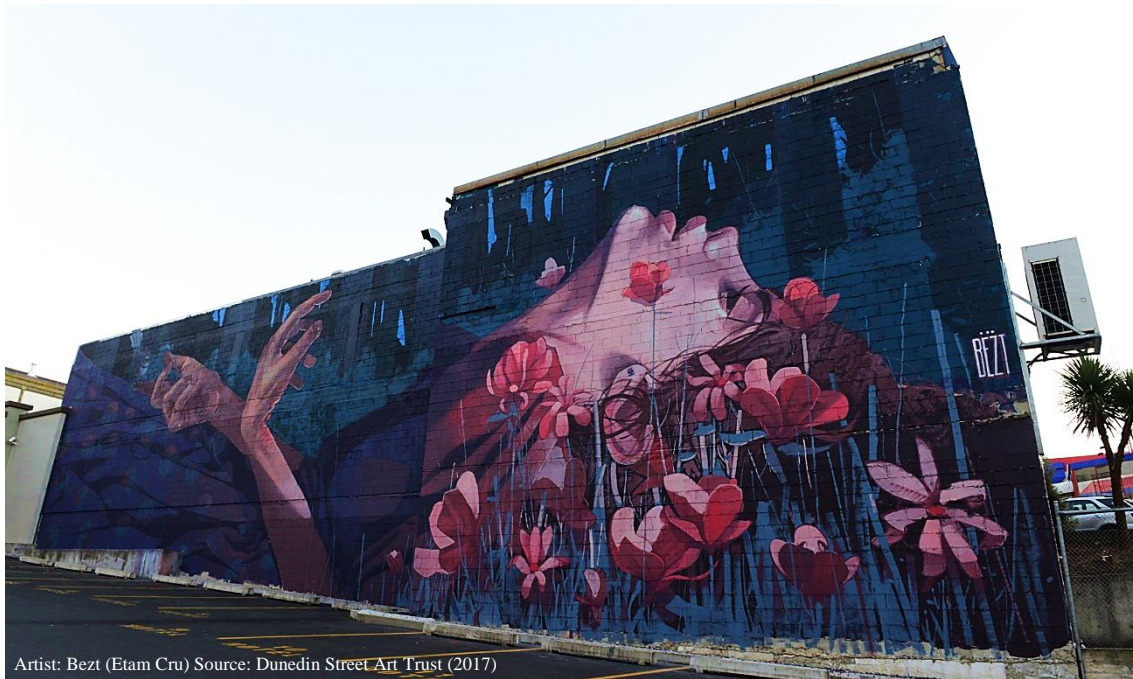# Planning for Street Art in Aotearoa-New Zealand Cities

Identifying how current legislative frameworks impact the production of
street art in Aotearoa-New Zealand's urban context.

Artist: Bezt (Etam Cru) Source: Dunedin Street Art Trust (2017)

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"If you regulate the street art environment so much you take the spontaneity and creativity out of it"

Wellington Placemaker

Abstract

The relation between street art, the city, and urban planning is complex. Unlike typical infrastructure, street art is temporary in nature, a kind of soft infrastructure, limiting the representation in national and regional policies. There is also negative stereotyping about the perception of street art as forms of resistance, rebellion, and vandalism which create NIMBY syndrome making certain spaces undesirable. However, street art is increasingly being recognised as an important urban design element to beautify cities. It is also an expression of public participation regarding how citizens consume public space. Planning is an important tool to mobilise street art, as it holds the ability to influence how cities define their local narrative. Street art is underpinned by a network of localised planning regulations that are inconsistent from region to region, subjecting street art to planning disputes.

Using qualitative methods, the research aims to identify how the current planning legislative frameworks have impacted the production of street art in Aotearoa-New Zealand's urban context. Utilising Aotearoa-New Zealand urban centres Christchurch, Dunedin, and Wellington as case studies, illustrates the discrepancies in strategies.

The research found that there are positive and negative aspects that impact the street art production. Perceptions emphasised the need for more consistent directive and leadership across Aotearoa-New Zealand, but still ensures innovation, creativity, and narratives of space are reflected throughout art in urban spaces. It was identified that localised planning approaches stem from the creative city movements where the aspirations of the creative class are aspired to through tailored strategies—removing homogeneity between urban ideals. Recognising the relevance of the creative cities model in localised provisions is fundamental in the production of street art across Aotearoa-New Zealand's urban realms. Privatisation, ownership, and sense of space are debates that increase the complexity of this research.

Creating a more enabling approach to street art allows both communities to have a say, and street artists to maintain greater self-expression. However, the lack of leadership from national government is reflected in the planning frameworks. Recommendations for improving street arts impact within the urban realm include:

- National government to implement a consistent definition of street art to provide a consistent understanding
- Centralise greater advocacy for street art helping fragmentation
- A policy shift to provide permissive planning regulations
- Provide greater education opportunities surrounding awareness of the role street art has on urban development

Adopting these recommendations may help street art become a more enabling process and positively impact the production of street art in urban areas. Implementing these recommendations involves greater collaboration and the need for the sufficient balancing act between national and local government, key stakeholders involved in the public art discourse, and the local community.

Acknowledgements

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Abbreviations

2GP	Dunedin City Council, Second Generation Plan
ACNZTA	Arts Council of New Zealand Toi Aotearoa Act, 2014
CCC	Christchurch City Council
DCC	Dunedin City Council
LGA	Local Government Act, 2002
LTMA	Land Transport Management Act, 2003
NES	National Environmental Standards
NIMBY	Not in My Back Yard
NPS	National Policy Statement
NZTA	New Zealand Transport Agency
RMA	Resource Management Act, 1991
UNESCO	The United Nations Educational, Scientific and Cultural Organization
WCC	Wellington City Council

Definitions of Key Terms

For the purpose of this research, it is crucial to define certain words that are used throughout:

- **Graffiti:** A type of visual art that is predominantly undertaken illegally within public view.

- **Mana Whenua:** Authority over the land.

- **Public Art Discourse**: A type of art that is situated in the public realm. These can be both temporary and permanent.

- **Street Art:** A type of temporary visual art that is created in the public spaces for individuals to view. The types of mediums that street art predominantly involves murals on walls within the public realm.

- **Tangata Whenua:** The indigenous people of Aotearoa-New Zealand.

- **Urban ideals:** A vision of how an urban environment should look and feel.

Chapter 1: Introduction

"The beauty of street art is that it teaches you to look at spaces
not for what they are but what they could be" – Bofkin (2014)

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1.1 Situating the Research

Cities are sites of powerful cultural and aesthetic production, engaged in a continuous process of developing and refining their identity. Street art is one of the widely influential tools used to reflect experiences through an activation of space within the built environment (Miéville, 2009). It is a multifaceted practice of visual art, that aims to involve the community, engaging itself in the art of urban forms. Street art is involved in creativity, anonymity, illegality, and ephemerality but also contains elements of performance, gentrification, social and political activism, and placemaking devices (Ferrell, 1993).

The emergence of urban street art was from the late 1960's in New York, America (Young, 2014). Street art stems from the graffiti revolution that has historically been in the public eye for vandalism and a menace to society. Urban youths began extensively spray-painting subway trains, and walls, acting as an act of anti-authoritarian rebels seeking an identity to be seen and heard. Street style graffiti is still present, yet it has transformed and blurred the boundaries between it and the discourse of street art (Bengsten, 2013). The successor to the graffiti revolution, street art has a foothold into contemporary, mainstream urban culture, yet still retains its roots in graffiti art with influences that are unmistakable. Whether street art is condemned or idolized, it has undeniably opened new ways of visioning and experiencing the urban fabric of everyday life.

Street art holds the ability to increase democratic self-expression—giving a voice to the voiceless, makes rhetoric and social opinions visible, and can build a sense of community cohesion. A city's identity depends as much on its legal architecture as it does upon the

arrangement of bridges and buildings (Miéville, 2009; Auckland City Council, 2013). This global narrative resonates in the Aotearoa-New Zealand urban context.

The research sets out to focus on the urban interventions taking place surrounding street art, through the analysis of the governance of street art within the Aotearoa-New Zealand. Predominantly focusing on the planning context surrounding street art and how it is situated within the planning documents – both statutory and non-statutory. Existing national and international literature surrounding the public art discourse has been focused on exploring people's interactions with public art as opposed to street art. In this context, the research focuses on urban interventions that take place within the urban areas and how they come together to produce urban ideals.

1.2 Defining Key Terms: Public Art, Street Art, and Graffiti

To understand the different artistic subcultures in the urban space, certain distinctions between public art, street art and graffiti must first be made. This section explores the difficultly in distinguishing between public art, street art, and graffiti as they are closely related and often overlapping in media, subject matter and aesthetic appearance, and placement as a public form of art. Using *Figure 1.1* below, the public art discourse encompasses many subcategories that adopt a plethora of mediums used to create storytelling devices across some of the world's most memorable cities. The 'applied' sub-category encompasses mediums such as yarnbombing, stickers, mosaic tiling, chalk, wheat-pasting, wood blocking, stencils, paint, as well as the spray paint (see *Figure 1.2*). Both street art and graffiti occupy a paradigm lacking any middle ground in relation to the public art discourse (Mcauliffe, 2016). The applied sub-category will be the focus of this research and will be referred to as 'street art'.
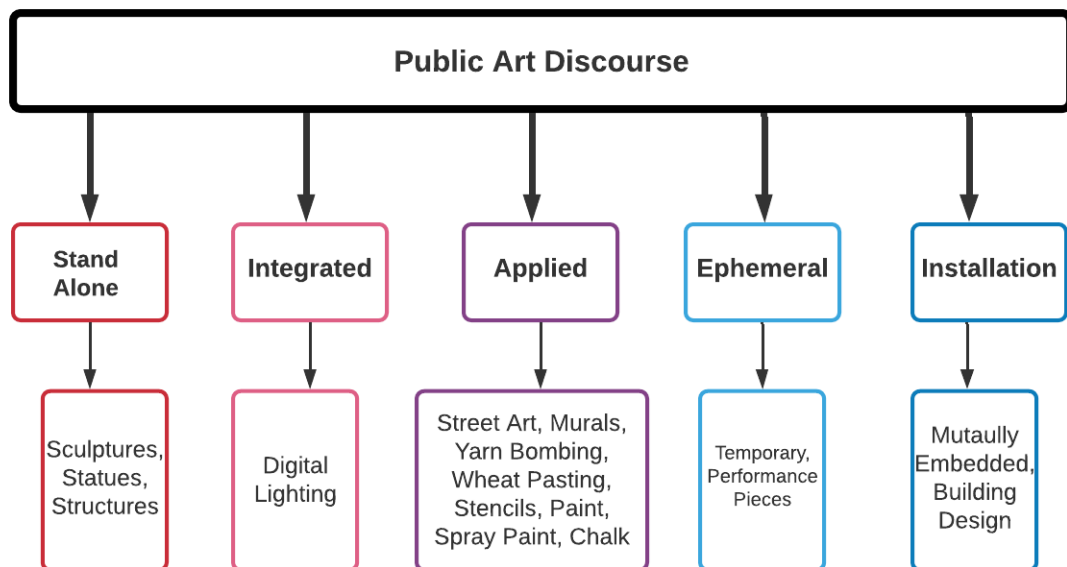
Figure 1.1: Diagram presenting the different mediums covered under the public art discourse. The focus of this research is surrounding the 'applied' aspect of public art, which is referred to a street art throughout this thesis. (Source: Authors own adaption as informed by literature).

Nowadays, there are many different motivations, styles, and approaches within this artistic arena of the street making urban street art a multidimensional hybrid of street art, graffiti and fine art. What is shown by *Figure 1.1*, the public art discourse captures a wide range of artistic mediums, such as sculptures, lighting and performance pieces. However, the area of focus throughout this research is the applied category. This is due to how existing literature focuses on public art as an entire discourse or focusing on graffiti.

Visual representations of the mediums covered by the applied category are presented in *Figure 1.2*. These mediums will be referred to as 'street art' throughout the remainder of the thesis. Due to the visual encounters constantly evolving, considering the multidisciplinary nature of urban. street art, the economic, political, and social climates will identify the urban landscape of cities within which they are placed (Mcauliffe, 2016).

Figure 1.2: Examples of different types of street art. A - Graffiti, Source: Anon., (2011). B - Wheat pasting Source: Minson, (2013). C - Mural, Source: Dunedin Street Art Trust, (2017). D - Chalk, Source: Albom, (2019). E - Spraypaint, Source: Author. F- Yarn Bombing, Source: Hart, (2019).

There is need to distinguish the term 'street art' from 'graffiti' as in literature the boundaries between the two discourses can be blurred (Kortbek, 2019). Graffiti may be defined as unsolicited writings on public surfaces in the form of 'tags' and signatures with bubble shaped letters, commonly used with markers and aerosol sprays (see *Figure 1.2.*) (Ferrell, 1993). The style of graffiti is traditionally seen using lettering, stencils emphasising self-proliferation, whereas street art incorporates these elements and uses painting, stickers and wheat pasting as shown in *Figure 1.2*.

Graffiti came to be associated with urban youth's spray painting as an extension of anger for the purpose of staking out territory. Municipal responses to such as of it to be removed and criminalised for a fear of further public destruction. Graffiti is identified as an aesthetic occupation of spaces, whereas street art repurposes them. If graffiti is exclusive and street art is for the community, public art goes one step further by incorporating public in its conception and production (Bengsten, 2013). More than just a product, public art is an approach towards art making in which the artist responds to their environment.

From hereafter, this thesis uses the term 'public art discourse' to include all forms of art that are available in the urban spaces and have undergone consenting processes, and how going through this process exhibits a materialised collective consenting process where artists, planners, submitters and urban users all participate. Thus, using the term 'public' creates a sense of collective consumption of culture in public spaces. The term 'street art' is referring to the applied sub-category under the public art discourse.

1.3 Research Problem

The public art discourse has been added into the public and private sector internationally. Yet, there have been a range of issues surrounding the emergence of public art in the urban context. Street art movements have evolved over time fuelled by political and aesthetic ideologies that constantly create cross-cultural hybridization of the varying public art disciplines (Young, 2014), causing issues in the implementation of planning provisions.

The public art discourse is underpinned by a network of localised planning regulations where processes become contested and subject to intense planning disputes. This contested and complicated relationship of graffiti and street art within the formalized art world and the planning context has been subjected to challenges and pressures, calling for government intervention. There is an intersection of law, space, and culture, endangered by activities of street artists, which argue the existence of the rights to urban spaces—demonstrated with attempts to integrate street art into formalised frameworks (Bengsten, 2012).

For the community, a city's cultural production is often unnoticeable; however, at other times, these processes become contested and highly subjected to planning disputes, legal intervention, and shifts in public opinion (Ulmer, 2016; Zabracki & De Bekker, 2018). In recent years, street art has become an interdisciplinary subject, gaining more exposure to academic analysis with scholars form a vast variety of disciplines (Bengsten, 2012; Young, 2014; Zabracki & De Bekker, 2018). There is a considerable amount of literature surrounding defiance, regeneration, public interaction. However, little is known about the interaction of street art with the planning framework globally, but more specifically for the context of Aotearoa-New Zealand. This exploration to how these planning frameworks impacts the production of street art across urban contexts is the reason for this research.

1.3.1 The Aotearoa-New Zealand Context

A range of problems has been surrounding public art planning within Aotearoa-New Zealand's westernised planning status. Predominately who decides what culture is to be promoted throughout the urban areas. Cities are predominantly westernised architecture and culture, that is perhaps reinforced through the choices of strategies for beautification and regeneration. A common conversation throughout street artists is surrounding the amount of constraints in place through the planning provisions, restricting the artistic expression of pieces. However, there is lack of adequate planning regulations in place that effectively inform individuals of these constraints, making the process fraught (Kiroff, n.d.).

Local authorities in Aotearoa-New Zealand have developed public art strategies or public art policy document that suggests the main aims and goals in promoting public art in the

city and the ways in which you can go about it. Within Aotearoa-New Zealand, each local authority sets its own rules and regulations, which have caused discrepancies amongst national consistencies. Throughout the legislation documents it is apparent that Aotearoa-New Zealand's statutory frameworks do not give specific importance to art in the urban realm (Loveridge, 2018). Therefore, this research is looking to explore how these certain qualities of street art can be balanced throughout the legislative process—upholding the authenticity of subculture.

1.4 Research Aim and Research Questions

The research aims to identify how the current planning legislative frameworks impact the production of street art in Aotearoa-New Zealand's urban context. This is achieved by evaluating the street art strategies and provisions in urban centres across Aotearoa-New Zealand. Ultimately, providing further understanding of the opportunities and restrictions which councils and artists face, and how these strategies relate to the production of public urban ideals.

To help in achieving the aim, the following Research Questions were proposed:

1. *What legislation is in place and how do they influence the production of street art?*
2. *Why do street art strategies differ between urban areas?*
3. *How can national government and local authorities create a more enabling process through Aotearoa-New Zealand's planning context?*
4. *Are street artists able to maintain self-expression through the planning process?*

The first Research Question seeks to establish the current planning provisions across central and local government, to help provide the context to the overall legislative background within Aotearoa-New Zealand. The second Research Question establishes an understanding of the relevant localised approaches, and the reasons why urban centres adopt a localised approach. With both these Research Questions in mind, the third Research Question explore the challenges and opportunities that are uncovered and

presenting ways the planning processes can create a more enabling process for creating urban ideals. The fourth Research Question accesses all uncovering's of the study to provide understandings exploring how the provisions enable artistic freedoms to be expressed.

1.5 Research Methods

This study will employ multiple methods, including: a literature review, document analysis (including grey literature) and semi-structured face-to-face interviews with identified key informants. Key informants include local authority staff, members of local community street art groups across Aotearoa-New Zealand, and those with specialist knowledge in their area. During interviews, participants will be asked to draw upon their experience with street art provisions across Aotearoa-New Zealand and give feedback upon intervention methods identified from the literature review in Chapter Two. Participants were contacted initially by email where they will then be asked if they are willing to participate in a semi-structured interviewed that will take up to one hour. These interviews took place either in person or over Zoom and arranged at a time which was convenient for them. The contacts of these participants will be acquired through websites and referral from existing key contacts who have consented to be involved in the research.

1.6 Structure of the Thesis

This report is made up of eight chapters, including this chapter, it aims to present the research problem and explore the reasons this study is being conducted. Chapter Two provides a comprehensive literature review from both national and international academia to provide the conceptual frameworks that will inform this study. Chapter Three will provide an overview of the qualitative research methods adopted to conduct this thesis, through analysing both primary and secondary data. Chapter Four explores Aotearoa-New Zealand's planning context and identifying how street art is situated through the statutory documents—using Christchurch, Dunedin, and Wellington as case studies. Chapter Five analyses the use of non-statutory planning documents such as arts

strategies that are used to achieve urban ideals. Chapter Six presents the key themes from the key informant findings. Chapter Seven explores these themes in relation to key literature that is presented within Chapter Two to help answer the Research Questions that have been posed to guide this research. The final chapter is Chapter Eight, that provides conclusions on the key findings and summaries answers to the Research Questions. It is within this chapter where a set of four recommendations are made to help improve the planning frameworks impact on street art within Aotearoa-New Zealand's urban areas.

Chapter 2: Literature Review

This chapter contextualises and positions the research within wider bodies of knowledge. It has been undertaken by drawing upon several various fields of literature to develop an understanding of the current debates, perceptions, and problems that exist relating to street art and the urban realm. This exploratory literature review seeks to identify and examine the interventions in urban areas through the analysis of the appropriate levels of governance surrounding street art within the national and international context. Exploration of the key thematic underpinnings identified through previous research, from diverse backgrounds who have focused their research on urban form and the creative dynamics of cities, urban life, local institutions, and institutionalism of street art through policy. As well as key issues that drive public art debates including democratic public space, private property rights, and community accountability. Questions of legality, motivations, and historical contexts are also examined throughout this chapter.

2.1 Methodology of Literature Review

The literature review was conducted through a desktop research-based study of journal articles relevant to the urban context and relevant to the Aotearoa-New Zealand perspective. The literature was chosen in thematic groups. These themes have been chosen as they influence each other to contextualise the research, demonstrating sets of values providing a wide scope of knowledge from which to inform the research. Recognising that there are many influences at different scales impacting the production of street art. Authors that focus on street art, emphasise historical and contemporary dilemmas which help inform this research, through the synthesises of issues and debates that are essential to provide context for the research. Literature that has been documented has discussed the evolving forms of debates and concerns that are relevant globally that can be transferred to the Aotearoa-New Zealand context, and the difficultly to connect to legislation. The combination of artistic expression and statutory process as the matter of this work has provided a series of specific challenges for this research process.

However, despite this scepticism, scholars from fields including sociology, anthropology, ethnography, urban geography, cultural studies, criminology, and art history have constructed varied discourses illustrating the wide-reaching cultural relevancy and conceptual flexibility within disciplines. The differences between these literatures can further help characterise the relative dynamic positioning that this research will address.

2.2 Art in the City

Art in cities contains inherent values with notions of beauty and aesthetic decoration. Public art projects have become iconic and widely recognised symbols of cities, incorporating promotional discourses that frame subsequent imaginations and experiences of those spaces (Hall, 2007). The broad term 'public art' has produced a vast collection of writing that has been produced from a range of advocates and critics. Art in urban areas can promote a sense of community as well as an awareness of local and civic identity—supporting social network developments and sense of place, education, and to provoke social change (Hall & Robertson, 2001).

Cities have been employing urban design strategies to create city narratives as a type of branding to attract people in. Artists reimagine the city by using its surfaces to mark and inscribe visual interpretations that function both local and global discourse. Through the appropriation of the visual space, rewriting urban areas across the globe has resulted in a mural global phenomenon. Public art has been widely researched from a variety of disciplines, all of which look at different aspects of the discourse. As stated within a University of Belgrade (2020) report, public art:

> "*has to acquire a performative role in the collective imagination and spatial experiences of ones who are using the space in which it is paced, and developed relation towards the signifying practices in the social and cultural milieu*" – (University of Belgrade, 2020)

The use of street art under the public art discourse has also been discussed to counteract urban geometric planning within urban space. Urban planners and architects now proclaim the use of street art to revitalise urban space, as it is impossible to re-establish

the structural capabilities of the urban form (Lewisohn, 2008; Hoffman, 1991). Unexpectedly, there are various roles in which artwork located within the urban realm has for the cityscape. Despite public art having debates surrounding the impact it has for the cityscape, one relation is apparent—public art occupied public space and therefore intended to be freely accessible to the public. Public art projects like street art are complex and critical, as they explore the social and cultural structures of a city. The public art discourse and therefore street art can be understood as an ephemeral performance gesture as the character of street art materially amplifies its responsive quality (Nissen, 2008). According to art historian Buskirk (2003), an art object is not only constructed through its site of dissemination, but also through the viewers who experience art as a series of unfolding encounters. Therefore, these art paradigms can function as subversions and communicate with the urban environment, yet they do so in spatial and material dissimilar ways.

Schacter (2014) places graffiti and street art centrally within his definition of public art, acknowledging the historical situation as part of the conceptual frameworks. If streets provide this sense of democratic and independent nature, graffiti holds a strong outsider identity. Art within in the city is both an anonymous expression of artistic freedom and a participatory type of performance. Facilitating negotiation of self as well as the personalisation and re-articulation of visual cityscape is a highly contested issue, that has been explored by many scholars (Hoffman, 1991; Rahn, 2002; Buskirk, 2003; Lewisohn, 2008; Zebracki, et al., 2010; Young, 2019). Through shaping urban social spaces with their work, street artists create a vehicle for identity building that has roots firmly placed in historical illegality.

2.2.1 Emergence of Street Art

Before defining 'street art', it is necessary for this research to review the context in which art in the city arose. Public art has long been prominent in the spaces of cities and has often perpetuated urban inequalities and divisions of wealthy and poor, private and public (Lanham, 2007). Through McGranahan & Martine (2013), the upper class have more of an elite status as dominance was associated with ownership and control. Historical literature such as Zukin (1982) presented this idea that art fortifies social control as these cultural interactions are used to divert attention from the working class and their difficult

positions. Using these underpinnings, the public art discourse has helped sustain social and economic inequalities.

As street art stems from the subculture of graffiti which is associated with lower socioeconomic groups—a representation of degradation and danger (Iveson, 2009). Street art has been emphasised as an association to these perceptions and an example of these social inequalities is present within Rio de Janerio (McGranahan & Martine, 2013). Nowadays street art covers nearly every free wall across the city, which coincided with the democratic transitional phones around the 1980's. street art has been used as a form of protest in the socially disenfranchised areas. Highlighting the divisions between the elitism of art. What street art is pointing to is the terms of opportunities open to address and rebalance those urban inequalities. Through valuing such informal creativity, it shows greater engagement with the urban environments, presenting opportunities to invoke wider contexts and the values in space. Transforming streets with social and political undertones that expose areas with community values (McGranahan & Martine, 2013). Although Rio is still experiencing times of political and social hardships, street art has been a way that individuals can express and challenge epistemologies.

 Majority of urban design practices are concentrated in prime places in cities such as civic centres, commercial precincts, and entertainment centres. According to Hall (2007), the 1980's onwards has been both prominent and controversial in urban upgrading. The use of public art is explored as a way of legitimising, as well as criticising prevailing urban developments (Zebracki, et al., 2010).

Street art, as well as graffiti are often thought of as radical aesthetics practices (Schacter, 2014). Found in train tunnels, old abandoned buildings, train carriages, warehouses and alleyways, street art has not emerged from the street nor was originally found there (Young, 2019). Due to the contested legality, graffiti is defined as a subculture which specific stylistic behavioural traits sustainability developing across generations. Many scholars such as Lewisohn (2008) has situated graffiti as subculture that celebrates its own internalised values, having the ability to confuse and upset these unaccustomed to its intricacies, notably through visual form. Graffiti exists with very restricted stylised rubric; it has also become more expansive due to the rise in popularity of street art. Graffiti artists have displayed interest in non-traditional imagery and techniques which have blurred the definitions of graffiti.

Globalisation caused this changing political climate, activists and artists which reconvened practices to take art directly to the streets—evolving parallel to the graffiti counterpart (Lewisohn, 2008). Emergence of graffiti street writing has had a strong influence on the temporary production of the street. Overtime such practices have been accepted and explored by the wider public with each case being loaded with contrasting emotions and connotations. These methods create a visual discourse which transforms places as they hold importance to the visual discourse of place. Lewisohn (2008) situates street art as a sub-genre of graffiti writing but emphasises the importance in the overlap between disciplines. The distinct and separate concern of street art is a less defined movement that is often perceived in different terms. Graffiti is often more vilified as vandalism and socially blight where street art is often celebrated and championed as urban renewal and an act of placemaking (Rahn, 2002).

Street art holds the ability to provide the necessary metaphorical frameworks that inform the interpretation of art that is included under this broad term. The term invokes a significant relationship between artwork and physical environment, suggesting a social concept with everyday accessibility. As noted by (Campos, 2007), street art provides a site to both embrace and contest where art can be accessible but also laced with additional meanings by the surroundings. Similarly, Young (2019) notes that street art has always been interested both in nature of place and the expanding locations in which to make art. Rapidly, images of street art were everywhere as the practice brought a certain "edginess" to cities (Young, 2019).

2.2.2 Classifying Art in the Public Realm

It is important to consider the definitions of public art, as defining what constitutes public art and street art has been the matter of much debate. Graffiti and street art both introduce illicit pieces into the urban spaces, there is notable differences in practice (Young, 2019). Therefore, the main objective of this section is to analyse street art as it exists in the spatial, cultural, and physical context of the urban areas. Ever-growing recognition for street art has recognised the problems for these terms which comes alongside the ever-growing prominence and acceptance.

There is contestation surrounding what street art and public art is defined as, and what is specifically represented with those terms—the question of what exact criteria defines public art as public has been addressed by several theorists and will be addressed further in this research. Insight into terms help construct the framework within which they should be understood, through the precise definition being challenged and represent and signify. However, these terms have been a subject to debate and interpreted differently, especially in response to the overlap between graffiti, street art and public art; all of which have thematic and subcultural concerns (Campos, 2007).

The public art discourse is situated surrounding debates of site-specifically and urban visual culture (Duque, 2014). Street art is to be considered as a subfield of public art discourse. Street and public art practices are not entirely different, even if street artists rarely acknowledge the work of official public art and the public art discourse. Waldner & Dobratz (2013) indicates that art paradigms are conceptualised and contextualised in relation to a city – a complex realm which can be understood as a set of relationships between people, place, and temporal aspects. Both street art and public art negotiate the very meaning of public space, however, the negotiation is different (Loveridge, 2018). This involves illegality, motivation, history, materiality and spatially are the foremost elements that differentiate street art as a category outside of public art.

