

FRANKSTON STREET ART FRAMEWORK 2017 - Part 1: The Strategy

ACKNOWLEDGEMENTS

Prepared in 2017 for Frankston City Council

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SECTION 1: INTRODUCTION



1: INTRODUCTION

1.1 Street Art Framework Context

The Victorian Government along with Frankston City Council recognises that public street art plays an important role in the revitalisation of the City, reflecting its vibrant and diverse communities and contributing to the character and identity of the municipality. The Frankston Station Redevelopment Master Plan (FSRM) documentation recommends the creation and provision of better pedestrian connections with key destinations which 'Street Art' will be one of these elements.

Building on the 2016 *Place Activation Implementation Plan* Frankston City Council, with funding from the Victorian State Government, commissioned this Street Art Master Plan with the intent of ensuring that a high standard of street art enhances Frankston's sense of community, its unique location and civic pride.

This Street Art Master Plan will assist Council and private property owners to implement a precinct-wide program that guides future locations for 'street' art work within the City Centre and fringes' precinct.

This document is Part 1 of a three part set of documents that constitute the Frankston Street Art Framework.

Part 1: The Strategy

This first part of the Framework provides: an introduction to art in public places and the notion of Street Art in particular; an introduction to the four clusters of potential street art opportunities specified as Street Art Zones; and a strategic approach to the future commissioning of Street Art by Council, developers and independent artists.

Part 2: The Master Plan

The second part of the Framework provides a more detailed overview of the four Street Art Zones and the various precincts that provide Street Art opportunities within each zone.

Part 3: The Site Audit

The final part of the Framework provides a detailed audit and specific site assessments, including wall conditions and site access considerations. This document is intended as a guide for individual site implementation, building on the overview provided in Part 2.

Propose Future Study

At the time of preparing this Street Art Master Plan it was not possible to realistically include recommendations regarding the railway station and TAFE precinct due to the redevelopment activities. Therefore, it is recommended that a further study should be undertaken to identify how the Street Art overlay could be extended east of Young Street.

1.2 Art in the City

The notion of art contributing to public space and integrated into architecture and infrastructure is well established practice and the Frankston City Council has had a long term commitment to public art. Over the years, it has commissioned a wide selection of public art, community art and integrated art right across the municipality, and especially along the coastal areas and in the CBD.

Recent trends in public art have been focused on the notion of place activation, especially through changing programs of art and events such as projection or street art festivals. In recognition of this trend Frankston City Council has installed light boxes on White Street and Art Billboard on the Arts Centre wall.

The focus of this study is on the potential for Street Art to activate selected surfaces across the CBD, it does not exclude the potential for other traditional forms of public art to be commissioned for the City's public realm.

This master plan and implementation strategy have been developed with the focus on painted Street Art in order to gain maximum benefit from the available funds as it is possible to achieve great visual impact from limited funds compared to the budgets need to create permanent public sculptural works. In addition, Street Art is seen generally as transitory, perhaps lasting a few years at the most before a new artwork appears on the wall, therefore, the approach provides great potential to activate and enliven public places with change and visual vibrancy.



1.3 Street Art Today

Street Art and 'Post-Graffiti Muralism' have come a long way from the acts of rebellion which fuelled their beginnings in the language of graffiti. They now command a worldwide public audience, giving richness to a growing and diverse community of artists. Self-taught, contemporary and fine art trained artists alike are taking to the streets to comment on, personal experience, social issues and political rhetoric through adorning walls with their art.

