THE CITY AS A CURATED SPACE

A study of the public urban visual arts

in central Sydney and central Melbourne, Australia

A thesis submitted in fulfilment of the requirements

for the Doctor of Philosophy

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School of Art

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November 2011
Declaration

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the thesis is a result of work which has been carried out since the official commencement date of the approved research program; any editorial work, paid or unpaid, carried out by a third party is acknowledged; and, ethics procedures and guidelines have been followed.

Tammy Wong

Melbourne, November 2011
Acknowledgements

I would like to thank Professor Elizabeth Grierson and Associate Professor David Forrest for their supervision, support and encouragement through the process of this research. Also thank you to Geoff Hogg, Program Director of Art in Public Space for his support of my research and the opportunity to collaborate on research projects. Thank you also to my family: my parents Allen and Cathaline Wong, my sisters Liza Walsh and Jennifer Smith and my partner Shane Hulbert for their emotional support throughout this PhD.

I would also like to acknowledge my appreciation for the financial support I received whilst undertaking this thesis through an Australian Postgraduate Award (APA) Scholarship and an Australian Housing and Urban Research Institute (AHURI) top-up scholarship. Thank you to Jessica Raschke for her editing work on this thesis.
Dedication

This PhD is dedicated to the memory of James Gormley, my friend and environmental activist, who passed away during the Victorian Bushfires in February, 2009. James was an inspiration in the early stages of undertaking this PhD research.
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<tr>
<th>Acronym</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACCA</td>
<td>Australian Centre for Contemporary Art, Melbourne, Victoria</td>
</tr>
<tr>
<td>ACMI</td>
<td>Australian Centre for the Moving Image, Melbourne, Victoria</td>
</tr>
<tr>
<td>ACT</td>
<td>Australian Capital Territory</td>
</tr>
<tr>
<td>AGNSW</td>
<td>Art Gallery of New South Wales, Sydney, New South Wales</td>
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<tr>
<td>ALP</td>
<td>Australian Labour Party</td>
</tr>
<tr>
<td>APT</td>
<td>Asia-Pacific Triennial, Brisbane, Queensland</td>
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<tr>
<td>CAD</td>
<td>Central Activities District</td>
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<tr>
<td>CBD</td>
<td>Central Business District</td>
</tr>
<tr>
<td>CCD</td>
<td>Community and Cultural Development, City of Melbourne</td>
</tr>
<tr>
<td>CEO</td>
<td>Chief Executive Officer</td>
</tr>
<tr>
<td>CIEC</td>
<td>Centre for International Economics, Sydney, New South Wales</td>
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<tr>
<td>COFA</td>
<td>College of Fine Arts, University of New South Wales, Sydney, New South Wales</td>
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<tr>
<td>CoM</td>
<td>City of Melbourne</td>
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<tr>
<td>CoS</td>
<td>City of Sydney</td>
</tr>
<tr>
<td>CPA</td>
<td>Certified Practising Accountants</td>
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<tr>
<td>ECOC</td>
<td>European Capital of Culture</td>
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<td>ECNU</td>
<td>East China Normal University, Shanghai, China</td>
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<tr>
<td>EU</td>
<td>European Union</td>
</tr>
<tr>
<td>LGA</td>
<td>Local Government Authority</td>
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<tr>
<td>MoAD</td>
<td>Museum of African Diaspora, San Francisco, California, USA</td>
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<tr>
<td>MCA</td>
<td>Museum of Contemporary Art, Sydney, New South Wales</td>
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<tr>
<td>MCAH</td>
<td>Museum of Chinese Australian History, Melbourne, Victoria</td>
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<tr>
<td>MV</td>
<td>Museum of Victoria</td>
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<tr>
<td>NAS</td>
<td>National Art School, East Sydney, New South Wales</td>
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<td>NGA</td>
<td>National Gallery of Australia, Canberra, Australian Capital Territory</td>
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<td>NGV</td>
<td>National Gallery of Victoria, Melbourne, Victoria</td>
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<td>NMA</td>
<td>National Museum of Australia, Canberra, Australian Capital Territory</td>
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<tr>
<td>NSW</td>
<td>New South Wales</td>
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<tr>
<td>PPS</td>
<td>Project for Public Spaces</td>
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<td>Code</td>
<td>Name</td>
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<td>------</td>
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<tr>
<td>QAG</td>
<td>Queensland Art Gallery, Brisbane, Queensland</td>
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<tr>
<td>RMIT</td>
<td>Royal Melbourne Institute of Technology, Melbourne, Victoria</td>
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<tr>
<td>SEZ</td>
<td>Special Economic Zones</td>
</tr>
<tr>
<td>SCA</td>
<td>Sydney College of the Arts, Sydney, New South Wales</td>
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<tr>
<td>SFAC</td>
<td>San Francisco Arts Commission, San Francisco, California, USA</td>
</tr>
<tr>
<td>SFMOMA</td>
<td>San Francisco Museum of Modern Art, San Francisco, California, USA</td>
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<tr>
<td>SLV</td>
<td>State Library of Victoria, Melbourne, Victoria</td>
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<tr>
<td>SOM</td>
<td>Sydney Open Museum, Sydney, New South Wales</td>
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<tr>
<td>UN</td>
<td>United Nations</td>
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<tr>
<td>UNESCO</td>
<td>United Nations Educational, Scientific and Cultural Organization</td>
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<tr>
<td>UNSW</td>
<td>University of New South Wales, Sydney, New South Wales</td>
</tr>
<tr>
<td>USA</td>
<td>United States of America</td>
</tr>
<tr>
<td>UK</td>
<td>United Kingdom</td>
</tr>
<tr>
<td>VAC</td>
<td>Victorian Arts Centre</td>
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Research Activities
Undertaken during the PhD

Presentations / Conferences

‘The City as a Curated Space Overview’, Australian Housing and Urban Research Symposium, Melbourne, Victoria, June 2008

‘Re-imagining the City of Melbourne and Sydney through Public Art Policy and Planning’, Re-imagining the Urban Habitus, RMIT University, Melbourne, Victoria, December 2008


‘The Development of Public Art Policy and Planning in Cities of Sydney and Melbourne’, Australia, East China Normal University, Shanghai, China, March 2009

‘Update on the Curated City’, Australian Housing and Urban Research Symposium Sydney, New South Wales, August 2009

‘Interventions in Dormant Urban Space: Public Art Practice in Central Melbourne and Sydney’, ReGenerating Community Conference, RMIT University Storey Hall, Melbourne, Victoria, September, 2009

‘Curating the City’, RMIT Australian Housing and Urban Research Institute Internal Symposium, Melbourne, Victoria, November, 2009

‘The City as Curated Space – Urban Spaces, Consumption, Exhibition and Artistic Practices’, RMIT Masters of Art in Public Space, Melbourne, Victoria, March 2010

‘The Methodology of Curating the City’, Australian Housing and Urban Research Institute, Auckland, New Zealand, November 2010
Publications


Public Art Research Projects

1. ‘Salvo Art Award, Melbourne’, 2009
   A competition for a public artwork for the RMIT School of Art for 109 Clarendon Street Southbank, Melbourne, 2009

2. ‘Meridians: Shanghai - Transdisciplinary Art and Sound in Public Space Project, 2010’, Shanghai, China.
   A program of the Victorian Cultural component of the Australian Pavilion of the Shanghai World Expo, 2010.

   This project was a three way collaboration between Australian, Mexican and Canadian Indigenous artists, resulting in an installation work at the North Carlton Railway House.

4. ‘Lygon Street Public Art Commission’, Melbourne, 2010
   The commissioning of a piece of public art for the Lygon Street district between RMIT University and Trades Hall, Melbourne, 2010. Partners

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1 The term 'Indigenous' is capitalized throughout this PhD thesis following conventions established by writers such as Marcia Langton, one of Australia’s leading Aboriginal scholars.
included RMIT University, Victorian Multicultural Commission and Trades Hall.

5. ‘Gateway - Context | Translation | Place | Displacement’, Melbourne, 2011
Museum of Chinese Australian History, Melbourne
An exhibition of artists engaging in public spaces in the intercultural context.

6. ‘The Trust Project’, Melbourne, 2010-11
‘The Trust Project’ was submitted as part of the RMIT Design Research Institute’s 2010 Crime Challenge and was selected as one of two winning entries. The final project resulted in artist Karen Casey’s work *Reach Out*, a participatory video-based project exploring trust in urban society.

**Overseas Research Trips**

Funded by RMIT University’s Design Research Institute, Arts Victoria, the Department of Industry, Innovation and Regional Development, and the Australian International Cultural Council.


3. Şile, Istanbul, Turkey – Art in Public Space Research Trip, September, 2010, funded by RMIT University’s Design Research Institute.
PART 1
PART 1

Abstract

This study frames the city as a site for artistic activity and presents a distributed model of exhibition in urban spaces. The research investigates the configuration of the visual arts in public spaces as an alternative to the visual arts institutional model of gallery based exhibitions. Since the 1990s there has been an increase in public urban visual arts activity in Australian city centres. This has occurred for a number of reasons: artists are increasingly interested in experimenting with new ways of interpreting and activating the public sphere; local governments are seeing the benefits of engaging communities through public art practices and city planners are showing an increased interest in the role of artists and artwork in urban regeneration. This research investigates the view that the city can be configured as a curated space, in terms of an ecosystem where interdependent agents navigate complexity to work within this system. The research of this proposition is undertaken via two Australian case studies of central Melbourne and Sydney. It examines the function of curation as applied to those urban locations by focusing on recent public art activity in inner urban laneway spaces. Influenced by Michel Foucault's (1926-1984) methodology of archaeology and genealogy, discourses of the curation of the city have been identified in the comparative case studies. These discourses were constructed to present a critical history of the present and investigates the impact of local practices upon the subsequent outcomes in each of the cities. A further three minor international case studies of San Francisco, USA, Shanghai, China and Şile, Istanbul, give an international perspective to the conceptual framework of the research. An analysis of the major and minor case studies informs the development of a model framework for the city as a curated space, and advises how the curated city could be considered by key agents working within this system. This research offers new knowledge in two forms: 1) A conceptual outcome – the curated city is understood as an interdependent ecosystem; 2) A practical outcome – a new model framework that provides key actions for the cultural, creative and economic enhancement of the ecosystem.
PART 1

Chapter 1: Introduction

This research on the city as a curated space is the result of my interest in understanding the relationship between contemporary artistic activity and the urban public sphere. As an artist and arts manager witnessing the visibility of visual artists working in the urban public sphere, I began to imagine public urban spaces as curated spaces, or sites of urban expression. In considering urban spaces as curated spaces, I researched how curating, as the care of a collection, could be positioned in the context of the personal artistic expression that exists in urban spaces. Having experienced the activity of the arts community in a few cities - in Australia and overseas - these experiences prompted me to consider how the local conditions of each city impacts upon the accumulation of the artistic activities occurring in public spaces. This led to the articulation of the research question ‘What is the city as a curated space?’ This research question allowed me to define and investigate the concept of the curated city and how it might exist.

Cities have become the home to a majority of the world’s population. In 2008, the United Nations announced that more than half the world’s populations are now urban dwellers (United Nations News Centre, 2008, para. 1). As global society becomes increasingly urbanized, planning around urban infrastructure including social and cultural aspects are being considered more thoroughly by governing authorities. In Australia, the Federal Government’s Major Cities Unit, established under the former Rudd Government, claims the percentage of urban dwellers in Australia is higher than the average urban population of the world. “Australia is one of the world’s more urbanized nations, with just over three-quarters of the population living in 17 major cities of 100,000 people or more and the majority of urban dwellers living in five cities - Sydney, Melbourne, Brisbane, Perth and Adelaide” (Australian Government, 2010, p. 1). As Australian cities become increasingly pressured by population demands, the cultural aspects of cities need to be considered to bridge understanding between the various communities that make up the urban population. In the context of cities, multiple layers of cultures exist within urban populations and finding vehicles to create connections between these layers is increasingly becoming a necessity for cities in successfully building strengthened relationships between individuals in urban society.
In an era of urban global discourse, global referring to systems involving the entire world, cultural aspects have only recently been considered from a policy and planning perspective. Andreas Huyssen, editor of *Other Cities, Other Worlds* (2008), a publication that brings together the writing of cultural theorists, urban studies, art theorists, anthropologists and architecture on the non-western global city, points out that discussions of globalization have often been driven by economic relationships:

Modernity discourse has always been much more closely tied to issues of culture, history, philosophy and the arts than has globalization discourse ... one of the most salutary in recent years has been the insight into the spread of modernity and modernism across the world, in their transnational, cosmopolitan dimension as in their colonial inscriptions. (Huyssen, 2008, p. 14)

Here Huyssen refers to the global spread of late nineteenth/early twentieth century European/American modernism, as an outcome of the global condition. The conditions of globalization have become the dominant paradigm in urban spaces, however unique local cultural differences still exist. These conditions are leading to hybrid forms of culture being produced under local conditions, but influenced by global forces. These global/local cultural dynamics in urban society are complex, yet they are a fascinating new aspect of today’s society. In the age of globalism, Australian cities offer a uniquely layered position as a post-colonial society in the Asia-Pacific region. This offers a connection to post-colonial and Asia-Pacific regional perspectives, seen as an advantage by urbanist Charles Landry, author of *The Creative City: A Toolkit for Urban Innovators*, who writes on inter-culturalism as a potential creative source for urbanism due to the co-existence of many perspectives: “By tapping into different forms of creativity imaginative solutions can emerge, because the pool of ideas and perspectives is enlarged” (Landry, 2008, p. 265). These dynamics have become a relevant point of focus for this research. Australian urban centres which have been formed by their history as part of a colonial network, have inherited characteristics of British urban society as a basis for their development. As a post-colonial society, a society developed after a period of colonization by imperialist political powers of Britain, Australian cities
continue to grapple with their Indigenous heritage\(^2\) and physical location in the Asia-Pacific region.

Cities of the twenty-first century may be considered as centralized networks that contain multiple cultural and generational characteristics. They are a manifestation of the ever-shifting forces of globalization, post-colonialism and mass migration, resulting in an eclectic society that is culturally hybrid. The current global paradigm has created new mobile populations of multiple cultural backgrounds, giving rise to the constitution of individuals who identify themselves as culturally hybrid. Elizabeth Grierson, art theorist, in “Global Mobility: Interfacing through Public Art” (2010) explains the familiarity of the global condition, yet the difficulty of defining the term due to its significant characteristic of mobility and constant change:

Words like “globalisation” slip easily off the tongue; they have become a familiar territory, yet the meaning of globalisation is fraught with obfuscation. According to standard lexicon, global is “of or relating to the whole world; worldwide”, from globus a spherical object; with globe arrived from Latin globus. So the focus on a spherical “whole” might imply a “whole condition”, does this mean that we are wholly the same within that conditional state? The borders of sameness and difference are always in flux and contradiction in the complex networks and transfers of information, ideas, people, finance and material practices. It may be said that globalisation’s performativity is characterised by a smudging of clarity and that globalisation remains a crisis of meaning whereby concepts of truth are constantly mobile. (Grierson, 2010, p. 1)

As a result, the renewed relationships between the mobile individuals of a globalised urban society and the fixed physical site of the city are in need of reassessment. These characteristics have been examined by Leonie Sandercock, urban planning theorist and author of *Towards Cosmopolis* (1998) who recognized how increased globalising forces have influenced the multifaceted culture of the twenty-first century city. Sandercock describes this condition as “cultural diversity, which is emerging as a distinguishing characteristic of the new global cities is also producing what I call a new world disorder” (Sandercock, 1998, p. 3). Sandercock suggests these transforming dynamics are creating

\(^2\) Political and social tensions between the Indigenous and Western heritage in Australian history are acknowledged here, but are not the subject of this research.
new forms of complexity, requiring a radical rethinking and re-organisation of the management of cities.

In considering the shifting nature of urban cultural identity, it has become increasingly necessary to consider how the emergence of these new forms of cultural identity impact upon urban and cultural planning. As urban environments become more populated and diverse, there is a need to consider the role of artistic cultural activities in the public sphere and how these activities can have a social impact on their environments. As the diversity of populations increase in Australian cities we need to review how the development of curated spaces in urban environments can be constructed as a process that encourages the active participation of society and fosters a sense of belonging in the cities of the twenty-first century. As urban society continues to change, the parallel development and use of technological communication and networks increase at an extraordinary rate. The reliance on current digital methods of communication (through the internet, email, social networking and mobile technology) has caused concern that the physical social isolation of individuals is an increasing problem (Hearn, 2006) even though urban populations continues to increase. In global cities, an increased rate of interaction in public cultural life has become a necessary strategy for social cohesion and understanding between communities.

Aim of this research

The aim of this research is to consider the city as a curated space as a distributed model of visual arts exhibition occurring throughout urban public spaces. Public urban spaces are considered as a potential site for curated city activity. Through the literature reviewed in this thesis, the curated city is offered as a model of exhibition that is alternative yet parallel to the gallery-based model of the visual arts museology. Museology in this thesis refers to the profession of museum organisation and management. Gallery-based visual arts museology in the context of this thesis refers to a model of exhibition of the visual arts museum and gallery institutions. In understanding the city viewed as a curated space, my research investigates the social, political and cultural influences shaping the visual arts activity occurring in urban public space. By understanding these shaping influences and the methodologies of key agents involved in the curated city, I was able to develop a methodology of assessing the public arts environment in the case study cities. The key players who contribute to the curated
city include the activity of local and international artists; the approaches undertaken by local and state governments; approaches undertaken by the visual art museology, through contemporary art biennials and private investors; approaches by developers of the urban environment; and the influences of the rise of the age of creativity and innovation.

My interest in developing a way of assessing the public urban realm of the city in relation to arts activity has been informed by my experience as an arts manager for a local government authority, the City of Sydney (CoS). This experience has allowed me to consider how the development of a methodology of assessing the urban environment might be able to give an arts manager a way of understanding the foundations of the artistic activity of an urban space and a way of identifying areas of development for programs in art in public spaces. In being able to assess these environments, my research was able to assess the ways in which a city is currently being curated and what influences dominate the patterns of curation. The outcomes of this research are valuable in being able to: compare cities in their approaches towards the curation of artistic activities in public spaces; and investigate why certain activities are occurring in particular locations.

**Overview of the methodology**

The methodology for this research is influenced by Michel Foucault's writing on discourse, archaeology and genealogy. The literature review identifies discourses relevant to the curated city by focusing on the foundations of the curated city, the methodologies of artists in the public sphere, including the contested nature of public spaces, the visual arts museology in the twenty-first century, creative urbanism, and public art practices in the city.

The genealogy of discourses of the curated city were unearthed and analysed in each of the case study cities: two major comparative case studies of central Sydney and Melbourne, and three minor international case studies of San Francisco, USA, Shanghai, China, and Şile, Istanbul, Turkey. The two Australian case studies were selected because both cities have implemented approaches to the curation of the city in
differing ways, whilst the three smaller international case studies place the Australian cases into an international context.

The data collected from the case studies came in the form of personal observation in public spaces; the review of documents such as urban strategic plans, reports, publications and journal articles; and attendance and observation at exhibitions, conferences and events. Interviews were undertaken with those who had direct experience of working with the arts in the public sphere of each of the cities: visual artists, curators, arts managers, urban planners, architects and government organizations. The major and minor case studies were analysed to give an indication of the patterns of curation in each of the case study cities. As an outcome of the analysis, a model framework was devised for future considerations of the curation of the city.

Limitations of this research

This research focuses on the curation of the visual arts in the public urban realm. As there are many forms of cultural expression occurring in the public urban realm, I have focused specifically on the development of visual art activity and have considered programs that are commissioned by local/state governments, private sponsorships and the work developed independently by artists. This does not include busking, street events or festivals or theatrical performances that might occur in public spaces. However elements of these artforms may cross into some of the programs discussed here, as many artists’ practices today are transdisciplinary in nature. In the two major case studies of central Sydney and central Melbourne there has been a particular focus on the central area of the city. (Refer to Photograph 1 and 2 as examples of urban public art projects.) A particular focus is placed on the art in public space and urban revitalization programs that have been implemented by local government authorities, in both Sydney and Melbourne, in the last decade in central laneway spaces. The minor case studies of San Francisco and Shanghai give attention to the greater city, and the case study of Istanbul focuses on the activities experienced in the Şile region of the greater city.
Part 1

Chapter 2: Methodology

Introduction

This research considers the reframing of the city as a curated space, as a model of exhibition, alternative yet parallel to the institutionalized visual arts museology model. This research asks the major research question:

1. What is the city as a curated space?

In answering this question the research explores the treatment of urban spaces, which are viewed in relation to artistic exhibition and practice. The study considers how such practices can be organised as a model of exhibition via the curation of urban spaces and its various forms of practice.

The research investigates two minor research questions by focusing on specific cases, as follows:

2. Through a comparative study of central Melbourne and Sydney, what is the role of the visual arts in urban spaces through public art planning of the city?

3. Through the findings in the comparative case studies, what new or alternative methodologies could be proposed?

Through a reflective literature review on the current state of the visual arts museological model, the research unveils why a new model of exhibition practices should be considered to work in parallel with the visual arts museology model. If we were to consider the public art curatorial model as an alternative, what would be the implications on the cultural development of urban spaces, and how might such implications impact upon public spaces in the current climate of urban growth and development in the context of globalisation? What considerations might exist for policy directions of the future?
The purpose of this research is to consider curating in a broader sense in relation to the dominant urban patterns of contemporary society. The experience of being a former arts manager working for a city authority brought a particular perspective to this research, especially in attempting to reach an audience of artists and arts managers, with due consideration of the complexities of the urban public sphere and the role of visual arts practices within this domain.

The literature review of the theoretical frameworks is interdisciplinary and draws from art history and theory, sociology, cultural theory, philosophy, geography, architectural and urban planning theory, and spatial theory. The drawing together of materials from transdisciplinary research highlights reoccurring themes in each of the different research areas. Common themes demonstrate how different fields of research are becoming more frequently influenced by research beyond their own disciplinary practices.

In researching the curation of artistic activity in public spaces as an alternative model, this research considers public art policy and planning frameworks around public art practice in that such frameworks provide a methodology specific to working with public audiences and spaces. In Australia, since the 1990s, there has been a noticeable increase in public art policy development and implementation, particularly at the local government level. Such policies have had the effect of increased public art activity in local areas with the aim of revitalizing public places, providing opportunities for local artists, and increasing exposure to creative activity in local neighbourhoods. The research will consider the policy frameworks that inform the development of the curated city, particularly in relation to how they impact upon contemporary art practices that occur in urban public spaces.

The further research questions, as outlined in the previous page, focus on the development of two comparative Australian case studies as a way of investigating the findings that have been drawn out from the literature review. The two major case studies will focus on central Sydney and Melbourne. Three minor case studies of San Francisco, USA, Shanghai, China and Şile, Istanbul, Turkey, following these two main case studies, will give an international perspective to this research. These international perspectives have been important in understanding how the global and local dynamics of urban centres impact upon the implementation and outcomes of public art practice.
Based upon the literature reviewed and findings from the case studies, the research will propose a model framework for the curated city.

**Ethics**

During the course of this research, data was to be collected from various sources to investigate the major case studies. Ethics clearance from the RMIT University Ethics Committee was sought, as it was anticipated that interviews with targeted subjects would be conducted. The following documents were submitted to RMIT’s Ethics Committee to comply with the university’s research ethics policy: 1) A proposal and schedule of interview activities - to be carried out during the research (see Appendix 1 for letter of approval); 2) A plain language statement - to be presented to those nominated for interviewing (see Appendix 3). The application requested clearance to conduct semi-structured face-to-face interviews with key agents in each of the case study cities. After the application was approved, targeted individuals were contacted to be interviewed (see section on major case studies in this chapter). If they agreed to participate, they were issued with a plain language statement. Prior to the interviews being conducted, the participants gave their consent in writing by signing the RMIT Human Research Ethics Committee Consent Form (see Appendix 2).

**Thesis structure**

The Figures 1 and 2 on the following pages illustrate the thesis structure design of this research. Figure 1 Demonstrates the first version and reflects how discussions in the literature review chapters were initially placed after the case studies. Figure 2 was developed after a review of the first draft. Refinements to the structure brought the literature review chapters forward to follow the methodology, as discussions became more refined and related to the case studies. In this version, the literature review chapters presented the general discourses about curating the city, which were then reflected in the case studies specific to the city.
Figure 1: Thesis Structure – Version 1 (T. Wong, 2011).
Figure 2: Thesis Structure – Version 2 (T. Wong, 2011).
**Researcher’s journey**

On a personal note, the interest in studying the curation of urban spaces evolved from my experiences of working as an artist and in the arts industry. My experience has guided my voice as the researcher in this project, which relates to the perspective of standpoint theory, where theorists claim that “knowledge is socially situated” and “marginalized groups are socially situated in ways that make it more possible for them to be aware of things and ask questions than it is for the non-marginalized” (Feminist Standpoint Theory, 2011, para. 1). As an Australian living in Beijing, China in 2000-2002, being an Australian of Chinese descent gave me a unique perspective into a transforming society. I experienced being involved in Beijing’s vibrant visual arts scene during this time. The art scene was steadily developing as an underground community, emerging as the social conditions of the city had begun to change, with rapid and noticeable incursions of capitalism under a communist government. In December 2001 China was accepted as part of the World Trade Organisation “the only global international organization dealing with the rules of trade between nations” (World Trade Organisation, 2011, para. 1).

This acceptance was the beginning of a new era for China, becoming part of a wider global economic community. At the time, I experienced working within a vibrant art scene where the institutionalization and commercialization of the art community was still relatively underdeveloped. These conditions led to a majority of visual arts events occurring in spaces negotiated by artists. The main visual arts institution, the China Art Gallery, showed only conservative and traditional forms of visual arts. This excluded the work of most contemporary visual artists, which was not considered suitable for exhibition, as most contemporary artists’ works expressed personal perspectives rather than those of the state. The general climate of disapproval for contemporary visual artists practices in the capital at the time led to a situation where artists creatively embedded their activities in many unexpected places as underground action. Artworks were exhibited in artists’ homes, the warehouses of friends, on street corners or at local markets. The exhibition of art in these sites became the artists’ strategy for reclaiming their own space by expressing themselves through interventions in public spaces. It was a way of making commentary on a society that was grappling with enormous urban change.
My impressions of artists in Beijing in their local, social and political context greatly influenced how I reflected upon artistic communities back in Australia. After returning to Sydney in 2002, I was fortunate to gain the experience of working for the CoS as an arts manager at Customs House at Circular Quay. During this time I was the coordinator of exhibitions (2004-2008), implementing exhibitions that explored Sydney's urban culture from a number of perspectives including visual arts, design, architecture and social history discourses. Through my research in planning, managing and implementing the exhibition program, I developed a strong interest in the local narratives of the city and the relationships between the management of the city and cultural outcomes. The experience of working for a major city authority gave me a new insight into the challenges of developing, implementing and managing cultural objectives within an urban centre. Cities are places that are constantly changing and being challenged and contested by the communities that inhabit the space. At Customs House the exhibition program focused on creative interpretations of urban themes. Through research for the program the relationship between the artistic communities and a rapidly changing urban environment came to my attention. Sydney was a very different city to Beijing; there was a wealth of arts infrastructure such as government funded non-commercial galleries, artist-run spaces, commercial galleries, institutions and festivals. Yet artists, particularly emerging artists, seemed to be struggling to keep their production and practices centrally located in the city.

The concept for this research grew out of those earlier experiences of trying to understand how and why the cultural communities of Sydney were having difficulty in developing in the centre of the city. It prompted me to consider whether these problems were locally specific or if they were problems that other Australian cities were also experiencing. In 2007, during the consultation period of the CoS new strategic plan Sydney 2030 (CoS, 2008) there was recognition from the CoS’s urban planners that the creative communities, in particular emerging artists, were struggling to keep their practices operating in the city centre. One of the main reasons recognised was the increasing gentrification of central Sydney. This period of a doubtful future for Sydney’s creative communities encouraged me to consider why and how Sydney’s creative environment had moved in that direction. Earlier discussions around 2006, on public art practice in the central city areas, advised on the increase in public art activity (usually from an urban planning perspective) as a partial resolution to providing
increased opportunities for artists and the visibility of creative outcomes. This strategy (2007) was to encourage the creation of engaging and meaningful environments for the public.

During this period (2005-2007), I made frequent visits to Melbourne and became aware that the unresolved issues of central Sydney’s art community were a local and specific problem. Through initial observations, the City of Melbourne (CoM) appeared to have different and more evident approaches to art in public space practice, which included street art and commissioned programs. A variety of artworks were visible in the central city environment. The realization that each local government manages their cultural communities in different ways led me to consider how each of the cities had been curated differently. The question that formed was concerned with why and how public art practices are different in each of the capital cities. These initial questions led to the conceptual development of this research project in considering what local, social and political conditions impact upon the curation of the visual arts in public space. In Sydney, little planning in this area has led to a lack of recent activity, whereas Melbourne showed evidence of much planning and interest in this area. In Beijing, contemporary artists worked in the public sphere as a reaction to their rejection from the institutions and a generalised official censure of their role and activities.

On observing that Melbourne had a different approach, I made the decision to locate this study at RMIT University, Melbourne. RMIT University has a centrally located art school that is integrated into the city centre and has a focus on research and education in the area of Art in Public Space. The opportunity to pursue this PhD allowed me to study in the urban centre of Melbourne and therefore build a relationship with the city over the course of the study. In Sydney, although there are artists working in the public sphere, the area of the study of ‘art in public space’ is in early formation. Although there are many established art schools in Sydney, there was not a university that specialized in research in this area. (Although there are single courses relating to public art within fine arts degree programs). These conditions led to the decision to base myself in Melbourne, but to return to Sydney for regular visits (every two to three months during the data collection phase of the research) to observe, collect data, and conduct formal interviews in order to develop the study. At RMIT University, I was also fortunate to have the opportunity to work on research related to
the area of ‘Art in Public Space’, to investigate and have practical experience in implementing and working with projects that focus on the city.

In particular, I was interested in Melbourne’s Laneways Commissions program\(^3\) and the laneways in general, and the ways in which this public creative activity has contributed to the identity of Melbourne as a city. As a response to the success of these programs, Sydney has also implemented similar programs by activating dormant laneway spaces with artistic activity. As a result, this research has developed through comparing programs that are similar in appearance (in the years 2008 and 2009), but have been born of different circumstances and environments.

Formulating a research problem

My research journey led to identifying and establishing a research problem. In *The Craft of Research* (2003) by Booth, Colomb and Williams, they discuss the research process. They reframe practical approaches to research questions, problems and answers. They explain how this is a common thought process in everyday life in problem solving. As illustrated in Figure 3 they demonstrate how a practical problem, leads to a research question, a research problem and research answer, which then resolves the research problem.

In this study, the problem identified in central Sydney was that developing public-based artistic projects was a difficult and complex task. As a result of identifying this problem, there were questions to be asked about why this is difficult and how can this question be answered. Envisioning the city as a potential space of artistic activity led to questioning whether this was a problem evident only in central Sydney. As a result I devised a strategy to research the status of public art activity in another Australian city to establish if Sydney’s situation is in fact a locally specific problem. As the question developed, I became interested in understanding how different locally specific conditions in cities impacted upon the artistic activity that occurs in public urban spaces. As a result, a literature review of issues related to the visual arts occurring in public spaces led to an assessment of the two major case studies and the three minor

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\(^3\) The City of Melbourne’s Laneways Commissions is a program of temporary art in public space projects that has been running since 2001.
case studies to investigate the local issues that impact upon the development of the
curation of art in public spaces. Figure 4 offers a pictorial representation of the
application of my practical problem, research question, research problem, research
answer based on Booth, Colomb and Williams figure (2004).

Figure 3: Figure from *The Craft of Research* (Booth, Colomb and Williams, 2004, p. 58).
Figure 4: Application of *The City as Curated Space* to Booth, Colomb and Williams figure (2004, p. 58). Refer to Figure 3. (T. Wong, 2011).
Foucault’s discourse, archaeology and genealogy

The work of philosopher and cultural theorist Michel Foucault was an influence on the methodology of this research. Foucault was a leading philosopher in research on social power; his research placed an emphasis on the intricate relationships between knowledge and power and is well known for his unique methodologies in analysing these relationships through various discourses and discursive processes. The methodology has been influenced particularly by Foucault’s approach towards discourse and genealogy as a way of framing and constructing the literature review chapters and the case studies.

Discourse in this study refers to dialogues on the subject of public art practices in urban centres. In *The Archaeology of Knowledge* (1972) Foucault’s use of discourse is expanded and states that discourses are “A task that consists of not – of no longer – treating discourses as groups of signs ... but as practices that systematically form the objects of which they speak” (Foucault, 1972, p. 49). This perspective of discourse is relevant to this study, as not only is this a study of public art outcomes, but also of the practices of public art communities.

Genealogy usually refers to ancestral descent and has been reimagined and redefined by Foucault in his writings by widening the usage of the term to describe not only ancestral descent of people, but also the descent of groupings of discourses which unveil the relationships and rules between these discourses. In *The Archaeology of Knowledge* (1972) Foucault argued that traditional approaches to history focus on the continuation of events which have been manipulated from the raw materials of history, “decisions, accidents, initiatives, discoveries ... which through analysis had to be rearranged, reduced, effaced in order to reveal the continuity of events” (Foucault, 1972, p. 8). He claims that these events, known as discourses, in their un-manipulated form should be viewed as discontinuous and that not enough emphasis is placed on the moment of change, rupture and transformation, leading to new rules of engagement and relationships. In later studies he often analysed the discourses of excluded groups from society to reveal the genealogy of these groups. These studies included *Madness and Civilization* (1989)4 his study on mental illness and social division; *Discipline and

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4 *Madness and Civilization* was originally written in 1961.
Punish (1977), his study on the prison system; and The History of Sexuality (1988-1990), his series studying the archaeology of sexuality. Through the influence of considering discourse and genealogy, the literature review chapters of this study provide a framework for the multi-layered discourses taking place in cities when they are configured as curated spaces and are then applied to the case studies which follow. Figure 5 demonstrates how the discourses have been identified in the literature review chapters and have been applied to the major and minor case studies.

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5 The series The History of Sexuality Volume 1, 2 and 3 were originally written between 1976 and 1984.
Figure 5: Discourses in the literature review chapters, major and minor case studies (T. Wong, 2011).
The literature review chapters

The literature review attempts to consider the role of the curation of art in public spaces. This is in relation to the contemporary conditions of urban society. The literature review sets up the research problem and offers a justification for the research. In *Educational Research – Planning, Conducting and Evaluating Quantitative and Qualitative Approaches* (2005), Cresswell discusses how the literature plays two important roles, “justifying the need for the research problem and identifying the direction of the study” (Cresswell, 2005, p. 42). The literature also identifies existing issues of the research problem and gives the researcher a genealogy of the problem in relation to the current scenario.

In this research, I have divided my discussion into chapters relevant to why the city should be considered a curated space. These chapters are identified in Figure 2: Thesis Structure – Version 2. The first chapter frames the city as a curated space and its background influences; Chapter 2 discusses artists’ strategies under the condition of public spaces; Chapter 3 investigates flaws in the museological model and why an alternative model should be considered; Chapter 4 discusses what can be learnt from creative urbanism; and Chapter 5 investigates the current formation of public art in the city. These five chapters frame my justification for why research in this area is necessary, and then place the research in a context of an ongoing dialogue about the role of the arts in urban society.

These chapters are informed by grounded theory as discussed in *Reflexive Methodology* (2000). In this publication Alvesson and Skoldberg discuss the relationship between theory and empirical research. They claim that, under the current postmodernist paradigm, there has been a shift from the authority of a grand theory as discussed by Glaser and Strauss (1967) towards the concept of any individual being able to create a theory as long as they start from reality. In accepting a larger variation of theoretical positions they suggest, “Reality is always already interpreted” (Alvesson and Skoldberg, 2000, p. 16). The literature was selected based on it reflecting real issues of the visual arts operating in public urban spaces.
Chapter 3: Re-imagining the City as a Curated Space – explores the concept of the city as a curated space. It looks at historical approaches to the growth of urban societies and a history of engagement and reflection of the urban context. This allows us to consider culture’s place through the re-conceptualisation of urban spaces as a site for exhibition and expression. Historical perspectives of the city as a site for exploration are considered through Mumford (1987), Baudelaire (1964) and Benjamin (2002)\textsuperscript{6}. Moore (1992) and Hegel (1886) give us historical and philosophical perspectives on the sacred role of curating art in public spaces. Storrie (2006) offers us his views on the shifting relationship between the museum and the city. Lacy (1995) gives us a perspective on the artist’s rationale for working in public spaces.


Chapter 5: The Museology in the Twenty-First Century – discusses the changing role museum model of exhibition and how this operates in the global age of twentieth-first century. This chapter reveals the shift from the grand narration of culture, offered by the traditional museology, to the global voices of multiple perspectives. Habermas (1962) offers perspectives on the development of the public sphere as an alternative public space for cultural production. Foucault (1972) presents a methodology on uncovering the discourses of a socio-political paradigm, which will be used in relation

\textsuperscript{6} Benjamin’s \textit{Passagenwerk} (The Arcades Project) was written between the years 1927-1940 and was published post-humously in 2002.
to understanding the museology. In uncovering the genealogy of the museology discussions on modernism and postmodernism are conducted through the work of Habermas (1981) and Barry (2009), and discussions on globalism are with reference to Sassen (2001), Belting, Buddenseig and Weibel (2007). Perspectives on the changing landscape of the museology are offered by Hudson (1975), Vergo (1989) and Hopper-Greenhill (1992). In discussing post-colonial theory, Ashcroft, Griffiths and Tiffin (1989), Bhabha (1994), and Said (1979, 1993) give us various viewpoints to consider. Hou (1998) re-addresses cultural imbalance in the contemporary art world, and Australian perspectives on the new museology are discussed through Casey (2003) and McCarthy (2004).

**Chapter 6: Considering Creative Urban Ecosystems** – considers the role of creativity in urban societies. In recent years, urban policy makers and planners, in the context of the rise of innovative economies, have become increasingly interested in the role of creativity in urban spaces and how creative activity can transform environments. The literature in this chapter has been conceptualized in terms of creative urban ecosystems. These are envisaged as ecosystems that encourage the participation of individuals towards a creative process and outcome. This literature contemplates how the application of the process of creativity impacts upon urban environments. An exploration of this literature has been important to establish what can be learnt from the literature on creative ecosystems in assessing the curated city. Cresswell (2004) offers a definition on the difference between space and place, showing how the layering of meaning turns spaces into places. Jacobs (1961), Whyte (1988), Gehl (2006), and Fleming (2007) present views on place-making, creative activity and the impact of creative activity in urban places upon communities. Creative urbanism is discussed by Tunnard (1951), Landry (2008), Chatterton (2009), Florida (2002), and Gibson (2006) in relation to the role of creativity as a consideration in urban development. The literature on creative ecosystems also indicates that creative thinking can lead to the re-imagination of cultural dialogue, and this in turn can lead to intercultural dialogue as a skill that will play a prominent role in the global society of the twenty-first century. Creating intercultural dialogues through urban planning is discussed by Landry (2008), Sandercock (1998), and Mackay (2009).
Chapter 7: Concluding the Literature Review: Public Art Practices in the City – concludes with discussions on the existing models of public art practice in the city. This chapter reviews the various models of art in public space to be found in practices of: 1) the artist self-funded and curated model; 2) the government funded model; 3) the independent festivals model; 4) the privately funded model; 5) the gallery institutional model; and 6) the research artist in academia model. This is followed by a more detailed discussion on the government funded projects model, which usually follows community planning approaches, as a unique and dominant characteristic of art in public space practices in Australia. In this chapter of Fazakerley (2008) offers her perspective of the development of public art policy in Australia from a federal government level. Yiftachel, Little, Hedgecock and Alexander (2001) discuss culture from the perspective of the influences and processes of local community planning. Hawkes (2001) takes this one step further and aligns community and cultural planning as a necessity in relation to the United Nation’s (UN) Agenda 21 for Culture, a series of key actions for sustainable cities of the twenty-first century. Zukin (1995) discusses culture as a base for the ‘symbolic economy’, of post-industrial cities. According to Zukin, the ‘symbolic economy’ uses culture as the basis of the economy, through the power of aesthetics to stimulate activity (Zukin, 1995, p. 7). These existing practices will be considered in developing the assessment approach for the city as a curated space.

The curated city ecosystem conceptual framework

The literature review chapters allowed me to imagine the alternative model of exhibition practices as an ecosystem, functioning as a unit, where processes feed into each other in a cyclical manner. This was appropriate for a conceptual framework as humans, as organisms, work within communities, where they must rely on each other for the functioning of their unit. After my attempts to untangle and navigate the systems that exist within curating, the conceptual framework allowed me to consider the relationships between the key agents within curatorial systems. In particular, the discussions in Chapter 6 on creative urbanism influenced my thinking about the curated city being viewed as a network of interdependent agents, that need to work collaboratively for the successful outcomes of the system to be achieved. As this
concept emerged throughout the literature review, it influenced how I considered the case study cities and how I developed the model framework in the final section of this study.

Assessing the city as a curated space

The research will consider how the curated city could be assessed. The discourses of the five literature review chapters were the basis of the assessment. From each of the discussions, a series of questions in relation to the case study city were considered for each section. For example, an assessment was made of the city activity in public art practice and policy, artists’ activities, the role of the institutions, creative city approaches, and actions for the city as a curated space. The discourses of the five literature review chapters will provide a framework for assessing and discussing the two main comparative case studies of central Sydney and Melbourne, and the three smaller international case studies of San Francisco, Shanghai and Şile.

Comparative case studies

The comparative case studies have been constructed through the collection of data, literature review, interviews with artists, curators and arts managers, and urban planning documents in the field of the city as a curated space. The two main case studies selected for analysis are central Sydney and Melbourne, as discussed earlier in the introduction. In particular these two studies focus on activities of art in public space in each of the cities, and they focus on recent temporary laneways programs that are based in the central areas of each city. The two case studies provide detailed examples of the issues discussed in the literature review and speak about specific aspects of these issues.

The comparative case studies are discussed according to the assessment of the literature review chapters. The two case studies will give an indication of the approaches undertaken in the city as a curated space in the two case study areas. Case studies are important in providing a way of demonstrating different ways in which an area of research is played out in the specific case. They draw our attention to how local conditions can have an impact on similar discourses occurring in different locations.
According to the *American Psychological Association Manual* (2010) case studies are able to play several roles in the research process.

Case studies are reports of case materials obtained while working with an individual, a group, a community, or an organization. Case studies illustrate a problem; indicate a means for solving a problem; and/or shed light on needed research, clinical applications, or theoretical matters. In case studies, authors carefully consider the balance between providing important illustrative material and using confidential case material responsibly. (American Psychological Association, 2010, p. 11)

The case studies were developed in two stages. Firstly data was collected through documents, websites, interviews and observation of the cities, and then it was recorded. In the second stage after the discourses of the curated city were refined, these discourses were applied to the data collected. The data was rearranged and structured according to the discussions in the literature review chapters through the questions that related directly to each of the areas.
Major case studies

Major case study: central Sydney – was selected to investigate how Sydney is attempting to manage the identified problem of little artistic activity in central areas of the city (2005-2007). The local government is attempting to stimulate artistic public activities in the central area. The case study was developed through the review of relevant literature including journal and media articles, and policy, planning and program documents. Personal insights were captured through interviews with artists, curators and arts managers involved in art in public space programs in central Sydney. These recorded details were then discussed in relation to the questions developed from the assessment of the curated city, based on issues identified and developed by the literature review chapters.

Interviews were conducted with relevant identified contributors to *The City as a Curated Space* during the course of the research. On the following page is a table of interviewees (Table 1).

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3 Interviewees for the central Sydney case study gave permission to be interviewed and were identified as part of an organization.
<table>
<thead>
<tr>
<th>Name of interviewee</th>
<th>Organization</th>
<th>Role / reason for interviewing</th>
<th>Date interviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Eva Rodriguez Riestra</td>
<td>CoS</td>
<td>Eva is the manager of Public Art at the CoS and has been actively involved in recent public art policy, planning and implementation of programs.</td>
<td>December 12, 2008</td>
</tr>
<tr>
<td>3. Lisa Murray</td>
<td>CoS</td>
<td>Lisa is the CoS historian, with in-depth knowledge about the history of Sydney’s urban spaces.</td>
<td>November 19, 2009</td>
</tr>
<tr>
<td>4. Richard Goodwin</td>
<td>CoS - Laneways by George! 2009 artist</td>
<td>Richard was a collaborating artist/architect in Laneways by George! 2009. Goodwin is an established artist and lecturer of public art practice and has also been proactively engaged in discussions about artistic intervention in Sydney’s public sphere.</td>
<td>November 3, 2009</td>
</tr>
<tr>
<td>5. Bridget Smyth and Glenn Wallace</td>
<td>CoS</td>
<td>Bridget and Glenn are members of the CoS’s City Design team. Glenn was project manager for the Laneways by George! program manager 2009 (interviewed together).</td>
<td>November 3, 2009</td>
</tr>
<tr>
<td>6. Victoria Johnston</td>
<td>CoS</td>
<td>Victoria was the former program manager of the Art and About outdoor art program at the CoS.</td>
<td>November 3, 2009</td>
</tr>
<tr>
<td>7. Steffen Lehmann</td>
<td>Formerly University of Newcastle / currently University of South Australia - Architecture</td>
<td>Steffen was the curator of Laneways by George! 2009 program.</td>
<td>July 11, 2010</td>
</tr>
</tbody>
</table>

Table 1: Interviewees for central Sydney case study (T. Wong, 2011).
Major case study: central Melbourne – was selected as one of the case studies, as an arts culture has been central to Melbourne’s identity for over twenty years. The CoM, as a public body, has been a leader in public art practice and has demonstrated outstanding examples of how a city has embraced art as part of its public environment. The case study was developed through the review of relevant literature including journal and media articles, and policy, planning and program documents and the outcomes of these documents. Interviews captured personal insights with artists, curators and arts managers involved in art in public space programs in central Melbourne. These details were then discussed in relation to the questions developed from the assessment of the curated city, based on issues developed in the literature review chapters.

Interviews were conducted with relevant contributors to the city as a curated space during the course of the research. On the following page is a table of interviewees (Table 2).

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8 Interviewees for the central Melbourne case study gave permission to be interviewed and were identified as part of an organization.
# Interviewees for the central Melbourne case study

(Interviews listed chronologically)

<table>
<thead>
<tr>
<th>Name of interviewee</th>
<th>Organization</th>
<th>Role / reason for Interviewing</th>
<th>Date interviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Shona Johnson</td>
<td>City of Melbourne</td>
<td>Shona is the Community and Cultural Development Officer for the City of Melbourne</td>
<td>April 29, 2009</td>
</tr>
<tr>
<td>2. Eddy Carroll</td>
<td>Independent Artist / CoM Laneways Commission artist 2008</td>
<td>Eddy was a collaborating artist in the Laneways Commission 2008</td>
<td>August 22, 2009</td>
</tr>
<tr>
<td>3. Anthony McInenny</td>
<td>RMIT Art in Public Space and CoM public art panel member</td>
<td>Anthony was formerly a CoM panel member, RMIT University lecturer in art in public space, and artist</td>
<td>November 24, 2009</td>
</tr>
<tr>
<td>4. Geoff Hogg</td>
<td>RMIT Art in Public Space</td>
<td>Geoff is RMIT University’s Art in Public Space Program Director, artist, and curator</td>
<td>February 5, 2010</td>
</tr>
<tr>
<td>5. Andrea Kleist</td>
<td>City of Melbourne</td>
<td>Andrea is the Public Art Manager of the City of Melbourne</td>
<td>July 21, 2010</td>
</tr>
</tbody>
</table>

Table 2: Interviewees for central Melbourne case study (T. Wong, 2011).
Minor case studies

International perspectives on the city as a curated space

During the course of this research, I was fortunate to experience the curated city, not only from an Australian perspective, but also from the three different perspectives in different continents. As a result minor cases of San Francisco, USA, Shanghai, China and Şile, Istanbul, Turkey were considered. In each of the cities, I spent three to five weeks engaging with the local arts communities to gain some first-hand experience of their approaches. As these cases were not the major focus of the study, I created condensed assessments of the activities that were observed.

Minor case study: San Francisco, California, USA, May 2009

San Francisco was experienced as an observer researcher. I participated in local government activities through attending a meeting on public art with local government officers, and toured sites where there was evidence of creative outputs of the curated city. San Francisco was in some ways socially, politically and culturally similar to major Australian cities, being an English speaking post-colonial city with a relatively recent counter-cultural past, defined as a “culture with values and mores that run counter to those of established society” (Counter Culture, 2011), and large migrant communities.

Minor case study: Shanghai, China, May 2010

Shanghai was experienced as a curator in an Australian-Chinese collaborative exhibition, where the curated city was activated by an international trade event, the Shanghai World Expo 2010. The experience of working in Shanghai allowed me to consider emerging global cities and how this emergence impacts upon the production of the curated city within the global network.

Minor case study: Şile, Istanbul, Turkey, September 2010

Şile, was experienced as an artist, through an existing relationship with a local government group open to working with artists from Australia to provide an opportunity for intercultural collaboration. Şile, allowed me to reflect upon a smaller regional area and the advantages of curating a city in this context.

Analysis and findings of the case studies
An analysis of the case studies was undertaken to reflect on the genealogy of discourses unearthed through these major and minor case studies and recognise the main characteristics of the curated city in each of the case studies. A summary of these characteristics identifies the formation and influences of the curated city in each of the case studies and will influence the development of the model framework.

Proposing a model framework

Based on the findings from the analysis, a new model framework is proposed. The model framework will provide models that demonstrate the functioning of the curated city ecosystem. This is presented through diagrams that show the relationship between the key agents, processes and decisions of the curated city. This will be accompanied by suggested key actions to be considered in relation to future directions. The model framework will form a practical tool for arts managers, artists and other agents through which to consider the development of a curated city ecosystem.

Conclusion to the study

The conclusion reviews the research journey undertaken throughout the project and the new knowledge achieved through this process. The conclusion will reflect upon the research process, making recommendations for future research directions that expand from aspects of this research.
PART TWO
PART 2

Chapter 3: Re-imagining the City as a Curated Space

This research considers the city as a site for visual arts based exhibitions in public urban spaces. This research presents a distributed model of artistic practice. My focus on researching how the visual arts functions in the urban public sphere has been influenced by the growing number of artists, curators, government authorities and urban planners interested in the challenge of working in public urban spaces, and also the recognition of the role of artists as potential contributors towards urban life. As a researcher centred on artists, cities and curatorial processes, I have selected for examination the complexity of the city as a site for artistic expression as my subject of research. My perspective is that the city is already treated as a curated space through existing visual arts practices in public urban spaces, but these practices are not necessarily framed in this way currently. Since the 1990s in Australia, there has been much advancement in the curatorial approaches to artists’ activities in public urban spaces of capital cities. This research attempts to reframe the city as a site of curatorial exploration and proposes this model as an alternative yet parallel model of exhibition to that of the traditional visual arts museological model.

This chapter aims to work with the literature to seek a way of reframing urban space as a curated space. Further, it discusses the notion of curating in the context of the urban public space. As our globalised world becomes increasingly urban there is an increased interest by urban planners and policy makers to consider the relationship between urban society and the role of culture. The intention of this section is to place this research into the context of the literature on urban cultural development, as it relates to the role of culture in urban societies. There will be consideration of curating and recent transformations of the national curatorial voice of the museological institutions (in particular the voice of the visual arts and social history museology). Investigation of new methodologies of the museology is undertaken to discover how these methodologies have impacted upon the Australian national curatorial voice of
museological institutions. Observing these changes, has led to the consideration of the curated city as an alternative model of exhibition.

**Defining the city**

The city can be defined as “an inhabited place of greater size, population, or importance than a town or village” (City, 2011). Lewis Mumford, renowned urban historian, defines the city in his publication *The City in History* (1987) not merely as a place that is inhabited by populations, but also as a constantly transitioning living structure. This is significant in terms of my concept of ‘ecology’ and viewing the curated city as ‘ecosystem’. He focuses on the fact that the city is an ancient form with obscure origins.

What is the city? How did it come into existence? What processes does it further? What functions does it perform? what purposes does it fulfil? No single definition will apply to all its manifestations and no single description will cover all its transformations, from the embryonic social nucleus to the complex forms of its maturity and the corporeal disintegration of its old age. The origins of the city are obscure, a large part of its past buried or effaced beyond recovery, and its further prospects are difficult to weigh. (Mumford, 1987, p. 11)

Mumford draws our attention to the many definitions that can be applied to cityscapes and that, possibly, the original purpose of cities is no longer known in contemporary times. This interpretation of the way we view cities in time shows the complex terrain we are working with in understanding city formations. Urbanisation has become the dominant social form of human and economic activity on an international scale. Cities are continuously reinventing themselves. They are described in new ways depending on the current climate and attitudes of differing generations. Their identities have become mutable and described by multiple categories: international, world, global, competitive, mega, liveable, innovative and creative. These different categories are a reflection of new and multi-layered ways in which we engage with urban spaces. More recently, with the proliferation of discourses of sustainability, cities are reinventing themselves to become sustainable in terms of environment, products, economies and social
habitation. What becomes apparent from the multiple ways of coding cities is that all these characteristics are evident in urban spaces and are emphasized through conceptual framing in both practical and theoretical discourses.

The city can have multiple interpretations, changing with fashions, politics and perceptions. In considering how cities are categorised, this research will frame the city as a site of exhibition, thus focusing on the contemporary role of the visual arts in urban life. It investigates the impact of the visual arts in the public urban realm and, from this, it contends that the city can be framed as a curated city.

The city as a site for exploration

If we begin to view the city as a curated space, we come to understand the city as a site for visual exploration. Since European modernism⁹, beginning in the late nineteenth century, has been fascinated with the treatment of the city as a site for observation, investigation and experience. Before the turn of the twentieth century, the French author and poet Charles Baudelaire depicted the character of urban life through Monsieur G. in his essay *The Painter of Modern Life* (1964).¹⁰ Monsieur G was a sophisticated gentleman who walked the city to observe and experience it, a man passionate about being amidst the action of urban life. Monsieur G is described by Baudelaire as a flâneur, a French term translated as a stroller (Macey, 2000, p. 131). In his essay, Baudelaire describes Monsieur G. as follows:

His passion and his profession are to become one flesh with the crowd. For the perfect flâneur, for the passionate spectator, it is an immense joy to set up house in the heart of the multitude, amid the ebb and flow of movement, in the midst of the fugitive and the infinite. To be away from home and yet to feel oneself everywhere at home; to see the world, to be at the centre of the world, and yet to remain hidden from the world – such pleasures of those independent, passionate, impartial natures which tongue can but clumsily define. (Baudelaire, 1964, p. 9)

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⁹ Further definitions of modernism are discussed in Chapter 5 in relation to philosopher and sociologist Jürgen Habermas in ‘Modernity versus Post Modernity’ (1981).

¹⁰ Baudelaire’s *The Painter of Modern Life* was originally written in 1863.
In the nineteenth century Baudelaire’s depiction of the *flâneur* became a metaphor for the urban condition or the spectacle of modern life, and a reflection of the great structural and social transformations occurring in Parisian life of this era. Baudelaire’s *flâneur* gained much influence in academic, artistic and literary circles. Here, Baudelaire describes how cities were increasingly becoming orientated towards the growth of the public sphere,¹¹ where individuals were able to feel increasingly comfortable in the public environment. Writers concerned with spatial theorization including critic and philosopher Walter Benjamin regarded the *flâneur* as a metaphor for the conditions of nineteenth century Parisian city life, which changed as a result of industry and consumerism born from the industrial revolution at the turn of the twentieth century. Benjamin’s study *Passagenwerk* (written between 1927-1940), an incomplete study published posthumously, investigated the Paris arcades of the nineteenth century, which were thoroughfares for the luxury goods trade, prostitution and gambling. Benjamin argued they represented the beginning traits of modernist consumerist culture of commodity fetishism and alienation in society.

In the contemporary globalised urban world, the concept of the *flâneur* or *flâneuse*¹² as a person who strolls to observe and explore the city remains relevant as cities look to ways to reinvent themselves as sites of discovery and exploration. In an age of cultural tourism, the industry is built upon tourist participation in the act of voyeurism of the other. As we grapple with our identities in the complexity of globalising cities dominated by consumerism, we look towards concepts of cultural interpretation to give renewed meaning to place. As urban environments of the twenty-first century have become complex ecosystems (as discussed in Chapter 6) access to culture is viewed as an urban human right. The United Nations Educational, Scientific and Cultural Organization (UNESCO) has a mission “to contribute to the building of peace, the

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¹¹ The term ‘public sphere’ is to be discussed in Chapter 5 in relation to the writing of Jürgen Habermas (1962).

¹² In 1985, Janet Wolff’s *The Invisible Flâneuse: Woman and the Literature of Modernity* (1985) discusses how the *flâneur* has predominantly been written about from a male perspective and how women have historically been excluded from the public urban sphere. Here she proposes the absence of the *flâneuse*, the female form of the *flâneur* to address the exclusion of women’s experiences as participants in public urban society.
eradication of poverty, sustainable development and intercultural dialogue through education, the sciences, culture, communication and information ... fostering cultural diversity, intercultural dialogue and a culture of peace” (UNESCO, 2010, para. 1). UNESCO’s ‘World Charter for Human Rights to the City’, inspired by Henri Lefebvre’s writings in Le droit a la ville (The right to the city) (1968) states that it recognises:

- human rights to housing, social security, work, an adequate standard of living, leisure, information, organisation and free association, food and water, freedom from dispossession, participation and self-expression, health, education, culture, privacy and security, a safe and healthy environment. (UNESCO, 2010)

Curating the sacred in urban life

Today, the term ‘curator’ is broad in its application; its general definition is a custodian of a museum or collection (Curator, 2009). Over time the definition has expanded to incorporate a multitude of meanings. This includes an expanded interpretation that curators are responsible for the management, expertise, interpretation and exhibition of a collection, usually in the institutional context. In the visual arts the term curator has become loaded with many connotations, suggesting the voice of authority, particularly with the rise of the popularity of the freelance visual arts curator of the late twentieth century, perceived in recent times as a position of authority in the international contemporary art world.13

In the twenty-first century, with the acceleration of globalisation in the visual arts, the curator is seen as a creator of exhibitions and has risen to prominence and is perceived as holding a position of status and power. Art historian Malcolm Gee comments in Art Criticism Since 1900 that the visual arts became aligned with innovation in conceptual thought throughout the twentieth century. Artists responded to the rapid changing conditions of contemporary society. In particular curators became aligned with the rise

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13 Curator Hans Ulrich Obrist wrote A Brief History of Curating (2008), featuring interviews with renowned international contemporary art curators such as Harold Szeeman. The interview introduces Szeeman as an independent curator with the ability to transform an institution and affirms the curator’s reputation as a freelance curator with authority amongst the international art community.
of experimental art of the 1960s. This alignment of the visual arts in innovation positioned the visual arts curator as having the foresight to predict new directions in innovation and is therefore perceived as a position of authority (Gee, 1993, p. 3). Since the 1960s the international biennale model of exhibition has risen to prominence, particularly with the success of major biennales such as Venice\(^\text{14}\), and has taken the curator to the centre of attention of these international acclaimed exhibitions. Curators such as Harold Szeeman of Switzerland (1933-2005) declared his independence from the institutions when he resigned as Director from the Kunsthalle Bern in 1969 and proclaimed himself as an *Ausstellungsmacher*, a maker of exhibitions. Szeeman became known for his experimental contemporary art exhibitions and was involved in introducing ‘Aperto’ in 1980, an exhibition of emerging art at the Venice Biennale. From the 1980s onwards, Szeeman’s exhibition occurred in non-traditional spaces such as a private apartment, gymnasium and a theatre (Ulrich-Obrist, 2008, p. 80). The breaking away of curators from the institutions can be compared to avant-garde artists in nineteenth century Paris, with the avant-garde via their *Salon des Refusés* exhibitions. At that time it was the artists breaking away from the institutions and now it is the curator.

This current perspective on the visual arts curator represents only one model of curating, which is dominated by the connotation of curating as a position of status held by an individual. In curating urban sites, a shared space of a community, it seems more appropriate that curating is viewed as a shared process, therefore placing the focus back towards the artwork, and treating the experience of art as a communal practice. In the world of art in the public sphere there is a tendency for local government authorities (in Australia, dominating as commissioners of public art) to shy away from the term curator, as the term has become associated with the individual voice of authority. This shift away from the perceived voice of authority is influenced by attitudes expressed by prominent literary critic Roland Barthes in his essay *The Death of the Author* (1967), in which Barthes critiqued the authority of the voice of the author with the birth of the reader. This is also consistent with changes in cultural and economic monopolies in the

\(^\text{14}\) The Venice Biennale is a major international arts exhibition showing casing innovation in the arts “born by a resolution by the City Council on 19th April 1893, which proposed the founding of a ‘biennial national artistic exhibition’ to take place in the following year, to celebrate the silver anniversary of King Umberto and Margherita of Savoy” (Venice Biennale, 2011, para. 1). There is also more than one spelling of Biennale, it is sometimes referred to as Biennial (as is the case with the Istanbul Biennial).
late 1960s-1970s and consistent with 1968 Paris demonstrations, where over 1 million French workers were on strike and students occupied the campus at Nanterre to protest for democracy. In the case of the museums, the death of the curator was exchanged with the birth of the audience. As government authorities in Australia commission a large percentage of public art, the voice of the curator implies an authorial voice in contrast to the voice of the people and points to reasons why the term ‘curator’ has been deemed inappropriate for use. Currently, a majority of public art is commissioned by local government and is selected by a panel of citizens and stakeholders. The process attempts to be democratic in approach by including a larger selection of people in the decision-making process. This process has impacted upon the management of public art in local government areas of Australian cities, leading to the development of unique processes of selection that reflect the voices of a larger section of the community, representing the shared nature of urban spaces and the birth of the audience. The elitist affiliation of the term curator sits in a difficult position with government authorities due to the responsibility of representing the entire community with its diverse and often competing views and self-interests.