Similarly, the interchangeable use of both graffiti and street art represent distinct approaches, a fluid approach which renders any attempt to define the terms yet are exposed to exceptions and contradictions (Duque, 2014). Notions of street art have been explored alongside the historical uprising of graffiti and street art has diverged from the graffiti culture, thus has a complex relationship. These art paradigms have a compelling existence in which the domestication of street art undermines the political energy through creating an aesthetic surface. Graffiti is a 'culture of words' (White, 2000), with motivations that hold little significance to most people. The use of spray paint or markers is the usual medium used. Street art in comparison is a 'culture of symbols' with motivations to communicate a message to the public or provide works for the community (Von Lanzenauer, 2011). Noted through Young (2019), street art is often talked about as a contributing sense of place. Mural projects involved in street artworks are said to foster emotional ties of belonging, recognition, and connection to place. White (2000) described street art as:

> *"... a well organised, skilled activity which has strong aesthetic dimension, informed by techniques, learning strategies, evaluation, and group forums"* (White, 2000, page 254)

Although this description is informative, it fails to adequately describe street art because many of the identified characterised features can be applied to graffiti. The term graffiti has negative connotations, while street art is used by individuals who view the art in a more positive light. Iveson (2010) completed research which declares 'war on graffiti'—aiding in the problematic nature as it has played a role in the militarisation of everyday urban life.

Art has the potential to locate itself in places of displacement and dispossession. Street art emerged from uncanny effect, where an encounter with commissioned artwork generates a moment of surprise, or shock or enchantment for the individual (Gaffikin, et al., 2010). Such the radical connection to space has been diminished as observed by Young (2019) where the political connectedness to public is increasingly diminished and at times seem to have been lost. Many individuals believe street art is just a decorative addition to property, but Miles (2005) suggests street art should benefit its own critical discourse which involves issues including:

> *"the diversity of urban political and cultures, the functions and gendering of public space, the operations of power and the roles of professionals of the built environment in creation to non-professional urban dwellers".* – (Miles, 2005, page 834)

However, reoccurring themes that scholars (Deutsche, 1992; Karacor & Akcam, 2016; Campos, 2007; Madanipour, 2010) point out are that increasing privatisation of the public sphere, further questioning the notions of public spaces as positioning art in the public sphere more as social than public (Hall, 2007), as well as public engagement, involvement and participation (discussed in section 2.7.2).

2.3 Street Art as a Placemaking Device

Globally, local authorities try to bridge the division between public art, participation and urban regeneration in a political effort to democratise art and culture (Kortbek, 2019).

Placemaking is a socially constructed process that is shaping cities largely through capital investment designed to generate economic growth that promotes cultural status. With local authorities using the term with intention to create new places that merge cultural and urban development. Public art functions as a placemaking tool, with the visual element of the urban landscape as the canvas for the transformation of a cityscape. Street art is also a part of that placemaking process—responding to the city environment and partakes in the creation of a city's visual culture.

Placemaking can be regarded as the process of transforming spaces into qualitative places by focusing on the social dimension of planning, linking meaning and function to the spaces (Cilliers & Timmerman, 2014). Such complexity of the place-making process is increasingly dynamic due to preferences of the society. The urban environment is a traditionally slowly adapted environment and due to results and tensions between fast-changing urban environments and society. However, Placemaking is a process of bottom up planning which favours the site scape.

Traditional focus of urban planning was planning for buildings and infrastructure and attract life—the current approach is through adapting those spaces emphasising social realities (Cilliers & Timmerman, 2014). Placemaking is inherently involved in determining the social production of place. Specific factors that are beyond their physical spaces, manifesting as qualitative public places—elements that are beyond the physical dimension, including amenities.

> *"Places are spaces that you can care about and make part of your life. The world should be filled with places so vivid and distinct that they carry significance. Places could bring emotions, recollections, people and even ideas to mind."*— Lyndon (1997) cited in Begum (2018), page 1.

The production of space has been widely understood as the theoretical cumulation of Lefebvre (1974) regarding urban transformations. Lefebvre (1974) is known for his contributions to the socio-spatial theory, where he explores cities and urbanisation, building on critical urban and political economy. Through his work, the spatial dimensions of city transformations are greater systematically than for other accounts. Emphasising how 'states' profoundly transform inherently political and economic landscapes, contributing in turn to the production of a qualitatively new frameworks. Such appearance of homogeneity is instrumental for both capital and modern space.

Lefebvre (1974) introduces this idea of 'abstract space', which permits continuous rational economic spheres of exchange and production—as well as encompassing control of the realm. It is argued that abstract space is inherently political, enabling processes of capital accumulation, similarly described as the production of spatial strategies such as administration and centralised control. The argument develops, leading into the idea that production of abstract space transforms both political practices, but also the institutional arrangements—involving new ways of envisaging and representing spaces. Lefebvre (1974) articulates this idea that production of space, territory, physical space, are mapped, modified, transformed by networks circuits and flows which are established within. Such space is material, space that is influences by humans and political forces leaving their mark as 'producers of durable realities' (Lefebvre, 1974).

Placemaking is a concept through theoretical claims, similar to those sketched by Jensen (2002). She explored contradictions between art and culture, presenting an idea that art is a method used to counterbalance the perceived ills of commercialised culture (Lanham, 2007). Connections between art and individual's day-to-day life are evident, as that placemaking does not occur in a culturally deprived area—it is undertaken in relation to the realms of cultural practice alongside human experience. Development builds the physical elements of a city, yet it is through planners and urban designers to legitimise actions through incorporating these cultural elements that will attract the creative class (Lanham, 2007).

Zitcer (2018) breaks placemaking up into discourses which describe the various forms of placemaking, cultural placemaking, economic placemaking, social placemaking and innovative placemaking. These subgroups encompass how places can gain identity through embracing how diverse the public is, enabling learning opportunities from adjacent places. Cultural placemaking is the most common form of placemaking giving place a refreshed identity, through more permanent works or temporary work. Noted by McCarthy (2006), aligning this practice with local narratives and character can help retain life in place.

The public art discourse embodies this framework regarding urban cultural policy. Recent years the visions of urban policy have been operationalised in socially participatory public art works (Cornwall, 2004; Zitcer, 2018). Art can evoke social change in which the social aspect is an artistic medium, where it explores collectively,

societal actions and performance, therefore connection to place is identified as important for urban ideals.

2.3.1 Connection to Place

Often place is an analogue for 'home', with a distinctive character that is defined by the physical environment and cultural traditions. Street art inclusion in the art world has a core relationship with place, both physically and socially (Lefebvre, 1974). Providing for the important narratives that are largely unique and an ongoing trend throughout research. Through the use of public streets as the canvas, they provide a site where art can be democratised without the means or status necessary to produce large scale street art, where artists put their work in front of people who offer as an unsuspecting audience. Massey & Rose (2003) offer theoretical reflections on the relationships between art in the public space and its audiences, as the social contexts within these reflections situate the progressive notions of place, public and identity. There is much discussion through the literature with reference to site-specific art, and the importance of the relationship between art and place. Similarly, scholars such as Waclawek (2011) frames her discussions within the importance of space—subcultural groupings and certain geographical situating. As street art has infiltrated all corners of the globe, literature has continued to locate studies within specific settings, providing insight of the global spread of these art forms (Varna & Tiesdell, 2010; Wise, 2015).

Agnew (1978) analytically distills the multiple facets of place into local, location, and sense of place. Building on that knowledge, modern scholars have emphasised the importance of locatedness which now all work to define a specific space. The notion of place has been a core theoretical idea in geography with place often being described as local, particular, and unique, while also being conceptualised within the broader physical and social landscapes. Through research that focuses on place and politics, it is acknowledged that the importance of connections and relationships have negotiations over space. Agnew's (1987) notion of locale or site, place is concrete, local, and territorialised is presented in *Figure 2.1*, presenting this ideology that place is made up of sense, locale, and location.

Sense
The human capacity to produce meaning

|

PLACE

Locale   **Location**
The social / cultural relations   The material setting
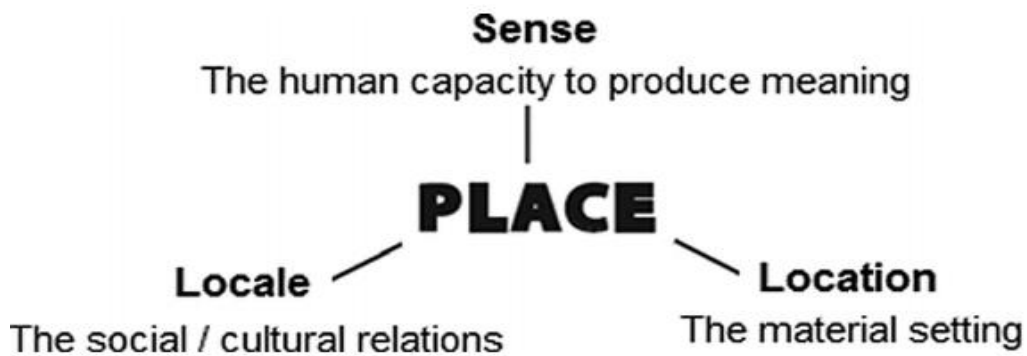
Figure 2.1: The 'Place' Diagram. (Source: Agnew, 1987).

Similarly, Feldman & Stall (2004) described appropriation of spaces as the creation of choice, possession, modification, enhancement of care and use of space by individuals and groups to make space their own. What makes a place successful is characterised as addressing the needs of the community who are actual users of space. In the process of appropriating a physical setting, the sociality is expressed in spatial form which has in turn had a transformative effect on people and the planning of places. It can also be referred to as the socialisation of space. Yet the spatial dorms are embedded with human agency and have a performative power over human action (Massey & Rose, 2003; Feldman & Stall, 2004). Noted by Mitchell & Staeheli (2008) spaces, places, buildings are more than just props in people's lives as they imply meaning and resonance which symbolise people's personal histories alongside shared communities' culture. Altman (1993) furthermore stated that we do not just exist within a physical environment—we interact with it and derive importance from it. Creating a sense of place within modern planning approach shifted towards a more socially oriented and or environmentally orientated approach.

Similarly, Nicholls (2007) notes that strong ties and solidarity and trust can develop through spatial proximity, also help mobilise social movements in location-specific political struggles. Street art is a social commentary, having inherently connected to a raft of social issues through the occupation of public space, even when commentary is absent. As street art is a form of public expression and visual communication, material and concept nature often serve to reflect and engage their surrounding environment. The enrichment of both suburban and public realms can be conceptualised within the physical

and social experience of urban environment surroundings. As it refers to the historical influence of the modern city as a landscape in which these forms of expression have developed.

2.3.2 Place Marketing

Street art can be used as a tool in urban development, aiming to transform spaces that are socially or aesthetically problematic in cities. Economic placemaking or *place marketing* surrounds increasing value of place, pulling a place out of deterioration (Lanham, 2007). A subgroup of economic placemaking is innovative placemaking, the idea that a diversity of people who have their own knowledge and competences can lead into new innovative uses for the public space. These two are catered around the economic prosperity of areas as opposed to social aspects which social placemaking is centred around. A key element of place marketing is that the public art discourse in cities has incorporating how economic development has been a major reason for expansion in street art in cities (Hall, 2007; Mulcahy & Flessas, 2015). It is crucial for the research to explore how street art can contribute to economic prosperity, adding to the design element in new spaces, adding spice to frequently bland homogenous spaces.

Developers were quick to see the correlated trends between property values and presence of illicit street art randomly placed on walls. This was quickly transferred into a belief that commissioned art interventions would have the same effect on the market (Young, 2019). Art on walls and in streets did not remove these images from being subjected to monetisation. Painted walls within specific neighbourhoods added value to these areas and were mobilised with time (Young, 2019). Schacter (2014) writes:

> "*Of all the ways economic utility is generated within the Creative City, however, it is a place making or place marketing that is highest up on the list*"— (Schacter, 2014, page 163).

Focus on governance and social capital within contemporary urban cultural policy has meant that creative placemaking is regarded as a tool for creating new public domains. As public spaces are largely spaces of consumption and consumerism, art makes areas more consumption orientated as the findings of Madanipour (2010) have indicated. A consequence of the proliferation is the presence of legal murals has been very specific variant of the monetisation of the presence of paint on surfaces, as artists can be

incorporated into the property developments themselves. Those artistic advancements, improve the attractiveness of the public space, turning into means of increasing the market.

2.3.3 Creating an Identity

The meaning of culture and similarly the impact of cultural provision on place is in a sense intangible as individuals endow places with meaning and thus creating an identity to be a spatial phenomenon (Miles, 2005). Art in the public sphere is bound up with that idea of place identity which observers suggest that art should reflect and strengthen identities. Cultural and social identities may be influenced by art as the production of such can explore local histories and in turn can help shape such identities (McCarthy, 2006).

> *"[I]nvestment in culture is not simply about regenerating the local economy, but can actually serve to revitalise the identities of the people of a city and even of a region; ... [and] ... it can provide new ways for those people to look into themselves and out of themselves. In other words, it can reinvigorate the relationship between cultural, place and personal identity and offer a permanent legacy".* (Miles, 2005, page 921)

The issue of homogeneity arises through McCarthy (2006) where cultural strategies often present a formulaic approach that presents replication causing creative cities to be similar in nature. Problematisation of issues in relation to public art and identity is reflected in the notions in relation to the assumptions of good practice (McCarthy, 2006). Miles (2005) discusses how the role of the built environment plays in the construction and communication of ideologies that have been demostrated, yet what is missing is an insight into the noncommercial ideological placemaking. The creation of space is conceived of as the reclamation of public space, where wrongly privatised is returned to their rightful owners.

2.4 Production of Culture

As highly theorised, public and culture are fundamental to an appreciation of a city. The visual structure of a city is characterised by authorised and unauthorised public artwork, signage, and physical architecture. Such the concept of public culture has been defined as a set of relationships between various disciplines such as social, cultural, and environmental characteristics. All manners of art interweave and respond to spaces. Those spaces are an important component in such production of the urban culture of a city. Street art imposes another layer of meaning into the city's architecture, suggesting the city is built together with its visual composition—the cityscape embodies immersible places (Cilliers & Timmerman, 2014).

Harvey (1989) argued for the cultural and historical specificity of a place is defined by spatialised movements, governed by hierarchical flows of capital, money, labour, goods, and culture (Lanham, 2007). Harvey's (1989) early work widened the argument regarding the production of space and how such spaces produce culture. Often, narrowly interpreted through a lens of investment and exchange, encapsulating the cultural reality being shaped by dynamic actions and events—most city's adopt art installations to render new meaning of space and promote interconnectedness through the production of culture. Reinforcing Harvey's (1989) notion of creating place, Scott (2001) argues that such an economically driven system is far to be governed by a single logic. Influencing urban environments stem from the unique opportunities in which the socialised nature of artistic and cultural movements render.

Similarly, the creative class developed from Florida's (2002) creative capital theory sketches a similar picture of individuals who are engines of social capital through generating high concentrations of creativity and demanding amenities characterise urban centres—similarly called 'knowledge-based economy' (Bell & Oakley, 2015). The cultural sectors are seen as job investments and opportunities which make cities more attractive and desirable

2.4.1 Creative Cities

Street art is often identified as a key marker of the 'creative cities' or 'cultural precedent', the presence of street art was used by local authorities for encouragement of clusters of creative industries, stemming from Florida's (2002) 'creative class'. *The Rise of the Creative Class: And How it's Transforming Work, Leisure, Community and Everyday Life* became a book that transformed the way cities across the globe are planned and the policies that are involved. Florida's (2002) book discusses how the urban fortunes rely on the capacity to attract, retain the classified 'creatives' as they are considered the drivers of economic development. Cities across the globe have been entranced by this concept, driven by the opportunities that are associated with terms, creative cities, the creative economy, and the creative class (Schacter, 2014). The last decade has witnessed the globally dominating authority of this now ideological norm, the takeover with creative and cultural policies.

Desperately wanting to gain attention from the creative sector, cities have wanted to hold on to or enhance its markable assets that the innovative sector can provide. As expressed by Schacter (2014), policies of the creative cities come to dominate the cultural thinking of cities across the globe, acting as a '*cheap fix for a complex issue'* (page 162). Adopting this ideology towards the arts makes the notions materialistic rather than for societal advancement. Peck (2005) argues that strategies that have developed due to creative city "*commodify the arts and the cultural resources, even social tolerance itself, suturing them as putative economic assets to evolve regimes of urban competition*" (page 763).

The cultural creative city policies have spread rapidly and have played an important role in communication and joint action amongst central and local government or non-government organisations globally (Pratt, 2010; Zebracki, et al., 2010). Fostering the arts is one element of problematic projects, and the development of the arts is not as robust as in a more broadly defined creative context. As suggested by Pratt (2010), the study of creative cities policy development may have value for policymakers through attention to the process—model of organisation of the production of culture.

2.5 Publicness of Public Space

Explored through literature above, public spaces are fundamental features of cities representing sites of social sociability and face-to-face interaction. A vast amount of literature has emerged over the past two decades regarding the politics over public space. Paired alongside neoliberal policies, public space has differentiated in terms of management and ownership (Karacor & Akcam, 2016). Public space has been an integral part of cities throughout history. However, as explored by Madanipour (2010), being rooted in structural changes throughout society places these areas under unique pressures through the market based paradigm. Concepts such as publicness of public space, and what constitutes 'public sphere', and 'public space' requires a degree of clarification before discussing the publicness of space in relation to street art. Therefore, it is crucial for the research to explore the literature surrounding public space and the research and debates underpinning it.

2.5.1 Defining the Term 'Public'

The notion of public space refers to an open sociological category, not spatially determined and complex when trying to define in relation to a city. The term 'public' is originally from Latin, referring to the relationship between people, society, and the region. According to Karacor & Akcam (2016), public space relates to all parts of the built and natural environment, public and private, internal, and external, urban, and rural, where people access without restriction.

The publicness of space can be understood and explores on two levels, one conceptual and the other practical (Varna & Tiesdell, 2010). Conceptually, public space is concerned with receiving increased attention, with each discipline viewing public space differently. The practical element involves the production of real public places, which in turn, become sources of perception and interpretation from the 'public'. In regard to urban planning, concepts of space and place are often used interchangeably and also have contested terms in which these findings are essential for this research.

Publicness of space is researched through deductive methods and also inductive methods. The deductive literature surrounds how if people think it is a public place – it is a public place (Varna & Tiesdell, 2010). Regardless of whether the public understands it in terms

of rights, physical settings, and ownership, many say it is in the 'eye of the beholder' (Selwood, 1995). In recent years, Gehl (2011) has claimed that successful built environment arisen from ordinary daily street life where several activities occur and interaction with everyday life. Montgomery (1998) idealised successful public spaces are a combined activity, with specific meaning and physical setting.

In contrast to these perspectives, the inductive approach seeks to identify the commonalities and common themes that revolve around what makes a place public. Németh (2012) discusses how "*academic discourse about the publicness of public places tends to describe publicness, but rarely does it fully conceptualise it*" (page 578). Drawing on a wide range of literature, public space can be considered to have several types of values that are desirable qualities of the public realm—social, democratic, and symbolic (Merrifield, 1993; Madanipour, 2010; Gehl, 2011). However, with more synthesis of the public space literature, dimensions of publicness are identified as being affected by individual perception.

2.5.2 Making of Public Spaces

Pre-1980's radical de-industrialisation, privatisation, individualisation, liberalisation, and globalisation of the economy were the new structural dimensions for society that created a shift in major implications for developments of urban areas (Madanipour, 2010). Such developments were transferred to the private sector to ensure investments would produce investment. Public goods, involving public space was seen as a liability due to no direct profit being made and would require increased maintenance costs. This widespread phenomenon became known as the privatisation of public space. As stated by Madanipour (2010), this control over spaces "*generated a fear that ... democratic aspirations of liberety and equality would be undermined*" (page 3).

The decline of industries and the collapse of the rigid routines of the industrial economy meant that the equality of creating public spaces is now focused largely surrounding the consumption-driven economy. Such serviced based postmoderns embrace them for their aesthetic values as well as their provisions of spaces for consumption.

2.5.3 Defining the Term 'Public Sphere'

The nature and character of public space depends on how it is distinguished from the private sphere—the way in which boundaries are constructed (Madanipour, 2010). Introduced into the discourse is the ideology of the public sphere, which dismantles the mainstream categorisation of public art. As discussed by Deutsche (1992), artists and critics alike are eager to counteract the power exercised through neutralising ideas of the public that has sought to appropriate the concept, by defining public space as the realm of political debate using public art as a medium that helps to create such a space. The term 'public sphere' stems from this ideology which is held accountable to citizens and space through the discursive interaction. The ability to use public art with its connotations of universal accessibility to legitimise existing locations as democratic. The public sphere is defined as an inclusionary arena to do political participation and social inclusion (Deutsche, 1992).

2.5.4 Art in Relation to Public Space

Approaches to revitalising areas have been largely encouraged to involve culture to bring about broader social, economic, and environmental outcomes (McCarthy, 2006). Changes occurring in street art attract individuals not for the art itself, but also how art directly interacts with the spaces, meanings, and community. The notion of public art implies that certain spaces, which are effective public, facilitate an experience of art in the public realm – simply not recognised as such. Space is a fundamental characteristic of a street as a function of street art (Hall, 2007). The intention of this section is to explore the positionality of street art in relation to space and site-specifically. Context specificity has so much overpowered site specificity that they become centred around the notion of the community or the public as the site. Where public artist as one whose work is responsive to the issue, needs, and concerns that define the elusive entity (Cornwall, 2004; Zebracki, et al., 2010). Public art discourse establishes some major points of contention, namely regarding space and site.

> *"[I]t [public art] will not just be an insertion into a space/place; it will help produce that space, and it may do this both as a material object (if it is such) and as a set of practices. It will also be some kind of intervention into the negotiation of difference which is place, and it is likely to interpellate some*

'differences' (some elements of the constituent diversity) more than others.
Finally, a piece of public art may provoke or bring out into the open new
lines of differentiation". (Massey & Rose, 2003, page 8)

The notion of public art implies that certain spaces, which are effective public, facilitate an experience of art in the public realm. One would define the term public space, considering both the right of public access to it and the right of participation in its use, on the individual and collective level. Debates are held regarding the public realm which focuses on site specifically, space and public art, often make distinctions between place, space, and sphere (Montgomery, 1998).

Schacter (2008) provides a fascinating argument regarding there is a powerful performance to the production and consumption of street art as the visualisations created ae not just communicating a message, they are a process that actively activities in the world as mediators or activities and communications amongst urbanities. Street Artists transmit messages that cause reactions with individuals—regarding the underlying messages, legality, and artistic merit.

The use of public space is meant as a political site, collectively produced realm that in public art discourse is contested. Displaying work in locations that are chosen, generate dialogue where artists can visually respond to the already existing features and the creation of new avenues for street artists. This raises the question of juxtaposition in the physical and social construction of a specific site is also of considerable value for street artists. Schacter (2014) pointed out that artists engage in urban experimentation where they work to produce a new type of visuality for cities. Street art can activate space and manifestations of street art to space and place, is a paradox.

Although street art can be used to activate space, making them dynamic in areas of contestation and atmosphere, it is also argued to mark the death of a space (Young, 2019). Instead of commissioning interventions to annihilate the creative potential, reduction of locations of what place could be. Contrary to the discussion above, Hein (1996) argues that the:

"sheer presence of art out of doors ... does not automatically make that art
public – no more than placing a tiger in a barnyard would make it a
domestic animal" (Hein, 1996, page 4).

Consequently, the mere integration into the ordinary life of people fails to give social meaning to it and does not make it public. Concluding that art in the public space politicises the status of art, as it questions the notion of public locations and accessibility. Emphasising the problem with public art surrounds the lack of consensus about what defines a public and what constitutes public space. Ownership over space is a theme that appears throughout literature and will be discussed in relation to street art below (Mitchell & Staeheli, 2008; Nissen, 2008; Gaffikin, et al., 2010).

2.5.5 Ownership of Space

The common characteristics of public space are mainly assigned to urban public space, including public streets, public buildings, and parks postulated by common accessibility of public areas (Nissen, 2008). Discussed by Simmel (1903), the structural symbols of consumption are elements that influence the city's appearance. The contested terms 'public space' and 'privatisation' both contain elaborate scientific definitions. Narrowing considerations surrounding ownership of buildings and areas, or authority fully capture the notions of public space. Marcuse's (2009) work on private ownership and public space emphasises that these terms cannot be adequality differentiated. Drawing from these ideas, Nissen (2008) critically makes apparent that for policy purposes, public space cannot be delimited simply to space that is publicly owned. Complexity surrounds ownership and gets more complex when discussions arise in relation to public space, that is why Nissen's (2008) notion of public space is publicly useable rather than publicly owned.

However, caveats do occur as noted by Németh (2012), some form of control and ownership are desired and needed, otherwise a 'tragedy of the commons' event occurs whereby individuals advances their positionality at expense of others.

Influenced by the method of the entrepreneurial city and the neoliberal restructuring, identified by Brenner & Theodore (2002) the term public space is commonly used in an institutional fashion by local authorities. Key development drivers such as planners, urban designers, and surveyors are untroubled with the term public space being used in an unconsidered and untheorized way. This ideology of a mono-dimensional view on publicness is presented by Varna & Tiesdell (2010). Here the exploration of how publicness is based on the considerations of ownership and that such simplistic 'black

and white' dichotomies of public and private readily come apart (Varna & Tiesdell, 2010, page 575). Contrasting views through the burgeoning public space literature indicates that scholars from various backgrounds are troubled by the distinctions. Social, political, and economic influences lead to privatisation of people's livelihoods, resulting in the emergence of more privately produced and controlled spaces (Varna & Tiesdell, 2010).

2.5.6 Democratic Urban Places

"Public art is the child of postmodern condition"
— (Duque, 2014, page 1)

Public spaces in inextricably linked to democratic ideals. Local government formulate a set of criteria for placing 'art in public spaces' as they routinely employ a vocabulary that invokes both direct and representative democracy. Public art terminology frequently promises a commitment to democracy as a form of government but of a general democratic essence of equality as well. Rahn (2002) explores how 'in a democracy, society can condemn works that have no monetary means to claim their own space and work towards changing and interacting with their environment?". Dynamics surrounding street art production is closely connected with spatial rescaling processes which is reflected by governance (Zebracki, et al., 2010).

The emergence of this topic in the artworks, creates efforts to formulate the terms of democratic aesthetic practices, corresponding to an extensive upsurge and diffusion of struggles regarding the meaning of democracy, political theories, social movements, and cultural practices. Whereas several scholars see how privatisation of public spaces as a normal process, critiquing the use of planning and urban design as they are methods that advance private privilege (Merrifield, 1993; Hall & Robertson, 2001). They have questioned their capacity to pursue democratic design standards that are free of vested interests and note the disconnect between what society wants (Loukaitou-Sideris, 2014).

Democracy has become a concept filled with uncertainties, capable of interpreting the dominant language of democracy. The influential work of Deutsche (1992) is of the opinion that if individuals obliterate the questions at the heart of democracy, fails to associate democracy is a social problem that challenges the omnipotence of power through extension of specific right. Discourse of democracy can be successfully

mobilised to compel new forms of subordination. Reluctant to take sides in the debates scholars seek to resolve conflicts between artists and users of public space 'democratically' by means of community involvement in the selection of works of art or other methods that integrate artworks within the spaces that they occupy.

This debate surrounding art, space, and democracy is propagated by Deutsche (1992), where urban spaces are considered and how public space is both politically and socially driven conflicts. Arising from such, Zebracki, et al., (2010) similarly suggests how art which operates in the public sphere is a political act as art*wor*k which occupies or designs these physical spaces and addresses pre-existing audiences with a conception of public art as a practice that constitutes a public space, by engaging people in the political struggle. There is a political dimension that resides in every art practice; however, public art provides a vehicle for people to impose their own world visions on space.

Governing ideology for the public sphere is exclusion as Deutsche (1992) argues. This creates a conflict and a dynamic which is reflected by street art practices, Deutsche (1992) suggests the need to find a contemporary discourse about public art where public art has been articulated in a conservative direction, enabling public art to content in public space which is a democratic space. Redevelopments are profoundly authoritarian as transforming cities which facilitate capital accumulation and government control. Public space depends on repressing public differences and conflicts as the outright injustices of urban life, public space then becomes appropriated territory subject, rather than representing the limit of regulatory power (Junior & Dos, 2014).

More optimistic views are had regarding individuals' perceptions. Identified by Loukaitou-Sideris & Banerjee (1998), these perceptions of public space are situated around false claims that public space has realistically never been '*diverse classes or democratic as now imagined*' (page 182). The resurge to the public art discourse is discussed emphasising the reciprocal relationship which forms new forms of public life, some urban scholars argue that many urban spaces priorities private interests over broader social concerns that dismisses the diversity that occurs in public areas (Brenner & Theodore, 2002; Lanham, 2007; Németh, 2012; Madanipour, 2010). Critique occurs with policies that transfer ownership and control over public space from the broader community to private actors (Németh, 2012).

