Public Art Strategy and Masterplan 2015 to 2020
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Our surrounds greatly influence how we think and feel
Executive summary

The strategies outlined in this document provide a platform for interpretation and expression of community identity. It promotes opportunities for public discourse with projects that can challenge preconceptions of place. The strategies explore the connectedness of Wodonga, both personal and geographic, while reflecting the aspirations and heritage of the city.

Wodonga’s CBA is undergoing a transformation and this five-year plan sees the rest of city undertake its own renewal. The plan outlines strategies that support economic development, tourism, infrastructure development, placemaking, community development and recreation objectives. The ability for public art to bridge across so many city-wide objectives reflects its flexibility in providing targeted solutions.

The range of identified strategies is representative of the diversity of the community of Wodonga. These strategies identify opportunities to explore both familiar and new places, encouraging locals and visitors alike to discover our city.

Public art has the ability to creatively achieve the ambitions of a developing city
Introduction

We are now in an age where our desire for lifestyle is as much a requirement as stability and security. Our surrounds greatly influence our lifestyle choices - where we work, where we live and how we relax. Communities demand not only supporting infrastructure networks but landscapes and spaces that enhance their lifestyles.

Contemporary urban planning recognises the role of public art in enhancing the aesthetic of the public realm. The intrinsic power of a visually inspiring space is a constant focus for researchers looking to measure livability. Urban theorist Richard Florida stated “... research indicates that the higher people rate the beauty of their community, the higher their overall level of community satisfaction. Human beings crave physical beauty. We look for it in so many of the things that surround us, and especially in the communities and places we live”.¹

This somewhat intrinsic benefit can be measured through increased land values and improved livability factors. Over the next five years Wodonga Council will embed this approach into the city’s urban expansion, neighbourhoods, open spaces and CBA revitalisation.

Furthermore, the council has a significant role in the fostering of artistic practice in the city. Public art acts as a platform for exploring aesthetics, ideas and memories. This exploration often involves experimentation and innovation, providing a stimulus for audiences to think, act or reflect and supports the growth of artists.

¹. Public Art Review, Vol. 20 No.1 Issue 39

Communities demand not only supporting infrastructure networks but landscapes and spaces that enhance their lifestyles.
**Vision and guiding principles**

**The Vision**

Wodonga’s unique identity, rich cultural heritage and diverse communities are reflected and highlighted through public art that encourages both residents and visitors to engage with our landscape.

**Guiding Principles**

**Wodonga’s unique history and Indigenous and multicultural heritage is celebrated and reflected in our public art.**

Across Wodonga there are references to the city’s indigenous and migrant heritage. We will continue to acknowledge and celebrate our Indigenous culture and heritage. As custodians for our rich migrant history, we will act with care and consideration through our public art commissions. We will explore Wodonga’s rich history including track crossing place, military presence and the decentralisation project.

**Our community engages with our city’s public art works.**

Works need to balance between being conceptually accessible and understood by the broader community balanced, with the need to challenge ideas and stimulate discussion and debate as a sign of an engaged and healthy community.

The council will maintain, promote, engage and foster Wodonga’s interaction with its public space. This is to be achieved through programming, events and public art projects. Public art will create spaces that encourage community interaction, connections and contemplation.

**Our city’s public art is a learning collection for all the community.**

Interpretation and education materials will be developed to supplement the city’s public art collection to encourage a greater understanding and engagement with the works.

**The individual and collective aesthetics of our city’s public art collection will be retained and enhanced through new commissions.**

All new works will place value in the aesthetics of the work itself and its surrounding landscape. Consideration will be given to ensure works are site specific and integrated within their environment.

Works will demonstrate aesthetic content that is creative, interpretive and authentic in form and expression.

**Developing our appreciation and value of the arts.**

Our city’s public art will foster a sense of community identity and belonging through expression of our story and history. The value of our public art will be measured not only economically but will also acknowledge its intrinsic value in contributing to the cultural fabric of our city.

**Bringing public art into everyday life.**

The council will advocate for the integration of public art in all major developments, creating opportunities and supporting the way people make and experience art.

Major developments will be encouraged to explore dynamic and unique urban form.

Audience interactivity and engagement will be enhanced through experimental and emerging technologies and practise.
Background

Local Context

Wodonga has a strong connection with public art with the gifting to the city a fountain by international artist Inge King in 1971. In 2000, the council commissioned Brecknock Consulting to develop a public art strategy that guided the council’s commissions over subsequent years. This strategy saw the commissioning of several significant works between 2004 and 2008 in locations such as Woodland Grove, Gateway Island and Stanley St.

