



Frankston

Public Art Strategy

2023-2028



opportunity >> growth >> lifestyle

Cover Image:
Artist: Matt Calvert, *Beacon*



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Artist: Clap Meat Axe
Emerge

Artist: Wina Jie
Rise

Acknowledgement of Country



Frankston City Council acknowledges the Bunurong people of the Kulin Nation as the Traditional Custodians of the lands and waters in and around Frankston City, and value and recognise local Aboriginal and Torres Strait Islander cultures, heritage and connection to land as a proud part of a shared identity for Frankston City.

Council pays respect to Elders past and present and recognises their importance in maintaining knowledge, traditions and culture in our community.

Council also recognises the potential of public art to promote Frankston's distinct Indigenous culture and heritage.

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How to read this Strategy

The Public Art Strategy is laid out in the following three sections:

Part One: Public Art Context

Provides the context for the Public Art Strategy in line with the strategic directions of the City. It sets down clear objectives for public art as place-based creative practice.

Part Two: Public Art Framework

Frames the City’s public art vision statement, the guiding principles, three broad curatorial directions and the strategic priority areas for this Strategy. These principles and curatorial themes provide a strategic foundation for the program, whilst the priorities provide a targeted action plan for implementation.

Part Three: Public Art Processes

Introduces processes that underpin the City’s future commissioning of public artworks. Working guidelines will accompany this Strategy to ensure that public artworks are commissioned in line with this Public Art Strategy and industry best practice.

Executive Summary

About this Strategy

Council believes that public art is an investment for and of our community.

Public art is a vital element in the life and landscape of Frankston. It has and continues to define integral and meaningful parts of our community, urban and natural landscapes, along with being a strong elemental role in the overall image of our City.

Public art provides uniquely local attractions that are a source of delight and inspiration to residents, workers and visitors and also give voice to our local communities.

This Strategy offers the foundation to strategically plan, develop and manage public art that enhances these fundamental connections and acts as a catalyst for community life.

Importantly, it recognises the changing dynamics of public art itself whereby recent public art activity has been defined by its ability to be more temporary, flexible, participative and enquiring.

The Strategic Framework

Our vision statement is:

Public art is our catalyst for the future of Frankston

It

- defines who we are
- connects us
- shapes how we experience our place
- supports & celebrates our creativity

Our guiding principles:

We

- Connect
- Experience
- Integrate
- Inspire
- Respect
- Interpret

Our Strategic Priorities are:

Our four priority areas for 2023-2028 is to develop our public art program to support:

- 1 Enhancing our Spaces, Built form and Infrastructure
- 2 Connecting our valued Places and Landscapes
- 3 Enriching the visibility of First Nation peoples' Connection to Country
- 4 Nurturing our vibrant creative community



Part One:

Public Art Context

Artist: George Rose *Untitled*

Introduction

Arts and culture are valuable to the liveability of our City and this Strategy is an indicator of how Council (and our partners) can maintain its leadership in this space.

Another part of the process and development of this Public Art Strategy was to shift our thinking about public art through understanding its roles and purposes and keeping up with the accelerating pace of current contemporary public art practice.

Public Art's role serves multiple purposes, often simultaneously, though developing a contemporary interpretation of the contribution of public art requires careful consideration across a range of appropriate artistic options, teamwork among contributing professionals, and carefully planned strategies and staging.

It will require key areas of Council to collaborate and an integrated approach to delivering major urban renewal and City transformation projects.

No matter the purpose, importantly we still recognise artistic merit and integrity as an important elements to achieve our program outcomes through innovation, creativity, vision, originality and ability to communicate.

Having a purpose

Public art can deliver many benefits to our City. Public art will be delivered in a variety of ways to match the intent of the commissions based on the acceptance of the positive role public art can build on current/future experiences and opportunities across the following domains:

Public art performs an important social function by reflecting our city's identity and character:

- Bringing a sense of wellbeing and belonging to a community.
- Creating landmarks in our urban and natural environment that define spaces and places.
- Highlighting significant historical, cultural, environmental and social aspects of our City.

Public art has a significant role in social and economic change of our City:

- Stimulating new thinking and activity that directly inspires social & cultural activity.
- Improving the aesthetics (look and feel) of our public places.
- It is an indicator of our City's creativity and openness.
- Enhancing cultural tourism and visitor appeal.

Public art can be provocative and generate discussion about our City and how we live within it:

- Good art always evokes a response.
- Seeding social activism in public space that investigates participation and dialogue with our communities on topical issues.
- Providing impetus for further learning and visual and cultural awareness.

Public art can be participative, and play a role in the process of community building:

- Increasingly people-centred - designing with the relationship between the work and its audience in mind.
- Encouraging—even urges—the viewer to participate.
- Co-authored.

Planning Context

The Strategy seeks to build on the work already undertaken by Council. This Public Art Strategy is strongly guided by local strategic planning that has a broad focus on achieving the long term social, cultural, environmental and economic aspirations of the community. It includes a suite of integrated plans that set out a vision and goals and strategic actions to achieve them. They include:



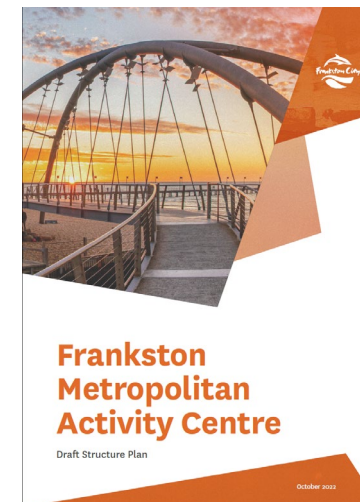
Community Vision 2040

Our Community Vision provides an aspirational description of what our community wants for the future of our municipality, in terms of its look, feel and liveability. It also captures what our community most values about Frankston City.



Arts & Culture Strategic Plan 2020 - 2023

Our Arts & Culture Strategic Plan drives our purpose for vibrant and engaging artistic programs, events and opportunities that enrich lives, provide for active and deeper engagement, reach new audiences and create a more connected community.



FMAC Structure Plan (Draft)

Our FMAC Structure Plan will develop a framework to guide land use and development within the city centre over the next 20 years, with clear directions on social and physical infrastructure, urban design and our environment.

Strategic Intent - Objectives

Our Public Art Strategy will build on a number of the City's goals and strategies to deliver social, economic, environmental and cultural benefits for our communities guided by Frankston's Community Vision 2040.