2.5.7 Institutionalisation of the Public Art Discourse

Institutionalisation of street art brings certain dilemmas, as there are scholars who explore this underlying impetus behind street art that stems out of the belief that art should function in opposition to hegemonic systems of law, property, and ownership (Cornwall, 2004; Waldner & Dobratz, 2013; Hoffman, 1991). The term institutionalisation is associated of embedding a certain ideology on a collective group of people. Through the association with the term with the public art discourse, the term encapsulates how governance can have control over the images that get put up—evoking corporatisation of space.

It is a fundamental issue concerning an art expression that is deeply embedded in public space that belongs to everyone, which is the ideal place for self-expression, away from the confinement of art galleries (Waldner & Dobratz, 2013). As discussed by Waldner & Dobratz (2013), individuals go to galleries and expect to see refinement and social conditions, which is contrasted within public space. Public space is layered with meanings that go unnoticed to the majority of passers-by. Similarly, Cornwall (2004) argues that governance has replaced the government, emphasising that strategic planning has a focus on long-term developmental potential and that replace material planning. Commissioning or installing art in public space from the opinion of Hoffman (1991), is a political act involving a range of legal relationships that intertwine with a series of administrative, funding, and political considerations—emphasising that art commissioned is not necessarily one for the public. Critical discourse about public art has struggled to deal with this, the central problem for public art. Through identifying issues and limitations which occur, Hoffman (1991) poses a series of questions:

> *"At issue in all of these disputes is the conflict between the rights of the artist who creates the work, the rights and responsibilities of the governmental authority who commissions and/or funds the work, and the rights of the public for whose benefit it is presumably created. What limitations, if any, are imposed on government as an owner of property when that property is art? Does artistic freedom limit governmental property rights, or are such rights of artistic expression properly limited in the public context? Does art that is publicly sponsored and displayed have the right to offend community values and contravene local standards of decency?"* (Hoffman, 1991, page 547-548)

Reluctant to take sides in the debates to seek to resolve conflicts between artists and users of public space 'democratically' by the means of community involvement in the selection of works of art or other methods that integrate artworks within the spaces they occupy.

Public art, more specifically street art is more interested in the process of democratic dialogue based on audience collaboration than in a tangible resulting product. This aspiration is problematic for many, such as Kwon (2004) as she explains how collaborations with key stakeholders such as local authorities tend to maintain a degree of authoritarianism towards the urban audience members and that a new genre of art can exacerbate the uneven power relations that are underlying within urban cityscape. Cityscapes already have been extensively researched the remarginalization of the already disenfranchised groups (Sandercock, 2004). Similarly, depoliticise and ramify the artistic process, and further exacerbate separation between art and real life. The seemingly democratic process of collaboration, Kwon (2004) argues, that the process seeks to define a community as a unified and distinguishable group and does not account for the audience involvement or lack thereof, the artist and governing body make the definitive decision regarding what constitutes the artwork.

2.6 The Publicness of Art

The multifaceted nature of public art as explored, has induced the debate about the publicness and the artfulness of art (Kwon, 2004). Massey & Rose (2003) believe that *"for an artwork to be public, negotiation between social differences has to be part of*

what the artwork does. If negotiation amongst diverse social identities is not invited, then that artwork is not public" (page 19). In comparison to this statement, Chang (2008) expresses that in questioning the publicness of art, there must also be some concern with the artistic creativity, called 'artfulness' and the problem of 'ostentatious spatially'. This ability to question the societal impact on art, asserting his idea that:

"*seldom is art created, commissioned, and installed in public spaces unfettered by utilitarian demands*" (Chang, 2008, page 1925).

Art is made public not only through its location and effects on public space. As contended by Radice (2018), exploring the publicness or public art provides an opportunity to show how public space and the public sphere intertwine. Contesting such ide that art should be validated by public consensus, Phillips (1989) noted that:

"*A truly public art will derive 'publicness' not from its location, but from the nature of its engagement with the congested, cacophonous intersections of personal interests, collective values, social issues, political events, and wider cultural patterns that mark out our civic life*" (Phillips, 1989, page, 192)

Inclusiveness in differing stages including design, planning, development, and management of public spaces has a direct impact on the identity of place (Madanipour, 2010). If developments are produced and managed by narrowed interests, then they are bound to become exclusive. A key question posed by Madanipour (2010) when discussing inclusiveness: who is involved? Who do the process and outcomes serve? Doing so, results in a dynamic multiplicity (Madanipour, 2010), in which city building is envisaged and organised as an inclusive one, as opposed to serving vested and narrow interests. However, developments involve complex regulatory frameworks and financial resources which are both largely intertwined with political and financial elites.

2.6.1 Property Rights vs Public Space

Such art has arguably undergone something of a renaissance in recent decades, causing an increase in the public and private sector commissions (McCarthy, 2006). It has long been argued that the public realm of cities is in crisis, caught between privatising and commodifying tendencies and conflictive definitions (Madanipour, 2010). Street art

penetrates the cityscape and occupies space that displaces boundaries between public and private use of space. Privatisation of space is a prominent argument that ceases to exist as a true public forum (Németh, 2012). Restructuring of the cultural sector created tensions between the private interest and the public interest as noted by Hutter (1996).

Publicness is always subjective as explored by Smith & Low (2006) who discuss how public space is never homogeneous, '*the dimension and extent of its publicness are highly differentiated from instance to instance*' (page 3). Exploring public space in relation to privatisation is a contested path, as a simple metric can be used to measure publicness in terms of freedom to access and behaviour—free being determined by legal access and accessible. However, free behaviour is in regard to the location of space with all regulations being applied objectively by local authorities. With regard to such, public space is conditionally free, with Németh (2012) emphasising that it is on assumption that the individual is obliging the legal norms and expectations.

Scholars decry this 'death of the public realm', undermined by fairness, innovation, and democracy. These critiques are a way to conceptualise the difficult terrain, emphasising the commodification, commercialisation, and privatisation of physical space. Sacks (2005) explores the notions of globally renowned street artist Banksy, where the action component where street artists proclaim private property in the urban environment that are covered by advertisements and other commercial stimuli, violate the spirit of the law by imposing market ideologies upon urban-goers.

2.7 Public Participation in Planning

As discussed, achieving positive outcomes for public space relies on community and opportunities to be a part of the planning process—which remains true of street art. Significant public participation is important in upholding the notion of participatory democracy, the effectiveness of the planning process and the quality of the planning outcomes validate the political decisions. To strengthen civic identities and living city's, individuals claim their sense of belonging by cultivating political debates over the quality of the built environment and the culture of cities (Kortbek, 2019). If local regions use policies to address street art, they will only represent communities' desires if the community is involved in the process. Public participation in the planning process has

been ongoing and a prominent theme within planning theory, yet interest in this topic comes in waves.

Traditionally, planning was a process undertaken by experts and elected officials, but the opportunities are expanding for others to be involved. Significant citizen interest began in the 1960's with the well-known 'Ladder of Participation' created by Arnstein (1969) presented in *Figure 2.2*. This pivotal framework has been transferred into planning practice in invoke a more collaborative process. The central component of obtaining public support is the legitimacy of the policies that they are bound by. Within New Zealand, the RMA and Local Government Act (2002) (LGA) has had public participation incorporated into, enabling public participation in planning to produce more widely accepted outcomes for public space (Fainstein, 2000). To inform current research on how the current legislative frameworks impacts the production of street art within New Zealand, it is essential to understand the role public participation plays within the planning process ad community engagement with artistic endeavours.
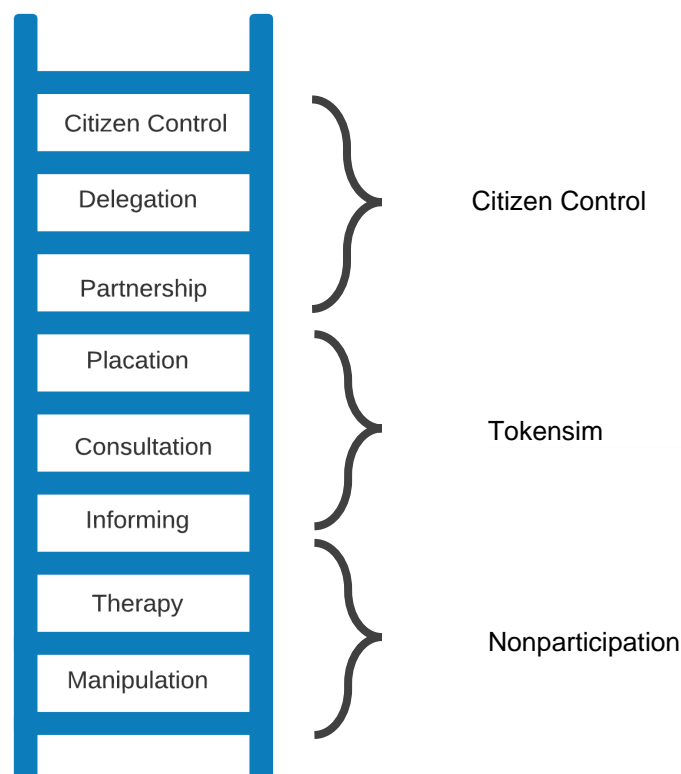
Figure 2.2: Arnstein's (1969) Ladder of Citizen Participation. (Source: Author)

2.7.1 Street Art and Public Participation

The benefits of street art can be challenged, for instance, Selwood (1995) suggests that public art often fails to meet the needs of local communities with policy proving to be self-fulling. Presumed contribution to social integration must be acknowledged that communities frequently lack cohesion so the creation of an apparent pretence of integration may be harmful. Such concern is echoed by those who (Hall & Robertson, 2001; Buskirk, 2003; Lanham, 2007) suggests that public art should seek to encourage dissent rather than to ascribe a bland consensus of options and values (Sharp et al., 2005).

Advocacy of street art in this context follows broader advocacy and policy shift towards cultural regeneration. As noted by Deustche (1991), a new strand of public art has emerged termed 'new genre public art'. This new ideaology had a focus on community regeneration, promoting social and ecological healing – rather than seeking to beautify the city, this new genre of art aims to disrupt the prevailing conceptions of the city. This new paradigm shift, one in which designers' welcome opportunities to work with communities to open up places for new interpretations, creating room for public art.

> *"Public art projects will be most effective when they are part of a larger, holistic, multidisciplinary approach to enlivening a city or neighbourhood"* (Nikitin, 2012, page 2)

2.7.2 Community Inclusive Planning Process

The development of cities incorporates both economic and social discourses and location in a world capitalist era as presented by Zukin (1991). As street art is in public space and public spere, it becomes a practice that can raise social, political and economic issues that is able to active public debate. Success of such developments relies on the degree the urban landscape reflects the identity of a place—for this reason, the notion of community is important (Palermo, 2014). Public art today engages with public space in which works are sited. More than ever before, public artworks are stimulating and inviting active dialogue rather than just a passive observation, thereby fostering social interaction leading to a sense of social cohesion among community. Local narratives are socially constructed and produced as communicative process as:

"local identity is amorphous and dynamic concept, with linkages to many other aspects of regeneration" (McCarthy, 2006, Page 246)

Community is an integral aspect of place; therefore, it is often assumed that public art should involve maximum engagement with communities to further develop a sense of community and self-esteem. Noted by McCarthy (2006), innovative approach creates flexibility in parameters for artistic contribution may result n homogeneity and lack of concern for the needs of communities. Linkages of public art and identity in order to bring about culture regeneration is disputed and problematic. As explored above, the ideology of street democracy demands an active and collective participation in the design and use of public spheres. McCormick (2010) notes that '*street art is too multifarious and international to be reduced to a single set of strategies or one overriding agenda'* (page 307)

Participatory planning's goal as noted by Cilliers & Timmerman (2014), is to get the public perspectives into the planning process and into the design of public space. These public spaces are to be designed in order to benefit the society as a whole, yet it is imporatnt to specify what paricular groups are needed to have more consideration to ensure their explicit needs are taken care of. However there is great complexity of stakeholder identification in terms of open space planning.

2.8 Conclusion

This literature review has contexutalised and positioned the research within wider bodies of knoweldge. Literature surrounding art in the city, production of culture and the publicness of public space have been incorporated, and the debates, problems and perceptions that exsist within these examined. It is acknowledged that there are multiple interconnecting factors that demosrate the distilllation of a set of similar values within international literature. Street art is a largley contested area, but the agreed upon values regarding how when developing strategies to manage street art, it is important to understand the imporance of local narratives and how the process is not a tool for physical regeneration—employed for social and cultural gains as well. This thesis takes research conducted by scholars, and patterns and linkages that are formulated between varying components, which helps acknowledge how street art is situated in relation to public

space. This reserch builds upon exsisting literature to examine how current frameworks impact the production of street art in Aotearoa-New Zealand's urban context.

Chapter 3: Methodology

A qualitative approach was used to gain a comprehensive understanding of the views of key stakeholders, as it is an effective way at managing data without removing the complexity of content. Primary data was obtained through key informant interviews, and secondary data was obtained through reviewing the policy and planning frameworks, and relevant literature. The current chapter will introduce the philosophies which framed the approach to the resent study and discuss its influence on the research topic and research design. Each method chosen to answer the Research Questions will be detailed and justified for its appropriateness. Following, both ethical and positionality considerations are also discussed. Limitations of qualitative research will also be discussed to enable the findings of the research to be appropriately interpreted. Alongside these identified limitations, are explanations of the strategies used to overcome them for this research.

3.1 Research Approach

The theoretical framework of those research is built upon the critical realist paradigm and interpretivist theory (Berg, 2009; Davies & Dodd, 2002; Kitchin & Tate, 2013). This framework has guided the research design, fieldwork and data analysis. The primary data collection ensures the data is collected with the specific research area and therefore directly relates to the Aim and Research Questions. The secondary data is vital to establish the research context within the history of Aotearoa-New Zealand, the relevant planning policy frameworks, and both domestic and international literature.

The interpretivist theory is concerned with meaning; seeking to understand the individual's definition of a situation (Davies & Dodd, 2002). The purpose of research is defined to gain an in-depth insight into the lives of the informants, providing insights, and an empathetic understanding of the situation. Individuals experience and understand the world in different ways and therefore have unique ways of interpreting knowledge. This theory provides a framework to interpret the meanings behind the insights and

human interactions gained via qualitative data collection (Kitchin & Tate, 2013). This research aims to identify how current legislative frameworks impact the production of street art in the context of Aotearoa-New Zealand. It is essential to view this research to see how these viewpoints influence the decision-making within the planning framework. Thus, providing an understanding for how to facilitate artistic expression throughout the urban area.

The use of a critical realist paradigm in its epistemology and ontology formulates applicable accounts of actual phenomena of the social world (Buch-Hansen, 2014). The critical realism perspective makes a distinction between the 'intransitive dimension', consisting of the reality that exists independently of our knowledge, and the transitive dimension consisting of individual's own knowledge (Bhaskar & Danermark, 2006; Næss, 2015). The term 'epistemology' is derived from the way in which knowledge is explored, therefore adopting a specific epistemological positioning will reflect the type of data sought and the emphasis that is given to the methods of obtaining data. Key features of critical realist theory are ontological skeleton for a multidimensional heterodox perspective on real-world competition (Berg, 2009). According to critical realism ontology, the world is stratified and differentiated. One important differentiation is between the intransitive and transitive dimensions of reality. Drawn from a wide variety of knowledge, this key principle is integrating and analysing elements in order to arrive at what can be considered to be valid conclusions from research (Næss, 2015).

This research uses the critical realist insights not only to help provide essential critiques of the situation surrounding individuals' perspectives and also to provide alternative viewpoints (Buch-Hansen, 2014). The inclusivity of critical realism allows greater account for peripheral factors, which may have influential powers over other determinants (Bhaskar & Danermark, 2006). Authors also followed similar processes in identifying linkages over temporal and spatial scales in regard to street art movements – human-made urban fabric is socially constructed therefore, reasonable to consider the urban built environment as a sub-set of social structures (Næss, 2015). The critical realism paradigm is a particularly well-suited theoretical framework for interdisciplinary research due to its understanding of the multi-casual situations in open systems and the acknowledgment of causa mechanisms operating at different strata of reality (Næss, 2015; Baxter & Eyles, 2004).

Both the interpretivist theory and critical realism paradigms are based surrounding qualitative processes to inform the research of personal opinions and thoughts of the subject matter. As the primary research conductive is qualitative research in the form of key informant interviews, it was essential to apply a theoretical framework informing the interpretation of data. The core principle of both theories allows researchers to better understand individual experiences and viewpoints. They consider knowledge as a basic condition for human cognition and regards it as the preferred approach in gaining insight into the motivations, reactions, and subjective patterns of the interpretation that underlies human actions (Kitchin & Tate, 2013).

These paradigms have been chosen because they align with the beliefs and worldview of the researcher and will produce information that will enable an understanding of what has caused an interest in the aspect of the planning profession. Through this research, there is an element of critical analysis of society's own understanding in relation to street art and how best to account for artistic expression through provisions.

3.2 Research Design

The research philosophy of critical realism guided the research design for this study. As outlined by Berg (2009), spiralling research approach is adopted within the research as the Aim and Research Questions were derived through an iterative process whereby the preliminary research was considered worth critical analysis. The deductive and inductive process were adopted throughout the study, as shown through *Figure 3.1*. The approach is in line with the philosophy of the critical realism, with the research design are strongly evaluative, delivering qualitative approaches to content analysis.
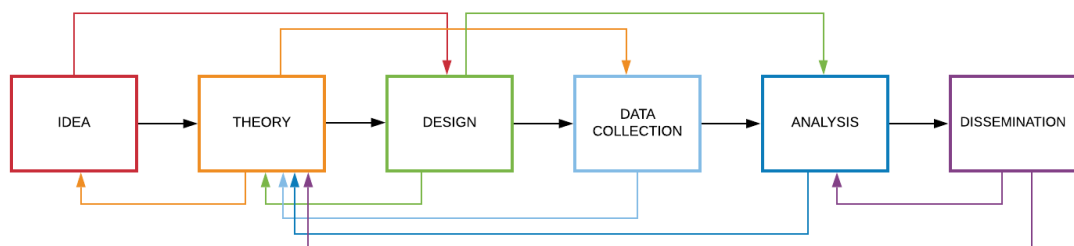
Figure 3.1: Spiralling research approach. (Source: Author adapted from Berg, 2009).

This study took a multi-method qualitative approach to answering the Research Aim and Research Questions. This aligns itself with the critical realism philosophy adopted, to provide a range of perspectives to provide more depth surrounding the research problem (Kitchin & Tate, 2013). The selected methods were chosen and adapted purposefully to the context to ensure the Research Questions were answered and achievement of the Aim. Methods used include a literature review, qualitative content analysis, planning context analysis, comparison of case studies, and key informant interviews, as shown in *Figure 3.2*. These will be now justified below.
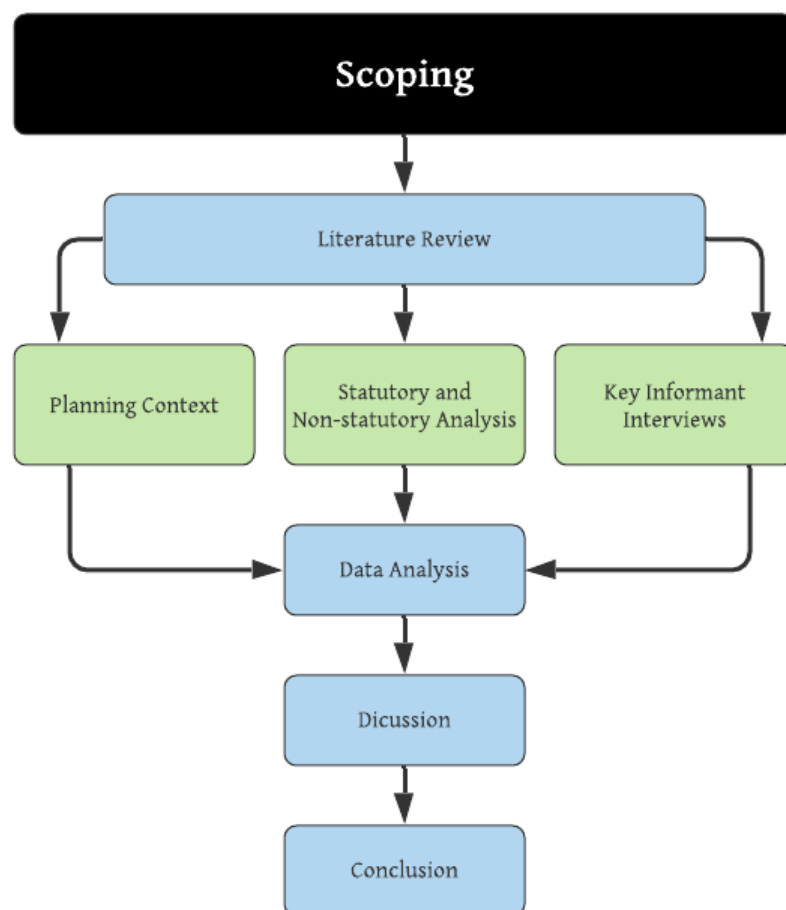
Figure 3.2: Research Methods used for the research. The green boxes reflect the areas are approached through the use of case studies. (Source: Author).

3.2.1 Literature Review

A literature review was undertaken covering global and Aotearoa-New Zealand literature to establish a wider context and aid in the establishment of the theoretical framework for the study. The literature review was outlined in Chapter Two, providing an overview of the academic research and theory relevant for the research. Thematic areas, debates, problems, and perceptions were explored and interpreted. These arguments guided the Research Questions in terms of relationship between planning provisions and enabling artistic expression. The review was valuable in grounding the present research as it gained an understanding of the process of street art provisions. Knowledge obtained through this review, provides comprehensive understandings of the main components in answering the Research Questions.

3.2.2 Case Study Approach

The use of case studies as a research approach as they keep with the flexible critical realist framework as case studies are not a data collection method but rather a research model (Baxter & Eyles, 2004). In the context of this research, the form of case study chosen in this research is one of the comparisons between urban areas in Aotearoa-New Zealand. The predominant urban areas around New Zealand have been chosen as a case study for this research; localities include Wellington, Christchurch, and Dunedin as shown below in *Figure 3.3*. It is important to understand the political, social, economic, and environmental make-up of these cities as they may influence the perceptions that the key informants hold towards the research.

Comparative studies allow for the examination and explanation of commonalities and disparities, can be used for exploratory, descriptive, and explanatory research which is explored through Rowley (2002). Through using case studies alongside the critical realism paradigms allows deeper meaning to be gained from participant interviews, as it reveals a complex interaction that is situated within the context of the case studies.

These areas where chosen as they highlight different legislative combinations of street art elements. Integrating these cases across the research provides interesting combinations and comparisons, gaining an understanding of different approaches used within Aotearoa-New Zealand. These three case study sites will enable findings to be generalised as the complexities will be shown.
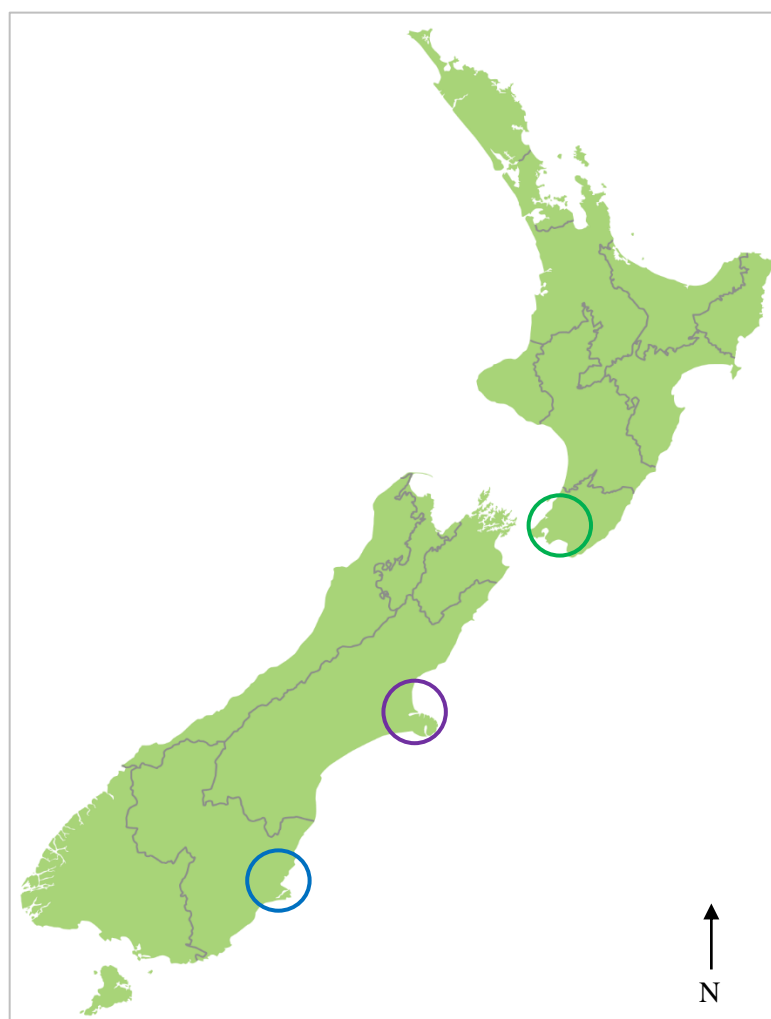
Figure 3.3: Map of Aotearoa-New Zealand with circles identifying the three chosen case study locations. Blue: Dunedin; Purple: Christchurch; Green: Wellington. (Source: Author).

The case studies were chosen due to the locations being among the biggest urban centres within Aotearoa-New Zealand, and all have an individualised public art scene that can be interesting to explore commonalities and differences within the planning context between the areas which each have different styles of street art. In addition, these case study areas were selected as they are relatively unstudied locations, providing examples of street art production with Aotearoa-New Zealand.

It is critical to acknowledge Christchurch, Dunedin, and Wellington are unique cities with various geographies and cultural narratives. The findings of the research have been discussed separately and then analysed together as a representation of Aotearoa-New Zealand cities. If this research were undertaken using a larger representation of these

cities, it would have provided more certainty regarding opinions. Providing a future opportunity for future research with a larger sample size to provide more reliable comparisons between cities, giving an overview of the opinions of the Aotearoa-New Zealand planning context. Nonetheless, the findings of this study are valuable in exploring how the current legislative frameworks impact the production of street art.

3.2.3 Aotearoa-New Zealand Planning Framework Analysis

Understanding the planning frameworks of Aotearoa-New Zealand of the issue allows the understanding of the mechanisms that will be addressed throughout the research. Planning context analysis and review of statutory and non-statutory documents was undertaken prior to primary data collection, providing a comprehensive understanding. A review of the policy and planning framework was undertaken to understand both the statutory and non-statutory documents that influence responses to street art within urban centres across Aotearoa-New Zealand.

The following planning documents were reviewed:

- Resource Management Act, 1991 (RMA)
- Local Government Act, 2002 (LGA)
- Land Transport Management Act, 2003 (LTMA)
- New Zealand Design Protocol, 2005
- Arts Council of New Zealand Toi Aotearoa Act, 2014 (ACNZTA)

Alongside these documents, non-statutory documents were also analysed which include:

- Toi O Tautahi—A strategy for Arts and Creativity in O Tautahi Christchurch 2019-2024
- Wellington City Council Arts and Culture Strategy (2011)
- Wellington City Council Public Art Policy (2012)
- Dunedin's 'Ara Ōtepoti – Our Creative Future' (2015)
- Dunedin's Art and Creativity in Infrastructure Policy (2017)

3.2.4 Content Analysis of Statutory and Non-Statutory Documents

The use of content analysis provides a systematic examination and interpretation of a particular body of material, identifying themes, patterns, and hidden meanings (Berg, 2009; Kitchin & Tate, 2013). For this report, a technique was used to determine how the planning documents address the self-expression of the artists between the three chosen case studies. Adaption of Schreier's (2014) coding framework was used to help provide direction for the study. Applying coding framework that was informed from the literature review enables comparison to a wider body of work reveals the ideological mindsets embodied in the documents. As coding varies in complexity due to the number of main categories and hierarchical levels used, this research will restrict the main categories and sub-categories used to align with thematic coding from the key informant interviews (Kitchin & Tate, 2013). An overview of the thematic coding is provided below in Table 3.1.

Table 3.1: The thematic coding of the statutory and non-statutory document analysis. (Source: Author as informed by the literature review).