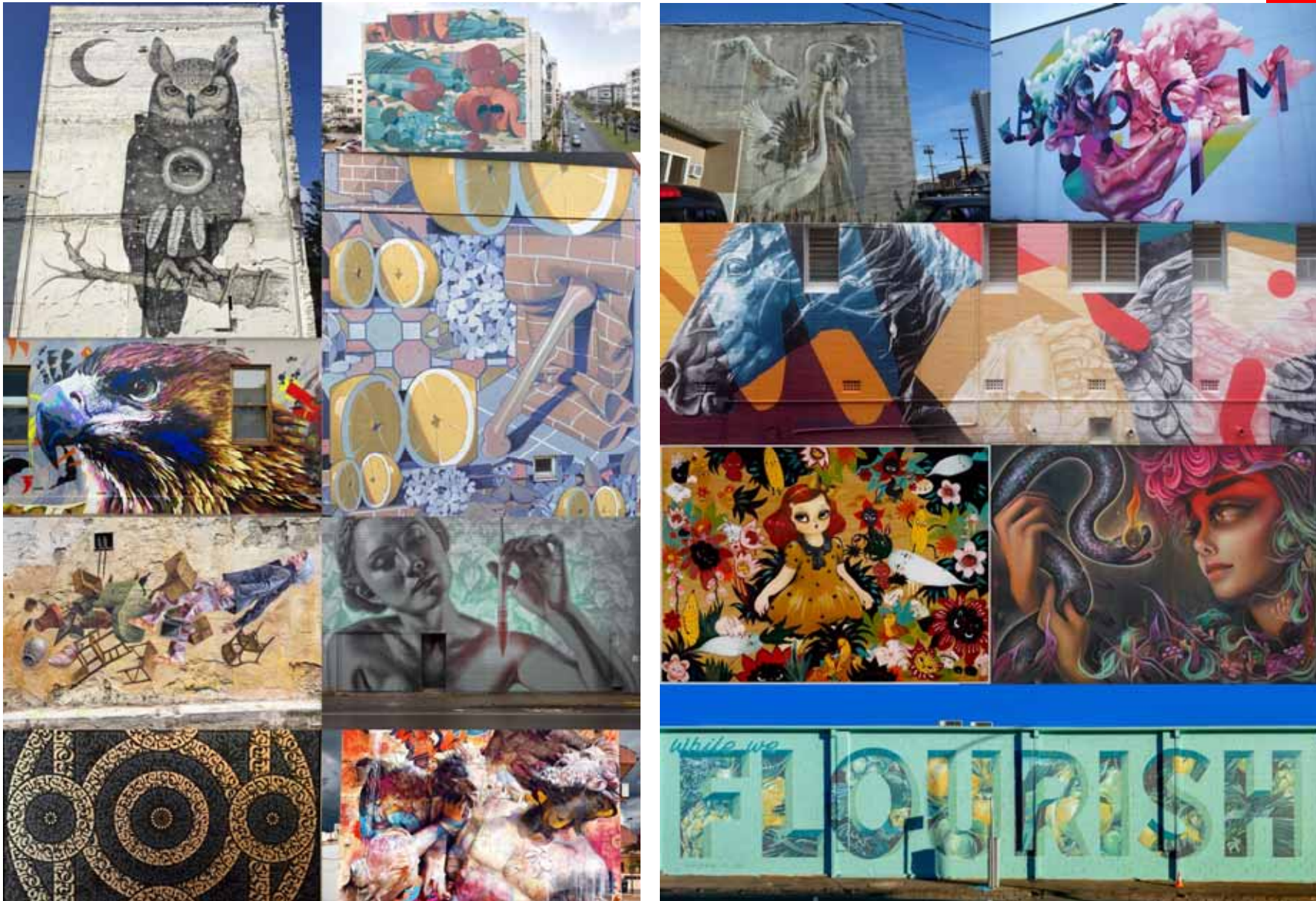
No longer does one have to travel to Berlin, London or New York to find the world's best Street Artists or the next best thing. Street Art culture has overflowed to every major city, as well as hundreds of minor cities across the planet. Bringing with it a sense of place and new conversation into the daily life of citizens, by revealing once overlooked corners and walls of the urban sprawl and inner city through highlighting the beauty in architecture and decaying spaces.

The street as a medium has also ensured that Street Art has a far-reaching appeal, enabling generations to appreciate and engage with art forms that wouldn't usually be inspired by a gallery setting. Additionally, youth culture is booming within this scene and is influencing advertising and fashion through street art aesthetics.

Today the stakes are high, as walls are being painted with an ever-growing popularity, driving one of the world's fastest growing art movements, which is poised to become the largest art movement of our time. By going beyond the usual boundaries of the art market combined with a mainstream appeal, the standard of Street Art internationally has gone from strength to strength. Street Artists are now able to live from their craft, which has added to their proficiency, skill and available time, enabling them to create the marvel of works we now all enjoy being engulfed in our daily surroundings.

