community partnerships (CCD);
- arts in Western Sydney, Newcastle and regional NSW;
- professional arts development; and
- building vibrant arts communities.

Over the past two decades there has been a shift in NSW from centralised cultural production touring to suburban and regional communities, to more dynamic decentralised exchange between communities, regions and centres. There has been an increase in professional arts organisations and cultural production and programming in both Western Sydney and regional NSW, and it is no longer unusual for touring contemporary programs and exhibitions to originate from the fringes, or for partnership programs between regional and Sydney arts organisations.

There has also been a breaking down of art form silos, with innovation around cross art form programs and creative practice, and in arts development programs. For example the Splendid lab is a national arts incubator program for young artists, supported by the Australia Council, Arts NSW and partners all over Australia, which was developed by the Lismore Regional Gallery in partnership with Splendour in the Grass music festival.

Contemporary Indigenous arts in NSW is also an area which is achieving national and international attention, and energising contemporary practice in visual arts, photography and performing arts.

International research around Creative Industries and Creative Communities, and their potential as drivers of economic development, has also lead to new support for quality market oriented cultural product, business skills and creative entrepreneurs, both in metropolitan and regional communities. Communities ranging from tiny villages like Gulargambone in the Central West to Newcastle have developed innovative programs to stimulate community economic development and revitalise declining town centres, based around production and sale of local cultural product.

There has also been an increase in local government support for the arts and cultural programs across NSW, and partnerships between local governments and other arts and non-arts partners, particularly when negotiated through regional strategies or Regional Arts Boards. This has also enabled the development of a range of new professional arts producing and resource organisations ranging from fLing Youth Physical Theatre Company in Bega to Information and Culture Exchange (ICE) in Parramatta. Public art, place making and art and environment programs have also been revitalised with local government support.

Community Partnerships

Nation-wide changes to arts and community cultural development models over the past decade have lead to new funding partnerships where a range of different government and non-government agencies are co-funding innovative arts and community based cultural projects, to support community outcomes.
The Australia Council supports community arts and cultural development through funding programs ranging from support to individual artists and community organisations to multi-year support to key producer companies, and Creative Communities partnerships to support major community arts and cultural development projects that align arts and non-arts partners.

There has been an emergence of not for profit community arts producing organisations such as Big hart, Beyond Empathy, Feral Arts, and Somebody’s Daughter Theatre, which are brokering complex partnerships to support major long term cross region arts projects to affect social change or address significant issues, particularly in disadvantaged communities and groups. Important characteristics of the work of these organisations are employment of professional artists to work with and empower communities to use the arts for expression and telling local stories, and at the same time giving them the skills to produce high quality arts outcomes for broad – sometimes national – audiences. For example Big hArt recognises that “the quality of their work gives (participants) a voice”\textsuperscript{iv}.

Western Sydney and Hunter
There have been significant changes in arts practice and production in Western Sydney and Newcastle in the past decade, with increasing partnerships between arts organisations, and government, and arts organisations developing new and more diverse programming. This has been due in part to the Western Sydney and the Hunter Arts Strategies, and can be seen in organisations such as Blacktown Arts Centre, Campbelltown Arts Centre and Casula Powerhouse which have become leaders in contemporary arts and community arts programming and production, as well as in Newcastle through partnership initiatives such as This Is Not Art, and the Lock Up residency programs.

Regional Arts Development
Regional arts development in NSW is decentralised through a network of Regional Arts Boards (RABS). Local councils in each area, and the State Government, contribute financially to each RAB to employ a Regional Arts Development Officer (RADO) and other staff. RABS provide a leadership, advocacy, and communications role. They also broker partnerships, funding and sponsorship for a range of both professional arts development and community partnership arts projects, and have also been an important factor in the professionalization of the arts in regional communities and a shift away from one-way importation of touring professional programs.

Increasingly regional communities are producing professional arts product in a range of art forms, both for their local communities, and to tour outside the region. For example regional galleries are curating exhibitions of national significance, and regional performing arts companies are producing programs both for local audiences and regional touring.

Models for developing professional arts, arts practice and innovation
There are many examples of planned interventions to stimulate professional arts practice – to professionalise arts sectors in different communities. These programs range from artist networks with professional development workshops and programs, to residencies, mentorships, curatoriums, incubators and laboratories. Key features are access for arts practitioners to informed criticism and feedback from experts, peer review, conceptual and arts business skills development, opportunities to experiment, and exposure to “best practice” in creative practice and programming in other organisations and communities.
Literature - developing vibrant arts communities

To provide a context for a review of the arts in any community it is necessary to make comparisons to other regions, and to find benchmarks or indicators around which to discuss sustainability, maturity, vibrancy and the nature of the practice. Following is a summary of research findings, with particular reference to regional communities.

Research into arts in communities in Canada and the USA as well as Australia provides measures which are useful for this report, particularly in relation to indicators and stages in a continuum of developing both vibrant and sustainable arts communities.

A report for the Creative City Network of Canada (2009) describes critical ingredients for building arts-active communities; and for building long-term vitality for the arts in rural and “suburban fringe” communities. The report presents a continuum of stages for a community to become an arts destination, developed by Shifferd (2005) based on research into arts communities. Along this continuum three phases of artistic development of “community cultural ecologies” are described. Following is a table adapted from Shifferd’s Continuum (attached in Part 2), with the markers of each stage of arts development.