Building on the foundation of an already substantial and celebrated public art program, the City aims to use public art to create a sense of place; infusing qualities of diversity, vibrancy, character, creativity and imagination into daily life.

Importantly it is also about intent. The purpose of this Strategy is to refocus our relationship with public art - having purpose, direction and understanding of public art's dynamic contribution to our City. Additionally, this Strategy has a position to further advocate and express value for our program. It also intends to provide leadership in the guidelines and processes for the commissioning, management, maintenance, de-accessioning and implementation of our public art program.

The overarching objectives of this Public Art Strategy centre on public art's role in:

- Defining Frankston as a unique destination – by way of distinguishable characteristics and cultural markers.
- Enhancing how people experience our place - through activating and animating our public space.
- Challenging ideas and initiating debate - engaging and thought provoking public art, generating a sense of fun and surprise.
- Supporting, celebrating and showcasing Frankston's creativity - helping to build cultural/social empowerment and employment opportunities
- Playing a key role in the design of our City - integrating art and design features into place-making, renewal and development projects.
- Resourcing the public art program - ensuring that public art is well managed.

'I enjoy the public art in Frankston it has made the City feel like it is loved and cared for.'

Survey Respondent

'Showcase the special identity of Frankston – community and natural assets of the area - green spaces, coastal paths and a vibrant urban heart'

Survey Respondent



Part Two:

Public Art Framework

Artist: Gregor Kregar
Reflective Lullaby
McClelland Commission
Collection of McClelland

A Strengths-based Approach

Our public art program draws on opportunities to complement and support existing strengths and capacities of Frankston.



Our Values

- We value artists, having a long history/evolution of philanthropy and support for creativity.
- Our Community Vision & aspirations define Frankston as a cultural hub with a thriving arts community, embracing diversity and promoting wellbeing.



Our Culture

- Our creative community (artists and audiences) that enrich the cultural and social fabric of our City.
- Our widespread community desire to learn about Aboriginal cultural heritage and contemporary expressions.

Artist: Lucy Bonin
Mary Jayne



Our Environment

- Our strong connection to our landscapes and places that inspire our creative expression.
- We have treasured cultural landscapes with the ongoing history of human occupation across the peninsula.



Our City

- Our City is in development flux which gives us the freedom to explore this fluidity of change and our future in creative and dynamic ways.
- Our imagination drives activation and vibrancy of our shared spaces.



Our Cornerstones

- Our reputation and image is built on our landmark Sculpture.
- The vitality of our award winning Street Art Program and Walking Tours.
- Our solid working partnerships with leading organisations across the field of public art.

Artist: Matt Calvert
Beacon

Vision Statement

Our public art program has a reputation for its quality, variety, depth and impact. It guided by our vision statement:



Public art is our catalyst for the future of Frankston

It defines who we are

It connects us

It shapes how we experience our place

It supports & celebrates our creativity

Artist: Gregor Kregar
Reflective Lullaby
McClelland Commission
Collection of McClelland

Values – Guiding Principles

Frankston has a unique environment and culture that shapes our public art. Fundamental guiding principles that underpin our program and the way we work and interact with others include:

We Connect

We use public art to highlight physical and contextual linkages between our urban and natural environment; and between the individual and our local communities.

We Experience

We build artworks and experiences intrinsically that both reflect and challenge the vibrant cultural identity of Frankston to both our residents and visitors.

We Integrate

We prioritise public artworks that contribute to the City's transformation through opportunities for public art to be integrated into our public realm, developments and new buildings.

We Inspire

We develop bold and inspirational works of public art at a range of scales – from statement destination sculptures, street art to community led artworks, seeking to inject creativity in unexpected and exciting ways.

We Respect

We acknowledge Country and Aboriginal peoples' continuing relationship with their land & water.
We put trust in the artist's creative process, through open and inspiring briefs, allowing space for research, collaboration and co-production.

We Interpret

We create meaning through site specific works that identify and understand our unique environments and our rich histories to enhance our landscapes and places.

Curatorial Directions

Part of the preparation and consultation for this Public Art Strategy centred on determining (building a snapshot of) the identity of Frankston community's spaces and places. It set out to understand character in a holistic way, which involves examining the relationship with people and the social, environmental and economic factors of place. Importantly, it involved defining existing valued elements of character and to examine a desired future character for public art that aligns with the current strategic directions for Frankston.

These curatorial directions for public art are based on contextual analysis, including research into the history, aspirations, environment and urban character of Frankston as a place in 2022. They provide an evolving open-ended and speculative foundation that aims to ensure that our public art is conceptually connected by setting an overarching rationale for the art, describing what the artworks aspire to achieve and providing some broader thematic inspiration for artists.

These curatorial directions serve as a resource for artists in developing responses to culture, landscape and place. It provides contextual inspiration and a starting point for artistic exploration. These Directions also sets forward an approach, acknowledging that public art is not a single artform, but may be understood as a series of creative practices that encompass a variety of forms and approaches - artworks that engage with the City, providing an intersection between past, present, and future; between disciplines and ideas.

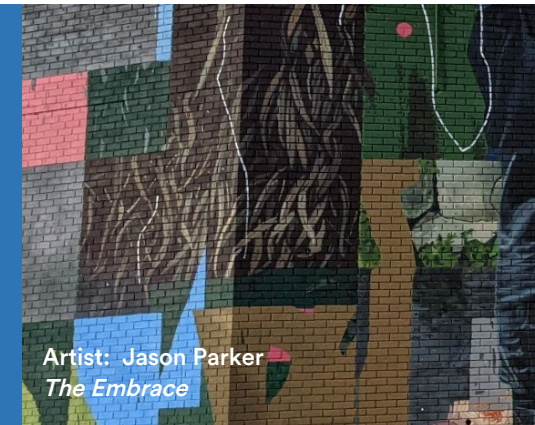
These broad directions aim to reflect commentary on the changing stories of people, place and environment in Frankston. The objective is to curate an evolving, expressive and insightful program of public art that is a reflection on local character and can be a catalyst for new ideas and creates community connection.

Continuity and Change



Artist: Deborah Halpern
Power of Community

Destination and Locality



Artist: Jason Parker
The Embrace

Corridors and Connectors



Continuity and Change



Artist: Deborah Halpern
Power of Community

Proposition

Frankston is currently in a period of public discourse around maintaining the essence of what it is that the community values about their places.

Public art has a position in shaping and contributing to this discussion about change and how it can help reimagine our place.