As can be seen from the collected images on the following page there is an amazing diversity of subject matter, aesthetic expression and artistic skill to be found in contemporary Street Art around the world.





1.4 Street Art Events

The concept of art festivals is not a new one and has paved the way for the first Street Art Festivals in Europe, predominantly based around the rising Graffiti movement in the mid to late 1990's. Later, because of the growing presence of mainstream Street Art, these same festivals have evolved into what has become a juggernaut of varied national and international events. Built on the idea of showcasing contemporary works in a street setting, Street Art Festivals have given a voice to youth culture and its creativity in traditionally forgotten spaces that previously only Graffiti writers would have taken aim at.

Fast-forwarding to now, Street Art Festivals have become a means to showcase not only the finest large-scale contemporary artworks by world renowned international, national and local talents, but also as a way for cities to be put in the spotlight themselves by addressing a common need for vibrancy in under-utilised and forgotten spaces.

Nuart is an international contemporary street and urban art festival, held annually in Stavanger, Norway since 2001. It is widely considered the world's leading celebration of Street Art among its peers.

Nuart Festival provides an annual platform for national and international artists who operate outside of the traditional art establishment. From the first week of September an invited international team of street artists leave their mark on the city's walls, both indoor and out, creating one of Europe's most dynamic and constantly evolving public art events.

The event aims to stimulate debate by challenging entrenched notions of what art is, and more importantly, what it can be. Nuart aims to provide an internationally relevant, challenging and dynamic environment for artists, students, gallery goers and public alike; an event that aims to reflect the culture as well as participate it helping define it.

Nuart aims to explore and present new movements and works with artists operating across the spectrum of 'Street Art'. Street art has its roots in situationism, graffiti, post-graffiti, muralism, comic culture, stencil art and activism amongst many other things. It is without a doubt the most exciting development in visual art for decades. A 'movement' that has caught the imagination of the general public, collectors, auction houses and curators the world over.

Nuart consists of a series of citywide exhibitions, events, performances, interventions, debates & workshops surrounding current trends and movements in street art practice by some of the world's leading practitioners and emerging names. The artists who attend the festival are among the most acclaimed and progressive public art practitioners in the world.



Social & Economic Benefits of Street Art Festivals

Whilst the beneficial impact of such festivals on often forgotten spaces comes as little surprise to artists and developers alike, the overwhelming positive public response has led to new awareness by government, business and community groups, which has paved the way for many new creative ideas in urban development itself.

Dramatically changing a city's landscape in a very short time frame has an unimaginable impact on its citizens and their sense of place and belonging. Not only does the public become more engaged and happier to spend prolonged time within the city exploring, but it opens a rise in foot traffic and energy to the enlivened sites, drawing people from surrounding areas and travel across the world, just to visit and get amongst it the artworks.

In the past five years alone, many literal ghettos have been turned into hot property as a result of buzzing Street Art Festivals, such as Art Basel Miami. Built purely off the back of artists and private organisations putting love into an area, the creative energy of Art Basel has changed the entire landscape of Miami and has propelled it onto the world stage year in, year out.

While there appears to be little hard evidence gathered from Street Art Festivals to date, the recent "Wonderwalls" event in Port Adelaide is reported to have attracted in the order of 15,000 visitors during the three day event. The Port Adelaide Visitor Information Centre recorded a five times increase in the number of visitors to the centre during the festival.