On the other side of curating through the consultation process of government structures, are the actions of unsanctioned street artists, independent artists who make and exhibit their work in the public sphere without gaining permission. Such artists create work in a spontaneous and often illegal manner and thus create work by purposely ignoring the process of consultation, and claiming territory through the evidence of their marks. Table 3 on the following page further presents different models of curators and indicates there are various methodologies in the process of curation.
<table>
<thead>
<tr>
<th>Type</th>
<th>Description</th>
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<tbody>
<tr>
<td>‘Curator’ derives from the ‘curate’ (origins)</td>
<td>Middle Latin originates from ‘cura’ which means care – in the religious context carer of the soul or carer of the sacred (Curator, 2011).</td>
</tr>
<tr>
<td>Institutional curator</td>
<td>The carer of objects is expanded to the carer of a collection of objects. A person who holds knowledge about a particular collection. Usually applied to museum institutions and can be applied beyond the arts. Usually museums are government funded or not-for-profit organisations.</td>
</tr>
<tr>
<td>Gallery curator</td>
<td>The curator of an art gallery space. The gallery may or may not have their own collection. The gallery curator may specialise in a particular field of art. The gallery may be a commercial organisation.</td>
</tr>
<tr>
<td>Independent curator</td>
<td>Curators not attached to an institution or gallery. The curator may create their own projects through the grouping of artworks or objects to form an exhibition. Independent curators are usually associated with the contemporary art world and have emerged prominently due to the popularity of the Biennale model of exhibition.</td>
</tr>
<tr>
<td>Self curation</td>
<td>When an artist selects his or her own conditions to work within. For example, the work of street artists. In this instance the artist/s selects the site and artwork.</td>
</tr>
<tr>
<td>Panel curating</td>
<td>The curating process selected by a panel of individuals, a common process in public art practice.</td>
</tr>
<tr>
<td>Counter curating</td>
<td>Curation that occurs through the process of elimination while being exhibited, usually in the street art context.</td>
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Table 3: Types of curators (T.Wong, 2011).
Having acknowledged the gulf between the current use of the term curator and the use of the term in association with public practice, this research seeks to redefine the term ‘curator’, positioning it in relation to its origins and proposing an alternative framework in the way we view curation in the context of the urban environment. Moving away from the terms used in the contemporary art world affiliated with the experimental art scene, this research positions the term curator based on its origins. The etymology of ‘curate’ shows the origins of the word from Latin ‘cura’ meaning ‘care’, in reference to a ‘vicar, rector or parish priest’, the ‘carer of souls’ referred to as the ‘curate’. The current meaning of the term, “to select, organize, and look after the items in a collection or exhibition”, can be dated to around the late nineteenth century, but definitions related to the religious role of curating can be dated earlier with origins in medieval Latin (600-1500 AD) with the term ‘curatus’ becoming commonly used in middle English (1150-1470 AD) (Curator, 2009). Thomas Moore, psychotherapist and author of Care of the Soul, refers to the role of the curate in the religious sense and examines the role of spirituality in the everyday.

The role of the curate, as he was called, was to provide a religious context for the larger turning points in life and also to maintain the affectional ties of family, marriage, and community. We can be the curates or curators of our own souls, an idea that implies an inner priesthood and a personal religion. To undertake this restoration of soul means we have to make spirituality a more serious part of everyday life. (Moore, 1992, p. 8)

With this original context in mind, the sacred origins of curating reminds us of the spiritual and sacred origins of the context of the care of objects, and how the meaning has expanded to incorporate the museological world, as early collections of significant artefacts would have belonged to the highest authority of the time (the Church, the state, imperial or aristocratic dynasties in the Western and Eastern context). In contemporary society that is predominantly secular (particularly in Australia) curating the city could be considered an alternative model to finding a place for the spiritual in

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15 Scene referring to site of occurrence, in this context the site of experimental art.
urban society. It may offer the possibility of seeking spirituality in a more individual sense through the re-enchantment of urban spaces. Influential German philosopher of the nineteenth century, G.W.F Hegel put forward the proposition in his Lecture on Aesthetics in 1886 that art represented the spiritual. Hegel is mentioned here in the context of the arts and their representation of the spiritual in the natural progression and universalised of ‘man’ through history to a utopian endpoint:

The divinity is identified with nature itself; but this gross worship cannot last. Instead of seeing the absolute in real objects, man conceives it as a distinct and universal being; he seizes, though very imperfectly, the relation which unites the invisible principle to the objects of nature; he fashions an image, a symbol destined to represent it. Art is then the interpreter of religious ideas. (Hegel cited in Marxism Archive, 2011, para. 1)

Thus, in Hegel’s thesis, art is related to a naturalistic view of the human being in its universally applied progression that brings together nature, divinity, man and reason. This universal and idealised philosophical position has been much contested via writings by Frederich Nietzsche, Martin Heidegger, Jacques Derrida and other continental philosophers. Their writings deal with ontological and epistemological questions, and are concerned with how to show the workings of art, aesthetics and reason in terms that can take account of the complexities and specificities of a contemporary world.

If we consider spirituality as “relating to, consisting of, or affecting the spirit” (Spiritual, 2010), then curating urban spaces would come to represent the redistribution of our spiritual lives throughout urban life. As proposed by Hegel, the relationship between art and the spiritual is a perspective that has existed in many ancient civilizations and can be traced universally in terms of idealist philosophy. This view is also coherent with the philosophical writings of Immanuel Kant and his universal principles of right and morality, also much contested by the twentieth century continental philosophers noted above.

If we look to the East, we can see that, traditionally, the spiritual aspects of urban inhabitance form the bedrock of Eastern ways of understanding humans in relation to

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11 Georg Wilhelm Frederich Hegel (1770-1831) was a German philosopher and founder of German idealism.
time and environment. In particular, the approach to the design of cities from a spiritual perspective was a practice found in ancient Chinese cities that were built according to the spiritual guidance of *Feng Shui* (the words meaning ‘wind’ and ‘water’ in Chinese, but combined referring to the philosophy of spiritual guidance according the environment), “a system of laws considered to govern spatial arrangements and orientation in relation to the flow of energy (qi), and whose favorable or unfavorable effects are taken into account when siting and designing buildings” (*Feng Shui*, 2011). This dates back as early as *Zang Shu* (translated as ‘the book of the burial’) written in c. 276-324 by Guo Pu. These examples provide evidence that we might consider the wisdom of past civilizations in finding a place for the spiritual in contemporary urban life. The process of the curation of visual arts in urban spaces could be viewed as a shared sacred process, a way of connecting urban communities to the broader sense of the spiritual and thus re-imbuing meaning in place. Rather than being situated in an idealist position, this can be a highly contemporary viewpoint when it is integrated with the actual complexities of global conditions, and when it takes account of these complex configurations in on-the-ground practices of the public sphere.

The contemporary meaning of the word curator has expanded to mean not only a carer of a collection, but also one who is responsible for specialised knowledge of a particular collection. Such care is undertaken through research and the development of exhibitions, usually in an institutional museological context. As proposed by Moore, in order to restore soul in contemporary society, the sacred needs to be a serious part of the everyday. If we view the ‘arts’ as a tool for expressing the sacred, the ‘arts’ needs to be re-imagined as having this role and can thus be re-integrated into everyday life. This research proposes that viewing urban life from this perspective would allow the sacred to re-enter the everyday experience of the urban condition. In terms of specificity, and not as a universal principle, and in recognizing and valuing the complexity of the twenty-first century, this perspective can reinvigorate the sacred within configurations of social, cultural, political and economic spaces. This complexity forms the ecosystem of which we are a part.
The city museum or the museum city?

Callum Storrie, curator, exhibition designer and author of *The Delirious Museum* (2006) proposes that by “shifting the perception from the collection and the container ... it is possible to re-evaluate the relationship between museum and city in terms of a shared experience” (Storrie, 2006, p. 2). Storrie proposes that instead of seeing ourselves as the individual observer investigating the city, we now become part of a community of shared urban experiences. Through investigation of our urban environments we are able to reconnect with the curatorial narratives of each city’s museums, as they inform us of a shared story of place. The concept of community is significant for this research as the curation of public spaces advocates ways of reconnecting communities to shared public places through the addition of meaning and narration of place. Reconnecting individuals to public urban spaces encourages a sense of belonging in urban societies, and being part of a strengthened community.

This thesis proposes that, within urban space, existing shared curatorial narratives are embedded in the environment. It is a matter of altering your lens to view the city from this perspective. These narratives of urban spaces have existed in parallel to the world of the museology; and museological institutions represent only one perspective. The case studies demonstrate two examples with differing approaches of curating Australian cities and show how a complete ecosystem is necessary for the growth of a curated city.

In this thesis, I will not frame my ‘curated site’ as a museum, which implies the historical legacy of the museology. I propose the site of the curated city as a model of exhibition that is ever changing, shaped by the ebbs and flows of the city and the urban community. In a society dominated by the potentially isolating virtual experience, reframing the physical space of the city with a curatorial framework is necessary, as the curated city framework provides a vehicle for individuals to reconnect and re-engage

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17 ‘Museum city’ is a framework used in Istanbul, Turkey, for the European Capital of Culture 2010 celebrations. This term may be appropriate in cities where culture is defined over a timeframe of over 5,000 years and majority of their interpretation of culture is based on heritage. The term will be discussed in Chapter 15 where research on Istanbul will be addressed.
with public urban spaces and find shared meaning in place to thus create a sense of belonging in the polis.\textsuperscript{18}

**Museums, democracy and access to culture**

In considering the role of curators and museums, curators were traditionally viewed as the gatekeepers of culture. Culture as defined earlier refers to the shared values and practices of particular groups. In Australia, museums have become more open to the public only recently, as society has become increasingly democratic. In Australian society, distributed democracy refers to the notion that resources can be co-ordinated to be available to the broad mass of a population, thus favouring social equality. I am aware that this is not the case in all societies, hence displaced people, forced migration, hatred, violence and starvation, and am aware that this is an ideal that many societies are working towards. Museums are no longer operating primarily as infrastructure to house collections; their roles have diversified immensely. Today they are also the vehicle for educating urban society, which reflects the movement towards a more equal society in terms of access to knowledge (Hudson, 1975, p. 10).

As public art has always been publicly accessible and has contributed a similar role in educating publics predominantly about public history, public art has consistently been a form of art for the public. Storrie argues in *The Delirious Museum* that the most democratic society should have free museum admission. He argues that public culture should be accessible and that museums should be an extension of the streets (Storrie, 2006, p. 2). If we extend Storrie’s concept and view of the museum and urban space as one entity, we could propose that the curated space of the city acts as a democratic form of exhibition offering free access to exhibitions of artistic expression. Therefore entry to the museum is not based on a financial transaction but rather on the individuals being able to re-imagine themselves as the audience and open their mind to

\textsuperscript{18} Polis as a Greek city state or society, especially when characterized by a sense of community (Polis, 2011). The Greek city-state, was one of the most significant political innovations, as there was continual experimentation with political structures, which were to inform the future political structures of Europe. In particular the sixth century saw the birth of ‘democracy’ meaning to rule by the ( demos) people (Washington State University, 2011, para. 1-7).
the possibility that urban spaces can also be viewed as sites for the individual expression of artists and for the engagement of public history, as part of a shared urban experience.

The existing city as a curated space in the global age

If we consider the history of the development of cities, visual arts activity has consistently existed in the public sphere, albeit in different and varying forms, but the city may not have been conceptualised as a curated space. By framing the city as a curated space, a site for sensory investigation, this research is attempting to re-enchant the commuter, the pedestrian or the tourist within urban spaces to see beyond the functional space of the city. This allows the city to be interpreted as a space of meaningful engagement, and creative, cultural and personal expressions. Suzi Gablik, a US-based art critic and author of *The Re-enchantment of Art* (1991) argues that the role of visual arts under the modernist paradigm needs radical reframing in the twenty-first century, and that artists “are trying to make the transition from Eurocentric, patriarchal thinking and the ‘dominator’ model of culture toward an aesthetics of interconnectedness, social responsibility and ecological attunement” (Gablik, 1991, p. 22). Sandercock (1998) also reflects these thoughts on a total reframing of urban consciousness in urban planning, as a response to the renewed conditions of globalisation (as mentioned in the Introduction). As we are in the age of the sustainable development of cities, Gablik urges that the role of artists needs to be more socially integrated. This is also the reason why this research on the accessible curated city advocates that artistic practices need to be incorporated into urban society, the home of the majority of the world's population. This renewed and connected role of the arts in society is able to re-enchant urban populations with not only the arts but also the urban environment.

One version of history, then, begins with the demise of what Judith Baca\textsuperscript{19} calls the “cannon in the park” idea of public art – display of sculptures glorifying a version of national history that excluded large segments of the population. The cannon in the park was encroached upon by the world of high art in the sixties, when the outdoors, particularly in urban areas, came to be seen as new exhibition space for art previously found in galleries, museums and private collections... The ability for art to enhance public spaces such as plazas, parks and corporate head quarters was quickly recognized as a way to revitalize inner cities, which were beginning to collapse under the burden of increasing social problems. Art in public spaces was seen as a means of reclaiming and humanising the urban environment. (Lacy, 1995, p. 21)

Lacy suggests that, as the socio-political environment changed throughout the twentieth century and moved towards a more equal society, public art practice also evolved to reflect the change in attitude. The opening up of society led by the avant-garde artists of the 1960s influenced a wider variation of artwork in public spaces. With the change in attitude towards art practices, artists looked at ways of working in the public sphere and by doing so took ownership of contested space of the urban environment.

In the age of globalisation, the treatment of cities as planned environments has become more prominently recognised by urban planners and local governments as placemaking in the strategic design of urban environments.\textsuperscript{20} The emergence of the cultural tourism industry as an effect of economic and cultural globalisation has encouraged city planners to enhance and create unique qualities in their urban spaces.\textsuperscript{21} Not only are urban planners seeing this as beneficial in terms of cultural tourism, but they are also seeing the benefits of access to public culture in cities, as a way of creating a stronger and more socially cohesive society (Sandercock, 1998). As for cities becoming a global

\textsuperscript{19} Judith Baca, an American muralist who intervened in gang warfare with her project Mi Abuelita in East Los Angeles, USA, in the 1970s (Lacy, 1995, p. 20).

\textsuperscript{20} Placemaking is discussed in more detail in Chapter 6 - Considering Creative Urban Ecosystems.

\textsuperscript{21} Artists have been instrumental in the transformation and economic revitalization of the ‘local’ in the global. This was studied by Sharon Zukin in \textit{Loft Living} (1989). Zukin is a sociologist who studied the increased economic impact of the occupation of lofts by artists in New York city in the 1960s.
city, increasingly competitive and emerging cities use citywide exhibitions such as biennales as a strategy for drawing attention to urban culture, through the spectacle of contemporary art. The Shanghai Biennale, which emerged in the late 1990s, was a successful international art exhibition that showcased innovative contemporary Chinese and international art. The exhibition emerged with the rise of Shanghai as a international financial hub (Barrett, 2001, p. 203). Local authorities see this as a way of enhancing the image of their city by aligning it with innovative artistic production and signifying that they are open-minded and creative in approach, and therefore attractive for future opportunities in the development of the city.

Artists of the 1960s, under post-war conditions, sought to break down the paradigm of authority imbued in traditional forms of public art, and assisted in reclaiming the role of artists in cities. Heightened awareness of social health and cultural awareness of the post-colonial age has led to turning to various forms of public practice in attempts to implement approaches to rebuilding relationships between individuals and communities. This can be seen in examples such as Newcastle Gateshead, UK, a city where the activation of arts and cultural activity has led to the revitalisation of this former industrial town (Ward, 2002). Although the actions of the avant-garde has led to ways of redefining the role of artists in urban life, the tensions between local communities, artists, public art practices and the use of public urban spaces still exist. Different sectors of communities have competing visions of how public spaces should be used. In the renewed condition of global capitalism, urban space is viewed as valuable economic space and artists working in the public sphere continue to work in this contested space. Not only are individual artists competing with the voice of authority, they are also competing with the widely accepted view of urban space as a commercial commodity (Lefebvre, 1974).22

Conclusion

By building on the already existing evidence of the city as a curated space, we could advocate that reimagining the city and viewing it as a curated space in the ways discussed above would allow for the sacred to exist in our everyday experiences. If

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22 Sociologist Henri Lefebvre wrote *The Production of Space*, which is discussed in Chapter 4 - Artist Strategies in Public Urban Spaces.
culture, “the customary beliefs, social forms, and material traits of a racial, religious, or social group ... the characteristic features of everyday existence ... shared by people in a place or time” (Culture, 2011), is to be viewed as a human right in our urban lives then proactive approaches need to be considered to ensure that culture and its future changes and potentials is accounted for in the way society develops, changes, and is organised and managed.
PART 2

Chapter 4: Artists’ Strategies in Public Urban Spaces

Introduction

How do artists work in the public sphere? What theoretical positions inform their practices? This chapter focuses on curating art in public spaces as it explores and discusses current theoretical models of artistic practices in public urban spaces. An understanding of artists’ practices is vital for informing approaches to the curatorial process. Approaches undertaken by artists are not necessarily consistent with the current models of public art practice carried out by commissioning or curatorial bodies. Such approaches will be investigated here. This chapter will also discuss and consider the current context of the public sphere and how contemporary artists see themselves as part of this environment.

Artists’ theoretical frameworks

Recent theoretical frameworks have influenced artists to carefully consider the relationship between themselves, public urban spaces and the city dwellers who inhabit these sites. These theoretical frameworks include:

1. New genre public art practices (Lacy, 1995) – claiming space for social and political expression;

2. Site-specific practices (Kwon, 2002) – interpreting belonging in transience through sites artistic;

3. Relational aesthetics and participatory art approaches (Bourriaud, 2009) – focusing on artists using participatory actions as a response to increasingly urbanised society;

4. Street art approaches (Young, Ghostpatrol, Miso and Timba, 2010) – claiming territory by disempowered groups.
It is important to understand that even though there are many theoretical frameworks for contemporary public art practices, many of these frameworks overlap in their methodologies and may emphasize different parts of the artistic process i.e. the physical site or impact on the audience. Artists may work across frameworks depending on the opportunity presented to them. Many work between the public sphere, the institutions and the gallery system, focusing on different methodologies depending on the conditions of the site. The current theoretical models to be discussed are from both North American and European perspectives and have influenced the ways in which Australian public art practices have developed.

Community/audience theoretical frameworks

Three further models that focus on the community experience either as participants in the process or as an audience member are discussed. These frameworks concentrate on the impact of the participation in the artistic process and how the audience benefits from taking part in the process. These include:

1. Pro-growth approaches.
2. Community art approaches.
3. A renewal of the relationship between the city and museum.

Current models in practice

In assessing how artists' practices occur based on the theoretical models, these practices will be assessed in comparison to models that are currently in use by commissioners or curators. There will be an assessment of how they accommodate the theoretical approaches to public art practice. Public art models currently in use may emphasize an aspect of the public art process that does not concern the actual artistic process. For example, 'percentage-for-art' schemes (popular in the last decade in Australia) focus public art processes on the policy-driven funding of projects. Local government authorities enforce, through policy, property developers to fund public art projects as part of their own developments. Percentage-for-art policies place contemporary artistic practices into a functional role by making use of the visual arts to ensure humanizing outcomes are included in new developments with publicly accessible spaces. Publicly
accessible spaces can be defined as foyers, atriums and lobby spaces, and can be included in corporate buildings, retail centre spaces or residential buildings, where a community of the building may access the area. This is not necessarily the same as a public space, as it implies that the space is managed and only accessible according to the conditions of the building management, and might only be accessible to those who have access. For example, residents who live in the apartment block, staff from a company that may be a tenant in a corporate building, or customers of a retail centre. (The condition of public spaces will be discussed in more detail later in this chapter.)

The models to be discussed include:

1. Public commissions – permanent and temporary approaches.
2. Urban planning model – contemporary art as functional design.
3. ‘Percentage for art’ for publicly accessible new developments.
4. Community and cultural development models.
5. Street art and graffiti prevention models.

Artists and the current dynamics of public space

The final section of this chapter will consider these public art models and their relationship to the contemporary dynamics of public space and how the conditions impact upon artists’ practices.

Artists theoretical frameworks – contemporary approaches

1. New Genre Public Art – reclaiming space for artistic expression

New Genre Public Art is a type of public art that distinguishes itself from earlier public art practices. Socially conscious artists used interventionist techniques in public sites to attempt to influence broader society in becoming more aware about particular social issues. In Mapping the Terrain: New Genre Public Art, editor and artist Suzanne Lacy (1995) brings together writers who have influenced the genre of political activism in artists’ public practices, with a focus on the activities of the 1960s-1990s, particularly in
the United States (but also influential in other English speaking countries, such as Australia). Lacy describes New Genre Public Art as distinct from earlier forms of public art where artworks such as sculptures and murals were placed in public spaces. Earlier forms of public art focused on the medium of the work, whilst New Genre Public Art focused more on the content and the delivery of the content in public spaces to public audiences. These artists attempted to find a more prominent place for their voice in the public sphere and used public strategies as a way reclaiming territory in their own societies. These were attempts to make the public more aware of their concerns about current issues of society. For example, artists that are referenced include conceptual artist Barbara Kruger, who is well known for her manipulation of commercial advertising imagery to make social and political points. Kruger often appropriates the bold style of advertising campaigns by replacing slogans with social issues. She places these texts in prominent urban sites such as billboards or posters, where they will merge with commercial advertising and be read or subliminally noted by potential consumers or the passing public. Lacy proposes that the difference between New Genre Public Art and public art is based in how artists attempted to find new ways to engage with the audience:

We might describe this as a “new genre public art” to distinguish it in both form and intention from what has been called “public art” – a term used for the past twenty five years to describe to describe sculpture and installation in public places. Unlike much of what has heretofore been called public art, new genre public art – visual art that uses both traditional and non-traditional media to communicate and interact with a broad and diversified audience about issues directly relevant to their lives – is based on engagement. (Lacy, 1995, p. 19)

Kruger’s brand of public art engages deconstructively with content, medium and form to expose social and political issues based on power relations in American society. The work is potent and critically rigorous and in this approach she served as an artist-activist. (See Figure 6 on the following page.)
Figure 6: Figure describing the role of artists from

Lacy’s definition of New Genre Public Art distinguishes this type of art, as art that breaks away from traditional forms of public art. Focusing on the power of the medium to gain attention, communicate and interact with the public, she also advocates that a critical language for public art is necessary for further analysis and understanding in the field in order for broader society to understand the critical role of the artist in society. In her analysis she breaks the role that artists play into four categories, the categories positioned according to the level of private to public as a form of expression:

In reference to Figure 6 on the previous page, Lacy explains, “The diagram represents a model in which a continuum of positions is represented, these are not discrete or fixed roles but are delineated for discussion, allowing us to investigate aesthetic strategies. At any given point an artist may operate at a different point on the spectrum or may move between them” (Lacy, 1995, p. 173). What this diagram indicates is that artistic expression is produced from a number of perspectives and that the same artist can develop different bodies of work with different intentions and outcomes, ranging from more private personal expressions to openly public expressions. In positioning artists as activists on Lacy’s diagram, we come to understand that the more the artist attempts to be engaged with broader social issues, the artist becomes more public in their outcomes. Lacy suggests that artists working as New Genre Public artists must learn skills beyond being an artist. They must learn to collaborate with other people and understand social systems and institutions in order to work with these systems:

In seeking to become catalysts for change, artists reposition themselves as citizen-activists. Diametrically opposed to the aesthetic practices of the isolated artist, consensus building inevitably entails developing a set of skills not commonly associated with artmaking. To take a position with respect to the public agenda, the artist must act in collaboration with people, and with an understanding of social systems and institutions. Entirely new strategies must be learned: how to collaborate, how to develop multi-layered and specific audiences, how to cross over with other disciplines, how to choose sites that resonate with public meaning, and how to clarify visual and process symbolism for people who are not educated in art. (Lacy, 1995, p. 177)
Artists need to work in collaborative teams and the collaborative team needs to understand the role of the artist and the audience for New Genre Public Art to be successful in communicating the artist's intended aim. Lacy's figure on the following page (refer to Figure 7) represents these relationships graphically.
Figure 7: Figure of artists, artwork and audience from

One possible evaluative construct might be to see the audience as a series of concentric circles with permeable membranes that allow continual movement back and forth. Non-hierarchical in intention, such a description allows us to deconstruct in an audience-centred model the notion of interactivity that in the previous section was premised by the artists’ role (Lacy, 1995, p. 187.)

Lacy’s diagram demonstrates a flexibility in the processes and roles of artists and their audience and shows how New Genre Public Artists focus equally on the role of the audience in their processes.23

In her description of the role of artists as citizen-activists, Lacy states that artists need to learn skills that are beyond the fundamental skills of being an artist. This is true of any artists that are considering the challenges of working in the public sphere, whether or not they intend to work as activists. Even artists who work in a more traditional gallery system need to have a clear understanding of the exhibition and business strategies required to be an exhibiting artist and therefore must learn skills beyond their traditional art education. Many artists (except for the more traditional spatial disciplines such as sculpture and installation that are more naturally inclined to be exhibited in external spaces) may not have the skills to consider sites, scale and the conditions of the public sphere, or to consider how to work in transdisciplinary teams with other industry professionals. It is clear that artists who would like to work in the public sphere need to consider how to gain these skills and how to clearly distinguish their role when working in the collaborative environment offered by urban public spaces. This is where mentoring and education around working in the public sphere plays a significant role in assisting those artists who have less experience to gain qualifications for working in public spaces. There also needs to be recognition that public spaces are never neutral nor emptied of social and political issues.

23 Refer to Roland Barthes’ essay The Death of the Author (1967), as mentioned in Chapter 5. This essay criticized the authorial voice of the writer and how this gave birth to the reader. In this case, the artist attempts to work with the audience, and in doing so encourages the birth of the audience (The Death of the Author, 2011. para. 1-10).
2. Site-specific artistic practices

The popularity of the rise of installation art in the 1990s led to artist investigations of their spatial surroundings to produce site-specific responses. Site-specific artistic practices focused on responding to specific sites, thus being more considerate of, and engaged with, the surrounding environment in the production of their work. Miwon Kwon, in *One Place After Another Site-specific Art and Locational Identity* (2002), discusses how the genealogy of site-specific art includes interventions of the 1960s, the nomadic approach to public art practices of the 1970-1980s in response to the commodification of art, the move towards the integration of art in urban design and architecture in mainstream public art approaches, the New Genre Public Art approach of activism, and community art reinterpreted as a collective artistic praxis approach. Kwon concludes by proposing a new model for consideration of “belonging in transience” (Kwon, 2002, p. 8) as a cultural framework for referencing the impact of the condition of post-colonialism and globalisation since the 1960s. The current climate of global economic infrastructure has influenced the rise of networks of global capital, allowing individuals to lead a transient existence through following new opportunities in the marketplace. The impact of the free movement of increased numbers of individuals across national borders has allowed artists to reflect upon their relationship between themselves and new and unfamiliar sites. These new experiences of place has allowed artists to gain renewed points of reflection as they attempt to find a sense of belonging in multiple urban locations, which might appear as familiar urban forms, but have not been experienced physically. Kwon describes how the global condition rewards us with the status of global nomad that is much more aware of a sense of displacement. This was not the case with Baudelaire’s *flâneur* who sees himself as the man of the crowd and at one with the urban crowd. Here she comments:

Our very sense of self seems predicated more and more on our suffering through the inconveniences and psychic destabilizations of ungrounded transience, of not being at home (or not having a home), of always travelling through elsewhere. Whether we enjoy it or not, we are culturally and economically rewarded for enduring the “wrong” place. We are out of place all too often ... fuelled by an ongoing globalization of technology and
telecommunications to accommodate an ever expanding capitalist order – exacerbate the effects of alienation and fragmentation in contemporary life.

(Kwon, 2002, pp. 156-7)

In recognizing this contemporary dilemma of rewarded homelessness, Kwon sights that it is no surprise that artists have looked to rediscovering lost differences of place as a way of reconnecting to their uniqueness and thus “establishing authenticity of meaning, memory, histories and identities as a differential function of space” (Kwon, 2002, p. 157). Kwon looks to contemporary art discourse discussed by art critic Lucy Lippard to inform her proposed model, in particular Lippard’s discussion in *The Lure of the Local: Senses of Place in a Multicentered Society* (Lippard, 1998) in which “Lippard contends that our sense of identity is fundamentally tied to our relationship to places and the histories they embody, the uprooting of our lives from specific local cultures and places – through voluntary migrations or forced displacements” (Kwon, 2002, p. 158). Site-specific approaches remain influential on public artistic practices as artists attempt to find meaning and interpret their sense of belonging in a society dominated by temporary and transient activity.

3. Relational Aesthetics and participation

Often attributed to curator Nicolas Bourriaud, author of the publication *Esthétique Relationnelle* (Relational Aesthetics) (2009), this type of art focuses on the re-contextualisation of artistic activity and the audience as participant, deriving from writing by philosopher Jacques Ranciere, who proposed that the purpose of art is to bring social links between people in *The Politics of Aesthetics* (2006). In relational aesthetic processes, the audience is invited by the artist to interact and experience the artist’s concept. It is an artist’s methodology used to reveal the realm of human interactions through audience participation in the concept initiated by the artist. Bourriaud attributes the advent of contemporary art practices as a participatory experience as a result of artists’ renewed conditions of urbanisation and the commodification of space. Bourriaud describes:
The possibility of a relational art (an art taking as its theoretical horizon the realm of human interactions and its social context, rather than the assertion of an independent and private symbolic space), points to a radical upheaval of the aesthetic, cultural and political goals introduced by modern art ... Because of the crampedness of dwelling spaces in the urban world, there was, in tandem, a scaling down of furniture and objects, now emphasizing a greater manoeuvrability. (Bourriaud, 2009, pp. 14-15)

Claire Bishop also writes on this subject from the perspective of an art historian and gives a wider historical perspective to art involving relational aesthetic processes than Bourriaud. Framing art that emphasizes human relations as participatory art, in Participation (2006), which she edited, Bishop brings together writers, both contemporary and historical (including Bourriaud), who write on the role of audience participation in the visual arts. Under this framework she includes the writing of Guy Debord ‘Towards a Situationist International’ (1957) and his ‘constructed situations’ in which the audience is an active participant. According to Bishop, Debord’s theoretical framework has been an ongoing reference for artists working in the area of live art and has influenced artists’ strategies of including audience participation in their work.

4. Street artists approaches

Street artists work within a totally different framework that does not rely on existing government or corporate infrastructure. The origins of street art comes from a global urban graffiti movement, which originated in disadvantaged minority communities in large-scaled US cities in the late 1960s to the early 1970s. Geographer Kurt Iveson, author of Publics and the City (2007) refers to the origins of graffiti:

The spread of new forms of graffiti pioneered in the streets and subways of Philadelphia and New York City in the late 1960s and early 1970s to countless cities around the world provide a fascinating instance of the ways in which the production of urban forms of public address are bound up with transnational flows of culture, technology and people. (Iveson, 2007, p. 112)
The practice of graffiti since the late 1960s to the early 1970s has occurred with the modernization and increased scale of urban spaces in growing cities. The accessibility of fast-drying aerosol paints and permanent markers has allowed graffiti writers the ability to apply marks easily to most urban surfaces. Originating as part of the hip-hop sub-culture of disadvantaged African-American communities in the USA, social groups of lower socio-economic status of inner-city suburbs gathered to participate in particular styles of music, dance and a visual culture, particularly in the 1980s. This artform became a significant means of social and individual expression, and as a way of claiming identity. As graffiti street culture has become a global urban phenomenon, evidence of this expression can be seen in many cities beyond the USA. The influence of graffiti on Melbourne-based street artists culture is documented in Street | Studio (2010) by Alison Young, Ghostpatrol, Miso and Timba. This publication is a series of interviews by Melbourne-based street artists that discusses the origins of the street art movement in Melbourne:

Graffiti came to Melbourne in the 1980s as copies of Beat Street and Style Wars started circulating throughout the suburbs. Writers began first to import the New York style of graffiti and later to convert it the character driven style associated with crews such as Wild Child Artists. In the 90s, political graffiti was a primary means of political expression in Melbourne marking the beginning of disaffection with mainstream media and a search for an alternative means of communication about issues such as urban development, Aboriginal politics, the environment, refugees and migration, consumerism and globalization. (Young, 2010, p. 19)

As these groups emerged, graffiti developed as a subversive and generally illegal form of urban expression, using visual imagery to mark territorial spaces, particularly on urban infrastructure such as buildings, fences, train lines and pavements. Although originally specific to a particular US-based urban minority group, graffiti has become a popular mode of expression with other minority youth groups. Originating as a form of territorial marking through the inscription of an artist’s name in public spaces, graffiti has transformed to become street art to include many types of artforms of differing media such as stencilling and paste-ups, often with content focused on political satire. Artists who may work in other forms of artistic expression or have visual training have also become involved in street art culture, as they might find the process of spontaneity
a relief from the formal pressures of the institutionalized art world. The Melbourne-based artist Niels Oeltjien, interviewed in Street | Studio, discusses how he did not relate to the traditional graffiti culture of vandalism and territorial ownership of space, but more to the “ideas, expression, process and adventure” (Oeltjien, 2010, p. 32) of being a street artist working in public space. The artist describes his attraction to street art:

> It was such a new thing: street art as opposed to graffiti. There were no rules. It was an open book, it was time for it to be written. I think that was really appealing. Another thing was the rebellious nature and the counter culture aspect of it... I was getting a lot from the unrestrained creativity, and the energy in the scene. (Oeltjien, 2010, p. 37)

The attraction to the street art process that encourages unrestrained creativity accounts for the rise in popularity of street art among artists and audiences. On a recent investigation of Melbourne’s central lanes to view a recently commissioned laneway projects, I came across a paste-up stating: “after 3 years of art school, i can roll a cigarette” (anonymous street artist, text from paste-up in Lingham Lane, Melbourne, 2010). The artwork suggests that some artists working in the public sphere might have high levels of education in fine arts and represent quite a different community of artists to the originating disadvantaged groups of the early 1980s, who may not have identified themselves as artists. It also suggests that artists entering art schools have grown up exposed to street art practices. Their inclusion widens the circle of artists involved in this street activity.

Since the beginning of the twenty-first century street art has become increasingly popular with the rise of inner-city living in Australian cities. New generations of younger people who are open to new artistic forms choose to live in close proximity to the city. It has influenced the way the commissioners of public art consider the types of public art to be commissioned for their local area. This has been particularly the case in the central Melbourne in the last ten years, where there have been various attempts by the City of Melbourne (CoM) to be more inclusive of street art practices and work collaboratively with the street art community, such as on the Union Lane project in late
2007 and early 2008. Street art is strongly contested as it challenges what is acceptable behaviour in public spaces, given as many artists might not seek permission for the works produced in particular sites. This is behaviour that many local government bodies are attempting to influence by educating artists about respect for other people’s property in the shared space of the city environment. The opening up of the practice beyond tagging to more sophisticated artistic expressions indicates that artists working in the public sphere as street artists may come from training in a visual discipline and may have been influenced by earlier political activism models such as New Genre Public Art and site-specific art practices. Street art has become a global movement and can be found in most urban locations due to the flow of information and ease of travel. The spread of street art into mainstream culture on a global scale indicates the innate nature of mark making and expression in urban spaces, even without the awareness of formal public art practices.

Theoretical frameworks focused on the community or audience experience

Below are three examples of theoretical frameworks that focus on participants’ experiences in the process of creating an artwork. The pro-growth community approach has emerged from commissioning bodies such as local governments or social health agencies that might initiate projects to stimulate the growth of the community. Community approaches to artistic practices are initiated by the community themselves. A museological example has been included here as it focuses on redefining the relationship between the museum and urban spaces and looks to how audiences could view urban sites as spaces of interpretation. These three theoretical approaches give attention to the experience of the participants whether it is part of the process or as an audience member, rather than the role of the artist as creator.

1. Pro-growth community framework

In Dialogues of Public Art, Tom Finkelparle (2001) offers two models of public art practice, the first being pro-growth orientated public art practice. His publication

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24 Union Lane was a CoM initiative, where street artists participated in creating works in a lane to mentor younger artists in gaining permission to make street art. This example is discussed in the central Melbourne case study.
focuses on the initiating group in the process of public art practice and how outcomes of projects differ depending on who is the initiating group. In these instances pro-growth approaches refer to government authorities that develop public art programs for particular communities as a way of stimulating the growth of the community, or building community relationships.

2. Community approaches

Finkelpearl also refers to ‘community approaches’, which have developed from renewed concepts of community in the 1960s and have their origins in grassroots community movements such as the ‘hippie’ movement, where it was believed that cultural activity such as participation in the arts was of benefit to a wider community in relationship building. In this context, community approaches became aligned with socialist ideas and the democratization of artistic processes belonged to the whole of community rather than just the domain of professional artists. Community art was popular and widely advocated throughout the 1960-1970s in the United Kingdom (UK), USA and Australia. It was a movement that recognized the voice of minority groups in multicultural societies of post-colonial countries. During this period artists from minority backgrounds, particularly in major cities of the USA such as San Francisco and Chicago, expressed their feelings of anger and alienation towards the discrimination they had experienced in American society. They openly expressed these feelings through mural-based works in public spaces that were viewed by the wider community. These bold expressions had a strong visual impact and made society aware of the inequality experienced by these marginalised ethnic communities, and later influenced wider social policies that focused on inclusion.

The movement also led to the placement of artists in local government authorities, for the first time, to work with communities using artistic processes. This placement became an approach by local government authorities associated with working with alienated communities. Finkelpearl also points out that the term ‘community art’ has the broad meaning of a group of individuals with common interests or from the same locality, but it is rarely applied to a group of artists who may think of themselves as a community. Even though the meaning is broad, the term ‘community art’ is overlaid with class connotations. “So when one refers to community-orientated public art, the
terms are loaded, but the usage is fairly clear: it is art that includes people from the lower classes in its creation, consumption, or both” (Finkelpearl, 2001, p. 11). The term ‘community’ in ‘community art’ has come to mean communities that are disadvantaged in their socio-economic status. Artists are generally placed into this category as they are usually educated and have a profession. By the 1980s the community arts movement had lost popularity in the UK, USA and Australia. This might have been due to the fact that community art became aligned with amateur practices and had held that position for a long period of time.

Today, the ethos of community art still influences contemporary community art practices, but concepts of community have shifted and approaches of local government authorities have changed towards the role of community in public art practices. As outlined by Miwon Kwon (2002), community art has been reinterpreted as collaborative artistic praxis, to emphasise that community-based approaches have transformed to become forms of collaboration between sections of the community. The socially and politically aware nature of the origins of community processes has also been a significant influence for artists who align their practices with New Genre Public Art approaches. In recent years community arts practices have been revitalized by new developments in community approaches. This suggests communities can be developed or strengthened via arts practices. This proposition will be discussed further in the section, below, on current models of public art practice.

3. The 'Delirious Museum' framework

Callum Storrie (2006) writes on a renewed relationship between the museum and urban spaces as a response to the recent reassessment of museological systems. Storrie advocates from a museological perspective that the relationship between city and museum needs to shift from the concept of the museum as a container of a collection to one that re-contextualizes urban spaces in an interpretative exhibition context. As this approach is from a museological perspective, it was important to include this example of a framework to show how a wider move towards the role of interpretation and meaning in the public sphere is under consideration beyond the artistic community. The Delirious Museum also shows how museums are attempting to work beyond the framework of their original function and have gone through a period of
transformation since the 1980s, through the recognition of the need for the new museology to reassess the role of the museum and its relationship with society in general. Storrie advocates that the museum sector should rethink the relationship between museum narratives and the urban context, so audiences are able to experience the city through a more enriched and meaningful frame of mind via a renewed concept of the museological framework.

Current models of public art in practice – curatorial models

After investigating theoretical positions of artists and curators in the public sphere, it was important to also understand that these theoretical models do not directly correspond to the current models in practice, although they attempt to accommodate a wide range of conceptual practices. Current models in practice are usually those developed by commissioning bodies or curators. As most public art frameworks are dominated by the language of local authorities, they take the focus on aspects of the process away from the theoretical artistic or emotional frameworks to the financial, pragmatic or community aspects of the process, although it is the coming together of artists’ approaches within these practical frameworks that result in public art practice. Below is a discussion on the principle ways in which public art is framed in practice; it includes commissions, urban planning approaches, ‘percentage for art’ in private developments, biennales (independent arts festivals) and street art approaches.

1. Commissioning processes – permanent and temporary

Commissioning processes accommodate a variety of artists’ approaches and are generally determined by a panel of advisors who might comprise members of the local community and experts in particular aspects of the urban field. Local government authorities are responsible for the majority of commissioning processes, although private organizations are often also responsible for commissioning. Local government commissions can occur for various reasons and this may include attempts to assist with the development of particular identified communities. Commissioning processes traditionally focus on permanent commissions, a reflection of the way urban planning is centred generally on long-term permanency of the built environment. Vivien Lovell, author of ‘Permanent versus temporary public art is not the issue’, an article that
appeared in *The Art Newspaper* on November 3, 2010, claims that permanent or temporary is not the issue, but whether a work is well curated or not:

There is currently a healthy balance of activity in this field, with permanent public art likely to take the form of artist-designed public spaces, lighting interventions or art integrated sensitivity into architecture, as the proverbial “turd in the plaza” or “lipstick on the face of the gorilla” mistakes of the past. I would argue that permanent public art can be, in its way, as challenging and controversial as temporary art interventions and, when professionally curated and managed, should not present a permanent “problem” any more than a carefully commissioned work of architecture might do so. (Lovell, 2010, para. 1-2)

As artists’ practices have developed with a focus on renewed theoretical approaches, with temporary practices as a technique used actively by artists working as activists, commissioning policies of some institutions such as local government have adjusted to reflect new temporary programs. Although this problem might be a process as some local governments still hold to the attitude that physical evidence is required to justify funding projects that are not for long-term permanency. As many artists work within an innovative framework, researching new methodologies, in terms of their content and technique, can often lead to challenging artworks for public audiences. In the past permanency of public artworks often caused controversy due to the differences of opinion about what the public feels to be an acceptable part of the public sphere and what artists consider to be acceptable when informed by artistic theoretical frameworks. Learning from a history of differences of opinion, temporary approaches allow commissioners to experience what the public finds acceptable, and this can often lead to more permanent outcomes or an extension of the work.

Public policy that is developed by local government authorities tries to accommodate the needs of the entire community and thus focuses on attempting to not exclude groups that were previously discriminated against in post-colonial societies. Such groups might include, but are not restricted to, Indigenous, ethnic, lower socio-economic or disabled communities. This process can be challenging for artists, as their works are often for particular audiences and may not be appropriate for all audiences.
As a result artists, in responding to briefs, may find themselves attempting to accommodate the interests of all communities and this can impact upon the outcomes in a negative way in that the work may not have a clear message. For example, as an observer on a local government public art assessment panel in metropolitan Melbourne in 2010, the public art brief asked artists to respond to the multi-cultural nature of the local community. The artwork concepts presented attempted to address all ethnic and Indigenous communities and often ended up as conceptually unclear and confused. The artists that did not attempt to represent these groups through eclectic cultural symbols, represented the wider community with a universal metaphor that related to all the groups of the local area and were most successful in resolving this problem. The artist may feel that the over prescription of the commission may position the artist in the role of designer and the commissioner as the client.

2. Urban planning models
As discussed by Miwon Kwon (2002), public art became un-site specific through the 1970s-1980s as a response to the commodification of artistic outcomes. As artists became part of design teams with the rise of new urban developments, for example, Australia Square in Sydney, designed by architect Harry Seidler, where Alexander Calder’s work was integrated into the design of the forecourt, artists were integrated to assist with the design of humanizing social urban spaces. In this way public art became functional applied art. To date this model is still in use by urban design and planning teams. In some recent local government public art plans in Australian cities, artworks are assigned specific functions such as “place markers, identity markers, communication markers, creativity markers and community markers” as demonstrated through the Marrickville Council Public Art Strategy (Marrickville Council, 2003). These approaches have developed out of a traditional urban planning approach known as ‘organicism’ in urban planning, in which the human activity of the city is considered more thoroughly in the urban design and planning.

25 Australia Square, Sydney, NSW, is a landmark building in Sydney’s CBD and was one of Australia’s first modernist office towers designed by architect Harry Seidler, built 1961-1977. The outside square features the work of sculptor Alexander Calder (Australian Institute of Architects, 2011, para. 1-7).

26 Marrickville is an inner western suburb of Sydney, NSW, Australia.
3. Percentage for art / publicly accessible private developments

The ‘percentage for art’ model uses the authority of local government in public art policy by assigning property developers as commissioners of public art in new developments. This financial model focuses on ways in which local authorities can influence the private sector in taking on the responsibility of ensuring that new developments include a cultural aspect in their sites. Dependent on the way these programs are managed, they can cause resentment from property developers who are budget conscious and looking at ways of keeping construction costs to a minimum in a competitive property development market. Policies vary in each local government and state government area and may only be applied to their own constructions. In some locations such as Sydney, there is no set percentage for large-scale private buildings to have publicly accessible space, only a requirement for producing a public art plan, advised by a public art curator and approved by the public art panel of experts. ‘Percentage for art’ has been a popular model for sites that are encouraging urban renewal. In Queensland, for example, there was previously a state policy which required property developers to commit to two percent with the ‘Art Built-In’ policy (Government of Queensland, 2006), which has recently been updated to ‘Art + Place’ (Government of Queensland, 2010) and builds on this commitment.

4. Community development models

According to Kenny (2006):

Community development can be understood as an approach or philosophy, a job or profession, a method and an intervention or political activity...

These ideas emphasize that humans can and must contribute collectively to the way a society is run, through participating in decision making, feeling a sense of belonging to the group and having respect for all other human beings. (Kenny, 2006, p. 3)

Community development models have grown out of earlier community art practices, but have become focused on cultural development by commissioning groups (this may include local government authorities and not-for-profit organisations). Cultural development in this instance refers to the use of cultural activity to strengthen relationships between the individuals of targeted communities. Susan Kenny, in
Developing Communities for the Future (2006) discusses the theoretical foundations of community development as the philosophical approach towards the strengthening of communities. This approach is founded in a wider underpinning philosophy of identifying and developing communities that may be in need of development. The arts have often been a vehicle for building relationships between individuals as part of the process of developing a community. Community development models have diversified to include a wide range of artists to which the identified groups can relate.

For example, The CoM’s Community and Cultural Development department is particularly active with the street art community, due to the rise of the popularity of this form of artistic practice in central Melbourne. In 2008 the CoM introduced renewed street art registration policies in which artists are required to gain permission and register their work with the local government. These changes in policy resulted in a cultural development program where the CoM worked with experienced and less experienced street artists to mentor them through the renewed processes. As a result a street art mentoring project was developed in Union Lane (City of Melbourne, 2010) where artists collectively painted walls of both lanes.

The project was showcased as a role model example of how local government and artists can work collaboratively to create a positive work for the public. Although it has been questioned by the public and the street art community, whether or not this mentoring exercise has been successful as street art is spontaneous and subversive in character. Also under question is whether or not this project is reaching the individuals that local government is trying to reach, as young artists who want to work in a spontaneous, subversive and possibly destructive way would not be involved in an official program organized by local government authorities.

This example demonstrates how marginalized groups can be engaged in unplanned approaches to artistic practices. In Melbourne’s case, as a result of a large competitive group of artists working in this particular methodology, marginalized groups found that their preferred site for art production did not conform with the current gallery/museum paradigm of the arts. Such artists were predominantly working in shared publicly accessible spaces without the permission of local residents. The result of the mentoring scheme was not to criticize the artists or artform, but to attempt to
manage and educate youth about creating artwork in the shared environment of cities, thus heightening awareness of both the artwork and the public environment.

The philosophy of cultural development also advocates capacity building. This was the approach taken with Union Lane in Melbourne, where participating artists were mentored to learn skills which allowed them to become independent. Capacity building has been popular since the 1990s and was initially developed as an approach by international aid programs in working with disadvantaged communities:

Most simply, capacity building involves increasing the capacities of individuals, communities, community organizations and government to do things. Increasing capacity involves changes in structure, resources, behaviour and skills. (Kenny, 2006, p. 168)

In the cultural development model professional artists take on the role of mentoring collaborators. They demonstrate to targeted individuals that the artistic process can be rewarding in other ways such as building relationships, learning to trust others and working within a collaborative team. Artists, whose practices are generally not financially driven, often find themselves displaced in a consumer-driven society. Thus placing them in a mentoring role can show other individuals that the pursuit of activities, which encourage other values, can be rewarding for both artists and participants. It may also encourage a strengthened sense of self and belonging in society, thus enhancing and strengthening community.

5. Biennale international art model (temporary festival model)

It is hard to ignore the impact of the biennale model of exhibition that attempts to encompass new and innovative artistic practices through a city-wide exhibition. The biennale model focused on the curation of international art in an urban location. This model rose with the avant-garde art movement of the 1960s and was established with the trends influenced by the Venice Biennale, which originated in 1863. This model presents a city-wide exhibition, over an extended period of time, in several museum institutions and locations. As artists have expanded the possibility of sites suitable for their work, biennales have extended themselves to unpredictable urban
spaces, creating exhibitions that encompass diverse institutional spaces and various site locations. Newly established biennales have predicated their curatorial framework on site-specific projects as a way of activating urban spaces. The first Singapore Biennale (2006), for example, used institutional spaces as sites for retrospective exhibitions of local artists, while sites throughout the city were newly commissioned site-specific works by international artists. The Biennale of Sydney, the longest running biennale in Australia, which was established in 1973 by independent investors (Biennale of Sydney, 2008, para. 1-8), now makes use of Cockatoo Island in Sydney Harbour, a former penal turned industrial site and now redesignated as a cultural precinct, which received record numbers of visitors during the 2010 biennale exhibition. The fact that an increased number of patrons visited the Sydney Biennale due to the history of the island, gives evidence that audiences want to be challenged by engaging with urban spaces through artists’ renewed interpretations and use of these spaces, rather than engage with works alone in a socially constructed environment of the gallery space. Artworks developed from this framework focus on artists’ perspectives based on innovations in artistic theoretical frameworks over the needs of the audience or community. As a result biennales that have always been artist focused are often viewed as exclusive rather than inclusive. They are a model of exhibition that privileges the innovation of the curator’s vision and artists’ practices.

6. Street art management and prevention models – the counter public sphere
Street artists continue to attempt to work independently of governance, but with the rise of graffiti and street art in urban spaces and their rising popularity, particularly in cities like Melbourne, the practice has been policed and managed rather than encouraged. Street artists have very specific strategies of developing work privately and quickly in order to avoid bureaucratic processes. As graffiti originates from the perspective of defacement and is traditionally viewed as a criminal act, policies around graffiti have developed from a zero tolerance perspective. In Victoria this is managed through the ‘Graffiti Registration Act’, 2007, Department of Justice, Victoria. It states:

The Act identifies the illegal marking of graffiti as a crime in its own right which attracts tough fines and prison time, gives police greater powers to search for and seize graffiti-related items and a provides a process for
councils to remove graffiti from private property. (Government of Victoria, 2007, para. 2)

Although street art was never legal in Melbourne, the street art community grew in capacity and spread its activities throughout the city before policies were formulated to deal with these occurrences. The CoM does make clear distinctions between tagging and street art and insists that tagging is defacement, but with permission street art is acceptable. The recent addition of registration shows some tolerance of street art practices as a reaction to its increasing popularity. This shows the blurring between the practices of street artists and artists working in the public sphere. Differing government authorities view street art from different perspectives, that is, the Victorian Police still have a zero tolerance approach and can fine and arrest individuals suspected of taking part in street art practices without permission.

In many cities, programs have been designed, that work with street artists and youth. The aim is to educate youth about street art practices and about gaining permission to work in public spaces. Some local government areas have strategies around designated walls which are assigned for youth to paint freely, as suggested by the website Legal Graffiti Walls, a website dedicated to street artists identifying and registering the locations of legal graffiti walls all over the world on this site (Legal Graffiti Walls, 2011). The website identifies forty legal graffiti walls in Australian cities, mostly managed by local government authorities. Twenty-five of those are located in Sydney. Unfortunately, due to the nature of street art, a majority of artists are attracted to this practice due to it being an interventionist, spontaneous and rebellious activity. Thus they are unlikely to seek ways to gain permission or to want to work on official sites. Local government authorities try to build relationships with local street artists by training them to be role models for youth and thus for younger generations. The aim is to enhance awareness towards the shared spaces of urban sites as community spaces for public use and respect.
The condition of public urban spaces - the impact upon public art practices

Introduction – art and the public

This section will investigate the current conditions of public spaces and the impact such conditions have had on artists working in public spaces. Here public space is treated in the context of their function as a site for artistic practice. Visual arts activities in the curated city could be referred to as ‘public art’, ‘art in public space’ or ‘art in the public sphere’. The genre of art that operates in the public arena has had several transformations in the last twenty years due to an increased theorization and awareness of public spaces. The numbers of artists with an interest in working in the public sphere has increased and their approaches to audiences and to the spaces within which they work has become more considered than was previously the case.

In the Western world, the term ‘public art’ generally referred to artistic activity developed by commissioners for the interest of the public. As relationships between commissioners, artists, artwork and the public has changed considerably over time, due to changing artistic discourses as discussed earlier, there are now newer variations of the term that reflect a different focus in artists’ methodologies.

As suggested by the New Genre Public Art model, artists became attracted to working in public spaces due to the immediacy of communicating with wider audiences at a time of social change when the democratic rights of the individual were being redefined. This earlier movement, beginning in the 1960s, that concentrated on the relationship between the public as an audience, allowed artists to consider the layers of meaning associated with the site and thus explore site as a space for interpretation and even as the subject for an artwork. Thus these newer approaches, not so focused on the traditional disciplines but rather on conceptualization of the artwork, reveal a shift in focus in contemporary artistic practices as it becomes more conceptually orientated.

The term ‘public art’ implies work located in the public (an accessible site) for the public (meaning the passing audience) to view and appreciate. Prior to the 1960s traditional forms of public art were placed in urban sites by local authorities as a representation of the authorities’ perspective on public history. In this instance, public art was much less of a personal expression made by the artist. The artist acted as a
historical documenter representing the voice of the commissioning body. In *Dialogues in Public Art*, Tom Finkelpearl, the former director of New York City's Percentage for Art program states: “Public art is often sponsored by public agencies, usually exists outside museums and galleries, and addresses audiences outside the confines of the art world” (Finkelpearl, 2001, p. x). He goes on to discuss the dilemmas of the use of the word ‘public’ due to the lack of clarity in its definition.

I will say that the word “public” is associated with the lower classes (public school, public transportation, public housing, public park, public assistance, public defender) as opposed to the word “private,” which is associated with privilege (private school, private car, private home, private country club, private fortune, private attorney). Art is generally associated with the upper classes, at least in terms of those who consume it — collectors and museum audiences. (Finkelpearl, 2001, p. 10)

This comment implies that, by introducing the practices associated with the upper classes, the commissioner’s introduction of these practices into public spaces is marking them for audiences of particular classes. Not only are class connotations a limitation of the way the term is used, but the term also implies that the work is generic, which opposes the view of artists as creators of original artwork.

It is due to class connotations and lack of clarity about of the term ‘public art’ that ‘art in public spaces’ has become more commonly used in recent years in Australia. ‘Art in public space’ places the emphasis back on the art and more specifically recognizes the public and site-specific context of the work. The term has become a popular term as a way of distinguishing this category from earlier traditional practices such as sculpture, stained glass and murals, thus indicating an expanded definition that refers to a wider scope of contemporary artistic practices. As an alternative to ‘art in public spaces’ the term ‘art in the public sphere’ is also used and has been influenced by geographers’ approaches to spatial theory. From a geographer’s perspective Kurt Iveson, author of *Publics and the City*, suggests there are various meanings of the term ‘sphere’ and through their translation from the German word Öffentlichkeit to the English word ‘sphere’ some of these layers of meaning have been lost. He notes that Negt and Kluge (1993) described the public sphere as ‘horizons of experience’ and it has also been

While common uses of “public” and “private” to refer to distinct spaces abound, the notion of a public sphere is distinct from such uses. Even if “the public sphere” conjures up images of particular places (the parliaments, or the streets), things are not so simple... Indeed, some have argued that topographical connotations of the term ‘public sphere’ are in large measure a consequence of the difficulties of translation. While the concept is often associated with Habermas’s 1962 book Strukturwandel der Öffentlichkeit which was published in English in 1989 as The Structural Transformation of the Public Sphere... it failed to capture adequately the other dimensions of their use of the term – to refer to both the ideational substance produced in these sites and the “general horizon” of social experience to which discursive interaction is orientated. (Iveson, 2007, p. 29)

These comments suggest the translation of the term from German should have included not only the concept of topographic sites, but also the social behaviours that occur in these public sites. In this respect the use of the term ‘public sphere’ more fully encompasses artists’ responses to sites and also their practices, which may entail social intervention or participation from audiences.

As discussed through the literature, various strategies used by artists reflect the different ways artists approach the public sphere. Some artists focus on specific sites in the public sphere, using these spaces as a place for analysis, interpretation and response, while others may be more concerned about communicating with the public or audiences that pass through the chosen spaces. Deciphering the different emphases in artists’ approaches is a way of demonstrating how the term ‘public’ can have more than one meaning of an actual physical space, but also how it can refer to the individuals that use the space. The concept of public and public spaces will be discussed in the next section.
Artists working in contested public space

Artists working in the public sphere occupy a competitive and challenging arena. In Australia since the 1990s, artists have been increasingly interested in working in the context of public spaces, as the meaning and uses of public spaces have adapted and transformed with the changing urban conditions, such as the emergence of the global city. Artists’ contributions may be of value in urban spaces as they are able to bring new layers of interpretive meaning to public spaces, working with their already existing social significance. Elizabeth Mossop, editor of *City Spaces: Art and Design* (2001) and a landscape architect, describes how public spaces are viewed as sites with specific social functions. In a grand manner, she describes how these spaces hold meaning as an expression of the local culture:

Urban public space is of vital importance because of the way it shapes people’s experiences and understanding of the city and of culture... This happens as a result of the way people travel through cities, the major public and civic institutions, social and gathering spaces, ceremonial spaces, the locations of significant public events, and spaces for recreation and leisure. These spaces are an expression of the public culture of a city comparable to public institutions. They demonstrate the relationship between the state and the citizens and express the culture’s urban values. Public space plays an important social and environmental role in the city. (Mossop, 2001, p. 10)

The complex relationship between citizens, public spaces, urban values and the state are represented in public urban spaces. These relationships are a source of influence for artists wanting to explore these environments.

From a personal cross-cultural perspective, having spent over two years (2000-2002) in the large-scale city of Beijing, China, it was fascinating to observe the normal uses of public spaces there. I found some of the uses unexpected when compared to the uses of Australian urban public spaces. These observations led to questioning my own assumptions about public spaces and how artists work within this context. As a result of apartment living, elderly people often congregated in public squares to participate in dance and exercise at very early hours of the morning. Dormant spaces under
overpasses would become sites for a quick haircut by a mobile hairdresser on their san lun che (trishaw). As an Australian, I found it fascinating to see how varied the functions of public space could be. I was also prompted to consider how the social and cultural conditions of urban spaces in each city create different conditions for public interaction. Witnessing these behaviours in public space made me realize how heavily regulated the use of public spaces are in Australian cities and how public behaviour in different urban spaces are affected by these conditions. At the time I was working closely with the local artist community, who also found the investigation of the changing social spaces equally as interesting and challenging to work within. Artists’ interactions with public spaces through live art performances were very popular and resulted in many commentaries on the changing conditions of urbanising Beijing. During the time leading up to Beijing hosting the Olympic Games (2008), much of the street activity that was seen as normal public behaviour, became policed, controlled and covert, in attempts to ‘normalise’ public spaces of the city for international audiences. Local Beijing authorities aimed to change the public behaviour of its citizens to conform with their perception of what they thought was acceptable behaviour in public sites by international standards.

The way urban spaces operate are a combination of the way government authorities intend these spaces to be used, the way they are designed and the way the public interacts in and with these spaces. If public spaces are an expression of the public culture of the city, then what role do artists play in these environments? How do the contemporary conditions of public space impact on the ways in which artists work in public environments?

The conditions of public space have been under close scrutiny in recent years by the public, the media and social commentators, particularly after the September 11, 2001 attacks on the World Trade Centre in New York. These momentous attacks led to the emergence of the age of terrorism, encouraging increased public security and control of public spaces in the USA, UK, Europe, Australia and other internationally connected

27 September 11, 2001 (also known as 9/11) was the date of the terrorist attack on the World Trade Centre, New York. “Armed terrorists hijacked four passenger jets and used them as weapons against the United States. The attacks destroyed the World Trade Centre, damaged the Pentagon, and killed more than three thousand people” (Smithsonian National Museum of American History, 2011, para. 1).
cities. Factors that have impacted upon the public spaces becoming contested spaces include the increased awareness of terrorist activity in city centres, surveillance cultures, the growth of urban populations and housing shortages, the increase in publicly accessible and corporately owned spaces, the growing interest in planning and designing public spheres as functional spaces, and attempts to strengthen face-to-face relationships in a society dominated by virtual technologies. These underlying reasons for the interest in such spaces indicate that public spaces are not neutral but are socially constructed. Sociologist Henri Lefebvre’s study *The Production of Space* (1974) focused on the perspective that space is the result of social relations of production. Lefebvre contends that different types of space are produced, from natural to social spaces, and that they are the result of and representative of social relationships. His writings on urbanization and spatial concerns have remained relevant and influential, particularly in the field of geography and urban theory.

Many artists are aware of this territorialised condition and the control of popular urban spaces. As a result artists who seek to work in the public sphere enjoy the freedom of occupying unclaimed dormant spaces that appear less contested than popular public spaces. Artists working in less contested spaces were identified by geographer Chris Gibson, a commentator on the gentrification cycle who claims that artists are generally seeking spaces that are affordable and in the process of change:

> Generally the more “grassroots” (visual artists, musicians and writers) are the first to inhabit suburbs previously dominated by older populations, migrant communities and the working class. That is because these groups require relatively cheap rents for residential and studio space (and often because such suburbs offer an interesting mix of diversity and decay that appeals to creative producers). Areas of the city that have early associations with artists, bohemian movements and “alternative” subcultures then become districts of creative industry activity, and sites of gentrification and urban renewal. (Gibson, 2006, p. 192)

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*The Production of Space* was first published in French in 1974 and an English translation was published in 1991.
Gibson’s comments about artists moving to these so-called ‘dormant’ locations reveal that spaces dominated by the ageing, migrants and the working class are not regarded favourably as urban spaces (often proven by their lower financial value), but the eye of artists reframes these environments as spaces of value, which leads to changes in interpretations and evaluations of place. Artists, through their own interventions in places, bridge gaps between the existing community of these sites and the broader community of the city. As a result of altered perception of place, the broader community becomes more accepting which, in turn, might increase the perceived value of a place. A counter perspective on the role artists in locations dominated by the ageing, migrants and working classes was published in the Australia Council’s discussion paper on ‘Cultural Development and the Arts in Everyday Life’ (2006). It states that the intervention of younger artistic communities who engage in new artforms such as street art may be viewed as threatening to existing communities. Further it suggests that commissioned public art practices may be able to bridge generations and assist with feelings of powerlessness through inclusion via a collaborative process:

Gentrification and a sense of powerlessness around ownership and sense of place is another strong theme. Neighbourhoods are often contested spaces with multiple users and clashes of culture, e.g. young graf and stencil artists and ageing members of the community who feel threatened by these forms of expression: new residents moving in and the older residents feeling like they are losing their place. Public art (including ephemeral works) can bring together the different parties. (Mills, 2006, p. 37)

Public spaces have become contested and territorialized locations in which artists working in the public sphere must work. In 2002, Chinese performance artist Cang Xin was invited to perform his *Licking Series* of performances for the Biennale of Sydney at the entrance of the MCA, Sydney. During his performance, the artist was contained in a plinth, with his head protruding from the top. The audience was then invited to participate by bringing objects forward for the artist to experience through the sensation of taste. Just twenty metres away is the Circular Quay wharf area, a popular destination for amateur buskers performing for tourists. As the artist was inside the entrance of the Museum of Contemporary Art (MCA) it was clearly
communicated that his work was of contemporary art lineage, but if placed outside on
the footpath, the context of the outside public space may have allowed a different
interpretation – that of a performance by a busker. This example demonstrates the
differences in the social construction of spaces and how this can change according to
our social and cultural reading. As meaning is socially constructed and dependent on
context, changes in location can transform the interpretation of actions and, in this
case, of artworks.