Temporary public art projects articulate this change – providing pathways for dynamic and creative experimentation. They also drive our quest for the creative new - releasing inspiration and adding emerging streams of thought and expression.

Continuity and Change is a classic dichotomy within the fields of history, philosophy, sociology and artistic endeavours.

The dichotomy is important in relation to constructing, discussing, and evaluating current and historical processes of place and time.

It is said that ‘great places have a system of reciprocity, where the built and natural environments support the social fabric, and social connectivity reinforces the value and use of the physical environment.’

Essentially, local character is not something that is static in Frankston and is a constant work in progress. Frankston’s places and spaces are multi-layered and diverse environments.

Frankston changes markedly across different times of day or night and even between seasons.

It is increasingly socially, culturally and economically diverse amongst the backdrop of a changing natural & built environment.

The present sense of character in FMAC is therefore fluid; however it remains largely human scale and walkable that is conducive to creative interaction.

Public art needs to remain contextual to this local character, though it also has the capacity to insert a different reality to the City through new approaches to cultural animation and social engagement.

It can also enrich human experiences through aesthetic understanding and familiarity to place or has the capacity to entertain, question, provoke and introduce new ideas about character.

Key narratives and concepts to explore:

Urban activators - using public art to further develop the ‘experience economy’

Add richness through additional creative thinking and artistic intervention to existing/or new community events and festivals.

Offering multiple scales of experience.

Experimentation - the experience and memories of the public artwork are valued just as much as the physical object/s.

Destination and Locality



Artist: Jason Parker
The Embrace

Artist: Brett Piva
A Longing Distant Connection

Proposition

It is said that 'Frankston has reinvented itself time and time again'. Once the playground to Victoria's rich and famous and a lure as a holiday destination, the City continues to find its place and purpose in contemporary society.

Frankston remains a diverse collection of places with unique character that continues to question on one hand the need for attachment and belonging for residents with the counterbalance of the desired intention of being once again a valued destination within Greater Melbourne.

Frankston has a history of creating memorable experiences for both residents and visitors.

Given this environment, public art is a powerful way to both develop personal bonds attached to place and enrich liveability and enhance economic development opportunities for the City.

Public art in all its forms can accentuate Frankston as a place to live, work and visit.

Storytelling through public art has the unique ability to reveal past and present character and to explore the collective desires of future character.

It can be expressed through deep connections to physical locations (heritage, culture, people); through memories (stories, ideas), as well as shared aspirations.

Public art represents collective memory, public history and the artistic chronicling of public experience.

Public art has a role in creating affective and positive emotional links either as a local or visitor to our City.

Public art is central to facilitating engagement and inclusion of both residents and visitors. Public art builds connections and interactions.

It draws on a mix of emotional and symbolic meanings that relate to both to people's daily and weekly activity to larger and more purposeful community gatherings such as festivals, events and landmarks.

Tourism remains a key economic driver for Frankston and surrounds, and public art is already helping to diversify the experiences of the regional visitor economy.

Key narratives and concepts to explore:

Constantly evolving – shaped by the elements and human endeavour.

Artist examination of the everyday.

Identifying and commission public art in places of individual and collective memory, in which there is the opportunity to mirror their identity to people.

Reimagining the City – new beginnings.

Remembering – creative imagination and engagement about lived and remembered experience.

Corridors and Connectors



Proposition

Physically and metaphorically Frankston is defined by corridors, connections, arterials and pathways.

The bay (waterways), road networks and the rail continue to have a defining influence on the development and character of Frankston.

As natural and human systems, they foster connectivity, fluidity and transformation.

Our connected centres/neighbourhoods continue to grow and intersect to create increasingly vital, diverse and social places.

Frankston has long been a place of change and human movement. Railway lines and roads, like the bay, provide conduits for connectivity.

Over time these patterns of migration have brought to the area fresh perspectives, narratives and cultural practices.

For instance our major arterial roads and the rail currently funnel people in and out daily through the City for work, recreation and daily life. Often these networks are the only parts of the City that our visitors and busy residents see and therefore can create strong ties and reference points for how people view their experience of our place.

Journeys and experiences are connectors - incidental, between groups; shared values and community/cultural life; and voice and influence.

The way of moving in, and around and our commercial centres and neighbourhoods is best achieved by using intuitive, exploratory, interpretive and experiential senses that public art can offer.

We need to look imaginatively at the assets Council already owns (land, roads and streetscapes) to use them to expand our network of public spaces and to reflect the unique identity of these spaces and places. It can be multi-layered experiences that incorporate public art, infrastructure, architecture and sites of cultural significance.

Key narratives and concepts to explore:

Urban corridors - enhancing the visual character of our major road and rail spines.

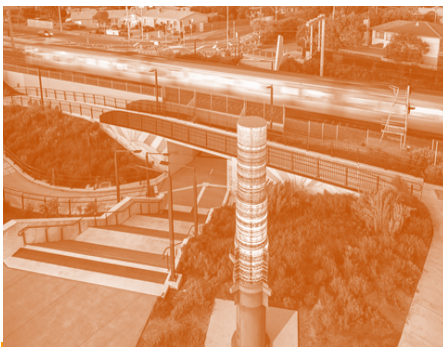
Creating connectivity and linkages through public art - strengthen pedestrian connections.

Markers/Signifiers/Waypoints

“You have a relationship with a physical interruption (such as art) in your public space. Those relationships become embedded in your memory. Memories build storiesconversations happen”.

Strategic Priorities 2023-2028

The following strategic priorities are organised into four overarching goals. Each goal is defined with outcomes and supported by specific actions which will involve integrated delivery. They individually reference specific impact objectives across cultural, social, audience and operational outcomes. Some actions have tentatively begun; some are continuations of ongoing work; others are in the planning phases; and still others are geared for the future.