What makes the arts thrive? Markers of arts development in communities, on the continuum to becoming an “Arts Destination”:

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<td>• Leadership organization - coalescence of a group of arts “instigators” – individual leaders attract or create a network for organizing and advocacy, and emergence of an arts advisory group; and</td>
<td>• Regular art activity in more than one discipline</td>
<td>• Artists serve as a magnet for other artists, professionalization of the artistic community</td>
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<tr>
<td>• Arts activity – people doing art informally: community theatre, band, chorus, visual artists, craft guilds; and community groups that include arts activity.</td>
<td>• Performances in a variety of venues</td>
<td>• Artists can live and work comfortably</td>
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<td>• A critical mass of artists</td>
<td>• Arts related businesses</td>
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<td>• An established advocacy and organizing group</td>
<td>• Arts seen as central to community development</td>
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<td></td>
<td>• Increasing participation across demographic categories</td>
<td>• Facilities – theatre, performing or visual arts centre</td>
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<td>• Networking and collaboration among arts groups and artists</td>
<td>• Strong organizational and advocacy infrastructure including information distribution</td>
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profit, commercial, public, and informal opportunities for cultural engagement is essential to create the continuum of participation that enables robust arts practice and consumption, both amateur and professional."

In Developing and Revitalizing Rural Communities Through Arts and Creativity in Australia, Dunphy identifies pivotal factors for building long-term sustainability for arts and creativity in rural communities, based on a literature review of recommended actions in Australian research reports:

- "Commitment from government to cultural vitality dimension of planning and public policy;
- Recognition of the value of local cultural product and practices;
- Support for arts in communities, especially networks of supporting professionals;
- Better funding support, including long-term investment and less onerous application processes;
- Data collection about arts activities including outcomes at a local level; and
- Awards for best practice."

Dunphy also adds her own conclusions regarding the importance of

- "Enthusiastic local leadership, positive attitudes, local entrepreneurship and investment; and
- Right timing and a focus on retaining young people through employment, recreational, and educational initiatives."

In her 2006 report to Regional Arts Australia National Directions: Regional Arts, Anne Dunn describes trends in regional communities, which are relevant to this report.

- "The growing number of professional artists in regional communities is recognised as a great asset to these towns and districts and it is essential that they are supported both in their development and in their capacity to work in their communities.
- Artists are becoming increasingly adept and skilled at working with funding bodies, writing submissions and talking the language of business and government which was seen as necessary to support the arts.
- [There are] networks of artists working together and databases for networking and jobs directory.
- There is an important commitment from communities to the production of excellent arts product by local artists, and to the development of new and improved skills."

Regional communities interviewed by Dunn also identified the following needs, to support arts development:

- to improve access to professional development for professional artists who live and work in regional communities
- to bring in other artists to work with local artists is critical
- to provide more opportunities for professional artists to work with communities and share their skills would improve everyone’s skills and contribute to a higher value being placed on local output
- regional touring of local artistic product is always successful and should be encouraged
- developing regional networks so that knowledge and skills can be shared would be welcomed

Dunn concluded that consultation “clearly articulated the desire of people in the arts in regional Australia to assist in the development of a strong local identity that is inclusive of all the people who live there, and for that identity to be the basis of vibrant and resilient communities.”
Conclusions for the Central Coast

On Shifferd’s development continuum, the Central Coast has clear markers of favorable conditions for arts development: valuing the arts for young people, valuing of history and sense of place by a significant number of people, a tradition of artistic activity, and individual champions for the arts.

The other critical ingredient for sparking development in Shifferd’s continuum is - a catalytic event (eg a special celebration which sparks interest and motivation) or a planned intervention.

The Central Coast also has one marker of the “Emerging Development Phase”, which is arts activity (people doing art informally: community theatre, band, chorus, visual artists, craft guilds.) However the lack of arts leadership – which is Shifferd’s first marker of emerging development - has been clearly identified on the Central Coast.

There are also markers of Sustaining Development on the Central Coast: regular art activity in more than one discipline, performances in a variety of venues, and civic engagement in the arts including policies and plans.

However it lacks critical markers of a critical mass of artists, an established advocacy and organizing group, and networking and collaboration among arts groups and artists.

Looking at Central Coast arts capacity in the context of Shifferd’s framework, and the Australian research by Dunn and Dunphy reinforces what the local community has already recognized.

The arts community is active but is far from sustainable. The essential ingredients needed to develop Central Coast arts capacity are:

• leadership, advocacy, coordination, professional development and professional support
• networking and collaboration among arts groups and artists
• a critical mass of, and more opportunities for professional artists to work, create new local work, and to share their skills with the community

There is emerging leadership and collaboration between arts organisations, local government and other partners on the Central Coast. This needs to be supported and nurtured to become “strong organisational and advocacy infrastructure including information distribution and training”.

The key issue for the Central Coast, in the path from emerging active towards a mature arts destination, is that of retaining, developing and networking a critical mass of professional artists – the professionalization of the artistic community - so that artists can live and work in the region and arts related businesses can thrive. There is a need to widen the focus of local, State and Federal government support from informal art making and audience participation, to supporting arts industry development, in order to retain a critical mass of professional artists on the Central Coast.