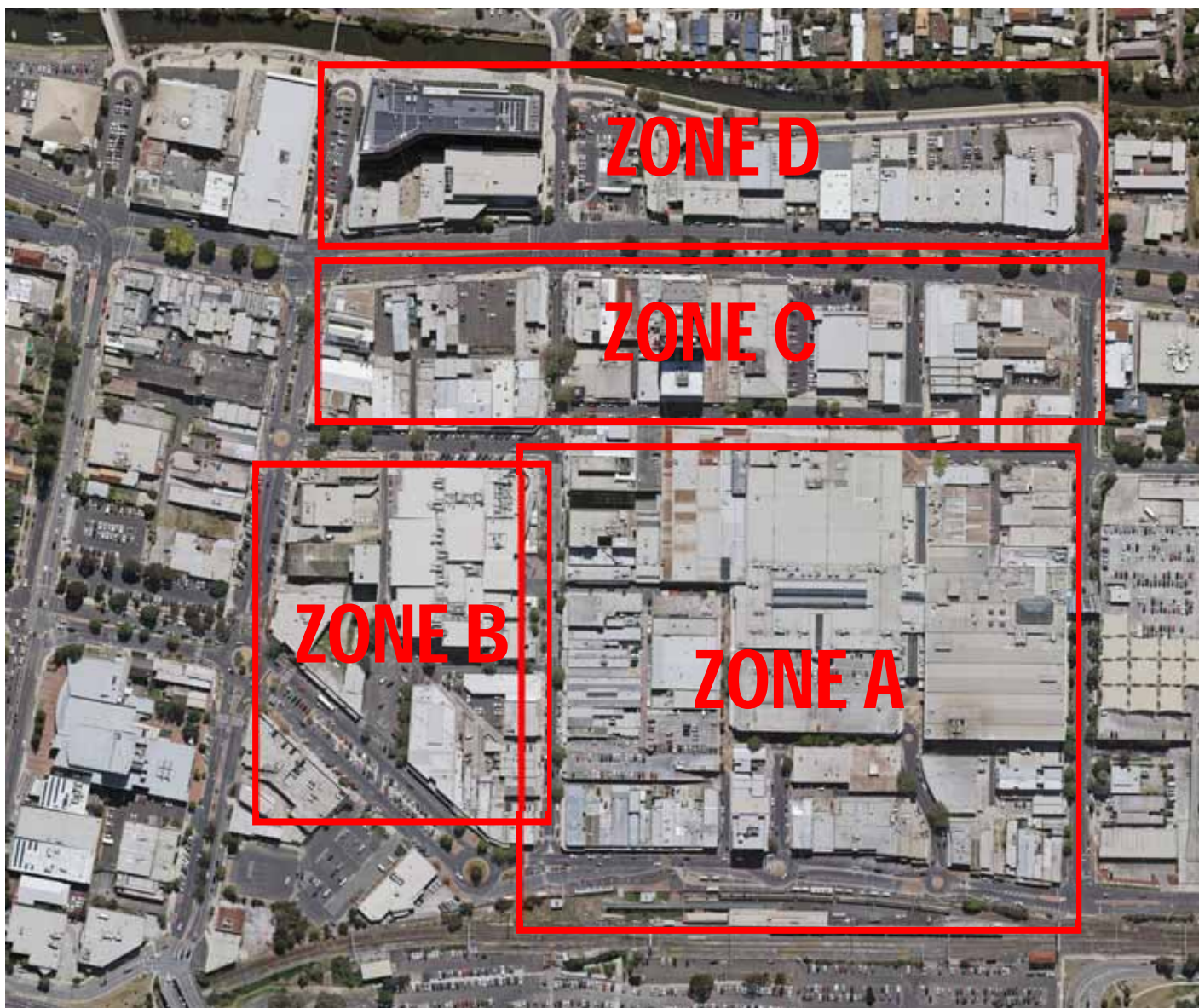
Anecdotal evidence suggests that local traders are reaping the economic benefits and very happy with the festival. During the Port Adelaide festival business owners have reported that "Saturday was our busiest day ever and then on the Sunday we doubled it" and "Wonderwalls weekend transformed St Vincent Street into a vibrant, busy street, full of foot traffic. The street had an amazing vibe and I was run off my feet in the store, it was fantastic".

In addition to actual visits to the site, online visitation is also an important outcome of the "Wonderwall" festival within the order of 100,000 and over 20,000 persons viewing the online videos. The online interest is indicative of the worldwide focus on the current phenomena of Street Art generally and Street Art Festivals in particular.

SECTION 2: STREET ART ZONES



2.1 STREET ART WALL ZONES



2.2 ZONE A:

Zone A relates to the “Priority Precinct Plan” as identified in the 2016 *Place Activation Implementation Plan* and includes the central CBD.