Exclusionary public spaces
In recent years public urban spaces have been viewed as contested urban spaces. This
perspective has presented artists with a challenging environment to interpret and work.
In Kurt Iveson’s “The Problem with Public Space”, he discusses distinction in the use
of the term public space, between: 1) Topographical – a term to denote particular
places of the city; and 2) Procedural – referring to any space which is put to use at a
given time for collective action and debate (Iveson, 2007, p. 3). These distinctions can
be referenced back to some of the theoretical frameworks for public art practice (such
as Kwon’s (2002) writing on site-specific art practices), as site-specific approaches
respond to the topography of the site (which may or may not be public), and the way
New Genre Public Art (Lacy, 1995) tends to focus on the procedures of the artist and
relationship to the audience. Iveson comments further on exclusionary practices in

Public Space is most commonly defined in a topographical sense, to refer
to particular places in the city that are (or should be) open to members of
“the public”. Here, we are talking about places such as streets, footpaths,
parks, squares and the like. For many urban activists and scholars access to
such places is said to be vital for opportunities both to address the public
and to be addressed as part of the public. Among those who make this
connection between public-making and public spaces, there is a wide
spread concern that public spaces in contemporary cities are becoming
more exclusionary, and hence less accessible to those seeking to put them
to work in circulating ideas and claims to others. (Iveson, 2007, p. 5)
These concerning and exclusionary aspects that are experienced in the current climate of public space have affected artists who work as activists, particularly in their attempts to reclaim territory. These attitudes of exclusion have led to an increase in preference for interventionist strategies by artists over controlled planning by government authorities. With the rise of surveillance technologies in a climate of terrorism and security threats, post September 11, 2001, street art activity has become particularly popular. In cities such as Melbourne, the street art community came to notoriety in the mid 2000s. Much street art content in this period commented critically on the tense political atmosphere under the leadership of the Prime Minister at the time, John Howard (from 1996 to 2007). During Howard’s leadership, under an anti-terrorism framework, there was an encouragement of surveillance in public spaces, which restricted the behaviour of individuals in the public arena. Street artists protested by intervening in urban infrastructure. For example, a ‘stop’ sign that I passed on a daily basis was displayed with the simple addition of the name ‘John’ which referred to the Prime Minister’s actions in of the political climate at the time. In The Age, the local media reported on the political nature of street artists’ work in Melbourne’s lanes:

In Hosier Lane I have seen more expressions of protest against modern political issues than in any other medium or artform. For many, I would say, these walls are the media. Australia's refugee policy for one. There was a time when every artwork in Hosier Lane featured razor wire or sewn lips. (Johnston, 2007)

Iveson’s concern about the threat to the accessibility of public spaces is particularly evident in the rise of ‘quasi-public spaces’. This includes spaces such as the ‘shopping mall’ which appear as public spaces but are actually publicly accessible, but privately managed spaces. Walter Benjamin (1892-1940) first noted the advent of publicly accessible private spaces. His attention was focused on the nineteenth century Parisian arcade in the Arcades Project (1982) an uncompleted study published post-humously. Benjamin studied these social spaces, constructed following the French Revolution (1789–99). Political changes allowed for the freeing up of urban spaces, such as former
convents that were dissolved and transformed into new spaces for the worship of commodity i.e. through retail outlets. These reconfigured spaces appealed to consumers of the nineteenth century as an alternative space where they could walk freely, away from the deafening noise of horses and carriages and the discomfort of the elements. The advent of the arcades indicated to Benjamin the birth of a new form of spectacle of the commodity. Benjamin identified the invention of these spaces with author Baudelaire’s depiction of the flâneur and the flânerie culture of strolling urban streets. These spaces came to symbolize “houses, passages having no outside. Like the dream ... the dreaming collective knows no history. Events pass before it as always identical and always new” (Benjamin, 2002, p. 893). Benjamin’s study drew attention to the arcades as double-faced spaces of both consumerist oppression and the liberation of plenty. Considered to be spaces of desire, they symbolized the beginnings of luxury-orientated consumer-driven urban culture, and a pattern of development that would be greatly influential on the future of cities.

Moving forward two centuries, urban centres have become dominated by retail-orientated activities. There is now a tendency for the quality of suburban shopping districts to impact upon public perceptions of a place and the value of a local area. With the rise of the post-war suburb and the car-orientated city, the shopping mall became a dominant social space in urban sites. The once quaint arcade that Benjamin describes as a dream has now evolved into the privatized labyrinth space of the air-conditioned, multi-storey shopping centre. In some suburbs, the shopping centre has become the town centre, such as Knox City in Melbourne, Victoria. The shopping centres act as the dominant form in the built environment, which encompasses the social functions of the suburban centre.

Malcolm Voyce, a law academic and author of ‘Shopping Malls in Australia – The End of Public Space and the Rise of Consumerist Citizenship’ (2006) discusses how public spaces have become increasingly controlled by private corporations as a result of the growth of retail trade. This has led to the revitalization of retail strips and the growth of private shopping malls, which appear public in nature, but are in fact privately controlled and exclusive spaces. As a case study, Voyce discusses the
Westfield Hornsby,²⁹ NSW (built between 1998–2002), a large-scale shopping centre development where several existing centres and streets were amalgamated into a Westfield shopping centre to form the central area of the suburb of Hornsby. The outcome is to make civic and privately owned spaces indistinguishable. “The significant feature of this development is that most public amenities – including banks, medical insurers, the post office and cafés – are now inside the Westfield shopping mall and therefore subject to the terms of Westfield’s leases” (Voyce, 2006, p. 271).

As pointed out by Benjamin, the lack of historical context of the arcades created unfamiliar dream-like spaces for nineteenth century consumers. Voyce also comments on the shopping mall’s lack of local, social, historical and community context at the turn of the twenty-first century, but in this context it reflects the characteristics of generic, global, consumer culture and the never-ending supply of plenty. He also emphasizes that certain behaviours can be exhibited in public spaces, such as freedom of expression. However, these behaviours are prohibited in such spaces. Westfield has a policy against political activity and busking and limits the amount of charitable groups that can collect money. Voyce comments that shopping mall spaces are not designed as social or cultural spaces, “the shopping mall, which is structured for consumption and movement, not for communication or reflection” (Voyce, 2006, p. 270). In the context of artists who work in public spaces, those working as activists would be targeted for exclusion in such environments given these spaces no longer function as civic spaces.

From my own experience, working as a gallery manager of Newcontemporaries Gallery (2002–2004) located in the Queen Victoria Building, Sydney, a heritage-style retail centre, artists were encouraged to work within the confines of the gallery space. During an exhibition entitled ‘Set Fire to Self – Drown’ in 2003 with New Zealand artist, James Robinson, the artist was given the opportunity by management to show his work in one of the empty shops of the centre. As gallery manager, the artist and I had made a plan to show some of his paintings in this space and we agreed on these arrangements. When I returned an hour later to the store front, the artist had covered the front window in masking tape, as if it had been smashed with the words ‘terrorist’ written across it. The artist was nowhere to be seen. As a result, management

²⁹ Hornsby is a suburb of the North Shore district of Sydney, NSW, Australia.
immediately asked for this text and imagery to be removed and for incidents such as this never to occur again. This example highlights a number of boundaries we had crossed in this context: 1) that publicly accessible and managed retail spaces are not designed for personal expression as suggested by Voyce, and particularly not for political statements, and, 2) that security is highly controlled and behaviour is restricted in these sites, particularly in an era of heightened fear of terrorist activity in urban spaces after the September 11, 2001, attacks.

The media and social commentators have criticized the dominance of shopping centres as a corporately driven social form. Sociologist Sharon Zukin comments: “Under the guise of deconstructing urban experiences, shopping centres have been analysed – or challenged – in terms of their architecture and technology, their association with safety and danger, and the patterns of behaviour they reportedly inspire” (Zukin, 1995, p. 188). More specifically criticism of retail centres acting as public spaces focus on the neglect of the civic side of property in that, if they were true public spaces, they should be open to all citizens and not just the affluent middle class for whom shopping mall spaces are generally aimed. Voyce describes the control of these spaces as a prison in reverse, a space to keep deviant behaviour on the outside and to form consumerist forms of citizenship on the inside.

The Westfield Hornsby case study also highlights the role of privatization of public spaces as a reflection of “the decreasing role of the State government and the Council as players in town planning, and the supremacy of localized forms of power wielded by companies such as Westfield” (Voyce, 2006, p. 273). The recent redevelopment of the Pitt Street Mall in central Sydney has been described by the media as a similar case in which local governments handed over their rights to corporations, thereby allowing them to become the authority over public areas. The CoS was able to negotiate the upgrade of public amenities such as loading areas in exchange for Westfield’s approval to redevelop the area. Also the new development promises retail activities that are orientated towards the affluent middle class with offerings of global brandconsumerism devoid of local context.

This development has been controversial, as there will be a redevelopment of the main central area. The developers have attempted to build relationships with the local
community to address local concerns about corporate dominance. These attempts have involved partnering with the local visual arts institution, the MCA, to showcase some examples of work from their collection, refer to Photograph 3 and 4. However, this approach came across as empty, as the offer of a limited space allowed the institution to create only what appears to be advertising for the institution rather than an artwork. The exercise of working directly with a large institution to solve the problems of community disapproval defeats the purpose of using a potentially collaborative artistic process that brings together differing sectors of the community to build stronger and better relationships between the city, developer and local community.

Public space, exclusion and counter terrorism

Exclusion does not come only in the form of corporatized spaces of consumption, but also with the growth of surveillance culture, spawned by the tragedy of the September 11, 2001, terrorism attacks in New York. These terrorism attacks impacted heavily on the first decade of the twenty-first century and led to the instigation of controlled and surveilled public spaces. Australia, as a political supporter of the USA, was affected by these conditions. As public spaces became more tightly controlled, the social conditions became increasingly tense, denying the freedom for artists to comment on the current political climate. The use of public space in a free and safe society has been severely challenged and compromised.

Zanny Begg, a Sydney-based artist, created artwork in 2004 for a site-specific curated exhibition. The works commented on the climate of counter terrorism and the suspicious public climate produced by the claim that Iraq was housing weapons of mass destruction. The works resulted in a series of US soldier stencil cut-outs that were placed in prominent urban sites around Western Sydney. The text on the work read “Checkpoint for weapons of mass distraction”, commenting on the use of the military and the threat of terrorism as an excuse to control the public environment and people's behaviour within it. Local law enforcement officers believed her work to be violating Australian Sedition Legislation, and as a result her work was withdrawn from the exhibition.

In November 2004 Zanny Begg was invited to participate in the [out of gallery] project organised by the Blacktown Arts Centre, Western Sydney. She created 10 phony “checkpoints”, which were installed in various locations around the suburb of Blacktown. Midway through the installation of her work, however, she was approached by a Community Law Enforcement Officer and told that what she was doing was illegal and “inappropriate in the climate of terrorism”. Zanny Begg suggested the officer contact the gallery as she had been given permission to install the work. The curator of the exhibition then rang her and told her that she had been withdrawn from the show. She was later contacted by Stephen
Begg’s work appeared just prior to the introduction of the Howard Government’s Counter-Terrorism Bill of 2005, where the Sedition Laws under Sedition Legislation were reintroduced (Parliamentary Library, 2011, para. 1). The laws were passed to ensure that those who urge others to use force or violence against Australia’s people or its institutions will face seven years imprisonment if found guilty of the charge. These laws tightened the controls of freedom of expression in the public with the fear that critiques of counter terrorism may be misinterpreted as encouraging the use of force or violence. Artists at this time became quite concerned that their personal critique of political situations could be misconstrued and that they could be wrongfully imprisoned by these harsh laws (ABC, 2005). As a result of this unclear position for artists in relation to the sedition laws, further amendments were made to the laws in 2006 to clarify that for artists ‘acting in good faith’ was acceptable. The Australian Government released this statement in July 2006:

The sedition offences are not designed to capture media commentators, satirists, artists, activists or other persons acting in good faith when reporting on or criticizing the Government’s policies. For example, to commit an offence under the sedition provisions, an author or speaker must intend to urge the use of force or violence, or to urge a person to engage in conduct to assist an enemy. Merely publishing or broadcasting material without intentionally urging force or violence is not an offence.

(Australian Government, 2006, p. 1)

Other artists experienced the paranoia of this period in their development of projects in high profile public locations. The PVI Collective (Performance Video and Installation Collective), a Western Australian-based collective, developed a piece *Panopticon: Sydney* (2004) for their exhibition at MCA in the Circular Quay area, next to the museum. These works explored invisible and invasive technologies and the morality of surveillance in the name of security and safety. This was a live artwork where the artists created personal shelters from eight umbrellas which became a cocoon for individuals travelling around the Rocks and Circular Quay area. The travellers were unable to see where they were going, but cameras and a microphone guided the participants in this act. The artists who had performed this project in Taipei and Perth had been able to
carry out the performance in each of these cities. In Sydney, they experienced different conditions due to the area being a key tourism destination for the city and the country. The artists comment: “but something else happened in Sydney. The increased security and sense of paranoia around icons like the Sydney Harbour Bridge and the Opera House, intensified the difficulty for us in ways we hadn’t expected” (PVI Collective, 2004, p. 3). As result of counter terrorism measures, the heightened security in the area made it more difficult for the artists to produce their work. City Rangers tolerated their performances in the first week, but after several sessions they asked to see the group’s permit, which the artists did not have. Although the artists did look into obtaining permits, they felt their work did not fall into the categories as they were not filming or busking. The Ranger asked the artists to stop their work if they did not have a permit. The artists proceeded but were escorted and monitored by the security guards and told they had not followed the correct procedures. They were then threatened with a court order and large fine if they continued.

*Panopticon: Sydney* highlighted the extent of the control of public spaces at the height of this counter terrorism period, where public behaviour was strongly scrutinised. Behaviours that appeared different from what is expected in the public sphere, such as walking between locations, suddenly became suspicious. Although these artists were specifically exploring the invisible barriers created by surveillance cultures, which they came across when they attempted to work in the public sphere, artists who often work in public spaces explore these spaces through experimentation of different forms of expression, and under these conditions their behaviour have been reinterpreted as threatening. As a result, the fear of being punished leads to a form of self-surveillance and regulated self-control over individual behaviours in public urban spaces. This is a Foucauldian process, which is discussed in the next section.

**Urban spaces, control of behaviour in the carceral city**

The philosopher Michel Foucault in his study on the genealogy of the prison system *Discipline and Punish* (1977) closes it with a discussion on ‘The Carceral’, a state modelled on the idea of a prison, where behaviours are monitored and controlled. The study has been a key reference for the PVI Collective's title of their work, as the role of the panopticon is discussed in the development of surveillance cultures. The shopping mall also serves as prime example of a carceral space. Foucault discusses the
establishment of a far-reaching network of systems designed to monitor and self-discipline the behaviour of individuals:

Careers emerged from it, as secure, as predictable, as those of public life: assistance associations, residential apprenticeships, penal colonies, disciplinary battalions, prisons, hospitals, almshouses ... perhaps the most important effect of the carceral system and of its extension well beyond legal imprisonment is that it succeeds in making power to punish natural and legitimate, in lowering at least the threshold of tolerance to penalty.

(Foucault, 1977, pp. 300-1)

Foucault also discusses the right to punish as becoming natural and acceptable and how this has been established in society as an economy of power, which could be exercised to control the behaviour of individuals into what was considered normalisation. The work produced by PVI and Begg in a period of heightened terrorism paranoia highlights the strength of the network of systems designed to confine and imprison individuals within urban spaces in that particular time and place. It also demonstrates how artists’ interventions are able to reveal, question and challenge the way power and control operates in systems of public surveillance and managed publicly accessible spaces, as suggested in the self-disciplining systems of urban sites as discussed by Foucault.

Conclusion
The examples of recent artist strategies, such as the site-specific, New Genre Public Art, relational aesthetics/participatory approaches and street art approaches demonstrate the various ways in which artists attempt to create their own space in the current social context of urbanization. As urban spaces become increasingly contested in ever-changing city landscapes that are being reshaped by the global condition, artists are finding the challenge of contributing towards the public sphere increasingly competitive. This competition however has allowed artists to find new and alternative strategies to continue engaging with the public sphere as a space of expression and investigation. Authorities who commission public art have recognized these expressions have moved away from traditional methodologies of public art, and they have adjusted their policies and planning to accommodate these varied approaches. This includes temporary practices. As Suzanne Lacy discusses, it is important to
recognize that artists play different roles and often move between these roles as visual communicators. The public sphere, which can be a controlled and territorialized space, gives artists the opportunity to be able to evaluate and work in the environment based on the conditions that a particular space offers, and thus they reveal renewed perspectives on the layers of our social and cultural values.
Museums are phenomena that became popular during the nineteenth century, an industrial age characterised by the increased collection of goods. This chapter explores how the museum structure, from a number of perspectives, has struggled with social change over the last two centuries and how museums have transformed to adapt to these changes. This chapter will discuss the museological model of exhibition from the perspective of the broader museology and the art museum. It will also discuss the recent challenges experienced by a nineteenth century museum system operating in the twenty-first century.

In considering the origins of museology, Jürgen Habermas, German sociologist, philosopher, Marxist and author of Strukturwandel der Öffentlichkeit (1962) (translated to English as The Structural Transformation of the Public Sphere) argued that the birth of bourgeois cultural forms such as museums, theatres and concerts in nineteenth century Europe signified ‘representational’ culture. He defines ‘representational’ culture as the authority communicating their supremacy by overwhelming the senses of their audiences, through the grandness of aesthetic qualities and scale. These cultural forms represented a one-sided discussion with a very specific class, the bourgeois, the newly formed middle class of the period, who were property owners with political interests. He argues that further development of capitalist activity would encourage the appearance of the Öffentlichkeit (the public sphere), a characteristic of civil society. The public sphere would occur in the form of popular cultural forms, such as the growth of the media and the increase in places to socially gather and exchange dialogues, such as public open spaces, cafés and restaurants. The ideal public sphere in a civil society would be a space outside the control of the state that allowed dialogue between individuals to create a newer form of a democratic, participatory, cultural space. As we are now in the age of global civil society, we can see a significant increase in these forms of communication, either physically in public urban spaces or virtually through the exponential growth of new communication technologies. My research argues, that in light of the dilemma of the museology, in the twenty-first century we

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30 Civil refers to citizens in relation to the state. Civil society relates to the philosophy of the ‘polis’, the Greek city-state and the birthplace of democracy.
must consider the physical public sphere in which the curated city operates, as a way of mediating a more participatory form of exhibition than that offered by the museology.

This chapter will discuss the way shifts in cultural theory have impacted upon the operations of the museum environment. It argues that an alternative form of exhibition that is more inclusive needs to be considered as a result of the complexities of the curatorial voice of the museology, which is to be discussed further below.

Museums and cultural discourse of the nineteenth and twentieth-century

Museums are viewed as sites where the significant cultural artefacts of a particular community are conserved, collected and exhibited. These collections represent the narratives of a culture which are made available to public audiences. Rapid social changes during the nineteenth and twentieth centuries have forced museums to reconsider their methodologies and structures in order to accommodate these changes. Such changes are broadly defined as the ‘New Museology’. They have affected the way fine art institutions and museums of anthropology and social history represent themselves.

Michel Foucault wrote about the uncovering of discourses that operate within systems of meaning in his publications *Archaeology of Knowledge* (1969) and *The Order of Things* (1970). In these he investigated the structures and rules through which knowledge is constructed and implemented. Museums represent constructions of cultural knowledge. The cultural discourses and power relations that they disseminate and represent have shifted from their origins in the nineteenth century through to the twenty-first century. Therefore an understanding of these cultural discourses is necessary to understand the reasons behind the need for a ‘New Museology’ approach.

The cultural discourses that occurred throughout the nineteenth and twentieth centuries, which impacted upon social changes, include the discourse of modernism and the advent of postmodernism, as well as the advent of post-colonialism and the birth of globalism. Public museums were born from the modernist ideal of breaking away from traditions and creating a space for the public. The first modern museum was the Louvre Museum, Paris, which was born following the French Revolution. This was the result of the birth of democracy, which followed the fall of the ancient regime and
opened up once private spaces of the aristocracy to the people. The Louvre Museum website discusses this transition:

With the Revolution, the Louvre entered a phase of intensive transformation... In 1973 the Museum Central des Arts opened to the public in the Grande Galerie and Salon Carré, from where the collections gradually spread to take over the building. (Louvre Museum, 2010, para. 1)

In light of the fact that with the establishment of the public museum occurred during the origins of French democracy, Jürgen Habermas claims in *Modernity versus Postmodernity* (1981) that the term ‘modern’ has been used in several historical periods to describe the transition from the old to the new, particularly to the shift from pagan and Roman pasts, which officially became Christian, as well as the birth of other historical periods such as the Renaissance. He claims that the origins of the most recent form of modernism were also founded in the French Revolution, and became established by the mid-nineteenth century:

However this new ideal age, established early in the nineteenth century, did not remain a fixed ideal. In the course of the nineteenth century, there emerged out of this romantic spirit the radicalised consciousness of modernity which freed itself from all specific historical ties. This most recent modernism simply makes an abstract opposition between tradition and the present; and we are, in a way, still the contemporaries of that kind of aesthetic modernity which first appeared in the midst of the nineteenth century. (Habermas, 1981, p. 4)

Having established that museums and modernism were born from the same period of new notions of democracy, we can argue that the originating curatorial narrative of the museum system was based on the transformation of the private spaces of the upper classes into spaces that were accessible and to be shared with the public. Modernism, just as the museums, a broader arts movement that broke away from previous cultural traditions. Eventually modernism was confirmed as a universal style\(^{31}\), signifying the

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\(^{31}\) Universal style of modernism refers to the international style of post-world war two art, architecture and design.
break from past traditions. It aimed to become an accessible style for the broader population, which was a geological break in cultural traditions. As Peter Barry writes:

Modernism was that earthquake in the arts which brought down much of the structure of pre-twentieth-century practice in music, painting, literature, and architecture. In all the arts touched by modernism what had been the most fundamental elements of practice were challenged and rejected: thus, melody and harmony were put aside in music; perspective and direct pictorial representation were abandoned in painting, in favour of degrees of abstraction; in architecture traditional forms and materials (pitched roofs, domes and columns, wood, stone, and bricks) were rejected in favour of plain geometrical forms, often executed in new materials like plate glass and concrete. In literature, finally, there was a rejection of traditional realism (chronological plots, continuous narratives, relayed by omniscient narrators, “closed endings”, etc.) in favour of experimental forms of various kinds. (Barry, 2009, pp. 78-9)

Modernism was a rejection of the past; it lamented fragmentation and attempted to present society as a unified. Modernism’s rejection of the past came out of the tensions of early twentieth century world war conditions, and was led by a utopian sense that global healing was possible. The two major world wars had also displaced large populations, which resulted in mass immigration from Europe to the colonies of America, Canada and Australia. “After its high point, modernism seemed to retreat considerably in the 1930s, partly, no doubt, because of the tensions generated in a decade of political and economic crisis, but a resurgence took place in the 1960s” (Barry, 2009, p. 79). As a reaction against these constraints of the modernist resurgence, the following period embraced the fragmentation and allowed for the inclusion of cultural influences outside the parameters of the modernist ideal. This included the voices of women, Indigenous communities and people of different racial and cultural backgrounds.

Post-modernism reflected patterns of migration and the movement of people and cultures. The post-modernist celebrated the fragmentation of multiple narratives and sought to break down the distinctions between high and low culture. “For the post-modernist, by contrast, fragmentation is an exhilarating, liberating phenomenon,
symptomatic of our escape from the claustrophobic embrace of fixed systems of belief” (Barry, 2009, p. 81). In the field of cultural display, the celebration of fragmentation led to a questioning of earlier museum structures and categorisation, the determinations of which included multiple communities in museum curatorial narratives.

Coinciding with post-modernist approaches to cultural production are post-colonial criticisms of cultural and political formations which emerged in the 1980s. Post-colonial criticism was recognised by the 1990s as a theoretical body of writing engaging with art, literature, society, representation and other political forms and features of production. The rise of post-colonialist political forces has allowed for more diverse perspectives, including the recognition of the Indigenous voice. Post-colonial criticism rejects the universalism of literary and cultural narratives by showing how colonial practices and representations demote or disregard:

   cultural, social, regional, and national differences in experiences and outlook, preferring instead to judge all literature by a single, supposedly “universal”, standard... This universalism is rejected by post-colonial criticism; whenever a universal signification is claimed for a work, then white, Eurocentric norms and practices are being promoted by a sleight of hand to this elevated status, and all others correspondingly relegated to subsidiary, marginalised roles. (Barry, 2009, p. 185)

Globalism, on the other hand, emerged in the 1960s and experienced exponential growth in the 1980s, due to the increase in global economic, cultural, technological, communication and transport networks. Sociologist Saskia Sassen, author of influential publication *Global Cities* (2001), discusses how cities since the 1960s have entered a pronounced transformation due to the altered structure of the world economy. Globalisation has seen de-industrialisation of former industrial nations such as the USA and the UK, the accelerated industrialisation of developing world countries, and the internationalisation of the financial industry (Sassen, 2001). These movements have reshaped cities as part of an international community, rather than just claiming a status in a national system, and thus changing the way we view national borders.

Andreas Huyssen comments in *Other Cities, Other Worlds – Urban Imaginaries in a Globalising Age* that:
The cultural dimensions of globalization remained poorly understood, either because theoretical and disciplinary frames marginalized culture as epiphenomenon for the simple reason that “authentic” culture was seen as that which is subjectively shared by a given community and therefore local, whereas only economic processes and technological change were perceived as universal and global. (Huyssen, 2008, p. 11)

This perspective suggests that globalism has been dominated by economic processes, and that the cultural status of globalism is still defined by the cultural discourses of modernism and postmodernism. Hans Belting in *Contemporary Art and the Museum in the Global Age* offers a different perspective. He suggests that the universality of modernism, which became post-modernism, has been superseded by the multiple perspectives of globalism: “Globalism, in fact, is almost an antithesis to universalism because it decentralises a unified and uni-directional world view and allows for “multiple modernities,”... This also means that, in the arts, the notion ‘modern’ becomes a historical definition and accordingly loses the authority of a universal model” (Belting, 2007, p. 23). Grierson suggests that artistic practices in the public sphere could be the vehicle to express these complex and multi-layered meanings of the global condition:

Conceptually globalisation, by its very complexity and inexorability, is difficult to pin down. However the realm of complexity can be intervened and inhabited with some ease by art with its propensity for slippery meanings, non-closure and multi-layered references... Beyond its visual standpoint it could be said also that art, as a form of knowledge, has the capacity to prise open the borders of beliefs, to put habitual action to the test of scrutiny, and in a sense the artist may be perceived as a cosmopolitan agent of cross border relations. Public art can fulfil this role with its capacity for spatial and social interventions in the public sphere. (Grierson, 2010, p. 4)
The age of globalism reflects the increasing growth of civil society and takes into account that there can be multiple uni-directional discourses. It allows the discourses of emerging economic powers such as China and India to become new paradigms for framing culture from a non-Eurocentric perspective, which has not experienced modernism in the same way as the Western world. Thus new forms of mobility, power and cultural knowledge are in global circulation. As suggested by Grierson, these new forms of cultural knowledge and power can be expressed through the arts, and artists have the capability to bridge these discourses and “to prise open borders of belief” (Grierson, 2010, p. 4), acting as agents of the inter-culturalism proposed by the new global order.

Understanding the transformations in cultural discourses throughout the nineteenth and twentieth centuries is necessary in contemplating how the museum should be adapted to reflect these changes. The perspectives outlined above from modernism’s universalising of culture, to the celebration and fragmentation of perspectives in post-modernism, and the recognition of post-colonial attitudes that further break down universality of culture and bring more critical attitudes to the fore, and the progression towards a multi narrative global culture, give us a wider context for understanding the changes that are occurring within museums as institutions of culture.

The New Museology context:

The grand narration of culture re-written

In light of these cultural discourses, I will now discuss how museums as sites of cultural knowledge have been challenged by these changing conditions and economies of culture. The questioning of the perceptions of culture have led to the development of the ‘New Museology’, which reconsiders museum methodology and museum audience in the twenty-first century. Museums have traditionally played the role of being the authority on representing culture to the people. With cultural discourses moving from the universal, to the fragmented perspective, coupled with the more complex global conditions of multiple discourses, museums have been targeted by cultural commentators and scholars for representing a limited perspective through their specific curatorial narratives. The most significant criticism focuses on the representation of
empowered groups, and the exclusion of communities considered minority such as Indigenous, female and migrant groups. This criticism has arisen principally through critical approaches to anthropology, social history and art museums, given they are institutional knowledge systems that represent aspects of broader society, culture and politics.

Modern Australia, with its colonial origins in the British Empire (from 1788), has followed its colonial lineage and developed museological practices originating in British or European traditions. Museums can be defined as “an institution devoted to the procurement, care, study, and display of objects of lasting interest or value; also a place where objects are exhibited” (Museum, 2011). They have a dual role of collecting and conserving significant objects of a culture and the exhibition of these items. Museums are also viewed as a space for social interpretation, therefore they offer to the public a shared space for contemplation and display through collections and exhibitions of objects and artefacts.

Kenneth Hudson, (1916-1999), a British archaeologist and museologist, wrote *A Social History of the Museum* (1975) in which he discusses how democratic changes in society have affected the relationship between museums and the public. Hudson points out that in the past museums were difficult to access and only the privileged were able to see collections (Hudson, 1975, pp. 70-73). When museums began in the seventeenth century, collections were considered valuable (and sometimes privately owned) and entry was a privilege. As attitudes towards civil rights became more politicised, museums came to be an educational instrument and therefore museum entry was seen as a right. For example, the British Museum opened to the public in 1759 (The British Museum, 2011, para. 6). Some museums may have started as private collections but were then gifted to the state. Many museums are funded by the state and, as Western society became more egalitarian, public access to museum collections was considered a human right in civilised society. This reflected the changing attitudes of the public towards its institutions and the value of custodian practices.
This change in perspective demonstrates how museums, being born in an era of newly established democracy, have become more accessible as society moved towards the acceptance of democratic civil rights. Peter Vergo, art theorist and historian, edited *The New Museology* (1989) in which he discusses the role of curating in relation to the changing role of museums. This was one of the earliest publications to advocate the need for museums to reconsider their role in response to changing social demands. Vergo comments that there is an urgent need to re-examine the role of the museum:

> Unless a radical examination of the role of the museums within society – by which I do not mean measuring their “success” merely in terms of criteria such as more money and more visitors – takes place, museums in this country, and possibly elsewhere, may likewise find themselves dubbed “living fossils”. (Vergo, 1989, p. 3)

As previously stated the modern museum originated following the French Revolution. Museums came to represent the new democratic ideal of the French Republic in the late eighteenth century. The opening up of private bourgeois spaces (that occurred during the revolution) for the public to access and understand how the bourgeois lived is no longer relevant in today’s context. Museums have struggled with their organisational structures as they have foundations that replicate an eighteenth century perspective of cultural accumulation, while operating in the twenty-first century. The seventeenth and eighteenth centuries were also the period of discovery, colonisation and empire building. Museums in colonised countries were established as institutions to house the importation of culture from the mother colonising country, often placing local artefacts into this imperialist construct by the way objects and artefacts were categorized, labelled and displayed.

This situation, where out-dated museum structures operate in the present, has encouraged museologists to reconsider the role of approaches to curating in the museological world. The New Museology recognised that official curatorial narratives were being challenged by new generations who had different perspectives on past events. There was a political sense that a renewed role of the museum was necessary in a society that now has a significantly larger variation of different types of culture in the public realm. This became known as a contemporary postmodern society. The role of a museum in this context therefore has to change. The result of this questioning was
‘The New Museology’, an approach to museology that emphasises the possibility of a multitude of curatorial narratives and reflects the reality of the global condition, thus shifting the focus from the traditional singular voice of the institution towards the voices of many, which and reflecting the global condition of multi-centred perspectives. Below is a discussion of some examples of contemporary museums.

In museological curating the practice of the New Museology has emerged in a time of postmodernism, concurrent with the rise of post-colonialism. Museums represent the way the colonisers framed and exported their own culture throughout the empire. They collected local Indigenous artefacts, which were removed from their place of origin and context, as a gesture of imperialist power and positioning. This dynamic of housing Indigenous artefacts disconnected from their community and context created questions around the appropriateness of earlier methodologies used in the development of museum collections and their infrastructure. The collection of these objects for the museum also implied that the cultures of these objects were already extinct, which was often not the case. They were certainly cast as ‘other’ to the dominant cultural milieu, and as ‘other’ they were deemed inferior, frequently exoticised and primitivised.

The impacts of the spread of post-colonialism, mass migration and globalisation have had profound effects on the ways in which societies are viewed. They have also dramatically shaped the way the grand narrative of culture is construed and presented. The opening of attitudes towards new and diversified cultural narratives has led to demands for greater inclusivity of other perspectives, and acceptance of difference in the ways curatorial narratives are now constructed. This has impacted upon museums by ensuring a diversification of their curatorial narratives. In many cities, the New Museology has also inspired the opening of new museums with curatorial narratives centred on non-traditional communities. This includes museums such as the Museum of African Diaspora (MoAD), San Francisco, USA, which opened in 2005, which explores the mass migration and displacement of people of African ancestry. The museum was established by the City of San Francisco in the cultural precinct to ensure the inclusion of an African-American cultural presence (MoAD, 2010, para. 3-4). The establishment MoAD in the current global condition recognises there are multiple cultural narratives, and that there is an imbalance in public representations of the African community, which makes up a large percentage of the population in San Francisco. Similarly, in Melbourne, the Museum of Chinese Australian History
(MCAH) in the 1980s recognises the contribution of the Chinese communities to the establishment of Melbourne as a colonial city, with Chinese migration during the gold rush. In Sydney Gallery 4A - Centre for Contemporary Asian Art opened in 1996 was in recognition of the artistic contributions of Asian Australians, and an effort to foster dialogues through contemporary art between Australia and its growing connections in the Asian continent.

Since the advent of New Museological approaches, much debate has occurred over the reinvention of museums suitable for the twenty-first century. *Museums and the Shaping of Knowledge* by Eileen Hopper-Greenhill (1992), a professor and specialist in museum studies discusses the change in contemporary society towards the view that museums are temples for culture:

> The last few years have seen a major shift and reorganisation of museums. Change has been extreme and rapid, and, to many people who loved museums as they were, this change has seemed unprecedented, unexpected, and unacceptable. It has thrown previous assumptions about the nature of museums into disarray. (Hopper-Greenhill, 1992, p. 1)

As the museum’s role in society has been questioned in capitalist-based economies, the author looks at the way museums have actively re-organised their operating structures to create environments that appeal to wider audiences. Hopper-Greenhill, as a New Museologist, believes it is important to acknowledge the voice of the owner of objects, treating objects as symbols of their narrative. She points this out in her discussion on the civic reform of museum spaces when she writes, “The idea is to displace the authority of the museum and to foreground people rather than objects” (Hopper-Greenhill, 1992, p. 82).

The New Museological shift has seen museums move towards a wider variation of roles that focus their curatorial narratives on encouraging new relations between communities, constructing more sophisticated educational programs for adults and children, and developing business practices such as retail operations that centre around the area of expertise of the museum. These changes in approach have made museums more accessible for the multicultural public.
The New Museology and the art museum context

Art museums have been affected by the broader movements of the New Museology; they have been influenced by the globalising force of multiple modernities and perspectives. The art museum in the twenty-first century has gone through many challenges in attempts to be more inclusive of practices that had developed during the twentieth century. They have also attempted to be more inclusive of a wider range of artists that were previously excluded from the institutions. As discussed in Chapter 4, artists working in the public sphere who associate themselves with New Genre Public Art of the 1960-1970s proactively attempted to work in public sites because of the exclusivity of the museum environment (Lacy, 1995). Their attempts to claim public spaces responded to their feelings of being racially discriminated against by the institutions. Lacy refers mostly to artists from lower socio-economic communities, particularly those of Latino or African heritage, in a post-colonial American context. Their work was excluded from public collections at the time. These conditions were replicated in other previously colonized countries like Australia and New Zealand, where the local Indigenous and ethnic communities were also excluded.

Art museums adapted to changing conditions with the development of the modern art and contemporary art museums dedicated to presenting art that originates from the modern period. Such museums were established in response to the changing role of artists in the twentieth century. In this context the 1920s has been cited as the first period of modernism of the twentieth century (Habermas, 1981, p. 5). The first museum of modern art appeared in 1929 with the founding of the Museum of Modern Art (MoMA), New York. MoMA, in its mission statement, does not make much distinction between modern and contemporary art and claims to represent both of these categories of art (MoMA, 2010, mission statement, para. 1-5).

Hans Belting, in his piece on ‘Contemporary Art and the Museum’ discusses the distinction between modern art and contemporary art to clarify the position of current art practices. “Modernism, as an idea, claimed to be of universal authority and thereby, in fact, exerted colonial power. Modernist art is best described as ‘avant-garde’ art reflecting the idea of linear progress, conquest, and novelty, thus testifying against its own culture as a dead and unwelcome past” (Belting, 2007, p. 21). Belting acknowledges that the distinction between modern and contemporary art still causes a
lot of confusion as ‘contemporary’ “is traditionally identified with the most recent production of modern art” (Belting, 2007, p. 22). Therefore the term ‘contemporary’ is able to cover a broader field than ‘modern’ given ‘contemporary’ signifies new practices, rather than focusing on a disconnection from the past. As ‘contemporary’ practices have been the motivating force for exploring new territory, it has become intertwined with the practices of globalism and global art.

The term ‘avant-garde’, is used to describe work that “invades unknown territory, exposing itself to the danger of sudden, or shocking encounters, conquering an as yet unoccupied future” (Habermas, 1981, p. 4). The nature of the contemporary art scene which is in constant need of exploring unknown territory, has allowed contemporary practitioners to move forward in exploring narratives beyond the boundaries of the conditions of modernist art. Therefore ‘modernism’ was a rejection of the values of the past with the establishment of ‘modern’ values. ‘Contemporary’, on the other hand, was the embracement of moving into new territory and exploring other possibilities. For this reason, art museums have been at the forefront in being more flexible in adapting, accepting and embracing the global condition and its impact on their curatorial strategies.

From an historical perspective, Belting refers to the origins of art collections beginning as church collections of sacred artefacts. They could only be displayed as works of ‘art’ once they were considered out of date and were no longer of value. These objects were reinterpreted as examples of out-dated beliefs and were given the status of art once they no longer had a ritualistic function. Moore (1992) also makes these connections between the origins of curators as carers of sacred objects of the Church (as discussed in Chapter 3). Belting comments on Church collections, such as the Vatican museum’s collection, as he believes that the these collections may hold the key to the future of the arts in the contemporary museum.

The Vatican Museums did not start as the Church’s treasury, but, on the contrary, as a collection of antique statuary, which may seem a surprising choice for the Church. The sculptures of ancient gods in the collection were no longer identified as pagan, but instead, were redefined as works of art. Thus the collection’s aim was to build up a new idea of ‘art’ that would authorize even the sight of naked pagan gods. It was necessary for the
collected items to have first gone out of use in order to acquire the status of art, which in turn, relied on their museum status. (Belting, 2007, p. 17)

Connections between artistic objects and cultural artefacts are more closely intertwined than the categorisation of museums suggest. He also discusses how art institutions have moved beyond the post-colonial and are now beginning to grapple with the contemporary art museum in the global age.

Belting also explores how modern art was focused on the history of art from a European/American perspective. In recent years, due to the impact of post-colonial thought and movements towards the decentralisation of the art world, there are questions of how ‘ethnic arts’ should be classified. “The question remained open whether a beautiful mask should enter an ethnographic museum or an art museum” (Belting, 2007, p. 19), an object that was denied a place as ‘world’ art and yet had lost its connection with its culture of origin. Belting uses the newly formed Musée du Quai Branly in Paris, France, as an example of how this was resolved, where former collections of Musée des Colonies and Musée de l’Homme became part of the collection of the newly formed museum under the label of ‘primitive art’. Belting describes the museum as a “thinly disguised art museum, disguised in that it conceals the former division between two types of museums” and in questioning the place of non-Western artists in museum collections, “Where do those non-western artists belong who just recently were ‘included’ in the art market?” (Belting, 2007, p. 20). His discussion attempts to bridge the gap between Indigenous traditions, which have been exhausted and interrupted, and the new production of non-Western art, which is still attempting to find its place in world of the art museums.

The place of artistic objects from different cultural contexts is still questioned in this age of globalisation with histories of post-colonialism, and embedded political and social practices of colonialism that altered the place, position and authority of Indigenous cultures in every country where imperialist forces imposed their values and systems upon existing local cultures. Belting concludes that the problem he has identified is the institutionalisation of contemporary art on a global scale. As cultural practices are a locally specific form, he questions whether the museum infrastructure is appropriate for the multi-centred voices of the globalised world. He writes “the local must and will acquire a new meaning in the face of a global world” (Belting, 2007, p. 20).
The redefining of the local in the global context has been one of the reasons artists have become increasingly interested in working in locally specific sites, as they attempt to reconnect artistic practices in a locally specific contexts and to find belonging in the transient nature of the globalised world (Kwon, 2002).

The notion of cultural identity became challenged in the art world with increasing interest in repatriating identity in the late twentieth century. In a global society dominated by the 'post' condition, the post-modern, post-colonial, post-feminist, we are in a transitional period of becoming the global age of multiple perspectives. Theory deconstructing notions of cultural identity became categorised as 'post-colonial criticism'. Post-colonial literature emerged in the late 1970s, with writing such as Orientalism (Said, 1979), The Empire Writes Back (Ashcroft, Griffiths and Tiffin, 1989), Culture and Imperialism (Said, 1993), and Nation and Narration (Bhabha, 1994). The significance of post-colonial criticism was that it undermined universalist cultural claims made by previous generations, particularly in literature and the arts. These universalist claims disregarded cultural, social, regional and national differences in experience and outlook (Barry, 2009, p. 185).

An example of an academic response to these changes is Third Text, an influential UK-based academic publication dedicated to art in the global context established in 1987 by Rasheen Araeen. The publication was influenced by the debates of post-colonialism, first appearing as a response against the Eurocentric nature of the art world. It also recognized the internationalisation of multiple cultural aspects after the mass migration of World War Two. The publication presents research on artists, art history and criticism of artists that are “marginalised through racial, gender, religious and cultural difference” (Third Text, 2010, para. 1). It has been influential in academic circles for over twenty years.
Homi Bhabha, in *The Location of Culture* (1994), questioned whether or not we can locate culture in a period of ‘post’. He argues that the result is the development of ‘hybrid’ forms of culture which have been accentuated by the widened acceptance of formerly discriminated individuals. He writes:

> We find ourselves in a moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion. For there is a sense of disorientation, a disturbance of direction, in the “beyond”; an exploratory, restless movement caught so well in the French rendition of the words *au dela* – here and there, on all sides, *fort/da*, hither and thither, back and forth. (Bhabba, 1994, p. 3)

Bhabha’s cultural analysis frames culture as being located in-between, a result of the multilayered histories of the movement and migration of people and their cultural practices, fused together with new cultural experiences in new surroundings. The framing of these experiences as a valid cultural experience has impacted heavily on artists who are engaged in exploring concepts of culture in their artistic practice. Many visual artists particularly of heritage where patterns of colonisation or migration have occurred have explored these concepts of ‘in-betweeness’ in their work. Artists such as William Yang, an Australian born Chinese artist, has explored the state of being between cultures through his photography, writing and performances (Yang, 2011, para 1).

A significant exhibition touring over three years, and arising from the global perspective with an Asian-centric curatorial strategy, was *Cities on the Move* (1998) curated by Paris-based Chinese curator Hou Hanru and Dutch curator Hans Ulrich Obrist. It was an international touring exhibition that focused on Asian artists grappling with new urbanism in Asian cities. It included architectural methodologies in its approaches, by commenting on the changing condition of Asian urban life. The exhibition was unconventional in its approach, in that it emphasized process and was less about touring an exhibition as an ‘object’ or ‘event’, but more about rethinking the process of producing an exhibition as a response to the new site the exhibition would encounter (Yu, 2002, p. 12). By placing the focus on the global dynamics of Asian culture, the exhibition attempted to address the issue of cultural imbalance towards euro-centrism.
Here he comments on how questioning the hierarchy in culture reveals the relationship between knowledge and power struggles in the intersections of different cultures:

The question of the centre and the periphery has actually been evoked as one of the main issues in contemporary art and postmodern cultural theory and practice. It is extremely important and urgent when one considers the problems of international culture in the post-colonialist era. It concerns, as scholars like Michel Foucault and Edward Said would put it, the problem of knowledge and power, and is hence strongly political, exerting fundamental and decisive influences and effects on the reality of our contemporary culture. Indeed in the modern history of the west, which is connected to a colonialist history, there exists a strong willingness to establish itself as the centre ... endowed with the honourable task of dominating over others. Of course, it is also a process of marginalisation of the Other: placing the other in the periphery, especially in cultural and representational senses. This is how the centre, as political, economical and cultural discourse and practice, functions. (Hou cited in Yu, 2002, p. 42)

The postcolonial condition of the late twentieth century has challenged modernist universal definitions of cultural identity. Artists and cultural theorists interested in the redefining of culture in the global condition have attempted to address this through the widening of representations of cultural perspectives as a response to being marginalised. Globalism has at once unified disparate cultures through increased interconnecting communications and transportation networks. At the same time there has been recognition of the multiplicity of differences specific to locations. These contradictory phenomena, interconnected yet fragmented, have been further complicated by the increased mobility of individuals.
The Australian context

Art institutions response to the new museology

In the 1990s the New Museological conditions that were being mediated by the political and economic dynamics of cultural power relations, influenced art museums to include more Indigenous and other cultural groups in their collections. This led to the development of museological experiments such as Djamu Gallery in Sydney,32 and the Asia-Pacific Triennial33 (APT) in Queensland, which both turned to contemporary artistic practices to encourage new dialogues between Australia and various communities. The consideration of positioning Australia in the centre of the Asia-Pacific region cannot be overlooked here. Art museums have used their curatorial strategies as a method of responding to post-colonial debates affecting the New Museology of the era, and as a way of re-imaging Australia’s future in the twenty-first century through dialogues stimulated by contemporary art practices.

Djamu Gallery, The Australian Museum’s Indigenous gallery, was established prior to Sydney being on the international stage of the Olympics in 2000. The winning of the Olympic bid was a stimulus for updating the cultural forms on exhibition that were to be presented to international audiences; this included the showcasing of Indigenous culture, and connecting historical collections with contemporary expressions, to demonstrate a living indigenous culture.

The APT of the Queensland Art Gallery, Brisbane, established in 1993, attempted to recontextualise Australia as the centre of the Asia-Pacific region, moving away from the traditional identity of Australia as a colony of England and away from the Eurocentric perspective. The exhibition was formed as a response to Australia’s changing attitude towards the Asia-Pacific region with the establishment of the Asia-Pacific Economic Co-operation, established by Prime Minister Bob Hawke in 1989. The development of the Triennial is also a reflection of how art museums have responded

32 Djamu Gallery was established in 1998 by the Australian Museum, located in the refurbished Customs House, Circular Quay. The gallery showcased rare Indigenous collections alongside contemporary artistic expressions by Indigenous artists. Due to the restructuring of Customs House the gallery closed in 2000.

33 The Asia-Pacific Triennial is Queensland Art Gallery’s flagship international event, established in 1993. The exhibition brings together contemporary art from the region to forge dialogues about the region in the context of globalization (Queensland Art Gallery and Gallery of Modern Art, 2010, Asia-Pacific Triennial of Contemporary Art, para. 1).
to the impact of the new museology through event-based exhibition, which introduced new artistic practices to new audiences (Axelson, Arcodia and Swan, 2004, p. 3). Former Prime Minister Paul Keating, who was in office following Bob Hawke, also was supportive of Australia’s close relationship with its regional neighbours and encouraged the building of relationships between Australia and the region through cultural means. Australia at the time imagined the twenty-first century through strengthened economic and political ties with Asia-Pacific nations. The recent Global Financial Crisis (known as the GFC), highlighted Australia’s interdependence on the Asian region, particularly on the Chinese and Indian economies. The Triennial sought to use this cultural event as a platform for forging cultural understanding between Asia, the Pacific and Australia with the increasing economic and cultural relationships being developed in the region, and positioning Australia quite overtly as a cultural and trade leader in the region.

The establishment of the Biennale/Triennial platform has been a way for the institutions to reorganize their curatorial strategies to be more flexible and focused on audiences in their programming, and to meet the economic needs of regional positioning through the power of culture.

The National Museum of Australia and the Australian history wars

Museums representing cultural history have attracted more criticism from historians and cultural commentators. This is due to the fact that curatorial strategies require the organisation of historical accounts of significant events, and curators of new museums in Australia have rethought and restructured the curatorial narratives of historical accounts. Art museums, on the other hand, have had more flexibility in their curatorial narratives due to the fact that contemporary art can be the imaginary voice and perspective of the individual, and curatorial selection is predicated more on the selection of artists and their response to the curatorial framework. This is not to say that artists are devoid of historical perspectives, but they have a certain freedom of interpretation that cultural historians and curators do not. Belting recognises this situation by stating, “Museums play a critical role, especially in the realm of contemporary art, a role different than that of representing world heritage” (Belting, 2007, p. 37). Being focused on contemporary practices, artists today are given
permission to challenge conventions, as their practice has become centred around new and innovative perspectives. They can, for example, engage with historical events to reinterpret them, critique them, re-imagine them, or present them through voices or experiences that might not otherwise be available to the public.

Post-colonial attitudes of the twenty-first century have been more challenging for social history museums where questioning the curatorial narrative has been viewed as questioning notions of truth. The establishment of the National Museum of Australia (NMA) in Canberra occurred at the turn of the millennium in the midst of contentious discussion and debate about the renewed social role of museums and the need for more inclusive narratives about Australia’s cultural identity. As a result the establishment of the NMA creates a current and pertinent example of a generational clash between the traditional voice of the museum in post-colonial society and the impact of the new museological approaches in the globalised and particularised Australian context.

In Australia, new museums set up in recent times, such as the NMA, Canberra, have dealt directly with shifts in theoretical thought and practice in keeping with the politics of post-colonialism, which is reflected in institutional mandates and missions. This is at a time when several new museums such as the Museum of Sydney (1993), the Melbourne Museum (2000), and Te Papa Museum in New Zealand (1998) were dealing with how to represent culture through curatorial narratives, when culture itself was being contested by various groups. When the NMA was established in 2001, following the outcome of the Mabo judgment in the Australian High Court (1992), it was subjected to the post-colonial climate of Indigenous politics over Native Title, the rise of multiculturalism, and issues to do with asylum seekers in conflict with the more traditional Western European Christian values of Australia’s colonising class (Casey, 2003, p. 2). Basing its curatorial approaches on a post-colonial perspective, the NMA attempted to explore new ways of interpreting Australian culture. Thus it was endeavouring to be more inclusive of broader perspectives of cultural and social history than had previously been acknowledged in public museum exhibitions.

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34 The Mabo judgment refers to the Mabo versus Queensland case where a judgment made on June 3, 1992, ruled that land title of the Indigenous peoples, the Aboriginal and Torres Strait Islanders was recognized by common law (Pelczynski, 1993, para 1-3).
An example of an unconventional approach taken by the NMA was the gallery named *Eternity* after Arthur Stace’s\(^{35}\) message of hope was scrawled in copperplate over the streets of Sydney between 1932-1967. The NMA described the gallery as “a glimpse into Australia’s past, present and future through the lives, emotions and experiences of its people” (NMA, 2009, para. 1) suggesting that the gallery’s curatorial narrative was structured according to the emotions and experiences of Australians, rather than the traditional chronological approach, with the title ‘Eternity’ working as a positive metaphor of hope for Australia as a nation. The naming of the gallery after the acts of Stace, an alcoholic street artist (originally viewed by authorities as a nuisance) shows the museum’s attempts to be inclusive of a wider range of voices, rather than only representing the dominating voice of authority. The elevation of the Stace story to the NMA’s curatorial narrative might also coincide with the rise and prominence of recent street art activity in the global context, placing the Stace narrative into a renewed context of street art credibility in the twenty-first century. It also serves to narrate the power of the marginalised succeeding against established authority. This creates a broader framework for the museum’s curatorial narrative of representing the voices of communities previously not considered as part of the Australian experience.

The way that museums’ curatorial practices perceived issues of the colony was hotly debated in the media, leading to what was known as the ‘history wars’. This situation arose from debates about Indigenous politics and post-colonial histories in Australia. Views on Indigenous Australia that were contentious took a more sympathetic ‘black armband’ position by focusing on past wrongs of modern Australia, in particular stories of the ‘Stolen Generation’. This was the first time that a national museum had represented Indigenous history from such a perspective, which soon became favoured over the more traditional ‘three cheers’ view, supported by historians such as Geoffrey Blainey, which focused on the treatment of Indigenous Australians as humane and on ANZAC/digger heroism (McCarthy, 2004, p.8). Although the museum was set up under the conservative Howard administration, former Prime Minister, John Howard, was critical of its reinterpretation of Australia’s history with the inclusion of curatorial

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\(^{35}\) ‘Eternity’ Gallery immortalises the once anonymous street artist, reformed alcoholic and born again Christian, Arthur Stace, who wrote ‘Eternity’ in perfect copperplate over the streets of Sydney (National Museum of Australia, 2009). Besides being the name of the NMA Gallery, the symbol was also used as the opening gesture for the CoS’s New Year’s Eve 2000 public fireworks event on the Sydney Harbour Bridge.
narratives around injustices to Indigenous communities, for example, narratives around the ‘Stolen Generation’ history, which resulted in a reassessment and change to the final curatorial approach. The narratives were also embedded in the architecture itself. The design quoted from Liebiskind’s Berlin Jewish Museum, and the form of the building make references to the Jewish star, to signify a holocaust had taken place in Australia (Sudjic, 2001).

This conflict between the two views of history led historians to take sides and argue whose history was to be represented by the museum in the twenty-first century. The controversy of the ‘History Wars’ led to a re-examination and questioning of the curatorial voice of the museum and highlighted the complex and conflicting differences of opinion between various social groups. It also highlighted that the colonial framework of the museum in representing the voice of the people may no longer be the most appropriate or democratic method of presenting shared public histories.

As a response to the ‘History Wars’, the National Gallery of Australia (NGA) established ‘The Australian Indigenous Art Triennial – Cultural Warriors’ exhibition (October 13, 2007 – February 10, 2008) which was curated by Brenda L. Croft (NGA, 2007). The exhibition attempted to provide a platform within Australia for Indigenous artists in the context of an Australian institution, particularly with the internationalisation of Indigenous artists and their inclusion via commissioned works in the newly established Musee du Quai Branly, Paris.

In 2009, the change in federal government saw the Rudd Government call an end to the ‘History Wars’ as reported by The Age (Grattan, 2009). This call by the Rudd Government was made in light of the official apology speech to the Indigenous people of Australia in 2008. This was a long-awaited apology to Indigenous Australia for the past political processes of assimilation that the former previous Howard government would not make (Australian Government, 2011, para 6). The apology was a significant event and was reflected on by artist Cathy Busby in her work We Are Sorry (refer to Photograph 5) in Melbourne’s Laneways Commissions 2009. The Canadian artist expressed comparisons between the Australian and Canadian apologies to Indigenous people of both nations through the display of both the apology speeches on a large public billboard located near Southern Cross Station, Melbourne.
Conclusion

The influence of post-colonial politics has impacted upon the voice of the institutional curator in the twenty-first century. It has led to cultural institutions reconsidering their approaches to the museology and thus the birth of new museological approaches to curating. This has influenced the inclusion of community narratives previously unrepresented by the institutions. However, in light of the problematics of the New Museology and its attempts to build better relationships with broader communities, so as to shift the balance of power between the institutions and the public, the museum structure still holds limitations as a model of exhibition of culture. The lineage of the institutions still implies the voice of authority under the colonial framework.

My research now turns to viewing the city as a curated space, as a space for contemplation and cultural interpretation that is alternative to the museum space and arguably more democratic. It proposes a new framework for a more inclusive space for cultural production, exhibition and connection to communities. The following section will discuss the model and why it should be considered as an alternative to the museological approach.
Photograph 5: *We are Sorry*, Cathy Busby, Laneways Commissions 2009, City of Melbourne (T.Wong, 2009).
Chapter 6: Considering creative urban ecosystems

Introduction

This chapter deals with creativity in the context of urbanism. It will investigate how renewed applications of creativity are applied to urban approaches. Since the late 1990s literature discussing how creativity, which has traditionally been associated with the arts, has been applied to the broader context of urban planning and the economy. This is consistent with the rise of innovative economies in response to the market drives of globalisation. This chapter will consider literature on creative urbanism as a type of urban ‘ecosystem’ and how we are able to learn from these conceptual strategies in constructing a model framework for the curated city.

The application of creativity in urban spaces has been influenced by the diminishing sense of belonging in the fast pace of urbanisation. Creativity is considered to be the skill that can regenerate and make new connections between ideas, places and individuals of different demographics and backgrounds, in that creativity allows individuals to imagine further or greater possibilities. Grierson in ‘Art and Creativity in the Global Economies of Education’ (2011) frames creativity in the expanded context of innovation in the global economies, known as the ‘creative economies’:

Creativity has now become familiar conditions of our times, a generalised code or signifier for innovative growth in the global economies of knowledge transfer where fast exchange of knowledge and capital have become the norm for an informationalised world. Creativity is now synonymous with economic productivity as the human subject undergoes transformations of identity as an entrepreneurial self. My interest in considering the conditions of creativity in these discourses is to ask what creativity might mean for art, the artist and art education in the productive economies of knowledge exchange. (Grierson, 2011, p. 1)
As Grierson asks, what is the role of artists under these conditions? With these renewed and broader applications of creativity in urban societies, surely in the age of creative urbanism artists are able to play a leading social role as suggested by Gablik (1991) in *The Re-enchantment of Art.* Gablik argues that the new role of artists as creators lies in a more holistic “notion of being interconnected with an understanding of the organic and unified character of the universe” (Gablik, 1991, p. 22) and thus in this renewed socially conscious role they are able to contribute towards the evolution of urbanisation.

The condition of creativity in urban spaces takes us to redefining them as more than generic spaces, but as places that are meaningful locations, giving individuals a sense of belonging and ownership of a site. Tim Cresswell, geographer and author of *Place – A Short Introduction* (2004), defines place as “all spaces which people have made meaningful. They are all spaces people are attached to in one way or another. This is the most straightforward and common definition of place – a meaningful location” (Cresswell, 2004, p. 7). In considering how creativity has become a tool in developing the meaning of place and therefore creating a sense of belonging, this chapter will address how creativity has been reinterpreted in the twenty-first century and how it can be activated in the conceptualisation of creative urban ecosystems. In the following examples, the use of creativity in urbanism addresses issues of the interconnectedness of society through the framework of reimagining the city as a site for curated spaces. This research attempts to find the role of artists as creators in the condition of creative urbanism.

**Creative urban ecosystems**

Creativity, once the domain of artists and designers, has been popularised in recent years, due to literature on the benefits of creative thinking and a raft of government and public policies that promote creativity as a condition of innovation in relation to urbanism and the economy. I have used the term ‘Creative Ecosystems’ to group this literature, as these perspectives promote the creation of an environment that encourages creativity either in the process and outcome of the process. An ecosystem can be defined as “the complex of a community of organisms and its environment.

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36 Suzi Gablik, art critic and author of *The Re-enchantment of Art* (1991), is discussed in Chapter 3 in relation to the re-enchantment of urban spaces in the global age.
functioning as an ecological unit” (Ecosystem, 2011). In relation to creativity, and in considering human activity as a community of organisms, this research is investigating an expanded concept of an ecosystem with creative outcomes as part of this process. My interest in creative ecosystems is to learn from methodologies in the literature that may be applied to the model framework under construction for the city as a curated space.

Creativity can be defined as “marked by the ability or power to create: given to creating or having the quality of something created rather than imitated” (Creative, 2011) and comes from ‘creare’ in Latin, meaning to ‘make new’. These definitions are the most commonly used meanings, although a third definition refers to a more sinister meaning in the context of fraudulent business practices, that “managed to get around legal or conventional limits; deceptively arranged so as to conceal or defraud” (Creative, 2011). Thus creativity is not value free. Recently I noted an advertising campaign for Certified Practising Accountants (CPA) of Australia (CPA Australia, 2009) a body representing Australian accountants. Jumping on the creative economy bandwagon, the billboard poster text read “Think + Create”, promoting accountants as beyond being financially-minded, but also as being creative and innovative. I found the campaign amusing because the commonly used term ‘creative accounting’ usually refers to the third definition ‘creative’, as something being deceptively arranged, which is most likely not the meaning they were attempting to promote.

A renewed interest in creativity and urban planning has been considered in recent years due to the political economy of innovation, as a driver for national and global growth in the information age, and the increased rate of urbanisation. These driving forces have influenced creativity to be considered by urban planners in placemaking and planning processes for public spaces. These public spaces are designed to attract audiences and encourage their use as a space for the community to socialise and interact. As a result of making public spaces more attractive to populations, placemakers have worked with artists with a preference for working in public spaces, to develop works that appeal to a site’s anticipated audience.

The concept of ‘placemaking’ has taken centre stage in the literature on place and identity. Placemaking, the design of place, has been popular since the 1970s and has been influenced by the work of Jane Jacobs and William H. Whyte. Jacobs, author and
activist, well-known for her critique of urban renewal policies in the USA in the 1950s through her publication *The Death and Life of American Cities* (1961), advocated citizen ownership of the streets and protected neighbourhoods through activism by opposing the increase in freeway developments. William H. Whyte, an American urbanist and author of the publication *City* (1988), examined how urban infrastructure affected the behaviour of people in urban spaces, and through these analyses was able to recommend how urban environments can be improved by architects, urban planners, and engineers to encourage better use of the space and thus better interaction by people using the space. Project for Public Spaces (PPS), a not-for-profit international organisation promoting placemaking planning, design and education, was founded by Whyte and continues to advocate and educate the improvement of public spaces for public use. According to PPS, placemaking has become internationally influential as it “strikes a balance between the physical, the social and even the spiritual qualities of a place” (Project for Public Spaces, 2010, What is placemaking?, para. 16). Jan Gehl, urban planner and author of *Life Between Buildings* (2006), is also associated with PPS and has been internationally influential in his theories on improving the conditions of urban centres for pedestrians. He has consulted on many Australian urban centres, including central Melbourne in the late 1980s and more recently in Sydney in 2006. Gehl's approach focuses on site analysis, assessing through quantitative data the behavioural patterns of people in public spaces before improvements have been made to the space. This quantitative data includes focusing on aspects such as the time spent by individuals in the space, the numbers of people sitting and for how long, and their modes of transport such as driving, walking or bicycling. Placemakers also advocate the use of strong visual markers in assisting with the creation of identity of a space. Placemaking in an urban context could be seen as a form of curation of urban spaces, as it is the strategy behind the placement of artworks in planned public places. Through the creation of a more distinct identity placemakers are able to create a space that has meaning to the community that interacts with the space. Therefore urban space becomes a less abstract concept and begins to be recognised as a meaningful place. Although generally promoted as improving the conditions of public spaces, placemaking can also be viewed as a method of controlling spaces and deterring anti-social behaviour through the design.
Ronald Lee Fleming, US based placemaker and author of *The Art of Placemaking* (2007), discusses the role of art in placemaking as a method for enriching the meaning of place. He affirms the role of art as a way of enhancing the functional forms of urban design, such as gateways and transport hubs, in conjunction with architecture, as identity markers and place settings. Fleming discusses the role of art in placemaking as a way of nourishing the imagination of a place, “that the tangible physical environment live on in the mind that is so fundamental to placemaking. Just as memory can nourish place, so imagination can reinvigorate it and extend its resonance” (Fleming, 2007, p. 17). Although Fleming discusses imagination as the outcome of the process of placemaking, the publication focuses on public art initiatives within the placemaking framework. Public art in this context is given functional roles in urban public spaces. The emphasis here is on communication, integration and streetscape relevance. This is very specific to the design process of placemaking and could contradict the aims of artists as discussed in Chapter 4. Artists’ strategies are varied and for some working in public spaces have often proven to be about social intervention in specific sites and may not be suitable in the placemaking environment. These public art processes for public art practice as a way of placemaking provide the dominant model used by commissioning bodies (in Australia, it is usually local government authorities). As a result many artists who are unable to work under these conditions can find themselves ineligible for these types of commissions. An increasing number of local government authorities recognize the limited scope of artists able to work in these specific conditions and, as an alternative have created programs, that attempt to cater for a broader range of artists. This has been demonstrated by the Laneways Commissions program (CoM), a program of smaller-scale temporary commissioned projects not aligned to specific urban renewal projects and by artists that may not be from traditional spatial disciplines (to be discussed in further detail in the case studies). These have emerged as a result of creating a balance between projects that are specifically about placemaking or are primarily architecturally aligned.