Then…the community becomes an arts destination.
CASE STUDY 2:

Canton Beach Accessible Play Area
(Wyong Shire Council public art program)

The Wyong Shire Council 2009 Public Art Program won a LGSA Cultural Award for three distinct site specific projects using arts processes with community engagement, accessibility, landscape design, engineering, and interpretation. These images show the Canton Beach Accessible Playground project (facilitated by community artist Margrete Erling). Members of the local woodworkers co-op at Toukley joined other artisan groups on the project team and developed the four large timber carvings depicting natural elements from the lake (pictured). Other works were created by residents working with the project artist to fabricate table top mosaics and ceramic pieces to be integrated into tactile playing surfaces usable by people with vision impairment. A vacant shop was used as a studio for the creation of these works.

Images courtesy Wyong Shire Council
CASE STUDY 3:

5 Lands Walk

5 Lands Walk is an annual community arts event which engages the local Aboriginal people with other community members in a nine kilometer walk along the coastline from MacMasters Beach, through Copacabana, Avoca Beach, North Avoca and Terrigal. Each of the 5 lands celebrates with free cultural activities ranging from Aboriginal ceremony to sculptures on the beach and performances. A major ephemeral “Land Art” work is created each year at Terrigal as a partnership between local Indigenous artist Kevin Duncan and another artist – in 2010 it was textile and installation artist Catherine Stanley. A Gosford Council initiative, 5 Lands Walk won an LGSA Cultural Award in 2008. It is now managed by a community based committee, 5 Lands Walk Inc.

*Land Art on the Skillion* by Kevin “Gavi” Duncan and Catherine Stanley, for 2010 5 Lands Walk.

Photo courtesy of XABC Pty Ltd. For more images go to www.5landswalk.com.au
4. FINDINGS

Central Coast consultation identified the following arts development needs:

- residencies and mentorships
- professional development and creative development projects to both challenge and support artists and arts workers
- collaborations and cross art form programs
- for professional arts practitioners to be more visible
- to be associated with excellence
- audience development and building links between participation and audiences
- need to change nature of programming to reach new audiences
- more paid arts and cultural programmers and arts content development workers
- neutral regional arts leadership and a central place for information and communications
- to be sustainable – need longer term security of funding to support more paid workers and longer term programming

Their ideas for building arts capacity and vibrancy included:

- cross art form residencies, for both professional and community arts work
- a “living library” - build on culture and history and engage community through collecting and telling local stories
- spaces which can show challenging contemporary “out there” work, where things are happening that are pushing the boundaries
- creative hub/s - a meeting place for professional artists for sharing ideas (even a café!)
- networking and industry nights
- space to cross genres (current venues encourage art form isolation)
- teaching artists how to package themselves, and how to run a business
- mentors for artists – both for Indigenous and non Indigenous artists
Summary of findings

The key findings from the Central Coast research, conducted for this report, are reinforced by research from other communities.

The Central Coast arts sector needs to be sustainable and vibrant before its potential to support community outcomes can be realised.

There are strong foundations in the Central Coast for developing the arts, particularly in the high levels of community and amateur (informal) arts activity, local government engagement and facilities, arts education, arts programming within youth services, and the emerging network of people working in the arts across these sectors.

However there are three key areas which need support to build arts capacity on the Central Coast:

1. leadership and coordination - regional networking, communication and advocacy
2. professionalization - arts industry development and professional development for artists and arts workers
3. contemporary arts practice - direct engagement in local art making/cultural production

The direction for future arts and community partnership projects on the Central Coast needs to be set in relation to these arts development needs, and then to respond to community needs. Central Coast communities have identified three issues as being of very high priority:

1. young people - opportunities and pathways to build positive futures for young people,
2. community identity - community vibrancy, sense of place, a distinct cultural identity
3. economic development/employment

The overarching recommendation is to conduct a major two year art + community partnership project on the Central Coast.

There is strong evidence to support two integrated program areas, responding to arts development needs of leadership and coordination, professional development and contemporary practice, and community needs of community identity, opportunities for young people and economic development:

Community Partnerships:
- Program 1: place + identity
- Program 2: youth digital

Professional arts/ Creative Industries development
- Program 1: Music
- Program 2: Movement and Performance
- Program 3: Indigenous Cultural Enterprise
CASE STUDY 4:

Grotto performance nights

Grotto is an ongoing “roughly monthly” program of experimental performance events facilitated by the University of Newcastle Central Coast Creative Arts team at the studio on campus. The Grotto program includes Indigenous story telling, multimedia, sound scapes, image projections, written performance text, silent work, emotional wave etc, and aim to support open creative collaboration and exchange.

Clockwise: Creative arts student Tri Nguyen performs at Grotto; NAISDA students perform at Grotto. Images courtesy of University of Newcastle (Creative Arts Program, Central Coast Campus)
5. RECOMMENDATIONS

Community Partnership Program 1: place + identity

**Rationale:** Community vibrancy, a sense of place, and developing a distinct Central Coast cultural identity which is independent of Newcastle and Sydney, are important issues to the community as it faces changes in demographics and culture. Communities have identified the need to revitalise declining town centres, to stimulate local economies and discourage antisocial behaviour. There is also a need to reconnect with the stories of the region, including its Indigenous heritage and culture, and to draw from these stories to build a stronger sense of community and identity.