Enhancing our
Spaces,
Built form and
Infrastructure

1

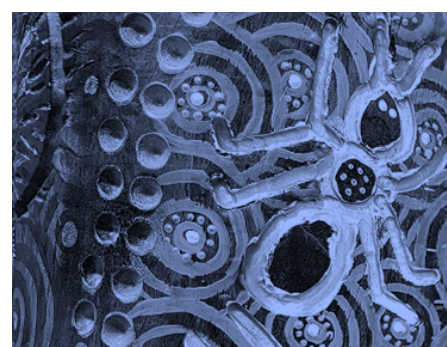
Artist: Matt Calvert
Beacon



Connecting our
valued Places
and Landscapes

2

Artist: John Meade with Emily
Karanikolopoulos
Love Flower
Southern Way McClelland Commission



Enriching the
visibility of First
Nation peoples'
Connection
to Country

3

Artists: Bea Edwards, Aunty Di and
Uncle Beamo
Dreaming Poles

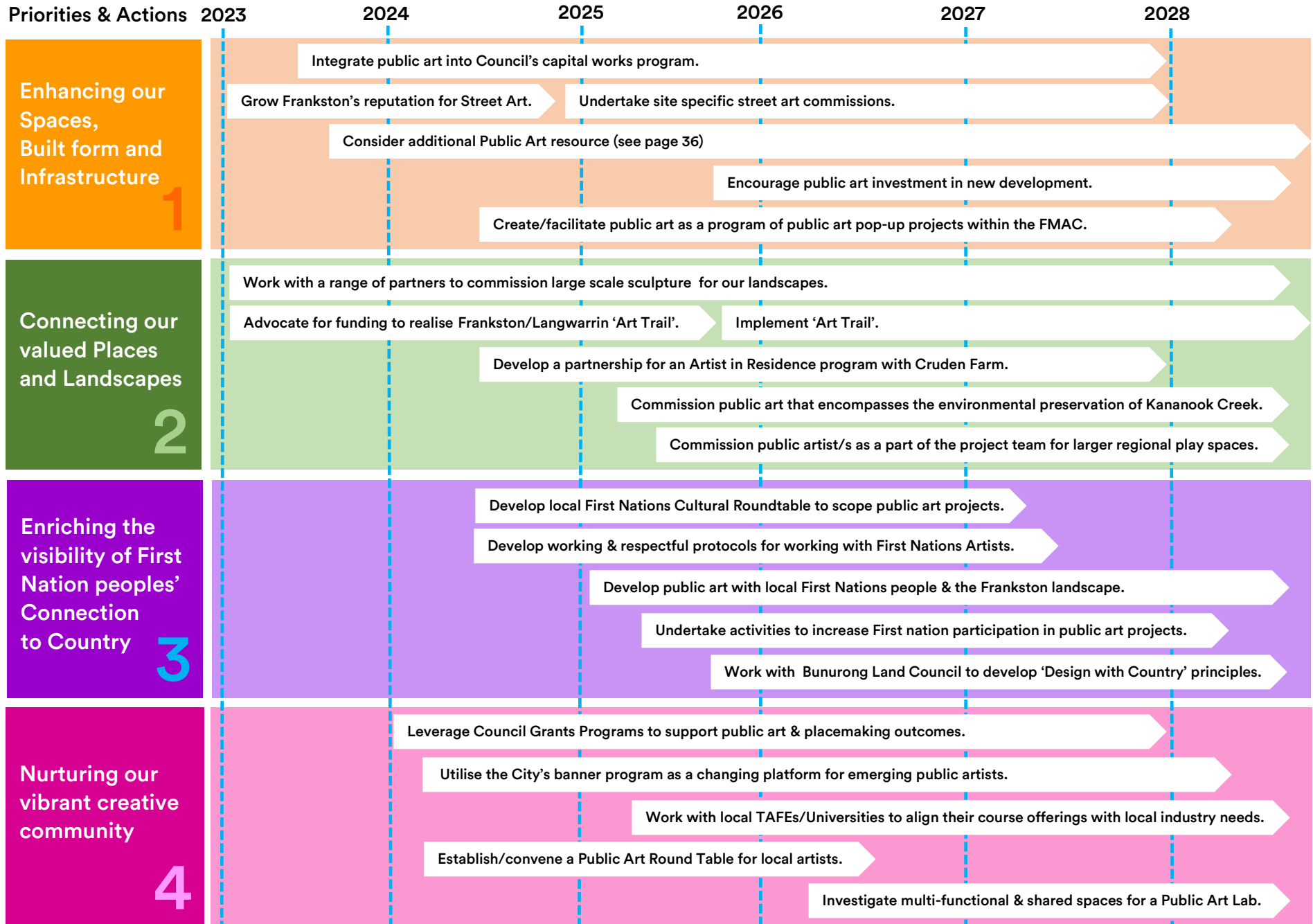


Nurturing our
vibrant creative
community

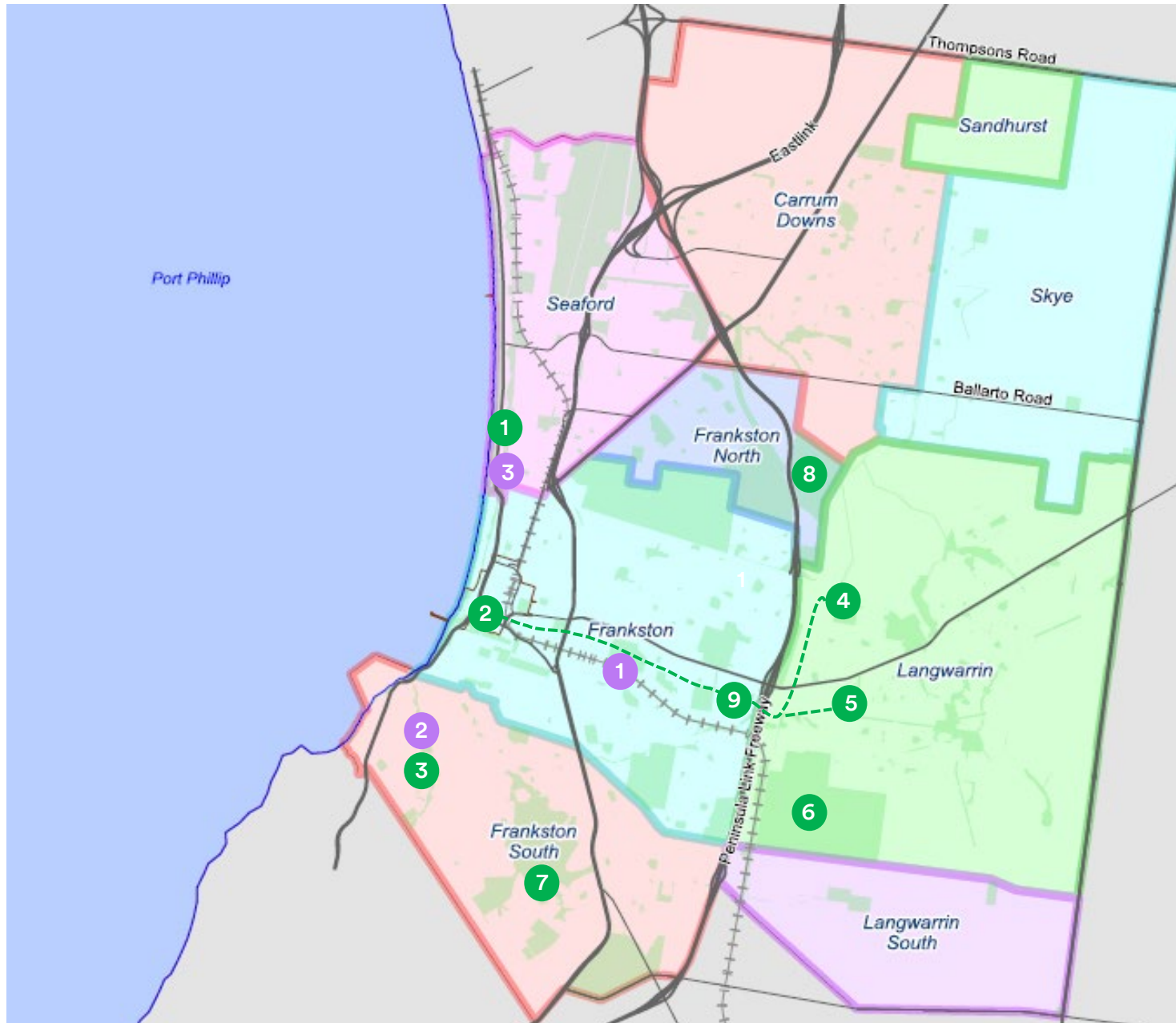
4

Artist: Clap Meat Axe
Emerge

Roadmap of Key Programs & Projects



Roadmap of Key Programs & Projects



Frankston Local Government Area Priority Public Art Projects & Sites

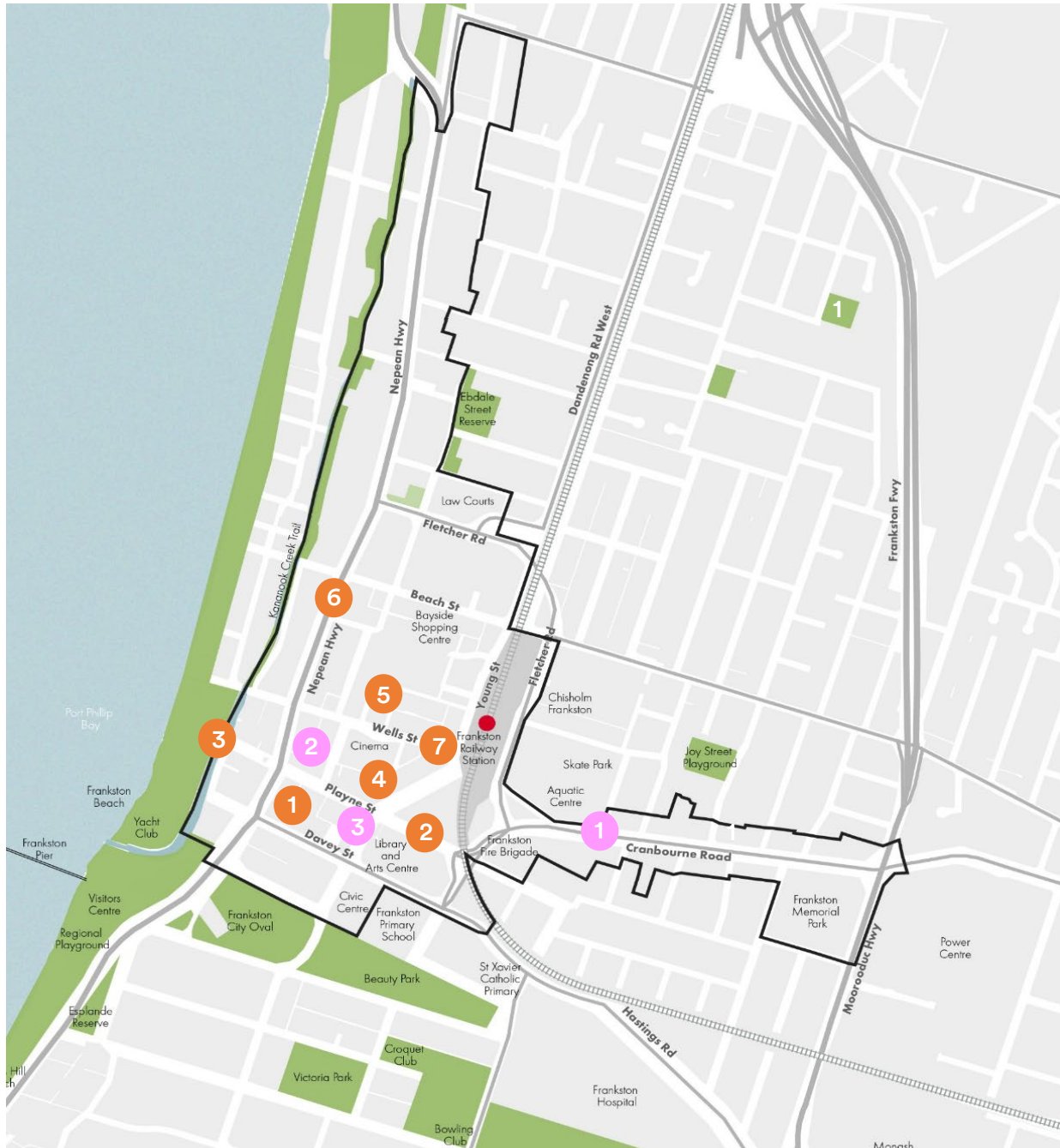
Connecting our valued Places and Landscapes

- 1 Kananook Creek
- 2 Frankston/Langwarrin Art Trail
- 3 Sweetwater Creek Nature Reserve
- 4 McClelland Sculpture Park & Gallery
- 5 Cruden Farm
- 6 Langwarrin Flora + Fauna Reserve
- 7 Frankston Nature Conservation Reserve
- 8 The Pines Flora + Fauna Reserve
- 9 Sculpture Gateway sites

Enriching the visibility of First Nation peoples' Connection to Country

- 1 Jubilee Park
- 2 Sweetwater Creek Nature Reserve
- 3 Kananook Creek

Roadmap of Key Programs & Projects



Frankston Metropolitan Activity Centre Priority Public Art Projects & Sites

Enhancing our Spaces, Built form and Infrastructure

- 1 Continue with our dynamic Street Art Program.
- 2 Strengthen the Arts & Entertainment Precinct.
- 3 Enhance Kananook Creek as an events space.
- 4 Integration of public art in Council's capital works program.
- 5 Provide additional events/festivals within the FMAC. (public art)
- 6 Nepean Highway boulevard treatments.
- 7 Encourage Public Art in New Development within the FMAC.