Considerations for creativity in the development of urbanism have been a focus since post World War Two modernisation of cities. The massive upheaval of cities in the Western world created improved networks for automobile transport which impacted on the growth of industrial scaled, engineering focused infrastructure, where aesthetic design became of less importance than the functional design. Christopher Tunnard, a
Canadian architect, landscape architect and urban planner, responded to the increasing problems of the modern city by proposing how creativity in the arts in the context of urban planning could assist with some of the dehumanising infrastructure that was beginning to dominate urban spaces. In his piece ‘Creative Urbanism’ in *Town Planning Review* (1951) Tunnard discusses the role of art in urban society and refers to ancient European cities such as Venice, Palermo, Bruges and Hildesheim as cities that are decaying yet still beautiful in their decaying state. These cities still show evidence of the creative spirit. “If the city mirrors civilisation, if we focus on civilization through the city then certainly the lack of art in our environment is one of the most serious social problems of today” (Tunnard, 1951, p. 216). He criticises the heavy focus on the economic function of the cities, which has led to the inhumane character of industrial urban structures, rather than a focus on needs of the community. He argues that cities in which the individual rights of its citizens are most protected are the cities in which urbanisation has developed in the most advanced way. Tunnard advocates that new approaches must be considered and the city must be viewed as a cultural entity for urban communities in order to find cities more liveable. He also believes that individual expression in urban spaces is an important element, which should be considered in the monotony of modern suburban developments.

Moving forward fifty years and the legacy of post-industrial cities still acts as a stimulus for discussion for how we solve urban problems. With placemaking becoming increasingly popular, *The Creative City: A Toolkit for Urban Innovators* (2008) by Charles Landry, a UK based urbanist, has been widely influential on local governments and regional planners. Landry discusses creativity in a much broader sense than placemaking, applying creativity as a way of urban problem solving at a policy level, which can influence the urban environment at various levels of a city ecosystem, as opposed to viewing creativity only as a process of artmaking. *The Creative City* focuses on placing the community at the centre and seeing the community engaged in creative activity. It advocates that city planners and policy makers should creatively re-imagine strategies towards revitalising place, thus stimulating the local economy. Tunnard has similar concerns about transforming the depressing environment of the post-industrial city, but Landry reflects more upon the impact of globalisation and its relationship to the dynamics of the local. Landry’s approach was directed towards smaller cities, which have suffered through the centralisation of networks in capital cities with the increase
of globalisation. Smaller cities have suffered as they are unable to compete or offer the large-scale infrastructure and network that capital cities can. Landry also discusses how the organisational culture of policy makers and planners has stifled creativity and prevented the encouragement of new approaches to urbanism. The publication, written as a practical handbook to encourage cities to recognise existing problems, rethinks how situations may be improved with creative thinking, the development of achievable plans, and then the implementation of these plans. The approach Landry offers is for local industries to develop unique approaches and stimulate the local economy through creative initiatives that are able to offer locals employment and self-sufficiency. Landry argues that the creation of new initiatives not only stimulates the local economy, but also aids in changing the perception of place through creative strategies. With the influence of creative cities, it is not surprising there has been a rise in public art activity and that local governments have turned to artists to develop publicly visible outcomes in public spaces, signifying attempts to change perceptions of place. Landry's approach has been popular with local government as his methodologies are influenced by grassroots community-based approaches in addressing urban problems of depressed areas by making changes to soft infrastructure, such as seeing people as a resource that can contribute to local communities.

Landry also discusses in detail how the foundations of a creative city can be built, and offers ways to assess the creative city. For this Landry has devised a 'cycle of creativity' (refer to Figure 8). The aim of the creative city is to achieve a continuous cycle in a continuous and self-sustaining loop, which feeds back into itself. The five stages for the cycle are:

1. Turning ideas into practice.
2. Networking and circulating.
3. Platforms for delivery.
4. Building markets and audiences.
5. Enhancing ideas-generating capacity.

(Landry, 2008, p. 225)
Figure 8: The cycle of creativity from *The Creative City* (Landry, 2008, p. 225).
Landry suggests that each stage in the process needs to be assessed to understand the positioning of the city in relation to creativity and to work out areas of improvement and levels of achievement. In developing a model framework for the city as a curated space, I will consider certain criteria specific to creating the foundation for the curated city as a means of assessing and encouraging the development of a curated city ecosystem. The creative city has not only been influential in local government circles, but it has inspired conferences internationally and inspired UNESCO to create the Creative City Network, (2004). The Creative City Network allows cities to nominate themselves as a creative city of a particular artform, based on a proposal that demonstrates their outstanding achievements in a particular artform. Thus creativity in the context of urban development becomes marketable at a global level of reputation building. In Australia, Melbourne was recognised as a UNESCO Creative City of Literature in August 2008, due to the quality and volume of literary activity by writers, readers and publishers (UNESCO, 2011, Literature, para. 1-2). The Creative City Network of cities supports UNESCO’s mission towards cultural diversity. The creation of the network is to recognise and encourage local creativity and stimulate cultural tourism. In particular, UNESCO focuses on supporting the creative potential of small entrepreneurs focused in areas such as contemporary art, fashion, craft, music, literature and design. In this respect the UN definition of creativity still firmly conforms to more traditional notions of creativity related to creativity and the arts. As UNESCO is a global organisation, some of the nations that are part of this network have ancient craft traditions that are still alive in particular regions. These artforms are being threatened by the dominance of global mass manufacturing. This occurs, for example, in Fiji where local Fijian crafts are made by Indian workers. The UNESCO’s support and recognition of the value of unique local industries has encouraged these activities to remain a vital part of the local economy. These industries are supported by UNESCO’s promotion of these local industries, which bring a renewed awareness to local, national and international audiences of the uniqueness of these activities in the local region. For example, the Turkish trading town of Safron Bolu was listed as a UNESCO World Heritage Site in 1994, recognising its high standard of Ottoman style public and domestic architecture, built during the thirteenth to seventeenth centuries (UNESCO, 2011, para. 1-12). Therefore the traditional crafts are reinterpreted as part of the knowledge-based systems, as these preservations of tradition are able to be archived as a protected practice of a particular region. Therefore
in response to globalisation, they can stand as a celebration of the unique skills of a particular culture, provided they are not outsourced to locations where there is cheaper labour and re-imported as local crafts, which is a part of the global political problematic.

Although the Creative City has not been without its critics, Paul Chatterton, a geography and urban social movements academic, wrote ‘Will the real creative city please stand up’ (2009). The article critiques the creative city movement and explores the links between ethics, values and creativity, and the types of creativity that are tolerated within the creative city. Chatterton argues that the definition of creativity is limited to a utilitarian creativity for the benefit of society, and this is being expressed as a form of social control of unacceptable behaviours. He suggests how creativity can be defined very differently by individuals depending on their cultural context and education. For example, he suggests graffiti may be viewed as a form of creative expression for youth of a particular subculture, but the owner of the fence or wall and the authorities, may see it as vandalism. As an example Chatterton discusses the Creative City in practice. In his case study, Huddersfield, UK, was selected as one of twenty-six European Union (EU) Urban Pilot Projects through the EU’s Creative Town Initiative. Through this process Huddersfield received two million pounds to spend on sixteen projects over three years, encouraging people to think, plan and act creatively. Chatterton points out that although Creative Cities initiatives can solve some urban problems, such as encouraging self-sufficiency in local communities, many other areas need to be considered in the development of the creative city, such as education towards the uses of creativity in problem solving, and the awareness that creative strategies cannot solve larger-scale infrastructure problems or long-term social problems which require different solutions.

In further considering how creativity has been applied to urban development, Richard Florida, a US based urban planner and economist and author of The Rise of the Creative Class (2002), focused on how cities that are able to attract the talent of the creative class are more likely to be economically successful. Florida’s writing on cities has inspired government authorities to think about the impact of the creative class on the economy, and also to consider the creative sector as an industry, which had never been imagined in this way. Florida’s research focuses much less on how grassroots creativity can contribute to the success of the city but rather gives attention to the way creativity
and innovation relate to the production of services and products for the consumer market. Thus creativity is positioned as a driver of economic success. In particular he focuses on examples such as California’s Silicon Valley, which has been able to attract the most successful information technology companies. There, new companies have been innovative and economically successful. Florida’s controversial ‘Creativity Index’, applied to cities, focuses on data which is informed by: 1) the creative class work force; 2) innovation measured as patents per capita; 3) high-tech industries (using the Milken Institute’s widely accepted Tech Pole index); and 4) diversity measured by the Gay and Bohemian Index. Diversity measured by the population of homosexuals and those identified as bohemians has been widely criticised due to the generalisations made, however these criticisms have been acknowledged by Florida himself. Florida uses the Gay Index as a way of gauging the openness in attitudes of a place, which makes the assumption who people that are open to homosexuality are open-minded. He also makes direct links between corporate innovation and what he describes as bohemians, another generalisation that there is a link between the two communities. Florida, who focuses much more on the success of cities based on the economic outcomes as a result of creative industries, falls outside the domains of this research, as the emphasis is more on the social role of re-conceiving urban spaces as curated spaces. Yet Florida provides a sociologically inscribed backdrop to how creativity has not only been popular in urban policy and planning circles, but also in economic circles, influencing research and policy in creative knowledge-based industries. Chris Gibson, a Sydney-based geographer, investigated some of the claims made by Florida, using Sydney as a case study in ‘Sydney’s Creative Economy: Social and Spatial Challenges’ (2006). Although Gibson does not use Florida’s ‘Creative Index’, he analyses Sydney based on workforce figures of the Creative economy. He finds that the development of Sydney’s creative class acts as a mirror to some cities in the USA. Australian creative production is valued at $25 billion AUD. This breaks down to the core ‘arts’ such as music and film contributing about $2 billion and supporting industries such as advertising and publishing $23 billion. “In contrast the core ‘arts’ sector constitutes a more significant proportion of the total employment in cultural industries, indicating the labour-intensive nature of creativity” (Gibson, 2006, p. 187). Sydney is identified as the primary city in Australia of creative production with high concentrations of music, video, television and film production. Gibson expands the discussion by looking at the relationship between creativity, gentrification and property markets. Gibson claims
that the creative class is the one most responsible for Sydney’s inner-city gentrification and that the creative economy is a system that needs to be sustained if the economy is to continue to grow. He points out there must be a diverse mixture of habitation in urban renewal, particularly in terms of the cost of housing, which can also provide affordable spaces for artists to produce work in.

Generally the more “grassroots” creative producers (visual artists, musicians and writers) are the first to inhabit suburbs previously dominated by older populations, migrant communities and the working class. That is because these groups require relatively cheap rents for residential and studio space (and often because such suburbs offer an interesting mix of diversity and decay that appeals to creative producers). Areas of the city that have early associations with artists, bohemian movements and “alternative” subcultures then become districts of creative industry activity, and sites of gentrification and urban renewal. The presence of grassroots creative producers generates reputations for the locations in which they congregate... But because grassroots creative producers are the most vulnerable to property market fluctuations, they may themselves be moved on (or forced out) after more intense subsequent phases of urban regeneration. Differences between types of creative workers therefore matter. (Gibson, 2006, p. 192)

Gibson goes on to discuss how cities that are unable to support creative producers at the amateur level are therefore lessening the capacity for a larger pool of innovators from the creative class. He advises that the ongoing threat to Sydney’s grassroots producers in the rising property market is posing a challenge for producers to continue to develop their artforms with the rise in the cost of living. What is valuable in Gibson’s perspective is seeing creativity as an ecosystem that needs to be supported at different stages in the process, and how the cycle of development of urban spaces can impact upon the opportunities for individuals to participate in creative pursuits.

**Creative cities, participation and intercultural dialogues in the global age**

Creativity in the context of urbanism is a condition that encourages people to rethink themselves as a resource and look at ways in which they can contribute to broader society. In thinking and acting creatively, the process encourages individuals to engage in collaborative processes with the broader society. Landry comments that, as we enter
the age of inter-culturalism, where multiple cultural perspectives are seen as an advantage, and as we have access to more channels of knowledge, creative processes are able to offer us the skills in improved understanding between individuals.

What do we share and what can we do together? The focus is on diversity advantage rather than its problems since if the possible difficulties of managing diversity are overcome, innovation potential and insights increase. This requires greater cultural literacy, the understanding of how different cultures work and the ability to look at the world through an inter-cultural lens. (Landry, 2008, p. XIX)

The practice of placemaking also attempts to place people back at the centre of urban societies, as suggested by various methodologies, whether it is through the containment of automobile traffic, replaced by spaces that encourage human activity, or through the introduction of individual narratives using artistic practices as a way of conveying these narratives visually or in some other form.

Leonie Sandercock, urban planning theorist, offers her perspective in *Towards Cosmopolis* (1998). Although more focused on the hybrid cultural nature of urban societies rather than creativity, Sandercock suggests that in order for urban planners to be prepared for the future of cities they must understand the current cultural paradigm shift. Sandercock undertakes an analysis of the impact of social movements of the second half of the twentieth century and the way they have impacted upon the modernist-planning paradigm of cities, which Sandercock describes as “thieves of memory” (Sandercock, 1998, p. 208). Modernist planners, reacting against the immense damage of political and military upheaval of the first half of the twentieth century, sought to recreate cities under a new social order removed from the emotional baggage of the past, which is reflected in the lack of personal narratives present in the design of modernist cities.

As we enter the age of globalism, multiple perspectives are becoming the dominant paradigm. These social movements have seen society shift from an exclusive and segmented state to a more inclusive and racially and gender tolerant condition, and have greatly impacted upon the ways in which people live, work and function in urban spaces. In particular, Sandercock advocates that there should be more sensitivity towards inter-culturalism as we enter the global age, and that understanding of cultural
difference and similarity will be more necessary for the future of cities. She advocates that, at the micro level, creative activities that can encourage collaborative processes are able to bridge dialogues between individuals and communities.

These suggestions of participation lead us to consider how artists have become more involved in participatory processes through relational aesthetics (Bourriaud, 2009) as a methodology that responds to the increased social and physical isolation of individuals in urban society, as a result of an increasingly virtual global society. Kwon (2002) also suggests that the increase in artists developing site-specific practices is based on attempts of “belonging in transition” as a condition of globalism. From a social commentator’s perspective Hugh Mackay, in “Real Communities” (2009), suggests that the more the social ills of society increase, the more individuals need to be engaged in artistic activities that create a sense of community.

In fact the more you look at the ills of contemporary society – alienation, fragmentation, isolation, depression – the more compelling the need for communal participation in the arts seems. Surely, encouraging cooperative, collaborative creativity must be one of the better ways to foster a sense of community, promote mental health and well-being, and reduce the pressures of a competitive, materialistic society. (Mackay, 2009, p. 45)

In considering Mackay’s social commentary, creativity in urban society has the potential to encourage social connectedness, which would improve social cohesion and the mental wellbeing of its citizens.
Learning from creative urbanism

Creativity can stimulate citizens to rethink problems and create solutions. It is a way of empowering individuals to use their own innovations as a resource that can contribute to the city as a living ecosystem. In treating urbanism as an ecosystem, the curated city model could also be considered as a system that needs to be nurtured and replenished. Therefore laying the foundations of a system that will be able to sustain itself and grow with future generations needs to be considered as an imperative in developing a model framework.

The foregoing discussion has shown that creative processes can encourage collaborative processes that are so vital for the social cohesion of a society in creating a sense of place and therefore a sense of belonging. Collaborative processes in creativity can lead to an increase in civic participation. Many artists have also embraced this methodology as a way of being able to reconnect to communities noting that the feelings of separation are due to social disconnectedness of urban societies.

Artists and activists of the late twentieth century have fought to bring awareness to the conditions of inequality and uneven attention to cultural narratives and voices. Their actions have found a place for difference in society in the twenty-first century. In the age of globalism, where cultural difference and mobility has become an increasingly common factor of society, new generations need to learn intercultural skills. Creativity in the public realm, which encourages collaboration and intercultural dialogue, can be considered as one of the ways in which a sense of belonging can be fostered, and such skills can be learnt in on-the-ground practices.
Chapter 7: Concluding the Literature Review – Public Art Practices in the City

Introduction

This chapter concludes the literature review chapters with initial discussions on how we can imagine the activities of the curated city as a systematic structure of key agents that collaborate to create curated city outcomes. This is followed by a discussion on the different types of public art practices in cities.

The concept of a curated city is initiated via practices of artists, curators, designers, architects, landscape architects, urban planners, government authorities, private sponsors and institutions who develop projects that work in the public sphere. Public art projects are the result of collaboration between these initiators, as suggested above. In investigating the various models of curation that occur in a city, a noticeable characteristic of many curated city outcomes is that practices are influenced by community planning processes. In considering the impact of community planning processes, I will discuss how these have impacted upon the formation of the concept of the curated city.

The notion of the city as a curated space already exists in many cities and is informed by the degree of activity of the local population, the number of artists interested in working in the public sphere, and the policy and planning that exists around artistic activities. As discussed in Chapter 4, the ambitions of artists often do not necessarily align with the strategies of urban planners, architects, government bodies and even the audience. This non-alignment has resulted in the dominance of particular types of art that are deemed to be more practical to work with in the built environment. In recent years the recognition of the limitations of the type of art being selected has led to curators and commissioners considering a wider scope of art suitable for the public realm. In this chapter I will investigate the existing practices of the curated city and
look at how these dictate approaches to public art practice. The art of the curated city sits within the cultural, social and political context of the urban environment and thus is read differently from works that are exhibited in the context of the gallery where the environment is contained to allow audiences to concentrate on the work.
Figure 9: Diagram of relationship between artists, commissioners and audiences (T. Wong, 2011).
The recent problematization of the curatorial voice of the museological model of exhibition encourages curatorial practitioners to consider alternative forms of exhibition. In particular, models that curators are considering might not carry the elitist traditions of the museology and are better able to reach a wider audience. My research does not discard the museology as a valid model of exhibition, as it is still appropriate for certain specific roles. These include the care of national collections, educational and programming roles and the exhibition of delicate or fragile work, which require interior conditions for their exhibition. However, it does demonstrate that the museology is a problematized site of cultural display, when the conditions of multiculturalism are foregrounded as a global, and therefore also a local, condition. In developing this research my focus turned to the practicalities of considering urban public spaces as a potential site of exhibition that is both parallel and alternative to the curated site of museum space. The rise and significance of this alternative is, in part, due to recent interest by artists, curators, government bodies and urban planners. Approaches to public art practice have been viewed as a more democratic form of contemporary cultural practice. This form is deemed to be more accessible in public urban space and somewhat beyond the context of the cultural institutions, which may be perceived as representations of colonial heritage and frames of mind. This chapter considers existing practices and how they are forming the outcomes of the curated city today.

**Current models of practice of the city as curated space**

The city as a curated space exists in several forms. It is made of up different stakeholders depending on the model on which that the project has been based. Each model may have a different emphasis on a certain industry. In considering the city as a curated space as an ecosystem, different industries work in collaboration to develop curated projects. To illustrate the relationships between the different industries that collaborate to form the curated city, I have formulated the following diagram that demonstrates how their overlapping involvement and collaboration leads to an urban space being a curated space (refer to Figure 10 on the following page).
Figure 10: Key agents of the curated city ecosystem (T. Wong, 2011).
Each aspect of the system is inter-dependent on another, and the dominance of a particular group in the project may change its emphasis, depending on the aims or outcomes of the particular industry. By way of example, I have considered these key groups in relation to the Melbourne Laneways Commissions program in Melbourne, Australia, in Table 4 on the following page. As the program was developed by local government to work with emerging professional artists, it has less input from architectural and built environment agents, but has more input from the emerging artist for conceptual and technical development, and from the local government who facilitates the project acts as a curator (a panel of curators), and also provides the resources to fund the project.
<table>
<thead>
<tr>
<th>Participating Group</th>
<th>Artists</th>
<th>Curators</th>
<th>Audience</th>
<th>Government Authority</th>
<th>Funding</th>
<th>Site</th>
<th>Architects</th>
<th>Urban Planners</th>
<th>Property Developers</th>
<th>Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professional artist – different forms</td>
<td>Freelance</td>
<td>Local residents</td>
<td>Local government</td>
<td>Government – Local, State, Federal</td>
<td>Public site – government</td>
<td>Public</td>
<td>Reinvigorating environment</td>
<td>Large scale developers</td>
<td>Mentoring through programs</td>
<td></td>
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<tr>
<td>Artist specialized in public art</td>
<td>Institutions</td>
<td>Local businesses</td>
<td>State Government</td>
<td>Private i.e. prop developers</td>
<td>Private property</td>
<td>Private</td>
<td>Art as an agency of economic activity</td>
<td>Commercial buildings</td>
<td>Higher Degrees courses and qualifications</td>
<td></td>
</tr>
<tr>
<td>Spatial artist</td>
<td>Architect curator</td>
<td>Passing traffic, pedestrians commuters</td>
<td>Federal Government</td>
<td>Artists – self funded</td>
<td>Private - residential</td>
<td>Residential</td>
<td>Community relationships development</td>
<td>Residential buildings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Street Artist</td>
<td>Landscape architect curator</td>
<td>Art enthusiasts</td>
<td>Government Agency</td>
<td>Private Publicly accessible – i.e. shopping centres</td>
<td>Commercial</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graffiti Artist</td>
<td>Urban Planner Curator</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Private Cultural / Entertainment</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emerging artist</td>
<td>Local Government Panel of curators</td>
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Table 4: Stakeholders table (T. Wong, 2011).
Table 4 demonstrates the agents present in a public art project. This particular example shows how the stakeholders present in the Melbourne Laneways Commissions, emphasising how the process works between the emerging professional artists community and local governments.

**Existing models of public art practices in the city**

There are several channels through which artists may experience the public art practices in the city and may work across all these platforms. From the standpoint of who is the initiator of public arts projects, I have identified six forms of the curated city and how they vary from each other. These are discussed next.

1. **Artist self-curated and self-funded projects** – This category can include self-initiated projects by artists that are self-negotiated with local government or private property owners. This can vary from professional artists who have raised the funds themselves to develop the project or it can be smaller scale projects, such as the work of street artists (which may or may not be negotiated with the local community). Artists often work on smaller-scale self-funded projects, as this way of working allows them to develop their work independently without the disruption of government or institutional bureaucracy, but resource limitations may constrain the scale of the project.

2. **Government funded projects** – In Australia, funding exists for public artists at the federal, state and local government levels. In recent years, Local Governments Authorities (LGAs) are most active with public art opportunities and they direct how public art practice is able to directly collaborate with their communities. Projects from a local government perspective dominate as the existing model of practice. LGA policies often commission permanent works, increasingly temporary projects and projects that are aligned with new property developments or public places in the local area. These commissions occur in a political environment and are the result of increased urban planning by local authorities. Art created in this context draws on processes from placemaking practices and is aligned with local governments’ concerns for social responsibility and regeneration of urban sites. These processes often involve
consultation with the community and stakeholders and are usually aligned with local government values, processes and practices.

3. **Independent festivals of the arts industry** – Increasingly artists are challenging the boundaries of where their work should be exhibited, opting to reach wider audiences than those of the institutions. Artistic directors of festivals are responding increasingly to this and tailoring their programs to include projects that expand to the greater domain of the city, and thus treating the city as a curated space. The approaches in public art practices undertaken in an arts industry festival is usually more aligned with the perspective of a contemporary artist’s approach. State and local governments or authorities often fund independent festivals, so it is in the government or authority’s interest to encourage cultural activity through locally specific festivals to activate places. Examples include the city-wide Next Wave festival in Melbourne (established in 1984), focused on contemporary art by emerging artists. Artists worked in many surrounding neighbourhoods to reinterpret spaces of the everyday.

The Biennale of Sydney, which was originally an institutionally focused event, has now expanded to urban sites such as Cockatoo Island (managed by the Sydney Harbour Trust) and Walsh Bay Wharves in Sydney (Biennale of Sydney, 2011, About us, para. 1). Cockatoo Island is a harbour island no longer used as a shipping yard; it has been redesignated as a site for cultural use. The Biennale of Sydney has used this site for exhibitions since 2006. The use of unfamiliar urban spaces in the central areas of Sydney has proven popular in attracting local audiences to contemporary art events. Contemporary art events curated in unused sites provides audiences with an opportunity to engage with these particular locations. There was previously limited access to these sites, so for many visitors there may be an added element of unfamiliarity and novelty.

The Sculpture by the Sea festival, located between the Tamarama and Bondi coastline in Sydney, is also an independently organised annual exhibition that combines contemporary sculpture practices on known coastal areas of Sydney, which is a drawcard for audiences. The exhibition combines artistic activity with popular landscape. The festival is run as a competition, with most works funded by the artists or external sponsors, although some works are selected for support by the festival.
The Biennale of Sydney focuses on showing art of an international standard. Following the trend of the Venice Biennale and other major international art events, it has attempted to popularise itself with the recontextualization of works in dormant public spaces, whereas Sculpture by the Sea has focused on growing a popular audience, by framing public practice using the traditional term of sculpture as a public forum and attraction. Although the standard of works in Sculpture by the Sea varies from traditional sculpture to site-specific and conceptual works, the exhibition is popular because it provides audiences with an incentive to explore and engage with the local coastline through contemporary art practice.

4. Privately-funded public art projects – There are few initiatives in Australia that are dedicated to public artwork. These programs are generally the ambitions of an individual philanthropist with a particular collection or interest in a type of art that may not be commonly seen in Australia. An example includes Kaldor Public Art Projects, funded by John Kaldor, an art collector, entrepreneur and board member of the MCA. Kaldor has been active in site-specific contemporary art projects since the 1960s. Kaldor's foundation regularly funds international contemporary art projects for public spaces predominantly in Sydney, although he is beginning to expand projects into Melbourne as well. For example, in 2008, he partnered with RMIT University's School of Art to mount an exhibition by Martin Boyce, a Scottish artist and former participant into the Venice Biennale. The sculptural installation was located at the site of the Old Melbourne Gaol, thus relating both to history and local environment.

In January 2010 Kaldor launched a recent project by artist John Baldessari Your Name in Lights (Sydney Festival, 2011, para. 1-6). The project involved signage being placed in the prominent location of the Australian Museums rooftop, facing the Botanic Gardens. The project was both site-specific and participatory, as 100,000 people from the public sphere were invited to submit their names for display on the screen, thus playing on the cult of celebrity. The project was also linked to the Sydney Festival, so worked across both platforms of being independently funded and part of a major arts festival.

Sculpture parks have also been established on properties by independent funders, which are also open to the public. For example, in Melbourne, the McClelland Gallery and Sculpture Park was established by Annie May McClelland in her Will in 1971, in
honour of her brother, an artist and philanthropist who owned the property and had his studio on this site. This model is a private property that is a publicly accessible site and is arguably still based around the institutional model. The park has become home to a large Australian sculpture collection, a gallery and it is also the location for several local arts and craft organisations (McClelland Gallery and Sculpture Park, 2010, para. 1).

5. Gallery/institutional public projects – The institutions have traditionally had some larger scale artworks that are more suitable for external display rather than inside gallery spaces. These are generally dominated by large-scale sculpture in museum collections and are usually located on the grounds of the institution. Increasingly regional galleries are collaborating with their local communities in creating public projects that involve local communities and businesses. Campbelltown Arts Centre in outer Western Sydney hosted a project called ‘MINTO: LIVE’ (2011), which curated the suburb of Minto. Artists worked collaboratively with the residents of the suburb to create a series of events that were participatory in nature. Campbelltown Arts Centre is funded by the Campbelltown City Council and Minto is a suburb designated for urban renewal. This example demonstrates that public and community-based processes are becoming more commonly used in processes of suburban change.

For three nights in January, the streets of the Western Sydney suburb of Minto will become the backdrop for MINTO: LIVE a landmark cultural event presented by Campbelltown Arts Centre. Minto is a unique suburb of Campbelltown that is currently undergoing significant urban renewal and demographic change, with many new and diverse communities moving into the area. (Campbelltown City Council, 2011, Minto Live, para. 1-10)

6. Research artists in academia – Academic artists developing art-based projects as part of the research activities are also actively developing projects in relation to their research careers. Public space-based projects could be developed with local and state government authorities, local businesses or with other university institutions. These projects tend to be inquiries into the research interests of the practitioner, but can also work with the strategic directions of the academy or university. As an example, Geoff Hogg, Program Director of the Art in Public Space program at RMIT University,
works with various industry partners in developing public art-based projects located around Melbourne and overseas. In 2009, RMIT University’s Design Research Institute in partnership with the City of Greater Dandenong, Connex and Arts Victoria, developed a video based project titled *Sleeper* at five stations on the Springvale train line. This was a pilot project exploring the engagement between train commuters and the work of professional video artists. It involved a team of researchers, from the School of Art including Geoff Hogg, Ian Haig, Martine Corompt, Dominic Redfern, Zoe Scoglio, Salote Tawale, Cassandra Tytler, Ute Leiner, Grissel Walmaggia, Ceri Hann and Greg Szopa. Researcher, Ute Leiner, comments that the intention of the research was to explore the relationships of engagement between temporary art practices, the passengers, and train stations as a public space.

The temporary artworks on show reveal the hidden narratives and the social possibilities. They let us perceive the space afresh and more intensely and make us aware of ourselves in time and space. Potentially they connect us and create a sense of ownership. No longer is the journey an in-between threshold, a space between work and home but it becomes a time and place to be experienced, injected with a touch of humanity and a liberating impact on the public imagination. (Leiner, 2009, para. 3)

On the following page, Table 5 summarizes the six models of public art practice in the city discussed.
# Summary of public art models

<table>
<thead>
<tr>
<th>Existing models of public art practice</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Artist self-curated and self-funded projects</td>
<td>The project is initiated, negotiated and implemented by the artist. Usually smaller-scaled projects. An example is a street artists’ work.</td>
</tr>
<tr>
<td>2. Government commissioned projects</td>
<td>Commissions by federal, state or local government or programs developed by government bodies. Usually related to urban planning processes, such as new urban developments or urban regeneration.</td>
</tr>
<tr>
<td>3. Independent festivals of the arts industry</td>
<td>Public art projects commissioned as part of an art festival. These projects are more focused on an artist’s concept under the framework of the festival.</td>
</tr>
<tr>
<td>4. Privately-funded public art projects</td>
<td>A corporate or private sponsor funds and negotiates a space for a work, and works with local authorities or property owners to implement the artwork.</td>
</tr>
<tr>
<td>5. Gallery / institutional public art projects</td>
<td>A gallery or institution develops a work with an artist on their site or in the surrounding area.</td>
</tr>
<tr>
<td>6. Research artist in academic</td>
<td>An academic artist or designer negotiates spaces with local stakeholders through the research process.</td>
</tr>
</tbody>
</table>

Table 5: Summary of public art practice models (T. Wong, 2011).
Public art policy development in Australia: the dominating approach in public art practices

The development of public art practices is dominated by government policies and planning in this area, a situation that affects the way artists and the arts industry develop their projects. In terms of policy and planning, the area of public art is relatively new in establishing its own area of practice. In this section I will discuss the nature of planning processes and how they have impacted on the development of programs and policies around the curation of public art practice.

The influences of planning in political environments makes the process of the curation of public art practice unique when compared to other models of public art curation. The other models of public art practice discussed above stem from fine arts institutional models and are still considered under these types of curatorial frameworks. Public art practice stemming from the curatorial model (besides the local government model) are still developed with the conceptual framework of the project as the dominating force behind the project, placing the concept of the artwork at its centre. As government-initiated (particularly local government-initiated) public art practices have been developed according to concerns about the built environment, planning initiatives and community concerns, artistic conceptual concerns have often not been the main focus of many projects. As more artists have become concerned about their relationship with broader society, more are considering the public sphere as a site of intervention and exhibition, which has increased the number of artists suitable for public commissions. This increase in artists and methodologies beyond the normative scope of traditional public art practices (such as sculpture and mural practices) has encouraged public art programs and policies to be more inclusive of newer and more transient methods. This shift reflects a closer alignment in the curation of public art practice with the practices of artists. In Australia, there has been a renewed interest in specific public art programs and policies due to an increased awareness of the benefits of community development through cultural activity. It is suggested that the curation of public art in urban places assists with creating more humanistic environments. It also creates an artistic narrative of place, which assists with strengthening a community’s identity. Ruth Fazakerley, author and academic focusing on public art in
South Australia, wrote ‘Notes for the History of Public Art...’ (2008). This piece outlines the history of government programs and policy development of public art in Australia. Fazakerley states that public art programs and policy have existed in Australia since the early 1970s. The first public art program was established in 1973 by the Australian federal government and supported the production and purchase of work by Australian visual artists who fostered the government’s standards of artistic excellence and expressions of national identity (Fazakerley, 2008). This implies that the first public art policies in Australia were attuned to a high art agenda and this position was used as a way of establishing standards for public art practice. Fazakerley also discusses how the Australia Council for the Arts established its Visual Arts Board in 1973 and, as part of the Board, also established its Public Art Program, which ran until 1989 when it was replaced by the Community Environment Art and Design Program. She notes that public art programs have been driven by shifts in cultural policy towards cultural industries, and that public art programs initially began as examples of excellence in innovation in the arts and aimed to increase employment opportunities for artists. This occurred at a time when the role of artists was dramatically changing. Artists were becoming more economically independent and were able to create art for art’s sake (Fazakerley, 2008). The change from public art programs that promoted excellence in art production indicates that the program began by being aligned with the high arts, but then shifted towards a community orientation. This indicates a change in definition of artists working in public spaces towards public art with community oriented outcomes. Local governments were encouraged to collaborate more closely with local artists in projects that improved the quality of their local environment. State governments have also introduced public art policies which vary between each state, ranging from policies that require a percentage of new developments that are dedicated to public art projects, or percentages that are applied to the state new developments. Since the 1990s, local governments of major capital cities have also taken up public art policies that influence the spectrum of local governments in taking this approach and developing their own policies and programs.

**Artists, Local government authorities and urban planning**

Recent popular interest in public art has been driven by policy. The increased number of public art policies and programs have been developed by local government authorities. Local government authorities have taken on public art practices through
renewed interest in urban regeneration and planning. Local Government Authority (LGA) public art policies usually focus on: 1) the financial aspects through programs such as ‘percentage for art’ schemes; 2) commissioning processes of public art; and 3) collection and maintenance. The three areas reflect the cycle of creating public art from raising the finance, the implementation and the preservation of the collection. This has occurred with enhanced attention to placemaking in local areas, coupled with artistic activity playing a more significant role in creating environments that are accessible, individual and inclusive.

The enhancement of placemaking reveals greater levels of concern over the quality of urban life in cities with rapidly increasing populations. This, coupled with the increasing density of cities, indicates how local governments are investigating ways in which individuals and communities within a local government area are able to connect and strengthen their relationships. Public art is identified as a form of public culture that can serve to enhance and strengthen cultural identity. This perception has become the dominant context for the development of art in public space.

This model is deemed worthy of an exploration because the process has very different influences from the gallery arts industry model. Also, as local governments are bureaucratic organisations, processes can take a long time and consultation can have an impact on the outcomes of the process. It can be difficult for artists to work under these circumstances as their work might lose the spontaneity that they may have achieved by working independently. The strengthening of the identity of place is of value to local government authorities, as the creation of place in society has the potential to create a sense of belonging in a community and thus overcome the challenge of creating a socially cohesive society, as suggested by Mackay (2009).

As public art policy and programs have developed out of a planning paradigm it is important to understand the background of planning and how this impacts upon the outcomes of public art practices. Public art produced in the planning system operates differently from public art developed inside arts industry frameworks. This is due to local governments, as political organisations, being accountable to the public for resource distribution and environmental organisation. Oren Yiftachel, in The Power of Planning – Spaces of Control and Transformation (2001), discusses the many social and cultural aspects of planning and its impact on places and communities. The title of the
publication signifies that planning is about control and change for those that hold the power. This suggests that the placement of artwork in public planning processes can contribute towards controlling the way a public places operates. Yiftachel points out that there are different ways of positioning and understanding planning in city design and development:

Hence, for example, Italian scholars have often considered planning as part of aesthetic design of cities; British scholars have often focused on the regulation of spatial development in cities and regions; and American scholars have often referred to planning as a loose concept, dealing mainly with policy efforts of disparate arms of government, or the efforts of voluntary, community and semi-public bodies in the governance of (mainly local) communities. (Yiftachel, 2001, p. 3)

Yiftachel, via theories of the production of space by Henri Lefebvre, describes planning as “the public production of space”, which emphasize the process of production and planning of the work of planners (Yiftachel, 2001, p. 3). Yiftachel claims that planning was born out of the rise of the modern capitalist nation-state with national motives to control and regulate space and stabilise society by encouraging the culture of the middle classes as public culture. “These motives are often shaped and buttressed through the association of the state with stabilising societal elements, such as the professional middle-classes” (Yiftachel, 2001, p. 5). Yiftachel states that planners need to consider theory more seriously in order for planning to have more depth and legitimacy. Public art that appears in placemaking, developed out of the planning process, has tended to focus on works suitable for middle class audiences. This suggests that the sites have been designed exclusively for this audience. In this regard, the process might exclude many artists and the audience.
Sharon Zukin discusses the cultural aspects of cities in *The Culture of Cities* (1995). As planners have the ability to implement or encourage particular cultures in urban places, they realise that they have the ability to control or influence the culture of cities. Zukin analyses this from a sociologist perspective, asking whose culture is being implemented in cities and asserting that culture is a powerful means of controlling cities. Zukin discusses the rise of the symbolic economy due to the influences of the globalised economy, which has led to the industrial decline in many developed countries, with manufacturing moving-off shore to more economical labour markets. This has impacted upon the growth of economies that have a cultural foundation, based on cultural consumption, including the art and design, hospitality and tourism industries. As an example she discusses spaces that are traditionally viewed as public such as local parks in cities of the US, and considers how culture has been used as a way of controlling and excluding the lower classes from park spaces that are traditionally viewed as publicly accessible. This awareness of the infliction of middle class culture onto public spaces has also been written about by urban planning theorists such as Leonie Sandercock, who advocates that planning of the twenty-first century should be culture led and should encourage intercultural dialogue between individuals in moving towards a cosmopolitan society.

In Australia, the processes of the curation of public art practice at the local government level have been influenced by community action groups of the 1960s, the post-war generation who grew up socially conservative and in a period of economic and political stability. Ian Alexander and David Hedgecock discuss these influences on this generation in “Community Planning in Australia” (Alexander and Hedgecock, 2001). They show how this generation was able to influence a shift in social attitudes:

Yet by the 1960s a new generation, unaffected by the war years, was reaching political maturity and began to question and forge new power relations within society. The Civil Rights and Women’s movements, the emergence of a youth culture and widespread popular protest to government programs all came to typify a decade that broke with past traditions and heralded in a period of dramatic social change. Central to many of the changes was a growing suspicion of established authority, represented by lawmakers, administrators and enforcers and the questioning of legitimacy.
Alexander and Hedgecock discuss growing community frustration towards traditional centralised planning in this period and how planning authorities became more resistant to change. This led to communities adopting radical actions, including artistic strategies in specific open public spaces (Lacy, 1995) to gain attention from authorities about their social concerns. There was a general feeling of top-down impositions with little consideration for community issues. The community arts movement in Australia, inspired by movements from the UK and USA, and aligned with the history and activity of community planning (which was becoming more prominent), saw themselves “as one strand of activism to use art to effect social change and affect social policies, and encompasses the expression of political action, effecting environmental change and developing the understanding and use of established systems of communication and change” (Kelly, 1984, p. 2).

In Australia, the post-war environment encouraged planning around the growth of suburbs for returned soldiers and new waves of migration. Urban planners also sought to restructure the city to accommodate growing car usage by building new freeway infrastructure. These measures aimed to push the realm of domestic life into the suburbs, segregating business life into the central district of the city. The increase in the building of freeway infrastructure led to the removal of existing inner city areas dominated by the working class community, which destroyed established communities. Due to these major structural changes, community groups became increasingly concerned about changes occurring to their environment. “The early examples of community intervention in the Australian planning system include campaigns to save heritage buildings, bushland (natural open space) and even entire inner city communities all threatened by redevelopment initiatives related to the rearrangement of land use and transport provision within capital cities” (Alexander and Hedgecock, 2001, p. 22). As community action groups became increasingly frustrated with urban planners unwilling to listen to local concerns, action groups increasingly targeted and lobbied politicians. This led to policy changes with the effect of advising urban planners to reconsider their approaches to planning and incorporate a more community-based, consultative approach.
At the federal level, community action finally led to the reforms under the Australian Labor Party (ALP) in 1972. The ALP, recognising that the condition and character of cities was rapidly changing, introduced a reform agenda for issues of urban planning and development. This agenda focused on the inclusion of community participation through: 1) the employment of senior planners from the UK to advise on the area of planning participation; 2) the political legitimisation of community involvement in urban and regional planning processes; and 3) the recognition of the importance of heritage and local identity in communities. It also committed federal government funds to the states towards the building of urban infrastructure in consultation with the community, as well as federal government intervention in the urban development process in inner city areas. In this environment community-based planning began to overtake professional planning agendas, which infiltrated through to the various levels of government. These consultative processes became particularly important in local government circles, where local authorities worked directly with their local community. As a result these processes have filtered down to form how public art is curated within the political context of local government. As artists’ practices have transformed, artists have requested that local governments adapt their programs to their new approaches to public art practice.

Through community consultation, artists have contributed towards local government approaches to public art. This process has altered local government programs and policies which have become more aligned with artists’ needs. As an example, a wider range of artists from different disciplines, including more ephemeral work such as performance arts, are increasingly included in the scope of local government, public arts policies and programs. Jon Hawkes, an independent advisor on cultural issues wrote *The Fourth Pillar of Sustainability – Culture’s Essential Role in Public Planning* (2001), which discusses the essential role of culture in a healthy and sustainable society. This publication addresses the role of culture in relation to the public planning arena. Hawkes discusses how economic development has been the dominating focus in urban planning and claims that social and cultural forms are all gaining renewed currency. The concept of sustainability and wellbeing are the underlying principles that appeared in the UN’s *Agenda 21 for Culture and the National Strategy for Ecologically Sustainable Development*, which were agreed upon by the Australian federal government at the Rio Summit of 1992, along with 178 other nations.
Hawkes positions the imperative for sustainability as follows “resources are not limitless – unregulated exploitation causes degradation and depletion. Unless carefully planned and controlled, pursuing immediate material wealth will inevitably result in long-term poverty and ecological disaster”. Wellbeing is discussed in these terms: “research is demonstrating that, although society as a whole is more materially prosperous than ever before, many of its members feel excluded, powerless and unhappy. What is good for the economy is not necessarily good for society” (Hawkes, 2001, p. 9). These key shifts in community thinking, with enhanced attention to social and cultural elements, have had an impact on community planning with more consideration given to the wellbeing of a community. Hawkes also addresses the effects of individual disengagements from society, and advocates empowerment through active citizenship as the way towards strengthening civil society. Culture in this context could be the tool to encourage participation between individuals. Thus the mobilisation, activation and support of cultural activities can strengthen community to become more sustainable in the future.

Learning from policy and planning as curating

Public art practice can have many different forms and can come from a more traditional curatorial approach. It is important to distinguish the approach, as the outcomes of the artwork come to have a different emphasis and social implications in the process. With the local government-based model, dialogue between local governments and artists is crucial to build a strengthened understanding of how public practice occurs as a shared process with the community. In the past local governments, as political organizations, have not been focused on the concerns of the arts industry, but rather on the practical and functional needs of the local geographic area. This focus away from understanding the needs of a specific arts community has led to discrepancies between artists’ methodologies and local government procedures and processes. The awareness of the role of local government in relation to public art planning and development of public culture has increased with encouragement from organizations such as the Australia Council, and this has led to an increased number of professional arts managers being employed by local government, and thus assisting with bridging the gap between local government and artists’ practices. Increasingly, local governments have adopted cultural strategies for cultural development as a viable way to encourage engagement between disparate communities within a local
geographic area and to counter increasing social isolation and disconnectedness. These strategies are encouraging engagement and active citizenship towards a more robust and engaged civil society. In assessing the case studies, there will be consideration of existing approaches such as the methodologies of artists, curators, institutions, local governments, sponsors, the built environment and urban planning. Further to this there will be an analysis of the cultural outcomes achieved through the process under examination.
PART 3
PART 3

Chapter 8: Assessing the Major and Minor Case Studies

Part 3 deals with how the major and minor case studies are to be assessed, followed by the assessment of the major and minor case studies. This chapter introduces how the case studies are assessed, the influences for the assessment and the assessment schedule that the case studies are constructed. It conceptualises the city as a curated space and models it as an ecosystem, where agents play particular roles and are dependent on each other and has influenced how I have assessed the curated city in the case studies. This chapter aims to evaluate the current state of visual arts activities in public urban spaces by identifying the dominant character of the cases.

My aim for the Curated City Assessment Schedule is that it could be used as a tool to assess urban spaces in various quality and scale and to consider the existing curated city activity in relation to the theoretical and practical aspects of the space. The data that has been collected through documents, interviews and literature has informed the assessment of the cases. The aim of the curated city assessment tool is to create a methodology that will allow artists, arts managers, curators and urban and cultural planners to assess urban spaces within which they are working.

Influenced by Foucault’s methodology of discourse, archaeology and genealogy (refer to Figure 5.) the criteria for assessment was excavated from discourses in the literature review chapters. The literature review was divided into five sections based on the thematic discourses in these chapters. Each of these chapters identifies issues that influence the formation of a city as a curated space via its treatment by visual artists. The questions formulated are based on the issues developed in each of the literature review chapters and explore the discourses in relation to the case studies. Through the identification of the major characteristics in the case studies, I have attempted to formulate a framework model for consideration.

The assessment model is influenced by research work in which I have participated, in the broader field of Art in Public Space at RMIT University, where my candidature was undertaken. Research work with the Program Director of Art in Public Space, Geoff Hogg, a muralist, activist and curator, led to practical experiences in the field.
This included exposure to international research in Shanghai, China and Istanbul, Turkey. It also included the opportunity to work on a range of local projects ranging from local, state and corporate government partnerships resulting in public commissions, competitions, exhibitions and precinct curatorial strategies for a wide range of local emerging and professional artists. During my experience, I was also involved in managing the process of a local public art commission for Lygon Street Melbourne (2010-2011), funded by a number of political organisations at state and local government level. This project was developed through to the selection of the artists and their work, but was uncompleted due to a change in state government in 2011.

As a result, this circumstance allowed me to experience the interdependent nature of public art projects, and to understand first hand how projects can be highly developed but can still be unstable with changes in circumstance of a key partner: in particular governments that are subject to change of leadership through elections. I was also an observer during Brimbank Council’s (in greater Melbourne’s Western suburbs) commissioning process for public art suitable for freeway spaces. These experiences gave me an insight into creating a series of criteria for an individual project to be discussed and judged by panel members against the proposed artwork. This methodology of assessing artwork submissions seemed like an invaluable methodology that could be used to assess the case studies in the curated city context.

Other influences in developing the assessment system for the case studies has been Lacy’s recognition of the different types of artists and the artists most suitable for working in the public sphere (1995). Landry’s (2008) method of assessment also provides a way of analysing the creativity of urban spaces and provide measures that are not only based on the artistic environment, but also on the wider political, social, cultural, community and economic contexts and their openness to creative processes. The wider political, social, cultural and economic, contexts will also be considered in relation to the development of the curated city.
Public Art Online, a UK-based public art online resource, recently published an article “Current Research – Public Art Practice, Audiences and Impact”. Included in this discussion was Ixia’s commissioned research, that assessed the impact and quality of public art (2005). The research program was entitled OPENspace and was developed by the Research Centre for Inclusive Outdoor Environments at Edinburgh College of the Arts and Heriot-Watt University in Scotland. The aim of the research was to provide guidance on impact, promote a better understanding of public art practice and professionalism in the practice for individuals involved in a public art project. The outcomes of this research was a testing toolkit for assessing the impact of a public art project. The research developed in two stages; Stage One: mapping the claims made for public art in the context of economic, social, environmental and cultural agendas and the development of indicators in relation to commissioning practices and the assessment of indicators to test the toolkit, and; Stage Two: the development of an assessment toolkit. From this research two tools were developed, the Multi Dimensional Matrix placing the artist and artistic values at the core of the project. Assessing a project in this way helps to identify partners and possibilities in the project. The second tool was the Personal Project Analysis, which allows a participant in a public art project to explore an individual’s relationship with the project to gain a further insight into its likely outcome and impact (Public Art Online, 2010, current research, para. 1-2).

These examples above focus on the role of the artist, the role of creative thinking, the role of public art or the role of the individual in a public art project. My approach differs from the OPENspace project, in that I am considering the processes of curation in the urban context. This relates back to the role of the curators of urban spaces as the carer of the sacred in the everyday through the re-enchantment of urban spaces, as previously discussed by Moore (1992) and Gablik (1991).

Table 6 presents the questions formulated to assess the activity of the curated city. These questions are applied in each of the case study cities selected for this study. The questions are based on the discourses unearthed in the literature review chapters, in relation to the case study city. In the main case studies, I attempt to answer these

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37 Ixia is a public art think tank based in the UK.
questions in a detailed manner. In the minor case studies these questions are addressed more briefly.
1. Discourses of space – founding of the cities

Questions

1.1 Discuss the background to the city’s topography and environment
1.2 Discuss the background to the city’s arts and cultural scene
1.3 What is the current condition of arts in the public sphere?
   Are visual arts activities visible in the public sphere?
   If so, what visual arts activities are most prominent in the public sphere?
1.4 What is the state of public art education in the case study city?
1.5 Which group in the curated city ecosystem dominates the current form of the curated city?

2. Discourses of artist strategies in the public sphere

Questions

2.1 What methodologies are being employed by local artists in the case study city?
   Are artists the initiator of projects?
   Are artists encouraged by local authorities to work in the public sphere?
   Who are the artists?

2.2 Site considerations
   What characteristics dominate the built environment?
   What is the natural landscape like in relation to the built environment?
   Impact of current political environment?

2.3 Community
   What is the nature of the community?
   Is it mainly dominated by corporate activity? Or residents?

3. Discourses of museum practices in the public sphere

Questions

3.1 What kinds of exhibitions do the contemporary art institutions show?
   Are the exhibitions global or locally orientated?
   Are there any public-based projects shown?

4. Discourses of creative urbanism

Questions

4.1 Is the creative city influential in city planning?
4.2. What is the impact of the creative economy on the case study city?
4.3 How has increased interest in creativity impacted intercultural dialogue?

5. Discourses of public art practices in the city

Questions

5.1 How is the city currently being curated?
   Discuss organisations, programs and artists activities’ in the case study city.

6. Findings and Recommendations

Questions

6.1 What are some of the barriers to the development of the curated city in this case study?
6.2 What recommendations can be made towards the case study as a curated space?

Table 6: *The City as Curated Space* assessment schedule (T. Wong, 2011).
Chapter 9: Introduction to the Case Studies

Central Sydney and central Melbourne have been chosen for this case study because their spatial origins and development differ greatly from each other, although they are two major cities of the same nation. This study focuses in particular, on the development of each city's laneways. It looks at conditions leading up to their uses as sites for artistic interpretation. The laneways have been selected as the point of focus for the case studies as each city has different but intersecting histories, and they now have comparable uses but with differing outcomes and implications. A further three minor case studies of San Francisco, USA, Shanghai, China and Şile, Istanbul, Turkey were selected to compare Australian approaches against international ones. Comparative data on land size, population and industry in central Sydney and central Melbourne has been sourced from the Australian Bureau of Statistics (2006) and appears in Table 7, on the following page, to give an overview of the two central city areas.
**Overview of data about central Sydney and central Melbourne**

<table>
<thead>
<tr>
<th></th>
<th>Central Sydney</th>
<th>Central Melbourne</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Population</strong></td>
<td>23,965</td>
<td>13,978</td>
</tr>
<tr>
<td><strong>Male population</strong></td>
<td>12,428</td>
<td>7,248</td>
</tr>
<tr>
<td><strong>Female population</strong></td>
<td>11,537</td>
<td>6,730</td>
</tr>
<tr>
<td><strong>Density</strong></td>
<td>5,706/km</td>
<td>7,536.8/km</td>
</tr>
<tr>
<td><strong>Indigenous population</strong></td>
<td>0.6%</td>
<td>0.3%</td>
</tr>
<tr>
<td><strong>Overseas Born population</strong></td>
<td>73.7%</td>
<td>69.4%</td>
</tr>
<tr>
<td><strong>Non-English speaking background population</strong></td>
<td>63.2%</td>
<td>56.8%</td>
</tr>
<tr>
<td><strong>Households – single</strong></td>
<td>2,095</td>
<td>2,102</td>
</tr>
<tr>
<td><strong>Households – group</strong></td>
<td>1,102</td>
<td>1,059</td>
</tr>
<tr>
<td><strong>Households – family</strong></td>
<td>2,812</td>
<td>1,836</td>
</tr>
<tr>
<td><strong>Households – total</strong></td>
<td>6,015</td>
<td>4,997</td>
</tr>
<tr>
<td><strong>Land area</strong></td>
<td>4.2km</td>
<td>1.9km</td>
</tr>
<tr>
<td><strong>No. businesses</strong></td>
<td>28,158</td>
<td>14,067</td>
</tr>
<tr>
<td><strong>Main industries</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Finance and business</strong></td>
<td>19,566</td>
<td>9,435</td>
</tr>
<tr>
<td><strong>No. culture and recreation Businesses</strong></td>
<td>453</td>
<td>201</td>
</tr>
</tbody>
</table>

Table 7: Overview of data about central Sydney and central Melbourne.
Chapter 10: Major case study - central Sydney

Central Sydney

Figure 11: Map of central and greater Sydney, New South Wales, Australia (Google Maps Australia, 2011).
Sydney, New South Wales

The greater Sydney region is Australia’s most populous city and has origins as Australia’s oldest city after colonisation. The map of central and greater Sydney (Figure 11) demonstrates the region of focus for this study, red circled areas of central Sydney indicating areas that are discussed in this case study in relation to public art activity and the map of greater Sydney demonstrates the relationship between central Sydney and the greater region. The numbering system in the following chapter on central Sydney correlates to the sections and questions in the Assessment Schedule devised in Table 6 in Chapter 8.

1.1 Sydney’s foundations

Tribal society to urban origins

Sydney Cove was originally the ancestral territory of the Indigenous Iora people. The Iora people lived on its shores, without the notion of property ownership; territory ownership was based on ancestral lineage. Australian historian Manning Clark describes the Iora people in *A Short History of Australia*: “For apart from fire, the stone implements he used for hunting and food gathering and the rock paintings for which he portrayed his vision of the world, the Aborigine handed on few other memorials of his encounter” (Clark, 2006, p. 1). The Iora people lived a non-materialistic existence and made minimal alterations to the natural environment.

It was not until Australia was colonised by the British that the built environment began to appear. When the USA became independent in 1776 and no longer accepted convicts from Britain, the British looked to Australia and New Zealand as a new location for convict transportation (Clark, 2006, p. 10). After the British arrived in 1788, Sydney Cove was the site for the first settlement and was to be place of the first modern Australian city. The colonisers brought with them a completely different outlook towards the environment, seeing the landscape as a good location for an urban settlement.
The accidental planning of Sydney

The early beginnings of Sydney was dominated by attempts to control the population from starvation and health problems. The settlement of a new population was a difficult task, leading to less emphasis on the planning and formation of the city. Sydney historian Paul Ashton in *The Accidental City – Planning in Sydney Since 1788* (1993) argues that Sydney's urban growth was historically unruly and developed by laissez-faire individualism, describing the planning of the city as accidental. Commercial activity from passing trade ships in the region and little regulation led to the development of the settlement with independent building and little overall planning in the early years of the colony. Ashton argues this impacted upon the planning functions; authority in Sydney to this date has remained fragmented (Ashton, 1993, p. 10).

The early European origins give some indication of the city's problems, which many years later would still cause difficulty to its urban development. Of the planning that did occur, Ashton describes how streets were laid out wide to discourage the 'wicked' behaviour associated with small narrow lanes in this era. The lanes that were formed were predominantly back access lanes built by the owners of individual properties. There was no consistency with the network of lanes, as they were not streets planned by the colonial authority. The outbreak of fire was a problem in the early years, as the lanes were labyrinths of uncontrolled small streets made of wood that were fire risks. Many of these structures were removed due to their hazardous nature.

The formation of the early city followed the natural hilly topography leading to the Tank Stream. The Tank Stream was a significant site for the city, as it was the original water source for the Indigenous community inhabiting the area. The unruly and unplanned characteristic led to the constant demolition and rebuilding of the settlement. It was also common measure to combat hazardous building practices and unhygienic living conditions. By 1900, the first plague epidemic had broken out in Sydney, leading to whole residential areas, classified as slums, to be cleared out and demolished. This included areas such as The Rocks, a centrally located residential area predominantly inhabited by Chinese migrants (Spearitt, 1974, p. 66).
Post World War Two growth and modernisation

In the post-war climate the population of Sydney increased due to the baby boom and influx of new migrants. This led to a spatial reorganisation of the city, which followed the American post war model of urbanisation. This model focused on the building of new sprawling suburbs and the centre of the city became the main location of economic activity. Suburbia became the domain of the feminine and domestic, whilst the central areas of the city became a male dominated space for the workplace. Transportation focused on the building of major roads and infrastructure. As the city modernised, urban planners attempted to avoid the uncontrolled environment of the past by embracing the order of the modernist city.

Throughout this period many smaller sites were amalgamated to make way for gargantuan-scaled skyscrapers. A site analysis report produced by the CoS ‘Policy for the Management for Laneways in Central Sydney’ (CoS, 1993) highlights this history of selling off lanes to make way for large-scale developments, thus erasing much of the finer grain of the city centre. The modernist aesthetics of the new architecture that dominated the central city environment brought with it new public art practices. Harry Seidler, arguably Sydney’s leading modernist architect, strongly influenced the modernisation of the city centre. Seidler’s landmark buildings such as the Australia Square building, located on George Street, featured vibrant modernist artworks by artist Alexander Calder.

The 1970s saw a backlash to the overdevelopment of the city. Grassroots community groups, such as the Green Bans movement, made up of builders and labourers who acted as environmental activists, protested over the destruction of heritage and inner city residential areas of the city. As Sydney began to modernise, Green Ban protestors were successful at protecting early working class areas such as The Rocks, Potts Point and Centennial Park, which have now become heritage listed areas of the city.

Global Sydney

In the 1990s the focus in Sydney was on becoming a global international city. By this era Sydney dominated in attracting corporate global businesses to Australia. Sydney won the bid to host Olympics in 2000, which became a central motivator in urban
redevelopment of the city. Penelope Dean, geographer, writes on the renewed focus for Sydney towards becoming a global city in “The Construction of Sydney’s Global Image” (Dean, 2005). Dean discusses how the city developed a strategy to identify Sydney as a global city, breaking away from the traditional way Australian cities have been positioned by local governments. In the burgeoning global age, Sydney was repositioned by the local government authority on a strategy of competing in the international economic environment. Strategies used included the redesign of the city focused on ‘deadline urbanism’ urban planning based around a major deadline. In Sydney’s case the deadline of the Sydney 2000 Olympic Games focused the development of the city’s capital infrastructure and facilities. Its goals were to be the national financial centre, and to build the tourism and cultural industries in order to meet global demands. Dean describes global cities as cities that “tend to be generic, a standardised checklist of selling points: a skilled and educated labour force, education facilities, physical infrastructure, an international airport and communications technologies suited to international corporations” (Dean, 2005, p. 51). However to have the competitive edge needed to conquer the global market, a unique feature or characteristic as a marketable selling point in the global market is also necessary.

In marketing Sydney, the city was sold as a strong financial centre with international business and employment opportunities. It offered the icons of the Sydney Opera House and Harbour Bridge, as well as a hedonistic lifestyle given its close proximity to beaches. Through this strategy to become Australia’s leading global city, the city embarked on many cultural reforms. This included the redevelopment of Customs House by the CoS as a cultural centre, and new public art policies that led to the commissioning of large-scale site-specific artworks at new Olympic sites and redevelopments. The 1990s also brought the establishment and consolidation of major international events, such as Sydney’s New Years Eve celebrations and the Sydney Gay and Lesbian Mardi Gras. These events brought an increase in cultural tourism, branding the city as an international festive city. These increased activities in the city centre resulted in what Dean describes as “intensified centrality... The traditional

38 The more traditional perspectives of competition between Sydney and Melbourne revolved around concepts of the divide between the urban and natural landscape, and competition for national and cultural supremacy.

39 The Sydney Gay and Lesbian Mardi Gras had its origins in 1978 as a protest march in Oxford Street, Darlington and has developed into a street festival as the years have progressed (Sydney Gay and Lesbian Mardi Gras, 2011, History, para. 2).
centre has become even more of a centre” (Dean, 2005, p. 54). The central area of the city strongly identified and consolidated itself as the major business centre, which attracted attention to this region.