Legislation	Participation	Place Value	The Aim of Art
Definition of Public Art	Collaboration	Reflects Local Culture and History	Innovation
Definition of Street Art	Partnership with Key Agents	Māori Visibility	Artistic Expression
Regulated Activity	Community Driven Activities	Pacifica Visibility	Technological Advancement
Size Limitations	Accessible	Other Diverse Communities	
Distinction from Signage		International Recognition	
Identified Public Art Precincts		Creative Cities	
Heritage Precincts			

3.2.5 Key Informant Interviews

In answering the Research Questions, key informant interviews are a useful method in accessing key information and experiences gaining diverse insights, revealing similarities or distinctions between views of the research. Such primary data helps establish how people and communities perceive the efficiency of the current approach (Baxter & Eyles, 2004). Key informant interviews made the predominant collection of primary data for this research. In total 11 key informants were conducted with professionals of differing backgrounds in the realm of public art. This information of participants is shown in Table 3.2. These informants were provided a copy of University of Otago's Ethics form and were asked to sign a consent form. These can be found in Appendix A and Appendix B.

To ensure anonymity, these key informants will be referred to by their identified career and their location as shown in Table 3.2.

Table 3.2: List of the 11 Key informants, separated by the case study locations. (Source: Author).

Location	Informant List
Christchurch	Policy
	Placemaker
	Arts Advisor
Dunedin	Policy
	Resource Consent Planner
	Arts Advisor
	Placemaker 1
	Placemaker 2
Wellington	Resource Consent Planner
	Placemaker
	Artist

3.2.5.1 Method of Recruitment

Informants were selected of the identified key stakeholders involved with street art in Aotearoa-New Zealand. Potential informants were identified by the researcher from their publicly available details and contacted by email to set up an interview time either in person or online via Zoom. Planning professionals and local artists within the street art community were identified through actively researching planning, art groups, and local government professionals within the urban design field. The adoption of the snowballing sampling was used, where informants may open up possibilities for expanding a web of contact and inquiry (Lewis-Beck, et al., 2011). These additional participants take advantage of the social networks of the identified informants to diversify the key informants. The additional participants of the research were contacted via phone or email while in the field, where purpose, objectives, and ethical considerations were discussed.

Within each of the three case studies, key informants were identified from each of the predetermined categorisation. This grouping of informants includes stakeholders involved in different aspects of street art and the cityscape, all of which have different perspectives and involvements with the planning context in relation to street art. These categories involve consents planners, policy planners, placemakers, and artists or art advisors, shown within Table 3.2. The category of 'placemakers' are individuals that are involved in facilitating art within the public art discourse from a council perspective. This methodological approach was adopted as it ensures aspects surrounding planning for street art to be considered, and opinions to be heard from these aspects of street art within the identified case studies across Aotearoa-New Zealand.

3.2.5.2 Interview Procedure

Interviews were semi-structured with a small set of basic questions which prompt free-form discussions. Through providing a tentative array of open-ended questions projected towards the knowledge of the key informant topic, allowing spontaneity and flexibility in adapting the knowledge of base of given key informant. Unanticipated discussions were explored, opening new avenues of enquiry to explore further. The predefined themes were developed from the background research, initial literature review, and defined Research Questions.

Several predetermined themes were asked of each interviewee, where a set of the question set used in the interviews are given in Appendix C. The interviews were audio-recorded where permitted by the participants and later transcribed into text format, where they were then analysed using qualitative content analysis.

3.2.2.3 Data Analysis

To assess the themes and sub-themes that became apparent through the interviews, a qualitative content analysis of the interview transcripts was conducted. This analysis involved in the process of reduction, organisation and interpretation of the recorded interviews, enabling the primary data collected to be untiled to address the research aims and questions through the use of a coding system (DeLyser & Sui, 2014). As qualitative research is grounded in exploration of the understanding of thoughts and opinions, it was important that the data was analysed in a way that did not reduce the value of the information (Davies & Dodd, 2002).

During the transcription of the interviews, a coding system was created based on the thematic categories informed by the literature review and guided by the Research Questions. For the research, the coding involves the abstraction and generalisation of the original words, filtering meaning from interviews, guided by the interpretation of the researchers chosen codes. The thematic codes and sub-themes are shown in Table 3.3 below.

Table 3.3: Thematic categories of the key themes and sub-themes from the key informant interviews obtained through data analysis (Source Author).

Themes	Sub Themes
Background of Key Informants	Background in the arts
	Definition of street art
Legislation	Rules/Plan Writing
	Restrictive Planning Process
	Balancing Act
	Leadership
Place Value	Public Ownership
	Private Ownership
	Who owns Artwork?
	Accessible
	Mobilising Democracy
	Signage
The Aim of Art	Narratives of Place
	Artistic Expression
	Location Sensitivities
Participation	Lack of Participation
	Mana Whenua/Diverse Groups
	Subjectivity and Perceptions
	Collaboration
Case Studies	Christchurch Perceptions
	Dunedin Perceptions
	Wellington Perceptions
Future of Street Art	Legitimising the Sector

3.3 Ethics & Positionality

When conducting research regarding people's perceptions, ethical considerations are essential. Procedural ethics and practical ethics involve maintaining standards throughout every stage of research.

3.3.1 Ethical Considerations

Ethical considerations hold importance and present issues when involving research participants. It is of high importance that participants who were involved in this study were given sufficient information about the study to enable them to give well-informed consent. The participants were offered the right to make their contribution to the research anonymously. Participants were aware of their right to withdraw from the study at any time, without any repercussions to occur.

Overall, ensuring the research complies with the procedural ethics of the University, and Ethics B Application was submitted and accepted (Appendix A and Appendix B). This outlined a description of the Research Aim, Research Questions, potential issues that could arise, and providing all key informants with an information sheet detailing the research prior to confirming participation. The prominent ethical consideration centred around the confidentiality of the participants, and their identities would not be inadvertently revealed by participating and result in unintended repercussions for the informants. For this reason, it has been respected by their contributions being referred to by their professional title which will help differentiate between backgrounds, e.g. 'Artist'. The participants who chose to remain named will similarly be referred to by their profession to enable consistency throughout the research.

Ethics in practice were carried out adhering to the University of Otago Code of Conduct, as well as the New Zealand Planning Institute Code of Ethics throughout the entirety of the research process.

3.3.2 Positionality

It is important to pay attention to the positionality, reflexivity, and power relations of the researcher with participants, as socio-political situations and ethical considerations in the field may be different of that of the researcher's origin. Detailing the research philosophies which frame the study, it is important to acknowledge the ways in which the researchers lived experiences may influence the study and its outcomes and how these influences will be managed (Roberts, 2007). Positionality encompasses the researchers background, history, beliefs, and life views, while their reflexivity involves the creative

reflection of the self, and how the researchers personal and political commitments may interact with those of the participants in the research (Sarantakos, 2005).

The researcher, a 24-year-old Pakeha female, a student of the planning profession, having spent the past year learning about the Aotearoa-New Zealand planning field, in preparation for employment in the profession. The researcher became interested in urban design and public art through her artistic exposure growing up and within planning theory where she learnt about the importance of public art as a placemaking device. Despite the researcher studying Environmental Management, she undertook art courses which increased her interest in enabling artistic expression within the public realm. This enabled appreciation to be held for artists reflecting social, cultural, and political change using art.

Compared to the research topics that have a deeply embedded ethnographic focus where gender, age and background are important to the research process, these do not greatly influence the overall results and findings. As the researcher travelled around Aotearoa-New Zealand to various urban centres, therefore the researcher engaged with participants in study site locations in the same manner and any bias that she may have was rendered negligible. While interested in public art, and believing they deserve greater recognition, the researcher approached the topic from a neutral viewpoint. To ensure that positionality is managed, evaluation of the research findings based on framework derived from academic literature to ensure the researcher do not impose biased perspectives. In addition, the researcher ensured to the best of her ability that participant perspectives were efficiently portrayed.

3.4 Overcoming Research Constraints

Qualitative data can have underlying issues, challenges in the field, and trade-offs with the methodology, all creating limitations in the research. Emphasised by Sarantakos (2005), there are a set of restrictions which apply to all qualiative research, as presented in *Figure 3.4*. These identified limitations can appy for the research despite best efforts to avoid them.
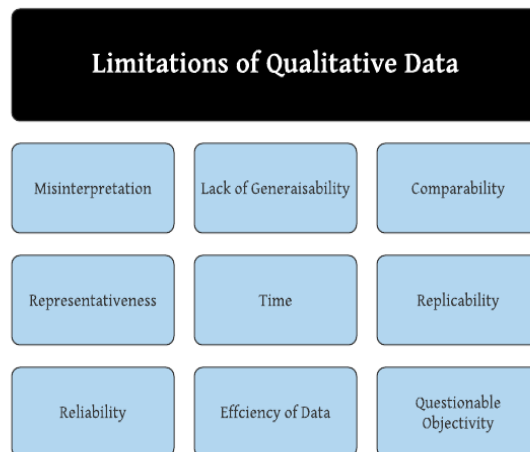
Figure 3.4:Limitations of Qualitative Data. (Source: Author adapted from Sarantakos, 2005).

A limitation of the qualitative data is the small number of participants involved in the research. Although strategically identified, a larger sample size from the case study locations and also a larger pool of case studies would have allowed more robust findings to be obtained. Yet, give the timeframe and scope of the present research, the smaller sample size allowed an in-depth account of personal opinions to be viewed regarding how the current planning legislative frameworks impact the production of street art. But given the research is looking at three case study locations, this amount of informants were chosen strategtically due to the consistency and saturation of themes occuring through the informant interviews. Therefore the limitations were minimised.

It is important to note that this research was undertaken during the worldwide pandemic of Covid-19. This creates some limitations surrounding accessibility for the researcher and the key informants partaking in this study, which will be discussed further below.

3.4.1 Constraints to Key Informant Interviews

It was important for this research to obtain views of those directly involved however it is important to note that key informant interviews provide much value, there can be limitations from using them (Cossham & Johanson, 2018).

Best efforts are ensured to provide for individuals needs and emphasis is placed on flexibility surrounding interviews—if these informants do not wish to underake interviews in person, the use of online means will occur. However, it is apparent this will restrict the personal conversational approach as it was difficut to develop that relationship with the participant. Ensuring that the researcher selects the right informants to partake in the research is a limitation. As the snowballing approach was used with the recruitment of informants, there is a '*tension between knowing enough to select key informants and seeking key informants to know enough*' (Cossham & Johanson, 2018, page 29). Despite best efforts, informants potentially could have considerable bias without the researcher being aware of. Some people are more easily able to express their understanding and have greater awareness and depth of perspective than others.

Another limitation to this research is that there was a failure to obtain key informants from local iwi from all case study locations. Through the urban design guidelines and local arts and culture strategies—tanagta whenua's recognition in cities is of significant interest. Although involvement is beyond the scope of this research, it would have provided interesting perceptions for various case studies.

Essential to note, there were no key informants from Creative New Zealand. Their perspectives and knowledge of the arts in Aotearoa-New Zealand would have provided an interesting element for the research—unfortunately no informants were obtained. The views that would have been obtained would have enabled a fuller understanding of the planning frameworks, and the relationships between central government and local authorities. However, undertaking qualitative data without the input of Creative New Zealand is a strategic direction as it provides unbiased perceptions towards leadership and governance.

3.5 Conclusions

This research is approached from a philosophical perspective of the critical realism and interpretivist theory as outlined by this chapter. This has led to research designed to assess the provisions of street art within Aotearoa-New Zealand's planning context. Through uilising these philosophies, the research will uncover the various approaches used by different local authorities through examining the contents of different cities

planning documents and comparing such to the literature review. The views of council and artists will be analysed to highlight differences in opinions and views. Through adoption of such research methods, the Research Aim and Research Question will be achieved. The following chapters will now present the planning context of Aotearoa-New Zealand, and how street art is situated within provisions.

Chapter 4: Planning Framework

The planning context in Aotearoa-New Zealand gives some importance to the public art discourse in the legislative documents and frameworks, yet minimal acknowledgment to street art. Street art can contribute to providing a vibrant built environment through the public spaces in the city. There normally needs to be resource consenting approval before public art is installed in the urban commons, which aligns with the legislative frameworks of the Resource Management Act 1991 (RMA).

A strategic approach is broader than the statutory requirements of the RMA, such an approach takes a broad range of council functions and includes other organisations that influence the overall quality of our built environments. However, throughout the legislation documents, it is apparent that legislations do not give specific importance to street art. Due to artistic character, specific location, exposure to the public opinion— street art incorporates several tensions and contradictions that present challenges regarding policy.

This chapter discusses both the regulatory and non-regulatory provisions surrounding the public art discourse and thus street art in Aotearoa-New Zealand. It should be noted that the terminology 'public art discourse' will be referred to throughout this chapter due to the hierarchical nature of the term which encapsulates street art within. As there are different provisions for each of the case studies, an exploration into the content of each strategy will be had, emphasising similarities and differences. Reference to the RMA and Local Government Act (2002) (LGA) will occur throughout as it is an overarching piece of legislation for local authority documents.

4.1 Aotearoa-New Zealand's Planning Overview

The Aotearoa-New Zealand planning context is unique because of the guiding provisions from the RMA, and the attempts at proactively governing the effects on the environment as well as functioning cities that are central to social, economic and cultural wellbeing (Quality Planning, 2017). The Aotearoa-New Zealand planning system is complex

however both regional and urban planning is driven by three pieces of legislation, which include the RMA, LGA and the Land Transport Management Act (2003) (LTMA). Both statutory and non-statutory documents also come into effect for this research, due to inadequate recognition of policy surrounding public art and thus street art. Below *Figure 4.1* provides an overview of the planning framework guiding the development of both street art and public art in Aotearoa-New Zealand's urban realm.
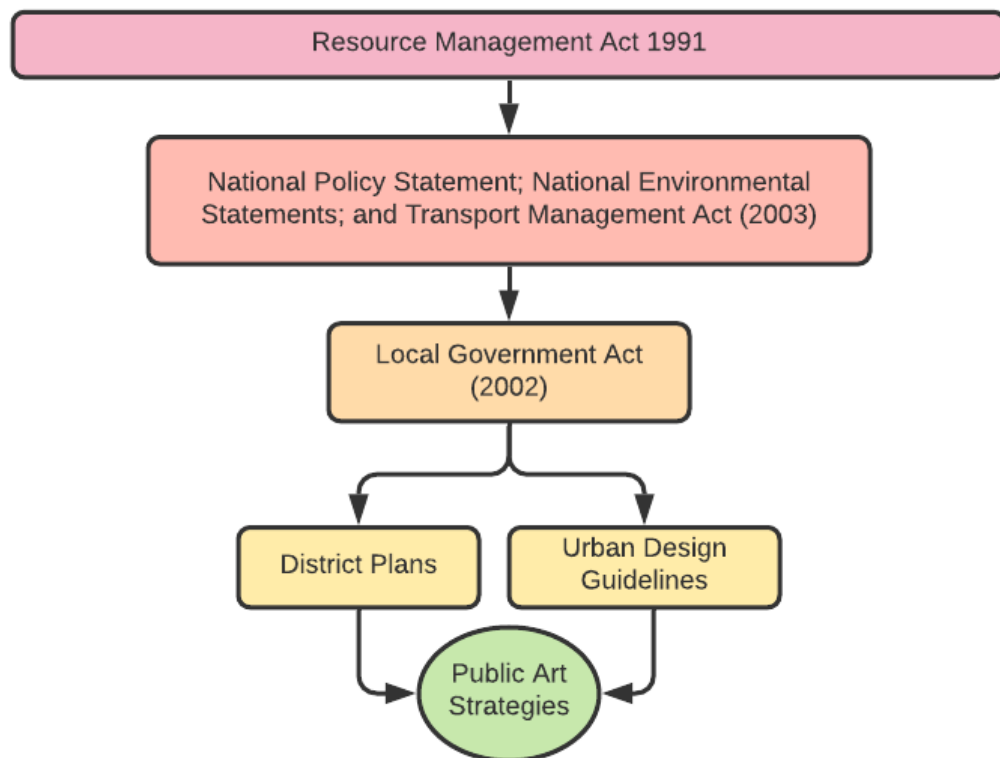
Figure 4.1: Summary of the Planning Context in Aotearoa-New Zealand for the public art discourse consent consideration. (Source: Author).

4.2 Definition of Public Art

The Ministry for the Environment is Aotearoa-New Zealand's leading government body supporting the natural and build environment. Driven by practices of environmental management, they utilise laws, regulations, and National Environmental Standards (NES) (Ministry for the Environment, 2017). Despite having a predominant focus on the

natural physical world, they also derive non-statutory documents for best practices for urban design. The website provides a definition of what constitutes public art:

> *'Public art' is defined in the widest possible sense as artistic works created for, or located in, part of a public space or facility and accessible to members of the public. Public art includes works of a permanent or temporary nature located in the public domain.* (Ministry for the Environment, 2009).

4.3 National Responses

Due to inadequate recognition of the public art discourse within leading planning provisions, cities have developed their own cultural strategies for managing the public art in urban areas. These public art policies do vary from city to city, emphasising each area unique characteristics and values. These documents place emphasis on people's interaction and its contribution to the city making process (Ministry for the Environment, 2017). Regarding street art, these statutory documents do not provide exact restrictions. There is a lot of interpreting various sections that can be used for street art.

Street art planning is situated between land-use and urban design throughout legislation. As street art and public art is predominately located in urban environments, the activity governed by the urban planning system, which is the RMA and LGA (Quality Planning, 2017). Leading legislation, such as the RMA have different legal purposes, processes, and criteria which were not designed to work simultaneously together. Specifically, regarding the RMA, however, due to urban areas growing have become highly disjointed and many provisions have contradictions (Kiroff, n.d.). As the RMA is a prescriptive document prescribing how plans must be developed and also what provisions plans must include, it directs local authorities, under the LGA, to use their discretion to word these plans in a way that best suits their local circumstances (Quality Planning, 2017).

Managing street art under both regulatory and non-regulatory methods is the common approach used by Councils as under regulatory frameworks alone there is not much support nor guidance provided (Ministry for the Environment, 2020). Street art and urban design do not get the necessary legislative guidance therefore is driven by local

areas amenity values identified by the community. Below will discuss the current institutional arrangements involved within planning for street art within Aotearoa-New Zealand urban centres, and how they are integrated in the city making activity.

4.3.1 The Resource Management Act 1991

The purpose of the RMA is to promote sustainable management of natural and physical resources, in a way or at a rate that enables people and communities to provide for their social, economic, and cultural wellbeing, and for their health and safety (Kiroff, n.d.). Environmental Management is strongly embedded in such concepts of sustainable management, the integrated management of resources and emphasises the importance of public participation. The RMA does not specifically refer to urban design nor does it currently focus on urban design and public art. Nevertheless, these are implied in the requirements of part 2 of the RMA.

Section 5 – Purpose

(1) The purpose of this Act is to promote the sustainable management of natural and physical resources.

*(2) In this Act, **sustainable management** means managing the use, development, and protection of natural and physical resources in a way, or at a rate, which enables people and communities to provide for their social, economic, and cultural wellbeing and for their health and safety while—*

> *(a) Sustaining the potential of natural and physical resources (excluding minerals) to meet the reasonably foreseeable needs of future generations; and*

> *(b) Safeguarding the life-supporting capacity of air, water, soil, and ecosystems; and*

> *(c) Avoiding, remedying, or mitigating any adverse effects of activities on the environment.*

4.3.2 Resource Management Act Terminology that Encapsulates Street Art

As stated previously, the creation and management of urban and natural environments are assessed in the same way, creating a lack of consistency between provisions. Statutory weighting of the Aotearoa-New Zealand's Planning context means that interpretation of RMA terminology in relation to urban design is needed to be had when it comes to street art. These subject areas addressed in the context of urban design are identified in regard to the relationship to relevant qualities if urban design and can be considered in relation to street art (Enviro Solutions NZ Ltd & Glasson Potts Fowler Ltd, 2001). The next section will explore key terms of amenity and signage, and cultural underpinnings that can significantly influence public art and street art throughout Aotearoa-New Zealand.

4.3.2.1 Amenity

The RMA definition of environment includes amenity values which may be sometimes significantly influenced by public art, which implies that the wellbeing of people in the built environment is an important part of satisfying the requirements of the RMA. Amenity and public art interact in the public realm as they are both involved with what influences the built environment of the public realm (Enviro Solutions NZ Ltd & Glasson Potts Fowler Ltd, 2001).

Amenity values are formally defined under section 2 of the RMA as:

> *'means those natural or physical qualities and characteristics of an area that contribute to people's appreciation of its pleasantness, aesthetic coherence, and cultural and recreational attributes'*

This definition relies heavily on tangible and measurable elements within the urban environment. Not surprisingly, differences can arise between what members of the public think of as urban amenity and what local authorities can manage under the RMA (Quality Planning, 2017). Urban amenity is a significant concern for agencies and communities amongst Aotearoa-New Zealand. The local council is where people turn if they disagree with issues regarding amenity.

4.3.2.2 Signage

Public art and street art can be used as a form of signage for certain activities through the use of murals. Public murals have become a common phenomenon in urban landscape and if used for commercial purposes fall under the signage provisions. Under section 2 of the RMA, signage is formally defined as:

> **Sign** *- means any device, character, graphic or electronic display, whether temporary or*
> *permanent, which:*
>> *(a) is for the purposes of:*
>>> *(i) identification of or provision of information about any activity, property or structure or an aspect of public safety;*
>>> *(ii) providing directions; or*
>>> *(iii) promoting goods, services or events; and*
>> *(b) is projected onto, or fixed or attached to, any structure or natural object; and*
>> *(c) includes the frame, supporting device and any ancillary equipment whose function is to support the message or notice.*

4.3.2.3 Affected Persons

Due to street art being within the public realm, it is exposed to the public view involving many passers-by and onlookers. Who constitutes an affected person and persons comes under much debate through the resource consent process, therefore is critical to discuss in the scope of this research. Section 2AA of the RMA provides the definition of an affected person, or the purposes of limited notification through the resource consent process:

> **affected person** *means a person who, under section 95E or 149ZCF,*
> *is an affected person in relation to the application or matter*

Under section 95E of the RMA, places the sole responsibility and judgment on the planner, determining if the proposed activities adverse effects upon a person or persons are minor or more than minor. If the effects are less than minor, then that person or

persons are not considered an affected person. In considering the adverse effects, the planner must (s95E):

> *(1)For the purpose of giving limited notification of an application for a resource consent for an activity to a person under section 95B(4) and (9) (as applicable), a person is an affected person if the consent authority decides that the activity's adverse effects on the person are minor or more than minor (but are not less than minor)*

4.3.3 Cultural Background

Street Art is also expressions of how community members perceive street art based on their cultural background. All persons acting under the RMA are required to take in to account the principles of the Treaty of Waitangi—under section 8 of the RMA—therefore Māori play an integral role in managing urban amenity at the local level (Ministry for the Environment, 2009; Waitangi Tribunal, 2020). Part 2 of the RMA contains a number of provisions related to Tangata Whenua:

> **6 Matters of national importance**
>
> *(e) the relationship of Māori and their culture and traditions with their ancestral lands, water, sites, waahi tapu, and other taonga:*
>
> *(g) the protection of protected customary rights*

> **7   Other matters**
> *In achieving the purpose of this Act, all persons exercising functions and powers under it, in relation to managing the use, development, and protection of natural and physical resources, shall have particular regard to—*
> *(a) kaitiakitanga:*

> **8 Treaty of Waitangi**
>
> *In achieving the purpose of this Act, all persons exercising functions and powers under it, in relation to managing the use, development, and*

protection of natural and physical resources, shall take into account the

principles of the Treaty of Waitangi (Te Tiriti o Waitangi).

The Treaty of Waitangi is the founding document, exchanging promises between two sovereign peoples (Waitangi Tribunal , 2020). The treaty is integral to Aotearoa-New Zealand's constitutional arrangements providing for the exercise of kawanatanga in respect to the natural and spiritual environment (Quality Planning, 2017; Office of the Auditor-General, 2015). Therefore, plays an important part in government decision-making.

4.4 Land Transport Management Act (2003)

The objective of the act is to undertake its functions in a way that contributes to an effective, efficient, and safe land transport system in the public interest. As an organisation, the NZ Transport Agency (NZTA) is responsible for planning land transport networks and investing in land transport, building, and managing the state highway network and providing access to and use of the land transport systems (NZ Transport Agency, 2013).

Roads and streetscapes form an important part of a place's character and have a strong influence on the living environment of Aotearoa-New Zealand. The public art discourse and transport are an unlikely pairing, however NZTA is focused on making networks safe for Aotearoa-New Zealanders (NZ Transport Agency, 2013). As public art can enhance areas and draw people in, art cannot distract drivers or cyclists which can jeopardise safety. NZTA's Environmental and Urban Design team provides technical expertise and guidance to NZTA in the implementation of the urban design commitment.

4.5 National Directions–National Policy Statements & National Environmental Standards

Due to the hierarchical nature of the RMA, it sets out local decision-making devices such as National Policy Statements (NPS), National Environmental Standards (NES), and

National Planning Standards that local authorities must give effect to. These are provided to provide a nationally consistent regime where appropriate (Ministry for the Environment, 2019b).

Firstly, the NPS provides policies and objectives for matters of national significance relevant to achieving sustainable management—specific direction policies and objectives are to be given effect to within policy statements and plans. Secondly, NES are regulations that prescribe technical standards, methods, or requirements for environmental matters for activities such as coastal marine area, water take, and plantation forestry (Ministry for the Environment, 2019a). Thirdly, National planning standards are newly into effect where they set out requirements relating to the structure, format, or content of regional statements and plans. After the 2017 RMA reforms, it was apparent that plans and policy statements prepared under the RMA are inconsistent due to councils not having a common structure and format (Office of the Auditor-General, 2015).

Street Art nor Public Art are not recognised or provided for within these predominant national directions, therefore, allowing decision making of public artworks to be made on a local level (Office of the Auditor-General, 2015).

4.6 New Zealand Urban Design Protocol (2005)

The primary guiding document at the national level which promotes good urban design is the New Zealand Urban Design Protocol (2005). This design guideline is voluntary for central and local government, property developers and investors, design professionals, education institutes, and community groups who undertake specific design initiatives (Office of the Auditor-General, 2015). Due to the high discrepancy with urban amenity throughout the RMA, the Ministry for the Environment provided guidelines for managing and monitoring urban amenity. The aim of this guide is to help councils identify, manage, and monitor urban amenity. Doing so is a useful resource for anyone focusing on urban amenity—including the basics of street art.

> *'The design of our towns and cities affects almost every aspect of our*
> *lives - we all live and work in buildings, and use streets, public spaces,*

transport systems and other infrastructure. We need to ensure that what we design meets people's needs and aspirations, and that people want to live there. We need to ensure our towns and cities are successful places that contribute positively to our identity as a nation.' — New Zealand Urban Design Protocol (2005).

This protocol has been powerful in drawing attention to the importance of good urban design has on the quality of life amongst Aotearoa-New Zealand's town and cities.

4.7 The Local Government Act (2002)

Under the RMA, decision-making has been decentralised to local and regional levels, which is based on the principle that decision-making is best carried out at a level closest to the resources affected and better enables public participation within the city making process (Quality Planning, 2017; Ministry for the Environment, 2017). This is a crucial aspect of street art, as making the process decentralised allows for community views and aspirations regarding what they want to see in their locality. By enabling this decentralisation, it can inform ways of engaging with the built environment and amenities. Central government, however, can directly intervene using NPS, NES, and National Planning Standards as shown in *Figure 4.1* above.

At the regional level, depending on the local authority, there is typically a resource consenting approval process before public art is installed, which aligns with the legislative framework of the RMA (Ministry for the Environment, 2020). As public art of any sort affects how the land is being used, it pursuant to land use provisions under the RMA. Local councils around Aotearoa-New Zealand have an allocated budget gained through ratepayers' taxes, for art installations around the associated city (Harper, 2011). For these reasons, public art is considered an essential process involved in the process of city planning legislation.

The LGA contains a number of provisions that relate to Māori, recognising the Government responsibilities, thus make take appropriate accounts to the Treaty (Quality Planning, 2017), and facilitate appropriate participation in local decision-making processes. Provision synergies from the RMA and the LGA require local authorities to

provide opportunities for Māori communities to be involved in the decision-making processes (Quality Planning, 2017).

Overall, there is ambiguity when it comes to public art and thus street art in policy from central government guidance. Yet, there are obligations to prepare provisions for urban design and consider the functionality of urban areas for community wellbeing under the RMA and LGA.