The *Create Innovate Gosford City* project, an arts based CBD revitalisation program, has secured an art deco style arcade with 8 empty shop fronts in the main street. Gosford Council will contribute $30,000 for a coordinator position if GBID can secure matched funding from Arts NSW. Wyong Council is also developing the *Wyong Creative Enterprise Centres Program* to link artists to spaces in Wyong, The Entrance and Toukley. These projects provide a regional framework and spaces for projects focused on community vibrancy, culture and identity.

It is recommended that a community partnership program focussed on place making and community identity be staged over 2 years, to address community needs. The project builds on *Create Innovate* and the Wyong *Creative Enterprise programs*, adding a local stories and art making dimension, with community artists working from a hub in one of the Gosford shop fronts, as well as a regional Network. The artists would work with local communities throughout the region to collect and share local stories, then work with local artists to produce and exhibit multi-arts outcomes responding to these stories.

It is recommended that a Community Creative Producer be engaged for two years - as the first arts professional working regionally in the Central Coast. There is a need for neutral leadership from a professional arts worker, with skills in contemporary practice and programming, to manage the overall project, and also to provide a catalyst or driver for arts development in the region. It is important for this worker to be located in Wyong, with a regional focus, to address the needs of Wyong as a growth area with very low arts infrastructure.

**Program Strands:** The recommended *Place + Identity* Community Partnership program is comprised of:
- *Create Innovate* Network as an overarching regional program
- *Place + Identity Local Stories* stage 1 - Community Artist in Residence mentors emerging CCD artists to collect and share local stories
- *Place + Identity Local Stories* stage 2 - Artists work with arts groups to develop multi-arts outcomes from stories

**Implementation:** It is recommended that the program be facilitated and implemented by:
- a full time Community Creative Producer (CCP) engaged for two years (by the RDACC) working regionally from Wyong Council offices**
- a part time coordinator for *Create Innovate* to coordinate the fit out and use of the empty spaces, first in Gosford and then regionally.**
- Community Artists In Residence – stage 1
- Approx 5 artists – stage 2

**Partners:** Wyong Shire Council and Gosford City Council workers + Create Innovate Coordinator, reports to CC Arts Committee

Other project partners: Innovative Regions, Regional Youth Support Services, YC Partnership Broker, YC media, YC Koori Connect, Wyong Neighbourhood Centre Youth Arts Service, Fusion, arts orgs, Indigenous orgs, libraries, schools, history groups, Uni of Newcastle Create Arts, arts students, NAISDA, TAFE, Conservatorium, practitioners, CC Tourism.
<table>
<thead>
<tr>
<th>CP Program 1 - detail: place + identity</th>
<th>KPIs</th>
<th>Arts NSW Y1</th>
<th>Arts NSW Y2</th>
<th>Arts NSW TOTAL</th>
<th>Partners Y1 + 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Community Creative Producer (CCP)</strong></td>
<td>Role: Refine project plan, implement 2 year regional program to: - manage CP Programs 1 and 2, facilitate creation and presentation of multi-arts outcomes - animate town centres and public spaces (physical and virtual) with contemporary arts - professional development program - communications - develop and implement innovative e-communications strategy (Create Innovate Network, working with CI Coordinator)</td>
<td>CCP engaged; Professional development program; Communications strategy; Projects implemented</td>
<td>$50,000</td>
<td>$50,000</td>
<td>$100,000</td>
</tr>
<tr>
<td><strong>Create Innovate Gosford Hub + Coordinator, Regional Create Innovate Network program, linking to Wyong Creative Enterprise program</strong></td>
<td>Role: Coordinate empty spaces in town centre stage 1 Gosford, including fit out empty shopfronts in Gosford for project HQ and for creative enterprises and programs, secure IT resources, launch project and website, secure &quot;tenants&quot;, develop business support programs - support regional program as stage 2 - Regional Network - professional development guest speakers program to network and build capacity (arts business, arts practice, funding, programming, partnership development, e-commerce, marketing) + Regional Network - communications (with CCP)</td>
<td>Coordinator engaged; Shops occupied in Gosford; Spaces occupied in Wyong; # business programs; # participants.</td>
<td>$30,000</td>
<td>$30,000</td>
<td>$60,000</td>
</tr>
<tr>
<td><strong>Place + Identity Local Stories 1 – Community Artist in Residence</strong></td>
<td>Role: select youth CCD artist attachments (paid – EOI process), work with community to research local stories, establish web space to collect and present stories (eg as part of Create Innovate site), facilitate low tech options for community members to submit stories, actively research and identify significant local stories with regional spread, including Indigenous stories, story telling workshops with community partners (eg libraries, schools, youth services, history groups), work with partners to record, share and publish stories, (writing, audio, video, internet).</td>
<td>Artist engaged; Stories recorded; Workshops held; Community partners; Stories online/published.</td>
<td>$25,000</td>
<td>-</td>
<td>$25,000</td>
</tr>
<tr>
<td><strong>Place + Identity Local Stories 2 – CCP + Artists work with arts groups to develop multi arts outcomes from stories P/t artists in residence</strong></td>
<td>Approx 5 artists (depends on nature of works), based in CI Hub/shopfronts and/or other spaces (eg YAW, ArtBarn, The Entrance Studio, UoN Creative Arts Studio) - Resident artists (paid – selected through EOI) work with partner orgs to develop and produce art works responding to stories collected in stage 1 (eg multi arts, music, audio, performance, visual, digital) and exhibit in sites with major community access/engagement (eg internet, radio, TV (Generate TV and ABC Open), projections and public spaces. CCP to seek funding for exhibition/performance/presentation/publication of works within region and potentially to tour to other centres/regions.</td>
<td>-</td>
<td>$20,000</td>
<td>$20,000</td>
<td>$20,000</td>
</tr>
<tr>
<td><strong>Admin &amp; evaluation</strong></td>
<td>RDACC / CCP + CC Arts Committee</td>
<td>Final report</td>
<td>$10,500</td>
<td>$10,000</td>
<td>$20,500</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td>$451,000</td>
<td>$115,500</td>
<td>$110,000</td>
<td>$225,500</td>
</tr>
</tbody>
</table>
Community Partnership Program 2: youth futures digital arts