**Sydney today**

The city today is still outward looking, facing towards the harbour. The culture of the city is predominantly based on activities around this site. Dean comments on the harbour as the idealised leisurescape: “Sydney’s harbour zone is and always has been, interpreted as the ideal leisure landscape” (Dean, 2005, p. 51). It is a city focused on seaside landscapes, beaches and natural bushland, and has a history of good weather conducive to outdoor events. The greater Sydney region is home to Australia’s largest urban population of 4.5 million people, 177 920 people live in the CoS Council area, including the South Sydney area, not just the central business district (Australian Bureau of Statistics, 2006). Since the success of reaching global city status, Sydney has had increased population pressures, impacting upon its transportation and housing capacity. Growing populations have led to housing being less affordable and increasing the cost of living. In a recent report produced by the Property Council of Australia, ‘My City: The People’s Verdict’ (2011) a selection of local people from each Australian capital city was surveyed to rate their capital city on liveability issues. Sydney scored lower than other major capital cities in most categories, particularly in affordability, transport and congestion issues. On access to cultural and entertainment facilities, most interviewed people believed they had good access to these activities, although only 47% felt the city had an attractive look and design, rating second last amongst other capital cities. This report gave an indication of some of the growing problems that dominate urban issues for Sydney in recent times. In greater Sydney, the Western suburbs are the newer suburbs, and they are still grappling with their relationship with the rest of the city. The central area of Sydney, upon which this study is focused, is located near the harbour and surrounded by the Eastern suburbs and the North Shore. The centre of the city is physically located in Parramatta in Western Sydney. There have been several attempts through urban planning and large-scale events to address this problem by locating these events at a more central location in Olympic Park, Homebush (located next to Parramatta), to assist with creating a more equal
distribution of cultural events in the city. This has included hosting the Sydney 2000 Olympics in this space and the hosting of several Sydney Festival opening night events in Homebush Bay.

1.2 Background to Sydney’s arts and cultural scene

Overview

Greater Sydney is home to a large and active artistic community. In the inner city area, traditionally many artists have been located in central areas such as Kings Cross, Surry Hills, Paddington, Glebe and Newtown. These areas have well known histories of artist collectives and artist run spaces. Paddington is now established as the home of commercial galleries, whereas Surry Hills is well known for its artist run spaces. Residential living in the centre of Sydney is relatively new and has only been encouraged since the 1990s. There are four major universities where art education is available: Sydney College of the Arts (SCA) (Sydney University), College of Fine Arts (COFA) (University of New South Wales), the National Art School (NAS) and the University of Western Sydney. SCA, COFA and NAS are located in suburbs close to the city centre, but not in the city centre itself, and the University of Western Sydney is located in the Western suburbs.

Visual arts museum institutions are located more centrally. The key institutions include the MCA at Circular Quay, the Art Gallery of New South Wales (AGNSW) in the Domain, and the Powerhouse Museum in Ultimo. More recently Customs House and Carriage Works have been established. Customs House was refurbished in the late 1990s and then again in 2002, but is no longer a dedicated cultural centre. In its first refurbishment it was designated as a cultural centre but due to internal management issues, the building was refurbished and redesigned as a multi-disciplinary and multi-tenanted building, and includes some contemporary visual arts in their program. The newly established Carriage Works, based in Redfern, has a performance focus, with their main tenant being Performance Space. The large studio spaces are also used for television and film production.

40 The Powerhouse Museum has an applied art and design focus, but some objects exhibited and collected cross into contemporary art practice.
The CoS, the local government authority, has traditionally been less active in the visual arts arena, as there are many visual arts institutions and festivals in Sydney. They have relied on the institutions and industry in taking the lead in this area. Their focus has been in supporting the arts through grants and subsidies to local not-for-profit arts-based organisations. The CoS does offer cultural programs, but they are more generally aimed towards the wider community. Since 2006, the city has reviewed their programs and has widened its range of cultural activities to attempt to address audiences previously overlooked. This includes looking at new approaches to the public art programs, which will be discussed further in this case study.

The visual arts in outdoor spaces

Sydney has a long history of event-based cultural activity. Major events in central Sydney dominate the cultural calendar. The Cultural Affairs department of the CoS focuses predominately on street-based events such as New Year’s Eve and the Sydney Gay and Lesbian Mardi Gras, which have been popular since the pre-Olympics 2000 period. The CoS focus on being an event-driven city came with the leadership of the former Lord Mayor Frank Sartor (in office from 1991 to 2003). The CoS’s main arts in public space platform is Art and About, a series of outdoor based arts events which occur across the local government area.

The event, although presented as an exhibition of the arts in public space, is more of an outdoor festival of events and attempts to be inclusive of all groups, aiming to be popular in approach. The event is varied in quality and presents works by professional, amateur and community-based groups. As part of the program Sydney Life is a large-scaled professional photography competition and exhibition displayed in the Hyde Park, and curated by a panel of photography experts. Another program is Open Gallery, which uses advertising banner spaces throughout the main streets of Sydney for artists’ works during this period. With the use of banner advertising space for artwork for the Open Gallery there is a lack distinction between artworks and advertising, as it frames the artwork in this format and makes artwork difficult to distinguish from advertisements. Both the Sydney Life and Open Gallery demonstrate a safe approach to developing artists’ projects for the public sphere, as they are both making use of existing urban forms, not necessarily appropriate for artistic production. Laneways by George! as part of the Art and About festival, attempts to be more
challenging as a site-specific temporary commissioning program, managed by the public art team (to be discussed further). The CoS also covers South Sydney, which is traditionally a residential and working class area, although this is rapidly changing as Sydney becomes increasingly gentrified. The central area is mostly made up of a corporate business community, and a newly emerging residential community is located towards the Chinatown/Central Station end of the city, attracting mostly Asian migrants or overseas students who prefer apartment style housing.

**The arts in Western Sydney**

An understanding of arts activity in the greater city area helps place the central Sydney area into perspective. Cultural activity outside of central Sydney has been encouraged in the last decade at the State policy level (refer to Figure 11 to see the relationship between central Sydney and the Western Sydney region). The NSW state government began an initiative, ‘A Strategy for the Arts in Western Sydney’ (Arts NSW, 1999), to encourage Western Sydney local governments to invest in cultural facilities for their local area, with state government support. This has occurred due to criticism that Western Sydney communities lack access and opportunities to participate in cultural activity.

According to the Arts NSW website, Western Sydney has over 1.7 million inhabitants, representing over 42% of the total Sydney population, and it is the fastest growing region of NSW (Arts NSW, 2006, para. 1-3). The state government, in collaboration with local governments, has invested over $55 billion towards capital infrastructure between 2002-2010, resulting in the development or upgrade of centres such as Campbelltown Arts Centre, Joan Sutherland Performing Arts Centre (Penrith), Blacktown Arts Centre, Parramatta Riverside Theatre, Parramatta Artist Studios, Penrith Regional Gallery and Lewers Bequest, Bankstown City Art Gallery, Hawkesbury Regional Museum, and Casula Powerhouse Arts Centre. (Arts NSW, 2006, para. 3).

There are now many contemporary art centres in Western Sydney, mostly focused on contemporary visual arts practices, but increasingly also offering theatre space for contemporary theatre productions. These centres attempt to curate exhibitions that relate to their own audiences, and they engage locally based artists. The programs also introduce international artists to these regions. The centres are generally run in a
traditional institutional manner, as they present quality fine arts based exhibitions and engage professional artists. With the attention focused on Western Sydney, this has impacted upon the growth of central Sydney as an arts hub, even though traditionally artists and curators have been based in central Sydney. The introduction of the Western Sydney art strategy has led to the state government influencing increased arts activity in the Western Sydney region.

1.3 Art in the public sphere in central Sydney

In central Sydney a large collection of local government owned works are featured throughout the city centre. These works are predominantly traditional sculptural, mural, and abstract works commissioned by or gifted to the city. In 1991, first steps were made towards organizing the public art collections and programs of the city, in preparation for the hosting of the 2000 Olympic Games. This included the hiring of the first public art manager, Sally Couacaud, an arts manager and former director of Artspace, a government funded contemporary art gallery located in Woolloomooloo. The public art manager established policies around the public art collection, and was also responsible for commissioning. The collection was formalised as the Sydney Open Museum (SOM). The first public art policy was introduced in 1994, which formalised collections, conservation and new commissions. The policy also focused on introducing public art to new CoS capital works. A major new series of permanent site-specific works by local artists the Sydney Sculpture Walk were also commissioned for the Sydney Harbour coastline. These permanent works were very formal in quality, and focused on the works by professional artists with experience in large-scale works in public spaces. Public art in Sydney has had an awkward relationship with the city. Works have often been moved as they go out of favour with the public or with local politicians. Spring Street, Sydney, a street parallel to George Street, has become known as Sydney's public art graveyard and features several major works that have been relocated to this site. Bert Flugelman was a popular Australian modernist sculptor during the 1970s. His sculpture Pyramid Tower (1978) (refer to photograph 6) was moved from its prominent location at Martin place to Spring Street after the work was criticised by the current Lord Mayor Frank Sartor. Many of Flugelman’s sculptures were commissioned in the 1970s as public works for town centres throughout Australia. Other works that have similarly caused controversy have been Ken Unsworth’s Stones Against the Sky (1998), located in King Cross, where residents
petitioned for the removal of the work (refer to photograph 7). The artwork, which
was never completed, was a series of poles with rocks mounted to the work. The local
audience objected to the colour and aesthetics of the work, claiming it appeared
visually offensive. The protestors, mostly local art students, formed a group calling
themselves The Council for the Removal of Bad Art in Public Spaces and threatened
to remove the work themselves (Fickling, 2003). The actions of the group indicate
that, at the time, there was a wide gap between the intentions of the commissioners by
local government and expectations of the audience, particularly the art school educated
audience. A compromise was finally made between the protestors and the artist: that
the work be painted dark grey, thereby camouflaging the work and making it less
contentious.
Photograph 6: View of Spring Street showing Bert Flugelman's *Pyramid Tower* (1978), Sydney, New South Wales (T.Wong, 2009).
Photograph 7: Stones Against the Sky, Ken Unsworth, 1998, Darlinghurst Road, Kings Cross, New South Wales (T. Wong, 2009)
In 2006, revisions were made to the public art policy to include the ‘Interim Guidelines for Public Art in Private Developments’ (CoS, 2006). The guidelines introduced a new public art framework which linked the practice with private developments. The policy stipulates that for developments of urban renewal areas requiring a Master Plan or Stage 1 Development Application or all privately initiated multiple residential, commercial or industrial projects including a significant amount of publicly accessible space over the value of $10 million, must submit a public art plan and report. This plan and report is to be approved by the public art panel, before occupation certificates can be issued to the developer. There is no agreed percentage of the total budget, only the suggestion of a substantial amount. This policy has meant that private developers are to take responsibility for public art plans with guidelines and assistance from local government. Developers are encouraged to work with public art consultants who can advise on the appropriateness of the work.

The criteria for the works are left relatively open, with a focus on the work being appropriate for the space, and a discouragement from ‘plonk’ art (described in the policy as ‘public art that is not commissioned specifically for a space’), ‘but is not excluded if the rationale is deemed sound’ (CoS, 2006). The focus of these revisions is to ensure that the public art planning process is considered for large urban developments with publicly accessible areas. A new Public Art Policy was released in 2011 (CoS, 2011). The new public art policy gives a renewed framework for public art policy, aligning its strategic directions with the City’s overall Sydney 2030 strategy. In an article ‘The art of public expression’, featured in the *Sydney Morning Herald*, Anthony O’Grady refers to this private development policy as a reaction to ‘The Sydney Solution’, where public art funds on private developments are often slashed due to construction costs spiralling, and therefore showing how public art is not often a high priority for property developers (O’Grady, 2006). As public art procedures are a relatively new process and buildings can take up to four to five years to be completed, the results of public art building code policies are still yet to be seen. In an interview with Eva Rodriguez Riestra, CoS’s current manager of public art, commented that developers receive the public art in private development guidelines when they first apply for a development. As the policy is relatively new, most developers are still learning about the process, although she did comment that property developers that are
internationally active were more aware of these sorts of processes and needed less assistance in considering the role of public art in their property due to having more experience through international standards in building practices (E. Rodriguez Riestra, personal communication, December 12, 2008).

John McDonald, art critic for the *Sydney Morning Herald*, commented more recently on the state of public art in Sydney in his piece ‘Sydney’s Haphazardous Public Art’ appearing in a special on Australian public art in the US magazine *Public Art Review* (2010). As an experienced curatorial consultant on projects relating to new property developments in central Sydney, McDonald advocates that a set percentage is needed to give clarity to property developers on the necessary budget appropriate for public art projects. He claims, that with no set percentage, developers, in efforts to save costs on extra projects, will attempt to spend the least amount possible, which impacts on the quality of the project produced and the entire process, “leading to inadequate engineering support, lack of artists’ fees, poor consultation and research, a tendency to use cheap materials, and so on” (McDonald, 2010, p. 45).

It is clear that policies around the inclusion of public art in new developments is a positive step to ensuring that publicly accessible areas have a cultural layering in their environment and it also provides employment opportunities for artists in newly developed sites. As pointed out by McDonald, clearer guidelines in approaches are also important as they set benchmarks and standards for developers who are still becoming acquainted with such practices. In some local government areas these public art in private development policies are not imposed on developers. Rather, they are encouraged, as they feel these policies are able to cause resentment from the property developer if public art is enforced. Public art is managed by a unit located within city projects, which has more of an urban planning and built environment focus, rather than cultural affairs, although the public art unit does work with the cultural affairs unit.

The public art panel was appointed by Council in 2007 and is chaired by Leon Paroissien (the former director of the MCA). The current panel comprises: Judith Blackall – Head Artistic Programs of the MCA; Felicity Fenner – Chief Curator, National Institute for Experimental Art – College of Fine Arts; Janet Lawrence – Artist; Anne Loxley – Director Penrith Regional Gallery; Hetti Perkins – Senior
Curator, AGNSW and Richard Johnson – Director of Johnson Pilton Walker and member of CoS Design Advisory Panel. Current and former members of the panel are high-profile former and current directors of institutions, and many have had experience in developing the public art programs that were established for the 2000 Olympics. This link between the institutions and the public art panel demonstrates that the visual arts museum model of public practice influences the panel, as there are currently no younger or community based representatives on the committee. The public art unit develops permanent commissions, usually in the process of the urban design of public places. In recent years, the public art team have turned their attention to the development of temporary commissions, influenced by community groups lobbying for increased types of cultural and social activity in central Sydney. This includes the call for increased, small social businesses through campaigns such as ‘Raise the Bar’ which advocated for the NSW state government to reform alcohol licensing to preference smaller venues in attempts to combat the dominance of large-scale corporate social venues (Raise the Bar, 2007). With the increase in cost of housing in the last few years, grassroots cultural activity has suffered in inner and central Sydney. Local media the *Sydney Morning Herald* reported that several artist run galleries in the inner areas of Sydney have been unable to sustain themselves and have been forced to close (Creagh, 2007). NSW state policies have also preferenced sports being played in venues over live music, a legacy of the 2000 Olympics era.
Photograph 8: Angel Place under construction, 2009, Sydney, New South Wales (T. Wong, 2009).
Community consultation for the Sydney 2030 strategy proved that audiences asked for an increase in contemporary public art activity. The CoS consulted urban planner Jan Gehl to assess the public sphere of the city. From these recommendations, Gehl suggested that the city is currently overrun by automobile traffic and that measures need to be put in place to calm the environment and give pedestrians better conditions to walk. Gehl suggested that public art activity would give public spaces a more personal and human environment, in that the urban spaces of Sydney are dominated by functional engineering solutions to design. Architect, Craig Allchin of Six Degrees Architecture in Melbourne, was commissioned to develop a report ‘The Fine Grain: Revitalising Sydney’s Lanes’ (2008), which was about central laneway revitalisation. Allchin’s company is known for the development of some of the first laneway bars in Melbourne. His report advised on ways in which Sydney could improve its fine grain infrastructure based on small, social businesses, and through increased cultural activity, such as public art activity. Photograph 8 and 9 demonstrates the revitalisation of Angel Place, Sydney (2009) by private corporations encouraged by the City of Sydney to become a site for small social businesses and cultural activity.

As a result the CoS has produced a temporary commissions model based on the Melbourne Laneways Commissions. The program, which focuses on the commissioning of temporary works in Sydney lanes, seemly oddly inappropriate in spaces that had mostly been erased from the city’s fabric to make way for the gargantuan towers of the modernist city. The few laneways that still exist in Sydney had become sterilised as loading spaces for the office towers or as in The Rocks, have been preserved and fossilised as heritage locations, and are no longer living spaces. For several years the CoS had been considering smaller intimate spaces and their possible use. The few lanes in Sydney tell a story of lamentation for a city that did not value its small intimate spaces.

Laneways by George! is a program of smaller-scale temporary commissions located in the few laneways that exist in central Sydney, which developed from an earlier program Live Lanes. Live Lanes was an early attempt to engage local arts groups in Art and About related events. The program was initiated by the public art panel, who advises on the strategic direction of public art in Sydney (E. Rodriguez, personal
communication, December 12, 2008). The revitalization of laneways was a strategy first initiated by Peter Seamer, the CoS’s former Chief Executive Officer (CEO) and former CEO of Federation Square, Melbourne (B. Smyth, personal communication, November 3, 2009). To date the requirements for each annual program have differed. During the first year after the program was announced, the program officer, Glenn Wallace, actively negotiated with artist run initiatives and encouraged them to submit proposals for the commissions. The public art panel then selected the projects. Out of six proposals, four projects were developed. Upon interviewing artists from Gaffa Gallery, Surry Hills, which succeeded in being selected for a commission, the artists discussed that they were unaware of being able to approach the CoS for arts-related events, as they were unaware that the CoS would support such work. The artists also indicated that the city offered little technical assistance in the development of the work, and that it became the responsibility of the artists to secure engineering support required to create the work and make it suitable for the public environment. This indicates that artists working in the public sphere require different skills and education about the relevant issues.

The second year of laneway projects was structured differently and was curated by Steffen Lehrmann, an Architecture lecturer at the University of Newcastle. Lehrmann has produced several publications that analyse urban public arts practice, and has curated several exhibitions in this vein. Conventionally in public art practice, local government programs tend to shy away from introducing an individual curator. This is due to Local Government’s ethics of creating processes that are shared and equal, and a single curator usually implies a singular voice of authority. In this case it was unusual that the CoS had decided upon selecting a single curator. In his role as curator Lehrmann set up a framework for the future directions of the program. Lehrmann’s approach to this laneway program differed in that a much more substantial conceptual framework was established that identified the benefits of public art practice in urban spaces, and selling the project to the community. The curatorial outline for the project also specified that the teams be multidisciplinary art/design teams so that the projects would be coming from a wider pool of artists and thereby increasing the number of potential applicants and possibly the range and quality of projects. This approach indicated that visual artists, who may not have the spatial skills appropriate for the scale of Sydney’s urban spaces, could work with architects, landscape architects and
planners in a collaborative process. Photograph 10 demonstrates a project that was selected for the commissions of 2009. The 2010 commission was curated by Barbara Flynn, an independent curator with experience in commercial galleries and corporate collections.

Photograph 10: I Dwell in the City and the City Dwells in Me, Kim Bridgland, Aline Joyce, Adrian Hill Theresa Schubert, 2009, City of Sydney Laneways By George! Bridge Lane, Sydney, New South Wales (T. Wong, 2009).
One of the artists selected in this process was Richard Goodwin, a veteran Sydney based public artist, who is trained as an architect, but is also a successful artist whose work is in the AGNSW collection. Goodwin discussed his involvement in the commission, describing it as a token effort on behalf of the CoS. His team was selected for their project *Seven Metre Bar* (refer to Photograph 11), an installation work made up of urban debris, which emerges from Underwood Street, Sydney, to reveal a functioning bar amongst the debris. Goodwin, as opposed to 2008's selection of younger artists, is a well-established, experienced and teaching artist who has been working in the public realm in Sydney for over 30 years. He has a long established relationship with the urban realm of Sydney (R. Goodwin, personal communication, November 3, 2009).

For Goodwin, working in the lanes was an opportunity to experiment with creating his practice of urban ‘parasites’, even though he felt that Sydney was not a laneway city and was aware of the mass removal of laneways during earlier periods of urban development (R. Goodwin, personal communication, November 3, 2009). These ideas relate to his longstanding career in developing his ideas around the role of artistic practices in urban spaces, particularly with the development of his ‘Porosity Studio’, an art in public space elective subject taught by Goodwin at the COFA, UNSW. The elective course is an international workshop, taking students from various disciplines such as fine arts, design and architecture to look at spatial artistic practices in other major cities such as Shanghai, China.

In discussion with Goodwin, he revealed his frustration with working in Sydney, particularly within the context of the current management of public art practice, and also the difficulties of working with the domineering nature of heritage architectural practices, which restricts many possibilities for the re-interpretation of sites. Also having the experience of working in Melbourne, his opinion was that attitudes towards the public sphere progressed in Melbourne, when the Kennett State Government began to consult with the RMIT University's School of Architecture in the late 1990s, creating a relationship between academic research and state government planning and development (R. Goodwin, personal communication, November 3, 2009).
This account by Goodwin indicates that laneways in Sydney do not seem to be an appropriate site for temporary public art activity, as they are not a network of sites that have remained dormant like the network of lanes in Melbourne. The instigation of a laneways program in Sydney implies an uncreative ‘one size fits all’ approach to public art activity, as the CoS has attempted to take a successful program from another city with a different history and topography, and implant the program in a different location. Sydney’s lanes have had a history of destruction, removal and erasure, which has altered the structural formation of the city. This indicates that, in the development of temporary programs, Sydney needs to consider more thoroughly the specific site conditions and how the local characteristics of the space are able to provide opportunities for artists to interpret, rather than prescribing sites. In Melbourne’s lanes, during the recession of the late 1980s, artists’ studios were based in the city centre as the city was affordable, and this led to the growth of artistic activity in laneway spaces. Sydney’s approach is a forced top-down implementation of artistic activity in public spaces, which has occurred as a result of local government processes responding to a more globalised and mobile audience, and in making comparisons with other international cities.

**Art in public space commissioned by other groups**

Major institutions such as the MCA and AGNSW regularly showcase public art based programs in their own outdoor spaces. Some of these programs are projects privately funded by the Sydney-based Kaldor Foundation, a philanthropic organisation dedicated to showcasing international and innovative public based visual arts projects. The Biennale of Sydney (established in 1973) and the Sydney Festival (established in 1977) have also increased their exhibition of public based projects, responding to artist practices that have become more site-specific and participatory in nature. The Biennale of Sydney is the only festival dedicated to contemporary visual arts practice. In recent times projects have been located at Cockatoo Island, an ex-industrial island in Sydney Harbour, using both internal and external spaces on the island. The site has been curated with international projects such as a project by Swiss artist Urs Fischer in 2007. Some artworks are not necessarily site-specific, as they are projects that have been exhibited in other locations, but some are new works created for the site. The Biennale model is still very much developed out of a traditional institutional curatorial model, with an artistic director selecting works for specific locations. In some respects
Cockatoo Island has been treated as a white-walled gallery space with little engagement with the site itself. **1.4 Public art education** There are few courses available in Sydney that deal with public art activity. Most artists that are trained in the spatial disciplines such as sculpture or installation are the artists most likely to work in the public sphere. The only tertiary course currently available is one run by Richard Goodwin at the COFA as mentioned earlier. The course he runs is an elective called ‘Porosity City’, where students from across the university investigate public urban spaces and artistic activity. This is one of the only courses available in Sydney in relation to the study of public art. The manager of public art at the CoS has often discussed the development of courses in public art with the COFA, although this is currently under negotiation. This has an impact on the number of artists who are able to participate in art in the public sphere, as many artists from art school would not have the skills to negotiate a project with the local government authorities. This means there is a limitation to the pool of artists with the skills to negotiate these projects. Another problem is that traditionally local government has a preference for artists with experience and therefore the same artists are often selected for projects.

**2. Artist strategies in public spaces**

**2.1 Local artists working in the public sphere**

Local Sydney artists are interested in installation, site-specific projects and relational aesthetics as an approach. Many artists who work in this way do not consider themselves as artists that work in public spaces, they see themselves as artists interested in the context of specific space and time. Artists in Sydney are influenced by the international art scene over the community based arts scene, as the Biennale has had a strong impact on their relationship to the outside art community. Even the arts centres based in Western Sydney, which are community orientated follow a curatorial model focused on international high art and a combination of community-based programs.

**Methodologies used in curating public spaces**

There are a number of ways that central Sydney is curated. Local government has very specific policies and planning around their programs from a local government perspective, including the recent laneways temporary programs commissions, art occurring in large-scaled private developments, and temporary and permanent
commissions. The city is also curated through the development of projects by private philanthropists, and external arts industry festivals following a biennale international art model. 2.2 **Site considerations** Sydney is a difficult city to consider due to the large scale of its built environment. The city, in its ambition to modernise, has created infrastructure and scale for large-scale engineering and machines rather than people. In relation to art in public space activity these characteristics are difficult, as art in public space activity requires larger budgets and technical advice about working in public spaces. In recent years, NSW Events (a department of the NSW state government) hosted the Vivid Festival (2009), a light and sound art public event. Current lighting technology is able to counter this problem and create visual imagery that is large-scaled and temporary, and therefore requires less structural engineering.

2.3 **Art in public space and the community**

Most of the activity that occurs in the curated city is developed from the institutions rather than from a grassroots perspective. Very little street art in the central city environment has developed due to strict street graffiti and vandalism laws, which discourages this type of activity. Although the CoS realises that street art is popular with younger audiences, and it is now actively commissioning street art in laneway spaces during in 2011.
Photograph 12: The Urban Barcode, 2009, Maix Mayer, Damian Hadley and Hannah Tribe, City of Sydney Laneways By George! Abercrombie Lane, Sydney, New South Wales (T. Wong, 2009).
In past public art programs in central Sydney, the community of artists that are represented are generally established and successful artists. New programs since 2006, such as the Laneways by George! Program (refer to photograph 12 for a Laneways By George! project from 2009), have attempted to address the representation of types of artists, in the first year of the commissions, by creating a program that targeted Sydney’s emerging artists through artist-run initiatives to submit applications to the program. Unfortunately the emphasis on emerging artists has not continued, therefore the increase in locally based emerging artists participating in the curated city has not continued with this program, although other new City Art (CoS, 2011) programs are encouraging less experienced artists in the public realm to participate. Sydney 2030 also revealed that the actual residents of the community had a preference for more contemporary art in public space activity, and this has had an indirect impact on the growth of public art programs in the city.

3. Museum practices in the public sphere

3.1 The institutions and their participation in the public sphere

Museums in central Sydney

The institutions have an influential role in the development of public art in Sydney. Most of the panel members are from the institutions or academia. The institutions have their own programs that also feature projects that engage in public spaces. The majority of artists showcased at institutions are established artists. The MCA has a focus on international artists, so only a small percentage is made up of Australian artists. The Biennale of Sydney focuses on internationally orientated artists, some are Australian, but the majority are from overseas. The international nature of the MCA and the Biennale of Sydney reflect a global outlook towards contemporary art.

Local art gallery activity in central Sydney

In the central business district (CBD) there are few commercial galleries, many are extremely commercial galleries that are more retail orientated in their business approach. Gallery 4A and Gaffa Gallery are two artist run spaces in the CBD. Gallery 4A (the Asian Australian Artists Association), an artist run initiative, is located in Chinatown and is supported by CoS, Australia Council, NSW Ministry for the Arts, corporate funding and memberships and fundraising events. Gaffa Gallery is partially
funded by one of the directors of the gallery who is an artist. The gallery is also supported by the Australia Council. The gallery began as an artist run initiative but has become a more professional curated gallery space, supporting a program that encourages a dialogue with Asian cultures through contemporary art practices and public programs. The gallery is partly commercial, as artists rent the space through a selected program and studios are available for hire by local artists. Most artist run spaces are located outside the central area in Surry Hills, Chippendale, Newtown and Redfern. Commercial galleries tend to be located in Paddington and, more recently, in Waterloo, in the Danks Street Depot.

4. Creative urbanism

4.1 Influences of creative urbanism

The creative city concept (Landry, 2008) has been influential in Sydney and many forms of creativity that are advocated by the creative city are evident in the sector. David Throsby writes on “The Economics of the Creative City: Iconic Architecture and the Urban Experience” (Throsby, 2006), and focuses on the impact of the Sydney Opera House as an icon and a cultural institution housed in an outstanding twentieth century piece of architecture. He concludes that icons such as the Sydney Opera House have both cultural and economic benefits to the city. Culturally, visitors are not only drawn to the location because high-profile artists are shown at this location, but also to the scale and quality of the architecture, introducing them to forms of innovation and creativity. Throsby discusses icons such as the Sydney Opera House as examples of cultural capital stating, “Thus we can define an item of cultural capital as being a (tangible or intangible) asset which embodies or yields” (Throsby, 2006, p. 155). He therefore makes the point that cultural assets can add economic value to urban sites as they are able to inspire or change the associations of meaning to place. In looking at Sydney’s cultural landscape, creatively Sydney is focused on the icon as a means of imbuing meaning into urban spaces, and less of the focus has been placed on the more independent activity of artists.

The CoS, as part of the Sydney 2030 strategy, undertook the final consultation for ‘A Cultural and Creative City’ that was developed as the arts and cultural strategy. In this strategy they have encompassed a definition of culture beyond the arts to incorporate
lifestyle, heritage and the natural environment. This document looks at the overall city’s creative activity to assess the current conditions.

4.2 Impact of the creative economy on cultural and creative occupations

A report written by the Centre for International Economics (CIEC) on ‘Cultural and Creative Occupations: Census Insights’ (2008) recognises that people with creative skills are able to contribute towards innovation, which will become an increasingly important driver of productivity growth in the economy. In the 2006 census there was an indication that there were 276,374 people employed in cultural and creative occupations in Australia, around 3% of total employment. In NSW the majority of creative occupations are in Sydney, and between 2001 and 2006 there was a decrease of 2% of people employed in creative industries in NSW, compared with an annual growth of 1%. The report concludes by stating that NSW may have performed poorly due to a number of reasons, such as high housing costs and traffic congestions making NSW and Sydney a less attractive place to live, and resulting in migration to other states to seek similar employment. It recommends there is a need to assess these findings to consider the state-specific factors that might impact on this decrease in individuals with creative skills (CEIC, 2008). More generally, the Sydney Morning Herald also reported that in 2008 many people were leaving Sydney in ‘The Great Sydney Exodus’ (Creagh and Nixon, 2008). Through a Herald/Neilson poll of 986 people, it was found that 21% of those interviewed at the time (February 15-19, 2008) were considering leaving Sydney. Of the 21% who were considering leaving, prominent reasons included the city’s high cost of living (39%), job opportunities elsewhere (22%) and traffic congestion (13%). The Lord Mayor of Sydney, Clover Moore commented that liveability, affordability and improved transportation needed to be addressed to ease people's frustration with the city. These basic issues have had a great impact upon locals being able to develop their careers.

4.3 Creativity, art in public spaces and intercultural dialogue

Culturally diverse communities are recognised in the CoS’s Sydney 2030 strategy, in a section covering the city’s cultural strategy A Cultural and Creative City (CoS, 2010). In this respect, the city strategy views culturally diverse communities as a strategy of inclusion in arts and cultural activity, rather than a tool for developing intercultural dialogue. Generally artworks produced in the last three years of Laneways by George!
commissions have not specifically addressed issues of intercultural dialogue and have been works focused on developing site-specific issues. Some of these projects may have indirectly touched on intercultural dialogue.

5. Public art practices in the city

5.1 How is public art in the city currently curated?

There is a combination of activities occurring in Sydney that forms the curated city, although the city does not view the activity specifically in this way. It seems that arts industry festivals have responded to changing artists’ approaches, such as site-specific responses and participatory processes, and have been curating this sort of work for some time. This is particularly evident in Biennale of Sydney exhibitions and Sydney Festival, where the festivals focus on innovative and often international contemporary arts performances. Central Sydney-based institutions have often been the host of projects that occur on the grounds of the institutions such as the MCA and AGNSW. Local arts philanthropist John Kaldor funds some of these events. The CoS is currently developing and implementing new programs and strategies to co-ordinate the city's public art activity.

Local government has become increasingly active in developing the curation of the city through community consultation, its awareness of the lack of opportunities for emerging artists, and the decrease in artist run initiatives in the local inner city area. There is little focus in the CoS on encouraging grassroots organisations in becoming independent and creating better channels for artists to engage with local government authorities on cultural projects. The art community has depended more heavily on support through arts funding bodies such as the Australia Council. It is not well known to the arts community that the city is interested in the activities of artists. Also, local government has not focused on giving artists the skills to become more independent in engaging with the city through processes such as mentoring.

City strategy

The Laneways by George! program falls under the broader program of the CoS’s Sydney 2030 strategy. The strategy provides an overall framework for the future
direction of the city and was developed in consultation with the community. One of the key objectives of Sydney 2030 is the Laneways Business Strategy, which encourages the establishment of small businesses in these spaces (CoS, 2008, Laneways Business Development Program, para. 1-5).

Discussions with the City Design team further revealed that these commissions are an integral part of the CoS design strategy and the laneways has developed on a number of fronts. Laneways came back into focus in 2005 when the former CoS CEO Peter Seamer⁴¹, with support from councillors, reintroduced the program of development to the CoS City Design team. The team has implemented a number of strategies from an urban design strategy perspective. This included placemaking, business revitalisation and public art strategies. According to the City Design team, Lord Mayor Clover Moore is supportive of the laneways reforms, and the public art program, and is keen to develop ways in which the individual character of the city centre can be reintroduced through such programs.

The team is currently developing a City Art strategy, an overall plan for the artistic activity of the city launched at the beginning of 2011. The strategy aims to more clearly define the arts and cultural events and institutional activity by creating strategies for how to co-ordinate these activities, from an overall city perspective. They recognised the need to distinguish between events and cultural activity, and that in the past the city has been dominated by large scale street based events, a pattern of activity established before the 2000 Olympics. My impression is that city-based events imply short term rather than long-term approaches to addressing cultural activity; whereas cultural activity implies a longer-term strategy. The City Design team has recognised a renewed role that the city plays in developing long-term strategies in the co ordination of cultural activity of the city. They also stated that the state government is currently not in a situation to give support or leadership to the CoS, as the state generally feel that CoS has financial independence and can develop their own programs (B. Smyth and G. Wallace, personal communication, November 3, 2009).

⁴¹ Peter Seamer was the former CEO of Federation Square, Melbourne, Victoria.
6. Findings and recommendations for central Sydney

6.1 Findings for central Sydney

Central Sydney is in the early stages of considering an overall strategy for curating the city. The dilemma for central Sydney is that arts activity has not been the main focus for the central city area, and a community of artists living and working in the city centre has not existed for a long period of time. The establishment of the city as a global financial centre in the 1990s, and the hosting of the 2000 Olympic Games, has activated the redesign of urban spaces and has encouraged the commissioning of public art activity with event-based deadlines. The move towards becoming a corporate centre has not supported the independent arts activity of the city centre since this time. The programs of the institutions and citywide festivals, which are much more internationally orientated, have supported artistic activity of the central city environment. The rapid gentrification of the city and growth in population due to the success of Sydney as an international city has heavily impacted upon the grassroots activity of artists in its inner city areas. Artists have traditionally occupied spaces in suburbs that surround the city centre, but these spaces are rapidly becoming unaffordable for artist collectives and studio spaces. State policies in the last decade have also been orientated towards the development of capital infrastructure and programs to engage the communities of Western Sydney with arts and cultural activity. This situation has impacted on where opportunities are located for local artists, which are orientated towards the Western suburbs rather than the central city area.

The CoS has recognised problems of artists remaining central to the city area and are attempting to address these issues in a post-gentrified state. They have also been aware that the role of the artist is not clearly identified in the central Sydney environment, and that this is not communicated throughout the CoS. They realise that the institutions are able to play a certain role in representing the activities of artists, but they are able to be much more proactive in the development and control of the public sphere. This has led to a more influential role of programs related to arts in the public sphere, a re-evaluation of their programs, and of the role they should be playing in developing the public sphere as a domain to which artists can contribute. The public arts programs have also been aligned with the greater CoS urban planning objectives of improving the more intimate pedestrian spaces of central city areas. The recent
introduction of the Laneways by George! program recognises that there is a need to actively engage artists in re-introducing artistic activity in the central areas of the city, but does not take into consideration that a model of public art commissioning may not be transferable from one location to another, particularly to a city with a different history and site conditions.

Other issues of local government planning have been dominating as problematic areas and have been barriers to establishing public practices in Sydney. In particular, access and transport infrastructure issues impact heavily on the development of the city centre. The former Labor state government (1995-2011) has been unstable in the last few years, with several changes in leadership, so there has been reduced ability to support the development of arts activity from a state perspective. Central Sydney is managed by the CoS, but certain parts are managed by the Sydney Foreshore Authority and the Sydney Harbour Trust. Having three authorities manage an area makes permission for cultural activity in the public realm more bureaucratically complicated.

6.2 Recommendations for central Sydney

The foregoing discussion suggests that local governments need to be more sensitive to artists’ needs, and that the planning around the social and economic conditions might impact on artists’ careers. Not only do artists need places to exhibit, they also need affordable places of production and living space for them to continue their work. Education about artistic production in the public sphere also seems to be lacking, yet this can open up artistic circles to a broader community of artists, rather than the same experienced artists, who have a monopoly on artistic activities and who understand the problems of working within a political environment. The CoS also needs to develop a more open and supportive relationship with artist initiated projects and encourage more artists to be more involved and innovative in their approaches. Programs also need to be diversified to consider a larger selection of artists based on different stages in their careers.
Central Melbourne

Greater Melbourne

Figure 12: Map of central and greater Melbourne, Victoria, Australia (Google Maps Australia, 2011).
Melbourne, Victoria

Melbourne is Australia’s second most populated city. The map (figure 12) of central Melbourne demonstrates the area of focus for this study. Red circled areas in the map of central Melbourne indicate where recent public art activity that has taken place and is discussed in this research. The map also includes an image of greater Melbourne to demonstrate the central districts relationship to the greater city region. The numbering system in the following section on central Melbourne correlates to the sections and questions in the Assessment Schedule in Table 6 Chapter 8.

1. Founding of the city

1.1 Melbourne’s foundation

Melbourne was founded in 1835 with the arrival of John Batman, a grazer and explorer. Batman is widely known for creating his own treaty with the local Indigenous inhabitants of the Woi Wurrung and Boon Wurrung, exchanging goods for their land. Bain Attwood, an historian contributing to the Encyclopaedia of Melbourne (eMelbourne), a web-based resource published by the historical studies department of the University of Melbourne, explains the conditions of this agreement:

These purported agreements whereby Aboriginal people granted John Batman two tracts of land amounting to 600 000 acres in return for a number of blankets, axes, flour and other goods and the promise of an annual “rent or tribute” were controversial in 1835 at Melbourne’s foundation and continue to be so. (Batman’s Treaties, 2011, para 1)

Melbourne began its life as a city of free settlers. In Melbourne Street Life (1998) historian Andrew Brown-May discusses these settler origins. This was distinctly different to the origins of Sydney, which as the first city began as a convict settlement. Brown-May discusses how the founding of Melbourne by Batman through a treaty justified the domination of territory by new settlers. Batman claimed that the city was founded on a mutual treaty between local Indigenous communities and himself.

42 The Encyclopaedia of Melbourne, also known as eMelbourne, is a web based encyclopedia that covers the history of greater Melbourne from pre-settlement until the present. The site was developed by Dr Andrew Brown-May and Dr Kate Elkner and her research team (eMelbourne, 2011, About, para. 1).
“Batman’s founding acts, his treaty and his prophetic words, have become the myth of foundation which, like the conceits of other founding myths, justify and license the appropriation and domination of territory” (Brown-May, 1998, p. 3). This outlook of these founding acts sets the tone for the city, in attempts to break away from the colony’s earlier history as a penal settlement.

Soon after Melbourne’s establishment, the central city grid was laid out and designed by surveyor Robert Hoddle in 1837. The grid remains the underlying structure of the central city, and the site where street-life activities are based. As a free settler society, the urban development of the city began in a more planned and orderly manner than in Sydney, where the challenges of governing, managing and controlling a new settlement dominated. Brown-May discusses how the planning of the urban street grid was a method of social planning and control of the population through the zoning of urban spaces. The main grid structure was made up of large-scaled blocks and wide boulevards, and the lanes were not originally planned as part of the Hoddle Grid.

Governor Sir Richard Bourke introduced these lanes as a way of providing rear access to each allotment (Grid Plan, 2011, para. 5). The lanes became used for deliveries, workshop spaces were used for factories and warehouses, as well as night soil collection; they were often treated as rubbish tips. During the late nineteenth and early twentieth centuries lanes had become associated with disorderly and immoral character. They gained a reputation as unhygienic places where public urination and criminal activity occurred. As a result, it became common for lanes to change names, reflecting shifting attitudes towards them: “Throughout the city’s history the politics of changing street names in reaction to offensive social connotations highlighted the social and moral geography of the city” (Lanes and Alleys, 2011, para. 1-3). Today, lanes have been recognized for their heritage character and have become an important aspect of Melbourne’s urban public spaces and significant site for activities in the curation of the city.

Melbourne consolidated its presence as a major Australian city during the 1880s, when it became known as ‘Marvellous Melbourne’, a result of the new wealth established during the gold rushes. Melbourne’s heydays during this period lasted until the early 1890s. During this boom, visitors were amazed at Melbourne as a new city in the southern hemisphere, which was larger than many European capitals at the time. The
city presented ornate buildings, banks, hotels and coffee palaces,\(^4\) built with lavish decorations and adornments. The growth of Melbourne at the time was fast-paced with the population reaching half a million by the 1880s (Museum of Victoria, 2011, Marvellous Melbourne, para. 1-3). Today, evidence of the Marvellous Melbourne era can still be seen in the built environment with Victorian architecture visible in the aesthetic character of the city. Melbourne’s urban centre differs from Sydney, as much of the earlier Victorian character remains. Building stock of this era was structurally sound and therefore retained.

With the end of the Marvellous Melbourne era, early twentieth century urban practices began to change. The overcrowding and poor living conditions of the socially disadvantaged in central Melbourne led to a review of these residential areas. These central areas became identified as slums by the 1930s and public sanction led to regulatory mechanisms for their clearance, a practice that continued throughout the first half of the twentieth century:

Slum stereotypes so conditioned public knowledge about social realities in Melbourne as to sanction draconian schemes of urban 'renewal'. Agitation for slum clearance began during the 1880s, gathered momentum before World War One and culminated with the investigations of the Housing Investigation and Slum Abolition Board, whose damning 1937 report led to the establishment of the Housing Commission of Victoria. The commission’s slum-clearance projects during the 1950s and 1960s were the most far-reaching in Australia (Slums, 2011, para. 4).

The genealogy of the practice of slum clearances in the central city area led to the mass removal of working class residents from these locations, demonstrating the authority’s exertion of control over populations. From the early twentieth century until the 1960s, housing in the centre of the city and inner suburbs was characterised as slums. Residents of slum areas were encouraged to move to outer suburban growth areas. In recent decades, the term ‘slum’ is no longer used to describe these neighbourhoods, as

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\(^4\) Coffee Palaces were an alcohol-free alternative to hotels, as part of the Temperance Movement, a movement that originated from Scotland in 1830s. Melbourne’s first coffee palace, The Victoria in Collins Street, was established in 1880 and The Federal Coffee Palace was established in 1888 during Marvellous Melbourne (Coffee Palaces, 2011).
owner-occupiers of new generations have revitalised these neighbourhoods, thus changing the local character.

The suburban approach in urban planning became widespread in the post World War Two period. The return of soldiers seeking a quiet life saw the growth of the suburbs for new middle class families, much encouraged by mass manufacturing innovations in home building. The expansion of suburbia led to the birth of the car-orientated suburb, with community life being centred in outer areas of the city. This led to the abandonment of the central city area, which became designated as a site for weekday business activity throughout the 1950 to 1980s.

By the 1980s there was a realisation that central Melbourne was designated mainly for business activity that occurred throughout the week and was an inactive space during the weekend and evenings. It also had a struggling economy as a result of national recession (1989-1992). This situation impacted upon the confidence of the local economy, leaving many commercial properties untenanted and rents plummeting. Benno Engels discusses these conditions in “City Make-Overs: The place marketing of Melbourne during the Kennett years 1992-99”. He states “A national recession from 1989 to 1992, coupled with major institutional failures – such as the Tricontinental collapse, the sale of the State Bank and the Pyramid Society fiasco – were further shocks to business and community confidence” (Engels, 2000, p. 477). In discussion with Anthony McInneny, a lecturer of ‘Art in Public Space’ at RMIT University, it became clear that these downturned economic conditions created an unusual situation, where the abandonment of the city centre allowed artists to rent affordable centrally located spaces as studios. McInneny suggested that factories for industries such as textiles had relocated their manufacturing to more affordable overseas locations, a response to increasing global conditions. This situation allowed artists to find warehouses vacant and thus the unique opportunity to occupy these affordable spaces as studios (A. McInneny, personal communication, November 24, 2009).

The recession also encouraged various levels of government to focus on planning to revitalise the central city and look at ways planning initiatives could work towards rebuilding the local economy. Reforms at this time involved rethinking central Melbourne, and were led by Professor Rob Adams, the CoM Director of Design, architect, urban planner and academic. During this period central Melbourne’s public
realm was examined and reconsidered for improvements to attract local audiences back to the area. ‘Grids and Greenery’ (CoM, 1987) was an urban design strategy developed by the CoM to reinvigorate the city centre; it focused on building and improving upon existing strengths and established physical patterns. Part of the strategy placed emphasis on the cultural reinvigoration of the central business district. The focus of this strategy was to ensure that social and cultural activity remained central and accessible and was integral to the urban fabric of daily activity. A Central Activities District (CAD) was identified, making recommendations for public artistic activities to be an integral characteristic of this area. At the time Jan Gehl, Danish urban planner was also invited to assess central Melbourne and advise on how to improve the pedestrian experience. Gehl’s study also identified that the laneways, due to their scale, acted potentially as spaces for diverse social and cultural use. This strategy focused on how, in changing the perception of the cultural life of the central city areas, the city would be able to attract local economic activity.

The CoM’s publication ‘Places for People’ (2004) presents the research and outcomes of the CoM’s urban planning initiatives over the previous twenty years. The publication describes the status of central Melbourne in the late 1970-1980s and recollects local media interpretations of the city as, “An empty, useless city centre” (*The Age* sited in Places for People, 2004). The document describes the approach to urban development in the city centre as:

Generally thought to be unplanned and inhospitable, with the Melbourne City Council having a “laissez-faire” approach to new development. This forms the backdrop for evaluating the improvement programs carried out over the next twenty years from 1985 to 2005. (City of Melbourne, 2004, p. 4)

The depressed status of the centre of the city was a justification for the CoM to actively work on reinvigorating the area. The dormant lanes were seen as a major urban feature to be revitalised. This was to be realised through the active planning and encouragement of small social and cultural businesses in lanes, such as cafés, boutiques and bars. These strategies represent the beginning of re-imagining Melbourne’s lanes as a site for the creative economy.
Not only was the CoM active in revitalising the street life of the central area, but the Kennett state government (in office from 1992 to 1999) also implemented major infrastructure development through the ‘Capital Cities Policy’ (Government of Victoria, 1993). This included the rebuilding of state cultural infrastructure such as the separation of the Museum of Melbourne and the State Library, through determining a new site for the Museum of Melbourne, and the planning of Federation Square as a new home for Victoria’s push towards the arts and innovation industries.

During the 1990s, Victoria still had large concentrations of industries in clothing, footwear, textiles, motor vehicles and whitegoods that were unable to compete against cheaper foreign imports. At the time Sydney was attracting global financial activity through its ambition to be Australia’s first global city (Engels, 2000). This impacted on Melbourne’s position as a global competitor. The Kennett state government planned to upgrade the arts and cultural infrastructure as a unique selling point to attract international business.

Since the 1980s, the CoM has successfully revitalized the city centre through planning and encouraging a variety of cultural activities. With this revitalization, Melbourne has gained a reputation as the most liveable city in the world, according to Economist Intelligence Unit’s Global Liveability Survey (Dowling and Ferguson, 2011). By achieving this status, Melbourne has attracted an international reputation as a city with a public realm that accommodates for pedestrian activities and encourages street life. Robin Hambleton discusses the transformation in Melbourne Makeover (2008). Taking Melbourne as a case study, Hambleton outlines three approaches learnt from the city. These approaches indicates the main reasons the city was able to transform its public environment. A summary of the three approaches identified by Hambleton includes:

1) Strong collaborative leadership – particularly between the state and local governments in the early 1980s, with an imaginative vision and determination to deliver outcomes. An urban design sub-committee was introduced to advocate urban design over engineering-dominated approaches in urban environments. 2) Commitment to design culture – within local government in the 1980s, a knowledgeable design team was built up with a strong commitment to a strong design culture. Focus moved away from individual buildings towards the overall environment of the street. Mixed use of areas were encouraged, rather than monocultures. Building
frontages should have active street frontages. Heritage buildings must remain. 3) Public-private partnerships – the development of a city projects division able to negotiate, design and manage the delivery of public-private partnerships. For example the city bought certain buildings and redesigned their use. These sites are then sold to private investors with conditions for their use and thus asserts the CoM's influence over the potential use of a space.

Hambleton's analysis suggests that Melbourne's government authorities were able to change the conditions of the city through: 1) co-ordinated and aligned relationships between levels of government; and 2) government-led public-private partnerships, focused on design, which led the revitalisation.

In terms of the aligned relationships between various levels of government, this co-ordination between local and state governments was only able to be achieved through the Kennett state government's transformation of local governments across Victoria. During this era, the state government consolidated 201 councils into 78 super councils. Brendan O'Conner, Federal MP, reflects on this era in his piece “The Kennett Years: Scorched Earth or Creative Destruction”. O'Conner comments on the situation at the time:

Premier Kennett took on the Local Government reform soon after gaining office. His Minister, Roger Hallam appointed a Local Government Board comprising of members who were to say the least, sympathetic to the Government's view and sacked over a thousand Councillors and created the new seventy eight councils over a fifteen month period. These new councils were not democratically structured, all comprising of commissioners appointed by the Kennett Government. (O'Conner, 2000, para. 6-12)

These exceptional circumstances led not only to physical infrastructure being initiated and constructed or regenerated, but also political systems being overhauled and re-organised. These major reforms led to increased centralisation of state control over the growth of the city. This was a politically turbulent era with the outcome allowing the state to direct and co-ordinate with local government in urban planning approaches.
1.2 Background to Melbourne’s arts and cultural scene

There is a wide variety of artistic and cultural activity in central Melbourne as the CoM identifies itself as a city for the arts. Since the 1980s, the CoM has been active in encouraging street activity through arts and culture in the public realm. This was demonstrated through early plans such as ‘Grids and Greenery’ (CoM, 1987), which encouraged artistic activity and street life to remain centrally focused. The current CoM arts and cultural programs cover artistic activities in community and cultural development. It is focused on arts and culture as a vehicle for strengthening community relationships, making grants available to local artists to initiate their own projects; supporting and funding arts organisations, and implementing temporary and permanent public artworks through commissions and building code policies. In particular, the public art program has developed into a sophisticated model that focuses on best practices of cultural management. This is demonstrated through innovative programs such as the annual Laneways Commissions program (running since 2001) and the inclusion of artists in new CoM urban developments in the early stages of the process. According to Richard Holt, former director of Platform Gallery (located at the Degraves Street Subway at Flinders Street Station) and author of “The Appeal of the Temporal” (2001), the CoM gained a reputation as a leader in temporary public art programs since the 1990s. This was through CoM recognising that artists were becoming increasingly interested in ephemeral and site specific practices and the CoM responding with increased support for these projects (Holt, 2001).

Prior to this era of support for public art in the late 1980s and early 1990s, the local government authority had learnt lessons from complications of earlier commissions. An earlier permanent public art controversy which arose was the case of *Vault* (1978) by artist Ron Robertson Swann, commissioned by the Melbourne City Council for City Square on Swanston Street in Melbourne, in the late 1970s. According to Geoffrey J. Wallis, author of *Peril in the Square – The Sculpture that Challenged a City* (2004), the piece was controversial. Public and council criticisms of the project were directed at the work being unsuitable for the site and the costs being unreasonably high. The work was implemented and remained installed at City Square until December, 1978. At the time, the local government was severely criticised over the

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44 The City of Melbourne was formerly known as Melbourne City Council.
mismanagement of funds for the project. The work was subsequently moved, coinciding with the state government sacking of the local government. The controversy led to the work being relocated to Batman Park where it became neglected. In 2002, when a safe amount of time had passed, Vault was restored and moved to Southbank. As Southbank was to be planned as an arts precinct, the work was relocated next to the Australian Centre for Contemporary Art (ACCA), and remains a tribute to Melbourne's past struggle with public art activity.

The politics of Vault impacted on how the CoM would consider and implement future public art programs. The future would focus more on projects that were accessible in their location and for public interpretation. During the late 1980s and until the early 1990s, the CoM public art focused on streetscape projects such as the ‘Swanston Street Art Works’ (1993) program. Works from this era were mainly sculptural works on Swanston Street and include the Three Businessmen Who Bought Their Own Lunch: Batman, Swanston and Hoddle (1993) by Alison Weaver and Paul Quinn, a group of whimsical bronze sculptures located on the corner of Swanston and Bourke streets (CoM, 2008, Public Art, para. 10-13).

From a state government perspective, radical reform occurred during the Kennett era as part of the State’s arts policy, ‘Arts 21’ (Government of Victoria, 1994), which focused on developing the arts as an industry in Victoria, through restructuring and investing in arts infrastructure. The Premier Jeff Kennett, was also the Minister for the Arts during his political term in Victoria. As a result, the arts were closely linked to other political ambitions of the State of Victoria. The ‘Arts 21’ policy focused on the development of the arts as an industry through a major restructuring and repositioning of Melbourne as a cultural hub. These policies focused Victorian cultural activity on elitist institutional arts activity. The policy aligned the arts with information technology industries, leading to the implementation of Federation Square and the initiation of the Australian Centre for the Moving Image (ACMI), an institution dedicated to exploring innovative forms of new media. The policy also focused on the development of world-class facilities with the restructure of the Museum of Victoria (MV) and the State Library of Victoria (SLV) and also on updating the Victorian Arts Centre (VAC) and the National Gallery of Victoria (NGV). Major city-wide festivals and events were also encouraged as economic stimulators and a way of capturing audiences through cultural tourism.
Hillary Glow and Katya Johanson discuss Victorian Arts policy of this era in ‘Turning Victoria into cultural capital: Victorian arts policy 1992-1999’ (2007). According to Glow and Johanson the ‘Arts 21’ policy was similar to the policy released by the previous state, Labor Kirner government, ‘Mapping Our Culture’ (1991), as it framed the arts around productive culture, rather than focusing on community. This shift in attitude reflected a reframing of community as consumers and potential tourists, and it positioned culture through language that described an industry (Glow and Johanson, 2007).

The most recent state government arts policy ‘Creative Capacity+’ (Government of Victoria, 2003), released under the Bracks government, attempted to address this imbalance towards economic and industry focus by shifting it equally to community and industry through “participation for all Victorians in the arts; an economy based on innovation; and a dynamic arts sector” (Government of Victoria, 2003). These three goals are achieved through four key strategies: a) developing artists’ ideas and knowledge; b) engaging creative communities; c) building creative industries; and d) creating place and space. The state policies recognise the contribution the arts can make towards place and this is acknowledged in the policy, although there is no specific public art policy. The state government has left public policy development to local government authorities. A recent change in government in 2010 may bring about new approaches to arts policy, which at this stage are yet to be announced.

1.3 Art in the public sphere in central Melbourne

The role of the visual arts in laneway transformations

In recent years art in public space practices in central Melbourne moved away from the more traditional and permanent sculptural forms as they became more focused on ephemeral activity in intimate spaces. The laneways became the dominant location for artistic works during the past decade. This situation occurred through local government commissions, community and cultural development programs, artists receiving grants and selecting sites around the central area, and independent street art activity.

Art in public space practices in central Melbourne have been widely encouraged by the local government authority, with the aim of improving the cultural life of the street.
Prior to the introduction of formal public art courses, such as RMIT University’s Masters of Art in Public Space, the wider Melbourne area had a strong community interest in public-based art. An interview with Geoff Hogg, an artist and Program Director of the Art in Public Space program at RMIT University, revealed his personal involvement in the community arts movement in Melbourne during the 1970-1980s. Hogg’s own art career was established through the development of mural works that expressed political and social concerns of the era. In particular, Hogg recalls his involvement in the anti-war movement of the 1960s, which strongly influenced the development of his work as a mural painter. This early involvement in anti-war public protest informed his interest in expressing political opinions and commentary through the development of large-scaled mural works designed for the public sphere. These works were executed as community based works through collaborative teams of artists (G. Hogg, personal communication, February 5, 2009). Hogg’s recollection of this period suggests that these earlier generations of artists pioneered working in the public sphere in Melbourne through community action, driven by arts-based activity. As a result they established a pattern of public activity which was to encourage future artists to engage with public urban spaces.

Here is the situation from a local government perspective: the CoM became interested in lanes as a site of ephemeral public art practice at the turn of the millennium with the first Laneways Commissions launched in 2001. When public art programs were first introduced in the 1980s, a ‘percentage for art’ scheme was first implemented by the CoM’s capital works projects originally designated as a way of funding a key project, the first Melbourne International Biennial in 1998 (CoM, 1998, p. 5). Due to financial problems, the event was staged only once, resulting in the exhibition concept being revised as an art in public space citywide program, drawing its format from the local structural character of the city centre itself. Laneways were the dormant urban spaces targeted for public art activity, aligned with other cultural, social and business activities planned for these spaces. The revised format became the Laneway Commissions, an annual exhibition of temporary site-specific commissioned works.

From the late 1990s to the early 2000s aerosol graffiti and street art practices were also at the height of their popularity, with large volumes of street artists becoming active in the city centre. Due to the amount of activity visible in the city centre, Melbourne gained an international reputation as a street art capital (Hansen, 2005). Independent
public projects were established. One example is City Lights (2000) (refer to Photograph 13), established by independent street artist/curator Andrew Macdonald in Hosier Lane, a lane where street art has remained transformative and active. City Lights was a series of light boxes installed for the curation of street artists' works. With the introduction of the Laneways Commissions, the CoM attempted to work with the surrounding environment of laneways by creating works that complement the environment, rather than competing with it. Reforms were also made to graffiti and street art policies at this time. Andrea Kliest, Manager of Public Art Programs, CoM, commented on the CoM's attempts to understand the culture of street artists. Each of the internal areas of public management of the CoM works in consultation with each other in regards to the management of street art. There is an internal dialogue occurring at the CoM, which contributes towards managing the processes of street artists from different perspectives. This includes education about respect for private property and the containment of graffiti and street art in certain areas. She also commented that the CoM encourages artists to make independent artwork that is not affiliated with local government programs, and that the amount of independently produced activity is a way of assessing the social health of the community (A. Kliest, personal communication, July 21, 2009).
Photograph 13: City Lights, Hosier Lane, Melbourne, 2008 (T.Wong, 2008).
The Laneways Commissions (refer to photographs 14 and 15) have been in operation for ten years since 2001, and is one of the earliest public art commissioning programs led by a local government authority to be focused on site-specific ephemeral processes. It has been deemed a successful model by local governments around Australia, as it has influenced the growth of similar programs in other local government areas, including Sydney and Perth (CoS, 2008) and (City of Perth, 2008).

Over the years, the Laneways Commissions program has presented a wide range of temporary public artworks, covering varied practices (including sound, performance and literature). The artwork Chandelier is an example of a commission from 2007 (refer to Photograph 15). Anthony McInneny comments on the range of media selected in the commissions. In his role as a CoM public art panel member and Laneways Commissions selection panel member. He comments that there was a conscious selection of varied media, opening up the possibilities of the definition and media used in the production of public art (A. McInneny, personal communication, November 24, 2009). The program commissions six new works each year, specifically focused on new artistic practices to occur in the laneway environment, and drawing on the popularity of site-specific contemporary art practices. The attempt to open up the commissioning of public art practice to a wider community of artists with various skills and practices has made the practice of public art more accessible to a wider community. It has also focused on giving opportunities to emerging public artists or artists who have less experience in the public sphere, emphasising a methodology focused on working with artists and the process of giving the artists an opportunity to be mentored in working in the public sphere. The commission invites artists of different backgrounds to submit proposals for concepts, which are then selected by a panel of artists and arts managers with experience in the contemporary public art field.

The works are generally chosen as responses and new interpretations to the site and the commissions attempt to work with the existing graffiti and street art that is present in the central laneways. Each work has its own timespan, with some works designed to disintegrate over time, playing on the conditions in the public sphere, and reflecting the temporary and transitional nature of the city environment. In providing an opportunity for artists with little experience in the public sphere, the CoM attempts to use public art practice to provide professional development opportunities for artists who would gain from the experience of working in urban public spaces, an
environment dominated by corporate and commercial uses (A. Kliest, personal communication, July 21, 2009).
Photograph 14: Agony/Ecstasy, Eddy Carroll, Phebe Parisia and Jon Howland,
Photograph 15: Chandelier, Angela Morgan, Isla Shaw and Kylie Mitchell.

Graffiti and street art practices in central Melbourne

In seeking evidence of the curated city conceptual framework, central Melbourne demonstrates the curation of urban spaces through its large volume of graffiti and street art. Since the 1990s, graffiti and street art are a local characteristic of the urban environment in central Melbourne. The outcomes of these activities have attracted much attention from the public, the media and government authorities. These practices have evolved into a sophisticated and diverse artform that is popular with public audiences. The central urban environment of lanes are ideal sites for the creation of street art, as artists are able to make intimate interventions into urban spaces in a personal and private way (refer to photographs 16 and 17). The structure and rules in which street art is engaged with are distinct from commissioned public art practices. They offer a discourse of control and regulatory power. Graffiti and street art are one of the most contested visual art activities in Melbourne, as these activities sit between vandalism, public art and illegal practices.

Graffiti and street art are related, but there are differences in their definitions, with ‘street art’ evolving from graffiti. Although the act of graffiti already existed, urban graffiti came to notoriety in the late 1960s with the act of tagging (the signing of one’s name in public places) on urban infrastructure in American cities (Iveson, 2007). A common definition for graffiti is, “to draw graffiti on: to deface with graffiti” (Graffiti, 2011). This definition uses the word ‘deface’, implying that graffiti is as an act of vandalism.

Since these early origins, graffiti has evolved into a more sophisticated form beyond vandalism and has become known as street art. Street art emphasises the artistic character of graffiti and reframes it as an artform. Here street art is defined as follows:

There is as yet no simple definition of street art. It is an amorphous beast encompassing art, which is found in or inspired by the urban environment. With anti-capitalist and rebellious undertones, it is a democratic form of popular public art probably best understood by seeing it in situ. It is not limited to the gallery nor easily collected or possessed by those who may turn art into a trophy. (Art Asia Radar, 2011, para. 2)
Photograph 16: Hosier Lane with view of Flinders Street, 2009, Melbourne, Victoria (T. Wong, 2009).
Photograph 17: Hosier Lane street view, 2009, Melbourne, Victoria (T. Wong, 2009).
It is acknowledged here that street art is complex to define as it originates from graffiti’s rebellious nature, but has become a form of specialised expression that is responsive to urban sites. According to this definition street art implies an artform that engages with the street and may be classified by its anti-commercial character.

In Melbourne, both graffiti and street art have gained a reputation for inventiveness. They have became a significant feature of the central urban environment. Given the definitions of graffiti and street art are linked, but there are slippery differences between them, the CoM has attempted to make distinctions between graffiti as illegal activities and street art as acceptable in certain approved forms. The CoM states:

Melbourne is known as one of the world’s great street art capitals for its unique expressions of art displayed on approved outdoor locations throughout the city. Street art includes stencils, paste-ups and murals and does not include graffiti or tagging which is illegal. (City of Melbourne, 2011, Street Art, para. 1)

The discourse of Melbourne’s graffiti and street art practices demonstrate an artform that exists subject to regulatory control. The local government authority has attempted to distinguish between graffiti and street art, as a way of clarifying which practices are acceptable in public spaces. The CoM make this distinction between ‘street art’ which is approved art, and ‘graffiti’ such as tagging, which is considered illegal.