State Context

Following the 2014 State Election, the incoming Victoria Government appointed a Minister for Creative Industries and established a consolidated department, Creative Victoria. This change represented the shift in focus from art forms to the broader creative industries, integrating the functions previously undertaken by Arts Victoria, Film Victoria and Design Victoria.

National Context

On the national stage, there has been significant change in funding for The Australia Council for the Arts, the Australian Government’s arts funding and advisory body. The Federal Government has appropriated funds from The Australia Council to, among other initiatives, establish a National Programme of Excellence. Funding for public art projects at a Federal level has been limited to project and programs focusing on art forms or festivals and events. Opportunities for funding through the program is as yet unknown.

Capital cities across the country have well-established public art policies and strategies. Integrating works into capital projects and enhancing public spaces through public art has become the norm.

Previously bound by art form, it is anticipated this new State framework will open new avenues for cross platform and multi-arts practice in the public art sphere.
Passage, Ken Raff, Bonegilla Migrant Experience, 2015
## Existing collection

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Location</th>
<th>Year</th>
<th>Gift to the city</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fountain</td>
<td>Inge King</td>
<td>Arts Space Wodonga Forecourt</td>
<td>1971</td>
<td></td>
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<tr>
<td>Progress</td>
<td>Trudi and Don Fry</td>
<td>On west facing entrance wall to council building</td>
<td>1979</td>
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<tr>
<td>Murray River Wildlife</td>
<td>John Henderson</td>
<td>Pedestrian walkway Coles car park, Hovell St</td>
<td>1999</td>
<td></td>
</tr>
<tr>
<td>Pride Of Place: Block 19</td>
<td>Stephen Anderson and Ken Raff</td>
<td>Bonegilla Migrant Experience</td>
<td>1999</td>
<td></td>
</tr>
<tr>
<td>Pride Of Place: Block 19</td>
<td>Stephen Anderson and Ken Raff</td>
<td>Courtyard, Gateway Island</td>
<td>1999</td>
<td></td>
</tr>
<tr>
<td>Hurrays Rest</td>
<td>Peter Hurray</td>
<td>Butter Factory Theatre forecourt, Gateway Island</td>
<td>2004</td>
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<tr>
<td>Ensemble</td>
<td>Adrian Mauriks</td>
<td>Woodland Grove</td>
<td>2004</td>
<td></td>
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<tr>
<td>Creators Portico</td>
<td>Jackie Staudie</td>
<td>Creators Gallery</td>
<td>2004</td>
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<tr>
<td>Various</td>
<td>Various</td>
<td>Miscellaneous, Gateway Island</td>
<td>2004</td>
<td></td>
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<tr>
<td>Water and The River Landscape</td>
<td>Anderson Hunt</td>
<td>Stanley St</td>
<td>2005</td>
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<tr>
<td>Porta</td>
<td>Ken Raff</td>
<td>Entry to Victoria, Lincoln Causeway</td>
<td>2007</td>
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<tr>
<td>Bridges and Boundaries</td>
<td>Eddie Kneebone</td>
<td>Byrne Lagoon, Gateway Island</td>
<td>2007</td>
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<tr>
<td>Untitled</td>
<td>Peter Hurray and Vicki Luke</td>
<td>Information Centre, Gateway Island</td>
<td>2008</td>
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<tr>
<td>Lost While Lounging</td>
<td>David Engwicht</td>
<td>High St</td>
<td>2008</td>
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<tr>
<td>Reflections On High</td>
<td>Gary Tippitt</td>
<td>High St (Coles wall)</td>
<td>2008</td>
<td></td>
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<tr>
<td>Arch</td>
<td>Ben Gilbert</td>
<td>White Box Rise</td>
<td>2009</td>
<td></td>
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<tr>
<td>Isis</td>
<td>Henry Dinning and Bravehearts</td>
<td>Sumsion Gardens</td>
<td>2010</td>
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<tr>
<td>Untitled</td>
<td>Jilalga Murray</td>
<td>Lincoln Causeway overpass pier</td>
<td>2011</td>
<td></td>
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<tr>
<td>Passage</td>
<td>Ken Raff</td>
<td>Bonegilla Migrant Experience</td>
<td>2015</td>
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</table>

Wodonga has an impressive history in engaging with and commissioning contemporary public art including diverse ephemeral creations and events, the design and building of new public spaces, numerous artworks commissioned and initiated by community and business, and a collection of signature public art pieces.