Rationale: There is an urgent need to create opportunities and employment pathways for young people on the Central Coast. There is also significant capacity within the youth services sector through its skilled staff and resources, including music recording and video production facilities, and the Youth Connections (YC) U-tube youth television “channel”. There is a need for better coordination and sharing of facilities and resources. The handful of youth arts workers, and one media worker have limited capacity to take on new projects. There is a need for more human capacity bringing broader art form skills, and professional development in models of youth arts programming, and creative use of digital media, in order for young people to take advantage of the facilities available.

There is a need for paid digital artists in residence to work with the youth arts workers, as well as opportunities for young digital artists to be mentored and paid to produce new work.

It is recommended that a community partnership project be staged over 2 years with the youth services organisations, focussed on enabling young people to express themselves through creative use of digital media, and to learn skills which are transferable to employment outcomes.

The YC yGenerate TV site presents an opportunity to develop an innovative regional youth digital arts and media portal. There is a need to redesign the user interface for the site and for more content. It is recommended that this site be developed and used as an online exhibition portal for works produced through this project (video, audio, digital imaging, interactive).

There is a need for regional planning for arts programs in the youth services sector. In September 2010 Regional Youth Support Services (RYSS) convened a meeting to scope the establishment of a regional Youth Arts Consortium. It is important that the three youth service organisations which provide arts programs – RYSS, Wyong Neighbourhood Centre (WNV) Youth Arts Service, and Youth Connections (YC) – work together to ensure a strategic and cooperative approach.

YC is leading in Indigenous arts through its Koori Connect program, employing Indigenous artists who use arts programs to engage young people in education and work place training. It is important that this digital arts project includes opportunities for Indigenous participants and artists.

It is recommended that the Youth Arts Consortium – with representatives from these three organisations, and including an Indigenous arts worker from Youth Connections - work with the CCP to oversee the implementation of the youth arts programs recommended in this report.

Program Strands: The recommended youth futures digital arts program, will be overseen by the CCP, and is comprised of:
- 3 digital artists engaged p/t for one year to work with young people to develop digital arts and creative content, located within youth organisations
- Hectic Digital Arts Lab - 2 week lab, artists mentor 10 young artists to make new digital art works, and follow through to public outcomes
- Digital youth arts exhibition strategy including yGenerate TV

Implementation:
- CCP + Youth Arts Consortium manage program
- 3 Digital Artists in Residence

Partners: Youth Arts Consortium (inc Regional Youth Support Services, Youth Connections (YC), Wyong Neighbourhood Cr) and YCmedia program

Other partners could include: Wyong Shire Council, Gosford City Council, Youth Centres (Kincumber, Erina, Oasis, Gravity), schools, ICE, Metro Screen, dLux, Uni of Newcastle, electrofringe, UTS, ABC Open
### CP Program 2 - detail: youth futures digital arts