Within this Zone there are the following precincts identified as potential opportunities for Street Art activities:

Precinct 1: Gallery Lane

Precinct 2: Stiebel Place

Precinct 3: Wells & White Streets

Precinct 4: Station Mall & Balmoral Street

Precinct 5: Ross Smith Avenue East

The Street Art opportunities and specific walls in each of these precincts are detailed in the following pages.



2.3 ZONE B:

Zone B covers the area between Wells Street and Playne Street

Within this Zone there are the following precincts identified as potential opportunities for Street Art activities:

Precinct 1: Park Lane

Precinct 2: Park Row



2.4 ZONE C

Zone C includes the laneways and off street parking areas in the area bounded by Playne and Beach Streets and Nepean Highway and Thompson and Keys Streets.

Within this Zone there are the following precincts identified as potential opportunities for Street Art activities:

Precinct 1: Thompson Lane and associated spaces

Precinct 2: Nepean Highway off street parking area

Precinct 3: Keys Street and associated laneways



2.5 ZONE D

Zone D includes areas to the west of the CBD between Kananook Creek Boulevard and the Nepean Highway.

Within this Zone there are the following precincts identified as potential opportunities for Street Art activities:

Precinct 1: Kananook Creek Boulevard

Precinct 2: SE Water Building



SECTION 3: IMPLEMENTATION STRATEGY



3.1 STRATEGIC APPROACH

The Street Art Strategy takes a strategic approach to Street Art while recognising that there will always be a degree of gorilla art activity in any built up area. However, by commissioning high quality Street Art by recognised national and international practitioners it should encourage a more considered approach to Street Art generally.

The potential exists to utilise the availability of high profile Street Artists while in Frankston for mentoring and workshops. This is especially important during Street Art Festivals where walls can be divided up based on skill level as identified in the Opportunity Typology matrix in Part 2: Site Audit document. The typologies are detailed in four groups as listed below:

GROUP A - Large scale walls

A1: Street level wall on property boundary - A2: Street level wall recessed from property boundary - A3: Upper level wall on property boundary - A4: Upper level wall recessed from the property boundary

GROUP B - Medium scale walls

B1: Street level wall on property boundary - B2: Street level wall recessed from property boundary - B3: Upper level wall on property boundary - B4: Upper level wall recessed from the property boundary

GROUP C - Small scale walls

C1: Street level wall on property boundary - C2: Street level wall recessed from property boundary - C3: Upper level wall on property boundary - C4: Upper level wall recessed from the property boundary

GROUP D - Other typologies

D1: Awning soffits - D2: Roller shutters - D3: Digital Projection & light boxes - D4: Printed Art Billboards - D5: Pavement Works

The Street Art activities identified in this strategy provide a significant marketing opportunity through the internet and social media platforms, both streaming live action of works underway and ongoing digital records of Frankston's outdoor gallery of Street Art.

During the painting of significant works the digital projector on the Art Centres fly tower can be utilised to project footage of the daily painting activity to the wider Frankston audience.

The following sections provide an insight into the possible staging of Street Art commissions and or festivals over the next five years. In addition, there is discussion on how best to manage artist initiated work and Legal Free Walls.

There is also a range of individual low priority opportunities that could be actioned at any time such as:

Zone A – Precinct 3: Wells Street verandas [D1 opportunities] and roller shutters [D2 opportunities], plus opportunities for temporary art installations on White Street

Zone A – Precinct 4: Station Mall and Balmoral Street [A3, B4 & B1 opportunities]

Zone C – Precinct 2: car park walls [B1 opportunities]

3.2 STAGE 1: 2017 - 2018

In stage 1 it is proposed that a budget of \$120,000 be allocated to the commissioning of a number of high profile, high visibility walls that will set the scene and provide a benchmark for later artists to aspire to. Ideally, this first set of walls will also assist in gaining ongoing support from property owners to allow the expansion of the program in coming years.

Over the 2017 - 2018 summer it is proposed that a Street Art Curator be appointed to identify high profile international and national artists to paint, at a minimum, the following walls:

Zone A - Precinct 5: Ross Smith Avenue East – The corner walls of the Myer Building [A1 opportunity]

Zone B - Precinct 1: Park Lane – The old Glass Works Building [A1 opportunity]

Zone B - Precinct 1: Park Lane – The Cinema Wall [A4 opportunity]

Zone C - Precinct 2: SE Water Building [D4 proposed Art Billboard]

The program also provides opportunities for business partnerships with Council to provide additional funds for specific walls or as a contribution to the overall enhancement of the CBD.