These projects have provided local and broader communities with opportunities to engage with and interpret their environment in new and challenging ways.

They tell the collective history of Wodonga and its surrounds and celebrate its unique local characteristics through diverse applications of art works in the public realm.

A key component of this strategy is to build upon on this extensive collection and raise awareness and appreciation of public art’s role in the city.
CBA
Revitalisation

The Central Business Area (CBA) Revitalisation Plan has the goal of strengthening Wodonga’s CBA as a highly attractive and functional centre for existing and new businesses, property investors, residents and visitors.

Wodonga’s new heart will be unlike any other regional capital in Australia. In keeping with its status as the northern gateway to Victoria, the new CBA will have a contemporary look and feel that will set Wodonga apart from all other regional centres. Existing precincts will be enhanced by new urban design, better access and place activation strategies.

Landscaping across numerous public open spaces will highlight a natural open environment in the heart of the city. Wodonga Council will guide this work through the provision of infrastructure and the development of new planning controls that are designed to encourage future investment.

There will be improvements in the public domain to help link the various precincts and to provide new and improved areas for community events and activities.

The CBA Revitalisation Plan will inform decision-making of the council with respect to the CBA and will provide certainty for future investment.

In keeping with its status as the northern gateway to Victoria, the new CBA will have a contemporary look and feel that will set Wodonga apart from all other regional centres.
Networks and hubs

The role of public art in public spaces is critical to fostering community identity and creating a sense of place.

Wodonga’s CBA revitalisation is the catalyst for renewal across the local government area. The public art locations and themes identified in this strategy represent the connectedness of the community.

This strategy and master plan outline a framework for commissioning public art in Wodonga that will support and enhance the city’s identified social, cultural and economic goals.

The six strategic themes identified are connected to and based on either forming a network or acting as a hub.

A hub draws residents and visitors to it through its function, built infrastructure or natural assets. Both formal and informal, these hubs are already established across the city and in the case of the CBA are undergoing extensive redevelopment. Public art reinforces their roles as gathering points and destinations.

Networks are the plexus that overlay the city. More than 80 kilometres of bike paths and several major arterial roads funnel tens of thousands of people daily through the city for recreation, work and daily life. Often these networks are the only parts of a city that visitors and busy residents see and therefore can create strong ties and reference points for how people view the city. Highlighting these networks and activating them with public art provides a framework of the city for artists to explore identified themes.

This strategy and masterplan outline a framework for commissioning public art in Wodonga that will support and enhance the city’s identified social, cultural and economic goals.
Strategic summary

1. Gatherings
   Activate community spaces and places with public art to reflect the location’s unique identity.

2. Hellos and Goodbyes
   Continue to highlight key gateway points around the city through significant public art works.

3. Ant Trails
   Strengthen existing networks and tell the stories that connect the community with public art.

4. Destinations
   Reinforce and accentuate destinations through public art that complement the activities undertaken.

5. City Heart
   Foster a dynamic community hub through innovative and engaging public art programs.

6. Whole of Life
   Maintain and manage the city’s public art collection.
Masterplans

Pride of Place: Block 19, Stephen Anderson and Ken Raff, Bonegilla Migrant Experience, 1999
Gatherings

Activate community spaces and places with public art to reflect the location’s unique identity.

Ensemble, Adrian Mauriks, Woodland Grove, 2004
Art in public places is an integral component to placemaking. Localities can become neighbourhoods with infrastructure that isn’t restrained to a purely functional role. The communities around Wodonga continually evolve with neighbourhood centres and parks as the constant that act as hubs for gathering and connecting.

Through applied design of community infrastructure such as bollards, bicycle racks, street furniture and rubbish bins, public art becomes conceptually easy to understand and introduces new audiences to the benefits of public art through engaging in unique ways.

Involving community in the planning of these art works in their neighbourhoods creates authentic engagement that encourages ownership.

Creating a meaningful sense of place can be achieved through using creativity in design processes to enhance the aesthetic of the built environment.