4.8 Regional & District Level Provisions

In preparing district plans, councils are required to consider amenity values. Under s75 of the RMA, it requires the contents of district plans to make provision for the matters set out in Part 2 of the RMA—which includes amenity values. Amenity is a dynamic and complex task where regulators could simply use their own person viewed on amenity and do not see to understand the community values throughout (Harper, 2011). Consulting a variety of community members under section 32, which enables transparency and consideration of views and potential alternatives.

There are formal requirements of the RMA to be fulfilled by local councils (Ministry for the Environment, 2009). These include provisions in resource management plans that help encourage councils to avoid, remedy, and mitigate adverse effects on the environment. It is then up to the council to reflect these amenity values in the areas strategic plans, general state of the environment, and other policy documents and strategies. Design guides have been included with some district plans as a regulatory technique to promote 'good design outcomes', regulatory design guides illustrate design principles and make explicit the standard for assessing the level of amenity and design quality of a development (Enviro Solutions NZ Ltd & Glasson Potts Fowler Ltd, 2001; Ministry for the Environment, 2005; Ministry for the Environment, 2009).

4.9 Non-Statutory Art Strategies

Strategies are not required under legislation but are more commonly being used to streamline and coordinate planning to provide direction for the cities (Quality Planning,

2017). These strategies do not carry legal weight elaborate on specific city and district policies to be taken into account when there is an assessment of a planning application. Local authorities set their own unique approach, focusing on ways to provide strategic directions for integrating into their own capital projects and will as through the city's planning approach (Kiroff, n.d.). Strategic directions enable collaborative and inclusive approaches to be undertaken.

Strategies can incorporate multitudes of directions from managing housing growth, long term plans, as well as community development. Art strategies set out how the local creativity and culture can contribute to both the built environment and also the social and economic wellbeing of a city (Ministry for the Environment, 2017). As presented through the Quality Planning website, Public Art Strategies recognise the:

> *'key role that public art plays in a town or city's social, cultural and economic development, and as an important vehicle for urban renewal and city marking'*

Box 4.1: Case Study: Auckland Council Public Art Policy. (Source: Author).

Case Study: Auckland Council Public Art Policy

Auckland City Council's Public Art Policy (2014) focuses on promoting creativity and bringing artworks into the public realm of the city. Public Art Policy reflects the long-term commitment to developing and supporting public art activities that contribute to Auckland's unique public art assets. There is emphasis on cultural diversity and multiculturalism, due to that Auckland is home to the largest community of Pacifica people.

Auckland Council has also stated that the purpose of the policy document is to enable stakeholders to feel inspired to contribute to the city. Providing people with opportunities to enrich their own environments, ensuring people have a stake in the local public places that they interact with. Public art is developed and encouraged where it is most likely to have transformative impacts on public places. In doing so is recognised through this Policy to provide a unique dimension to these areas and integrating functional art and design features within the design of larger developments.

Auckland has implemented the policy to enable key stakeholders, the public, elected representatives, the council-controlled organisations to understand how and why the council is invested in public art, and what they are seeking to achieve. An important aspect of this policy framework is how it streamlines and clarifies complementary decision-making roles and responsibilities of the governing bodies within the context of non-regulatory decision-making roles.

Aside from various council-led public art projects, many public art activities in Auckland happen with little or no involvement from the Council apart from the granting of required permits. The Council's unitary plan makes provisions for public art as a permitted activity in all districts to streamline the processes for public art, subject to other controls. However, due to the destruction of public property through means such as graffiti, has caused for the Council to put in place necessary processes of having to undertake a mural application fee which costs $570. Street art has focus on using the 'Mural Tool Kit'— these are sets of guidelines for the process of creating a mural – providing step-by-step advice on planning and preparing, producing, and caring for the street art.

The Auckland Public Art Policy is aligned with the objective of the Auckland Plan and vision to be the world's most liveable city through the integration of the policies and desired outcomes. Such public art activities support the strategic directions within the City Centres Masterplan as submerging the city with art becomes a vehicle for achieving the outcomes, objectives, and priorities of the local board plans.

4.10 Arts Council of New Zealand Toi Aotearoa Act (2014)

Recently, pressure in creating safe and attractive urban areas has been of focus. The arts, culture and heritage sector play important roles in Aotearoa-New Zealand's cultural, creative, social and economic prosperity. Creation of this legislation was to conserve and safeguard Aotearoa-New Zealand's arts, culture, and heritage, which have become parts of Aotearoa-New Zealand's natural treasures and cultural assets.

3 Purpose and principles

(1) *The purpose of this Act is to continue the Arts Council of New Zealand Toi Aotearoa, the national body for the arts established under the Arts Council of New Zealand Toi Aotearoa Act 1994, in order to encourage, promote, and support the arts in New Zealand for the benefit of all New Zealanders.*

As Aotearoa-New Zealanders place importance on culture and engaging in cultural activities, this legislation plays an important role in ensuring that all Aotearoa-New Zealanders have that access to the arts and their heritage in supporting and developing artists and arts organisations. Governance responsibilities to have the proper structures, policies, and practices to achieve the strategic direction.

Under this legislation many entities which the sector are 'guardians' of are identified as Aotearoa-New Zealand treasures and are susceptible to risks. Governance is a critical theme throughout ACNZTA, as it plays a crucial role in making sure that freedom of artistic expression is maintained and is not unduly influenced by personal or political interests.

Creative New Zealand is an autonomous Crown entity governed by the ACNZTA. Creative New Zealand's purpose is "*to encourage, promote and support the arts in New Zealand for the benefit of all New Zealanders*". Although this legislation is not specially centred around public art and the integration of such into the urban environment, it provides a starting platform for local governments to see the importance to preserving arts, culture and heritage throughout Aotearoa-New Zealand as well as providing funding options.

4.11 Conclusion

Aotearoa-New Zealand's planning framework is predominantly driven by the RMA, LGA and the LTMA. Central Government plays critical roles in urban areas as policy makers, however through analysing the planning context there is no definite acknowledgement of public art and thus street art within policies and is open for interpretation. Allowing local authorities to adopt regulations for art activities within the urban realm if they wish. Within the next chapter, an analysis is complete of the case studies local planning frameworks, to build on the knowledge displayed above.

Chapter 5: Statutory & Non-Statutory Document Analysis

The plans, policies and strategies within a city are integral in influencing the scale, scope of activities and developments. Providing for art is governed by legal requirements as discussed within the previous chapter, through policies and planning instruments such as strategies and plans. This chapter discusses the plans and polices and strategies from the three-case study cities, Dunedin, Wellington and Christchurch. There are several local authority documents that provide for arts and creativity within the public realm in their respective cities, and this section will provide an overview of these key documents— including Dunedin's 'Ara Ōtepoti – Our Creative Future', Dunedin's Art and Creativity in Infrastructure Policy, Wellington City Council Arts and Culture Strategy, and Christchurch's 'Toi O Tautahi—A strategy for Arts and Creativity in O Tautahi Christchurch 2019-2024'.

5.1 Methodology of Analysis

The analysis of the statutory and non-statutory documents is conducted through the exploratory context analysis of the case studies regulatory provisions to understand the influence these documents have on the production of street art across Aotearoa-New Zealand's urban areas. The review of policy documents contextualises the statutory situation of street art within the case studies—providing understanding of the regulatory gaps. The non-statutory arts strategies identified above are also reviewed to provide further comparisons to how the urban areas value art in their locale.

The development of a set of matrices was used in both the non-statutory and statutory documents. These matrices compared the case studies documents to a set of categories that were influenced from the literature review. The categorisation of these terms is grouped to contextualise them in relation to the Research Questions. These categories include legislation, participation, place value, and the aim of art. The matrices will be

containing the same categories for statutory and non-statutory analysis which will demonstrate the gaps between the documents. Similarly, comparing the case studies with each other to recognise the similarities and differences to help contextualise the research in relation to the legislative frameworks.

5.2 Local Authority District Plan Analysis

Policies carry more weight if are formally in place by local authorities through local authority plans. Most relevance to this research is that of district plans, as the authorities establish provisions in which relate to the local community. The following assessment criteria through the adaptation of an assessment matrix provides a brief overview of the aspects regarding the case study cities district plans. As plans are representations of the local values of the community, analysing the provisions enables the extent of which street art and public art becomes valued by the local authorities and thus communities. It should be noted that some categories within Table 5.1 are not relevant to be reflected in provisions. However, for the purpose of consistency between statutory and non-statutory document analysis the tables remain the same—allowing greater emphasis surrounding the gaps and opportunities.

Table 5.1:Assessment matrix criteria in District Plans, Strategies and Policies. Achieved marked as a tick, non- achieved marked as a cross. Source: Author.

	Wellington	Dunedin	Christchurch
Legislation			
Definition of Public Art	✕	✓	✓
Definition of Street Art	✕	✕	✕
Regulated Activity	✕	✓	✕
Size Limitations	✕	✓	✕
Distinction from Signage	✓	✓	✓
Identified Public Art Precincts	✕	✓	✓
Heritage Precincts	✕	✓	✓
Participation			
Collaboration	✕	✕	✕
Partnership with Key Agents	✕	✕	✕
Community Driven Activities	✕	✕	✕
Accessible	✕	✕	✕
Place Value			
Reflects Local Culture and History	✕	✓	✕
Māori Visibility	✕	✕	✕
Pacifica Visibility	✕	✕	✕
Other Diverse Communities	✕	✕	✕
International Recognition	✕	✕	✕
Creative Cities	✕	✕	✕
The Aim of Art			
Innovation	✕	✕	✕
Artistic Expression	✕	✕	✕
Technological Advancement	✕	✕	✕

Some of the criteria were well covered by the majority of plans. The Christchurch City Plan and Dunedin's Second-Generation Plan (2GP) were the only plan that comprehensively acknowledge public artwork, yet not necessarily street art and what is classified by that term. The assessment criteria were useful to provide an overview of the similarities and differences between each local authority plans. The following section provides more depth towards provisions, rules and objectives, highlighting the extent of street art within planning provisions.

5.2.1 Christchurch District Plan

Post-earthquake, Christchurch adopted new approaches towards their District Plans. As explored in Table 5.1 assessment criteria, and of relevance to this research, they adopted a definition of Public Artwork in the District Plan. Although the definition provides clarity for what is encapsulated in that term, street art is mentioned when it states about painting being incorporated into the design of a building. The definition is as followed:

> *Public Artwork*
>
> *means any object, figure, image, character, outline, spectacle, display, delineation, audio or visual installation (including projection or illumination, static or otherwise), announcement, poster or sculpture that is used principally to enhance public spaces, whether it is placed on, affixed or tethered to any land, building, footpath or pavement (subject to any Council bylaws or traffic management requirement) and/or incorporated in the design of any building (whether by painting or otherwise). It excludes use as a sign or for any purpose other than as public artwork.*

Christchurch is undergoing a rebuild and so public artworks is covered under temporary activities and buildings due to being flexible with construction and redevelopment. *Chapter 6: General Rules and Procedures* of The Christchurch City Plan, identifies that certain buildings have a limited duration, public artworks is included in these provisions as they are not viewed as permanent pieces. Public Artwork is a *Permitted Activity* if they meet specific standards under **Policy 6.2.4.1.1a** as presented below in Table 5.2.

Table 5.2: Christchurch City Plan provisions for Temporary Public Artwork. Source: Authors adaptation from the Christchurch City Plan.

Temporary public artworks and community activities	

Public and not-for-profit community activities, education activities and ancillary retailing (except as provided for in Rule 6.2.4.1.1 P2 or P10) in:
 	
   a. any commercial zone;
   b. any open space zone;
   c. the Industrial General Zone;
   d. the Specific Purpose (Schools) Zone;
   e. the Specific Purpose (Tertiary Education) Zone;
   f. the Specific Purpose (Ōtākaro Avon River Corridor) Zone; and
   g. the Transport Zone.
	No Activity Specific Standards

Similarly, within Specific Purpose, Residential, Commercial, Industrial, Rural, and Open Space Zones, artworks within the public art discourse are all permitted activities. They do not have any specific standards allowing the artwork to enable creativity within the city. The Christchurch City Plan addresses Public Artwork, but not specifically street art. The concepts of acknowledging street art as temporary activities are explicitly included throughout various zones. Indicating that the local authority response aligns with the ambiguity of the national planning frameworks, yet through enabling a definition shows the step towards greater integration. Through key informant interviews from Christchurch in Chapter Six, it will provide insight into these planning tool's perceived effectiveness.

5.2.2 Dunedin's Second-Generation Plan (2GP)

Dunedin's 2GP contains objectives policies and rules to manage the urban development. Through the assessment criteria in Table 5.1, the 2GP does provide some importance to public art. The 2GP provides a definition of Public Artworks that gives examples of activities this term encapsulates. Public Artworks includes:

Artistic works located in a public place or located and designed to be viewed from a public place, for public enjoyment. This includes works of a permanent or temporary nature.

Examples are:

- *sculptures*
- *sound art*
- *light art*
- *moving image*
- *digital and media art*
- *street art; and*
- *murals.*

This definition excludes:

- *activities otherwise defined as ancillary signs, commercial advertising signs or temporary signs; and*
- *artworks on private property that may be visible from a public place but are for the enjoyment of residents, occupants, or visitors to that property, and are unlikely to attract significant public attention.*

The 2GP acknowledges that public artworks are important within Dunedin and provides examples of what is included. Unlike Christchurch City Plan, 2GP provides Public Artwork Scales which set size limits which classify them as either Small-Scale or Large-Scale public artwork. This planning response is outlined below in Table 5.3:

Table 5.3: Dunedin Second Generation Plan (2GP) size limit provisions for Public Artworks. (Source: Authors adaptation from the 2GP).

Public Artworks – Large Scale	Sub Activities of Public Amenities Public Amenities Any structure or facility established for the convenience, enjoyment, or amenity of the public. For the sake of clarity, this includes signs containing information directly relevant to the purpose of the public amenity.
Small Artworks – Small Scale	*Public artworks that do not exceed the following thresholds:* - for murals or artwork painted on a building or structure, a maximum area of 10m² and a maximum height of 4m above ground level; and - for all other artworks, the maximum total volume of a 3-dimensional artwork must be capable of being contained with an envelope with a footprint of 5m² and a height of 3m above ground level.

Māori narratives have been recognised alongside the public art discourse as these narratives are recognised and provided for regarding Kai Tahu's visibility within Dunedin's urban realm as presented in Rule 1.2.2.4.b.

> <u>Rule 1.2.2.4.b</u>   *Kāi Tahu culture and presence is visible in the built environment – through public art, information and urban design*

Certain precincts such as Princes Street exchange, Princes Street South, and Port Chalmers are identified heritage precincts which heritage buildings add to the character of the area. Through the provisions, have had public art acknowledged as character values to be protected or enhanced. Public artwork and thus street art are a Restricted Discretionary activity under Dunedin 2GP, meaning a resource consent process must be undertaken.

5.2.3 Wellington District Plan

Unlike Christchurch and Dunedin's Plans, Wellington City Plan provisions are the most lenient. Wellington does not provide a definition of what it is meant by Public Artwork. The closest aspects reflecting public art and street art is that covered in the Definition section of the plan for Signage. This definition explicitly says:

Section 3.10   Sign

means any name, figure, writing, image, character, outline, engraving, carving, spectacle, logo, display, delineation, announcement, notice, placard, poster, handbill, hoarding, billboard, aerial display, banner, [or an] advertising device, appliance, or any other thing of a similar advertising nature, [that is:]

> *This definition excludes:*
> - Signs within buildings
> - Signs for the management of the legal road, public parks and reserves including official signs
> - Advertising on vehicles, including trailers, except where the vehicle or trailer acts as a stationary support structure for advertising
> - Murals
> - Sculptures

Through these lenient provisions, all public art and street art activities are allowed as long as they do not contain advertising. The ambiguity of the planning provisions within Wellington enables freedom of expression and arts direction to be directed through the arts strategy. Wellington key informants in Chapter Six, it will provide insight into these minimal planning tools' perceived effectiveness.

5.3 Non-Statutory Art Strategies Analysis

Strategic plans for art in the public realm work well when supported by broader strategies and policies that value the contribution street art and public art can play for public spaces. All three case studies contained separate policies or strategies that provide for general arts and culture within their locale. While each strategy should reflect local conditions, there are commonalities in strategies—as well as reflected in District and city plans. The evaluation was important to assist with providing general gaps and commonalities of these documents.

Art strategies play a major part in promoting local art directions identified by their communities. The above section identifies the minimal recognition with the legislation for Christchurch, Dunedin, and Wellington. However, as identified through Table 5.1, all three case studies have adopted Strategies to direct the art within their city. It is essential that these strategies and plans work together to promote and enable the community's visions to be allowed. The same table format will be used as Table 5.1 above to present the gaps, opportunities, and similarities. The documents that will be analysed include Dunedin's 'Ara Ōtepoti – Our Creative Future', Dunedin's Art and Creativity in Infrastructure Policy, Wellington City Council Arts and Culture Strategy, Wellington City Council Public Art Policy (2012), and Christchurch's 'Toi O Tautahi—A strategy for Arts and Creativity in O Tautahi Christchurch 2019-2024'.

Table 5.4: *Assessment matrix criteria in Christchurch, Dunedin and Wellington's Art Strategies Achieved is marked as a tick, non- achieved marked as a cross. (Source: Author).*

	Wellington	Dunedin	Christchurch
Legislation			
Definition of Public Art	✓	✓	✓
Definition of Street Art	✓	✗	✗
Regulated Activity	✗	✗	✗
Size Limitations	✗	✗	✗
Distinction from Signage	✗	✗	✗
Identified Public Art Precincts	✓	✓	✓
Heritage Precincts	✗	✓	✓
Participation			
Collaboration	✓	✓	✓
Partnership with Key Agents	✓	✓	✓
Community Driven Activities	✓	✓	✓
Accessible	✗	✓	✗
Place Value			
Reflects Local Culture and History	✓	✓	✓
Māori Visibility	✓	✓	✓
Pacifica Visibility	✗	✓	✗
Other Diverse Communities	✓	✗	✓
International Recognition	✓	✓	✓
Creative Cities	✓	✓	✓
The Aim of Art			
Innovation	✓	✓	✓
Artistic Expression	✓	✓	✗
Technological Advancement	✗	✓	✗

5.3.1 Christchurch's Toi O Tautahi - Arts and Creativity Strategy Analysis

The arts have been identified as an important part of Christchurch, especially their post-earthquake vision for the future of the city. To assist with this vision, CCC created the Toi ō Tautahi, Arts and Creativity Strategy in 2019, and span through till 2024. The strategy articulates CCC's importance to use the arts to 'renew, revitalise, heal and connect' communities and use arts to 'activate the city'. Doing so, involving the local arts and culture through collaboratively working with partners, achieving funding and developing opportunities. The strategy aligns with the CCC's strategic directions within the Strategic Framework. Identified in *Figure 5.1* below, these strategic directions guide the development of the councils Long Term Goals — Partnership is a key emphasis driving the supporting principles. Equity, partnership, and innovation are the core principles that are aligned with the Arts and Creativity Strategy.

Overarching Principle	Supporting Principles	
Partnership – Our people are our taonga – to be treasured and encouraged. By working together we can create a city that uses their skill and talent, where we can all participate, and be valued.	Accountability	Collaboration
	Affordability	Prudent Financial Management
	Agility	Stewardship
	Equity	Wellbeing and resilience
	Innovation	Trust

Figure 5.1:Toi O Tautahi—A strategy for Arts and Creativity in O Tautahi Christchurch 2019-2024' overarching principles.

The Arts and Creativity strategy identifies the wide range and unique opportunities the CCC is responding to post-earthquake. Arts for recovery is an interesting aspect that incorporates the emotional and physiological impact the arts can bring to the community's wellbeing. This followed by providing equitable opportunities for all the diverse communities throughout Christchurch. Especially, Mana Whenua and Māori narratives from local iwi to be interweaved into the built environment. The use of The *Pou Arahi* (strategy pillars) is adopted throughout this strategy to set out the key themes for development and encourages community involvement—*Tuakiri Identity; Hauora Wellbeing; Auaha Creativity;* and *Kōkiri Leadership*.

The *Tuakiri Identity* element outlines the role of connecting to an identity of place and respects how post-quake the arts have actively played a role in shaping a new era for the identity of the city, building upon heritage and cultural narratives. Within this pillar,

street art is identified as a creative response in community development responses. The *Hauora Wellbeing* pillar draws attention to improving wellbeing and supporting creative minds within the community—of all ages. The arts enhance socially connected communities and reduce social exclusion, therefore supporting a more holistic view of the benefits art can bring for a city. Leading on from that the *Auaha Creativity* pillar outlines the use of creativity and innovation from artists in developments to help create a desirable city—one of which the creative class is drawn to reside in to enhance the local economy. *Kōkiri Leadership* emphasises the core driving factor of this strategy is a partnership, this pillar identifies that collaboration is needed from both the private and public sector to deliver on the aspirations.

However, the types of art are not explicitly identified throughout this strategy, it does promote a wide range of art and creativity to be enhanced throughout Christchurch. The predominant themes that are apparent throughout this strategy are allowing arts within Christchurch to become a storytelling device—retelling local histories alongside allowing new chapters of the city to be represented. Opportunities for Tangata Whenua and other diverse communities to be visible within developments, enhancing partnerships and collaboration.

Overall, this strategy sets a unique example in terms of how after a devastating natural disaster, the arts can become an opportunity to enhance local communities and local economies—driven by the UNESCO's creative class movement (Landry, 2008). Guidance is given through shifting focus and focusing on how the arts can add vibrancy and a sense of place to a city.

5.3.2 Wellington City Council Arts and Culture Strategy (2011)

The WCC has an arts and culture strategy formed in 2011, emphasising the creative and diverse nature of the local communities—with a push to reflect such within the physical components. The importance of the rich arts and cultural activities are explored in relation to Wellingtons identity of place. The strategy aligns with the city's strategic direction Towards Wellington 2040: Smart Capital, where people of Wellington are the diverse driving force which makes Wellington thrive—people-centred vision.

Here WCC is given an advocacy and facilitating role for the arts, promoting the value to integrate art effectively into the city. Through use of *Figure 5.2* below, the strategy focuses on three priorities; Enabling the best and the boldest of arts and culture; Diverse experiences by diverse communities; Thriving creative enterprises. Three of these strategic priorities than have 3 focus areas that have actions to aid in the achievement of them.

PRIORITIES	FOCUS AREAS		
ENABLING THE BEST AND THE BOLDEST OF ARTS & CULTURE	Reinvigorate the capital city cultural experience	The city as a hothouse for talent	A city of ideas providing inspiration to all
DIVERSE EXPERIENCES BY DIVERSE COMMUNITIES	Wellington as a region of confident identities	Active and engaged People	A centre of creative learning
THRIVING CREATIVE ENTERPRISES	Our creative future through technology	Enabling creative enterprise	An internationally connected creative sector

Figure 5.2: Wellington City Council Arts and Culture Strategy (2011) three strategic priorities.

The first priority regarding '*enabling the best and boldest of arts and culture*' recognises the integration for the changing demographics, and the increasing need of visibility of Māori, Pacifica, and Asian arts, alongside cross-cultural exploration. Similarly, encouraging partnerships between the arts community and the changing population, as well as recognising the value of international collaborations attracts that creative class.

The second priority of '*diverse experiences by diverse communities*' links to the previous focus area, where wellington can embrace Aotearoa-New Zealand's cultural identity—increasing visibility within the built environment. Education and technology are a core component within this Strategy, stressing accessibility to new technological advancements can provide a new depth of opportunities for the arts sector.

A *'thriving creative enterprises'* is the third priority within this strategy, with focus on collaborative approaches for supporting new ideas and creative communities. Funding opportunities are similarly covered, exploring how asset managements and council should advocate for greater investment into the arts and culture sector supporting the creative sector. Following these, WCC provides actions for each focus, identifying activities and ways to measure progress.

However, within the scope of this strategy, there is no defined acknowledgment for which this strategy relates to street art nor murals. The predominant focus is on performing arts, sculpture, festivals, and architecture. Such arts and culture strategy aims to address issues and opportunities that have previously arisen; however, it is to be noted that a new arts strategy is being drafted during the completion of the research.

Wellington similarly has an art on walls program called *pakiTara-toi – art on walls* and also a Mural Quick Guide to provide further information about funding and processes towards street art. Throughout the three case studies, Wellington was the only area to provide explicated guidance towards the processes involved in street art. Providing clarification and strengthening understanding for public consumption.

5.3.3 Wellington City Council Public Art Policy (2012)

This policy explicitly acknowledges the importance public art has within the city and identifies murals and street art are subcategories of the public art discourse. It is identified early on within the policy that this framework is for Council lead artworks as it does not cover anything on private land—it applies to the assessment of public art, monitoring, and maintenance of artworks. Wellington's policy emphasises the high-level approval process with the artwork plan going through assessment through the public art panel, ensuring they meet the criteria and reflect the outcomes for public art and meet the safety requirements. The artistic merits of the proposal will be considered as this policy acknowledges that artistic merits will not be dismissed. Yet, the locality of the site, such as the social, cultural, and historical context will be explored. Unlike the other case studies non-statutory frameworks, Wellingtons Public Art Policy gives an assessment process for public art, providing both a flow chart of the steps in which the artwork must be held to, as well as providing a proposal assessment criteria matrix that gives a rating of low, medium, and high to how well the proposal meets the outcomes.

5.3.4 Dunedin City Council – Ara Toi Ōtepoti – Our Creative Future; Dunedin's Arts and Culture Strategy (2015)

"This strategy places songs for hopeless romantics and culture at the top of the agenda as a way to achieve Dunedin's ambitions of being a liveable, prosperous and amazing place to be." (page 2)

Arts and culture have been recognised as an essential part of a successful modern city, and key to Dunedin's future, the strategy was created to help guide growth, development and the delivery of arts and culture within urban form. The strategy that was developed in 2015, provides a direction for strengthening arts and culture in Dunedin through recognising both tangible and intangible value of integrating them into the city's future identity. Key stakeholders and communities were involved in the development of the strategy, contributing to the enchantment of a city, strengthening the brand and identity that attract talent workers.

Ara Toi explores the different forms of arts and culture that this strategy encompasses. For the purpose of this research, street art is classified predominantly under 'Creativity in the Public Realm' however can encapsulate many other focuses of this strategy, as shown within *Figure 5.3* below.
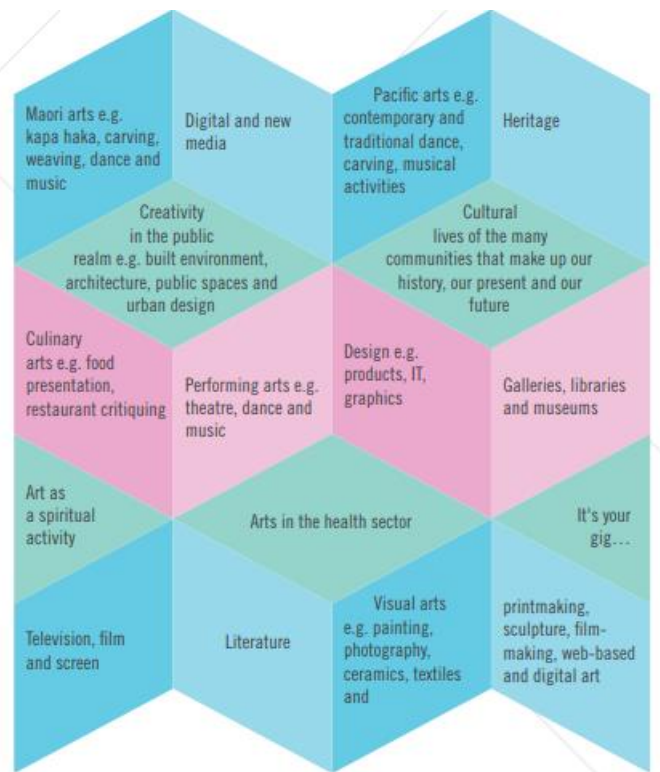
Figure 5.3: Ara Toi Ōtepoti – Our Creative Future; Dunedin's
Arts and Culture Strategy 2015, identified areas of focus.

Ara Toi provides four strategic directions, then broken down into goals that identify what the city intends to do and how these directions will be achieved. The DCC has eight active strategies; therefore, the arts and culture strategy aligns with those, strengthening the city's direction in becoming 'one of the world's great small cities'. The four strategic directions are: *Identity Pride*; *Creative Economy*; *Access and Inclusion*; and *Inspired Connections*.