<table>
<thead>
<tr>
<th>CP Program 2 - detail: youth futures digital arts</th>
<th>KPIs</th>
<th>Arts NSW Y1</th>
<th>Arts NSW Y2</th>
<th>Arts NSW TOTAL</th>
<th>Partners Y1 + 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital Arts Residencies 3 digital artists work with young people to develop digital arts &amp; creative content</td>
<td>3 digital media artists (eg video, photography, digital imaging, animation, interactive, audio, projection, hybrid), located with youth orgs. Role: CCP, YC media coordinator and RYSS &amp; WNC youth arts workers collaborate to refine project plan, secure production resources and partners, confirm participant groups and locations. Digital artists move between YC, RYSS, WNC and other youth centres, work with youth groups for 1 year, commencing July 2011, to build creative/conceptual and technical skills and give young people the confidence to create their own digital/media arts content, based on their own ideas and stories. Role includes support and professional development for youth arts and media workers, and encouraging sharing of resources and facilities within youth service organisations. (Link to Place + Identity Local Stories stage 2)</td>
<td>Partners needs and facilities scoped; Artists engaged; # participants # youth art works; New skills for artworkers; Partners sharing facilities.</td>
<td>$30,000</td>
<td>$40,000</td>
<td>$70,000</td>
</tr>
<tr>
<td>Hectic Digital Arts Lab 2 week lab + mentors for 10 young artists</td>
<td>Call out for young artists with ideas for/interest in creating new digital art works to apply (selected artists paid living allowance) Approx 10 young artists selected to be mentored by the CCP and 3 resident artists for a 2 week intensive creative exploration and art making “lab” where they can work full time on developing and producing their own new digital art works for internet and/or other public exhibition outcomes. Artists are then mentored after the lab to complete realisation of works and through to exhibition outcomes (link in with Place + Identity Local Stories stage 2)</td>
<td>Call out for young artists; Artists selected; Lab held; Art works made; Public outcomes.</td>
<td>-</td>
<td>$10,000</td>
<td>$10,000</td>
</tr>
<tr>
<td>Ygenerate TV and exhibition strategy</td>
<td>Digital artists work with YC media youth participants to update Ygenerate TV portal design and relaunch as central coast youth portal CCP works with Youth Arts Consortium to develop exhibition and distribution strategy, including Ygenerate TV, ABC Open, Broadcast, electrofringe, festival, gallery and other potential exhibition and media outcomes. Digital art works uploaded to Ygenerate TV (Utube), broadcast YC radio, posted on ABC Open or exhibited as per exhibition and distribution strategy</td>
<td>Exhibition strategy; New media and exhibition partners; YGenerate TV interface updated; # new works uploaded; Other public/media outcomes.</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Admin &amp; evaluation RDACC / CCP + Youth Arts Consortium</td>
<td>Final report</td>
<td>$3,000</td>
<td>$5,000</td>
<td>$8,000</td>
<td>$8,200</td>
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<td><strong>Total</strong></td>
<td><strong>$178,200</strong></td>
<td><strong>$33,000</strong></td>
<td><strong>$55,000</strong></td>
<td><strong>$88,000</strong></td>
<td><strong>$90,200</strong></td>
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</table>
Professional Arts/Creative Industries Development 1: music

Rationale: The music industry is the most mature professional arts sector on the Central Coast, and offers the most potential in terms of industry growth, employment and career pathways for young people. Research identified the need for more creative development, performance and recording opportunities for emerging musicians, and for career and employment pathways and support for young people.

The complete chain of creation to distribution is represented on the Central Coast – from the artists (composers, songwriters, performers) to recording studios, producers, publishers, promoters and venues. The area is home to acclaimed musicians and bands. There are organisations supporting youth music programs and training in music, production and business - eg Conservatorium, RYSS, TAFE, Australian Songwriting Conference, Brackets & Jam and Musicians Making a Difference. However there is little connection between these organizations or with successful musicians, studios and businesses. There is a need to bring the many parts of the music sector together to build on the potential for a stronger integrated industry, which offers more opportunities for the local community.

Program Strands: The recommended music industry development program includes:
- an industry round table to further scope needs, build connections and develop the program
- a professional development and market connect event, and
- a Work Placement scheme for young people to work with and be mentored by established music professionals in the region.

Implementation
- Central Coast Innovative Regions Facilitator project leader role
- Music Broker contracted to connect music practitioners to market and business outcomes

Partners: Innovative Regions /RDA, Conservatorium, TAFE, RYSS, YC Industry Connect, Australian Songwriters Conf, businesses, musicians, bands etc

<table>
<thead>
<tr>
<th>Professional Arts/Creative Industries 1 - detail: music</th>
<th>KPIs</th>
<th>Arts NSW Y1</th>
<th>Arts NSW Y2</th>
<th>Arts NSW TOTAL</th>
<th>Partners Y1 + 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music industry round table</td>
<td>Invitation list; Meeting held; Plan developed; Committee established</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>$2,000</td>
</tr>
<tr>
<td>Lead: Innovative Regions facilitator</td>
<td>Role: develop and implement business plan for music industry network program, including professional development and a market connect event (possibly with Australian Songwriters Conference (ASC), to connect local music practitioners to performance and market channels in and outside region.</td>
<td>Broker contracted; Prog implemented; # Participants; # Outcomes.</td>
<td>$25,000</td>
<td>-</td>
<td>$25,000</td>
</tr>
<tr>
<td>Music Industry Network Program and Broker Music Broker - Consultant position</td>
<td>Call for EOIs from emerging musicians and music industry practitioners wanting paid professional placements /work experience (each to identify needs and interests), match to professional artists and facilities in the region. Emerging artists paid for time limited professional placements, Mentors paid small fee for supervision.</td>
<td>Call for musicians; Secure workplaces; # Placements.</td>
<td>-</td>
<td>$20,000</td>
<td>$20,000</td>
</tr>
<tr>
<td>Music Mentors &amp; Prof Placements</td>
<td></td>
<td></td>
<td>$2,500</td>
<td>$2,000</td>
<td>$4,500</td>
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<tr>
<td>Admin &amp; evaluation</td>
<td>RDACC / IR Facilitator</td>
<td>Final report</td>
<td>$27,500</td>
<td>$22,000</td>
<td>$49,500</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td>$117,700</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Professional Arts/Creative Industries Development 2: movement/performance

**Rationale:** The Central Coast is home to high numbers of dance academies and performing arts groups, as well as NAIDSDA, which are training large numbers of young people in dance and performance skills and technique. However there are few opportunities for these students to move into more professional practice, or to develop original new work. The movement and performance recommendations are aimed at professionalising the local dance and performing arts sectors, to bring in new forms of creative practice, and support the development of new local work which can be performed locally as well as have touring potential.