Zone A [A1] - Precinct 5



Zone B [A1] – Precinct 1:



Zone B [A4] – Precinct 1:



Zone C [D4] – Precinct 2

A key partnership opportunity exists in relation to the SE Water building and the proposal to install an Art Billboard. This proposal has three elements to it, firstly the installation of the billboard infrastructure such as the stretcher frame and lighting, secondly fees for a curator to select appropriate artists for an ongoing program, and finally the funding of a collection of printed artworks.

The concept of an ongoing program of changing artworks could be based on an annual or six month change to a new artwork or a rotation of images from a collection of artwork “skins”. There are a number of precedents for this approach, including the Frankston Art Centre wall. The images below are from Queensland’s Gold Coast, where a partnership between a private developer and the Gold Coast Art Gallery delivered a curated program of changing artwork images on the street frontage of a high rise development.



3.3 STAGE 2: 2018 - 2019

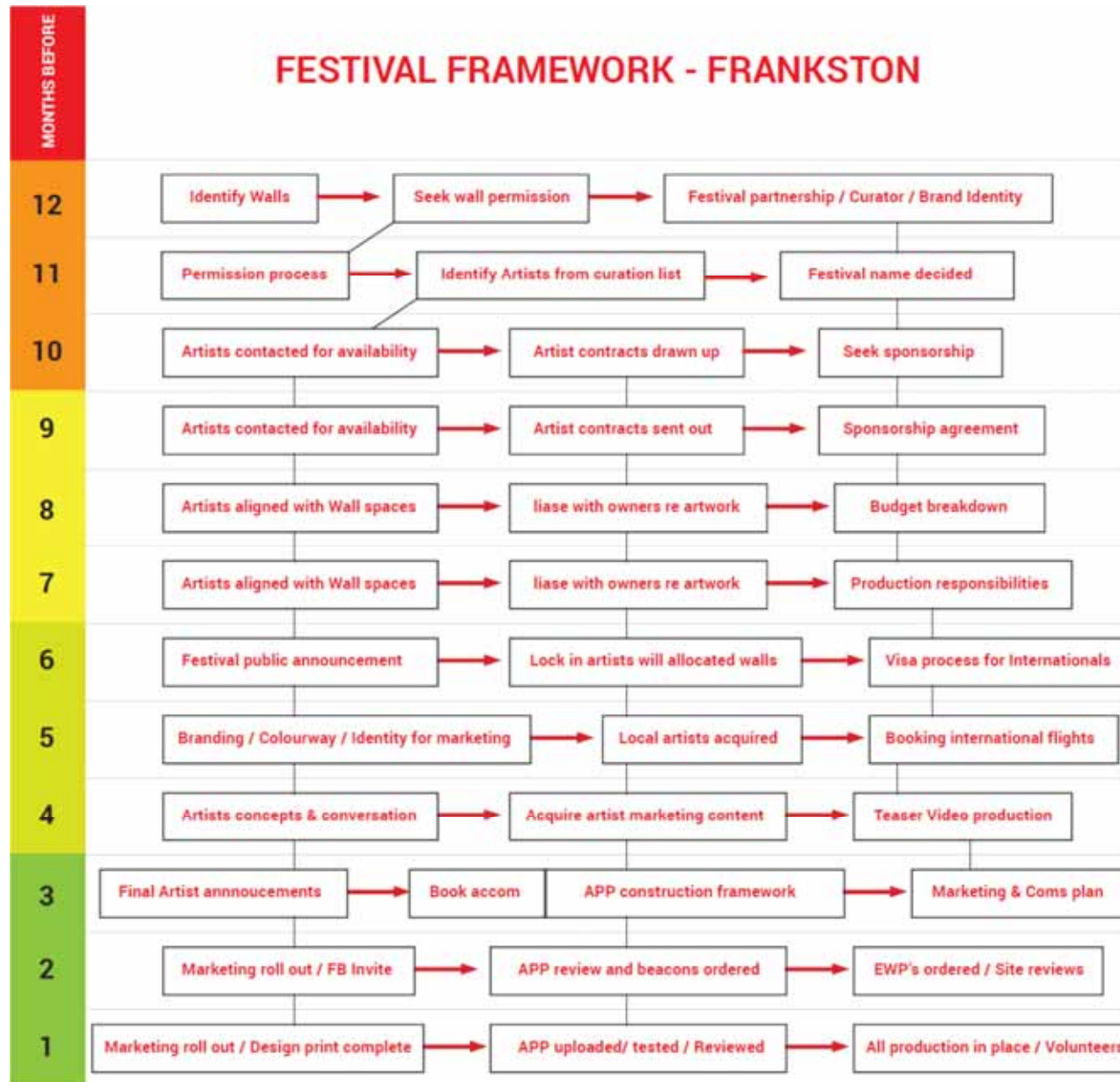
Building on the high quality works commissioned in Stage 1 it is proposed that Stage 2 should feature a Street Art Festival, such as the successful “Wonderwalls” events that have now been held in a range of different cities including Wollongong in NSW and Port Adelaide in SA. These events attract artists from around the world and across the nation to come together to paint major works over a set period of time, which may be as short as 3 days.