'*Identity pride*' encompasses many different elements such as creative thinking, creative culture, and making Dunedin's Māori heritage visible. Specifically, in relation to this research, this strategy discusses using a creative approach to the public realm as 'Good urban design and planning need to be enhanced by activities that add to the vitality of Dunedin's Spaces'. Through Ara Toi, '*Access and Inclusion*' emphasises how accessibility and opportunity for all to participate in the arts is a critical part. '*Creative Risk-taking*' which enables artistic expression to be explored. '*Inspired Connections*' emphasises the creative economies and inspiring partnerships between both private and public sectors, as well as national and international artists. Other areas identified to be of importance in the strategy include strengthening current partnerships, as well as developing new ones—demonstrating the industry lead leadership, utilising collaborative

approaches with key drivers in Dunedin's arts and culture community. The '*Creative Economy*' strategic direction of focuses predominantly on economic prosperity that arts and culture can bring for Dunedin. Creativity is encouraged and reflected within jobs and economy, but also retaining the best of talent.

5.3.5 Dunedin's Art and Creativity in Infrastructure Policy (2017)

The DCC developed a policy in 2017 which emphasises the importance of art and creativity work within Council infrastructure projects in the public realm. In doing so, enables consideration to interweave artwork and/or creativity in DCC's Infrastructure developments. The policy aligns with Dunedin City's Strategic Frameworks such as Ara Toi, Spatial Plan, Social Wellbeing Strategy, and Dunedin's Economic Development Strategy. Such an approach focuses on Council-owned building and engineering projects, which enables collaboration between artists, urban designers, graphic designers, architects, and landscapers.

5.4 Conclusion

This chapter has provided the planning and legislative context of public art and street art within three case studies: Christchurch, Dunedin and Wellington. At the local authority level, there has been minimal attempts to address both public art and street art throughout the three case studies. Due to the lack of explicit direction from national planning frameworks, local authorities are delegated the responsibility to reflect the community needs within their planning documents. Similarly, strategic directions are developed by these authorities to enable each location to develop their own specific approach. The use of assessment matrices was used to emphasise the similarities and gaps between non-statutory and statutory documents across the case studies, identifying how these documents impact on the production of street art within Aotearoa-New Zealand. Within the following chapter, the use of key informant interviews emphasises the various views on the planning approach to street art in Aotearoa-New Zealand. Providing insight into the effectiveness the current response to planning frameworks presented in this chapter.

Chapter 6: Results

This chapter examines and explores the primary results for the research. The purpose of this chapter is to reveal relevant information regarding how the planning provisions impact the production of street art production in the Aotearoa-New Zealand urban Context through the opinions of identified key informants. The data obtained through the key informant interviews were categorised based on themes that relate to the information provided from international and national literature identified in the literature review (refer to Table: 3.3). As this research adopts the use of case studies to understand how planning frameworks impact the production of street art within urban Aotearoa-New Zealand, the structure of this chapter will be separated into the identified themes in response to the Research Questions, and then sub categories for each area, followed by a summary. The key themes include: the key informants understanding of street art, perception of legislation, place value and narratives of place, public participation, and the future of street art. The key results from the findings will be analysed in detail in the following chapter.

It is to be noted that the terminology between street art and public art was blurred when discussions were had with key informants.

6.1 Summary of Key Informants Backgrounds

As dicussed in Chapter 3: Methodology, certain key informants within the public art discourse and the planning profession were contacted for this research to provide their perceptions. While the selection of key informants is non-random due to being selected due to their knowledge on the subject matter. It is important to contextualise the background of these indiviudals as the information that they provide can be influenced by their education and exposure to the arts. At These key informants were asked in the prelimary stages of their interveiw whether they had a personal interest in street art and or public art. The layers of key informants were selected purposefully to provide

contextual understanding of the perceptions the key informants have. *Figure 6.1* provides an overview of these.

Personal Interest in Street Art

■ Education Arts Background   ■ Other   ■ Career within the Arts
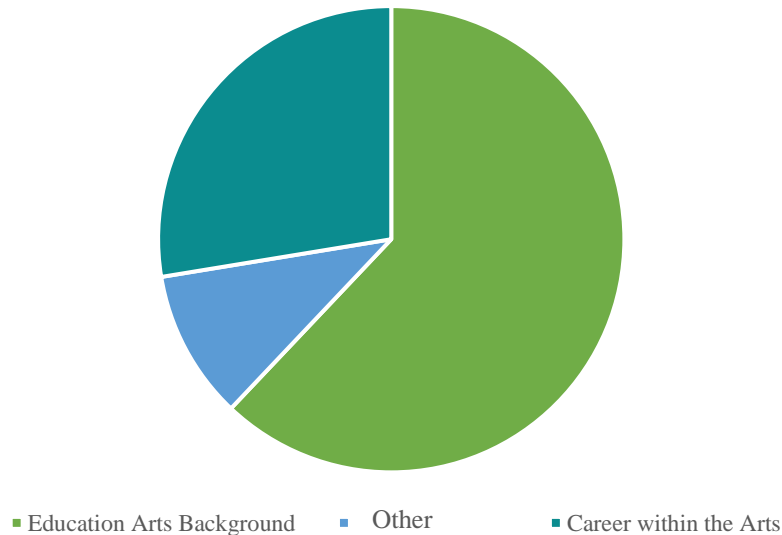
Figure 6.1: Diagram presenting the key informants' personal interests in street art. (Source: Author).

The *Figure 6.1* presents an understanding of the key informant's background and interest within the arts. Majority of the key informants interviewed had relevant education within the arts or a career that involves public art or street art. Two of the key informants interviewed expressed no background in the art field. Below in *Figure 6.2* presents statements of the various answers to the preliminary question.

Majority of informants have relevant understandings of the art scene within Aotearoa-New Zealand, therefore, provides valuable perceptions for this research. Understanding the background of the key informants is important for this study as the informants who do not have the pro-art stance bring contrasting views of the matter at play. This variety of knowledge enables the research to gain valuable insights from the broader areas that are being analysed through this research. Providing a different epistemological approach to this research creates credibility to the data as not everyone within the public realm enjoys or values street art. Through analysing the backgrounds of the key informants

underpins how individuals understand the theme of the 'aim of art' when situated in the public realm.

"I'm very interested in how people participate in the arts. And so that's looking for opportunities to increase participation in the arts so I reached out to communities and I talked about the benefit of arts and what art can do for communities and those benefits can be really wide ranging" – Christchurch Placemaker	*"No, I don't have any personal interest. That is not to mean it is not interesting. But that's not something that I partake in or have a particular passion for, I guess."* –Wellington Consents Planner
"I have always been interested in Art presa.... I have that sort of craft arts technical background. But I am interested in Public art and the way it reflects a population and community and the ethos of a place. I find that really integrating." – Dunedin Placemaker 1	*"Yes, I'm a graduate of school fine arts at the University of Canterbury. So I suppose you could say I trained as an artists."* – Christchurch Advisor

Figure 6.2: Diagram to show an understanding of the various key informants interest in the arts. (Source: Author).

This contextual understanding of the various backgrounds of the key informants is critical to the research. The above quotes identify that the informants who partook in this research have certain characterisation which can be adopted for how they view public art within urban areas. Contextualising the background of the key informants enable a greater understanding of how these individuals perceive the purpose of street art. It is apparent that informants who have education within the art discourse are pro-artist, pro-regeneration, and pro-beautification of place that street art can create. Whereas informants with no background in the arts can be shown in the above quote that shows no 'passion' for the arts, presented by the Wellington Consents Planner.

6.2 Key Informants Defining What Encapsulates 'Street Art'

Each key participant was asked to define the term 'street art' in their own way, to establish what street art meant to these key individuals from across the chosen case study areas, given the ambiguity in the literature. This section explores the vagueness of the terminology used.

The following *Figure 6.*3 presents a word cloud of the key words that the key informants used when providing their definition of street art. The word cloud was generated through analysing the transcriptions of the key informants, where the researcher recorded the words used to describe street art and the public art discourse. These words were counted, and the totals were added within a word cloud generator. Within the cloud the larger more prominent terms are the words which were used by multiple individuals, such as *Graffiti*, *Public Space*, *Murals*, *Walls* and *Public Realm*. Interestingly, these four prominently used words discuss the practice and medium of art and also the location of which street art is created, which defers it from other practices.

Figure 6.3: Word cloud of the common words used when key informants were asked to define the term 'street art'. The bigger the word the more often it was used. (Source: Author).

The following table demonstrates the views of people who provided thoughtful commentary of the term. Analysis of the statements are also provided for within Table 6.1.

Table 6.1: Key informant definitions of street art with commentary of the provided definition. (Source: Author).

Key Informant	Key Informant definition of street art	Analysis
Dunedin Placemaker 2	*"I think it is an activation in a public space ... experiencing the space differently"*	This demonstrates that the use of street art allows the revitalisation of space to be achieved if completed properly.
Dunedin Placemaker 1	*"That can be very tricky because there are multiple definitions. I know that if you were going to ask someone on the street, they would say it is murals and less directed from the public entity like local government or national government."*	Dunedin Placemaker 1 understands the complexity of defining the term, as individuals view and experience street art differently. This demonstrates the education and exposure to the arts has an ability to impact the way individuals understand street art. This also emphasises the relationship street art has with both local and national government, allowing a leadership aspect to be explored. This will be further discussed in Chapter Seven.
Christchurch Policy	*"I will say find the home terminology really intriguing because I think what we call street art now, really was what was called murals"*	Similar to the key informants' views above, Christchurch Policy questions the way in which the terminology surrounding street art is managed, given the historical contexts. The terminology now associated with street art, really covers the art form of murals.
Wellington Placemaker	*"... street art is generally at that sort of street, but it's considered painting on walls. But actually, I think my definition of street would be much broader. So we use the term art on walls, and it might be a billboard banner. It might be vinyl on a wall. So really, it's any kind of treatment on a wall that involves that involves an art outcome, or some form of creativity, your engagement with an artist."*	Wellington Placemaker discusses how street art can be under the perspective of just paint on walls, however it expands to using much more than just the medium of paint on a wall. This individual identified a more universal definition, but also identified their own personal definition, emphasising the complexity and ambiguity of the term street art.
Wellington Consents Planner	*"I would define it is provided for the public good or provided in the public realm for public viewing ... it's quite obvious in the streetscape is something that people can look at and view and appreciate it adds interest to our urban environments, adds a bit of vibrancy, and I can tell a story of a place as well."*	This key informant explains how street art is accessible for all to view, as it stands out within the urban environment. The individual presents the point of having street art as a story telling device, becoming a visual representation of the importance of place.

Dunedin Placemaker 1 and Wellington Placemaker explore a valid point, as to them there is no universal definition of street art, as for different people with different social, cultural and educational backgrounds it relates to various art practices within public space. They acknowledge that street art is widely accepted in the urban environment alongside with activation and engagement with space and an artist.

Christchurch Arts dvisor displayed a comprehensive understanding of the term, through emphasising the fundamental core society has for the practice, which is similar to the points raised above made by Christchurch Policy. Christchurch Arts Advisor defined street art as:

> *"Street Art comes from a very different kind of premise. I think it comes from or not necessarily from an academic base, but it comes probably more from the core of society and in an area sometimes where people have got a really strong political message to make or they've got social comment-commentary to make as well … for me embodied in kind of a responsiveness to social issues sometimes. Sometimes it's a complaint. But there's also so many different types of public art, street art the same niche."* – Christchurch Arts Advisor

This statement illustrates how the historical contexts and birthing of street art still should resonate with what the practice nowadays. Although the term is ambiguous and individuals have a different understanding of what it means, responding to the people's stories and issues of that time. Over analysing and regulating the practice has toned down the core element of society.

Although these key informants show adequate understanding of street art, there are other informants who grouped street art with public art, as demonstrated within the table below. This expands the argument that if some individuals involved in the planning profession and urban development of these public spaces have differing understandings of what the term street art encapsulates then how can the planning frameworks provide streamlined guidance. It is important to note that Placemakers and Arts Advisors are key informants in their fields and frequently engages with the concepts of public art and street art. Therefore, it is no surprise that the majority of the individuals expressed enlightened definitions of the terms.

Overall, the ambiguity of the term having such a broad definition and can be interpreted in many different ways, therefore questions the clarity surrounding regulation and the need to implement a more enabling process if the basic understanding is interpreted differently. But despite the ambiguity, the use and publicness are already well understood.

6.3 Perceptions Regarding How Street Art Fits into Planning Legislation

Gaining an understanding of the opinions and the perceptions about how street art fits into legislation from key informants is important to identify how these frameworks impact the production of urban ideals. It provides an understanding of the challenges in regulating street art, as well as a comparison of local regional approaches. The key informants were asked about their regional approach when it comes to implementing street art in their location's urban areas. It was clear from these interviews that regulating the process of street art is contested and highly debateable. These types of points and actions are discussed in the following sections.

6.3.1 The Role of Current National Led Direction

While key informants were directly asked about the street art practices within both national lead frameworks and regional implemented frameworks, informants made comments regarding the varying localised approaches. All key informants working within local government described the lack of direction and clarity when it comes to responding to street art. As national government provides for local level governments across Aotearoa-New Zealand to develop their own public art frameworks addressing how local communities want to see their urban areas, these notions are subject to debate.

These key informants who work within the local government described the lack of direction in terms of uncertainty to implement guidance as well as in terms of ambiguity to implement guidance as well as the roles and responsibilities causing uncertainties within the planning process. These identified issues will be discussed below.

Table 6.2: Key informant statements which emphasise the uncertainty of street art within the planning process. (Source: Author).

Key Informant	Statement
Christchurch Policy	*"[national led government] should be engaging with the sector, in that sector would include local government and the commission, much more closely than perhaps they do rather than seeing art as interest for them ... I think the development of some plans and strategies at a national level don't get consulted widely enough"*
Wellington Placemaker	*"I think we are really being guided by what's legal what's right. We are a local body authority. We are a regulatory body anyway. So, we need to be guided by central government."*

As emphasised above in Table 6.2, the statements are referring to the lack of national level government attention and funding. This view that "*the arts stuff tends to get pushed and not viewed as a priority*" by the Christchurch Policy informant. In section 4.10, the arts are involved with the Ministry of Culture and Heritage yet show no real interest with street art across Aotearoa-New Zealand. However, another contributing side to the debate has been discussed also by Christchurch Policy informant. They expressed that:

> "*actually [direction] should be extrapolated from national level and the Ministry of Culture and Heritage should be operating in that way they do not- they do not. They should be engaging with the sector, in that sector would include local government*". – Christchurch Policy

Such statement suggests that government responses from both national government and Ministry of Culture and Heritage are minimal and individuals within the sector wish for greater involvement. Through this perception from the Christchurch Policy informant it is apparent that the gap between local and national government is well known and there should be greater acknowledgment of the arts correlated between both levels.

6.3.2 Regulating the Process

District councils have responsibilities as part of the guidance from the RMA and LGA, however, does not provide guidance on urban ideals in regard to street art. These legislative responses carried out by the CCC, DCC, and WCC are detailed in the previous chapters. The councils are responsible for supporting community development which contribute to public commons which strongly contributes to a community's aspirations for their place. Localised actions to respond to the regional arts sector's lack of guidance will be discussed below. Overall, the key informants indicated higher levels of direction is had within the more localised strategies and processes compared to the government-led planning process. Perceptions of these local responses carried out within the case studies of Christchurch, Dunedin, and Wellington are explored in section 5.3.

This section will present the results relating to individuals' perspectives of regulating street art within the planning frameworks, from a regional-based perspective, as argued by key informants. This section will focus on comparing Christchurch, Dunedin, and Wellington's key informant perspectives of the ways in which their locations regulate street art.

6.3.2.1 Christchurch

Christchurch is a unique example, due to the city being devasted by an Earthquake causing the demolition of a large proportion of the city. Although this disaster created ruins, it also provided the city with a chance to redevelop its urban centre. Although the localised approaches within Christchurch were driven by actions to respond to the rebuild, they offer a learning experience for urban areas across Aotearoa-New Zealand.

Table 6.3: Christchurch key informants statements regarding relying on regulating street art. (Source: Author).

Key Informant:	Statement:
Christchurch Policy	*"So, just say that it is very unusual for the resource consent of it was probably required in the case of the large scale works, building consents sometimes, the central city itself, I believe is still delegated as a special zone. So public art is largely exempt from needing consents"*
Christchurch Advisor	*"Oh, just make it a lot easier if we got a plan change so we could plan change. So, we actually put in a definition for public art. So now on the city plan, a definition for public art, which is a lot of designations that have been overlaid onto the city plan ... we looked at the plan with the planners and they said actually it is a designation as permitted activity, because they've been overlaid through-through the definition. So that's been really helpful for us at Christchurch."*
Christchurch Placemaker	*"So I mean, councils do write a very fine line between, over you know, what would you say... regulation and environment so much that you cut out that creativity that is often generated not just by artists but by property owners ... you don't want to have a complete mess in a city either do you know, so that's why the Resource Management Act is in place."*

Christchurch's approach to street art provides interesting insights with acknowledgment to ways in which street art can add vibrancy and innovation to the city throughout the rebuild process and the planning process swich have been undertaken. The Christchurch Arts Advisor provides valuable thinking in how the process was handled:

> *"it's kind of everything has a natural evolution, but you know, the circumstances the earthquake, gave public art a little bit more sort of oxygen, I think, and so that then enabled other opportunities"*—
> Christchurch Arts Advisor

This metaphor of giving street art more 'oxygen' to gives insight into the ways planning frameworks can allow the process to be greater in enabling of art in the urban realm – similarly, providing artists to articulate their artistic expression more freely.

6.3.2.2 Dunedin

As explored in the Strategic Analysis above, in Chapter Five, Dunedin has stringent parameters for street art. However, DCC have directed a strategy to enable council lead development to implement a certain percentage to an artistic component. The perceptions of the Dunedin Consents Planner informant provided understandings from a resource consenting background by stating in the Table 6.4.

Table 6.4: Dunedin's Consent Planner perceptions about resource consenting street art. (Source: Author).

Key Informant:	Statement:
Dunedin Consents Planner	*"it will depend on, the location of the street art, the size of the street art, whether it is within or in proximity to a heritage precinct or on a heritage building."*
Dunedin Consents Planner	*"I understand the sort of ethos behind the rules in the district plan, was that street art is a positive thing for the city and that unnecessary barriers should not be put in place. But at the same time, there needs to be some control over, some ability to control the content and large-scale public artworks ... that it is just not a permitted activity. And in the situation where a consent is required, and you know, you have got advisors providing their views in the level of effects."*

These statements from Dunedin Consents Planner illustrate the perceptions of consenting the process, and how there should be some controls in place. In contrast to the Dunedin Consents Planner, the Dunedin Arts Advisor discuss the consent process from the perspective of an arts advisor—providing insights from the artists. The statement explores the difficulty in navigating the consent process for street art:

"we find is that resource consenting and resource management law is becoming more and more technical all the time. And for small groups or individual artists as well, many of them find it hard to negotiate those processes ... because things are quite a lot more complex in that plan, it is quite difficult." – Dunedin Arts Advisor

This contrasting viewpoint emphasises the complexity that stringent planning frameworks can have over street art—making the process difficult to navigate from street artists perceptions.

6.2.2.3 Wellington

Within Wellingtons planning context, street art provisions are lenient as presenting in Chapter Four. The key informants from Wellington has the same response, that the policies in the district plan for most activities, and especially public art and thus street art are 'permissive'. The Wellington Consents Planner discusses how:

"Most of the time, you don't need to. ... Most of street art in Wellington won't require, like a mural, otherwise require resource consent. So, Wellington's district plan is quite permissive without trying within the city that I think we pride ourselves on being quite interesting and quite permissive and letting a bit of creativity in our city, so we don't necessarily require resource consent for most street art. But having said that, there may be some examples for example, on a heritage building or something we are particularly sensitive about most of Wellingtons waterfront is some an area where we is very tightly controlled in terms of its imagery and messaging" –Wellington Consents Planner

The approach as discussed by the Wellingtons Consent Planner emphasises the relaxed regulations surrounding street art. However, regulations are concentrated in areas of high sensitivity such as heritage and the waterfront.

6.3.3 Perceptions of Resource Consenting the Process

Through enabling a conversational semi structured interview process, it was brought to individuals' attention from Wellington and Christchurch that resource consents are

commonly required in Dunedin. This spectrum of viewpoints towards regulating the process of street art is embedded within negative perceptions as shown within *Figure 6.4*:

"I'm not sure that we should influence artwork I thought art was about, you know what it is, it is the creative side. And if you had somebody saying, Oh, well, actually it needs to be a meter shorter, or that would change the whole design." - Christchurch Policy

"So I don't I think it is effective in that it doesn't stifle creativity or people to contribute to the public realm." - Wellington Policy

"Having done some consenting here. I wouldn't recommend it ... if you build a building, there's no urban design advice.So if you can't have any influence over a building that's going to be there for 100 years, why should you have it over an artwork. I'm not a fan of the consent. I'm not a fan of RMA." – Christchurch Policy

"So that inspirational element is really good and I think it is really hard sometimes to quantify or qualify that stuff into a resource consent application which is very technical" - Dunedin Arts Advisor

"I mean people would be slapping stuff up all over the place wouldn't they. And it could be anything. I guess there would obviously be less control over content, quality, location - no control over any of that." – Dunedin Consents Planner

"But I do think the need, or the directive to provide something is a really positive attribute. And I think it's something that can add to over time there the improvement of our urban environments." – Wellington Consents Planner

Figure 6.4: Positive and negative perceptions regarding resource consenting street art. (Source: Author).

Wellington Placemaker's opinion was torn, seeing both the positive and negative aspects of requiring street art to undertake the resource consent process. As shown within the *Figure 6.5* below they express that the arts sector is not viewed as important thus, adding more professionalisation into the sector that is underappreciated by many. Yet, also acknowledging how regulating the sector holds the potential for creativity to be limited, making self-expression hard for artists to achieve, limiting the ability for innovation.

"I think that would go a long way towards professionalizing the sector. And, you know, resource consent might be a good way to, to enable a little bit more professionalism and the sector."

"The counter argument is that if you regulate the street art environment so much, you take a lot of the spontaneity and the creativity out of it. And as you shift the temporary nature to being one more kind of semi-permanent. And that's been the argument about Wellington street art that it has gone from being this kind of ad hoc, random, beautiful creative thing"

Figure 6.5: The two different perspectives of the Wellington Placemaker for recourse consenting the street art process. (Source: Author).

6.3.4 Perceptions of Regional Policies and Strategies

Key informants were asked whether they thought the subsequent planning frameworks and strategies were efficient in providing for street art within their region and also at the national level. The majority of the key informants had similar responses, that there is an apparent gap for street art in urban centres across Aotearoa-New Zealand. The following quotes in Table 6.5 display the informant's perspectives and opinions of local and national usefulness within the case study locations.

Table 6.5: Key informant perceptions of regional policies and strategies regarding street art. (Source: Author).

Christchurch	
Christchurch Arts Advisor	*"Absolutely. I think that's craft, any great artist is almost like a business person at their highest level where they're actually looking at every aspect of public art, the audience, the budget, the planning regulations, these constraints once you actually look at them, and you come above them, and you actually come up with a brilliant idea ... And actually, the creativity will come through"*
Christchurch Arts Advisor	*"Well, I think, you know, policies and strategies are important because they help to governise more support and more funding."*
Wellington	
Wellington Placemaker	*"Yes I do [believe they are effective] in part because I don't know much different and I feel like if you were to increase the regulation of them you would need bigger teams, would need teams that had the capacity to manage that."*
Wellington Artist	*"It was only mildly frustrating to have to wait because I just wanted to paint it straight away. But it is the current structure of local government, jumping through hoops and filling in paperwork."*
Dunedin	
Dunedin Placemaker 2	*"Councils have all these policies, and we do have a lot less than we used to, we used to have zillions like absolutely hard to negotiate and navigate."*
Dunedin Arts Advisor	*"Dunedin has a really, a great art strategy I just don't think we have realised the full potential of that. And having more people feel empowered to make their mark on the city would be great."*

Overall, the statements within Table 6.5, illustrate that the importance the arts strategies hold for the ideal urban areas across Aotearoa-New Zealand. Although these strategies are not utilised or well discussed as conversed by the Dunedin Arts Advisor informant, they offer empowerment and help gain support for the arts. A powerful statement from Dunedin Policy highlights the development of the strategy helped visualise how the future of the urban realm should look like:

"It really made us ask the question about the public realm could be, whether street art was the right direction or not?" — Dunedin Policy

Within Dunedin, the Dunedin Placemaker 2 further discusses the new Arts, Creativity and Infrastructure policy in place within the Council.

"*the new arts and creativity and infrastructure policy ... was designed and developed to sit along the public art framework, which is kind of like external commissioning of work in public places. And then the Arts, Creativity, and Infrastructure one was kind of our organisational departments, working to put creativity into everything they do. So, our water teams, our roading teams. When they are doing big capital projects, think about how they could bring and artist on board and maybe make use of that. It's kind of is a way to access to pockets of money, but also about making projects better and valuing art within those projects. So, it is kind of like, the big plan for that was to brainwash all of council to thinking every decision that they made being around the art and creativity one. Art is at the heart of everything we do. And it is kind of working - kind of not*"— Dunedin Placemaker 2

This alignment of infrastructure and the arts is an interesting way Dunedin enables more art within the urban realm. With both the Dunedin Placemaker 2 and the Dunedin Placemaker 1 informants similarly stating that it was an opportunity to enhance public space:

"We saw it as an opportunity, because we could see the public art framework in itself is useful but also having the two-running side by side means there are more opportunities for our creative community" – Dunedin Placemaker 2

"*So, if we are doing infrastructure changes, that is a way of getting art into those, spread out parts. we are certainly looking to incorporate art and codesign, so creative engagement.*" – Dunedin Placemaker 1

Figure 6.6 explains how the benefits of aligning art and infrastructure together will benefit the urban realm. Infrastructure upgrades are constantly needed in cities and therefore adding a small proportion of the funding to the addition of an artistic art element adds to the creative class of those communities.
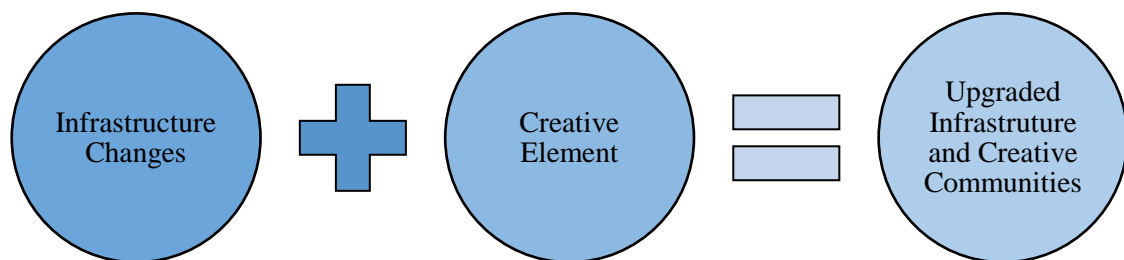
Figure 6.6: Authors depictions of DCC's Arts, Creativity in Infrastructure Strategy and opportunities of incorporating art in the early stages of infrastructure upgrades. (Source: Author).

6.3.5 The Lack of Effective and Meaningful Leadership

Effective leadership was articulated as a key barrier towards greater recognition of street art within planning frameworks—at a national and regional level. As articulated by the Dunedin Policy informant:

> *"you don't want to just stay at the level where the conversation stops, you want to take the whole community forward. And there is lots of politics involved in it. Like at the time the council had a CEO who was very committed to street art. So, you know, that brings the layers of complexity in terms of being able to have conversations that are not always simple."* – Dunedin Policy

This comment illustrates the value of leadership in a number of ways. The first being to how even within something as art on walls, there are always political underpinnings influencing it. Secondly, having leadership qualities that are open to discussions makes the planning process easier and more enabling from the planning perspective and the artists perspective.

"I think I personally don't like the corporatization of public route of the public

realm. And I think the street art side of it really showed that wasn't necessarily

enough permission or enthusiasm for art from community." – Dunedin Policy

6.3.6 Are Consent Planners Equipped to Make the Decisions?

Several informants felt the local authorities should not have the power to make the decisions if the process was regulated through a resource consent process. This perception was encapsulated by the statements made by a number of informants. This view that consent planners who have no artistic background nor training would not be the most not effective people to be making these decisions. This perception of the decision making is viewed as weighted towards consent planners who are navigating the ambiguity of the process. Some informant's express frustration with the process while others are supportive.

Table 6.6: Key informants perceptions of having consent planners make decisions regarding street art.(Source: Author).