**Implementation:** Ausdance NSW is recommended as the lead agency to auspice this program, to build on the partnership recently established with Gosford Council and NAISDA to hold the National Youth Dance Festival in Gosford in 2011. Ausdance NSW will also be positioned to work with NAISDA and the CC Arts Committee to recommend appropriate partners for the stage one development residencies, and will launch the program at the Youth Dance Festival.

**Program Strands:** The recommended movement and performance program includes:
- **Residency 1:** two movement/performing arts residencies in Gosford and Wyong, to bring new forms of contemporary practice to existing dance and performance programs and schools in region and professionals working with local groups.
- **Residency 2:** (new work)

**Partners:** Ausdance, GCC/Laycock Street, WSC, NAISDA, Uni of Newcastle Creative Arts/GROTTO Performance events, Youth In Performing Arts, Performing Arts and Dance organisations and academies.

<table>
<thead>
<tr>
<th>Professional Arts/Creative Industries 2 - detail: movement/performance</th>
<th>KPIs</th>
<th>Arts NSW Y1</th>
<th>Arts NSW Y2</th>
<th>Arts NSW TOTAL</th>
<th>Partners Y1 + 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope project</strong></td>
<td>Meeting with Ausdance, NAISDA, Council staff, Dance academy and performance group reps, Uni Newcastle etc, scope project, confirm target organisations to invite for Residency 1.</td>
<td>Meeting held; Partners confirmed; Partners invited.</td>
<td>-</td>
<td>-</td>
<td>$1000</td>
</tr>
<tr>
<td><strong>Moving Performance Residency 1</strong> (creative practice and professional development)</td>
<td>Positions: 2 movement/performing arts residencies (Wyong and Gosford) through partnerships with other orgs (eg NAISDA, Performance Lines, Urban Theatre Projects, to be advised by Ausdance NSW) Role: to bring new forms of contemporary practice to existing dance and performance programs and schools in region and professionals working with local groups. Launch at National Youth Dance Festival, Gosford, March 2011</td>
<td>Residencies held; Partners; # participants; New skills developed.</td>
<td>$15,000</td>
<td>-</td>
<td>$15,000</td>
</tr>
<tr>
<td><strong>Moving Performance Residency 2</strong> (new work)</td>
<td>5 local performing artists or groups, selected by application, to be paid to develop innovative new work, managed like grants program, artists paid residency fee (to cover living, accommodation and costs) Role: to experiment and develop new and innovative work for performance, with public outcome and ideally include work in progress presentation for peer review</td>
<td>Call out for apps; Artists selected; Residencies held; Work in progress; Public outcome new work.</td>
<td>-</td>
<td>$20,000</td>
<td>$20,000</td>
</tr>
<tr>
<td><strong>Admin &amp; evaluation</strong></td>
<td>Ausdance + CC Arts Ctee</td>
<td>Final report</td>
<td>$1,500</td>
<td>$2,000</td>
<td>$3,500</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td>$ 83,500</td>
<td>$16,500</td>
<td>$22,000</td>
</tr>
</tbody>
</table>
Professional Arts/Creative Industries Development 3: Indigenous arts cultural enterprise

**Rationale:** The Indigenous population of the Central Coast is the fastest growing in Australia, and the heritage and cultural practice of the Darkinjung people, and other Indigenous artists living in the Central Coast, presents opportunities for arts development and community enterprise. There is capacity in the region represented by the Indigenous arts officer at Gosford Regional Gallery, Indigenous artists working within Youth Connections, local artists and groups such as the Mirring Corporation, and the location of NAISDA, a major Indigenous cultural training organization, at Mount Penang. Yet there are low levels of Indigenous cultural programming outside of NAISDA and NAIDOC week, and stakeholders have identified the need for local leadership and vision, community engagement, professional development, and discussion around contemporary techniques and practices and “authenticity” of cultural expression, and for mentors and support for Indigenous artists.

Indigenous cultural enterprise is an area with potential for local business and employment, as there is a strong national and international market for quality contemporary Indigenous arts and cultural products. There are established and successful models and funding programs to support Indigenous Cultural Enterprises, including those based on a social enterprise model. However this needs careful research, leadership, engagement and partnership development within the local community, as well as inspired and informed product development, to find the right model and forms of arts and cultural practice for local communities.

**Implementation:** It is recommended that an Indigenous Arts Consultant be contracted to work with the local Indigenous community, the Social Enterprise Working Party, NAISDA, and the YC Indigenous Community Partnership Broker to conduct a feasibility study into possible partners, models, artists and products for a Central Coast Indigenous Cultural Enterprise.