Nurturing our vibrant creative community

- 1 Cranbourne Road Banner Poles & other locations.
- 2 Shared spaces Public Art Lab.
- 3 Emerging artists pilot public art projects.



Enhancing our
Spaces,
Built form and
Infrastructure

1

Artist: Matt Calvert
Beacon

Enhancing our Spaces, Built form and Infrastructure

1



Aspirations

We believe that public art is an important contributor to a holistic place-making approach to the City and our suburbs.

We use public art to create social connections, authentic experiences and destinations – during the day and at night for locals and visitors.

We leverage the development of community infrastructure/capital works to express our identity through integrated public art outcomes.

We encourage developers to consider public art as part of their investment to increase the liveability & desirability of Frankston as a destination.

Context

Frankston is identified as one of nine Metropolitan Activity Centre's in Plan Melbourne. As a designated Metropolitan Activity Centre, Frankston is emerging as one of Melbourne's most important commercial precincts, transforming itself into a vibrant new 'city away from the city.'

The growth and vibrancy of the Frankston's Metropolitan Activity Centre (FMAC) is a strategic priority for Council (the City).

Invigoration of the FMAC is a central aim of Frankston's ongoing development. The FMAC is currently on the precipice/edge of change with an opportunity to be less interchangeable and commodified and more distinctive than other local regional centres.

There is a maturation starting to appear in the development market with a number of commercial & residential developments planned that will lead to improvements to social activity, public space and pedestrian links within the City Centre.

Along with other flagged new projects including an idea for a new civic and community heart for the FMAC, and opportunity to continue to create an arts and entertainment precinct anchored by the Arts Centre, along with the desire to create additional events spaces in the CBD are catalyst projects for our public art program.

This part of the program requires additional resourcing by the way of a public art curator to fulfill key outcomes in enlivening our public domain day and night.

'There is a strong sense of pride in the streets and public spaces.'

The city centre is a people-oriented, thriving place for business and an inspiring place to be in due to the quality of landscaping, public art and architecture.

Everyone is welcome to engage in public events and to socialise in the streets.'

FMAC Vision 2040

Outcomes & Actions	
<p>1. Continue to grow Frankston’s reputation for dynamic Street Art.</p>	<p>Continue Street Art Program including working with Augmented Reality, and ‘Art on the road’ to prioritise pedestrian movement within the City’s laneways.</p>
<p>2. Integrate public art into Council’s ongoing capital works program as part of the FMAC revitalisation program.</p>	<p>Seek Council support for a percentage of major Council Capital Works budgets for public art including key FMAC projects.</p>
<p>3. Resource the public art program.</p>	<p>Resource the public art program and approve a Public Art position.</p>
<p>4. Secure new public art investment as a part of the planning scheme for new development.</p>	<p>Investigate opportunities to encourage the integrate public art as a part of new public and private developments including Voluntary agreements. Implement public art and design for construction hoardings.</p>
<p>5. Create/facilitate public art as a program of pop-up projects and installations within the FMAC</p>	<p>Streamline application and approval processes to maximise temporary public art in the FMAC. Invest in public art infrastructure such as lightboxes, gobo lighting and projectors in strategic locations, like the proposal for a centrally located gathering space in the FMAC to support the ongoing creative animation of the city by night.</p>

Connecting our
valued Places
and Landscapes

2

Artist: John Meade with Emily Karanikolopoulos,
Love Flower
Southern Way McClelland Commission
Collection of McClelland
Photo Andrew Curtis



Connecting our valued Places and Landscapes

2



Artist: John Meade with Emily Karanikolopoulos,
Love Flower
Southern Way McClelland Commission
Photo Andrew Curtis

Aspirations

Our captivating connection to our unique landscapes and places inspires creative expression and representation through public art.

We highlight our distinctive flora, fauna and diverse natural systems including our coast, beaches, waterways and valued landscape sites to enable continued artistic inspiration from our natural settings.

We physically & symbolically link our landscapes through iconic gateway sculptures and cultural journeys (art trails & corridors) that are responsive to historical & contemporary social/cultural patterns of travel.

Context

Frankston includes a number of distinctive natural features which defines its identity. The lifestyle qualities of Frankston are enriched by a strong connection to the waterfront, Kananook Creek and our close affinity to other natural bushland of the area.

All these elements provide great diversity and distinction. Landscape is a living entity, and is the product of change, dynamic patterns and evolving interrelationships between past ecosystems, history and cultures.

Our landscapes and places have inherent visual characteristics, although they change over time, both naturally and through human intervention.

These valued landscapes and places, like art, have intrinsic qualities for our quality of life and enjoyment and are a fundamental part of our history and cultural heritage.

We celebrate a rich cultural legacy with the outdoors. Art and its connection to the environment is embedded in places like McClelland Sculpture Park & Gallery and Cruden Farm.

Perception of and interaction with landscape is as enigmatic as it is dynamic. Artists have the power to understand and articulate the character of the landscape and identify those features that contribute to visual quality and our sense of place.

They can also draw us to the vulnerability and the protection of these landscape values and to enhance the environment through interpretation of its natural and cultural heritage.

We have an opportunity through public art to creatively link and connect to these places & landscapes.

‘Frankston’s valued landscapes are well defined from the coastal views cross Oliver’s Hill to Keast Park, to the City’s extensive natural landscapes including Kananook Creek to significant wetland areas such as Seaford, to the broad network of other natural bushland reserves’

Outcomes & Actions

1. Continue to develop and support contemporary sculpture as a hallmark of our public art program.
2. Implement our landmark 'Art Trail' from Frankston foreshore to Langwarrin.
3. Support and partner with the custodians of our valued landscapes and places.
4. Link public art with urban biodiversity and habitat restoration.
5. Creatively use public art in the design of our play spaces.

Work with a range of partners to commission large scale sculpture for our valued places and landscapes. New commissions will encompass the expression of other associated disciplines such as permanent and/or ephemeral land art within the contemporary environmental context.