Key Informant:	Statement:
Dunedin Policy	*"I don't know that the planners are necessarily equipped to do those kind of subjective decision-making on artwork"*
Christchurch Arts Advisor	*"I mean, there's a group of people within Council, like any project that are now very aware of public art, they've got a knowledge. .... The council equally-you know there's a lot of people with great knowledge who have the ability to process these applications when they come through now. And they they've changed things to make it easier. I think it all comes from exposure, but it's also about relationship building as well."*
Dunedin Policy	*"But I think it's quite a lot, a) of big weight to put on a planner to judge whether an artwork is appropriate for a place. I'm not sure that is fair and, b) it is interesting because in some ways you think art should never be judged like it should just go in and see what happens"*

What is apparent through Table 6.6 is that the key informants do not believe it is fair for consent planners who have no education nor training in the arts to decide what is appropriate within the public space with regulations not sufficient enough to provide that guidance. The Dunedin Placemaker 1 below, explores this idea by stating:

> *"... everyone believes there an expert, and when it comes to somethings as subjective as art, its often very difficult for people to think that. Yes, there are people who actually know more about art and are better qualified to speak about it and to select it ... people don't think about that when they think about Builders and Dentists, or Lawyers. But they do when they think about artworks. Would you want somebody who has really strong opinions about surgery to do your surgery, or too choose your treatment?"* – Dunedin Placemaker 1

6.3.7 Differentiating Between Street Art and Signage

Aotearoa-New Zealand planning frameworks differentiate art within the public realm with signage, as explored in section 4.3.2.2. The key informant interviews identified how planning frameworks differentiate street art with signage and or advertising. It was revealed that signage is the only action that is regulated consistently across all urban areas. Indicating that the regulations are strict surrounding signage as a form of street art.

Table 6.7: Key Informant Table of statements talking about street art and signage. (Source: Author).

Key Informant:	Statement:
Dunedin Arts Advisor	*"we have had problems of the past where people have proposed ones that they want but it almost looks like a sign advertising a business, and that can become a bit of a fine line"*
Christchurch Placemaker	*"And this as long as they're not advertising, I don't think you need any consenting"*
Dunedin Placemaker 2	*"I know with street art, there are certain rules, to whether if it is on a roadside, it cannot mimic a traffic sign. And so that is a health and safety regulations so if you have something on an embankment, it can't mimic a tunnel, or a stop sign and stuff like that. There are also things about distraction"*
Wellington Consents Planner	*"The only one other thing I'll say about them street art is it also Shouldn't be an ad. So, it was in my consider that a sign and therefore that would need to consent. So, so it uses third party advertising or anything that we want regulate that."*

It was revealed through the above comments that differentiating between signage and street art through regulations is a certain commonality between urban centres, as shown below in Box 6.1.

Box 6.1: Case study of the Zebra Backpackers in Wellington Aotearoa.

Case Study: Signage or Street Art - Zebra Backpackers

Regulation of street art has been pursuant to the terms of signage across Aotearoa-New Zealand. Although regulation of street art is convoluted, the accordance's regarding signage has developed over time, separating the two. Disputes have occurred as legitimate works of art can serve signage functions.

While the researcher was in Wellington undertaking observations, the Zebra Backpackers building was of interest. As shown below in the image below, the entire building is covered in zebra print. The question was raised to whether or not this was classified as signage or street art to the Wellington Informants.

> *"See, I would almost call that advertising or branding. Yeah, that's a brand ... But the other thing is it's cool and it is not offensive, and it gives a bit of visual diversity to our urban environment which I think is a good thing. So I mean, councils do write a very fine line between - over you know, what would you say... regulation and environment so much that you cut out that creativity that is often generated not just by artists but by property owners" – Wellington Placemaker*

> *"It's a hard one because obviously that's part of their branding ... I think there's a grey area, one that could be quite open to interpretation. Otherwise, you know, who's really offending? So, is it signage? I think it's quite subjective and questionable." –Wellington Consents Planner*

Both the Wellington Placemaker and Wellington Consents Planner use the term 'branding' to describe Zebra Backpackers. Then explore how the property is not offensive in anyway therefore why regulations should be made that would restrict that creativity. Wellington Consents Planner, then goes on to explain how many buildings use a type pf branding as an architectural feature which differentiates them from other buildings in urban environments. Through stating that:

"They do this sort of art as an architectural feature, but there's also part of that developers sort of branding, you recognise that buildings because they use it for this tattoo type of an architectural feature now, because that's associated with their branding and the imagery is an art. Because it does add interest to the building. It does provide something back it makes it interesting, but it's quite specific to one particular developer or architects type of style. "– Wellington Consents Planner

This case study of the Zebra Backpacker enabled another element of branding on private property to be opened for discussion. As Wellington Consents Planner explains, the use of artistic painting is like an architectural design feature, which brings interest to properties.
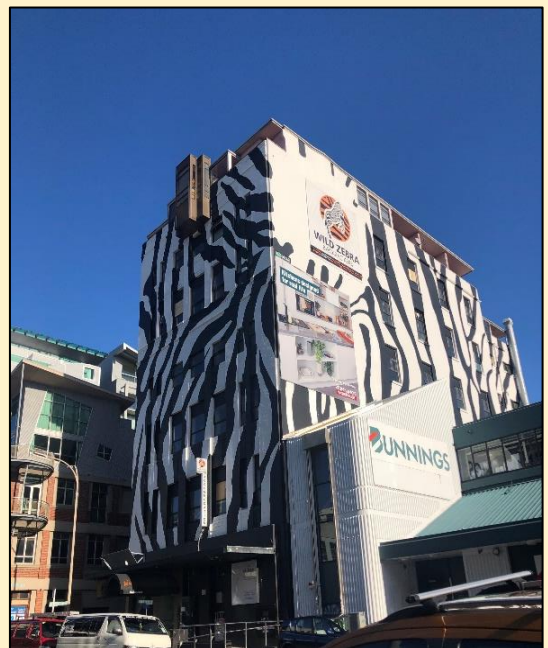
6.3.8 Summary of The Perceptions of How Street Art Fits into the Public Realm

The blurring roles and responsibilities between local and national government was consistently cited as a restriction to enabling urban ideals to be presented through street art. Uncertainty as to how to regulation of street art at the national and regional level is implemented – further to how national government responds. These unclear responsibilities were viewed as resolvable with greater direction from the national led government.

Overall, the findings obtained from the key informants indicate the need to enable effective local government responses and more sustainable guidance towards street art. Although these attempts have been strengthened over time, there are no explicit mandates for local and national level governments to implement any measures.

Exploration into the local government revealed they have implemented differing processes throughout the district plans and strategies implementing controls. Additionally, there has been an influx of opinions regarding the hesitation in regulating street art through the resource consent process. However, the current chapter reveals that informants have an understanding as to why this process has been regulated in some urban areas yet express how the process is 'fraught'. If regulation were to happen across Aotearoa-New Zealand, key informants expressed how consents planners are not equipped with the relevant background to judge whether an artwork is 'appropriate' or not. As *'with every project being slightly different it adds to the complexity of it'* — Christchurch Policy.

A government that advocates for the arts—of any form— is one of the most important elements to creating creative cities. As the Dunedin Consents Planner expressed, "*at the end of the day, as a consents planner, I can only take into account the district plan and if the district plan, sort of, hasn't included certain considerations then that's perhaps something that needs to be looked at. But yeah - you have to go with what is in the plan.*"

There are so many local councils that can do without guidance and importance given to the arts in public areas. Although there is a cultural shift since the creative class theory, however, important of such has been ignored by these national authorities through policy, missing opportunities to enhance urban areas.

"I think as long as there is connection between a policy and is something that is noted in a plan I think it is good if we can encourage and enable communities, developers to consider art is a public good for projects." – Christchurch Policy

6.4 Public Participation Within Street Art

This section will explain the results of this study pertaining to the role of community engagement in planning perceptions towards street art across Aotearoa-New Zealand urban areas. As identified within Chapter Two, public participation is a crucial to achieve urban ideals that reflect the community's aspirations, therefore exploration into the key informants' opinions regarding community involvement within the urban realm are analysed below. Although no specific community members were interviewed, the key informants discussed the significance of obtaining community input throughout the planning process and similarly perceptions of communities within the urban realm.

Public input is important at all stages of the planning process, however for street art this has been expressed as a difficult balance to achieve by key informants as presented below:

"I know that the public can feel shut out, and that is a big issue. and there is not an easy way to necessarily amend it." – Dunedin Placemaker 1

"I guess I can see the concern with some people would have though, that people may think that there is not enough community input into those things when they can be big and have quite an impact on a city." – Dunedin Arts Advisor

The above statements are significant as they both touch on the struggle of gaining effective community engagement both on a case by case basis and also regarding the legislative aspects. The ability of the planning process to enable engagement with communities allows for more effective communication with the public as well as relationships to be enhanced. A significant aspect contributing to the success of community buy-in surrounding art within the public realm. The Wellington Consent

Planner expressed the important role of transparency for the future of urban ideals in response to street art:

"Yeah, people's perception of that can change how, so if you have community buy-in on that, then it's accepted in the urban environment and in that public environment, which everybody owns or has some, you know, collective ownership is, I think, quite important." –Wellington Consent Planner

Gaining views on both the formal statutory processes and non-statutory processes for community involvement and the effectiveness of these hold both positive and negative perceptions. Activities in the urban realm where individuals interact with frequently is a difficult balance to achieve as supported by Wellington Consents Planners comment. The key word in public space is that of 'public' – where individuals have a collective ownership in space and deserve a chance to voice opinions on what occurs where. Key informants expressed both understanding and frustrations with community involvement for street art, which will be discussed below.

6.4.1 Formal Statutory Processes Within Planning for Street Art in Urban Aotearoa-New Zealand

These excerpts from interviews emphasise the legislation consultation processes fall short at a national level; however, this lack of direction allows local authorities through public input to develop art strategies. Highlighting local communities' desires regarding street art. The findings here support literature where there is a gap between local and national government. These identified issues are presented below within *Figure 6.7*.

Statutory Engagement

"The two components to a resource consent one is a trigger that the Resource Management Act requires us to consider whether we should notify a consent or not. And what that means is simply one is the point in which we asked our people if we have a say on something. It's not just that to the council or the council officer, the maker have a say on something so."—Wellington Consents Planner

"There are different ways the public does comment on and through the annual planning process or the strategy process. So, you know, there were other sort of overarching frameworks in terms of the governance of public art that allows people to say, have their say, on things" – Christchurch Arts Advisor

Figure 6.7: Diagram to show the perceptions of the statutory engagement. (Source: Author).

The informant views discuss two ways in that individuals can participate in the statutory processes. As the RMA is Aotearoa-New Zealand's top-level planning frameworks, it does allow people to have an input through section 95A public notification of a consent and section 95B limited notification of consent application. However, as expressed in the above sections, depending on the urban area across Aotearoa-New Zealand, street art does not always need to undergo the resource consent process, therefore restricts an individual's participation. Within *Figure 6.7* above, the Christchurch Arts Advisor expresses how the 'annual planning process' provides individuals to provide input. This planning process they are talking about is when local authorities review their plans every 10 years under Schedule 1 of the RMA. The public can provide submissions regarding the proposed plan of issues or additions that they believe should be added.

The ways in which a community can have input can vary. Wellington Consents Planner expressed these concerns where they did not "*think there'd be a lot of instances where with publicly notify public art, there may be very rare instances where we'll be limited notify public art*". Emphasising the rare occurrences that street art, if undertakes a resource consent, will be notified for public input. Places such as Wellington who do not have to undertake the consenting process have minimal opportunities for the community

to have a say. Through the statement by the Dunedin Arts Advisor, this process is fraught as:

> *"apart from two artworks, that we have done, out of almost 50 have, one has been notified, and this one is still making a decision on whether it will be notified or not. It is a low percentage. The other thing that comes into questions with resource consent is who they consider to be affected." –*
> Dunedin Arts Advisor

Although there are public participation opportunities, when it comes to street art the chances to be involved are low. As emphasised through the Dunedin Arts Advisor, if it is not a council driven artwork, the chance to voice concerns is restricted by whether an individual is classified as an affected party or not. Yet, local government gives community opportunities to influence both the district plans through the plan change processes and similarly through communication regarding non-statutory arts strategies which will be discussed below. The non-statutory documents do not hold legal weight which is where the community frustration stems from.

6.4.2 Significance of Non-Statutory Processes for Enabling Community Engagement

Planning tools such as non-statutory documents embody the values and desires of the people who occupy the natural and built environment. The public contributions to the statutory planning documents are lengthy and a strenuous process and difficult to enable these values to be reflected sufficiently. The non-statutory documents such as creativity strategies involve wider scoped community consultation that are actively consulted allowing a greater acknowledgement of public values and therefore strategies to reflect that. Collaboration with public improves community trust and enhances relationships with local authorities. Key informants emphasised barriers in enabling communities' views within these non-statutory processes. The barriers include the nature of community's feedback as it is not always meaningful and thoughtful.

> *"There is kind of an obsession of critiquing everything." –* Dunedin Arts Advisor

Despite this social barrier, engagement for some communities were had with some of these formalised planning processes. Many expressed certain opportunities in which the

public were the reason areas developed these strategies, and therefore allow for these community views to be expressed through the non-statutory process. The Dunedin Policy informants identified that:

"[the strategies had] a lot of people involved, lots of the community kind of driving that we needed one." – Dunedin Policy

Engaging the public with tools addressing public art and thus street art is tricky due to the complexity and changing nature of each differing street art project. Many of the key informants explained the difficulty in obtaining community input into the challenging nature of street art. The nature of public art and thus street art projects are complex that similarity hold ambiguity within the planning profession, which is discussed through this research. Within local councils and arts sector advisors, create tools to enable the desires of communities to be expressed through the arts strategies as discussed above. This convoluted process is strenuous for experts and therefore clearly difficult for the community to gain an understanding to effectively have a say to what goes up in their urban environment. As expressed by the statement by Christchurch Policy in *Figure 6.8*:

"... the overarching arts strategy, I mean, that was totally driven by engagement from like community. So that invitation was open to the wider community and is normally the arts sector who responds to that sort of engagement. so, we had a pretty long and robust I think, workshop process, series of workshops across the city, allowing people to provide written feedback." - Christchurch Policy

"I think that that is the fun of that kind of work because, you know, so for example, with the art, working for Dunedin, and many groups in the community of artists pushing for some kind of cultural vision to the city for a long time, and eventually that started to move. And I think I came in, halfway through, and it was clear at that point that there was gonna be tension between what the general community wanted. What the community wanted, what the artist wanted. You know that those tensions are things that I enjoy, because I feel like we start to get really interesting conversation" - Dunedin Policy

Figure 6.8: Policy key informant perceptions on community involvements within arts strategies. Images taken from author. (Source: Author)

6.4.3 Should Community have a say in Street Art Planning Process?

Communities play a big role in expressing how they want their city to be developed and to look like. The community input is incorporated into district plans across Aotearoa-New Zealand however with something as visible is street art, the question was raised to key informants whether or not communities should have a say in regards to what goes up in public space. Informant responses were split with perceptions either being yes or no. Many held the perception that the legislative process enabled communities to have satisfactory engagement, whereas other informants expressed public participation say is limited.

"Yes, Yes to a degree. I mean, particularly. Community spaces are owned by a bunch of people in the community. There is people that live there, that feel invested and have care and passion for art , there are the communities who have been there and may not be there anymore but would have been there when that artwork would have been put in." - Christchurch Policy

"I do. And I think it's different in different spaces." - Christchurch Arts Advisor

"I think that is really important if you are doing a work within community that you are talking to that community about that work" – Dunedin Placemaker 2

"Should the community have a say? Look my gut reaction is no" - Dunedin Arts Advisor

"The 2GP process allowed public participation ability to submit so I don't know how much public interest there was in the public artwork provisions. ... But I think if people, and the general public weren't keen on public artworks then there would have been, perhaps more involvement through the 2GP process." - Dunedin Consents Planner

"If you start bringing in the public you're almost certainly not going to get your paint. Everybody's got an opinion, you know." - Wellington Artist

Figure 6.9: The positive and negative perceptions from key informants regarding community participation. (Source: Author).

The above *Figure 6.9* emphasises the positive and negative perceptions held by the key informants regarding whether the community should not get a say about what goes up in public space. The perceptions of the informants believe street art should not involve community participation held more strong viewpoints. These perceptions outweigh that of the perceptions that community should have a say about street art in the public realm. Public participation in response to street art was painted in a negative light by many, however, recognise how some artworks do require community involvement. Similarly, this view was also balanced from Christchurch Policy:

> *"I think there's a role to play for the wider community to have some kind of input along the way"* – Christchurch Policy

Facilitating balance is a core theme that was continuously expressed throughout interviews. There is an important repetitive notion of how a mass of opinions regarding street art is a difficult process to balance as 'everyone has an opinion'. As Wellington Placemaker states that community input runs the risk of *"waters [creativity] down"* and "*the quickest way to water down and design or dilute the creativity of an artwork"*. The terminology of watering down is significant as relations back to the Research Question regarding the self-expression of artists.

Multiple inputs regarding the arts were discussed when council workers commission art for their urban areas. Numerous key informants highlighted this further in more detailed responses. Highlighting how community input regarding the specific artwork is not always best, yet, public buy-in along the way is more important.

Table 6.8: Perceptions of key informants talking about street art selected by community. (Source: Author).

Statements from Key Informants:
"This is often a big thing and can be really problematic. I know that one of the criticisms that we have seen in the past has been that the public have not been involved in the decision making. That said, art that has been decided by a mass of people is not always the right art outcome ... If you are designing something by committee you are going to end up with the lowest common denominator which almost doesn't lead for fantastic artworks. Especially if they are pushing the boundaries which is good" – Dunedin Placemaker 1
"But we also don't have selection by vote, by public vote, because it's not necessary the best way to select artwork." – Christchurch Policy
"..to be honest, there is nothing worse than decision by committee, or design by committee. It doesn't work as the quickest way to water down and design or dilute the creativity of an artwork. So, but I think it is really important to bring a community along for the journey with the artist. So, I think maybe the key word there is engagement early on in the information" – Wellington Placemaker

Key informants however explained how although public participation is always a good idea, when it comes to something as subjective as the arts, that is not always the best idea. Wellington Placemaker summed this up nicely by saying '*engagement early on*'.

Community involvement is different for council commissioned pieces as key informants discussed how community input is desired with these pieces. The Christchurch Policy informant discusses within the excerpt that council commissioned pieces have an advisory group which holds a good mix of representatives from the local area who speak on behalf of the community. The mix of individuals in these groups provide a range of educational backgrounds and cultures that give a wide range of opinions for artwork. This process still gains public participation but limited to a few voices from identified groups within the community.

> *"I think it's really important to make sure that the is a good representative mix of mana whenua, local artists, of curator, urban planning, museum director, you know, private businesspeople. So there's a range of skills that are required there I think and it helps to sort of synthesise and, you know, review in shape projects in process and my experience, I think, in communities, it's a very different approach."* – Christchurch Policy

Transparency within communities is important especially with work that is carried out in the public realm. As there is no formal requirement to gain public participation, a large degree of trust is given to artists. This statement from Dunedin Placemaker 2 articulates this:

> *"There is a little bit of free for all [laughs] and I guess there is a hope that people are caring enough to think about their surrounding neighbours when they are creating work that is visible for work for other people."* – Dunedin Placemaker 2

The size of the community was a valid point raised by the Wellington Artist, articulating how the character of a community can influence the participation that is expected. This informant holds the view that smaller communities hold stronger perceptions regarding what developments occur in their communities and more outspoken about voicing concerns.

> *"I'm just trying to imagine like a large city community vs a very small coastal community. That higher chance in the small community of having stronger opinions, you know being stuck in ways."* – Wellington Artist

The location and importance of space of the community artwork are located and also the conversation art has with that location is an important apparent ideology that will be discussed below.

6.4.4 Private Property Rights vs Public Rights

The balance between private rights within the public realm is a view that was discussed by key informants. Conflicts between many property owners and the attitudes of public rights is a hard balance to achieve as pointed out by many key informants. This considers the difficulty when it comes to art within public space that is accessible for many. As evident by the below statements:

> *"But as soon as you go outdoors what you've got is multiple stakeholders you've got public who often, you know, get aggrieved or they're quite angry sometimes about things"* – Christchurch Arts Advisor

Being easily accessible in public space, street art is subjected to a multitude of opinions and views of many. Yet, within the key informant interviews, many articulated that at the end of the day street art is on private property, such as private walls—contrasting to the key informant opinions of enabling greater public the Dunedin Placemaker 2, Wellington Artist and Dunedin Policy informants state that:
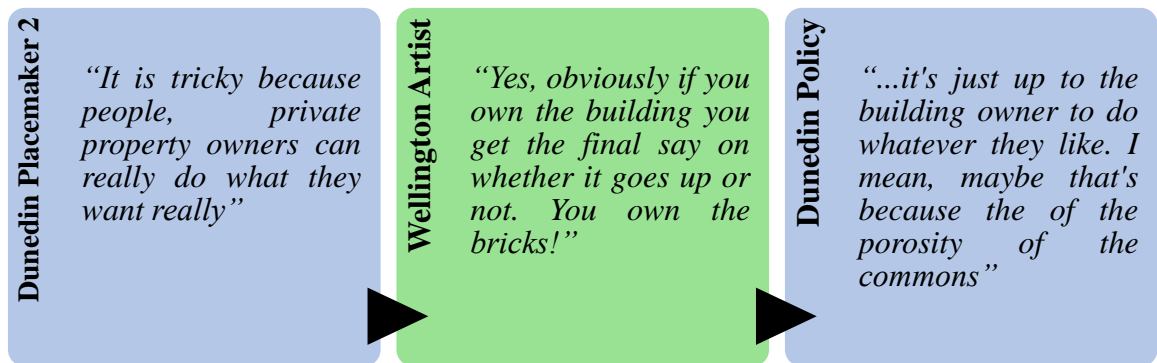
Figure 6.10: Key informants perceptions of private rights with street art.(Source: Author)

Although these key informants within *Figure 6.10* acknowledged that community insight into what goes up in public space is important, the public property rights outweigh that. Private property owners must oblige to the regulations from national policies. Dunedin Policy informant used the term '*porosity of the commons*' to describe private and public rights associated with street art. This terminology is interesting as it emphasises the void between what the public desires and what property owners do with their private properties. Exploring this gap of communication between the two emphasises the lack of transparency between how participation can develop urban ideals. Highlighting areas for improvement between how provisions can account for these disparities. The terminology of '*porosity of the commons*' can be associated to the way the community interacts with steps in place if they wish to voice their concern. The planning frameworks have methods in place which give public a chance to partake in changing the plans—submissions for plan reviews and when activities are limited or publicly notified. However, individuals are not taking the opportunities presented to them through the current planning frameworks.

However, the Dunedin Placemaker 1 informant emphasised how the only way to have a say in what private property owners can do is through regulations and filling the voids in the current provisions between the private and public domain. They state:

> *"But because the works are on private buildings, the only way we can have any sort of influence on that is through the planning process, and ... there actually isn't anything in there expressly that will trigger that. It is really hard."* – Dunedin Placemaker 1

House Colour Debate

Many key informants bought up an interesting point all surrounding the colour of houses on private property. These informants argued that public do not have consulted when it comes to individuals house colour when it is on private property, raising an interesting point about the degree to which communities expect to be consulted when developments occur in urban areas.

"We wouldn't say to people 'I'm going to ask the public what colour you should paint your building or what your signs should look like '. They shouldn't." – Dunedin Arts Advisor

"Like repainting your house. Do we tell you have colour to paint your house? Stuff like that. So, you have got certain controls in place." – Dunedin Consents Planner

The Dunedin Policy informant used the word cumulative in a way that emphasises how the recurrence of street art issues will be a way to start to get greater regulation implemented.

"And I think it's at that point for me, it becomes public art, or at least should be treated like public art, when it becomes cumulative. There's a lot of there, but maybe there's a one-off piece, then almost the same as someone painting their house a funny colour, but once it starts to proliferate. Then I think you are changing field in the public realm, even if it is part of the private property and I think that's where it needs to be thought about as if it were a public art effort" – Dunedin Policy

Additionally, the key informant used their background within the United Kingdom to provide an interesting example of an individual painted their roof a colour which disrupted amenity of that area. However, explains how although it was in his right to do so, communities have opinions that they will voice if they disagree just because it is a visual impairment.

".. in the countryside in the UK he decided to paint his house, with a completely bright orange, the roof, and it caused like decades of grief, And I was just thinking it is totally his right to do that. And it was, you know, both things have a kind of a constant tension like I don't know that you can blanket policy for it. But I think again, I will come back to the cumulative effects in every building is something putting basic and generic paintings on the buildings then you've got an issue that you need to look at." – Dunedin Policy

This constant tension between public rights and private rights is significant theme throughout the research and apparent within the literature. When it comes to art which is extremely visible within public space, it is subject to constant opinions both good and bad. Public participation is always expected when it comes to the urban environment leaving tensions to arise which a difficult balance to achieve. Christchurch Placemaker summarises the difficulty, saying:

"There's always ... there's a difficulty because obviously people have got different agendas. And if it's your building, and like if you if you want to build a house that pink has nothing to stop you building a pink house." – Christchurch Placemaker

These comments effectively suggest how art on walls located on private property is like an individual who wishes to paint their house an unordinary colour. The public would wish to be consulted but there is no legal obligation of these people to consult. These findings that public participation is not necessary, however, due to common curtesy, local councils allow such to be had. The private and public debate will be discussed further in this chapter.

6.4.5 Recognition of Mana Whenua Within the Urban Centres Through Street Art

Aotearoa-New Zealand is a country with a strong cultural heritage, however, has been lost within the planning processes and within urban areas (Ministry for the Environment, 2019b). A multitude of key informants recognised on their own accords the need for greater recognition for Māori culture as well as diverse communities throughout Aotearoa-New Zealand – key word here is 'recognition'.

Table 6.9: Key Informants believe there should be greater recognition of Mana Whenua within street art.

Key Informant	Statement
Wellington Placemaker	*" .. there's a conversation to be had with Mana Whenua about how we bring those Māori voices and reaching out to Pacifica communities and ensuring that those communities are represented. So, representation is as a priority. And so is work by communities as well with diverse communities. And I think that is a real that's one of the most important roles of council. As to reach those communities that might be, might not have the strongest voice in a city."*
Christchurch Policy	*"You have got Mana Whenua who aren't always heard in the way that they might be, who have an interest and a story to tell as well."*
Dunedin Placemaker 2	*"I would like to see us do more work with Mana Whenua, and I like to see Mana Whenua more involved in our physical landscape and I think they do - we all want that, definitely."*
Christchurch Placemaker	*" I still think there could be a lot done to make things more diverse and to increase the representation, particularly as the volume has grown in our cities."*

The above statements in Table 6.9 discussed by key informants emphasise the informant's awareness of lack of cultural awareness in urban areas—including with street art. Representation is critical for the future of street art within Aotearoa-New Zealand as explored by Dunedin Arts Advisor where they acknowledge the lack of representation for these minority groups within urban areas. Stating:

"I would like us for us to be one of many groups working along that spectrum, working on different things. So our group are predominately white, and middle class, and one of the areas we haven't done a great job in yet, it must happen and we are still working with that space, is more Māori and Pacifica artists" – Dunedin Arts Advisor

The language used by the Dunedin Arts Advisor is assertive for enabling greater recognition in the urban realm for these minority groups. The Dunedin Placemaker 1 informant suggests having tangata whenua consultation within street art to be enforced legally, through stating:

"I would like to say they need to have - every muralist needs to have iwi consultation. That is not something they need to enforce legally. It would be something I would like, especially we are trying to work in partnership" – *Dunedin Placemaker 1*

This statement made from Dunedin Placemaker 1 provides an interesting outlook as they 'have particular regard to' the requirements of the Treaty of Waitangi. However, under section 36A of the RMA, it explicitly states that both a local authorities do not have authority to consult with individuals or groups unless identified as an affected party—this includes Māori. This requirement does not limit the applicant to undertake early consultation with tangata whenua but raises the concern to the areas where resource consent is not a requirement for street art projects.

6.4.6 Summary of Public Participation Within Street Art

This section discussed the key informants' perceptions and experiences with public participation in street arts amongst their urban areas. A review of Chapter Four revealed the RMA implements controls for the public to participate through notification of consents and through the LGA. Yet this current chapter reveals that certain areas across Aotearoa-New Zealand do not have to undertake the consenting process for street art, leaving ambiguity with how communities can become involved in having a say about what goes up in the public realm. Additionally, there has been an influx of community's efforts to engage with urban ideals, through pressure from communities to develop arts

strategies portraying the themes local areas wish to be represented across their urban areas.

This specifically explores the key informants' perceptions of the question posed regarding if the community should get a say in street art at all. These findings indicate the belief that community input into artworks 'waters down' the creativity within a piece, yet community buy-in throughout the process is important to gain. Highlighting the balancing act between public desires and planning process relating to street art, enabling artists to still maintain artists expression throughout. Key informants conversely bought up the metaphor using the colour of a private property example to articulate how as it is private property, the only restriction is the planning provisions. This debate will be discussed in detail below in the discussion chapter.