As with Wollongong and Port Adelaide, Frankston is a small enough CBD for a festival to have major impact and to be a potential drawcard for lovers of Street Art to gather. While also being big enough that there are a range of sites to make the festival a success and generate interest from Street Artists across the world to want to participate.

These events require significant planning and management, especially where international artists are involved, therefore the planning should commence some twelve months prior to the actual event. This allows for all the permissions to be obtained from property owners, raise sponsorship if required and to curate the artists and negotiate the permits and visas required. For an outline of the range of tasks required in staging a major Street Art Festival, please see the 12 month Festival Framework that identifies key tasks on a month by month basis.

For the initial festival to be held in the 2018 – 2019 summer season there should be a budget in the order of \$130,000 and it is proposed to focus on the great diversity of potential walls in Zone A: Precinct 1 – Gallery Lane and Precinct 2: Stiebel Place. [A1, A3, B1, C1 opportunities]

Within these two precincts there is a wide range of wall typologies that would allow for artists with a diversity of skills to undertake work on an appropriate scale wall. In both precincts the walls are generally very accessible for a range of different machinery, or scaffolding options and there are open spaces for support activities and night time festival events, including spaces for food trucks etc.



Key to Acronyms: AAP smart phone application – FB facebook – EWP elevated work platforms

3.4 STAGE 3: 2020 and beyond

Depending on the availability of funds and desire to stage subsequent festival to the 2018 – 2019 event the following zones provide excellent settings for Street Art Festivals due to the range and accessibility of walls and publicly accessible spaces suitable for associated festival activities.

These future options include:

Zone B – Precinct 1: Park Lane & Precinct 2: Park Row [A1, A3, B1, C1 & D5 opportunities]

Zone D – Precinct 1: Kananook Boulevard [A1, A3, B1 & C1 opportunities]

Each of these Zones could sustain a separate festival each year from 2020 or be staged for example over 2020 and 2022.

3.5 ARTIST INITIATED STREET ART

The concept is to provide a platform for Street Artists to exercise an independent practice outside of the Council's program. The aim is for individual street artists to have the potential to independently propose artwork concepts for designated walls or spaces. It is proposed that a number of specific walls be assigned that can legally be painted within a set of Council Guidelines and the permission of the property owner. These designated artist initiated walls would specifically have a six to twelve month life span in order to encourage a turnover of ideas and give young and emerging street artists an opportunity to gain exposure and to activate spaces with changing imagery.

The Guidelines should set out the requirements for concept approvals and appropriate Council work permits to be obtained prior to creating the artwork in a public space.