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<tbody>
<tr>
<td>1.1 Involve community in the development of Gatherings public art works</td>
<td>1.1.1 Commission site specific environmental work at Jack in the Box Park with involvement from park users and adjoining residents.</td>
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<td></td>
<td>1.1.2 Co-ordinate art intervention for nest tree at Harold Draper Park.</td>
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<td></td>
<td>1.1.3 Commission community-based art work for Baranduda Community Centre/Skate Bowl.</td>
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<td></td>
<td>1.1.4 Encourage community designed and executed projects through advice and advocacy.</td>
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<td>✓</td>
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<td>✓</td>
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</tr>
<tr>
<td>1.2 Encourage participation and interaction with audiences in art works commissioned</td>
<td>1.2.1 Engage and consult community on all Gatherings artworks.</td>
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<td></td>
<td>1.2.2 Establish legal wall aerosol art program in consultation with local youth (Felltimber Park or James Scott Memorial Skate Park).</td>
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<tr>
<td>1.3 Provide opportunities for regional indigenous artists to undertake public art commissions</td>
<td>1.3.1 Commission indigenous-based work for Yarralumla Park.</td>
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</tbody>
</table>
#### Gatherings

**Aerosol Wall**
A legal aerosol wall supported by programming at either Felltimber Park or James Scott Memorial Skate Park can provide a space for aerosol artists to practice their craft. Supported by regular programs, this space can reduce incidents of tagging.

**Indigenous Art**
Suburbs such as Huon Creek and Castle Creek retain a natural landscape and artworks in this area should reflect that.

Areas such as Yarralumla (meaning ‘echo’) Park can benefit from public art works that are complementary to their surroundings.

**Art in Development**
Peace Park in White Box Rise is a local example of incorporating public art in developments that help to activate local spaces.

**Environmental Art**
Many open spaces across the city form part of the stormwater catchment and as such are often underused. Developing works that are site specific and durable enough to be impacted by stormwater without impacting on flow can help activate previously under-used spaces as neighbourhood gathering points. Parks such as Jack in the Box Park running along a creek bearing the same name is an area that could benefit greatly from such works.

**Community Driven**
Foster and support the communities exploration of identity through public art, design and execution, similar to the successful community project Isis in Belvoir Park.

**Art Intervention**
Harold Draper Park in Wattle Glen provides many opportunities for encouraging community ownership of the space. A dead tree in the park, retained due its use as a nesting habitat, could be transformed into an imaginative public art piece.
Gatherings masterplan
Hellos and Goodbyes

Continue to highlight key gateway points around the city through significant public art works.

Porta, Ken Raff, Entry to Victoria, Lincoln Causeway, 2007
Gateway art purposefully creates an intended perception of a city or region and as such is often debated. Wodonga’s location in relation to several metropolitan and regional destinations such as Canberra, Melbourne, Beechworth, Victorian ski fields, Upper Murray and the Rutherglen Wine Region place the city as a major gateway point.

Four key entry points are identified to complement the Lincoln Causeway gateway for the installation of distinctive and engaging works. Site specific, bold installations at these locations will reflect the vibrancy of the city and act as geographic markers acknowledging arrival and departure.

### Hellos and Goodbyes

Site specific, bold installations at these locations will reflect the vibrancy of the city and act as geographic markers acknowledging arrival and departure.

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<tbody>
<tr>
<td>2.1 Develop site specific works that identify the key entry points across the city, welcoming visitors and engaging regular commuters</td>
<td>2.1.1 Undertake preliminary investigations for commissioning a major gateway artwork for the vicinity of Barnawartha alongside the Hume Freeway.</td>
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<tr>
<td>2.1.2 Commission a site specific participatory artwork for Ludlow’s Reserve.</td>
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<tr>
<td>2.1.3 Commission a public art work for Beechworth Rd on the city outskirts.</td>
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<tr>
<td>2.1.4 Commission a public art work by regional artist for the vicinity of the Kiewa Valley Highway/Wodonga-Yackandandah Rd intersection.</td>
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<tr>
<td>2.2 Maintain existing entry point artworks</td>
<td>2.2.1 Conserve, maintain and promote Porta as a key Wodonga public art piece.</td>
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Hellos and Goodbyes

**Lincoln Causeway**
One of the city’s first foray into gateway art was hugely successful with the commissioning of Ken Raff’s iconic *Porta*. *Hellos and Goodbyes* welcomes visitors and acknowledges the key gateways into and out of the city.