Since the 1990s, when graffiti became visible, the local government was more relaxed about the management of graffiti. As a result, a large volume of graffiti activity occurred in urban spaces, placed in sites before the concept of gaining permission existed. These works existed before policies were in place and were considered graffiti (and illegal) regardless of their artistic merit. These issues have made it difficult to define street art and graffiti, as the local government authority has dealt with the issue of graffiti management after the activity had become popular with many artists and the public. The CoM’s ‘Graffiti Management Plan’ (City of Melbourne, 2005) was introduced only in 2005. In the lead up to the Commonwealth Games (2006) the local government began to change its attitude to a zero tolerance approach to graffiti thus making exceptions for street art in approved locations. The ‘Graffiti Management Plan’ made new distinctions between graffiti and street art, justifying pre-existing
graffiti as containing artistic content, and creating a way to discourage and educate youth about graffiti-related activities.

The state government approach differed to the CoM, as it involved the policing of artists through the ‘Graffiti Prevention Act’ (Government of Victoria, 2007). It made graffiti a criminal act and focused on a zero tolerance approach to graffiti prevention, giving police new powers of search of a person in possession of graffiti implements and the power to imprison and fine an individual caught in the act of graffiti. The act also restricted the sale and advertising of aerosol paints to minors. It focused not only on graffiti practices such as tagging, but also other forms of street art such as stencils and thus once again blurring what constitutes graffiti and street art. The intentions of this act was to control and halt graffiti activities by placing it into a criminal framework.

The CoM’s ‘Graffiti Management Plan’ and the State Government’s ‘Graffiti Prevention Act’ demonstrate two differing and unaligned approaches in Melbourne and Victoria. The CoM’s approach advocates that street art with permission from the appropriate key agents of the process is acceptable. They have communicated this through the introduction of policy and educational programs. Whereas the state approach is more heavy handed and treats graffiti as a criminal offence with consequences. As a result, these two differing perspectives have caused conflict and confusion about what practices are considered legal in Melbourne.

These legality issues have been further complicated by city promoters’, such as Tourism Victoria, use of graffiti and street art as cultural capital. Alison Young, a professor at the University of Melbourne researching street art, comments that Melbourne has also become known as one of the best international tourism destinations to see street art, and this attracts tourists and artists from overseas and interstate (Young, 2011). Tourism campaigns such as ‘Lose Yourself in Melbourne’ (Tourism Victoria, 2007) prominently features shots of street art in Hosier Lane, and the ‘150th Anniversary of Melbourne Day’ was promoted with ‘Happy Birthday Melbourne’ against a backdrop of a lane covered in illegal graffiti in 2010. The use of street art as cultural capital for the promotion of the city has been a site of contention with authorities, who view these activities as outside of the law. They have become

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45Melbourne Day falls annually on August 30 and is the founding day of of Melbourne. It is an official day organized and supported by the Melbourne Day Committee and the CoM.
concerned that promoting Melbourne by using street art sends out the wrong message that Melbourne is a city where graffiti and street art practices are welcome. Young sums up these internal contradictions between the state policy and state promotion:

What’s striking in the Victorian context is the apparent hypocrisy of a government willing to deny fundamental legal principles in order to enhance the ability of the police to stop, search and arrest young people engaging in a popular cultural activity, at the same time as the fruits of that cultural activity are utilized by the government in its tourism advertisements. (Young, 2011)

As a result of the introduction of the ‘Graffiti Management Plan’ (2005), the CoM’s Arts and Participation program also introduced street art mentoring programs such as the Union Lane Street Art Project (2007-2008). This project was located along the walls of Union Lane (refer to photograph 18), between Bourke Street Mall and Little Collins Street. Union Lane was identified as a lane which attracted a lot of tagging, and was deemed an appropriate location for an educational project about graffiti and street art. The project focused on mentoring young artists about the process of creating street art and to gain permission to use the site of the work. They were mentored in painting a street art style mural work with the guidance of professional street artists. This project experimented with ways to work with the community, developing the skills of the artists and teaching young artists to work within the system, rather than focusing only on the prevention of behaviour. This project reached a targeted community of youth willing to take part in the program. Limitations of this project recognised by the organisers were that a large majority of youth involved in graffiti may not be likely to take part in a program run by local government.
Photograph 19: Street art in ACDC Lane, Melbourne, Victoria (T. Wong, 2009).
In the late 1990s, as graffiti and street art developed as a practice, these activities were not heavily policed. Photograph 19 demonstrates street Art in ACDC Lane where unsanctioned work exists in lanes of this part of the city. Melbourne had already gained a reputation as a city allowing graffiti and street art practices by the turn of the twenty-first century. Following the increased popularity of street art, local and state governments introduced policies to manage and prevent graffiti and street art in the mid 2000s. The CoM attempted to define the differences between graffiti and street art and the behaviour that is acceptable through education programs. The State government took a very different approach to graffiti policies, focusing on the policing of artists to prevent them from taking part in these activities. Graffiti and street art are regulated and prevented through policy and educational processes to change the habits of artists. These educational processes promote that artists have a right to work in the public realm if they are able to navigate the controlled and regulatory system.

1.4 Public art education

In Melbourne, a Masters program specialising in Art in Public Space became available at RMIT University in 2000 and was set up by artist Geoff Hogg. This Art in Public Space MA is, at this time, the only postgraduate program dealing with the training of artists (but also arts managers, urban planners, architects and designers) in the area of art in public space in Australia. As a result the program attracts students from interstate, where programs in this specialisation are not available. RMIT University has a unique campus, located and dispersed throughout the northern side of the city centre where the program is housed. This locates the program in close proximity to public and street art activity. In 2011, an Art in Public Space course is being offered as part of the undergraduate fine arts degree, introducing undergraduates to this area of specialisation for the first time. In terms of university education, this is a relatively new area of study, and demonstrates a growing interest from artists and arts managers to understand the complexity of working in public spaces. The establishment of this program in Melbourne also serves to recognise the growing industry associated with public art since the 1990s. Local and state governments have increasingly implemented policies for public art programs for urban regeneration purposes, using public art as a vehicle for innovation.
The CoM’s Laneways Commissions program (established in 2001) also focuses on mentoring less experienced artists through the complex processes of producing an art work in the public domain. They have placed much emphasis on ‘capacity building’ where artists learn skills through professional development during the commissioning process. The strategy for capacity building attempts to provide an environment for the artist that is conducive to learning and gaining self-sufficiency in producing a public art outcome. This is a methodology commonly used by non-government organisations in aid work (Kenny, 2006) and is a philosophy influential in the way the CoM develops relationships with their local communities.

2. Artist strategies in the public sphere
The Laneways Commissions program represents a wide variety of strategies from site-specific, relational aesthetics, participatory and contemporary art practices. Discussion with Anthony McInneny, a former public art panel member for the CoM, reveals that, in the selection of the works, there is a conscious effort to make a distinction between commissioned projects and street art. This process was to ensure that there was a diversity of work represented in the public sphere and that this work was distinct from but complementary to the existing street art. This is not to say that the CoM excludes the work of street artists in their commissions. In this case they expect if a street artist were to be considered for a commission, the artist would contemplate how the opportunity would allow them to critically engage with their usual street practices, to take it to another level of aesthetic engagement. In this instance, street artists are able to work with the support of financial, technical, artistic and political support of local government, support they would usually not have (A. McInneny, personal communication, November 24, 2009).

Aside from commissioned public artworks, street artists in central Melbourne also uses a wide range of methodologies ranging from more conventional aerosol graphic imagery to, installation, stencil and sticker works influenced by international street art practices and coming from a trajectory of a wider global youth culture. As a global phenomenon, artists who participate in this area are competitive in challenging themselves to take greater risks in the exhibition of their work in the public domain.

* Capacity building is discussed in Chapter 4 via the work of Kenny (2006).
2.1 Local artists working in the public sphere

The Laneways Commissions are generally focused on local artists, although the commissioning process is open nationally. McInneny suggested that, in 2009, attempts were made to include international artists in the tendering process but these artists had to compete with local artists (A. McInneny, personal communication, November 24, 2009).

There are many street artists based in Melbourne. Given it is a city with a reputation for much street art activity, it attracts artists interested in street art from interstate and overseas. Young (2010) points out how artists with an interest in street art activities have relocated from other parts of Australia and overseas, or at least travelled to Melbourne, as a result of being attracted to the prominence of local street art activity (Young, 2010, p. 14).

2.2 Site considerations

Public art appears in many locations in central Melbourne, such as along the edge of the Yarra River, in local parks and gardens, throughout the business district, in laneways, and on main streets, such as Swanston Street. In the last ten years, public art practices have shifted from being in public open spaces, to the more intimate spaces of the laneways. The emphasis towards the laneways has occurred as the city has evolved and changed, with the lanes becoming dormant after their role as service lanes in the 1960s to 1980s. New generations have found new uses for these spaces, and have breathed new life into these spaces. Since the 1980s, when rent was affordable in the city and artists were able to have their studios based centrally, artistic activity in various forms has occurred in the lanes. Urban planners of the city have also encouraged social business activity in these dormant spaces, such as cafés, restaurants and bars to provide more varied social spaces for the community. As discussed earlier, the central Melbourne lanes were an unplanned infrastructure of small streets, which organically occurred due to the large-scale planning of Hoddle’s grid. The wide distances between the boulevards led to the creation of lanes to service properties throughout the central city. The lanes became disused and dormant due to the changing functions of the city environment. Laneways, in general, have had a long

47 Artist studios still remain in the city centre, such as in the Nicholas Building (Open Studios Nicholas Building, 2011, para. 1).
history of being associated with crime and poverty and this view has impacted on how these spaces were perceived and how they became vacant. In the late nineteenth century, Melbourne’s lanes were considered unhygienic places of the lower classes, where criminal activity occurred. They gained a reputation as urban spaces eliciting fear and caution. These attitudes of fear were inherited from a long history of actual crime occurring in dark and hidden laneway spaces, particularly in cities like London, the capital of Australia’s colonising nation. The reputation of lanes has inspired much literature about the criminal activities associated with them, thus adding to the intensity of the myths about these spaces.

The lanes, of course, were the little streets, which had been added at the instance of Governor Bourke, but the rigid rectangular planning and lack of squares were attributable to the tradition of New South Wales Survey Department as exemplified by the surveyor Robert Hoddle. There was a strong reaction against this in the 1850s. The criticism was made by this commentator were twofold. One was that lanes were unhealthy, by contrast with squares and circuses, which would provide “healthful circulation of air”. The other criticism was that “crime and disorder” was always found in lanes. This is the philosophy of physical determinism: if you can get rid of the lanes you will get rid of crime and disorder. It is the same attitude which motivated slum clearance in the twentieth century: people with social problems congregate in terrace houses, so pull down the terrace houses and the social problems will disappear. (Lewis, 1994, p. 47)

Miles Lewis’ comments further demonstrate the regulatory control over urban spaces. The attitude of removing of lanes and slums to make social problems disappear is a genealogy that is unearthed discourses of about site of central Melbourne. These methods used by urban authorities in the nineteenth century appear similar to state government approaches in clamping down on graffiti activities in recent years with the introduction of the ‘Graffiti Prevention Act’ (Government of Victorian, 2007) that enforces the removal of access to graffiti implements to minors, which will not necessarily stop the act occurring in public spaces. According to Victoria Police records, the city lanes at the turn of the century became known as places of anti-social behaviour. “Many city lanes had by the turn of the 20th century developed, according to the police, into a rendezvous of drunks, prostitutes and other disorderly characters.”
(Street Lighting, 2010, para. 6). These criticisms associated laneways with the problems of the working classes of society. At the time, of the new was to remove these sites, rather than to investigate how these communities could be assisted to alleviate them from social problems.

As a method of solving these problems of the crowded and crime-ridden central city, urban planners in the post World War Two period turned to the creation of new suburbs in outlying areas. In the 1950s onwards, a renewed prosperity was seen in Australian cities, which saw the replanning of Melbourne following the American model of urban planning. Robin Boyd (1919-1971) an influential Australian architect comments in *The Australian Ugliness* (2010)49, “It is inevitable that Australia should be drawn into the aura of American influence in this second half of the American century” (Boyd, 2010, p. 82). Boyd critically discusses America’s growing influence during the second half of the twentieth century and Australia’s imitation of the American suburbs.

Planning initiatives focused on the rezoning of the city into the centre for business and retail activities, and the suburbs as a site for domestic dwellings. Transportation focused on the development of road infrastructure to accommodate the growing use of the automobile during the 1950s. These planning initiatives encouraged residents of the city to relocate to suburbia. Anthony McInneny comments on this in his research on art in the suburbs. He said, “Post war prosperity in the 1950s and 60s led to the second wave of suburbia... This time, car dependent suburbs of large houses on large blocks of land far from the city centre began an exodus of the population from the inner city and centre of Melbourne that continued up until the late 1980s” (McInneny, 2008). The move towards suburban society impacted on the social structure of the city by relocating the residential life into the sprawling suburbs, marking the city centre as a site for heightened economic activity. As urban planning distinguished the city centre as a place of business activity, the city centre became dormant when business activity was not occurring over rest periods such as weekends and evenings. The central business district and surrounding inner suburbs areas predominantly became the homes of the lower classes. This included the working classes and new migrants and included artist studios.

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49 Boyd’s *The Australian Ugliness* was originally published in 1950 and was republished in 2010 to celebrate the 50th anniversary of its publication.
McInnemey discusses the abandonment of the central city area during the 1960-1970s and how this created an opportunity for artists to affordably occupy the warehouse spaces in the centre of the city. Their activity in these locations led to artists working in the abandoned laneway spaces, building associations between artists and laneways (A. McInnemey, personal communication, November 24, 2009). In this respect, the abandonment of the city as a result of the development of the suburbs led to an opportunity for artists to occupy central locations of the city. These dormant spaces, which were unclaimed territory, became the spaces of play for various types of artists. As these spaces were considered unclaimed locations the expansion of the city throughout the 1960-1980s, an opportunity existed that allowed artists, in particular street artists, to experiment and develop their work throughout the network of central city lanes.

*Street | Studio – The Place of Street Art in Melbourne* (Young, Ghostpatrol, Miso and Timba, 2010) discusses the way street artists in Melbourne negotiate between the street, the studio and gallery spaces. In Alison Young’s essay on street art, she notes that the small-scaled narrow laneways have become the main site for street art in Melbourne, as artists have found it easier to place works in these spaces. She also suggests that the situation of these lanes, being small, narrow and often hidden, allows for artists to work privately. This condition is necessary if works are to be left anonymously in public places. “Street art in Melbourne has become part of the fabric of the city: many people see it as an indicator of the city’s vibrant artistic culture” (Young, 2010, p. 14).

The CoM actively encouraged the revitalisation of arts activity in many forms in the central city area. These activities have been activated through several channels such as the commissioning of new public works, the development of temporary programs targeting the network of laneways, and making funding available for supporting artist-initiated projects. Although a conflicted area in the law, there has also been an openness to street art activity at the CoM, and the encouragement for artists to work independently. The discovery of the central area of Melbourne through art in public space practices has become a characteristic in the way Melbourne markets itself, particularly in the tourism industry.
2.3 Art in public space and the community

Melbourne’s CAD is where the majority of Laneways Commissions occur. As the area is focused on street life, a range of activities occurring in this district. The business community is mainly made up of retail, restaurant and social businesses. Many of the restaurants and bars are run by independent operators and attempt to create innovative environments that complement Melbourne's art in public space activity. Many artist studios and galleries still exist in the central area, although this is becoming increasingly rare as Melbourne has become less affordable since gaining attention as one of the world’s most liveable cities, as well as pressures from the city’s increasing population.

3. Museum practices in the public sphere

3.1 The museum institutions and their participation in the public sphere

There are several major visual arts institutions located in Federation Square and the Southbank precinct in central Melbourne. This includes ACMI and the NGV’s Ian Potter Gallery in Federation Square. The main NGV site and ACCA are located in South Bank. ACCA, in collaboration with the Visible Art Foundation, is also responsible for curating the artworks for display at the Republic Tower, corner of Latrobe and Queen Street, Melbourne (ACCA, 2011, Mariele Neudecker Ambassador, para. 1-4). Each of these institutions also shows public-based works on their own sites. These works can occur as part of a major city festival such as the Melbourne Festival or Next Wave, which often exhibit innovative art programs in public spaces. There is also The Light in Winter, a festival dedicated to light-based public projects throughout the central city area.

4. Creative urbanism

4.1 Influences of creative urbanism

Melbourne is one of the first cities internationally to be consciously engaged with the creative urbanism at a political level. Looking at the city’s background there has been active political positioning to align the arts with innovation in the early 1990s through the introduction of arts policy. Charles Landry, author of the Creative City: A Toolkit for Urban Innovators (2008) and The Art of City Making (2006) credits Melbourne with being one of the earliest cities in the world to formally take into consideration creative
and cultural aspects in city strategy and planning in the late 1980s (Landry, 2006, p. 389). Planning from both state and local government perspectives allowed for an aligned vision to be achieved in developing the arts into an industry. In 2008, Melbourne was successful in gaining recognition as a UNESCO Creative City of Literature (Wheeler Centre, 2011, Melbourne: a City of Literature, para. 1). This move towards being officially recognised by an international body shows how Melbourne has been accepted internationally for its creative city status.

4.2 Impact of the creative economy on cultural and creative occupations

The Kennett state government established Victoria as a leader in the arts, with Melbourne as the central focus of this activity, which aligned it with innovation in the 1990s. Kennett’s arts policy ‘Arts 21’ realigned the arts as an industry and invested the economic means needed to transform these activities into an industry that could potentially attract cultural tourism, financial investment through a change in image and stimulate creative occupations for the local population. Thus Melbourne was positioned as a progressive and culturally open city.

4.3 Creativity, art in public spaces and intercultural dialogue

As Melbourne has been supportive of arts activity since the 1990s, cultural diversity has been accounted for in this transformation. During the Kennett era the Old Customs House, at Station Pier near Southbank, was developed into the Migration Museum to establish an institutional place for the narratives of the city’s migrant communities. Large scale public art commissions such as The Travellers and Ten Periods of Australian Migration (2006) on Sandridge Bridge, a former site for the transportation of migrants to the Station Pier in Southbank, represented migration patterns over ten identified periods in Australian history. Besides permanent commissions, the CoM also actively engages individuals of diverse backgrounds in their Community and Cultural Development (CCD) programs, which address intercultural dialogue through artistic processes. The Crooked Rib project (2008) is an example of a project developed by the CCD with a group of young artistic Muslim women, in the context of the recent climate of racism against Muslim communities in Australia (refer to photographs 20 and 21). This collaboration between the artists and the CoM sought to challenge existing stereotypes and create a space for their voice in the public sphere of central Melbourne through a creative and collaborative project. The project culminated in an
exhibition and public artwork, collaboratively developed with Mohammad Ali, an Islamic street artist based in the UK, Reeham Hakim and the other team members of the Crooked Rib collective.
Photograph 21: Street view of Spark Lane, Melbourne featuring the mural *A Thirst for Change*, Crooked Rib in collaboration with the City of Melbourne Community and Cultural Development unit, 2009, Victoria (T. Wong, 2009).
5. Public art practices of the city

5.1 How is public art in the city currently curated?

Public art policy development

In 1996, the CoM cultural policy ‘A City for the Arts’ (City of Melbourne, 1996) introduced the first ‘percentage for art’ policy for public art, as a way of generating 1% of funds from all CoM capital works programs (not private developments), to be contributed towards public art. Public art activity is managed under the umbrella of the Arts and Culture Department of the CoM. Initially this was contributed towards funding the Melbourne Biennial (staged once in 1999). According to the 1999 summary of the ‘A City for the Arts’, the public art program placed emphasis on improving opportunities for artists to create and exhibit new works through new city building developments in an increased range and quality of city venues for arts activities (City of Melbourne, 1999). A public art committee was developed to advise on public artworks to be commissioned and situated in the city. The ‘Art + Heritage’ collection was also established, formalizing the permanent public art collection. Currently under review is the relationship between the funds raised from the capital works percentage funds and the actual placement of the work. It has been recognised that the percentage scheme is a way of generating funds, but the new developments site/s attached to the funds, might not necessarily be the most appropriate site for the work. This indicates a move away from permanent public artwork having a direct relationship with a newly developed site. The most recent commission Maxims of Behaviour (2008) on the corner of Bourke and Swanston Streets is a commissioned work, that is an ephemeral light based work, to only be shown the next five years (2008-2013) during the evenings of the winter months. This work has a long timeframe for exhibition but is still considered a permanent work. The duration of the exhibition of work creates new definitions for what is considered permanent in public art. Permanency comes to refer to duration, but does not necessarily mean indefinite placement.

The late 1990s saw the CoM move away from commissioning permanent works in favour of more transitory practices. The CoM supported a number of independent projects of a temporary nature in key public locations (through its grants program), even though the policies at the time were more orientated towards public sculpture. The move towards supporting temporary projects seems to have been in response to an
increased number of requests to fund ephemeral public projects, showing how visual artists were moving towards exploring the way art practices could operate in the public sphere (Holt, 2001).

Public art policy in Melbourne has largely been the domain of local government, rather than that of the state. The current state arts policy ‘Creative Capacity+’ (Government of Victoria, 2003) does mention the development of public art policy at a state level, but at this stage has not been developed as a state-wide policy, due to complications with co-ordinating with the state planning department (M. Nation, personal communication, March 13, 2008). The CoM has also recently taken over the management of public art in the Docklands area (2008). Originally Vic Urban managed public art through a ‘percentage for art’ policy required by property developers of the area. Street art, although not managed by Public Art but rather the engineering department in the CoM, under the ‘Street Art Permit Policy’ (2006), is distinguished from graffiti and street art. This allows street art to remain in contained areas of the city. The policy acknowledges the value of this sort of artwork and allows it to remain a visible part of the city.

6. Findings and recommendations for the case study city

6.1 Findings for central Melbourne

Central Melbourne was settled fifty years after the establishment of the colony. During this period, urban planning of Melbourne was possible, as issues of immediate survival for the new settlers were no longer pressing. This allowed for a much more sophisticated approach to the original urban design of the city, leading to the planned grid system designed by Robert Hoddle. As a result of this grid system the lanes developed organically as a necessary system of smaller pedestrian-sized roads for services. This large network of lanes, which created access points, were then managed by local government and have been preserved predominantly for public use.

Major expansion of the entire city occurred in the post World War Two era (1950s) leading to the growth of the suburbs which house the middle classes with their new dependency on motor transport. This led to a decrease in the residential population of the city centre and a new focus of the central area as a business district throughout the 1950-1970s. In the 1980s there was recognition that the city centre was being
considered as an abandoned space. These abandoned central areas provided a unique opportunity for the lower classes, which included artists, who could afford the low commercial rents for spaces in the city centre. Competition in the cost of manufacturing from neighbouring Asian countries further impacted upon local industries in wider Melbourne. This led to a decline in industries such as textiles and eventually the closure of centrally located warehouses. These abandoned spaces gave artists further opportunity for occupation, as a result the activity of the studios bled onto the laneway spaces of the central area.

Throughout the 1960-1980s Melbourne also developed a strong foundation in community arts practices injecting arts activity with a more participatory and community focus in preference to the elitist institutional model. By the late 1980s there was recognition from both local and state government levels that the design of the city needed to be reconsidered for the re-establishment of the city centre as a space to be valued by a wider community. From the local government perspective, there was a focus on a strategy of reinventing the street life of the central area and on improving the experience of the area for pedestrians. These plans also developed the social and cultural life of the city centre through initiatives to encourage businesses that brought street life and social engagement to the area and encouraged artistic activity to remain central.

This period also led to the establishment of the CoM’s early public art policies and commissions, particularly the ‘Swanston Street Art Walk’ (1993). The city also moved away from the built environment to more careful consideration of the design of the infrastructure and how design impacts upon the urban environment. The 1990s saw major reform by the Kennett government, which focused on policies that restructured the central city area. With the release of the first arts policy ‘Arts 21’, the State government focused on investing into the arts to reposition Melbourne as a cultural hub and develop the arts community as an industry. This repositioning of the city was an intentional strategy given the new global conditions of the economy and recognition of the need to be a strong competitor in this economy. This period saw the investment and restructuring of the major cultural institutions and the establishment of new public spaces such as Federation Square.
The rise of street art (as part of a wider global movement) occurred in the late 1990s. At this time the lanes of central Melbourne were still considered unused spaces. This provided an opportunity for young artists to take ownership of these spaces as they were considered unoccupied.

By the late 1990s the CoM recognised the potential for artists to develop site-specific projects in laneways as public art commissions. At this time artists were requesting funds to create temporary, site-specific projects, which encouraged the CoM in recognise the potential of establishing a program. By 2001 the CoM began its Laneways Commissions program where artists selected laneway sites, and the concept and medium for the project. This program focused on best practices principles to ensure works were of benchmark standards. The program focused on the outcomes of the process as well as building professional practices of artists through their engagements with the complexity of urban spaces. In the mid-2000s, this program has been recognised as a successful and influential model for temporary public art in local government circles in Australia, and it is a model that has been emulated by many other capital city local governments. Furthering the professionalism of this field in Melbourne, RMIT University based in the city centre, also offers postgraduate studies in the broader area of art in public space to educate artists, arts workers, architects and urban planners in the complexities of working in this field.

6.2 Recommendations for central Melbourne

In considering Melbourne as a curated space, the foregoing discussion shows some of the ways the central area of the city is advanced in terms of the conceptual framing of the curated city. The foundations of the city provide a strong ecosystem of activity from artists at different career stages, as well as from local government. There is also a balance between artists working in the public realm and artists who are more focused on their practices in galleries and institutions. An open relationship between the LGA and the artist community towards the diversity of artist activities has provided a system that covers many areas including mentoring artists and programs to support their activities. The CoM is dedicated to promoting the artist as a key contributor to the city environment and encouraging more artists to become involved. This includes artists who initiate their own projects and those who are supported through funding. There is evidence of an openness to the activities of street artists, and the provision of
opportunities for artists to participate in the city’s own programs. Challenges for the CoM include the increasing cost of living, which is impacting upon operational costs for an artist to run their studios. The CoM is aware that the rising cost of living will have an impact on smaller operations such as artist activities and is attempting to address this with the provision of artist studios and places of production in the central areas of the city. Emerging artists are therefore challenged to be able to continue their practice in the central areas of the city. The CoM has run its Laneways Commissions program for ten years now. Currently they are reviewing and rethinking this program in response to the new conditions, populations and activities of the central environment.
PART 3

Chapter 12: Minor case studies San Francisco, Shanghai and Şile, Istanbul

International case studies on the city as a curated space have been developed over the course of this PhD to make comparisons between how the curated city accumulates in each local area in response to globalisation. The three case studies reveal different approaches to art in public space, and practices are informed by the local conditions of each location. Three case studies were developed from research trips undertaken in these locations during the course of the research study and were assessed using the same schedule as the major case studies, but in less detail. Three international cities were visited: San Francisco, USA (2008), Shanghai, China (2008-2009) and Istanbul, Turkey (2010). Within each trip, my purpose and role as a researcher varied slightly so that each experience of these locations offered different perspectives in relation to this study. These international sites were both different and similar to conditions in Australian cities. I experienced the three cities in the following ways:
PART 3

Chapter 13: Minor Case Study – San Francisco, California

Central San Francisco

Greater San Francisco

Figure 13: Map of central and greater San Francisco, California, USA (Google Maps Australia, 2011).
Introduction to the San Francisco minor case study

I spent the month of May 2009 in San Francisco, California, USA (refer to Figure 13 for maps of greater and central San Francisco) as a researcher and observer. During this period I visited many districts of the main city area, seeking to observe evidence of the curated city. The process included observing local public art and street art practices, meeting with the public arts managers of San Francisco, and visiting local arts precincts, art museums and galleries. The red circled areas of Figure 13 map of central San Francisco indicates areas observed for this case study.

I made contact with the staff of the San Francisco Arts Commission (SFAC), the main arts body of the San Francisco City and County government producing arts programs in the city. During this time, I attended the annual meeting of the North Californian Public Art Administrators Network as a research observer. A lecture was delivered by Jack Becker, the editor of a US based magazine *Public Art Review*, which gave an insightful overview of recent public art practice in America. The meeting included a viewing of recent projects commissioned by the SFAC and discussions on issues faced by public art administrators in the local region. These issues included suggestions for selection processes and how to create networks of artists by keeping databases on artists interested in working in the public sphere.

I also took part in a mural walking tour of the Mission District, well known for its community murals and an architectural walking tour of the central business district to get an overview of development of the built environment and how this has impacted upon the urban aesthetics of the city.

The numbering of the following section on San Francisco relates to the numbering in the Assessment Schedule in Table 6 in Chapter 8.

1. Foundations of the city

San Francisco is the twelfth largest American city, located on the west coast of the state of California. The city is located on the San Francisco Bay area, surrounded by hilly terrain. It is governed as a whole city and county under one body and divided into
eleven districts. The establishment of San Francisco as a colonial city has some similarities to Melbourne, as it is a city that boomed during the gold rushes of California (1846-1855).

San Francisco sits on a bay, originally inhabited by the Indigenous clan of the Ohlone people, who had been there for over ten thousand years. The bay area was first sighted and documented by the English in 1579. It was not colonised until 1775, when Spanish explorers captured and enslaved the local Indigenous people and established their own settlement.

The city was established when gold was first discovered in California in 1846, attracting mass migration to the area. The gold rushes brought with them new migration patterns to the region. In particular the Chinese community were early immigrants, arriving as gold miners and as labour forces to build rail networks in the region. As a result they have always had a strong central community presence in the city's Chinatown precinct. The new wealth from the gold rush impacted on the city's development. It led to newly rich middle classes investing in lavish architecture for the burgeoning city (San Francisco City Guide, 2011, History, para. 1-22)

As a city built on an earthquake fault line, it has experienced two major earthquakes during the twentieth century in 1906 and 1989, which have had a major impact upon the built environment of the city. The 1906 earthquake led to severe fires breaking out over the city. Geographer Larry Ford, in “Time and Place in San Francisco: Some Thoughts for the Urban Wanderer” (2009), comments that the re-creation of the city after the earthquake and fire led to the re-building of Victorian-style architecture, but with early twentieth century facilities such as plumbing and electricity (Ford, 2009, p. 231). As a result, there are few examples of earlier housing from the mining boom period of the late nineteenth century. These earlier dwellings were replaced by the larger-scale Victorian homes, mostly built by the newly established middle classes from the gold rush era.

By post World War Two, the city became renowned for its counter-cultural movements. From the 1950s onwards San Francisco gained a reputation as a city where beatnik culture thrived, leading later to the hippie movement. During this

49 The long history of the Chinese community is reflected in the name for the city in Chinese 'Jiu Jin Shan', translating as gold mountain.
period, waves of artists, poets, thinkers and writers sharing common disenchantments with society began to congregate in San Francisco’s cafés to discuss their political and social concerns. The Vietnam War of the 1960s led to anti-war sentiment of the period and inspired hippie culture to flourish in the city. Evidence of the movement can still be seen distinctly in the Haight Ashbury district, which is the home to the movement.

According to Ford, the development of the central business district was carefully planned and developed through public policies that protected the character of San Francisco’s districts. In the 1970s, the City of San Francisco became conscious of the local aesthetic and pedestrian-style character of certain central areas and attempted to protect it. Local citizens became fearful of the “Manhattanization” (a term used to describe the development and dominance of large-scaled skyscrapers such as that in Manhattan area of New York City) of the central area and the loss of local character. The local government body introduced policies around the zoning of districts, height and bulk limits of buildings, and the inclusion of public spaces for new developments. New office spaces had to be created in old building structures, so that streetscapes were preserved, rather than clearing and removing old buildings (Ford, 2009, pp. 240-241). As a result the Victorian aesthetic of the city has been retained and the modern city is concealed behind the façade of earlier heritage buildings.

Today the districts of the city have remained relatively stable and have not changed dramatically in character. The city has become well known for promoting an open-minded society and actively promoting environmental awareness. The Silicon Valley area surrounding the central San Francisco district has also become well established as the international hub for innovative information technology industries, and is the headquarter location for the most influential information technology companies globally such as Apple, Google, Facebook and Hewlett Packard.

2. Artist strategies in the public sphere

My initial observations of the city revealed that there were many different forms of visual arts activity occurring in urban spaces. San Francisco is a city with a conscious pride in the preservation of the aesthetics design of its urban spaces. Many sites specific to the topography of the city, such as the hilly streets lined with staircases, have
become sites of artistic and creative intervention with many of these staircases being personalised and maintained by local residents (Ford, 2009, p. 246).

On the street level, a range of interventionist art practices could be observed. In particular aerosol, stencil art and paste-ups, with much of the work reflecting political commentary at both the state and federal levels. The San Francisco government is proactive in promoting the prevention and removal of graffiti but also in education around the public realm and citizen participation in it. It is proactive in educating children between the ages of ten-to-twelve-years-old via a program called ‘Where Art Lives caring for public spaces’ and how they can be involved in creating public art for the wider community. Another program ‘StreetSmARTS’ was developed as a way of deterring graffiti in neighbourhoods, but also to pair up local property owners wanting mural artwork placed on their building with professional artists (City and County of San Francisco, 2011, para. 1-17).

From an historic community perspective, the Mission District (refer to Photograph 22) demonstrated the work of a local ethnic community taking ownership of their neighbourhood through public mural-based art activity. Most of the work that was viewed was produced throughout the 1970-1980s and was part of the broader community arts movement, where artists feeling excluded from the fine arts museum institutions claimed their own space by working in the public sphere. The tour I took part in through this district revealed how the Latino community were able to express their frustration as newly arrived and displaced migrants to the city. Through community arts collaboration they were able to turn this frustration of feeling displaced in American society into a creative expression which gave them a sense of belonging. The artworks also give a broader awareness to the public of their position of discrimination and encourage a strengthened sense of community though the transformation of their neighbourhood. As a result of its close proximity to the central business district and artistic activity, the Mission District has been subject to gentrification and displacement since the 1990s. This occurred when the ‘dot.com’ boom and bust occurred in San Francisco. Gentrification and the popularity of the area has increased the cost of rent and housing affordability and has displaced many of the original migrant communities that formed the original character of the neighbourhood (Ford, 2009, p. 242).
The SFAC actively commissions public art projects throughout the city. My impression of the projects that were viewed were that they valued strongly conceptual, site-specific practices, varied media, and well established artists. Sound artist and composer Bill Fontana’s sound installation, *Spiralling Echoes* was on exhibition inside of the San Francisco Town Hall (San Francisco Arts Commission, 2011, Bill Fontana: Spiralling Echoes, para. 1-11). The work was an installation of local sounds projected through speakers called transducers, which focus the sound in specific locations throughout the building. Patrick Dougherty’s installation, *Upper Crust*, a large-scaled bird-nest-like installation was located in the Town Hall Square (San Francisco Arts Commission, 2011, Patrick Dougherty’s the Upper Crust to be de-installed, para. 1-3). Also Louise Bourgeois’s travelling, *Crouching Spider* sculpture was a temporary work exhibited at this time, which was located in a popular public area of Embarcadero. The work was borrowed from the collection of the artist. This suggests that the public art program’s commissions focus primarily on prominent locations of the San Francisco city and large-scale works by well-established artists, although there are other programs which encourage engagement between artists and local communities. Upon investigation, the San Francisco definition of street artist is very different to that in Australia. The SFAC website suggests that street artists are eligible to sell their work at a particular location if they apply to local government and are approved through the system (San Francisco Arts Commission, 2011, para. 1-8). This implies that artists working on the street under this model are practising for commercial reasons, rather than other motivations such as being connected to a larger global street art culture.

3. Museum practices in the public sphere

San Francisco has many contemporary art and fine arts museums and galleries situated in the main central business district of the city. Generally large-scaled arts institutions, such performing arts centres and fine arts museums are located in the central area of the city. In particular, the San Francisco Museum of Modern Art (SFMOMA) founded in 1935 as the modern and contemporary art museum on the west coast, focuses on artists popular on the international contemporary art circuit. For example, the William Kentridge international touring exhibition of the South African-based artist was showing at the museum during my time in San Francisco. This exhibition
was on an international tour, and had already passed through Australia at the MCA, Sydney (2004). Close by, in the centre of the city, was Forty-Nine Geary Street, a large cluster of commercial galleries and artist run spaces which occupy one building. Other commercial and non-commercial galleries were also located in the surrounding district. A unique institution I came across was the Museum of African Diaspora (established in 2005), which tells the social history of the African diaspora communities in the city through social history and the arts. Although the focus was on the social history of African diaspora, the museum also exhibited visual arts as part of a social history narrative. In particular a collaborative photomosaic artwork called *Photographs from the African Diaspora* (2005) facing onto the public street was displayed at the museum. The work was produced by Robert Silver and Runaway Technology. Africans from around the world, living away from Africa, were invited to submit photographs of themselves electronically, to contribute towards the artwork. The photographs were collected digitally and collated to make up an image of a young African child, which was originally taken by photographer Chester Higgins Jr.

4. Creative Urbanism

In considering the creative ecosystem, San Francisco fits Florida’s theory (*Rise of the Creative Class*, 2002) as a city that is successful due its creative class. San Francisco has a history of affiliation with creative sub-cultures and the promotion of innovation. It is a city made up of many generations of migrants, and is known as the ‘City of Tolerance’ due to its reputation as a society open to new ideas (KQED, 2011, para. 4). Since the 1950s, there has been a strong counter-cultural presence in San Francisco, beginning with the beatniks café society of the 1950s. Beatniks were a social movement of the 1950s and early 1960s, emphasizing artistic self-expression and the rejection of conventional society. Towards the mid 1960s, the hippie youth subculture emerged from its beatnik roots and spread throughout the Western world by protesting actively against the social values of earlier generations. Hippies rejected the values of established society by dressing unconventionally and favoured alternative social values including a non violent ethic which was particularly concerned with and protested against the US involvement in the Vietnam War, racial prejudice in society, women’s rights and equality, homosexual rights, environmental awareness, while questioning
traditional modes of authority. This generation of the hippie subculture had a profound influence on the communities of San Francisco. They promoted creativity as modes of expression for a newfound openness in society, which is evident in some public urban places.

In locations such as the Mission District, this is particularly evident, as the Latino migrant community was able to express their own struggles of displacement through public mural works, a legacy of the earlier influences of counter-cultural activities. The district features almost six hundred murals reflecting the community’s social, political and racial concerns and was strongly influenced by the work of Mexican artist Diego Rivera who also worked in the San Francisco region (About San Francisco, 2011, The Mission District Murals, para. 1-4). The homosexual communities congregated in districts such as The Castro, the global gay capital, a testament to an open-minded attitude that is supportive of gay rights. The city is also known as one of the most supportive cities for environmentalism, which is reflected in their local government legislation (San Francisco Environment, 2011, Our Cities Policies, para. 3).

Silicon Valley, although not part of the central area of San Francisco but located in San Francisco’s peninsula, was established as the first information technology hub. The development has had an influence on the city, particularly in maintaining its reputation as a creative city. The area was initiated when Stanford University attempted to resolve some of its financial issues through the leasing of its land to high tech companies in 1950 to create Stanford Industrial Park as a co-operative of the university (Net Valley, 2011, Silicon Valley History, 2011, para 3). The Silicon Valley area has established itself as a leader in the innovation of information technology, with many major information technology companies originating in the Silicon Valley district just on the outskirts of the city. The prominence of this community has attracted what Florida frames as the ‘creative class’, an educated, creative workforce able to problem solve and adapt to new conditions of the marketplace.
These multiple layers of creative urbanism have provided a platform for creative communities to contribute towards the culture of the city over many generations and have created a fertile landscape for the activities of the curated city of San Francisco.

5. Public art practices in the city

San Francisco shows evidence of wide-ranging types of artistic activities in the public sphere from grassroots street art activity, through to institutional and local government-activated programs and projects. The policies and planning of the city promote the arts and engagement with local artists, and protects human-scaled activity (Ford, 2009) through the restriction of the built environment. Artists’ activities are visible as self-initiated projects and government-negotiated projects.

The gentrification of the city and the cost of living is of concern to the local arts community. Much of the local creativity has been channelled through the creativity of entrepreneurial projects of the region's information technology sector. In the local media the gentrification of the city is often discussed. In an interview with Joel Kotkin, a San Francisco urban historian, Kotkin points out that it is not unusual that San Francisco is one of the first cities to be gentrified in the USA, as it is one of the most attractive and liveable cities in America (Eskenazi, 2007, para. 5). Unfortunately, being an alluring, liveable city can be a double-edged sword. Cities that are attractive to reside in become more populated and competitive to live in. As a result, the popularity of city impacts on leads to an increase in the cost of living.

6. Findings and recommendations for San Francisco

San Francisco is a city that prides itself on its open-minded society, the quality of its individual urban aesthetics, and its encouragement of artistic, creative and innovative activities. During this research trip as an observer, I was able to see evidence of curated city activities in many forms: works self-initiated by artists; local government commissions; and collaborative community and educational projects.
San Francisco is a city with an awareness of the unique urban aesthetic character in each district. This is demonstrated by the smaller scaled pedestrian character of the city, which is artistically personalised by local members of the community. These individual qualities have led to local government creating strategies and policies recognising and protecting this local character.

Areas such as the Mission District, which features community-based political murals, demonstrate the influences of community arts strategies. The community-based political murals in the district reflect an urban society that has struggled with ethnic social division and inequality, where public expression of these concerns by ethnic communities has contributed towards further understanding of the alienation of migrant communities in North American cities.
PART 3

Chapter 14: Minor Case Study – Shanghai, China

Central Shanghai

Greater Shanghai

Figure 14: Map of central and greater Shanghai, China (Google Maps Australia, 2011).
Introduction to the Shanghai, China minor case study

During 2009-2010 I was invited to take part in a research project ‘Meridians: Shanghai 2010 Art and Sound in Public Space Project’ (April-May, 2010) in collaboration with East China Normal University (ECNU) in Shanghai, China. Figure 14 demonstrates a map of central and greater Shanghai, China the area of study and areas highlighted in red, in the central Shanghai map, refer to areas discussed in this case study. I brought to this project my previous experience and interest in contemporary Chinese art and more recent research interests in the curated city. ‘Meridians’ was an art in public space project developed in collaboration with ECNU. The project consisted of a team of Australian researchers, Geoff Hogg, Clare Leporati, Cameron Robbins, Joanna Buckley, Claire Tracey, Rupa Ramanathan and myself, and Chinese researchers Professor Zhou Chang Jiang, Wei Tianyu, Wang Kai, Zhang Langsheng, Chen Xi and Yu Bing. The final result was a series of transdisciplinary installation art works at the ECNU School of Art.

The project gave me an opportunity to investigate the city as a curated space in Shanghai. The project was initiated through an invitation to RMIT University School of Art from the ECNU School of Art in 2008, to develop a public art-based project in collaboration with the School of Art in Shanghai. I was the curator/project manager of the exhibition. The project was ambitious and challenging on many levels, as cultural and language barriers impacted upon our communications during the course of the project, making some normally simple tasks much more complicated than expected. My involvement in this project provided me with an opportunity to reflect upon Shanghai’s recent position as a leading international city in the global context and how these renewed relationships impact upon cultural aspects of the city.

The numbering in the following chapter on Shanghai correlates to the Assessment Schedule in Table 6 in Chapter 8.
1. Foundations of the city

Shanghai is located on the tip of the Yangtze River Delta and centrally located on China’s eastern coastline. In early 2010, it was reported in the *People's Daily Online* that Shanghai is a city with an official population that has just reached 19.21 million (*People's Daily Online*, 2010). Shanghai is a mega city with a population comparable to the whole of Australia. It is a city of extremes, overwhelming in scale and density. Since the 1980s, with the rise in consumerism and the growth of wealthy middle classes, car ownership has become more accessible and has dramatically increased, with traffic clogging the roads of the city each day. The total area of the city is 6,340.5 square kilometres and extends about 120 kilometres from north to south and about 100 kilometres from east to west (Shanghai Statistics, 2011, para. 3). As the city sprawls over a large area, it has become dominated by freeway infrastructure, with cars replacing the former masses of bicycles. Authorities have attempted to alleviate congestion problems with the introduction of an extensive metro system launched in 1995 (Urban Rail, 2011, Shanghai, para. 1).

From the sixteenth century onwards Shanghai was known as the national centre for textiles and handicraft trades; the region is well-known for its production of silk. The growth of the silk trade led to the increased growth of the export trade with other regions within China and internationally. In 1685, the city established its first customs office. The city evolved into a major trading port and became a major gateway into inland China (Shanghai Statistics, 2011, para. 4).

As a major port city in China, the city has a unique history, as it is renowned for its history of European (including the British, French and German) and American influences in the nineteenth and early twentieth centuries. Shanghai became known as a leading trade city by the 1920-1930s and this earlier European and American migration is still strongly evident in key locations of the city, particularly through the aesthetics of the built environment. Places such as The Bund and the French Concession, demonstrate the colonial settlements of European communities of this period. After the Opium Wars between the British and the Chinese (1839-1842 and

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50 *The People's Daily* is a national Chinese newspaper published in Beijing since 1948.

51 Mega-city is a term coined by the United Nations referring to cities with populations greater than 10 million (United Nations, 2007, para. 1-5).
1856–1860) erupted over trade and diplomatic relations, foreigners were allowed to live in certain regions of Shanghai without being under Chinese laws. As a result, European and American culture became strongly influential in Shanghai throughout the early twentieth century.

These foreign influences ended when Shanghai became the site for military intervention. During the Sino Japanese War (1937–1945), Japan attempted to expand its empire into China. Shanghai became a central location for much of the warfare, with the war having a devastating and destructive impact on the city (Sino-Japanese War, 2011).

In 1949, the People’s Republic of China was established by the Communist Party led by Mao Zedong, with China becoming a communist country based on Marxist-Leninist principles. During the Cultural Revolution (1966–1976) Mao Zedong, in the last decade of his reign, attempted to renew the spirit of the Chinese Revolution through spreading the ideology of socialism via the Red Guards. China was closed to foreigners and Shanghai’s urban life was massively reformed. During this period, Shanghai became the base for the Communist Party’s political and military activities. The Cultural Revolution came to an end Mao Zedong passed away in 1976 (Think Quest, 2011, The Cultural Revolution, para. 1–5).

With new leadership by Deng Xiaopeng, economic reforms took place. In 1978 Deng Xiaopeng introduced China’s Open Door policies, which opened China up to international trade, economic investment and outside influences. Shanghai was targeted as China’s premier international business and financial centre and was given different treatment under the federal government’s Special Economic Zones policies. The centralisation of the city as a financial hub has led to significant urban expansion, which has, in turn, led to the development of new districts with the urban infrastructure required to support the expected expansion. Shanghai today is one of the largest financial capitals of Asia. The city is managed as one region under the Shanghai

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52 Open Door policies, introduced in China in 1978, were policies which encouraged economic reform, foreign trade and influences into China (Open Door Policy, 2011).

53 SEZ’s in China are cities where economic growth was encouraged following the Open Door policy of the late 1970s. Shanghai’s Pudong District, opposite The Bund, was designated as SEZ in 1990. These areas are given preferential treatment in the reduction or elimination of customs duties and income tax, but also permit the establishment of foreign financial and tertiary businesses. In addition, the state has given the Shanghai government the right to set up its own stock exchange (China through a lens, 2004, opening to the outside world, para. 1–3).
Municipal Government, divided into fifteen districts and one county (Shanghai Municipal Government, 2011, Districts and County).

Our project, ‘Meridians’, coincided with the Shanghai World Expo 2010. As a result the international attention on the city provided the project with a platform for its activation, as well as a rationale for developing the project in Shanghai. The project came to symbolise the Australian government’s support for increased trade relationships between China and Australia, as an act of cultural diplomacy.

As the city claims its status as a global and international centre, Shanghai focused on what geographer Penelope Dean refers to as ‘deadline urbanism’ in her discussions of Sydney and the impact of the 2000 Olympics. Dean describes this as a type of urban growth based around a major international event, where remedial urban upgrades are carried out in fragments for the expected audience, before the deadline of the launch the event (Dean, 2005, p. 53). During my visits to Shanghai in May 2009, January 2010 and April-May 2010 I witnessed the city transform its urban environment for the Shanghai World Expo, in anticipation of an international and local audience. During the April-May 2010 trip, I experienced the city as a short-term resident over five weeks. During this period, I had the opportunity to engage with the city over an extended period of time, as we were based at the ECNU campus in Putuo, a local Shanghai neighbourhood, rather than in a tourism designated district. With my unpolished Chinese (Mandarin) language skills, living at the university campus allowed me to observe and participate in how locals live in the surrounding area and gain an invaluable insight into daily city life.

2. Artist strategies in the public sphere

Prior to the re-emergence of Shanghai as a financial capital, Shanghai’s artistic development was influenced by the state’s policies on artistic development. Mao Zedong, in his well-known ‘Talks at Yenan on Literature and Art’ (1967) established China’s policies around artistic expression, officially announcing that China’s new cultural expressions were to be based around Marxist philosophies, positioning

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54 The ‘Meridians’ project was supported by the Victorian Department of Industry, Innovation and Regional Development and the Australian International Cultural Council.
literature and art as an expression of the Cultural Revolution (From Marx 2 Mao, 2011, Mao Tse-Tung at Yenan). The principles in these speeches became the underlying policies around artistic practices and they dominated artistic expression until Mao Zedong passed away in 1976. During this period, artistic expression that did not reflect the philosophies and attitudes of the state, was not tolerated by the Communist Party. This was the period of the construction of monuments to Mao Zedong, which were prominently placed throughout public spaces of cities, emphasizing the authority of the Communist Party. A few Mao Zedong statues still remain in government facilities such as university campuses. Apparently many were removed when Deng Xiaoping came into power in the early 1980s (Macrohistory and World Report, 2011, para. 6). Although, other public sculptures of the Cultural Revolution era still remain in key locations, they reflect broader narratives of the Communist party’s revolutionary struggles and triumphs.

Since the reform of Chinese society in the 1980s, new forms of public art, unassociated with political perspectives, became visible in Shanghai’s urban public sphere. From my own observations, large-scale sculptural forms have been encouraged in relation to the growth of new urban developments. Generally the works are large-scaled place markers, aesthetically pleasing, accessible to the general public and have been initiated from an urban redesign perspective of public sites. However, commissioners have still steered away from works that are conceptually challenging of current issues. These public works reflect the new Chinese outlook in the placement of new sculptural forms. During our time in Shanghai, we collaborated with Professor Wei Tianyu, a public artist, curator and lecturer of public art at ECNU and participating artist in the ‘Meridians’ project. In 2010, he was also the curator of major sculptural works at the Shanghai World Expo’s riverside site in Pudong. The works selected for the Shanghai World Expo were large-scaled contemporary sculptural works that conformed to traditional notions of public art practices, in that the works were sizeable sculptural forms made from durable materials and were permanent in nature. An example was *Stone Talk* by artist Yu Jiyong, which was a sculpture shaped like a column, made of stainless steel and granite (Ping, 2011).

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55 There are variations in the spelling of Mao Zedong’s name. The leader’s name was spelt Mao Tse-Tung prior to the introduction of pinyin, which standardized how Chinese words were represented using the alphabet. The International Organization for Standards adopted Pinyin in 1982 (Jam Language, 2011, para. 4).
My experience of Chinese contemporary art in 2000-2002 in Beijing, was quite
different to the work that I experienced in the public realm of Shanghai. Rivalry
between Beijing and Shanghai, as the two major capital cities, has always been
prevalent. Shanghai is considered the commercial international centre and Beijing is
considered the cultural and political capital. At the beginning of the twenty-first
century, the contemporary Chinese art scene was still in early stages of development. In
China, at the time, there were few commercial galleries or museums dedicated to
showing contemporary art. The few that existed were located in the major cities, such
as Redgate Gallery and Courtyard Gallery in Beijing and Shanghart in Shanghai.
These galleries were owned and run by Europeans and Americans living in China.

As a result, the artist community in Beijing, engaged in more artist-initiated work, as it
did not depend on the museum institutions or commercial galleries for exhibitions.
Given independent visual art-based activities at this time were still considered
underground activities, artists depended on foreign audiences to support their arts
activities. Beijing had a large population of conceptually based artists, with an art scene
dominated by artist-initiated projects in alternative spaces. Artists were breaking away
from and challenging the Maoist framework of contemporary art practices. As the
contemporary art community was not dominated by working within the systems of the
museum systems or commercial galleries, many artists developed work that occurred in
public spaces and engaged the public, using site-specific and relational aesthetics as
strategies in their work.

As Shanghai does not have such a strong history of an active arts community, it had
become involved in supporting artists working from the commercial gallery and
museum institutional perspective. The city has become affiliated closely with the
creative economy rather than contemporary art. Many commercial galleries have
opened up in key locations around Shanghai, such as at Moganshan Road Gallery
District, which showcases the work of China’s most well-known artists. Shanghai has
become internationally recognised as the host of the successful Shanghai Biennale.
From my own observations, many of the artists participating in the Shanghai Biennale
are Beijing-based artists who are invited to take part in the exhibition.

Being based at the ECNU School of Art gave me an insight into the style of training
that artists are currently receiving. The training is still skill-based in the traditional
disciplines of fine arts, rather than conceptually focused; we witnessed students being examined to do live figurative painting in traditional oil paints. Artwork by the School of Art's lecturing staff was much more conceptually driven. The Chinese artists participating in ‘Meridians’ exhibited work that reflected on contemporary Chinese social issues. This included Wei Tianyu's multi-media sculptures of giant oversized luxury brand men’s bags, suggesting the current consumerist age in China is a hoax, and Wang Kai’s installation dealing with the intergenerational re-contextualisation and re-interpretation of historical documents and how each generation reads history through a different lens.

3. Museum practices in the public sphere

New art museums have recently opened in Shanghai as a result of the city establishing itself as an international financial hub, and with the international recognition of Chinese artists’ works. The main art museum in Shanghai is the state run Shanghai Art Museum, which exhibits a broad range of traditional and contemporary artworks, and is also the initiating institution of the Shanghai Biennale. There are also private museums such as the Museum of Contemporary Art, Shanghai, located in the people’s park, the first not-for-profit, independently operated art museum in Shanghai, dedicated to exhibiting contemporary international and Chinese art. The museum launched in 2006, is endorsed by the Shanghai Municipal Government, and funded by the Samuel Kung Foundation (Museum of Contemporary Art Shanghai, 2011, Who we are, para. 4). The Zendai Museum of Modern Art in Pudong is also a relatively new privately-funded contemporary art museum. Private contemporary art museums in Shanghai have appeared in the last decade, a reflection of new wealth in Shanghai society. These museums follow the contemporary art museum, institutional model of exhibition, distinguishing between contemporary and traditional art, even though China’s path to modernism has happened differently to that of modernism in Western countries.

Shanghai is also host to the Shanghai Biennale (since 1996), an exhibition of international and local artists’ work, following the large biennale model of exhibition. The main exhibition is hosted by the Shanghai Art Museum and inspires a network of alternative satellite exhibitions throughout the city. The Shanghai Biennale was
established to demonstrate the modernisation of Shanghai and how the city has embraced contemporary art and culture with its new global financial status. Many of the artists participating in the exhibition over the years are Chinese artists who have been internationally successful and may no longer reside in China. This includes artists such as Cai Guo Qiang and Xu Bing, who are both based in New York, USA. The event is internationally successful and was ground-breaking in the late 1990s and early 2000s as the exhibition broke some long-standing taboos in China’s official exhibition system by showcasing the challenging work of contemporary artists (Wu, 2001, p. 221). The Shanghai Biennale of the year 2000 was co-curated by Hou Hanru, a Paris based Chinese curator. In an interview by Chinese art critic Zhu Qi, Hou discusses his role in establishing curatorial processes and artist’s selections for the event. He comments on how artists were selected based on three main considerations:

The first group reflects the spaces and changes in the city. Everyone faces a different urban reality. Artists come from global cities that share certain elements, and yet, they are from completely different realities and different linguistic contexts. The second grouping of artists reflects the phenomena of global dislocation. Those who have left their home countries and now live elsewhere ... and finally there was the grouping of those concerned with new technologies. (Hou, 2001, p. 252)

This reflects how the Shanghai Biennale has been the main contemporary forum for Chinese artists to investigate the experience of the accelerated urbanism of Chinese cities, the ways in which artists are exploring their relationship with new urban spaces as a platform for migrant Chinese artists, and dealing with the conditions of globalisation and mobility. The selection of artists in the Shanghai Biennale is more closely reflective of contemporary approaches by visual artists, providing a platform for more innovative and experimental art in public space practices in Shanghai. As an example, in the year 2000, conceptual artist Zhan Wang created the work *Travelling 12 Nautical Miles – Float Stone Adrift on the Open Sea*. The work challenges concepts of public space, as the artist cast a traditional philosopher’s stone in stainless steel, a symbol commonly depicted in traditional Chinese ink painting, and placed the object in the ocean. The stone had an inscription in five languages stating that the object was an artwork and, if found, to return the object to the sea. The distance of twelve nautical
miles is the distance to international waters and the artist’s intention was for the stone to drift in international waters (Barrett, 2001, p. 229).

Shanghai also has several commercial art gallery districts such as Moganshan Road and Tianzi Fang. These areas were developed from disused industrial sites and have been converted for the use of commercial galleries. China’s growing middle class of consumers and homeowners has created a new local market for Chinese artists. As these gallery districts attract many international artists, I observed an example of street art in the Moganshan Road Gallery district, where artists had painted a mural with aerosol paints on a temporary construction wall (as demonstrated in Photograph 23). As ongoing construction works on a massive scale are prevalent in cities like Shanghai, these temporary construction walls have become sites of street art intervention. In discussion with Chen Xi, a manager of a gallery located at the Moganshan Road Gallery district and Masters candidate of fine arts at ECNU, he commented that the graffiti works were probably the work of foreign artists visiting the district. He also expressed that local audiences thought the work was an aesthetically pleasing foreign style of art and did not see the work as defacement to the wall. He suggested that local authorities did not have a problem with the work existing on the temporary construction wall, as long as it was contained in that space (X. Chen, personal communication, May 18, 2010). These comments demonstrate how street art in a non-western urban context is read differently by the local audience than in Western urban society. The work, being out of the usual context of associations with criminal activity and public property defacement, can be read as a visual work.
Photograph 23: Street art near Moganshan Road, Shanghai, China, 2010 (T. Wong, 2010).
4. Creative urbanism

Shanghai as a commercial city has adopted the creative economy concept as part of a larger national strategy of developing the creative industries. John Hartley, a Queensland University of Technology academic presenter at the National Informatics Conference, Ankara, Turkey, September, 2010, presented on “Digital Storytelling Around the World”. According to Hartley's presentation, which discussed the creative industries, China is the leading country to take up the challenge of implementing the creative industries through official policy priorities, incentives and industry investment in creative clusters in many cities (Hartley, 2010). This has occurred as formerly countries such as the UK and the USA, who were leading in pursuing the development of the creative industries, have been affected by the recent global financial crisis and have slowed down their investment into these new industries, whereas China has remained relatively stable throughout this period.

Shanghai has recognised the problem with the affordability of space in the city and has allowed some former industrial areas to be reused by artists as studio spaces, as evidenced by gallery precincts in Moganshan Road and Tianzi Fang. In our first visit to Shanghai in 2009, we visited The Factory, a former abattoir built in the 1920s. It was in the process of being converted into a creative industries hub by private enterprise, with the support of the local Shanghai government. A communications company located at the site was developing a creative hub for youth born in the 1980s, a studio to allow them to develop their creativity, with the creative outcomes potentially to be used by the company for campaigns targeted at the same generation. Other complementary creative industry-based businesses were also to be located at other sites in the complex. The concept of this innovative hub seemed idealistic. It was no surprise to return at a later date in January 2009, to find the premises closed and dormant, an indication that the establishment and closing of businesses in Shanghai happens in a rapidly changing and competitive environment.

Tianzi Fang on Taikang Road in the French Concessions area is an example of the Shanghai government encouraging artistic production in certain locations. The area had organically developed as an enclave of artist studios, design houses and galleries, through the low cost of rent in these old neighbourhoods. Tianzi Fang is a district of
old-style Shanghai Shikumen residential houses and lanes\textsuperscript{56} in the French Concessions. Very few examples of Shikumen houses are left, the few remaining have been refurbished and have become social businesses such as cafés, restaurants and bars. They are traditional Shanghai houses built in the late nineteenth and early twentieth centuries to house Chinese people in foreign concession areas and are stylistically a hybrid of Chinese and European in house design (Figure Ground, 2011, Shikumen Houses, para. 1-2). The space contains a rabbit-warren of housing structures connected by small lanes that are only accessible by foot. This pedestrian-friendly enclave of lanes gave an indication of what some parts of the city was once like before mass urbanisation. It is now considered an unusual urban space, as is not infiltrated by chaotic automobile traffic. The space came to be associated with cultural activity around 1998, when several artists relocated their studios to the area. This included the painter Chen Yifei, Wang Jie, Jia Jun Wang and other artists. After the area became recognised as the site for artist studios, this, in turn, attracted other creative businesses to the local area including galleries, design stores, cafés and restaurants. As the site developed without government intervention, the Shanghai government recognized the area as site for cultural tourism and is now supportive of its future as a creative cluster (Tianzi Fang, 2010, para. 1-3).

The area promotes itself as a cultural precinct made up of artist studios, design studios and commercial galleries. Upon entering the site, a sign is prominently placed announcing as a “Shanghai Creative Industry Clustering Park – Shanghai Economic Commission – 2005.4.28” (Tianzi Fang, Taikang Road, Shanghai, 2010). The sign displayed at the front entrance of the space indicates the Shanghai government has focused on the economic benefits of cultural clusters, very much an approach influenced by Florida’s concepts of creative industries as suggested in The Rise of the Creative Classes (2002). As discussed in the literature review, Florida’s research takes the perspective that creative and innovative activities attract economic benefits to communities. It is recognised that creative industry clusters are encouraged through financial incentives from local governments. This is suggested by Asian business media, “Supported by government incentives, most of these creative industry

\textsuperscript{56} The traditional style of houses in Shanghai are known as shikumen and the lanes as longtan. These were the structure of housing throughout most of Shanghai before the city was transformed into its current state as an international financial centre.
compounds enjoy preferential tax treatment. Some even collaborate with similar setups in neighbouring streets and offer additional tax concessions to companies registered in their compound” (Hong Kong Trade and Development Council, 2007, para. 1-7). This example indicates that creativity is being embraced with a corporate and economic outcome in mind.

5. Public art practices in the city

Our relationship with ECNU led us to understand that the Shanghai local government is considering the importance of art in public urban spaces more carefully, as the construction of Chinese cities continues. This was revealed by our discussions with the ECNU Head of the Art School, Professor Zhou Chang Jiang (C.J. Zhou, personal communication, March 23, 2009). As a result ECNU is in the process of developing courses in public art and already has students undertaking classes in environmental design, where a component of the course investigates the role of art in public space practices.