For example, the Canadian City of Toronto has a StART Support Mural Program that includes the following terms and conditions for property owners wishing to commission a street art project:

1. *The Property Owner is wholly responsible for the selection and management of the artist(s) performing the artwork installation, including any arrangements or agreements that must be made with the artist for the design, installation and maintenance of the mural.*
2. *The Property Owner is wholly responsible for any additional costs arising from the project, including but not limited to, picking up required materials from vendors, equipment rentals, any required permits and insurance, substrate cleaning, artist payments, etc.*
3. *The artwork shall not promote violence, hatred, or contempt against any identifiable person or group distinguished on the basis of colour, race, ancestry, religion, ethnic origin, sexual orientation, politics, age, language or disability.*
4. *StART Support projects must be completed no later than October 31 every year.*
5. *A minimum of one digital photo depicting the completed project in its entirety must be submitted to the City at the completion of the project.*
6. *Artists working on StART Support projects will be required to enter into an agreement with the City of Toronto for use of artwork for promotional, non-commercial purposes.*
7. *The mural must be maintained in a state of good repair for a period of at least 1 year from the final completion date of the project. It remains the responsibility of the property owner to remove graffiti vandalism on their property in accordance with City of Toronto Municipal Code Chapter 485, Graffiti.*

Council may also wish to consider setting up a Street Art Working Group to: review Street Art proposals from artists and property owners; to provide advice on the appropriateness of Street Art proposals; and to provide advice on the implementation of this Master Plan. For example, the City of Yarra has a cross organisational group involving Arts & Cultural Services, Open Space Planning & Design, Urban Design, Engineering Operations, Youth Services and Statutory Planning. In Frankston, a working group could be established with representatives of the Arts Board augmented by representatives from Council's planning, infrastructure and asset management areas.

Potential sites for Artist Initiate Street Art might be:

Zone A – Precinct 3: Wells Street small vertical walls between Gallery Lane and Young Street [C1 opportunity]

Zone A – Precinct 4: Balmoral Street [B1 opportunity]

Zone B – Precinct 1: Park Lane – walls visible and accessible from Playne Street [B1 opportunity]

Zone C – Precinct 2: Carpark Walls [B1 opportunity]



Zone A – Precinct 3: Wells Street



Zone C – Precinct 2: Carpark



Zone B – Precinct 1: Park Lane



Zone A – Precinct 4: Balmoral Street

3.6 LEGAL FREE WALLS

The concept of “Legal Free Walls” is to provide a platform for Street Artists to exercise an independent practice outside of the Council’s program and will help to ensure that major street artworks are not tagged or painted over. The aim, therefore, is to identify spaces and specific walls that can be legally painted without having to obtain permission from Council or the property owner. This can be achieved by building owners giving general permission for street art to take place on their building, these walls can then be identified on the site and through online Legal Free Wall information relating to locations and guidelines regarding work safety and environmental considerations. For example appropriate containers could be provided at legal free wall sites for the recycling of cans and plastics to enhance responsible use and awareness of materials and recycling.

The City of Melbourne’s *Graffiti Management Plan* states that:

Graffiti has also stopped in some laneways where street art has been allowed to remain. In other lane ways, graffiti and street art can be seen together. These laneways require the street art to be continually refreshed. [Hosier and Union Lanes are notable examples]

The *Graffiti Management Plan* acknowledges that many laneways “seem to function well with little or no intervention from the City of Melbourne”. The examples provided include, Centre Place, Blender Lane, Canada Lane, Finlay Alley and Croft Alley.

It needs to be acknowledged that “Legal Free Walls” will not be controllable once identified and as such should be clearly marked with appropriate signage. “Legal Free Walls” should where possible be clearly separated from areas where the Council or Artist Initiated walls are located.

In terms of Council planning approval, a number of different approaches have been adopted across the country, for example Adelaide City Council has implemented a “blanket Development Application” process for identified legal free walls and the City of Sydney has proposed the abolition of Development Application requirements for street art.

This Master Plan has identified a number of potential “Free Wall” sites, including in:

- Zone A – Precinct 5: Ross Smith Lane
- Zone B – Precinct 1: Park Lane
- Zone C – Precinct 1: Thompson Lane etc
- Zone C – Precinct 2: Beach Lane etc
- Zone D – Precinct 1: Kananook Boulevard
- [B1& C1 opportunities]



Zone D – Precinct 1: Kananook Creek Bvd



Zone A – Precinct 5: Ross Smith Lane



Zone B – Precinct 1: Park Lane



Zone C – Precinct 1: Thompson Lane



Zone C – Precinct 2: Beach Lane