**Hume Freeway**
VicRoads Traffic Volume Data (2013) indicates about 9000 vehicles per day pass the eastbound Melbourne Rd exit. Public art can be effective in creating a location reference and also creating a point of interest in the city.

**Beechworth Rd**
A major road for commuters and tourists alike, Beechworth Rd sees high traffic volumes. A public artwork situated here marks the entrance and exit for the city.

**Ludlow’s Reserve**
The Murray Valley Highway into Wodonga attracts tourists with more relaxed itineraries than the faster paced Hume Freeway.

By commissioning a participatory public art piece at Ludlow’s Reserve, visitors can be encouraged to stop and enjoy the water setting with access to all necessary amenities.

The art work should encourage interaction by the public and create a focal point for photographs promoting its location and Wodonga as a whole.

**Kiewa Valley Highway**
The merging of Yackandandah-Wodonga Rd and the Kiewa Valley Highway brings together two major commuter roads that also carry significant tourist numbers, particularly during winter, as the primary northern access route to the Victorian Ski Fields.
Hellos and Goodbyes masterplan
Ant Trails

Enhance connectivity by strengthening existing networks across the city with public art projects.
Ant Trails

With more than 80 kilometres of paths, the city’s bicycle network intertwines across the neighbourhoods and into the heart of the CBA. Many of these pathways follow the waterways and stormwater networks supporting urban biodiversity, often unknown to cyclists and walkers passing by.

Activating these networks through both low and high-tech public art projects can attract more users, creating a healthier community and increasing awareness of the biodiversity across the city.

Environmental and cultural heritage can be brought to life through digital art and interpretation on smartphones. The natural environment can be noticed in detail for the first time along these paths with parabolic reflectors installed, naturally amplifying locations such as underpasses.

Beacon technology can be used across the networks and provide collaborative opportunities for artists and software developers to create digital site responsive works that engage audiences directly.

What is Beacon Technology?

Beacons are a class of Bluetooth low-energy devices that broadcast their location to nearby portable electronic devices. The technology enables smartphones, tablets and other devices to perform actions when in close proximity to a beacon.

Museums and galleries around the world are exploring applications of this technology, set to revolutionise visitor experiences. The same interactive opportunities can be applied to public art.

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<tbody>
<tr>
<td>3.1 Explore the use of digital technology in public art by fostering collaborations between software developers and artists.</td>
<td>3.1.1 Engage an artist and iOS developer to create a beacon app for the Gateway Island precinct bicycle networks that encourages regular use of the bicycle path and introduces new audiences to contemporary digital art.</td>
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<td></td>
<td>3.1.2 Engage an artist and iOS developer to create a beacon app for the Baranduda Link specifically for cyclists that encourages use of the bicycle network through responsive visual incentives.</td>
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<tr>
<td>3.2 Showcase natural diversity and indigenous heritage within and surrounding natural waterways across the city through site specific installations along the bicycle and pedestrian networks.</td>
<td>3.2.1 Engage artists to facilitate workshops to produce dynamic, ephemeral stencil works on the bicycle network.</td>
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<td></td>
<td>3.2.2 Commission artists to fabricate parabolic reflectors for underpasses on the bicycle network.</td>
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</table>
Ant Trails

Beacons on Gateway Island

The Gateway Island-Belvoir Park bicycle route is a popular path for locals and visitors. This route passes through several areas rich in cultural heritage.

An artist and iOS developer can develop an app with artistic responses to specific locations that also provides supporting interpretation material.

Responsive Art

Dynamic projects provide the community with opportunities to create works across the bicycle and pedestrian networks. Products such as Rustoleum NeverWet allow surfaces to be painted and artworks only revealed when it rains.

Reverse graffiti, involving the cleaning of city grime to create images is another potential community based activity.

Art and Well-being

Proximity-based apps developed by artists can create several benefits for the community. A potential application of this technology could include inducements to exercise more with an app that responds to the number of times a cyclist uses a bikepath. This platform also provides an introduction of contemporary digital art to new audiences.

Soundscapes

The natural environments within the city are often unnoticed. By encouraging users to stop and look more closely at their environment, these activity nodes along the cycle networks can help identify new reference points previously unknown and passed by.