As public art practices are in their early days of consideration, some of the developments in public art practices that have become common in Australia are yet to be recognised as artforms by governing bodies in China, as the preference for public artworks is still sculptural based. Artists are actively producing works that use transdisciplinary media and are ephemeral in nature, but these methodologies are not yet recognised as forms that are appropriate as public works. In attempting to find out about the policies and programs of public art practice I consulted the Shanghai Municipal Governments website (Shanghai Municipal Government, 2011) but there was no specific information relating to the cultural activities, let alone public art policy and planning. As this is a new and growing area, information about public art strategies was more accessible from artist and curators working in the field. Professor Wei Tianyu, an experienced public art curator, was able to provide some insight into public art policy in Shanghai. He stated in conversation that most new public art activity occurred with new building developments and that there was no specific city policy regarding public art on government and private buildings, but there was growing interest by the Shanghai government in initiating public art policies. Therefore new buildings, which currently have included public art in their development, may have
been constructed by international architecture and property development companies accustomed to the practice of including public art in new urban sites. He also stated that many cities in China do not have these public art policies; the inclusion of public art depends on the conditions of local government. He also commented that most innovative public works that are shown in Shanghai are usually shown in the contemporary art museums or the Biennale (T.Y Wei, personal communication, March 12, 2011). A meeting with Michael Kwok, Director of the Arup’s Shanghai office was held and revealed some cultural difference in the perceptions of public art in new corporate developments. (Arup is an international engineering firm, established in London, UK, with offices in Shanghai and Australian capital cities). Kwok suggested that most buildings in Shanghai include public art in their sites due to Shanghai being a competitive market place and that public art is necessary as a unique point of difference to attract potential tenants (M. Kwok, personal communication, March 24, 2009).

Due to the international success of artists in the last decade, they have gained some acknowledgement by the Chinese government. They have been playing an important role in China’s development towards opening up to foreign influences. During the Cultural Revolution of the late 1960s and early 1970s, Mao Zedong’s cultural policies allowed for only one type of official art which promoted the philosophies of the state and was intolerant of other forms of personal expression. Since this period, Chinese society has greatly transformed and, since the 1980s, new generations of Chinese artists have reclaimed forms of personal artistic expression. As Chinese art has become popular and valuable on the international market, the Chinese government has slowly recognised the value of artists in the new Chinese economy through its support and clustering of the creative industries. As for curated city practices, the most innovative of these practices is still occurring under the Shanghai Biennale framework. As public art practices become more common, there is still room to become more innovative and to be more inclusive of contemporary Chinese art in its public art practices. This inclusion of contemporary art practices would encourage the Chinese public to engage with contemporary artforms from different and possibly deeper perspectives.
6. Findings and recommendations for Shanghai

Shanghai as a curated city has developed with the political reforms that have taken place in conjunction with China’s economic reforms. These reforms have encouraged transformations of the city through the large-scale built environment, bringing with it renewed approaches to major property developments and accompanying art in public space practices. The more innovative forms of art practices in public space have been showcased through the Biennale model of exhibition which focuses on international art practices that showcase artworks that represent the urban spectacle. The Shanghai Biennale has made major breakthroughs in working with the Shanghai government in being more open to international artistic practices in the twenty-first century. The city has been encouraging the creative industries with support for artists in developing former industrial sites through tax concessions and other financial incentives. Art practices in public space are still very much focused on large-scale public monuments. As art in public space is a new and growing area, the Shanghai local government is starting to consider the importance of policy, planning and development in this area, particularly as the city continues to expand. In planning for future strategies around public art practices of the curated city, the city could consider more thoroughly the innovative practices of the contemporary art community and how these influences may be able to contribute to Shanghai’s curated city.
PART 3

Chapter 15: Minor Case Study – Şile, Istanbul, Turkey

Central Şile, Istanbul

Figure 15: Map of the Şile region of Istanbul and greater Istanbul, Turkey (Google Maps Australia, 2011).
Introduction to the Şile, Istanbul, Turkey, minor case study

In September 2010 I had the opportunity to experience Şile, Istanbul, Turkey. As an artist/researcher, as part of a research trip being undertaken by Masters candidates in the Art in Public Space program at RMIT University. The research trip was developed in partnership with the Şile Municipal Government, which governs the area of greater Istanbul, in the north-west of the country (refer to photograph 24). During the month of September, the Şile local government hosted seventeen artist/researchers, giving us a background tour of northern Turkey and providing the group with an artist’s residency space to develop artworks suitable for the public sphere of the central business district of the region. Figure 15 is a map of the Şile region and greater Istanbul and areas highlighted in red indicate regions where public art activity occurred and is discussed in this minor case study.

The research trip gave me an opportunity to investigate Şile as a curated space through my participation as an artist and researcher. This trip to Şile varied from my previous international trips to San Francisco and Shanghai, as the focus of this trip was a region of a greater city, rather than the main central business district of the city. This was a welcome opportunity to investigate how the scale of a location can impact on the implementation of the curation of a smaller-scale urban space.

The research trip was the result of a longstanding relationship between the Şile Municipal Council and RMIT University’s Art in Public Space program. Through a relationship of over ten years, several research groups from the Art in Public Space area have had the opportunity to develop projects in the region of Şile. Prior to our visit, Şile Municipal Council delegates visited Melbourne to discuss and exchange ideas about local approaches to cultural urban management. In 2009, the Mayor of Şile and former city architect Can Tabakcoglu, visited Melbourne with his delegation. The Mayor gave a lecture on the history of Turkish architecture in Istanbul, in the context of Istanbul being one of the 2010 candidates for the European Capital of Culture (ECOC). In particular, he highlighted restoration work being carried out on heritage architecture in the region. During Can’s talk, he revealed that in relation to the ECOC celebrations, Istanbul was framed as a ‘museum city’. This framework implies that a curatorial approach based on cultural heritage was being undertaken in curating Istanbul during the course of the year.
1. Foundations to the region of the city

Istanbul is a city divided over the two continents of Europe and Asia, located on the Bosporus Strait and home to over thirteen million inhabitants. It is surrounded by European nations, including Greece and Bulgaria on the European side, and Syria, Iraq and Iran on the Middle Eastern Asian side. As an ancient city founded around 1,000 BC, it is well-known as a city of multiple and diverse cultural lineages due to its location between continents. Istanbul is a unique city that has been fought over by various cultural groups throughout time. The city has been treasured by many competing cultural groups of the region and has been occupied by the Persians, Greeks, Romans and the Ottomans. As a city inhabited by multiple cultural and religious groups, it features a landscape of Islamic mosques, Christian churches and Roman architecture from differing eras of control of the city (Hagia Sofia, 2011, History of Istanbul, para. 1-7).

Şile is a region of greater Istanbul and is located about sixty-five kilometres north-east of the central area of the city. The region is located on the Asian side of the city, along the Black Sea, and is well-known to locals as a summer seaside resort town. The local area has a population of about 35,000, tripling in the summer season as many locals from other parts of Istanbul visit the area during vacations. During summer on weekends, there can be as many as ten times the number of people in the region (Istanbul, 2011, Şile District in Istanbul, para. 1-6). The RMIT University research trip was scheduled just after the summer season of peak tourism, in September during autumn. The timing gave the artist/researchers an opportunity to develop works during the town’s dormant season. This made for less competition in finding suitable locations for projects. Not being located in the centre of the city, the patterns of industry and pace of life was slower than in central Istanbul. The region is dependent on two main industries: the first being tourism during the summer months, and the second, the manufacture of Şile cloth called Şile Bezi. The fabric is a light fabric worn as clothing, suitable for the warm summer climate of Istanbul and is a well-known product in Turkey. For the ECOC celebrations in 2010, the Şile Municipal Government
commissioned the wrapping of the Şile Lighthouse\textsuperscript{57} and coastline with Şile cloth, to celebrate the local heritage and industry.

With the decline of the Ottoman Empire in the early twentieth century, Turkey was reformed as a republic. Mustafa Kemel Attaturk (1881-1938) founded the republic in 1923. During Attaturk's era many significant reforms took place, including the abolishment of Islamic laws that were replaced by a secular system. Other major reforms also occurred in the economy, agriculture, industry, education and language. In language a major cultural shift occurred when Arabic script was replaced by Turkish, which used the Latin alphabet (All About Turkey, 2011, Attaturk, para. 1-11). As a result these major reforms aligned modern Turkey's culture more closely with European culture, rather than its Middle Eastern neighbours. These major cultural reforms are an area that still remains contentious, as a high percentage of the population identifies itself as Islamic. The shift towards Turkey's identity being more closely aligned with European cultures is unique in this region, as to the east Turkey is surrounded by Islamic countries. The reforms made in Turkey during the early twentieth century towards a republic offers a model for a democratic Islamic society.

In 2010, Istanbul was one of the host cities for the ECOC celebrations, which were also shared by the cities of Peç, Hungary, and Essen, Germany. The ECOC, a program implemented by the EU, and has existed since 1985. The EU designates one year to selected cities to showcase its cultural life. The program aims to transform the image of a city, celebrate the local culture, stimulate cultural tourism and also assist with fostering urban regeneration (Istanbul 2010 ECOC, 2011, What is an ECOC?, para. 1-11). Although 'culture' is the focus of the celebrations, the strategy also implies 'deadline urbanism' (Dean, 2005, p. 53) where the city focuses on a deadline to complete urban projects centred on a major international event. In this case it was the many cultural regeneration projects for the ECOC celebrations of 2010, under the 'museum cities' framework. Originally the program targeted cities from countries of the EU, but since 1999 the EU has widened its scope to include cities of nations that are not EU members. Under this ECOC framework, Istanbul has been in preparation to present its cultural life and development since 2006 (Istanbul 2010 ECOC, 2010, What is an ECOC?, para. 1). By showcasing the cultural life of the city, this

\textsuperscript{57} The Şile Lighthouse is the tallest lighthouse in the greater Istanbul area and is a well-known a local landmark in Şile (Istanbul, 2011).
framework has activated cultural activity by encouraging arts and cultural organisations to program specific events for the ECOC celebrations.

The selection for the ECOC program has stemmed from Turkey being a potential candidate for the EU, which has been under discussion since 2005. Turkey has been an associate member since 1963 (Europe's World, 2008, para. 1-11). The European media often reports on arguments for and against the inclusion of Turkey in the EU. These arguments for Turkey to become part of the EU include: its advantageous location between Europe, the Middle East and Asia; defence alignment in anti-terrorism; economic growth over the last decade; and reforms towards human rights issues. Arguments against are mostly concerned with issues of Turkey's cultural identity in relation to EU nations; the large population of Turkey; and human rights issues concerning the exclusion of minority groups, which have partially been addressed as a result of the application (BBC News Europe, 2006, para. 1-31). These conflicting opinions of whether or not Turkey should be included in the EU have impacted upon the length of time in the process of appointment as a member. The use of the ECOC framework suggests that the Turkish Government has embarked on a strategy of cultural diplomacy by offering Istanbul as part of the European region's cultural programs, as a method of gaining regional acceptance.

2. Artist strategies in the public sphere

The hosting of the Istanbul Biennial has contributed towards the city's international reputation as a site for innovative contemporary art. It brings to the local area the international practices of the contemporary art community, which has recontextualised heritage and industrial locations of the city through contemporary art practices. The exhibition of contemporary art is indicative of an open society able to present the dialogues and concerns present in the work of contemporary artists internationally. In recent years, contemporary Turkish artists have also come to the attention of the international art world, and have been admired for their unique position of being between two continents, influenced by many surrounding cultures. These intercultural perspectives are reflected in the artistic outcomes produced by artists in the region (Sobecki, 2010).

The area of Şile is not specifically known for its artistic communities or artistic events although the local government is very open to these activities. Activities of the Istanbul
Biennial are located in the more traditional central areas of the city, not near Şile. Culturally the local area is most well-known for its popular music festival occurs during the summer tourism season. Şile, as a seaside town with stunning views of the Black Sea, aesthetically relies on the natural beauty of the surrounding area. There was little evidence of contemporary public art in the main area of the town. A few earlier works from previous RMIT University research trips still remained in a local park and along the wharf area of town. These included an artwork installation of heritage stones (2005) at a local park, and also a large mural painted collaboratively by fourteen RMIT University artist/researchers with Şile fisherman (2005) on a wall along the wharf. The most prominent sculptural work located next to the local government offices was a monument to Ataturk, which was commonly seen in public squares around the city.

As a result, the contemporary art in public space activity of Şile that was visible were the outcomes of previous RMIT University artists exchanges hosted by the Şile Municipal Government. In the case of our research project, most of the artists reflected on their new experiences in Turkey and developed works in specific sites near the main street of town. The existing relationship with Şile Municipal Government gave artist/researchers an opportunity to work closely with local government in developing their projects. The local government invested much time in being hospitable and took individual care in assisting the artists in their work. This was an important aspect as the artist/researchers felt comfortable and welcome in the environment. The artists came from many different disciplines and used site-specific and participatory methodologies to engage local people in their processes. Each project was discussed with the staff, and permissions with local businesses and residents were individually negotiated. Many of the artists sought unused spaces, such as lanes between houses, shopfronts and public utilities such as fountains as potential sites for artistic intervention. The scale of Şile also impacted on the way we interacted with the regions public spaces. As Şile is a small region of a greater city area, it offered many advantages as spaces were easily negotiated and most local residents and businesses had good relationships with local government. As space was not so contested we were able to easily select locations suitable for our projects in a short period of time. Working on a public art project in a more central environment of a larger city would be much more competitive as spaces would be more valuable. This often requires longer lead time for planning and also the consideration of financial costs for the space, thus
reaffirming how the meaning of space changes according to its social use (Lefebvre, 1974).
Photograph 24: Mayor of Şile Can Tabakoglu introducing Şile to RMIT University researchers, 2010 (T. Wong, 2010).
During the time spent in Şile, I developed a visual artwork created in collaboration with artist/researcher, Shao Xiong Chia. Our work entitled *Public Sleepers* (refer to Photograph 25) was developed as a response to being of the Chinese diaspora, populations that have migrated or scattered away from an ancestral homeland. Both Shao and I chose to explore our backgrounds as ethnically Chinese but being born and living outside of China. The body of work explored the displacement of typically Chinese personal habits in the new public environment of Şile, in particular the notion of sleep in the public sphere. We presented these concepts as a video work and an accompanying series of photographs. The final work was exhibited in one of the dormant shopfronts near the local government office. Other artists responded to their perceptions of local cultural practices and aesthetics. The opportunity to develop artwork in the Şile context gave me the experience of reflecting on the processes necessary for artists to develop an artwork in the curated city context. During the production of the artwork, the process gave us a chance to engage with local public places, businesses and initiate conversation with local residents in the area, which helped us gain personal insights into the experiences of local people.
Photograph 25: *Public Sleepers*, Shao Xiong Chia and Tammy Wong,
Şile, Istanbul, Turkey, 2010 (T. Wong, 2010).
The Şile area houses the campus for the private university, Isik University. The university does not offer courses in the area of fine arts or public art. Unfortunately, on this trip, we were unable to engage with local artists or academics, as the artist/researchers have done in previous years. We did however find that local crafts still existed strongly in the area and we were able to access traditional weavers and embroiderers of Şile cloth and garments. This influence resulted in artist/researchers choosing the title of *Dokumak* for the exhibition, meaning ‘weave’ in Turkish. The title reflected that the crafts are still considered a form of industry in Istanbul and are still integrated into the everyday lives of the community, as witnessed by local women embroidering locally woven Şile cloth garments in the main street of the town. Photograph 26 is an image of artist/researcher Matthew Phelan creating sand based drawings at the local beach for the *Dokumak* exhibition and Photograph 27 is an image of artist/researcher Chloe Vallance working on preparing sketches for her work to be exhibited.

Turkey has been a home to Christianity, Judaism and Islam over the centuries. Although Turkey is considered a secular country, a vast majority (99%) of the population are practising Muslims. As a predominantly Islamic country, public spaces are treated according to Islamic religious customs. One of the striking characteristics about the public sphere of Şile was the marking of cultural space through the regular call to prayer announcements (which occurs throughout Turkey). These announcements continually reminded us that we were located in a space where Islamic traditions and customs are practised by a large majority of the population, which prompted me to observe other differences in the use of public space. In particular, I observed there was considerably less large-scale advertising in the public realm of Şile, Istanbul, compared to Australian cities.

3. Museum practices in the public sphere

The current existing models of institutional exhibitions that dominate the region are local contemporary art institutions, commercial galleries, the Istanbul Biennial and the ECOC celebrations. There are many relatively new contemporary art museum

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58 Turkey formerly had a large mixture of Muslims and Christians in their population. Earlier in the twentieth century towards the decline of the Ottoman Empire, Islamic groups in Turkey attempted ethnic cleansing. Certain Christian groups such as the Armenians were targeted in this process. As a result the tragedy of the Armenian Genocide occurred in 1915-1918, where many Armenians were killed and a large population fled to surrounding regions (Armenian Genocide, 2011).
institutions in central Istanbul and these are located away from Şile in the central areas of Istanbul. Recent interest from the international art community has given further confidence in the city to invest in local, contemporary art infrastructure.

The main contemporary art museum is the Istanbul Modern, founded in 2004 (Istanbul Modern, 2011). It is a private art museum dedicated to the exhibition and collection of modern and contemporary art works, by local and international artists. There are also many newly established contemporary art commercial galleries.
Photograph 26: Artist/researcher Matthew Phelan creating his sand drawings, Şile, Istanbul, Turkey, 2010 (T. Wong, 2010).
The Istanbul Biennial was established in 1987 under the Istanbul Foundation for Culture and Art. There have been eleven biennials and it has gained a reputation for being an innovative festival of contemporary art. From the second biennial onwards a lack of art museum institutional spaces led curators to consider alternative spaces for the exhibition. As a result many landmark historical sites and former industrial sites have been transformed by contemporary art for the festival. This aspect of the biennial has allowed visitors to explore traditional and dormant spaces of the city from a renewed perspective, and to engage with these spaces through contemporary art (Universes-in-Universes, 2011, International Istanbul Biennial, para. 1-3). The exhibition of work in heritage sites is unique as the biennials reinvents the ways in which the public can interact with space in the public sphere and this process makes use of the broader city as a site for contemporary art activity.

The nomination of Istanbul as the ECOC city has activated much cultural activity over the last six years. The 2010 program included visual arts, theatre, music, film, literature, traditional art, urban culture and heritage. An extensive program of over twenty-two visual arts events for the year spread throughout the city. Şile, being home to heritage and tourism sites, such as the lighthouse, was also involved with these celebrations.

4. Creative urbanism

In considering the impact of Istanbul’s creative ecosystems, Istanbul under the ECOC framework has worked with ancient and contemporary creativity in re-imagining the future of the city. The city has embarked on investing in its past by developing its cultural tourism capacity, in order to project its future potential as a site for cultural heritage activity. This has aided Istanbul in renewing its national identity and celebrating the creativity of the past in today’s economic context of creativity and cultural industries. Istanbul’s ancient heritage is a reminder that the modernisation of urban society has occurred differently in each nation. Many of the activities that occurred towards the redevelopment of heritage were framed under the concept of ‘museum cities’, implying that a museological and curated approach was applied to the treatment of the city. The city relies on the activity of the biennial to present this approach from an international contemporary art curatorial perspective. Local
government is not proactively involved in developing contemporary art approaches in the public sphere.

5. Public art practices in the city

To date the Şile Municipal government does not have a public art policy or programs in public art, although they are open to developing projects in the area of art in public space and are engaged with the broader concepts of the role of culture in the greater Istanbul area. They are also considering the development of strategies and policies around cultural activities in their region, as a result of the international exchange with RMIT University researchers. The greater city of Istanbul Metropolitan Municipality (in the central area of the city) has a section for cultural activities but no specific area framing public art activities (Istanbul Metropolitan Municipality, 2011). At this stage, the Şile Municipal Government has found that relationship between Melbourne and Şile has provided a basis for an ongoing intercultural dialogue through public art-based projects in the local area. In this respect there is more of an emphasis on international relationship building through collaborative arts activity, than in engaging artists in the local environment. This has stimulated local arts activity, but is yet to encourage local artists in engaging in the public sphere. At this stage a more formal relationship between the RMIT University and the local area is being negotiated to consolidate the area as a research centre for the practice of art in public space. In the future the development of a research centre based in Şile, might help to establish Şile as a curated city space and encourage local government to further consider the role of art in public space in their cultural policies and planning.
6. Findings and recommendations for Şile, Istanbul

Şile as part of greater Istanbul, has the advantage of being in close proximity to the contemporary cultural and heritage activities of central Istanbul, and is able to be included as part of Istanbul’s major international celebrations. The small scale of the region acts as an advantage as projects with impact can be achieved on smaller scales and budgets. The ECOC framework has also contributed towards consolidating the cultural heritage attributes in the local area and a strong foundation for future contemporary events. The ECOC framework also emphasised how Istanbul is dominated by ancient cultural heritage. As a result the contemporary in Istanbul urban society is strongly fused with the traditional. They are not viewed as separate from each other, with the contemporary context seen as a trajectory of the traditional.

Şile as a curated city could be developed through the existing relationship with RMIT University's Art in Public Space research area. These RMIT University program could be expanded in the future to include local artists and arts organisations, which would provide further cross cultural exchange between visiting and local artists. This would also allow the visiting artist/researchers to truly engage in intercultural dialogues through collaboration with artists in the region.

Şile as a curated space could be developed to take advantage of the region’s seasonal economy. Further art in public space activities during non-tourism seasons could potentially attract new alternative cultural tourism, new audiences and creative industries to the area. Şile as a coastal area could emphasise and reinterpret the coastal view and landscape through curating the city. This is a model of exhibition, which might be suitable for the region. Şile could learn from popular art in public space exhibitions, such as the Sculpture by the Sea model, which is an annual festival located between Bondi and Tamarama beaches in Sydney's east and attracts large groups of viewers to the area in Spring.
PART 3

Chapter 16: Analysis of the Major and Minor Case Studies

Introduction

This chapter analyses the genealogy of the discourses identified in the major and minor case studies. The case studies reveal some similarities in conditions; yet also reveal discursivity and difference in the formation of local conditions. The dominating genealogies of each of the discourses in the case studies are drawn out for critical analysis. Five major discourses of the curated city were identified in the literature review chapters and were applied to the case studies:

1) Founding of the cities
2) Artists’ practices in the public sphere
3) Museum practices in the public sphere
4) Creative urbanism
5) Public art practices in the city

Each discourse analysis is undertaken as a way of moving towards identifying the city as a curated space.

Foucault, discourse, archaeology, genealogy and power

As identified in the methodology chapter, this analysis uses methodologies from Michel Foucault, in particular his identification of discourses via genealogy. This approach is able to provide a framework for identifying the relationships and the distribution of power between different aspects of public art practices in the case studies. The genealogy of each case study city reveals what Foucault exposes as both dominant and marginalised practices. Foucault calls the moment of change ‘rupture’, which he describes as, “the rhythm of transformation doesn’t follow the smooth, continuous schemas of development which are normally accepted” (Foucault cited in Faubion, 2002, p. 113). Thus it is not a developmental paradigm that is being sought here. Rather, the research is seeking to identify, through the case studies, the occurrences of rupture in each of the discourses. These discourses can be grouped
together by common practices but are not necessarily linked events, and they can be described as Foucault does as ‘discontinuous’ events. Foucault explains the discontinuation of events as follows:

How is it that at a certain moments and in certain orders of knowledge, there are these sudden take offs, these hastenings of evolution, these transformations which fail to correspond to the calm continuous image that is normally accredited ... it is that this extend and rapidity are only the sign of something else – a modification in the rules of formations of statements which are accepted as scientifically true. (Foucault cited in Faubion, 2002, p. 114)

Foucault explains how discontinuity occurs due to the modification in the rules of a discourse, which is able to change the distribution of power in a process. In Foucault’s key texts The Order of Things (1970) and Madness and Civilization (1964), the use of his methodology of archaeology, discourse analysis and genealogy reveals the relationship between these discontinuous events and how power is distributed throughout systems and processes of medical sciences and mental health. These studies reveals Foucault’s perspective that power is viewed as ‘micro power’ and dispersed throughout a system of rules and regulations. Foucault refers to power as needing to be “considered as a productive network that runs through the whole social body” (Foucault cited in Faubion, 2002, p. 120). This consideration is relevant to the major and minor case studies of the curated city, as the main genealogies unearthed in the case studies reveal the way power is distributed amongst key agents involved in curated city activities. This includes how power is dispersed between the processes and key agents of artists, curators, local communities and the visual arts museum institutions, the visual arts festivals and local, state and federal levels of government. Each of the genealogies in the case studies reveal how the dominating discursive regimes play out in the selected cities to reveal the differing levels of micro power that are distributed through the curated city ecosystem. Foucault’s studies focus on genealogies of discourses that occur in a discursive manner, rather than knowledge that privileges truth, unity and continuity, which demonstrates discourses of power in the normalising of social practices.
Analysis of major case study - central Sydney

A genealogical analysis of the central Sydney case study reveals that power that is distributed through institutional practices of the city, in a way that encourages the grand-scaled, modernist-styled built environment. As Sydney has modernised to become international and global, planning for local arts activity has been of lower priority. As a result since the 1980s little independent arts activity has occurred in the corporate-dominated environment of central Sydney. Artists have been less influential in their contributions towards an environment that could be called a curated city. The case study reveals that in the late 1990s, prior to the 2000 Olympic games, artists gained some power in the conceptual process of curating the city, as they were employed in preparing public environments for international audiences with the production of artworks for prominent public spaces.

Since the post Olympics period, local constituencies in the Sydney 2030 community consultation process have expressed their desire for more intimate and artistic urban spaces in central Sydney. As a result the local government authority has responded to these potential voter requests by attempting to include renewed planning towards public art programs that address these ambitions. This reveals a moment of rupture, through the power of influence in a Foucauldian sense, that local constituents have in a local government authority area. Through consultation the CoS has recognised the lack of local artists activities in central urban areas and is attempting to address these problems through increasing opportunities for emerging artists by public art programs and by playing a more significant role in the cultural aspects of the city. The provision of opportunities for artists who have found it difficult to continue their practice in competitive and expensive parts of the central city reveals that local artists have little immediate power in this central area, due to their own lack of economic power in an economically driven location and climate.

In the Sydney case study certain identified practices are transforming rules and processes. The research identifies the five discourses of the central Sydney case study in the following section.
1. Discourses of space – the foundations of central Sydney

Iconic architecture - Sydney’s creative identity
The case study disclosed Sydney’s large-scaled modernist architecture as a dominant presence in the city’s creative identity. The built environment is focused on high-rise scale. This scale makes it difficult for artists to contribute to the public sphere, therefore artists have been less influential in the way the city articulates its cultural character. Artworks suitable for the public sphere need to be in alignment with the scale of sites, which would require larger budgets and engineering skills. As these are skills beyond those of regular artists, there is a need for training artists to work in such an environment. Artists who are generally commissioned tend to have previous experience working on large-scale and complicated projects. The outcome is frequently that the same pool of artists is selected for projects, which limits the number of artists that can be involved in such activities. The CoS at this stage does not have a process where less experienced artists can be educated about working in Sydney’s public sphere. Currently they are implementing more programs that welcome less experienced artists aimed at younger artists. Many public works in Sydney, in the past, have been developed by visual art institutions or festivals where funding can be sourced as part of a larger organization. Thus, it can be seen that power is vested largely in the corporatized and institutionalised practices of the city at the expense of discursive practices by local artists in the public domain.

Central area traditionally designated as corporate space
The city centre is considered predominantly as corporate space, even though arts institutions are located within that area. Rather than the artists, it is the arts institutions that occupy and dominate in the cultural activities of the urban environment. This corporatisation of space has resulted in the diminishment of creative outputs as part of this environment, and consequently artists have not been a dominant sector of the environment. In recent years, new mobile generations in the local community may have different expectations of the multiple uses of the central business district. This may result in a central city environment that is not only for business use but also layered with cultural and entertainment uses.
Internationally focused Sydney

Sydney established a pattern of being internationally focused and outward looking since the 1980s. Moves towards internationalisation of the city focused on economic outcomes in an increasingly globalised environment. This outward looking perspective has meant there has been less focus on the development of local artistic activity and therefore diminished power for local artists, with more focus placed on showing the work of internationally successful artists.

2. Discourses of artists strategies in the public sphere

Lack of Planning for Artists’ Contributions to the Public Sphere

Artists’ activities have not been core to the CoS’s city strategies and this reflects a history of artists’ voices not being represented in urban planning measures by local government authorities. The CoS’s renewed interest (2006 onwards) in public art planning and implementation has arisen in response to the lack of planning for local artists’ activities in central Sydney during the post Olympics period (2000-2005). Previous planning was short term and guided by a specific focus such as a major event, rather than steady and continual activity.

As emerging artists are generally low-income earners, they are in need of affordable spaces for the production of their work in central locations where they are able to congregate and construct projects. As central Sydney been focused generally on being a more corporate business and retail district, few artist studios have been able to operate there to support their activities.59 Therefore the potential role of artists’ activities in the central urban environment was recognised only when these activities began to cease.

Most of Sydney’s artistic activities such as production and exhibition are located in once affordable areas, surrounding and inner city suburbs, but the option to work in these close neighbourhoods has become increasingly difficult with their gentrification and the rise in the cost of property. The former Labor state government’s Western

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59 There may be artist studios that are supported by government grants, such as the Artspace studios, but technically Artspace is located in Woolloomooloo, not in the central area of Sydney. The Artspace studios support a program of visiting artists to Sydney (Artspace, 2011).
Sydney Arts Strategy, operating since 1999, has attracted many local artists over the last decade to exhibit in the Western suburbs’ art centres. This strategy has further displaced artists from the traditional centre of the city towards newly evolving suburban centres in the wider city.

In the central Sydney environment, strategies could encourage artists not only to exhibit in central city areas but also to locate their production in these areas, which would establish an ongoing relationship and longer term engagement with the urban environment. This could be activated through artist in residency initiatives with the intention of attracting artists to develop works that reflect on their engagements with the urban environment over an extended period of time.

3. Discourses of museum institutional practices in the public sphere

Contemporary art museum/biennale of contemporary art model
A majority of the contemporary public art projects in central Sydney are curated from the institutional perspective of the contemporary art museum, or as part of the Biennale of Sydney programs. This is positive in the sense that Sydney is exposed to a very high standard of artistic production. Renowned international artists who are successful overseas develop the majority of these projects.

On the other hand local artists are unlikely to be included unless they are highly successful and have achieved international status. Thus local artists easily become marginalised in this context, as institutional support, backing and opportunities are crucial for an artist to succeed in the public sphere. This is a standard that may seem unachievable for many local artists. The institutional focus on international artists imports high-quality artistic outcomes and does not invest in the development of local production or encourage local artists to consider the urban public sphere as a relevant site for artistic expression. The institutional practice of importing artists has become the dominant discourse with the marginalisation of local artists. This is consistent with the corporation of public space in Sydney, as previously discussed.
4. Discourses of creative urbanism

Sydney has established its economic and cultural character through mobilizing the discourses of the creative economy. This has been achieved through maintaining the power relations between institutional and public practices to ensure the balance rests with the former. Sydney has a high proportion of creative industries, but not necessarily grassroots and independent arts activities. Within the discourses of the creative industries in Sydney there is a dominance of advertising and media industry related activities. These industries are predominantly economically driven and capable of operating in the competitive and commercial environment of central Sydney. Thus creative city and innovation discourses are dominant practices. Increasingly the CoS is diversifying its art programs in the public realm but only if they meet the economic needs of the dominant discourses. This indicates that commercially orientated creative industries, rather than independent artist activities, are more inclined to survive in Sydney’s high cost of living conditions. Maintaining this balance of power ensures that the creative industries sector is limited to commercially successful businesses. These conditions make it more difficult for independent artists to compete in this environment as their marginalised position is maintained.

5. Discourses of public art practices in the city

Events focused rather than curatorially focused

In Sydney, the genealogical analysis of existing cultural practices reveals that the environment of the public sphere has been dominated by mass public events. The CoS Cultural Affairs team has a track record of focusing on major events such as New Year’s Eve celebrations and the Gay and Lesbian Mardi Gras. This indicates that there was an emphasis on large-scale, social, short-term events, and less emphasis on longer term, public art activity. The distinction between the area of events and public art was unclear. The CoS has recognised that a lack of distinction between large-scaled public events and ongoing public art programs is an issue that needs to be addressed. This lack of distinction was recognised recently with the introduction and implementation of the temporary laneways public art programs under the City Art framework. The CoS is attempting to address the problem of the lack of distinction between events and public art by introducing new programs of public art. This indicates attempts to address the balance in public activity by recognising the dominating genealogy of the cultural
economy vested in events. This is to be addressed by introducing curatorially focused public art programs. This ‘rupture’, in the Foucauldian sense, in the CoS’s dominating characteristics demonstrates a redistribution of power towards independent artists contributing to the public domain for longer periods of time. It also signifies a new approach towards cultural events in the form of public art programs.

Transferrable models of public art practice – finding suitable sites

The CoS’s approach to temporary public art programs has positioned the Melbourne model of Laneways Commissions as transferrable, without taking into consideration the background and topography of central Sydney. Although the works in are site-specific, the practice of artists working in Sydney’s lanes was introduced by the local government authority, rather than the community of artists. Thus a macro authorising position continues to dominate over the micro voice of the artistic producers.

The genealogy of Melbourne’s laneways program presents a different picture. In Melbourne the Laneways Commissions was initiated through a range of existing artistic activities that occurred in the lanes prior to the commissions in response to the intimate scale of these dormant spaces. The lanes of central Sydney tell a narrative of erased and therefore regulated spaces, with few lanes surviving the processes of site amalgamation. The remaining lanes became designated as service access for larger scale office towers. This evidences the dominant discursal practices of a corporatized economy, in which the need to sanitize and regulate has taken precedence. Looking at the Melbourne Laneways Commissions model, its strength remains in the program’s ability to recognise spaces that could be appropriate for artists to work within. The program offers methodologies that incorporate an element of transferability of works from one location to another, rather than focusing primarily on the type of space. These methodologies include a temporary approach, in order to address the problems of permanent works becoming dated. This offers artists a chance to experiment on a smaller scale and to plan a work before developing larger-scale works that require a more substantial budget. The program also involves the identification of sites suitable for artists working with temporary approaches in the public sphere, and opportunities for specific artists who would like the opportunity to learn about the process of working in the public sphere.
Currently the Sydney laneways format is prescribed to the artists involved in the program, which is indicative of the ambitions of the local government authority rather than local artists. Again this provides evidence of the balance of power remaining in corporate hands, in line with the dominant discourses of the institutions. How could there be a change to these dominant discourses? In Sydney’s case, future programs could work collaboratively with artists in considering locations specific to Sydney's topographic character. Also the CoS could consider locations chosen by artists, which may not be imagined by local government as sites of public art practice. This would empower local artists to develop their own conceptual responses to sites that hold personal connections for the artists and the grassroots community. Also it also could enhance the innovative and discursive practices of the public sphere to enable a more visible sense of innovation in the way public spaces are configured, inhabited and utilized.
A genealogical analysis of the central Melbourne case study reveals the somewhat abandoned central urban environment of the 1980s. This situation opened the way for artists to occupy central areas of the city. This abandoned city occurred as a result of the national recession of the late 1980s in the context of a rapidly changing global economy that impacted upon local industries. In this exceptional situation of recession, there was a discontinuation of previously dominating rules and conditions, which opened the possibilities for local transformation. State and local infrastructure were rethought and reconstructed based on assessing the local conditions of the time. In this rethinking of central Melbourne, it was recognised by state and local government that artists who occupied the central city environment with their studios, galleries and artist run initiatives were of value in this reconfiguration. Artists, the community and local and state government were aligned in their goal of elevating the arts to contribute towards the renewal of the urban environment. Artists in this environment were empowered through the recognition that they had skills of value to offer society. The genealogies of Melbourne’s discourses indicate a shift in power towards a wider acceptance of the artists’ role as being more socially engaged. This is a situation of marked contrast to Sydney with its dominance of corporatized space and institutionalised, regulatory powers. The Melbourne case study reveals a city where micro powers were redistributed in the city network with artists positioned as contributors in the urban environment. This is demonstrated through approaches that are more encouraging of community engagement in the arts, which fosters a participatory democracy. It also reveals a city where public curation of urban space can be considered another model of exhibition practice working in parallel with the visual arts, institutional, museological model.

In the Melbourne case study certain identified practices are transforming rules and processes. The research identifies the five discourses of the central Melbourne case study on the following page.
1. Discourses of space – the foundations of central Melbourne

A foundation for cultural activity
The introduction of state and local government strategies encouraged public art activity during the late 1980s to the early 1990s. This period focused on keeping contemporary arts, cultural and social activity central to the city environment to attract communities back to the urban centre. Local government recognised the value of artists’ activities and how they contributed towards a more visually enchanting and meaningful urban environment, which was also able to attract audiences back to the public realm. Visual artists became empowered as major contributors towards the revitalisation of the urban centre.

Locally focused Melbourne
During the 1990s, there was a shift in the discursive practices and attitudes in the public realm with a focus on local improvements to city and cultural infrastructure to attract new audiences to the city. In particular, there was a focus on cultural tourism, to differentiate Melbourne from other cities such as Sydney, which marketed itself through the aesthetics of its coastal landscape and beach culture. In the early 1990s in Victoria, the Kennett state government caused rupture through the reform of the arts through policy. State policy towards the arts became focused on reforming the arts into an industry. State and local policy focused on developing arts and culture in the urban public environment. There was an evidential shift in the dynamics of state and local power with the creation of a more important role for artists and creative activity, as artists’ visions became more aligned with the vision of policy makers. As a result the role of artists towards the state became empowered. Recent arts policy ‘Creative Capacity+’ (Government of Victoria, 2003), advocated participation in the arts at all levels, not just the professional level. The policy position indicates a democratic attitude towards the arts, in encouraging all communities to be involved. It also demonstrates that ownership of the arts is distributed amongst a population, not just in the hands of few individual professionals. Encouraging a wider range of individuals to participate in the arts empowers a larger population to understand and engage with artists’ activities.
The CoM public art programs attempts to locate locally based artists in the international context by encouraging local but professional practices at a number of levels including street artists, emerging artists, established artists and international artists. To date Laneways Commissions are viewed as a national program with a Melbourne focus. Selected international artists are encouraged to apply, but are not given special preference over local artists. As the local government is proactive in establishing programs they are much more encouraging of developing local practices. This preference for locally based artists offers increased opportunities and empowers local artists to be represented and to contribute towards the local urban environment. The international art scene is still present in the programs of institutions such as the ACCA, but the representation of international artists does not dominate in the local art community. Artists’ activities in the public realm, in Sydney, were identified as a marginalised discourse, whereas in Melbourne they are positioned as a dominant discourse or at least incorporated into practices of the dominant discourse. Artists have become part of the corporatized response to the creative economies by state and local authorities, thus they are no longer in a marginalised position in terms of the regulation of public spaces.

2. Discourses of artists strategies in the public realm

From permanent to ephemeral practices
A genealogy of central Melbourne’s public realm traces ephemeral public art processes back to the late 1980s. At this time the commissioning of temporary public art was used as a strategy to activate the public sphere in a way that was deemed suitable for central Melbourne’s environment. This move towards encouraging artists can be identified as a rupture in the discourses of public art and the way regulatory power operates. The authorisation of public art followed earlier problems with permanent public art programs such as Vault (1979) where the artwork and its location in a prominent urban space was debated and the artwork was subsequently moved. The shift towards ephemeral processes allowed for the transitioning between a larger variation of artworks and increased the number of artists involved in the public sphere. This foundation of ephemeral practices also encouraged the appearance of street art, as the work of new forms of art was appreciated by public audiences and thus was not censored from the public sphere in early days of its appearance in the 1990s.
Intimate scale encourages artists to engage with public spaces

Regulatory power of the built environment of Melbourne has protected the Victorian characteristics of the city. This character has remained as part of the heritage of the city, a legacy of the Marvellous Melbourne era of the 1880s. As a result, the city today is not dominated by large-scale skyscraper architecture, with areas of the city remaining Victorian in style and scale, such as around Collins Street demonstrated by extravagant buildings such as The Olderfleet Building (1888-1889) and the Rialto Hotel built (1890-1891) (Fischer and Marsden, 2007, pp. 6-8). The protection of Victorian historical architecture has impacted upon the scale of the built environment, which is smaller-scaled and pedestrian-orientated. The human-scaled structures have allowed artists to consider and relate to these aesthetically accessible and intimate spaces. It is achievable for artists to work in the smaller-scale public laneway sites, as budgets are more affordable and engineering less complicated. Public art activity has helped give Melbourne a core identity based on artists’ activities, it has also given artists a key role in society. In this case, the recognition that the more intimate scale of the environment may be suitable for artists to work within, has empowered them to contribute towards the public environment since the 1990s.

Community arts influence

The practices of community arts comprises a discourse of public involvement that emerged in the 1970s. The genealogy of central Melbourne shows there has been a strong presence from community arts movements, where artists became more socially conscious and engaged with local issues. These social and political issues that community artists were engaged with became the content of their artistic practice. Community artists also became concerned with making the arts accessible to wider audiences through the introduction of their art practices to the broader public. The community arts movement’s motivation for making the arts accessible to public audiences was a way of transferring skills to empower communities through creativity, giving them a public voice and vehicle for strengthening local relationships. As a result the philosophy of the community arts has influenced the practices of current artists working in public spaces. Contemporary artists have been influenced by the community arts, in terms of how they can engage with wider audiences in public
environments and thus make contemporary art practices more accessible in urban society.

3. Discourses of museum practices in the public sphere

The visual arts institutions and art in public space practices
Discourses of museum practices in central Melbourne show that the visual arts institutions are supportive of and participate in public art activities. In central Melbourne, the local government authority leads in activating and encouraging art in the public domain. The visual arts institutions are supportive through the inclusion of public-orientated projects in their programs. This is influenced by the increase in interest by contemporary artists engaging in public spaces in their work. These public-based projects usually take place in the institutions’ publicly accessible, outdoor areas. The support of art in the public domain activities in central Melbourne by the visual arts institutions demonstrates how these activities take place in public spaces and in the external areas of institutional spaces. This support indicates that there are opportunities for artists to exhibit their work in the wider city and in the programs of the institutions. The larger framework of the local government encouraging artists to be engaged in the public realm has given rise to increased art in public space activities supported by the institutions. As a result micro powers have been dispersed in the social networks of artists with an interest in creating work that engages the public realm.

4. Discourses of creative urbanism

The public sphere re-imagined through a city for the arts strategy
The genealogies of creative urbanism reveal discourses of the creative economy being mobilized by government through a range of creative practices. State and local government planners looked towards the arts and creativity as a vehicle for revitalising the urban environment of central Melbourne. Melbourne is recognised as one of the earliest cities to integrate the arts industry in urban planning and policies at a state and local government level (Landry, 2006). State government arts policies of the 1990s reveal a policy push towards the arts as an industry, to encourage growth of the innovation and the creative economies. In the late 1980s central Melbourne suffered
from the effects of recession. In attempts to overcome these problems, city planners recognised that established patterns of urban management were unsuccessful in the new, globalising conditions of the city and thus discontinued urban management in this way. The abandonment of the city centre environment provided scope for rethinking public space, and this can be considered as a point of rupture, an opportunity to rethink and redevelop the rules of engagement between the urban centre and the arts. In this instance the city was re-imagined as an active and contemporary artistic and cultural space and therefore, through new regulatory decisions and actions, there was the empowerment of artists to contribute towards this environment.

5. Discourses of public art practices of the city

The relationship between artists and local government
In the genealogy of existing practices of the curated city of central Melbourne, there is a strengthened relationship between artists and the urban authority in the recognition of a role for artists as contributors to the city environment. This recognition has established a foundation in the relationship between artists and the city. The local government authority is respectful and engaged with artists’ processes and supportive of innovative approaches to public art. Artists’ processes in the public realm can be seen as potentially high risk by local government, but only where there is a lack of understanding of the way artists work. The perceived risk can be overcome through training local government staff to understand artist methodologies and to be able to work with artists, in order to guide them through the complexities of the public sphere. Artists currently working in the public sphere are beneficiaries of the redistribution of power. This has come about through their key partners having an understanding of the diversity of methodologies in their art-making processes.

Public art education and capacity building
In the genealogy of existing practices of the curated city the philosophy of capacity building for artists can be identified. The CoM’s public art and cultural programs have been influenced by capacity building philosophies, which originate from a socially conscious, not for profit, organisation approach. This approach has initiated a more
socially aware context for public art and cultural activity, thus placing the artist into a social role in urban society. The Laneways Commissions, for example, has often included less experienced artists in the public realm. These artists were encouraged to build capacity through their experience in the program by developing their own skills and taking away with them new or deeper knowledge of the processes involved in engaging in the urban environment. Capacity building is a way that the CoM frames the empowerment of individuals towards a more democratic approach in community development.
Analysis of the minor case studies – international cases

The discourses identified in the three minor case studies of San Francisco, Shanghai and Şile demonstrate different practices of the curated city. San Francisco as a developed North American city demonstrates an openness to public contemporary arts activity on many levels; Shanghai, as an emerging global financial hub in China, demonstrates a curated city comprising activities occurring in relation to the city’s re-emergence as a global city; and Şile, Istanbul, has been influenced by the ‘museum cities’ approach to local cultural heritage. Each city presents a different cultural condition in the present horizon of urban development.
Analysis of minor case study – San Francisco, California, USA

The genealogy of practices that comprise the concept of the curated city in San Francisco demonstrates activity occurring throughout the curated city ecosystem from professional art activity, community-based activity and street art-based practices. This indicates that the micro powers of artists’ activities in the public sphere is dispersed throughout the network of key agents of the system, and that this is a city that is accepting and open-minded of diversity and difference. The counter-cultural influences in the city’s communities have laid a foundation for the activity of the public sphere, as artists of 1950-1970s actively worked in the public sphere as a alternative space to the museological institutions. Evidence of community arts activities shows how this caused rupture in the practices of the art world in the 1970s, through artists creating their own alternative spaces to exhibit their work. Today the city continues to demonstrate an active program of commissioned temporary and permanent public art and a wide range of street art practices.

The discourses identified for San Francisco are:

1. Discourses of space – the founding of San Francisco

Protecting and encouraging local urban character

A genealogical analysis of the site of San Francisco reveals a dominant discourse that comprises the urban character. The city's built environment prioritises its founding nineteenth century aesthetics. This is demonstrated by the embracement of the Victorian era in the city through policies that recognise and protect this historical fabric. In the American context, San Francisco has responded to the modernist urban development influenced by the Manhattanization of New York City by protecting its heritage built environment. As a result, smaller-scaled urban characteristics such as personalised walkways and staircases, became sites for artistic works by local artists. These artistic practices enhanced the local character of urban areas. The retaining of

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60 ‘Manhattanization’ refers to the modernization of city centres through the dense development of high rise skyscrapers.
more intimate environments of the earlier Victorian era has created human-scaled sites where artists were able to contribute to the enhancement of the local environment.

2. Discourses of artists’ practices in the public sphere

The community arts movement influence
Observing and analysing artists’ practices evident in San Francisco reveals a discursive dominance of the community arts movement and its influence in public spaces. Community-based, artist engagement is particularly evident through the mural history of the Mission District. During the 1970-1980s, artists used mural painting advocated by the community arts movement as a way of reclaiming public spaces and empowering local communities. These artists and communities used public mural works to express and draw attention to their concerns about social issues of the displacement of ethnic communities in American society.

3. Discourses of museum institutional practices in the public sphere
Institutional practices of San Francisco reveal a wide range of visual arts museum practices. that are supportive of art in the public domain. These institutions complement the activity of visual arts practices in public urban spaces, but they do not dominate the public art practices occurring in the city. Thus, museum practices allow room for non-institutional creative practitioners to contribute towards urban public spaces.

4. Discourses of creative urbanism
Creative urbanism and the economy
A condition of creative urbanism can be identified through practices of the creative economy and innovation. Creative urbanism as a social and economic condition has flourished with the rise of Silicon Valley and innovation industries located in the region. In this instance creativity is encouraged in the region, but power is privileged towards information technology industries that are focused on innovative strategies in their product development as part of the creative economy.
5. Discourses of public art practices in the city

Local government policies

To undertake a genealogy of existing creative practices of the curated city in San Francisco is to identify the work of the local government arts programs. The San Francisco Arts Commission has a varied program that covers a range of activities for artists of different skill levels. These programs are for children and teenagers and they educate them about the public sphere. These programs reveal that artists are recognised as contributors towards the urban environment in San Francisco. Therefore artists are empowered through the recognition of their role in the establishment of a curated city network.
2. Discourses of artists’ practices in the public sphere

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Analysis of minor case study - Shanghai, China

The discourses that comprise the concept of the curated city in Shanghai demonstrate activity occurring under the auspices of urban regeneration and the Shanghai Biennale framework. This situation indicates that the micro powers of artists’ practices in the public sphere are dispersed through the visual arts institutions and through the processes of urban regeneration. Particular types of artists in Shanghai’s public environment have become empowered due to recent economic growth. In this climate artists are able to create large-scaled and durable sculptural forms for place making of corporate environments. They have a new role of contributing aesthetic forms to these new corporatized urban environments.

The discourses identified for Shanghai are:

1. Discourses of space – the foundation of Shanghai

Public art in the urban regeneration of the city

The discourses and discursive practices reveal Shanghai as a city driven by current urban regeneration programs of the city and nation. Since the late 1980s when Shanghai became designated as a Special Economic Zone (SEZ) of China, there has been an emphasis on developing the economy to reposition the city as a financial hub of Asia. The repositioning of Shanghai for strategic economic purposes can be defined as a ‘rupture’ in Foucauldian terms, in that there was a shift in emphasis from one discourse to another. This rupture has resulted in massive urban development throughout the city to support financial activities and, in concert with the urban growth, there is a re-imagining of the role of artists as contributors to the urban design. However a conversation around public art practices still exists.

World Expo ‘deadline urbanism’

An analysis of the city hosting the Shanghai World Expo demonstrates a ‘deadline urbanism’ approach towards the urban environment (Dean, 2005). As a result the Shanghai World Expo provided an opportunity to invest in curating the city for an international audience. This was demonstrated through the World Expo Riverside Landscaping Sculptural Park curated by Chinese artist, Wei Tianyu (2010), an
exhibition of international public sculpture on the new site of the Expo. Artists at the
time of the Expo became valuable to the local government in enhancing the urban
environment for anticipated international audiences. This demonstrates that the
government's approach focused on trade and economic growth, and the use of art
works to support this core environment.

2. Discourses of artists practices in the public sphere

Disparity between contemporary Chinese art and contemporary public art
As contemporary art practices are relatively new to the city, there is still some disparity
between the experimentation and innovation associated with Chinese contemporary art
(since the 1990s) and practices of art in public space. At this stage in China’s
contemporary art development, experimental engagement with the city is through the
Shanghai Biennale. The biennale is internationally focused on the activation of the city
through innovative contemporary art activity.

Local city authorities are still struggling to recognise contemporary art practices as
suitable for the public sphere under a public art framework. Government authorities
are still conservative about what is suitable as 'public art'. This concern shows the
influence of earlier Communist Party philosophies of the Cultural Revolution era,
where the arts played a particular social role of educating the nation about the
Communist Party ethos. Since China's transformation from the 1980s towards
becoming a part of the global financial network, local authorities have been ambiguous
about the role of contemporary artists in Chinese society. As a result Chinese artists,
during the 1990 until the early 2000s have sought opportunities to exhibit their work
overseas, mostly in European and American galleries and visual arts institutions. These
overseas activities led to China's institutions recognising there is a role for
contemporary art practices in Chinese society in the 2000s. With this changing
attitude contemporary art practices engaging with public spaces have found a home in
the framework of the Shanghai Biennale, which is hosted by the Shanghai Art
Museum.

Urban authorities, urban planning initiatives and economic growth has activated public
art activity, rather than the community of local artists desiring to work in public urban
spaces. Under this framework, contemporary art in public space practices are still to be recognised as public art practice suitable for new urban developments. In Shanghai’s case the regulatory power of public art places an emphasis on the commissioning of a limited type of artwork associated with the urban revitalisation of the city.

3. Discourses of museum institutional practices in the public sphere

The genealogy of the visual arts museum institutions in Shanghai demonstrates a close affiliation to institutions associated with the Shanghai Biennale. The Shanghai Biennale is the main channel for the showcasing of a wider range of contemporary art practices that may operate in the public sphere. As a result the visual arts museum institutions in the biennale format are currently the conduit for showing more innovative forms of art practice in the public domain. Thus local Chinese artists who are accepted as part of the Shanghai biennale are able show work that may be more conceptually challenging. In these contained environment of the biennale framework, artists can be innovative albeit in a regulated location or context.

4. Discourses of creative urbanism

Creative clusters

The practices of the creative industries in Shanghai show that, in the present time, arts and design precincts have formed in unused locations in the city centre. These creative hubs formed in the last decade and are still aligned with visual arts and design commercial activities. The implementation of initiatives by the Shanghai government to form creative clusters demonstrates that the local authority has empowered local artists through financial incentives, and designers to work in a commercial capacity, under the framework of contributing towards the creative economy.

5. Discourses of public art practices in the city

Public art practices in the city indicate that two dominant discourses of art in public space are occurring: contemporary public art activities from the visual arts museological
perspective through the Shanghai Biennale; and public art commissioned as part of the urban regeneration of the city. The regulatory power of Shanghai offers two distinct frameworks for public art practices. The Shanghai Biennale framework includes diverse innovative contemporary art focused on international art practices. The urban revitalisation framework includes large-scaled, sculptural artforms complementing new urban developments. Under the current paradigm of artists developing work in the public sphere in the context of urban regeneration, artists have a limited and specific role in contributing towards the aesthetics of a corporate environment therefore artists have limited power in contributing to the public realm.
Analysis of minor case study – Şile, Istanbul, Turkey

Discursive practices that comprise the concept of the curated city in Şile, Istanbul, in Turkey demonstrate a multi-layering of urban cultural activities. These activities include the creation of public art to activate a smaller regional area of a larger city and the inclusion of the region of Şile in international programs of the greater city of Istanbul.

Regulatory power in Istanbul has focused on cultural heritage, but increasingly, in recent years, Istanbul is becoming known as a city for its contemporary arts through the international Istanbul Biennial. In Şile, although the local government authority has also focused on the cultural heritage as part of their programs, they were open to practices of contemporary art in public space contributing to their local environment. This openness to such practices was encouraged by the local government’s interest in promoting intercultural engagement with international communities.

The discourses in the genealogies for Şile, Istanbul, are identified as:

1. **Discourses of space – the foundation of Şile, Istanbul**

**Flexibility in working with a smaller local government area**

Public practices in the site of Şile, Istanbul, demonstrate a smaller regional area that is opening to contemporary art in public space practices. The local government authority was open to these activities but had no specific policies, strategies or programs for public art in their region. They showed an interest in further developing these activities through their international relationship with RMIT University. The relationship between RMIT University and the local area bought ‘rupture’, in the Foucauldian sense, to the public art practices of the area, introducing new ephemeral site-specific practices. For the artists it was an advantage to work in a smaller region of a city, as there was less competition and complications in negotiating the use of shared urban spaces. In this situation micro power was distributed to these travelling artists as they were supported and encouraged to create site-specific work in the public spaces of Şile town centre.
2. Discourses of artists’ practices in the public sphere

Intercultural dialogue between Australian artists and the local community

The work of artists in the Şile case study demonstrates a situation of overseas artists (from Melbourne, Australia) bringing their own local practices to a new environment. Under the framework of intercultural dialogue and exchange, the local government and community were encouraging of these activities. These public cultural activities activated intercultural dialogue between Australian and local Turkish communities. Australian artists working in the Şile environment were able to bring different interpretations of art in public space practices, thus introducing new perspectives to the locals of Şile. In increasingly globalised urban societies, the ability to interpret multiple cultural perspectives is becoming important to forge further understanding of difference in internationally diverse communities.

3. Discourses of museum institutional practices in the public sphere

Istanbul Biennial the vehicle for contemporary art in public space activity

The majority of contemporary arts activity in the public sphere are activated under the Istanbul Biennial framework. The Istanbul Biennial is an international visual arts event that expands throughout the city's museums, public spaces, heritage and industrial sites. The artists who take part are local contemporary artists and international artists. Contemporary art programs of the ECOC 2010 program were created in conjunction with the organisers of the Istanbul biennial. Local government authorities are less involved in public art activities, as they deal with cultural activities, but not specifically contemporary public art programs. In Istanbul the framework of the contemporary visual arts institutions in collaboration with the biennale are the main channel for the exhibition of contemporary art in the public realm. Therefore local and international artists who have the status of being accepted as part of the international art world may have the opportunity to contribute to the public sphere.
4. Discourses of creative urbanism

Creative urbanism through heritage

The cultural heritage of the city plays a dominant role in the identity of the city. The city's creative urbanism is demonstrated through the heritage of the built environment as framed by the ‘museum cities’ concept developed for the ECOC celebrations in 2010. With this backdrop, the activities of contemporary artists exist within a rich built environment of innovation over many generations. Artists in this environment are empowered as their activities are not isolated practices of this generation but have a deeper connection to creative activity of past generations.

5. Discourses of public art practices in the city

Seasonal activity

Existing cultural practices of the curated city of Şile reveal the influences of overseas artists demonstrating intercultural dialogue through collaborative public art activities. As Şile, Istanbul, has the special character of being a seaside resort location, it may be able to take advantage of the changing seasonal patterns of audience. There is the potential for the local government to recognise the value of artists’ contributions to the local environment. The local government could make use of these artists’ contributions to their advantage: to attract new and more diverse audiences to the region. As a way of attracting new audiences to the region in the traditional low tourism seasons, the Şile local government could develop new public art-orientated cultural programs that attract visitors to the region during non-tourism periods.

The curated ‘museum city’

The discourses of public art practices in greater Istanbul created a dominant public perspective in that Istanbul was framed as a ‘museum city’ under the 2010 ECOC program. This framework had a direct impact on focusing cultural programs on the many layers of heritage in the city. Curation was directly related to the improvement of historical sites of the city, including Şile’s heritage locations such as the lighthouse. This framework encourages the local government to present not only the heritage of the built environment but also consider the heritage of local craft traditions known in
the region, such as the Şile cloth. As a result Şile cloth was reinterpreted creatively by the local community by wrapping the lighthouse and coastline with it. Therefore the curation of the city as a ‘museum city’ has emphasized the heritage aspects of not only the built environment but also the heritage of local craft traditions. The ‘museum city’ framework has dispersed power towards the creativity of past generations through celebrating the heritage of the iconic built environment, demonstrated through festivities centred around the Şile Lighthouse.

Summary of the analysis
A summary of the discourses identified in the major case studies are presented in Table 8, and of the minor case studies in Table 9, on the following pages.
Table 8: Summary of findings of the major case studies (T. Wong, 2011).

<table>
<thead>
<tr>
<th>SUMMARY OF FINDINGS</th>
<th>Major case study one: central Sydney</th>
<th>Major case study two: central Melbourne</th>
</tr>
</thead>
</table>
| 1. Discourses of Space – founding of the cities | Location  
South of the east coast of Australia, New South Wales, on Sydney Harbour.  
Government  
City of Sydney, a local government area of greater Sydney.  
Establishment  
Australia’s first colonial city founded in 1788. Originally settled by the Lora people, lived harmoniously with natural environment, built environment was introduced by British colonisers.  
Planning in early Sydney  
Planning in the early Sydney haphazard. Attempts to control new settlement, less emphasis on planning and future of urban landscape – unruly, private streets, many demolished as part of private property.  
Resumptions  
Lower working class areas demolished and removed to other areas, beginning of railway suburban growth.  
Suburban growth post WWII  
Suburban sprawl, mass migration and population growth, suburbs designated for family life. | Location  
Far south of the east coast of Australia, Victoria, located near Port Phillip Bay.  
Government  
City of Melbourne, a local government area of greater Melbourne.  
Establishment  
Colonial City founded in 1835. John Batman’s contentious treaty negotiated with Woi Wurrung and Boon Wurrung tribes  
Planning in early Melbourne  
Robert Hoddle’s grid. Foundation structure for built environment, planned as a grid. Lanes developed as service lanes organically between large-scale blocks.  
Gold rush ‘Marvelous Melbourne’ 1850s  
Discovery of the gold rush led to new Victorian era wealth, early on in the establishment of the city  
Suburban growth post WWII  
Poor living conditions of inner city led to development of suburbia; population growth and migration occurred. |

| 2. Discourses of artists strategies in the public sphere | Artist strategies  
Very influenced by the international art scene. Biennale influence – site specific, conceptual and participatory approaches are popular.  
Site  
Large-scale urban environment – “Manhattanization” impacts upon small-scale projects, architecture is the dominating creative practice – arts festivals large in scale. Lanes have been selected by CoS, although not many exist and have become service lanes to large scale buildings. Local government attempts to address problem of scale and role of artists in CBD by commissioning for smaller spaces.  
Institutionally dominated  
Difficult for independent artists to activate projects in central city environment due to scale impacting on budget – needs facilitation. | Artist strategies  
Site-specific, relational aesthetic and community orientated. Street artists also influenced by public artists and international street art methods, but more secretive due to boundaries of legal nature of their work.  
Site  
Focused on dormant sites, following already determined topography of Hoddle grid. Laneways as sites of abandonment. The abandonment as the opportunity. The artistic practices embedded in laneway spaces have become part of the fabric of the city.  
Art in public space and the community  
Popular with local community. Artists studios and galleries still exist locally and support the activities in public spaces, although becoming increasingly expensive. Scale is not overwhelming, smaller spaces are available to artists. |
### 3. Discourses of museum practices in the public sphere

<table>
<thead>
<tr>
<th>Visual art institutions/museums</th>
<th>Visual arts institutions/museums</th>
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<tbody>
<tr>
<td>The MCA and the AGNSW are influential in the city centre. Kaldor projects, an art in public space foundation associated with the MCA, also heavily influences public projects made available to the public in Sydney.</td>
<td>There are several in central Melbourne: NGV and Ian Potter, ACCA, ACMI also curate public-based projects in their precincts and are located predominantly towards the Southbank precinct.</td>
</tr>
<tr>
<td><strong>Festivals</strong></td>
<td><strong>Festivals</strong></td>
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<tr>
<td>Play a large role in activating art in public space programs during the festival. The Sydney Biennale now uses Cockatoo Island in Sydney Harbour and not just institutional space. Both Sydney Biennale and Sydney Festival showcase international and established artists.</td>
<td>Melbourne Festival, Next Wave and The Light in Winter are partially focused on public events.</td>
</tr>
<tr>
<td><strong>Galleries</strong></td>
<td><strong>Galleries</strong></td>
</tr>
<tr>
<td>Few commercial galleries in CBD, mostly in inner Sydney suburbs. Not-for-profit galleries include Artspace, contemporary art orientated, and Gallery 4A, dedicated to the Asian Australian dialogue in the visual arts. Many of the smaller artist run initiatives based near central Sydney in Surry Hills were invited to participate in the CoS’s public art commissions <em>Laneways By George!</em></td>
<td>There are many commercial galleries in Melbourne, particularly along Flinders Lane and artist run initiatives and galleries such as Kings and West Space.</td>
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</table>

### 4. Discourses of creative urbanism

<table>
<thead>
<tr>
<th>Creative urbanism – icon-based</th>
<th>Creative policy and planning – an early adaptor</th>
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</thead>
<tbody>
<tr>
<td>Focused on major monuments for creative image – Sydney Opera House and Harbour Bridge – large scale architecture/engineering as a complement to the large-scale landscape of the Harbour, beaches and bushlands. Creativity represented through icons has been a tourism strategy for the city since the 1970s.</td>
<td>Considered early in Melbourne at both local and state levels in the late 1980s-1990s – recognised by Landry (2006). During the Kennett era the Arts were recognised as an industry through ‘Arts 21’. The City of Melbourne has been active in focusing Melbourne as an arts city.</td>
</tr>
<tr>
<td><strong>Creative Occupations</strong></td>
<td><strong>UNESCO Creative City of Literature</strong></td>
</tr>
<tr>
<td>Sydney being the largest city in Australia has many creative producers employed in advertising and media industries. Producers have dropped in NSW due to increase in cost of living, transportation issues affecting business operational costs.</td>
<td>Nominated in 2008 as a Creative City by an international body due to large number of writers and supporting artistic industries.</td>
</tr>
<tr>
<td><strong>Intercultural dialogue</strong></td>
<td><strong>Intercultural dialogue</strong></td>
</tr>
<tr>
<td>Not specifically focused on intercultural dialogue in the domain of art in public space programs as programs are very new and still establishing themselves in Sydney. Many local galleries such as Gallery 4A and Western Sydney arts centres have focused on these dialogues since 1990s.</td>
<td>Promotes intercultural dialogue in their community and cultural development program, not so much in the Laneways Commission, which is focused more on artists concepts responding to sites.</td>
</tr>
<tr>
<td>5. Discourses of public art practices of the city</td>
<td>Visual arts institutions and arts festivals dominate in the development of art in public space</td>
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<tr>
<td>The institutional voice promoting innovation in international contemporary practices dominates and is not locally orientated. These projects are presented as highly professional projects and are often works by international artists of high social standing in the contemporary art scene. Local Government have become aware of their lack of contributions towards public art practice and are reviewing their role in the last few years through new temporary programs and attempts to engage emerging and less experienced artists and increasing opportunities for local artists. Still in early stages of development. They are trying to address the dominance of mass events associated with the city and work more closely with the art community and institutions in their co-ordination.</td>
<td></td>
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<tr>
<td>Local government – public art policy</td>
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<tr>
<td>Local Government has been active since 1990s in developing programs around public art policy and is a leader in this area in the city. Recognised early on that ephemeral practices were a suitable methodology for the central area of the city. Have been proactive in creating programs that reach diverse but targeted audiences. Strong foundations in the community of artists requesting to work in the public sphere and local government responding to these requests and seeing the social benefits of programs for artists working in the public sphere. The institutions also contribute to the public sphere through special programs that may be developed in the public sphere in collaboration with the CoM.</td>
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<tr>
<th>6. Findings and Recommendations</th>
<th>Olympics legacy</th>
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<tbody>
<tr>
<td>Most major public sphere improvements occurred during Olympics preparation, support for public art high was then based on urban regeneration, and improvement through public art in urban design.</td>
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</table>

**Western Sydney**
Focus moved away from central Sydney, Western Sydney has largest population and less cultural infrastructure. Local artists drawn to opportunities and have become less centrally focused.