<table>
<thead>
<tr>
<th>Professional Arts/Creative Industries 3 - detail: Indigenous arts</th>
<th>KPIs</th>
<th>Arts NSW Y1</th>
<th>Arts NSW Y2</th>
<th>Arts NSW TOTAL</th>
<th>Partners Y1 + 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indigenous cultural enterprise establish reference group</td>
<td>Establish reference group - CC social enterprise working party, CC Indigenous orgs, arts workers and artists, identify lead organisation and local partners. Engage Indigenous Arts Enterprise Consultant engaged Possible partners: Arts NSW, DEEWR, Campbelltown Arts Centre</td>
<td>Local community support; Reference group established; Consultant engaged</td>
<td>-</td>
<td>-</td>
<td>$2,000</td>
</tr>
<tr>
<td>Indigenous cultural enterprise feasibility study - Indigenous Arts Enterprise Consultant</td>
<td>Role: Work with reference group to develop model for feasibility study, research and identify assets, needs, opportunities, models, potential products, partners and resources, recommend models and action plan</td>
<td>Feasibility study with recommended options for products and models</td>
<td>$10,000</td>
<td>-</td>
<td>$10,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$30,000</strong></td>
<td><strong>$10,000</strong></td>
<td>-</td>
<td><strong>$10,000</strong></td>
<td><strong>$20,000</strong></td>
</tr>
</tbody>
</table>

**PROJECT TOTALS**

<table>
<thead>
<tr>
<th>Total cost over two years</th>
<th>Arts NSW Y1 - 2011</th>
<th>Arts NSW Y2 - 2012</th>
<th>Arts NSW total</th>
<th>Partners total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>$860,400</strong></td>
<td><strong>$202,500</strong></td>
<td><strong>$209,000</strong></td>
<td><strong>$411,500</strong></td>
<td><strong>$448,900</strong></td>
</tr>
</tbody>
</table>
Partnerships and coordination

This proposal is supported by the first significant regional alliance of arts and non-arts partners in the Central Coast, which consolidates partnerships and networks which have recently been established in the region.

The partners directly supporting this project are:
RDACC, Gosford City Council, Wyong Shire Council, CC Innovative Regions Centre, GBID Create Innovate, Youth Connections, Regional Youth Support Services, Wyong Neighbourhood Centre Youth Arts Service, NAISDA, Ausdance NSW and CC Conservatorium. Ausdance NSW has agreed to auspice and support the Movement + Performance program. The Innovative Regions Facilitator has agreed to facilitate the Music industry program.

Lead organisation and project administrator
RDACC provides regional coordination capacity, and has arts industry representation on its board. There is a need for an overarching regional organisation with coordination and administrative capacity, to formalise the partnerships, secure and administer funding, and act as the employer or contracting agency for program staff and consultants. RDACC supports the recommendations and has agreed in principle to take on the role of auspice and administrator for the proposed two year art + community partnerships project.

Central Coast Arts Management Committee
It is recommended that a Central Coast Arts Management Committee be established drawing from the reference group from this report, with expertise in program management in different art forms including representatives from: GCC, WSC, RDA/IR, NAISDA, Youth Arts Consortium, Conservatorium, Indigenous artists.

Other potential program partners who have supported the development of the proposal include: University of Newcastle Central Coast – Creative Arts, Hunter TAFE Central Coast, NSW Dept P&C RMN, Hunter Central Coast Local Employment Coordinator.

Funding
Gosford and Wyong Shire Councils can contribute financial support as partners to some program strands in this proposal.

There is also potential funding through Federal Government programs, including Enterprise Connect and the Indigenous Employment Program, which can be brokered through the RDACC and Innovative Regions Centre. However these would be triggered once major funding partners are confirmed.

It is recommended that Arts NSW and the Australia Council provide major partnership funding for this important initiative for the Central Coast.

It is anticipated that after this two year program focussed on developing arts capacity in the region, both arts organisations and non arts partners will be equipped with the skills they need to develop competitive applications to Arts NSW, the Australia Council and other funding programs, to continue the momentum generated by the program.
END NOTES

1 Gosford City Council Community Plan Vision Statement for 2025: Key Focus Area 3 – Enhancing Arts and Culture, 2008

2 Wyong Performing Arts Centre Feasibility Study, 2006

3 See NSW Business Sector Growth Plan, NSW Government, September 2010, pages 67-72. “Creative industries are a composite industry that incorporates a wide range of sub-sectors such as design, music, advertising, architecture, publishing, visual and performing arts, IT software and digital and screen content (film and television). The creative industries produce both social and economic benefits and are expected to represent around 4% of the NSW economy in 2020.”

4 Big hArt website

v Bailey J, Defining Artistic vibrancy, Australia Council for the Arts, essay p12, May 2010, describes the elements of artistic vibrancy (in relation to professional arts organisations) as artistic quality or excellence, audience engagement and stimulation, a fresh approach to the preservation or development of the artform, artist development and community relevance.

vi Shifferd and Rodning Bash, Developing and Revitalising Rural Communities Through Arts and Creativity, p22, 2009


viii Dunphy, K, Developing and Revitalizing Rural Communities Through Arts and Creativity in Australia, for the Creative City Network of Canada, p.87, March 2009

ix Dunn, A. National Directions; Regional Arts, consultation report for Regional Arts Australia, p.25, 2006,