Using parabolic reflectors, also known as acoustic mirrors, artists can identify and enhance existing soundscapes for passers-by. Artists can create these acoustic mirrors for installation in the many underpasses and tunnels that make up the cycle networks.
Ant Trails masterplan

Hey Alex,

How do you like them apples?
Destinations

Reinforce and accentuate destinations through public art that complement the activities undertaken at identified destinations.
Art in public spaces is highly valued when it not only improves the aesthetics of a location but adds function and is complementary rather than obstrusive. Opportunities to obtain and leverage funding are also more common when public art can serve a dual function such as meeting infrastructure needs or creating engaging experiences. Site-specific works can turn a destination into a major attraction through value adding to an experience.

The locations identified are a balance of established and emerging destinations, frequented by locals and visitors. Wodonga’s largest tourist market is “visiting friends and relatives”. These visitors are not only tourists looking for tourist destinations but are often exploring the city with locals and seeking shared experiences at locations such as the Belvoir Park playground, Huon Hill lookout and Gateway Village.

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<tbody>
<tr>
<td>4.1 Develop public art that acts as infrastructure for Belvoir Park adventure playground</td>
<td>4.1.1 Engage an artist to develop a site-specific public artwork that assists children in learning road safety for installation at Belvoir Park adventure playground.</td>
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<tr>
<td>4.2 Develop public art that acts as infrastructure for Gateway Lakes</td>
<td>4.2.1 Commission artists to design and fabricate infrastructure for Gateway Lakes event precinct.</td>
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<tr>
<td>4.3 Continue interpretation of the Aboriginal heritage at Gateway Island</td>
<td>4.3.1 In consultation with community groups, Mungabareena Aboriginal Corporation and Murray Arts, extend the network of indigenous public art in the Gateway Island precinct.</td>
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<td>4.4 Promote Huon Hill lookout as a premier Wodonga destination</td>
<td>4.5.1 Commission a site-specific work for Huon Hill Lookout.</td>
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Destinations

Belvoir Park adventure playground

The Belvoir Park playground is a place of great activity. Road safety vigilance for parents and carers can be enhanced through art-based installations that promote road sense for children using the playground as well as assisting with providing a recognisable meeting point.

Gateway Village

Gateway Village is known for its indigenous storytelling public art. There is scope to extend this south along the island. The existing public art across the village should be documented and used for interpretive content onsite, online and in collateral (refer Strategy 6.3).

Gateway Lakes

Gateway Lakes has been identified as a major event venue for the city. The Wiggles, Cold Chisel and several large events have been held at the site over recent years. Supporting public art onsite should serve both an aesthetic and functional purpose as well as complement the site’s existing use.

Huon Hill Lookout

Huon Hill lookout is well known among locals as a place of natural beauty, providing significant views across the region. The addition of a site-specific public art work can increase amenity and usage, supporting its development as a premier tourist attraction for the city.
Destinations masterplan
City Heart

Foster a dynamic community hub through innovative and engaging public art programs.

The Umbrella Tree, part of Wodonga Council’s Little Gifts program.
Public art is not always about permanency. It needs to be dynamic and responsive to place and audiences. A changing public art program that reflects the vibrancy of the CBA is an essential supporting component of the revitalisation of the area.

A key driver for the CBA Revitalisation Plan is to “dare to be different”. Public art within the CBA will not only reflect the vibrancy but inspire it. Innovative programming such as mobile and temporary public art works will engage a variety of audiences and activate key spaces across the CBA.

An after dark public art program will contribute to developing a night time economy through several ways.

**Activating spaces** - ephemeral and mobile public art can contribute to increasing activity in public spaces.

**Incubating new and emerging businesses** - individual artists and start ups can develop and run public art programs.

**Attracting new businesses** - the presence of not only other small businesses but engaging activities and spaces generated through ephemeral and mobile public art within the CBA can attract new business.

Ephemeral art projects provide opportunities to explore experimental arts and support emerging artists.

### City Heart

- **5.1 Reflect the role of the CBA as the primary hub for economic and social activity within the city.**
  - **5.1.1 Identify CBA street furniture for design and fabrication by artists.**
  - **5.1.2 Commission three public artworks for identified key CBA gateways.**

- **5.2 Use flexible delivery techniques for mobile and ephemeral public art across the CBA.**
  - **5.2.1 Engage artists to develop site-specific proximity-based artworks enabling audiences to interact with the works.**
  - **5.2.2 Develop a mobile public art program for use at community events creating ephemeral works.**

- **5.3 Promote continued integration of public art programs and performances within the city’s festivals and events.**
  - **5.3.1 Commission portable furniture for use in the cultural precinct and area known as urban square.**
  - **5.3.2 Incorporate ephemeral public art programs across three CBA precincts.**
## City Heart

### Hidden Art
Beacon technology that is site specific to the CBA can enable audiences to discover new locations through discovering digital art works.