**City of Sydney**
Attempts to address representation of local artists through public art programs based on Melbourne model of laneways activation. Model well known in local government circles and a safe option as has been successful somewhere else. Not taking into consideration Sydney’s site.

**Recommendations**
A more defined role for local artists as creative contributors to the city. Affordability a problem for local artists, need financial incentives to stay in central areas. Further education about art in public sphere. CoS needs to have more channels for artists support. Need to focus on the development of local artists and how they relate to the public sphere and local government authority.

| Strong foundation and unified goal towards an arts orientated city and artistic public sphere |
| Strong foundation of public activity and ecosystem, allowing artists to stay engaged in urban developments. Move towards urban design over engineering processes in the built environment. Relationship building and collaboration important in Melbourne to develop outcomes. A focus on the role of the artist and making the artist present in the public realm has supported activities. |

**Recommendations**
Central Melbourne has a good foundation for further public artistic activities to occur. Planning and the implementation of strategies by local government authorities to keep artists activities in central Melbourne is necessary as the cost of living in central areas of the city is becoming more expensive.
## Table 9: Summary of findings of the minor case studies (T. Wong, 2011).

<table>
<thead>
<tr>
<th>Minor case study city</th>
<th>San Francisco, California, USA May, 2009</th>
<th>Shanghai, P.R. China May, 2010</th>
<th>Şile, Istanbul, Turkey September, 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Discourses of Space – Founding of the cities</strong></td>
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<tr>
<td>Location</td>
<td>A city located on the west coast of USA in the state of California, located in a bay area.</td>
<td>Located on the tip of the Yangtze River Delta, halfway down China’s eastern coastline.</td>
<td>Şile is a region of the Istanbul, located between two continents Europe and Asia, on the coast of the Black Sea.</td>
</tr>
<tr>
<td>Government</td>
<td>Whole city managed by the San Francisco Government, covers 11 districts.</td>
<td>Shanghai Government – authority for whole city area. P.R China is a Communist country with one party.</td>
<td>Şile Municipal Council, a council area, as part of Greater Istanbul.</td>
</tr>
<tr>
<td>Gold Rush</td>
<td>Colonial city founded on Gold Rushes in California (1846-1855), bringing mass migration and wealth to the city.</td>
<td>National centre for textiles, handicrafts and Trade Sixteenth century – silk and textiles trade.</td>
<td>An Ancient Region Over 5,000 years of urban history in the region, the city has seen many different groups including the Romans, the Byzantines, the Greeks and the Ottomans.</td>
</tr>
<tr>
<td>Earthquake</td>
<td>City is built on a faultline. It has had two major earthquakes in 1906 and 1989. The 1906 fires also wiped out</td>
<td>Opium Wars (1839-1842 and 1856-1860) Led to the setting up of foreign concession areas. Foreigners could live in Shanghai without being under Chinese laws.</td>
<td>Local industry The Şile region of Istanbul is well-known for its textiles and summer tourism</td>
</tr>
<tr>
<td><strong>Discourses of Space – Founding of the cities (continued)</strong></td>
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<tr>
<td>Counter-culture</td>
<td>Late 1950s-1960s an area known for its first bohemian movement, which became a counter-culture movement. Strongly influenced by the community arts movement and mural-based artworks.</td>
<td>Sino Japanese War (1937-1945) Shanghai the site for warfare, many areas destroyed.</td>
<td>Politics Became a secular nation in 1923. The only secular country where the majority of the population is Islamic.</td>
</tr>
<tr>
<td>Anti Manhattanization – 1970s</td>
<td>Became aware of pedestrian character of the urban landscape, attempts to protect and develop these features and keep Victorian aesthetic of the city.</td>
<td>Cultural Revolution (1949-1976) China became closed to foreigners. Shanghai became a military base for political and military activities.</td>
<td>Religion Majority Islamic. Former Christian presence, removed by force in early twentieth century.</td>
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<tr>
<td>Silicon Valley – 1990s+</td>
<td>On the edge of the San Francisco area. The original information technology hub, where IT industries have established themselves, including successful and innovative companies such as Google and Apple.</td>
<td>Open door policy – 1980s Passing of Mao Zedong, Deng Xiaoping introduced open door policies encouraging foreign trade – Shanghai as a special economic zone.</td>
<td>European Capital of Culture 2010 Cultural ‘deadline urbanism’. The Greater Istanbul area has participated in a large program of heritage preservation work and implementation of new programs for the ECOC celebration of 2010.</td>
</tr>
<tr>
<td>2. Discourses of artists strategies in the public sphere</td>
<td>Evidence of visual arts activity in public sphere</td>
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<td>-------------------------------------------------------</td>
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<tr>
<td>Attempts to personalise urban areas, such as staircases and footpaths on hilly streets.</td>
<td>Communist period</td>
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<tr>
<td>Political and social commentary in paste ups and stencils visible in central locations. Local government also active in education for youth, differentiating graffiti from artwork.</td>
<td>Public monuments dedicated to state principles were established in major squares for public use. Artists were state sponsored with strict control over the messages of their expression.</td>
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<tr>
<td>Mission District</td>
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<tr>
<td>Community arts murals 1970s, in Latino district of city, prominent – the voice of minority groups.</td>
<td>Urban planning and redevelopment 1990s +</td>
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<tr>
<td>SF Government – SF Arts Commission</td>
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<tr>
<td>Active program of public art programs, large-scale ephemeral works in key urban locations such as City Hall Square. Street art programs for the SF Arts Commission is defined as artists registering to sell artwork in allocated public street areas of the central city</td>
<td>Large-scale public artworks as part of capital works projects began to be established as urban redevelopment occurred after the open door policy. Works were a feature of the site and did not express critical themes of society.</td>
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</tbody>
</table>

| Mission District |
| Community arts murals 1970s, in Latino district of city, prominent – the voice of minority groups. |

| SF Government – SF Arts Commission |
| Active program of public art programs, large-scale ephemeral works in key urban locations such as City Hall Square. Street art programs for the SF Arts Commission is defined as artists registering to sell artwork in allocated public street areas of the central city |

| Istanbul Biennial |
| Istanbul known as a contemporary art hub – international biennial reputation, also exhibited throughout city in heritage and industrial locations |

| Şile region |
| Less contemporary art activity, RMIT University influence openness to developing temporary approaches to public art practice. Still in early days of developing approaches to cultural activity. |

| RMIT researchers |
| An Australian approach influenced by international European/US art in public space practices and community practices – site-specific/participatory artistic processes. Researchers bought with them a Melbourne based strategy of exploring dormant spaces. |

<table>
<thead>
<tr>
<th>Discourses of artists strategies in the public sphere (continued)</th>
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<tbody>
<tr>
<td>environment.</td>
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</table>

| Public space in San Francisco |
| The city centre dominated by corporate activity. Public art as part of capital works was visible, street interventionists work commenting on local US politics and public art programs developed by the SF Government were all visible. |

| Public space in Shanghai |
| Public space is contested in a city with such a large population (20 million). Traffic is congested with multiple forms of transport, car, motorbikes, scooters, bicycles and pedestrians. There is a lot of irregular street activity due to large population. |

| Education in public art |
| Courses available in public art and environmental art, in relation to China’s new cities building program at East China Normal University, Shanghai. Still focused on sculptors working in public spaces |

| Public space in Şile |
| Dominated by Islamic culture, ideals of the republic, tourism environment |

| Education in public art |
| There are no courses in public art in the region available. |
| 3. Discourses of museum practices in the public sphere | Contemporary art institutions |
| SF Museum of Modern Art founded 1935, first modern and contemporary art museum on west coast USA – showcases international artists |
| MOAD – Museum reflecting on African communities of USA, some contemporary art exhibited. |
| Visual arts institutions |
| Recently opened private museums of contemporary art. |
| Shanghai Biennale |
| Focused local and international artists – flowing the international model of curation, inviting well-known international curators. |
| Local artists are generally from Beijing or have migrated to USA or Europe. |
| Main forum for artists to investigate urban spaces. |
| Commercial galleries |
| Several districts focused on commercial art, including Moganshan Road and Tianzi Fang. |
| Some street art visible at Moganshan Road – very little in Shanghai, as mostly an English-European speaking subculture. Artwork may have been by foreign artists |
| Contemporary art museums |
| Newly emerging in recent years with international acceptance of Turkish art. |
| Istanbul Biennial |
| Main forum for contemporary visual arts – international and local artists, working throughout urban spaces. Not dominated by the art museum approach, due to lack of museum space infrastructure. The city has developed the exhibition in relation to existing heritage sites and warehouses. |
| European Capital of Culture (ECOC) |
| Encourage Museum Cities approach, due to layers of heritage, married with contemporary activity. |

<p>| 4. Discourses of creative urbanism | Creative ecosystems |
| SF as a primary example of Florida’s theory(2000), particularly innovation industries surrounding the city. Many creative communities. |
| Creative clusters |
| Leading in developing clusters with tax incentives to develop sites for creative use. Tianzi Fang and Moganshan Road District are examples. |
| ECOC Framework |
| Activation of cultural tourism events, public programs reliant on the Istanbul Biennal program – the authority voice on contemporary visual arts. |
| No separate program for public art. |
| Museum Cities |
| Framework under the ECOC – emphasised creatvity of the past, mostly architectural. Şile focused on this approach. Lighthouse installation with Şile cloth celebrated heritage and industry. |</p>
<table>
<thead>
<tr>
<th>5. Discourses of public art practices in the city</th>
<th>SF as a curated city</th>
<th>SH as a curated city</th>
<th>Šle as a curated city</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wide range of activities in the curated city from community, local government and street art perspective, a city that encourages artistic engagement in the public sphere at many levels – rising gentrification makes it more difficult for artists to continue their practice, but the global financial crisis has hit California and may impact on the rise of the cost of living.</td>
<td>Very focused on public art as part of architectural and urban planning developments. Public art was commissioned for the site of Shanghai World Expo. More experimental forms of public art practice are developed through the biennale model, where these sorts of practices are acceptable. Currently no percentage schemes in place although there are discussions to implement one by local government.</td>
<td>Currently no public art programs or policies in place, but open to activity brought to the region by RMIT University research group. May develop policies around contemporary practices based on strengthened relationship with RMIT University. Relationship with RMIT University Future relationship with RMIT may develop more activity in the area.</td>
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PART FOUR
PART 4

Chapter 17: Model framework of *The City as a Curated Space*

Introduction

This section presents a model framework for curating the city based on the findings in the analysis of the case studies. The model framework organises and offers recommendations for developing and strengthening activities of the curated city. The model framework offers key agents a vehicle to navigate the complex system of the curated city.

The model framework is divided into four sections:

- **Section A:** A diagram and interpretation of the model framework ecosystem.
- **Section B:** Four variations of the curated city ecosystem.
- **Section C:** Key recommended actions and interpretations for viewing the city as a curated space.
- **Section D:** Rationale for the curated city ecosystem model framework.

The ecosystem concept, as discussed in the methodology chapter, is a key aspect of this research. To arrive at the model framework the following steps were undertaken: Chapter 6: Considering Creative Urban Ecosystems, discussed the relationship between creativity and urbanism. The literature in this chapter informed the conceptual development of the ecosystem, through both widening and focusing on creativity as an interdependent activity in urban society based on collaboration between agents. It became apparent that the interactions of the network of agents of the potential curated city could be imagined as an ecosystem. Each agent is recognised as an interdependent collaborator in the system and is required to play a particular role for the ecosystem’s activation. The ecosystem concept was appropriate for this research as it encapsulates the way public space operates with its interconnections and networks. As an explanatory theoretical concept, Foucault’s analysis of the construction of power
in society is engaged. In a Foucauldian sense, for activation of the ecosystem to occur, micro power is dispersed throughout the social body of the ecosystem.

The model framework provides a way to visually conceptualise the role of agents, processes and decisions in the curated city ecosystem. A series of interpretive guidelines also accompany the diagram and may be used by the key agents in understanding the development of the curated city. The model framework also recognises that rules, regulations and processes are not fixed and can occur in a discursive manner. To accommodate the discursive character of the curated city and the discourses in which such a system is situated, flexibility in the ecosystem is accounted for through a system that provides the opportunity for variations and flexible structures.

The curated city model framework provides a tool that can aid key agents of the ecosystem to plan for and/or activate curated city activities. Such public activities may include artists, curators, local government bodies, urban planners, architects and the local community. The curated city model framework draws from an analysis of the discourses of the major and minor case studies, as presented in Part 3 of this research thesis, and makes key recommendations for activating the curated city. The model framework is presented as a final outcome of this research and as a valuable tool for developing potential curated city activities. This is important as accessibility and participation in cultural activity are becoming increasingly recognised as vital to the sustainable development of cities (Agenda 21 for Culture, 2011, What we do, para. 1-5).

Figure 16 on the following page provides a visual representation of the model framework of the curated city.
Figure 16: The City as a Curated Space Ecosystem Model Framework (T. Wong, 2011).
Section A:

*The City as Curated Space Ecosystem Model Framework*

*The City as Curated Space* Ecosystem Model Framework offers a way of visually demonstrating the general characteristics of the processes in which art in public space is produced. The figure in the previous page illustrates the rules and regulatory processes which control the discourse/s of the curated city. It maps the process from the perspective of the initiating agent, navigating through decisions, processes, collaborations and consultations involved in reaching a curated city outcome. Each of the agents of the curated city is interdependent in the process.

The curated city ecosystem is represented as a self-sustaining loop that feeds back into itself and follows the general character associated with an ecosystem. With a repeat of the cycle, a different combination of agents may take part in the process at various stages. Each time the cycle loops around, there may be some differences in the order of the processes, decisions and collaborators, as it is recognised that processes may occur in a discursive manner and thus the diagram acknowledges the order of the stages is not fixed. It is also acknowledged that rupture may occur, which would produce new approaches to public art practices. These new approaches may not be represented in the diagram, but can be accommodated by adding them to the framework after their development in the future. The ecosystem acknowledges that flexibility is necessary as progression and transformation to practice are likely to occur.

Community consultation is a process that may appear more than once as works are created in the shared public environment. In the case of government authorities commissioning works, it may occur before the development of the concept phase, after the shortlisting of artworks, and after the completion of the artwork. Consultation with the public occurs as a result of democratic governments being accountable to the wider public for publicly funded projects. On the other hand, artists who initiate a project may choose not to consult the public. This depends on the type of artwork they are producing. For some artists, part of their strategy may be to not consult with the public, as their processes may be more spontaneous.
Interpretation of the curated city ecosystem diagram

Thirteen stages are identified in the ecosystem that are navigated by the key agents involved. The numbers of stages in this interpretation correspond to the numbers in the diagram of *The City as a Curated Space* Ecosystem Model Framework (refer to Figure 16).

1. Initiator

   The initiator is the starting point of the process and can be any of the key agents in the ecosystem. The process of curation is usually directed through the intentions or aims of the initiator. For example, an organisation that promotes cultural diversity such as the Victorian Multicultural Commission (VMC) may commission a public artwork around themes of cultural diversity. This desire will be filtered throughout the process of the commission to lead to the organisations intended outcome.

   Agents involved in initiating:

   1. Artists – working in the public sphere.
   2. Curators – working in the public sphere.
   3. Galleries/Museums – working outside of their usual gallery spaces.
   5. The audience – that use a particular public space.
   6. Urban planners – developing a particular site.
   7. Architects – developing a particular site and building.
   8. Landscape architects – developing a particular site.
   9. Government authorities (local/state/federal) – developing a particular site, developing community and cultural development or educational projects.
   11. Educators – researching, writing or using the site for educational purposes and may be an artist or curator.
   12. Community representatives – a particular community interested in the benefits of curated city activity towards their local environment.
2. Community consultation

It is recommended that a selection of representatives from the community is consulted to advise on the concept for the work and provide community data for the site/community analysis. Community consultation is optional and can occur early in the process or later before the work is selected. If occurring earlier it is to give commissioners an idea of community needs and interests in response to a potential project. If a second and later consultation occurs, it may be in regard to the selection of the artwork.

Agents that may be involved in community consultation:

1. Panel of experts – includes experts of varied backgrounds: local artists, curators, arts managers, architects, landscape architects, urban planners, engineers and visual art or urban educators.
2. Community members – who might be affected by the development of the artwork/s. Includes local residents, business owners and local leaders.

3. Concept

The concept indicates the conceptual framework and parameters of a project. The conceptual framework is a plan for the project, indicating the type of project to be commissioned (permanent, temporary, site-specific), the type of artwork the commissioner is seeking (sculptural, mural, installation, media-based), potential sites (public squares, streets, on buildings), partners for the project (state or federal government, government agencies, private corporations), the scale and potential budget.

If a commission is developed through the planning system, particularly if initiated by local government, the conceptual framework may be developed with input from the local community. The order of concept, site, funding and artist/s selected are not fixed as each project varies in the process.
Agents involved with a conceptual framework:

1. Artists – who have a concept for a public artwork.
2. Curators – working with artists who work in public spaces.
5. An audience – wanting to work with artists who work in public spaces.
6. Urban planners – who may be redeveloping a public area.
7. Architects – who may be redeveloping a public site.
8. Landscape architects – who may be redeveloping a public site.
9. Government authorities – (local/state/federal) – who may be redeveloping a public site.
10. Property developers – who may be redeveloping a public site.
11. Educators – with an interest in the use of a public area.
12. Community representatives – who are interested in their local public area.

4. System

4.1 Artist initiated

In this instance, the artist initiates a project. The project may or may not require collaboration with other agents, depending on the conditions of the project, such as scale and methodology. This could include professional, street and interventionists artists.

Agents involved in artist initiated projects:

1. The artist – taking on the project, could be a professional, street or interventionist artist.
2. Community members – the artist may ask community members to participate in the project. This is optional for the artist to be involved with the community.
4.2 Gallery (or festival) initiated

The project is informed by the strategies, policy and procedures of the institutional visual arts gallery or festival framework. Each gallery and festival will have their own strategies, policies and procedures that vary in each organisation.

Agents involved in the gallery/festival initiated projects:

1. Curators of the gallery or museum.
2. Artistic director of the festival.
3. Staff associated with the gallery, museum or festival.
4. An artist – selected to partner with the gallery on a project.
5. Local government – if the project is developed in their area.
6. Property owners, residents, businesses or tenants in close proximity to the project.

4.3 Planning system initiated

An artwork being developed by local, state or federal government is guided by the strategies, policies and procedures of the governing body. The planning system offers a few models including permanent commissions, temporary commissions, ‘percentage for art’ schemes (in collaboration with property developers), community and cultural development models, and educational models.

Agents involved in the planning system-initiated projects:

1. Government authorities – includes staff such as arts and culture, community and public art officers, architecture and landscape architecture, urban planning and placemaking officers.
2. Artists – competing for a commission.
3. Panel of experts – public members of experts of varied backgrounds, i.e. local artists, curators, arts managers, architects, landscape architects, urban planners, engineers and visual arts or urban educators.
4. Community members – affected by the development of the artwork/s. Includes local residents, business owners and local leaders.
5. Project type

5.1 Permanent commissions

Permanent commissions indicate a work that will be placed in a site long term. In the past the definition for permanent public art has indicated an indefinite period of time. In some cities, such as Melbourne, ‘permanent’ is being redefined as a lengthened period of time with an end date. This shift in how the term ‘permanent’ is defined has occurred as a result of increased planning in the maintenance of public art. It is also a way to solve problems associated with indefinite permanent works by creating flexibility in public art outcomes. Projects with a defined timeframe do not have to remain in one location indefinitely and can be reassessed when the time commitment to the work ends.

Agents involved in the permanent commission process:

1. Artists – submitting to be considered for a commission. Depending on the conceptual brief, may attract an artist working in a particular medium that may be more durable.
2. Government authorities – local, state or federal.
3. Property developers – commissioning a project on a site belonging to a property developer.
4. Panel of experts – experts of varied backgrounds: local artists, curators, arts managers, architects, landscape architects, urban planners, engineers, visual art or urban educators.
5. Community members – affected by the development of the artwork/s. Includes local residents, business owners and leaders.

5.2 Temporary commissions

Temporary commissions are a relatively new model of art in public space which were introduced into Australian local government policies in the 1990s. They indicate a work designed to be placed in a site for a shorter duration. Artists became increasingly interested in temporary processes in public art practices in the last two decades and local government authorities have adapted their strategies, programs and policies to include the commissioning of short-term projects. This is demonstrated by the CoM’s
Laneways Commissions program. Local governments have created these temporary programs partially because it solves problems associated with the lack of flexibility in permanent commissions. Galleries and festivals work on a program of changing exhibitions and generally develop public art projects under a temporary framework.

Agents involved in a temporary commission:

1. Artists – interested in competing for a commission, targeted at a particular type of artist, depends on the conceptual brief.
2. Community members – interested in developing a short-term project, may include local residents, business owners and leaders.
3. Government authority – such as local government and other authorities associated with the area.

5.3 Community and cultural development

These are works developed with a focus on relationship building and strengthening of a particular community. Some artists may have a preference for working with communities and develop artworks which involve an aspect of collaboration with a targeted community group in the creation of the artwork.

Agents involved in a community and cultural development process:

1. Government authority – usually local, but may be state or federal.
2. Artists – who may be interested in working with a community group.
3. Community members – that would like to be involved in a creative project.

Participants can vary, such as disadvantaged, youth, ethnic, but have been identified as a group who may benefit from relationship building through collaborative artistic processes.

5.4 ‘Percentage for art’ approach

A project that is funded as part of a new property development and is usually attached to a new building or site. ‘Percentage for art’ policies are usually implemented by local,
state or federal government in relation to capital works projects. These require a percentage of the total building project to go towards an artwork, usually on site. Policies are a strategy for raising funds for public art through private property development industries and there are variations by each organization regulating the policy. Variables in ‘percentage for art’ policies include the percentage amount and the type of development required to comply to these policy conditions. For example, the CoM only applies the ‘percentage for art’ policy to their own capital works projects such as Council House 2 (CH2). During the building of CH2, a group of artists were involved during the building process, resulting in a series of artworks funded by a percentage scheme (CoM, 2008). Whereas Vic Urban’s (a Victorian state government property development agency) policy differs, “From the outset, each development agreement has provided for a one percent contribution towards integrated public art from each developer” (City of Melbourne, 2008, p. 1). In this instance ‘percentage for art’ policies were applied to all new developments by private developers in the Docklands area in Melbourne.

Agents involved in ‘percentage for art’ approaches:
1. Government Authorities – mostly local, but can be state and federal governments.
2. Property developers – complying with ‘percentage for art’ policies.
3. Artists – selected as candidates for ‘percentage for art’ commissions.

5.5 Educational
A project that is designed to be educational through the process and the outcome. The project may be initiated by an educational group and/or developed with a particular community.

Agents involved in an educational process:
1. Educational institutions – such as universities, colleges and schools.
2. Government authority – local, state or federal government.
3. Artists – wanting to work with a particular community.
4. Community members – that would like to be involved in a creative project.
Participants can vary and may come from a disadvantaged background such as youth or ethnic group. These groups are identified as benefitting from relationship building through collaborative, artistic activities.
5.6 Intervention

This is usually an interventionist approach (possibly in a street art context) and is pursued by an independent artist, not through commissioning by government authorities. Artists involved in interventions attempt to reclaim public spaces by occupying a conceptual and physical space with their artwork.

Agent involved in interventions:

1. The artist – may use this methodology to draw attention to a social issue to the wider public.

6. Site

The site is the location of the artwork. This is decided upon in partnership with the initiator and owner of the site. A local government body may have a site they manage in mind, or may facilitate an arrangement with local businesses and residents, to have an artwork placed in an area. Artists initiating a project may select their own site and negotiate with local property owners, businesses and residents. In the case of the street artist, the artist may decide to or not to consult the wider public or other key agents on a location.

Agents involved in the site:

1. Property owners – of the site.
2. Government authorities – of the local area with an interest in the local space and community using the space.
3. Artists – that have a connection to the local area. The connection may be personal or they may live in the area.

7. Funding

The sources of funding for a project can include public, private sponsorships, philanthropists, or it could be self-funded by the artist. Funds may be negotiated through grants or in partnership with the funding body as part of a commission. In
government, the allocation of funds for public art may be the initiating reason to develop a public art project. For example, a local government body may have a budget for a public art program with a set number of commissions that they are required to complete within a timeframe.

Recently (2011), as a result of the increased use of social media, rupture in funding systems has seen the birth of ‘crowd funding’ websites, which are becoming popular as an alternative method of funding arts projects. Crowd funding websites provide a platform for artists to publicise their projects and request support from individuals, thus creating a form of funding supported by the greater public rather than the public funding system, private enterprise or singular private sponsors.

Agents involved in funding:

1. Public – funding from local government, state government or federal government. Local government is most involved in funding projects in the local area.
2. Private – funding from a private individual, organisation or company.
3. Artist – the project is self-funded by the artist. As suggested above, the artist may seek funds through crowd funding websites.

8. Artists selected

In the case of a planning system commission, artists are invited to respond to the brief and their proposals are collected. Proposals are then shortlisted and a final artist is selected with community consultation. If the work was initiated and conceived by the artist, the artist is selecting themselves in the role of artist to create the work.

Agents involved in the artist selection:

1. Artists – to conceptualise the artwork; they usually compete with other artists to be selected.
2. Government authority – local government officers such as arts and culture, public art, architectural or urban planning managers.
3. Panel of experts – experts of varied backgrounds: local artists, curators, architects, landscape architects, urban planners, engineers and visual or urban educators.
4. Community members – involved in the consultation and selection process. May include local residents, business owners or local leaders
5. Gallery or festival – the artist selection could be made by the artistic director with advice from a panel of the gallery or festival. The conditions of each organisation vary.

9. Community consultation
Particularly in the case of a planning system commission, community consultation may occur again. The community may be consulted on the artworks shortlisted. At this point, the community has an opportunity to provide feedback before the final selection. It may also be the first time a group is consulted, as conditions of each project vary.

Agents involved:
1. Community members - interested in the outcome of the work.
2. The artist - selected to create the work.

10. Artwork selected
Through the planning system, the final artwork is selected with consultation from the community. If an artist has initiated the project they select their own work and they may choose whether or not they will consult the community. This depends on the nature of their work.

Agents involved in the final selection of artwork include:
1. Government authority – can include staff from arts and culture, public art, architecture, landscape architecture and urban planners.
2. Panel of experts – Experts of varied backgrounds: local artists, curators, arts managers, architects, landscape architects, urban planners, educators and engineers.
3. Community members – affected by the development of the artwork/s. Includes local residents, local business owners and local leaders.

11. Artwork preparation and implementation
An artist/s (there might be more than one artist involved in the final selection) finalises the production plans, prepares and implements the artwork. The production and implementation may require technical support from engineers and fabricators, depending on the weight, scale and requirements of the work.

Agents involved in artwork preparation:

1. Artist – commissioned to create the work.
2. Government Authority - commissioning the work.
3. Gallery, Museum or Festival - commissioning the work.
4. Technical contractors - suppliers, fabricators, project managers and engineers.

12. Curated city outcome

The outcome of the curated city ecosystem would be the successful navigation of the key agents through the system to produce a tangible outcome. An outcome could be a physical artwork, but in some instances an artwork may be a process or ephemeral orientated outcome. A physical outcome may not exist. For example, during the Melbourne’s Laneways Commissions (2008), artists Bianca Faye and Tim Spicer layered gold leaf over plumbing pipes of a building in Cocker Alley, Melbourne, as a tribute to the ‘Marvellous Melbourne’ era (1880s) in their work Welcome to Cocker Alley (refer to Photograph 2). The intention of the artwork was for the gold leaf to disintegrate over time, the work would disappear and once again become part of the urban environment (CoM, 2008).

Agent involved in the curated city outcome:

1. All agents of the curated city may be involved in the outcome, as they may experience it as the audience.

13. Public response

At this stage the public responds to the artwork. Individuals make comments, compliments or criticisms about the work. The public can be individuals involved in the process or the wider public audience. These remarks feed back towards the key
agents, which could be in the process of initiating new projects. These responses may influence the way the next round of projects is approached.

Agents involved in the public response include:

1. The wider local community – who may not have been involved in earlier consultations.
2. The wider arts and design community – interested in critiquing/commenting on the work.
3. Participating agents - involved in the process.
Section B:

Variations of The Curated City Ecosystem Model Framework

A further four versions of the diagram demonstrate variations to the ecosystem and show the discursive character of the rules and regulations of the curated city ecosystem. Each of these diagrams follows different paths in the ecosystem structure, directed by the intentions of the initiator. Each version follows the thirteen stages but some stages may be optional or in a different order to the first general version. In each scenario, the initiators are a different agent of the ecosystem and include:

1) Government authorities – the Planning System
2) An artist
3) A gallery or festival
4) A community group

These diagrams demonstrate how artworks can be initiated by various key agents and follow a different path in the ecosystem as the relationships and intentions of the projects are distinct from each other. The diagrams demonstrate the general characteristics associated with the processes of the curated city. The red line indicates the path of the activity in the ecosystem cycle. These are read following the red line starting from number 1 (start position) and follows the order of numbers. On the following pages four identified versions are presented, followed by an interpretation. These four versions represent four typical scenarios in developing a public art project. Each figure is based around the initiator and each figure has a different initiator. The figure represents the path of the initiator, which flows through to a different set of variables in the ecosystem.
Figure 17: Government authority-initiated model – a standard commission (T. Wong, 2011).
Figure 18: Artist-initiated model (T. Wong, 2011).
Figure 19: Gallery-(or festival-) initiated model (T. Wong, 2011).
Figure 20: Community-initiated model (T. Wong, 2011).
Interpretation of the various models

The four variations of *The City as Curated Space* Ecosystem Model Framework represent the characteristics generally associated with each of the initiators.

1. Government authority-initiated – a standard commission model (Figure 17)

The standard commission model is usually developed by local government bodies or where there are several government agents involved in commissioning the project. In this example, funding is secured first before the site and the concept. This was ordered this way to demonstrate that the order of ‘site’, ‘concept’ and ‘funding’ may not be fixed and can be ordered differently. For example, a local government authority has an annual plan to commission a permanent work in a public square in their area. As the initiator of the project, they may already have funding set aside for this project in their budget. The funding would then be funded through public sources. They would then consult with the community, which includes local businesses, residents or the art community. Based on this feedback they would develop a concept reflecting local community ideas and attitudes. The concept for the project would be publicised to seek artists that may be appropriate for the commission. Artist’s proposals are collected and shortlisted in consultation with a selected group of the community. Once an artwork is selected the artist prepares the work for public presentation. This is followed by public feedback on the artwork.

2. An artist initiated model (Figure 18)

The second variant of the ecosystem model demonstrates that an artist may initiate a project and may or may not collaborate with other agents in the process. They may create a work that does not depend on gaining permission from other key agents and they may self-fund the project, depending on the size of budget. If the project is on someone else’s property they may have to collaborate with other agents such as the owner of the site or local government, etc. For example, an artist may produce an idea for a site, then they develop collaborative partnerships with property owners, local businesses and residents, and may go to local government to seek funding to support the project.
3. A Gallery (or festival) initiated model (Figure 19)

A gallery, museum or festival organisation may take the lead in initiating a public art project and invite an artist to work with them. In this instance the gallery, museum or festival may be responsible for managing and securing the funding required for the project. If the project is located on the institution’s own site, it may not need such extensive community consultation, as permissions to use the space can be sought within the organisation.

4. A community-initiated model (Figure 20)

A community-initiated model may be developed by a community group with an interest in a particular site. This may include local residents who are keen to have public art commissioned for their local public spaces such as the square, park, street or precinct. In this instance, the community leads in expressing their needs in the public artwork. They may be the dominating group in the consultation process, facilitated by local government. The artwork may also involve the participation of the community itself in the artwork’s production.
Section C: Key actions of the curated city model framework

The key actions of the model framework provides recommendations towards the development of the curated city ecosystem through the key actions. These actions encourage curated city activities to occur and enhance the experience of urban public spaces. These recommendations can be used by any of the agents in the curated city ecosystem. Agents may adopt some of the actions in the framework appropriate for them. The following table (Table 10) summarises the key actions of the model framework and is followed by a more detailed interpretation.
<table>
<thead>
<tr>
<th>Action 1</th>
<th>Assess the curated city</th>
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<tbody>
<tr>
<td>Assess the status of the curated city using the Curated City Assessment Schedule (refer to following pages) as a way of unearthing the genealogy of discourses in the curated city ecosystem. Decipher dominating discourses of the site under analysis and work out which elements encourage the strengthening of the activation of the ecosystem.</td>
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<tr>
<th>Action 2</th>
<th>Define a role for the artist</th>
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<tr>
<td>Develop a defined role for the artist, to empower the artist as a contributor in the curated city. The artists will no longer be in a marginalised position if they are able to contribute. Promote artists who have skills valuable to the wider community. Agents of the ecosystem should encourage local artists to be involved in local urban public spaces.</td>
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<th>Action 3</th>
<th>Inform, educate and build capacity</th>
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<tr>
<td>Inform, educate and empower the community of the curated city in order to build capacity in local residents, businesses, artists and arts organisations.</td>
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<tr>
<th>Action 4</th>
<th>Mobilize community partnerships and networks</th>
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<tr>
<td>Mobilize community partnerships in collaborations to identify and strengthen the curated city ecosystem, particularly between other key agents that can contribute to the curated city. Create opportunities and open channels for the curated city community to network, share ideas, experiences and progress.</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Action 5</th>
<th>Policies, plans and programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Develop policies, plans, programs and collections strategies to enable the curated city to support individual and community public art activity. Assess, update, develop and apply regulations protecting existing curated city activities.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Action 6</th>
<th>Employ competent managers of the curated city</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ensure activators of the curated city employed are competent trained staff that understand the complexity of the curated city ecosystem and are able to work across the key agents.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Action 7</th>
<th>Assess effectiveness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assess effectiveness and accessibility of the curated city through feedback to the initiating agent from those involved in curated city programs.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Action 8</th>
<th>Research new innovations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research and apply new insights and innovative solutions in developing the curated city.</td>
<td></td>
</tr>
</tbody>
</table>

Table 10: Key actions of the model framework of the curated city (T.Wong, 2011).
Interpretation of the key actions of the curated city

This section explains the key actions of the curated city, clarifying the role of these key actions.

Action 1: Assess the curated city

Having a thorough understanding of existing activity in the local area is vital to understanding what sorts of curated city activities can be developed in the future. This can be assessed using the schedule of questions (refer to Table 11 below) developed for the case studies of this research (which also appears on Chapter 8 on Assessing the major and minor case studies).

Assess the city using the questions below:

<table>
<thead>
<tr>
<th>The City as Curated Space Assessment Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Discourses of space – founding of the city</strong></td>
</tr>
<tr>
<td>1.1 Discuss the background to the cities’ topography and environment</td>
</tr>
<tr>
<td>1.2 Discuss the background to the cities’ arts and cultural scene</td>
</tr>
<tr>
<td>1.3 What is the current condition of arts in the public sphere?</td>
</tr>
<tr>
<td> Are visual arts activities visible in the public sphere?</td>
</tr>
<tr>
<td> If so, what visual arts activities are most prominent in the public sphere?</td>
</tr>
<tr>
<td>1.4 What is the state of public art education in the case study city?</td>
</tr>
<tr>
<td>1.5 Which group in the curated city ecosystem dominates the current form of the curated city?</td>
</tr>
<tr>
<td><strong>2. Discourses of artist Strategies in public sphere</strong></td>
</tr>
<tr>
<td>Artists</td>
</tr>
<tr>
<td>2.1 What methodologies are being employed by local artists in the case study city?</td>
</tr>
<tr>
<td> Are artists the initiator of projects?</td>
</tr>
<tr>
<td> Are artists encouraged to work in the public sphere by local authorities?</td>
</tr>
<tr>
<td> Who are the artists?</td>
</tr>
<tr>
<td>Public spaces and communities</td>
</tr>
<tr>
<td>2.2 Site considerations</td>
</tr>
<tr>
<td> What characteristics dominate the built environment?</td>
</tr>
<tr>
<td> What is the natural landscape like in relation to the built environment?</td>
</tr>
<tr>
<td> What is the impact of current political environment?</td>
</tr>
<tr>
<td>2.3 Community</td>
</tr>
<tr>
<td> What is the nature of the community?</td>
</tr>
<tr>
<td> Is it mainly dominated by corporate activity? Or residents?</td>
</tr>
<tr>
<td><strong>3. Discourses of museum practices in the public sphere</strong></td>
</tr>
<tr>
<td>3.1 What kinds of exhibitions do the contemporary art institutions?</td>
</tr>
<tr>
<td> Are the exhibitions global or locally orientated?</td>
</tr>
<tr>
<td> Are there any public-based projects shown?</td>
</tr>
</tbody>
</table>
Could a partnership be developed with the local visual arts museology to mobilise the activities of the curated city?

4. Discourses of creative urbanism

4.1 Is the creative city influential in city planning?
4.2. What is the impact of the creative economy on the case study city?
4.3 How has increased interest in creativity impacted on intercultural dialogue?

5. Discourses of public art practices in the city

5.1 How are public urban spaces being curated?
   Discuss organisations, programs and artists activities’ in the case study city.

6. Findings and Recommendations

6.1 What are some of the barriers to the development of the curated city in this case study?
6.2 What recommendations can be made towards the case study as a curated space?

Table 11: The City as a Curated Space assessment schedule for the model framework (T. Wong, 2011).

Action 2: A defined role for the artist

As artists are traditionally not recognised as contributors to the urban environment, a clear role for the artist needs to be defined and included. Artists as key players in the curated city need to be identified and encouraged to contribute a unique, creative and reflective voice to the urban environment, distinct from the architect or landscape architect. A defined role for the artist needs to be promoted to artists so they may consider the urban public sphere as another context to work within.

Action 3: Inform, educate and build capacity

Inform, educate and empower the community of the curated city in order to build its capacity. Develop programs for artists to encourage them to take part in the public sphere. Develop programs educating the public about public art practice and the benefits of artists working in the public sphere. There needs to be a conscious effort to focus on the process as a way to build the capacity of individuals engaged in the ecosystem. Building the capacity of artists is able to empower artists. They may become more confident in dealing with the complexities of the public sphere, and will complete projects with enhanced experience and knowledge. It is particularly important to encourage less experienced artists to be involved.
Educational processes are necessary in allowing various sectors of the community to understand the complexity of art in public urban spaces, which require collaborative approaches between artists, sites, local government authorities, funders and other partners. Educating a wider audience of the curated city, builds capacity of the community. Capacity building (as discussed in the Literature Review Chapter 2 – Artists Strategies in the Public Sphere) is defined by Hawkes (2001) in *The Fourth Pillar of Sustainability – Culture’s Essential Role in Public Planning* as “the development of communities into entities that have the capacity to be cohesive, sustaining and self-reliant” (p. 40). This concept reflects how, if we viewed curating the city as an ecosystem of key agents, processes and decisions, then encouraging capacity building skills would increase potential benefits such as cohesive, sustaining and self-reliant behaviour in communities. Informing, educating and building the capacity of the wider community to understand the curated city ecosystem would allow a larger sector of the community and artists to visualise and enable the benefits of the curated city.

**Action 4: Mobilize community partnerships and networks**

Mobilize community partnerships who are working collaboratively to identify and strengthen the curated city ecosystem, particularly between potential key agents that may be able to contribute to the curated city. Create opportunities and open channels for the curated city community to network and share ideas, experiences and progress. Look at ways of developing partnerships with existing arts organisations. Collaborate on developing a program with resources from all partnering organisations. In cities where curating the city is newly developing, artists should be encouraged to consider the public sphere as a space for expression. This action will widen the potential pool of artists engaging with urban spaces. This can be encouraged through proactively targeting particular artists wanting to work in the public sphere and to learn about the complexities of working in the public domain. Artists can learn through familiarity with the system, but also through collaboration with agents of differing skills.
Action 5: Develop policies, plans and programs

Develop policies, plans, programs and collections strategies that support individual and community-curated city activity. If they already exist, reassess existing policies, planning and collections strategies and evaluate if there is a need to update policies to reflect current community needs. Educate the local government authority about creative possibilities through the curated city. Make arts and cultural planning and outcomes core to the mission and vision of the local government authority, which will support and empower artists in re-imagining and contributing to urban environments.

Encourage intercultural dialogue in an increasingly intercultural urban society. Assess, update, develop and apply regulations to protect existing curated city activities. These actions towards policies of the curated city should promote being open to the possibility and inventiveness of artists’ visions in urban society. Opportunities need to be created for artists to contribute towards the public urban sphere, and to be recognised and valued for their skills.

Intercultural dialogue is becoming increasingly important in cities and collaborative public art processes are a methodology for encouraging broader discussions about inclusion in urban society. Intercultural skills are increasingly necessary in the global age, particularly during this period of accelerated migration patterns. Going beyond concepts of a culturally diverse society, we are now entering the age of inter-racialism, occurring as result of more commonly accepted interracial relationships in Australian society. The curated city is a possible vehicle for these intercultural dialogues to promote belonging in society through collaboration and presentation of public artistic processes.
Action 6: Employ competent managers of the curated city

Ensure activators of the curated city employ competent staff that understand the complexity of the curated city ecosystem. Staff should have the professional skills and experience required for working with artists in the public sphere and understand the constraints of the curated city. Trained staff managing the curated city need to understand its complexity. This is crucial for being able to assess, identify and structure the directions of programs of the curated city. They play an important role as connectors, as they are the main point of contact for artists to local government authorities and to other potential agents in the process.

Action 7: Assess effectiveness

Assess established programs and respond to renewed conditions of the urban environment as it changes. Look at ways of assessing effectiveness through public responses, feedback from individuals involved in the projects, and media coverage. The effectiveness of existing programs continues to change as urban spaces and their communities continue to evolve. There is a need to continuously assess the effectiveness of programs and alter them through assessing the needs of the community.

Action 8: Research new innovations

It is important to keep up to date with new directions in the curated city and how this may impact upon the approach being taken in future programs. For example, with the speed of the development of information technology, mapping technology increasingly may be considered as a tool for archiving and maintaining curated city collections. New innovations in the arena also have the potential to feed into other key actions, such as programs that encourage dialogue on the development of the curated city.
Section D:

Why a curated city ecosystem model framework?

We live in an age where the urban experience has become dominant. According to the UN more than 50% of the world's population now live in urban areas (UN, 2008, News Centre, para. 1) and this will continue to rise. As the world becomes increasingly urbanized, we must consider the sustainable development of cities – including cultural aspects – in creating a more cohesive urban society. Access to culture was recognised as a fundamental human right by UNESCO at an intergovernmental conference on cultural policy in Stockholm, 1998. This is documented in Article 27 of the Universal Declaration of Human Rights (Hawkes, 2001, p. 48). As urban spaces become more populated and condensed, the outcomes of the curated city can potentially be a vehicle for creating a strengthened cohesive society as the ecosystem acknowledges our interdependence and the benefits of increased collaboration through public culture. The strengthening of the curated city through the model framework is able to offer cultural, social, environmental and economic benefits to urban society. The benefits of the activation of the curated city were identified through the literature review chapters and are summarised again here.

1. The curated city ecosystem model framework encourages accessible culture as promoted by UN’s Agenda 21 for Culture

The United Nations and Local Government (UNLG – United Nations for cities) Agenda 21 action plan for a sustainable development was launched in 1992. It recognized the three pillars for sustainable development of the social, economic and environmental. The UN included Agenda 21 for Culture (2010) adding culture as a key pillar. This inclusion of culture was influenced by the Fourth Pillar of Sustainability - Culture's Essential Role in Public Planning (Hawkes, 2001). This publication has been influential in the increased development of public arts activity across Victoria and Australia, as it advocates that culture should be accessible. Hawkes argued that access to culture can potentially promote cultural diversity, intercultural dialogue and a
participatory democracy⁶¹, values that have influenced the need for a curated city model framework promoting accessible urban cultural activity. Agenda 21 for Culture also focuses on how local action can contribute towards the broader global discourse. The next summit for Agenda 21 for Culture in 2012 focuses on culture’s place in the sustainable development of cities of the twenty-first century.

2. The curated city model framework promotes a society that encourages an open dialogue in the public sphere

In The Transformation of the Public Sphere (1962) Habermas discusses how the public sphere would appear as society became increasingly democratic. This transformation would see the birth of a more open society where public dialogue is encouraged in many social forms, such as public social spaces and public artistic activities. This change would also indicate a shift away from the ‘representational’ culture of museums that arose with the birth of the bourgeois in the nineteenth century. The strengthening of the curated city ecosystem would encourage public dialogue in the urban public sphere, where individuals would be more engaged in active citizenship.

3. The curated city model framework encourages increased community health

The city as a curated space model framework promotes community health. The framework can act as a tool to strengthen the identity of urban spaces, create a sense of belonging, and it encourages individuals to engage with cities in a meaningful way. Hugh Mackay in “Real Communities” (2009) discussed how participation in the arts encourages collaborative processes, which can lead to strengthened relationships and thus create a sense of belonging in urban society. Mackay points to participation in the arts as way of encouraging social health.

In fact, the more you look at the ills of contemporary society – alienation, fragmentation, isolation, depression – the more compelling the needs for communal participation in the arts seems. Surely encouraging co-operative,

⁶¹ It is noted here that social cohesion could be delivered but acknowledged that it could also draw out social divisions and contested claims.
collaborative creativity must be one of the better ways to foster a sense of community, promote mental health and well-being, and reduce the pressures of a competitive, materialistic society. (Mackay, 2009, p. 9)

Mackay emphasises how connection to others through collaborative creativity encourages benefits to the individual as well to as broader society. Sandercock's *Towards Cosmopolis* (1998) also suggests that the skills for increased intercultural dialogue are increasingly necessary in globalized cities, intercultural skills can be gained through increased participation in the curated city. Moore’s *Care of the Soul* (1992) proposes that curating originates as a form of care of the sacred. In *The City as a Curated Space* Ecosystem Model Framework context, this translates as the care of urban spaces and thus the care of urban society through the re-imbuing of meaning in the city’s public spaces.

4. The curated city model framework encourages economic and social benefits to the local urban areas

By activating the city as a curated space, the outcomes can assist in developing new audiences through creative processes and contribute towards the local economy and communities. Zukin proposes in *The Culture of Cities* (1995) that culture is the underlying base for what she coins as the ‘symbolic economy’, the economy based around cultural-based activities, ranging from tourism to entertainment industries. Commenting on the symbolic economy Zukin states, “it has already forced the growth of towns and cities, created a vast new work force, and changed the way consumers and employees think” (Zukin, 1995, p. 8). In the curated city context, cultural activity may stimulate the economic and social activities of local communities. Landry (2008), author of *The Creative City*, suggests that encouraging people to be creative in their approaches can be seen as a valuable resource to communities and lead to a wide range of benefits to greater society.

Cities have one crucial resource – their people. Human cleverness, desires, motivations, imagination and creativity are replacing location, natural resources and market access as urban resources. The creativity of those who live in and run cities will determine future success. (Landry, 2008, p. XII)
The curated city ecosystem encourages social engagement with creativity. Urban societies that are able to creatively re-adapt cultural forms to new conditions are most able to cope with future transitions in society. The curated city ecosystem encourages innovation (and therefore adaption) through collaborative artistic processes, which has a follow-on affect to the surrounding community, including economic stimulus.
PART 4

Chapter 18: Conclusion

This research has conceptualised public urban sites as curated spaces. It proposes a distributed model of visual arts exhibition as an alternative to the institutional model of gallery-based exhibitions. The research proposed the curation of the city as a way of identifying, understanding and organising the different components of public art practices. It also operates as a methodology for increasing the integration and participation in contemporary visual arts activity in the public domain. Access to public forms of art and culture are becoming increasingly necessary in culturally diverse, global cities of the twenty-first century. Diverse and mobile urban populations have prompted the consideration of how public cultural activities can encourage intercultural engagement between individuals and communities in urban society through increased participation.

This research was conceptually informed by Foucault’s work on discourse, archaeology and genealogy as a way of understanding the relations between agents in the system. The wide-ranging literature reviewed for this research has enabled the discourses of curating the city to become identifiable in a critical history of the present. Discursive practices of cities and curating, artists’ methodologies in public spaces, museum practices, creative urbanism and public art practices have provided a structure for analysis, to cast light on the ways in which creative cities are being organised for the present and future.

Key discourses were identified in the major case study cities of central Sydney and central Melbourne, Australia, and minor case study cities of San Francisco in California, USA, Shanghai in China, and Şile in Istanbul, Turkey. Through these discourses the genealogy of each case study city has been discussed and analysed to identify dominant and marginalised practices that comprise the activities of what the research has conceptualised as the ‘curated city’.

The key findings of the case studies has revealed how the local lineages and practices of each of the cities has influenced and formed the curatorial practices of visual arts in public spaces, with different outcomes in each city. In central Sydney, from the late
1980s onwards, local practices that may be framed as the activities of the curated city became marginalised as a result of Sydney’s economic ambitions towards reaching global city status. Urban authorities of Sydney focused on the city's international business and investment profile. Public art policy, planning and implementation, introduced in the 1990s, centred on urban renewal to stimulate the growth of international tourism through the staging of the 2000 Olympic Games. Recent (2008+) public art implementation has attempted to diversify and introduce new approaches to public art practice as part of a strategy to stimulate local economic activities.

Central Melbourne was examined in contrast to the Sydney case study. Since the late 1980s Melbourne has encouraged the integration of local art practices in the public domain to foster urban revitalisation and thus the activation of an urban innovation economy. Thus public art activities were incorporated into the dominant discourse of urban planning to achieve the city’s underlying economic objectives. Local and State government authorities envisioned central Melbourne with cultural objectives leading to economic outcomes and thus worked collaboratively with the desires of local artists to contribute towards a shared creative objective for the city.

The minor case studies provided a selection of international examples for comparison with the Australian case studies. San Francisco demonstrated a city with artists who are active in public urban art activities, and are encouraged and supported by the local government authority. Shanghai demonstrated a city with public art activities integrated as part of an emerging global financial hub. Şile demonstrated public art activities under a cultural heritage curatorial framework of the ‘museum city’, to celebrate the status of being a ECOC in 2010.

The discourses identified in the literature, coupled with the findings and analysis of the case studies, have led to the formation of the curated city model framework. This is a conceptual and practical outcome of the research. The curated city model framework was informed by the discourses on creative urbanism, which imagined creative activity as a social system in which different sectors of society play particular roles and work collaboratively to achieve creative outcomes. The curated city was imagined as an ecosystem, where key agents are interdependent and must learn to navigate through their interconnections and relationships. Thus the curation of the city is conceptualised
as a shared process determined by each of the agents contributing to the system in an organically interdependent way. As in an ecosystem, activation requires micro power to be dispersed throughout the social body in order for curated city outcomes to be achieved. The ecosystem also takes into account discursivity through a system that allows for flexibility in the roles and processes enacted in and by the curated city.

The model framework is a practical tool. It involves the constructive mapping of the curated city ecosystem and a series of key recommended actions. Agents of the system may adopt these key actions as appropriate for their local contexts. The actions provide guidelines for encouraging the recognition and activation of the ecosystem and incorporation of its principles in urban planning.

The significance of this study is that the research offers a new approach of imagining and actioning curated urban spaces as an interdependent ecosystem. The study presents a methodology influenced by Foucault, in which the discourses of the case study cities were able to be identified and analysed. Through these analyses, the findings of this research could then be formulated as a conceptual and practical outcome. The model framework provides a significant tool for key agents such as arts managers, curators or artists seeking to develop the curated city via practical actions as practitioners, policy-makers, managers and governing agents.

This research has focused on visual arts practices and their relationship to urban environments. Increasingly varied artistic practices beyond the visual arts can be included as part of the curated city ecosystem, but for the purposes of this study they were excluded to avoid the research parameters becoming too broad. It is acknowledged that some contemporary artists work in the public sphere with a transdisciplinary approach and the scope of their practices are beyond the visual arts. This research did not include busking, street events, cultural festivals or theatrical performances although it did examine ‘street art’ in relation to graffiti practices. Another limitation was the physical area of cities that were researched. In the two major case studies of Sydney and Melbourne, the study focused on the central business district of the two capital cities to create a more concise study. These major case studies excluded the greater urban areas, which are still considered as part of the city by urban authorities. The focus on the central business district was to create case studies that were comparable precincts in the Australian context. The research observed policies
and practices in the two major cases over a three year period of engagement, during the course of the study. In the minor cases, the local government structures were different; both San Francisco, and Shanghai were governed by one local government for the whole city area and within each of these cities were districts. Şile, on the other hand, was a study of only one region of a greater city. It was not the core central business district of the main city and thus provided a case study with different issues and challenges to overcome. In the minor case studies, the opportunity to engage with San Francisco, USA, Shanghai, China, and Şile, Istanbul, Turkey, was through research opportunities in these specific locations over a shorter period of time. In all minor case studies a three- to five-week period as a ‘field trip’ was spent in these locations. In researching the minor cases, there were limitations on being able to access interview subjects that were available on curated city activities. When possible, the appropriate interviewees were sought and asked to participate to contribute to data to inform the case studies.

This research proposes that the model framework of the city as a curated space could be applied to other urban spaces in assessing the ecosystem prior to commencing the planning of the curation of public art activities. Future research could focus on more specific locations such as the central areas of suburbs to assess existing activities and approaches to the curation of public art, and to assist with establishing new directions to engage local communities as a way of revitalising suburban spaces.

The recommendations from this research gives evidence that local conditions in each city are variable and that the social, political, economic context and the physical environment of the city, must be assessed to understand the impact of artistic activities in urban spaces. In order for the curated city concept to inform the revitalization of urban spaces, this research has argued for an emphasis on the role of the artist as contributor to the urban environment to bring together: opportunities for art in public spaces; the aims of the local authority; and the community, individual or group aspirations, as well as those of the artists. The more aligned the intentions of agents in the ecosystem, the more likely that a project is able to occur successfully. Educational processes at all levels of the curated city ecosystem are necessary for understanding the navigation of the system. It is undeniable that education of curated city systems are of benefit to artists in their involvement in creating place, rather than meaningless, generic urban spaces. The more artists there are with the skills to navigate the
complexity of the ecosystem, the more empowered artists there are involved are in activating and contributing to the public urban sphere.

The research journey has allowed me to consider how social, cultural, political and economic practices contribute to the curation of the city. By rethinking the city under the conceptual framework of a curated space, new knowledge was able to be conceived. This research has conceptually presented a model framework for public art practices in the city as an ecosystem where interdependent agents are able to navigate the system. As a practical outcome, the framework provides a transferrable model to potentially be used as a tool by agents engaged in activating public art practices in the city.
4 September 2008

Ms Tammy Wong
49 Bell Street
RICHMOND. 3121

Dear Ms Wong,

Re: Human Research Ethics Application – Register Number HREC B-078-06/08

The Design and Social Context Human Research Ethics Sub-Committee, at its meeting on 4 September 2008 considered your amended ethics application entitled “The city as a curated space: Towards the Creative City”.

I am pleased to advise that your application has been approved as Risk Level 2 classification by the committee. This approval will now be reported to the University Human Research Ethics Committee for noting.

This now completes the Ethics procedures. Your ethics approval expires in December 2010.

Could you please provide me with a signed copy of your Plain Language Statement.

Please note that all research data should be stored on University Network systems. These systems provide high levels of manageable security and data integrity, can provide secure remote access, are backed on a regular basis and can provide Disaster Recover processes should a large scale incident occur. The use of portable devices such as CDs and memory sticks is valid for archiving, data transport where necessary and some works in progress. The authoritative copy of all current data should reside on appropriate network systems; and the Principal Investigator is responsible for the retention and storage of the original data pertaining to the project for a minimum period of five years.

You are reminded that an Annual/Final report is mandatory and should be forwarded to the Portfolio Ethics Subcommittee Secretary by mid-December 2008. This report is available from: URL: http://www.rmit.edu.au/rd/hrce_apply

Should you have any queries regarding your application please seek advice from the Chair of the sub-committee Associate Professor Heather Fehring on (03) 9925 7840, heather.fehring@rmit.edu.au or contact Cheryl de Leon on (03) 9925 2974 or email cheryl.deleon@rmit.edu.au

I wish you well in your research.

Yours sincerely

CHERYL C DE LEON
Secretary
DSC Human Research Ethics Sub-Committee

cc: Prof Elizabeth Grierson, School of Art
RMIT HUMAN RESEARCH ETHICS COMMITTEE
Prescribed Consent Form For Persons Participating In Research Projects Involving
Interviews, Questionnaires, Focus Groups or Disclosure of Personal Information

PORTFOLIO OF
DESIGN & SOCIAL CONTEXT
ART

Name of participant: 
Project Title: The City as a Curated Space

Name(s) of investigators: (1) Tammy Wong  Phone: 0411 894 331
(2)

1. I have received a statement explaining the interview/questionnaire involved in this project.
2. I consent to participate in the above project, the particulars of which - including details of the interviews or questionnaires - have been explained to me.
3. I authorise the investigator or his or her assistant to interview me or administer a questionnaire.
4. I give my permission to be audio taped  Yes  No (delete if inapplicable)
5. I give my permission for my name or identity to be used  Yes  No
6. I acknowledge that:
   a) Having read the Plain Language Statement, I agree to the general purpose, methods and demands of the study.
   b) I have been informed that I am free to withdraw from the project at any time and to withdraw any unprocessed data previously supplied.
   c) The project is for the purpose of research and/or teaching. It may not be of direct benefit to me. The privacy of the information I provide will be safeguarded. The privacy of the personal information I provide will be safeguarded and only disclosed where I have consented to the disclosure or as required by law. If I participate in a focus group I understand that whilst all participants will be asked to keep the conversation confidential, the researcher cannot guarantee that other participants will do this.
   d) The security of the research data is assured during and after completion of the study. The data collected during the study may be published, and a report of the project outcomes will be provided to the participants in the form of a written report, possible journal articles and conference presentations. Any information which may be used to identify me will not be used unless I have given my permission (see point 5).

Participant’s Consent

Name: __________________________ Date: __________________________
   (Participant)

Name: __________________________ Date: __________________________
   (Witness to signature)

Where participant is under 18 years of age:

I consent to the participation of __________________________ in the above project.

Signature: (1) __________________________ (2) __________________________ Date: __________________________
   (Signatures of parents or guardians)

Name: __________________________ Date: __________________________
   (Witness to signature)

Participants should be given a photocopy of this consent form after it has been signed.

Any complaints about your participation in this project may be directed to the Executive Officer, RMIT Human Research Ethics Committee, Research & Innovation, RMIT, GPO Box 2476V, Melbourne, 3001. Details of the complaints procedure are available at: http://www.rmit.edu.au/rd/hrec_complaints
[Date]

Dear [Name],

I am currently undertaking a PhD at RMIT University, School of Art. My current research is an investigation of 'The City as Curated Space: Towards the Creative City'. I am currently being supervised by Professor Elizabeth Grierson and Associate Professor David Forrest of the RMIT, School of Art.

The purpose of this research is to understand the policy framework for curatorial planning of the city, with a concentration on visual arts practices. It will be based on an integration of perspectives from the fields of arts management, cultural and urban policy and planning and will be undertaken through a comparative case study approach using the CBD of both Melbourne and Sydney.

This study will involve the collection of data from various sources including interviews with key people in the sector. Approximately twenty participants will be asked to participate in being interviewed to capture data that may not be captured in the review of literature or through observation.

I would like to invite you (or the appropriate person) to participate in an interview concerning your work in the field of public art practice. If you are willing to be interviewed and recorded a series of questions will be asked relevant to your experience and position. This will take approximately 1 hour of your time in a location of your choice.

This information will be kept confidential and will be used for this research project only. Participation is voluntary and participants are free to withdraw from the project at any time and to withdraw any unprocessed data previously supplied.

If you require further information about this project, please do not hesitate to contact me on Ph: 03 9925 3981 / Mob: 0411 894 331 or my supervisor Professor Elizabeth Grierson on Ph: 03 9925 2219 or Associate Professor David Forrest on Ph: 03 9925 4920

Yours sincerely,

Tammy Wong
RMIT PhD Candidate
School of Art

Any complaints about your participation in this project may be directed to the Executive Officer, RMIT Human Research Ethics Committee, Research & Innovation, RMIT, GPO Box 2476V, Melbourne, 3001. Details of the complaints procedure are available at: http://www.rmit.edu.au/rd/hrec_complaints
Appendix 4: References


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