Continue to advocate for partnerships and funding to realise the vision for this project. Finalise the concept for the Frankston to Langwarrin 'Art Trail'. Commission and implement the public artworks.

Develop a partnership for an Artist in Residence program with Cruden Farm that can assist with the values and interpretation of this unique and treasured natural, cultural and social landscape. Investigate public art projects across associated relationships with horticulture, gardening and linking places of cultural and artistic significance.

Promote/commission public art as ecological practice. Sensitive commission public art that is related to issues of environmental preservation of landscape like Kananook Creek - introducing concepts like artist designed seawalls - structures for marine environment habitat etc.

Commission public artist/s as a part of the project team for larger regional play spaces. Identify other Council open space upgrades for integration of public art.



Enriching the
visibility of First
Nation peoples'
Connection
to Country

3

Detail: *Eight Dreaming Poles*, created by Indigenous artists, Bea Edwards, Aunty Di and Uncle Beamo

Enriching the visibility of First Nation peoples' Connection to Country

3



Detail: *Eight Dreaming Poles*, created by Indigenous artists, Bea Edwards, Aunty Di and Uncle Beamo

Aspirations

We have opportunity to make stronger, more permanent statements about how much we value local First Nations artists, stories and cultures.

We honour public art practices and initiatives that respect local Aboriginal knowledge systems and their cultural significance.

We nurture through public art, places of connection, sharing, healing and sites of exchange.

We invite local First Nations agency and authority to enable the truthful reflection of the histories and experiences.

Context

We need to commit to working with Aboriginal people on matters of culture, language and cultural heritage.

Data from the 2021 census indicates that Aboriginal and/or Torres Strait Islander people now make up 1.3% of Frankston's population. This is a growth on 2016 figures of over 600 people.

Strengthening and embedding Aboriginal culture can become an integral part of our public art program.

Intergenerational knowledge within local Aboriginal communities is fundamental to the sustainability of culture. Projects must reflect deep listening with Aboriginal artists and communities.

It also commits to ongoing and responsive learning and encourages active participation.

This will involve new ways of working, inclusive of representation of Aboriginal artists and community members. It will also require building and strengthening networks and relationships across and beyond the Aboriginal and wider arts and culture sectors.

Our public art program can offer opportunities to expand the visibility of Aboriginal arts and culture in our landscapes – through the understanding of the unique qualities, values and connection between the physical and spiritual environment of Aboriginal people; and to promote and celebrate to a wider audience of the City's indigenous heritage and language.

'The character of our place cannot truly be appreciated without understanding the stories of the people who inhabit it.'

Understanding place in Frankston means respecting the First Nations' deep connection to country and enduring protection of land.'

Consultation respondent

Outcomes & Actions

1. Strengthen existing and develop new stakeholder relationships and support Aboriginal led public art projects.
2. Develop specific protocols for engagement of Aboriginal artists.
3. Adopt 'Design with Country' principles.
4. Aboriginal culture is understood, respected and celebrated in our public spaces through artwork, signage and storytelling & language.
5. Increase participation Aboriginal people in public art activity.

Support the development of local Aboriginal Cultural Roundtable to scope public art projects (i.e. First Nations Programs Coordinator at McClelland, Baluk Arts, Nairm Marr Djambana and others).

Implement Aboriginal representation on the Frankston Arts Advisory Committee.

Develop working and respectful protocols that are culturally relevant for artists, that support ethical engagement with Traditional Custodians, alongside better procurement strategies for public art.

Work with Bunurong Land Council Aboriginal Corporation and Council's Reconciliation Advisory Committee to develop appropriate principles for 'Design with Country' that is adopted in the planning for public art projects and broader the capital works program.

Develop public art commissions that express the unbroken and powerful connection between local First Nations people and the Frankston landscape.

Commission public art that represents or expresses the continuity and innovation of local First Nations cultural practices and knowledge.

Build a shared understanding to strengthen capabilities in public art design for Aboriginal people.

Create collaborative workshops that inform and educate about public art commissioning processes, and the opportunity for multi-layered Aboriginal art and design projects



Artist: Clap Meat Axe
Emerge

Artist: Mike Makatron
Purple Platypus in Pollution

Nurturing our
vibrant creative
community

4

Nurturing our vibrant creative community

4



Aspirations

We continue to support the democratising of public space for creative expression through engaging street art and other accessible public art platforms.

We empower locals (communities, artists + creatives) – to achieve their potential and enable innovation, experimentation and collaboration across public art disciplines.

We strengthen our community through creative learning and new experiences.

We foster innovation in public art through new technology.

Context

Frankston is an inherently a creative city based on its history, community and environment. Art and artists have and remain to be a significant part of the City's creativity and vitality.

Cultural and creative expression promotes understanding of people's experiences of place.

One of the important qualities of public art is the way that it celebrates the creativity, imagination and skills of artists while also inspiring locals and visitors to develop their own intrinsic capacity for inspiration, physical and emotional engagement/ participation with culture.

There continues to be a solid relationship between the presence of artists, high levels of artistic activity, and a sense of the City as a vibrant and energising place.

There is an emergence of art, cultural and entertainment entrepreneurship with businesses like the General Public Frankston that can help facilitate local cultural activity including alternative venues like their rooftop carpark.

Council can continue to support local creatives to develop new approaches, experiment with new technologies, expand their reach and enable their work to be showcased in public spaces.

“ Our future success is reliant on our capacity to innovate and adapt, to change direction rapidly, to embrace the ‘new’ and ‘emerging’, the sometimes unpredictable.”

Frankston Arts & Cultural Strategic Plan 2020 - 2023

‘Frankston City is known as a cultural hub with a thriving arts community, embracing diversity and promoting wellbeing.’

Frankston 2040 Community Vision

‘I would like that the community be engaged in meaningful and stimulating creative activity as part of an everyday experience’

Public Art Survey participant

Outcomes & Actions

1. Support and sponsor a diversity of public art practice and experiences from local creatives.

Leverage Council grants program (such as Invest Frankston Program and Artist Project Grants) to support public art and placemaking outcomes for socially engaged projects.

Create a mini festival of local creatives offering public art experiences as part of building artist and public understanding and support for commissioning.

2. Create a developmental public art program for local/regional artists.

Utilise the City’s banner program, and/or other screens or billboards for ongoing content – as a changing platform for emerging public artists.