### Portable Furniture
Portable works assist in activating public spaces for day and night events and can help to identify smaller spaces. This portable furniture can be used in public spaces such as The Cube Wodonga Courtyard and the urban square.

### Art Built In
Functional public art including bike racks, seating, bollards and lighting should form a key component of the CBA and be based upon the CBA Design Guidelines.

### Bespoke Works
Ensure a delineation between public art and landscape or urban design. Artworks need to retain individuality yet conform and respond to CBA guidelines.

### CBA Activator Points
Support the three key public activator points identified in the CBA Revitalisation Plan through significant commissions that enhance the placemaking objectives for these sites.

### Creating Interactive Spaces
Temporary larger scale projects can be showcased across the CBD in activator points such as the urban square and Woodland Grove. Ephemeral works that encourage and promote play within the community and provide artists with opportunities to experiment with new works that are site or event specific.

### Mobile Art
Challenging people’s perspective on the ordinary and everyday is a key role of public art. Mobilising public art with programs, activities and services such as at Wodonga Children’s Fair and Fridays on my Mind brings the concept of public art and ability to interact with it to the fore for new audiences.
City Heart masterplan

Activator points
Whole of Life

Maintain and manage the city’s public art collection.
Public art forms a component of the city’s assets and as such should continue to be managed with the same vigour. Building upon traditional asset management principles, public art collection management is inclusive of conservation, maintenance, documentation, interpretation, commissioning and deaccessioning.

The application of industry best practices will assist to maintain and develop a public art collection of significance and quality.

### Whole of Life

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<tbody>
<tr>
<td>6.1 Employ industry best practice collection management</td>
<td><strong>6.1.1</strong> Develop a comprehensive collection database using collection management software. Ensure existing and future public art pieces are recorded in the council’s corporate asset management system.</td>
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<td><strong>6.1.2</strong> Critically review the existing collection - develop a maintenance plan and identifying works for deaccessioning in line with the Public Art Policy.</td>
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<td><strong>6.1.3</strong> Engage a registered valuer to value the city’s public art collection.</td>
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<td>6.2 Develop a sustainable collection that fosters arts practice for local and regional artists</td>
<td><strong>6.2.1</strong> Incorporate mentoring workshops for local artists where possible in new commissions to support capacity building.</td>
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<td>6.3 Strengthen appreciation for and raise awareness of the existing collection</td>
<td><strong>6.3.1</strong> Develop a public art education kit for high school students based on the city’s collection.</td>
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<td><strong>6.3.2</strong> Develop and maintain a high quality image library of the collection for marketing purposes.</td>
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<td><strong>6.3.3</strong> Develop and maintain an online presence showcasing previous and planned public art projects.</td>
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<td>6.4 Facilitate integration of public art within private and public developments</td>
<td><strong>6.4.1</strong> Continue to ensure the Wodonga Planning Scheme supports and encourages public art within new development.</td>
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Related documents

The following documents were reviewed in the development of this strategy:

- Wodonga Council Plan 2013 - 2014 to 2016-2017
- Wodonga CBA Revitalisation Plan
- Wodonga CBA Revitalisation Design Guidelines
- Wodonga Council Cultural Services Plan 2012 - 2017
- Wodonga Asset Management Policy
- Wodonga Destination Plan 2014-2019 Framework
- Bonegilla Migrant Experience Thematic Interpretation Strategy 2014-2017
- Wodonga Library Strategic Plan 2014 to 2019
- Felltimber Precinct Masterplan 2012
- Wodonga Planning Scheme 22.07 Streetscape Character - Beechworth Rd
- Wodonga Planning Scheme 22.11 Hume Freeway Environ
- Wodonga Planning Scheme 22.20 Development - Gateway Island
- Wodonga Planning Scheme Comprehensive Development Zone
- Wodonga Draft Cultural Precinct Master Plan
- Leneva-Baranduda Growth Area Framework Plan
- Wodonga Social Profile
- Play Environments In Wodonga
- Arts Victoria - Economic Impact of Victorian Arts and Culture 2013
- Hume Regional Growth Plan
- Wodonga’s Pathways
- High Country Rail Trail