3. Partner with cultural and educational organisations to enable skills building for creatives working in the public realm.

Investigate with local TAFEs and universities the alignment of their course offerings with local industry needs. Use the resources educational providers - to foster professional development for emerging Australian sculptors.

Encourage local schools to apply for the State Government’s Artist in Schools Program and develop collaborative public art projects.

4. Develop a network of artists who want to work in the public domain.

Establish and convene a Public Art Round Table of interested creatives to build capacity for locally driven approaches to the public art program.

5. Pilot an emerging public art lab/residency.

Investigate multi-functional and shared spaces in under-utilised mixed-use areas or ground-level commercial as a laboratory space promoting creativity, entrepreneurship, technical sharing and collaboration to trial and create digital, sound or media public artworks.



Part Three:

Public Art Processes

Artist: Melanie Caple and students of Frankston High School
Moonlighting
(Steve Brown Photography).

Processes – Making it Happen

Examining our processes and practice is one way to ensure our public art projects are delivered in a strategic manner, which will provide maximum community benefit.

Our local situation: history, existing practices, assets, resources and challenges are all very much considered in the way we look at our future processes in the delivery of public art projects.

Creative expression isn't all about the end product. It's often more about the process. Creativity can be defined as the journey through which we use and develop our imaginations, originality, productivity and problem-solving abilities. It is therefore appropriate that creativity takes front and centre in the way this Public Art Strategy is delivered and not with a singular agenda.

This Public Art Strategy promotes the commissioning of public artworks and projects that will be strategically considered within the context of other Council objectives, plans and major projects and which measurably add value to people and place.

Public art is recognised for its ability to bridge across so many city-wide objectives that involves the integration of public art practice into a range of urban and community development processes & planning controls.

The success of this Public art strategy is dependent upon collaborations between a range of stakeholders. Likewise, an integrated planning approach focused on engaging artist's ideas across the City's activities ensures that public art outcomes and resources have maximum impact.

Essentially, public art projects are most effective when they are part of a larger, holistic and multidisciplinary approach.

Our Public Art Strategy sets the foundations for the integrated delivery of public art across Council's directorates and departments. Our consultations highlighted a genuine enthusiasm for staff to be engaged in cultural and creative outcomes.

Our Public Art Strategy acknowledges that quality of life across our communities can be improved through the process of integrated cultural planning and development.

It champions the role that arts/culture plays in social/cultural building and its role in being key to activating, celebrating and promoting our changing City.

A commitment to collaborative design and program development is critical. Our Public Art Strategy will be used to encourage and seek out pathways to adapt to and lead change in a way that has the potential to transform Council's internal processes particularly in regard to infrastructure projects and community engagement.

This process can also transform the way Council's approaches supporting arts practice by looking at how other units are solving some of the same challenges and developing a diverse approach that creates a space for the cross-pollination of ideas.

Resourcing

Our Public Strategy is ambitious in its scope and intent. The Strategy seeks to elevate public art's role and many the benefits public artworks have for our community. In doing so there is a strong focus to imbed clearer delivery processes for public art, in particular those associated with key strategic infrastructure projects.

Our Strategy identifies new resourcing will be required to coordinate these projects and practices. A new position is required for the coordination of and to strengthen key aspects of the public art program linked to the proposed delivery program of the Public Art Strategy that purposefully link to the future strategic outcomes of Council across capital works, activation and encouraging public art in private development, along with forming new partnerships in supporting innovation, entrepreneurial energy, and capacity of local and regional artists/creatives.

Successful delivery of the Public Art Strategy requires a collaborative and integrated approach both internally and externally. Inclusion and identification of public art opportunities early in the infrastructure planning process leads to outcomes that are better aligned with the purpose and intention of the projects. The new position will therefore liaise across Council and other key stakeholders to ensure the development and commissioning of public art is of high quality and consistent with the Public Art Strategy and the project's objectives. Importantly, the new position will assist in the planning and prioritising of public art projects as a part of Council's delivery of these key programs including those aligned with Council's Capital Works Plan and high-profile strategic projects identified in the Frankston Metropolitan Activity Centre Structure Plan 2023.

It is proposed that funding for public art associated with community infrastructure and capital projects is to be included in the business case/plan for each of these projects. Essentially, the scale of investment into public art components will depend on the context and objectives of the project.

The position will also require the ability to demonstrate strong leadership in promoting the cultural and economic benefits of public art to developers/and or Government authorities in advocating for it as an integral part of new private development.

The goal is to improve the amenity of private developments, including the aesthetics of cultural identity and public accessibility principles to future development projects. This will assist in growing Frankston's reputation as a cultural destination - a creative and attractive place to live, work, invest and visit.

Guidelines

This Public Art Strategy is supported by internal facing guidelines that will assist as a decision making tool for Council in its implementation of this strategy.

These guidelines provide parameters for procurement and implementation of public art in line with industry best practice. Essentially, the public art procurement methodology will involve three streams:

- **City-Led Artworks**

Artworks opportunities may be identified by various City Council teams, associated with new projects or as standalone artworks (driven or supported by the Public Art Team).

- **Developer/or Government authority Artworks**

Artworks opportunities identified by developers on private land. (assessed by the Public Art Team).

- **Community/Artist – Led Artworks**

Frankston artistic community instigated projects (including public art works which are temporary in nature, assessment on a case by case basis)

Criteria

The following criteria will guide the life of this Public Art Strategy until 2028 and is based on delivering our strategic priorities and having consistency with the principles set out in this strategy.

Priority will be given to proposals that demonstrate at least one of the following:

- Demonstrates a high standard of artistic merit*, originality and relevance to Frankston City.
- Acknowledge and celebrate Aboriginal culture, storytelling and traditions, in consultation with our Aboriginal community.
- Supports our growing reputation for Street Art and the commissioning of large scale sculpture.
- Engages new artistic practices that will reinforce Frankston's reputation as a centre for innovation.
- Directly contributes to social and economic change and urban revitalisation in Frankston.
- Builds capacity for local artists/creatives.
- Results in a positive impact on Frankston City's reputation.

*Artistic merit

- Displays conceptual rigour in line with artist's existing practice
- The artwork is original and responds to the brief and curatorial theme
- Contributes to the public realm through added vibrancy and amenity
- The artwork addresses sense of place through materials, form and conceptual approach



Artist: John Meade with Emily Karanikolopoulos,
Love Flower
Southern Way McClelland Commission
Collection of McClelland
Photo Gary Sisson



February 2023