6.5 Narratives of Place

Interaction with space and the way in which art on walls retells local narratives has been a reoccurring theme that has presented itself through the literature and appeared within the interview process. The interview process established that many key informants believed artwork within urban areas should have some relation to the site in which it occupies. The importance of narratives of place is an important concept where street art is viewed as having a responsibility to retell stories. They established this commonality through the use of identified statements below in Table 6.10:

Table 6.10: Key informants' perceptions for street art retelling narratives.

Key Informant	Quote
Wellington Placemaker	*"I do think it should tell a story of our cities, you know, so it shouldn't just be up for the sake to be it. Yeah, it should actually have meaning in and belonging and some kind of connection to people, place, history, heritage"*
Dunedin Placemaker 2	*"Some artists will have a particular style and the work is about that style and not about that place. Some artists will be like I have this style and I have this aesthetic and the way I like to work but I want to make a work that fits to that context"*
Christchurch Placemaker	*"I think places have different character. I think it's a character whether it's, you know, if you look at the character of new Brighton, it's very different to the character of Lyttelton."*
Dunedin Placemaker 1	*"I have had people call up and say 'why is this image there', this has nothing to do with the place, it is random, why don't we have something more appropriate to the area and its history'."*

Narratives of place, such as '*people, place, history, heritage'* and local cultures as identified by Wellington Placemaker is something that key informants all expressed. Themes of identity and local histories are threaded throughout this research. A common consensus as street art is an important tool as expressed by Wellington Placemaker expressed how *'in a way it's about communities, reclaiming those spaces'*. Within the context of Aotearoa-New Zealand, there is a very distinct and important stories to be told as art should be '*very responsive to that environment*' – Dunedin Placemaker 2.

Utilising 'place' to increase awareness was discussed by Dunedin Policy informant. They explained their personal views in regard to art having a conservation about the site:

> *"I think personally, I find it much more fun when there is a conversation. Then art it's like not just the art, the conversation. … I think there's something very beautiful about local conversation."* – Dunedin Policy

The response from the key informant who is a street artist conversely emphasises the importance of portraying local narratives. Utilising what communities' value and their local character, it is important to gain understanding from the Wellington Artist as their carer is based within the art realm. Through conversations with the Wellington Artist, these narratives are also respected from the perception of a street artist, who states:

"[art] is a reflection of the location in which I am in." – Wellington Artist

"it's hugely important to understand the culture before."—Wellington Artist

This key informant felt that the culture of the site is important to understand before artwork is commenced. However, through field site observations which are presented below, there is fragmentation between these comments and the physical artwork for many areas. Observations made in Christchurch, Dunedin, and Wellington were gathered from the researcher's visit to the selected case study cities. This section presents photos from the researcher's field observations and will discuss the narratives that the researcher interpreted through the street art pieces.

6.5.1 Christchurch Street Art Observations - Displaying Local Narratives

The examples below observed of Christchurch's street art is by no means covers the wide range of artwork throughout the city. Yet, provides an understanding of the styles and local narratives that are displayed within the city centre. These artworks highlight the story of the city—providing means to enrich the Christchurch city centre. It is recognised that Christchurch is commencing the rebuild process after the devastating earthquake, and through the observations, these works highlight those narratives. Through the observations in *Figure 6.11*, the street art within the urban Christchurch retells local narratives, whether cultural narratives, importance of native biodiversity, community icons, or weird and wacky add to the cumulation of street art.

The artwork called 'Elephant Family' presented in *Figure 6.11.A*, would not necessarily hold importance narratives within Aotearoa-New Zealand as they are an animal that is non-native to Aotearoa-New Zealand. Elephants are symbols of family, therefore, after the earthquake this message of family, togetherness, and strength is an important ideology weaved throughout the city throughout the rebuild as interpreted by the researcher. Native bird scene is created by the artist Chimp (*Figure 6.11.B*) represents

Aotearoa-New Zealand's vast abundance of native flora and fauna which makes this country special. *Figure 6.11.C* is an abstract face by Jacob Yikes called 'with envy', which emphasises the different types of creativity throughout Christchurch. *Figure 6.11.D* is of David Kidwell, by Mr. G. It is a representation of the Rugby League World Cup which was hosted in Christchurch. These pictures highlight the way in which Christchurch Street art provides a mix of both retelling local narratives alongside the out-of-the-ordinary pieces.
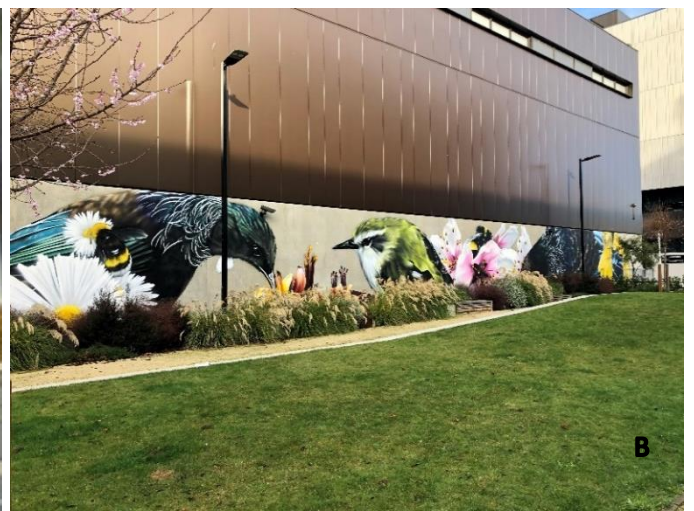
Figure 6.11: Observation Photographs from Christchurch City Centre Street Art. A- Elephant family by Owen Dippie; B – Native Bird Scene by Chimp; C- 'With envy' by Jacob Yikes!; D – 'David Kidwell' by Mr. G. (Source: Author)

6.5.2 Dunedin Street Art Observations - Displaying Local Narratives

Dunedin has a very rich street art culture with the help of the Dunedin Street Art Charitable Trust, focused surrounding the heritage precinct. Although Dunedin has a very steampunk flair, and many international artists, upon deeper observations some works do present local narrative devices. *Figure 6.12.A* is a work located on Vogel Street from an United Kingdom artist by the name of Phlegm, which portrays a unique cultural story of the site in which the art resides, through retelling a story of a collection of lost at sea waka. The Moa bird, in *Figure 6.12.B* is another work portrayed by Phlegm, which intertwines both Aotearoa-New Zealand history with fantasy through the use of abstract characters. The street art of Ed Sheeran in *Figure 6.12.C* was commissioned when the international singer-songwriter visited Dunedin for 3 nights—the work was undertaken by Tyler Kennedy Stent. *Figure 6.12.D* is a piece called 'Chasing the thin white cloud'. This is a piece by another international artist called Fintan Magee. Cultural reference to the te reo māori name of 'Aotearoa' which means the 'land of the long white cloud'. These observations and interpretations made by the researcher, highlight that although a vast number of artists who have developed work in Dunedin are international artists, they have elements that plays homage to the culture of the site, emphasising the connection of place.

Figure 6.12: Observations Photograhs from Dunedin City. A – By International artist called Phlegm, Source: Author; B – Moa Bird by Phlegm, Source: Dunedin Street Art (2017); C – Ed Sheeran by Tyler Kennedy Stent; D – Chasing the thin white cloud by Fintan Magee. Source: Wanders (2020).

6.5.3 Wellington Street Art Observations - Displaying Local Narratives

Wellingtons' observations were interesting as the researcher found it difficult to differentiate between street art and signage or advertising. As the planning regulations are permissive, these were presented through the observations in *Figure 6.13*.

Through *Figure 6.13.A*, this piece is interesting as it is one of the more controversial pieces seen through the observations. This dolphin portrays a rather political message about the state of the environment and the importance of keeping Aotearoa-New Zealand's waters clean. *Figure 6.13.B* shows a piece by Chimp, with native birds throughout. Contrastingly to these pieces, C and D are artworks that are weird and abstract, having no apparent relation to the site, nor discusses local narratives. What is apparent within Wellingtons' observations is the use of wording and phrasing—although not assertive, compared to those in Christchurch and Dunedin. Yet, the researcher is aware that art is subjective and may have associations to place for another person's perception.
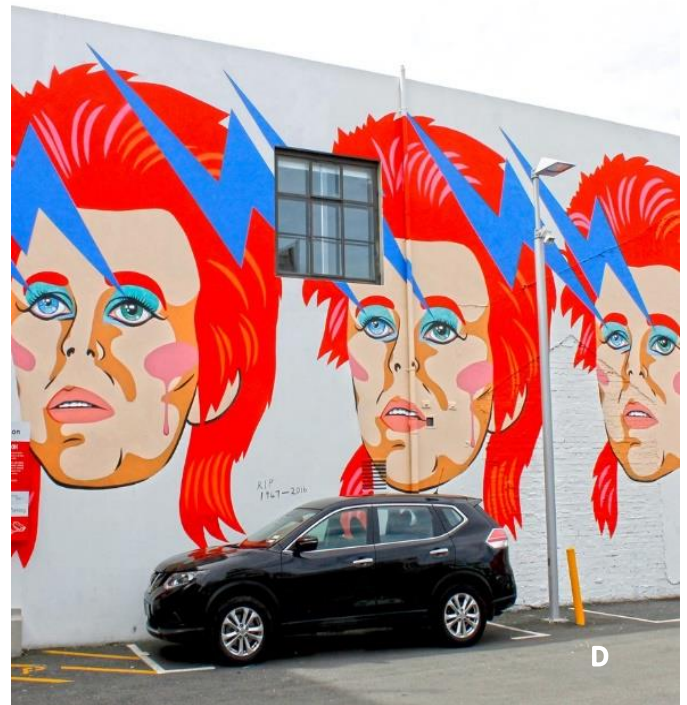
Figure 6.13: Observation Photographs from Wellington City Centre Street Art. A – COMFORT, Source: Author; B - Doubtful Dolphin by Tess Sheerin. Source: Author; C – DRINKING DOG by Unknown. Source: Author; D – David on Ghuznee by Xoe Hall, Source: Antipoeanneil Photography (2020).

6.5.4 Case Studies Observations

The use of the observational studies emphasises small discrepancies between the comments of the key informants in which street art should relate to the site in which it is located—retelling local narratives. The trend with these examples and the researchers own interpretations of the artwork is that the urban centres where art is more stringently regulated are the areas where the artwork have a stronger storytelling device. Christchurch's artworks retell the earthquake and strength of the city; Dunedin, however have pieces which live up to this claim, impressively through international artists; Wellingtons examples emphasise how aspirations and objectives of the key informants do somewhat that live up to these claims. If the importance of place was required in street art, this may restrict artists ability to maximise self-expression. However, through the observations, the various styles used from different artists that were still able to retell stories emphasise that if a requirement were to have a local narrative, it is manageable. Yet does question the degree to which artists expression is able to be kept.

6.5.5 Summary of Narratives of Place

The exploration of local narratives has emphasised the claims regarding how street art should portray narratives of place use the images from the researcher's observations to explore such claims. It was revealed that pieces across all case study locations present local narratives that are important for their regional or for a wider national importance. This result suggests that although there is no requirement for street art to converse with site context, street art has purpose and being unique to the location to retelling stories and can strengthen engagement with space.

6.6 The Future of Aotearoa-New Zealand Street Art

This section concluded that there are a number of gaps that are restricting street art within Aotearoa-New Zealand's urban areas. Although key informants discussed both opportunities and restrictions, questions were posed to gain in sights on ways forward for street art. This section will explore those areas, looking at ways to make street art a more enabling process through the planning profession for artists, community, and planning professionals. Questions were posed to the key informants regarding their perceptions

about ways to move street art forward and to strengthen recognition of the activity across Aotearoa-New Zealand's urban areas—these ideas are presented below.

6.6.1 More Responsibility and Leadership to be had by National Government and Local Government

One of the main barriers that key informants suggested was the lack of guidance by central government, and similarly the gap between the local level and central government. The key ideology is partnership, with key informants from each selected case study location, discussing the need for open communication. The Dunedin Policy informant stated:

"No one likes everything centralised. No one likes everything to be divulged like some, some steps along that journey where an idea of partnership between the local level and the central government level would be great ... I don't think it's a case of dictatorship from either end but more about partnership to get some really beautiful outcomes." – Dunedin Policy

The Dunedin Policy informant used the term '*dictatorship*' when talking about the risk of a strict leadership when overprescribing art. This statement emphasises the prospect of successful leadership holds for street art but done in a way that creates opportunities and partnerships between stakeholders in the sector. Successful leadership would provide consistency from across Aotearoa-New Zealand, as emphasised by the below statement from the Christchurch Policy informant:

"That would be great if there was some consistency. Every project is different, but I think people understand the process ... that would be good. Everyone was clear about how this could happen, how things are funded, other sorts of commissions that are needed and who else is involved and what conversations - it is clarity ... through developing the arts strategy that the more street art opportunities, more public art opportunities, the more transparency all round that." – Christchurch Policy

The aspirations to gain consistent strategies is encouraged by these key informants. It focuses on leadership and greater partnership between national and local level government.

6.6.2 Greater Funding Opportunities

The key informants all conversed the issue with monetary disputes artists face due to street art career not being legitimised. An interesting point raised by the Wellington Placemaker is the treatment of artists when it comes to fair pay, by stating:

> *"And it's just artists being paid properly for what they do. So, I almost feel like if you're going to, if you're going to put regulations on one thing, there will need the regulations on the other and it's around the care of protection of artists"* – Wellington Placemaker

As expressed by the above statement, greater funding opportunities would help legitimise street art, supporting the social context which underpins its production. If regulations were to be applied to the street art sector an emphasis should be on treating these artists with fair and equal pay, legitimising their livelihoods and strengthening the creative communities across Aotearoa-New Zealand.

6.6.3 Street Art to be Subjected to No National Direction

This research posed the question to the key informants in regard to their opinions regarding whether or not Aotearoa-New Zealand would benefit from a national direction for street art, providing consistent planning processes through the urban realm. National direction targets the same outcome and values running throughout Aotearoa-New Zealand, which local governments can be provided with guidance. Many of the key informants acknowledge that they would not like to see a set of standards, as they hold the perception that there is a risk of becoming too '*prescriptive*', dismantling local narratives.

Table 6.11: Key Informants statements towards the posed question of having a national direction for street art. (Source: Author).

Key informant	Statement:
Dunedin Placemaker 2	*"My initial answer would be no. I think it would be too prescriptive and I think the role of public artworks are much more, especially with the movement now, are much more tied to narratives of place. And they are about placemaking and speaking about what is important about this particular area and could be very site specific."*
Dunedin Placemaker 1	*"Nationally, I don't think art should be dealt with on a national level, even regionally is abet of a stretch. It tends to be centred in the cities"*
Dunedin Consents Planner	*"Hmmm, not necessarily. I think you have got very different urban environments across New Zealand. And so, I don't know if that would be appropriate to have sort of blanket rules that applied across different, and all regions."*

In contrast to these views, the Christchurch Arts Advisor sees the national direction as a unique opportunity. Through the use of the statement below, they see the positive spin a national direction would provide.

> *"I think a national policy framework for public art there, you know, government could buy into and in different regions could sort of join onto I think would be really important, but I think it's important that each region comes up with your own flavour and that this is, you know, I think policies and strategies that good if they kind of have a loose sort of overarching vision, that everyone can work to strong and then pick different people can put their own interpretation on them."*— Christchurch Arts Advisor

Recognising the regional differences and artistic styles of artists, a set national standard would allow regions to cater them to the location and local narratives. All these points were raised by the Christchurch Arts Advisor.

As explored in Chapter Five, many urban areas have stringent regulations surrounding street art, whereas others have more permissive regulations. Although individuals were hesitant regarding a set of consistent national directions for street art, key informants

were in favour of more permissive planning regulations around street art. As expressed by the Dunedin Arts Advisor informant:

"I think in terms of, direction around a more enabling process, yes. I think that would be great. I think one of the things we find is that resource consenting and resource management law is becoming more and more technical all the time"— Dunedin Arts Advisor

Creating an enabling process is a key factor within the planning process as street art straddles the boundaries of the public and private realm. This idea of a more permissive planning process balanced with greater leadership will be discussed in Chapter Seven with relations to both national and international literature.

6.7 Conclusion

This chapter presented the results conducted in Christchurch, Dunedin, and Wellington in relation to exploring how the current legislative frameworks impact the production of street art. The findings from semi-structured interviews help explore and answer the Research Questions. From the opinions and perceptions of the key informants, certain themes and categories were apparent. There have been positive and negative elements surrounding the current street art scene within Aotearoa-New Zealand, as well as opinions regarding where the future of the street art within the urban realm should evolve to next that still allows artists to maintain artistic expression. These results emphasised the need for more consistent directive and leadership, but ensuring innovation, creativity, and narratives of space are reflected throughout art in urban spaces. Perceptions obtained in this chapter will be considered when discussing the Research Questions in the discussion chapter.

Chapter 7: Discussion

The purpose of this chapter is to identify how the current frameworks impact the production of street art in Aotearoa-New Zealand's urban context. This chapter will take the key findings within the results and the statutory and non-statutory document analysis and examine them against the Research Questions. These results will be reviewed in relation to relevant literature identified in Chapter Two. Through analysing the results, it will illustrate the complexities and opportunities of street art within urban contexts. This chapter is structured to articulate the meanings of the results in relation to each Research Question and synthesis of the results against the relevant question. Following this discussion, the Research Questions will be directly answered in Chapter Eight.

The first section of the discussion will deal with the current legislation and current governance surrounding street-art in Aotearoa-New Zealand, which answers Research Question One. The second section then answers Research Question Two, by providing a broader exploration of the perceptions regarding the more localised approaches currently in place, articulating them with the correlation with the community-driven creative city's movement. The third section articulates the opportunities that street art has in becoming a more enabling process as well as proposing a process that has greater community buy-in—correlating to Research Question Three. Lastly, Research Question Four will be answered which investigates the degree to which artistic expression can still be present despite a regulated process. This leads on to applying the results to the *Consumption Ideologies of Public Space Interpretive Model* from Visconti, et al., (2010). This reveals the difficulty in balancing the perceptions as well as identifying opportunities to influence the production of street art across Aotearoa-New Zealand's urban areas.

In order to discuss the impact, the planning process has on the production of street art, both policy and key informant interviews will be explored alongside creativity strategies and planning theory. This leads to the recommendations and conclusions in Chapter Eight, that presents opportunities the government can take for greater enabling more efficient street art across Aotearoa-New Zealand's urban context. Recommending factors

and processes to be included in the planning frameworks is a much more tangible outcome.

7.1 Current Legislation Surrounding Street Art in Aotearoa-New Zealand

Within the Aotearoa-New Zealand planning process, there are two major documents that guide the development of the urban environments through statutory and non-statutory documents (Chapter 4)—the RMA and LGA. This section of the discussion briefly summarises the positives and negative perceptions of the planning frameworks that are currently in place for street art, addressing **Research Question One: What Legislation is Currently in Place and How they Impact the Production of Street Art**. In doing so, the section will firstly discuss the aspects of the current planning legislation that the key informants have identified are effective. Secondly, recognizing the apparent gaps within the planning system—identifying the appropriate level of governance for the discourse of street art. These will be discussed alongside relevant literature supported by Chapter Two and exploration of the relevant provisions as identified in Chapter Four and Five.

7.1.1 The Ambiguity of the Term 'Street Art' is its Own Barrier Across the Production of Street Art in Urban Areas

Literature and the key informant interviews have explored the ambiguity of the terminology and association with 'street art' is a major cause of why planning practices are hard to have definitive implementation. The uncertainty associated with this term is a key reason why the key informants are passionate about the lack of advocacy within planning frameworks.

Results from the key informants within the section 6.2 where they defining the term 'street art', demonstrated that there are discrepancies in the understanding of street art— with many key informants grouping the term within the public art discourse (Campos, 2007). An induvial understanding of street art within the public realm has taken many forms as it can encompass placemaking, environmental activism, and community-based initiatives. Key informants within *Figure 6.3* showed similarities in how they perceived

the term, with higher frequently stated words surrounding the location where street art occurs, such as 'public realm', 'public space' and 'walls'. As street art is centred under the public art discourse, the term public refers to the site therefore dependent on the morphology and activity (Rendell, 2000). Blanché (2015) concurs that street art cannot be conclusively deprived because it is constantly in negotiation with artists who produce art and individuals who view and interpret the work. A universal definition of street art is essential to establish ordinances, as the sector is continuously evolving, developing a fixed definition is difficult and can encompass a broad range of artistic merits, intentions, and desired outcomes of each piece is varied (Hoffman, 1991; Rapoport & Kantor, 1967). Therefore, this wide association with the term is hard to interpret and implement within policy in many ways.

Additionally, the Christchurch Placemaker informant argues that street art means something different to each person, dependent on the cultural exposure and educational background, through stating "*who defines what art is because what one person likes compared to another person's life what they like is all the other thing*". This establishes a division in this analysis, which supports a division amongst cultural activities, and therefore street art. Authors such as Rendell (2000) and Colin (2017) work on this need to understand the differentiation of street art and public art, similarly the differentiation of what the terms encapsulate. Through providing a definitive definition within national-level policy documents, would enable a consistent understanding that supports the national strategies—similarly to guide consents planners in areas that require individuals to undergo the resource consenting process.

However, the public is given the opportunity within the planning process to provide feedback and influence their local plans, identifying what they believe is important to the community, and having those values reflected in the plan. Although Christchurch was under a unique situation post-earthquake, their district plan was revisited in an approach to increase development. Shown by Christchurch Arts Advisor as they stated how, "*mak[ing] it a lot easier if we got a plan change so we could plan change. So, we actually put in a definition for public art*". Enabling a definition to be added into the plan encapsulating street art under the definition of public art was a collaborative process as the Christchurch Arts Advisor stating that "*they [planners] said actually [public art] is designation as permitted activity, because they've been overlaid through the definition. Then the link up with that. So that's been really helpful for us at Christchurch*". This is

in contrast with the other case studies Wellington and Dunedin, as their provisions only provided the differentiation between street art and signage. Through a simple definition that has been applied in Christchurch, it has allowed street art to be legitimised and has been proven to be beneficial through the perceptions of the Christchurch key informants. This has impacted the production of street art in Christchurch as through the researcher's observations in section 6.5.1. What is apparent here is the vast mix of styles, stories and sizes throughout the urban area—making a positive contribution to the urban realm with diverse and interesting artworks.

The last aspect is important as the activity affirm themselves as more universal than just 'art on walls' and have stronger underpinnings within the *'social commentary'* of place (Christchurch Arts Advisor). This is seen within Wellington where artwork as shown in the researcher's observations show pieces with political and environmental activism. Most confusion is associated with the identification that surrounds the misconception of what street art encapsulates (Balfe & Wyszomirski, 1986; Rendell, 2000; Hamilton, et al., 2001; Von Lanzeauer, 2011). These ideologies stem from the various positions which are underpinned by the historical, cultural, and social concerns. There has been a shift in the global paradigm of street art in terms of how it is consumed and produced, positioning street art in the formal setting within planning provisions.

Therefore, the wide association with the term has acted as a barrier in achieving creative ideals within urban spaces that are easily understood by artists and individuals that have a strong education within the arts. Because of the broad similarities in these different discourses, there is a critical need to provide consistent definitions. Alexander (1965) argued that urban environments are filled with consistently overlapping activities, rather than have strictly nested sets. Such existence of the failure to identify possible meanings of 'street art' in academic literature and policy does not reflect the disagreement, but the failure to achieve consensus (Forester, 1982; Duque, 2014). This is shown by Colin (2017), who states that achieving an understanding of the term, could potentially improve the viability of collaborations and prevent further fragmentation of the arts sector in government. Therefore, a move to adopting a more formalised process accepts ambiguity and enables a socially constructed understanding that allows a collective shared vision to be had.

7.1.2 Balancing an Appropriate Amount of Governance for Street Art

There is this ambiguity not only surrounds the understanding of the definition but also in the scope of street art's implementation across Aotearoa-New Zealand. The government is predominantly responsible for the development of strategic objectives. However, there is no direction given, nor requirement from national authorities for local-level authorities to develop its own cultural strategies. Within Aotearoa-New Zealand, the planning process is guided by the RMA and LGA (Chapter Four). However, the Ministry for Culture and Heritage is responsible for innovation within the creative sector, does not provide guidance for street art. A legal framework for the public art discourse that encapsulates street art, inspired by NPS would provide critical interactions necessary within the development of the public realm—yet key informants in section 6.6.3 acknowledged how doing so would overprescribe the activity, negatively impacting the production of street art. These dimensions of governance are complex and diverse, however, means that they do not legitimise sectors that are not encompassed by national modes of governance.

This is represented through the comparison of the three case study locations. As these areas all have different pressures and community goals, their views surrounding the appropriate levels of governance for street art create interesting insights. In section 4.10, the Christchurch Placemaker informant emphasises how street art is the missing gap through governance as "*[direction] should be extrapolated from national level and the Ministry of Culture and Heritage should be operating in that way they do not-they do not*". Improving both the quality and quantity of space in the urban realm with the use of street art has become attracting an increase of policy and academic interest (Healey, 1998). The notion by Wellington Placemaker informant where '*if you regulate the street art environment so much, you take a lot of the spontaneity and the creativity out of it*', explores how over-regulation of street art can cause the spontaneity and innovation associated with street art to be removed. Therefore, emphasising how increasing the total privatisation of the sector then becomes a real concern if over-regulation occurs, as stated by Dunedin Policy informant who expressed concerns over the '*corporatization of public route*' if overregulation happens.

Although governance surrounding the arts is highly debated, it holds homogenised perceptions across the case study sites. However, it is important to contextualise with a

sector that varies in interpretations and to understand what is encapsulated in that bliss point between efficient governance and defending the authentic voice of place. Governance to be streamlined across local government and national government is deserving of more attention, as identified by Dunedin Policy informant stating that '*partnership between the local level and the central government level would be great*' which would '*be great if there was some consistency*'.

Despite the case studies having unique pressures with different social, historical, and cultural concerns, the perceptions of the informants align providing this research with a homogenous understanding. This collective shared vision regarding the over-regulation is a risk many informants express concerns over. Changing the current planning framework to enable greater leadership would have some benefits, but those risks of initialisation and privatisation outweigh the possible opportunities. The results identified the need for some government legitimisation of the sector as '*the arts stuff tends to get pushed and not viewed as a priority*' (Christchurch Policy informant). Building off the principles of the RMA and the LGA, foregrounds community driven initiatives that seek to empower these areas. Doing so with the use of legislated stakeholders that are in local government, as well as developing partnerships that engage communities in localised planning. These results align with Healey (2004), where governance dynamics needs to be balanced between constraining and enabling forces which provide greater innovation to be spread throughout by governance. She explores the power play that provisions can exhibit in the urban realm, where these regulatory concepts can constrain the capacities and interests of stakeholders involved in street art. Healey's (2004) work informs this research as it presents an understanding of how the level of governance can become a significant obstacle for changes that are constantly occurring on the socio-political levels. The increasingly prominent movement of street art is one of the many activities that allow these social commentaries to be apparent in the urban realm, but governance processes are needing to find a link between the governance processes and the qualities of the wider context (Healey, 2004). An effective yet permissive balance between leadership and allowing artists to reclaim the freedoms of public space through street art is important for the impact of street art across Aotearoa-New Zealand's urban areas

7.1.3 A Lack of Education within Planning Professionals

Evident in the results that the key informants addressed, were certain urban areas implement a resource consent for street art. These areas have opinions containing the lack of education of planners surrounding whether the individuals can effectively understand the artistic merits of street art. Using Dunedin as a case study, the DCC requires street art—if meeting certain criteria—to undertake a resource consent process. Through exploring the perceptions of making street art a consented activity it helps address how the legislation impacts the production of street art (relating to Research Question One).

As presented through the Dunedin case study, the regulations surrounding street art are more restrictive, which is contrasted to the approaches used in Wellington and Christchurch. Through section 6.4.2 many informants from the other case studies do not believe that this is the approach taken by DCC is efficient as consents planners do not have the appropriate education within the arts to make those decisions. Although some of the resource consenting comes down to '*common sense*' and although some artworks '*may not be professional enough or not to a high enough aesthetic quality – [is] really hard on to judge - but [they] do*' (Dunedin Placemaker 2). This perception is supported by Dunedin Policy informant acknowledging the inadequate task it places planners in, noting:

> *"it's quite a lot of a) big weight to put on a planner to judge whether an artwork is appropriate for a place - I'm not sure that is fair and b) it is interesting because in some ways you think art should never be judged like it should just go in and see what happens"*

The observations from the Dunedin case study can be generalised in the wider discussion on supporting these areas where resource consent is required with greater education. Embedding stronger education within the planning department provides individuals with the capacity to involve the social element within the 'concrete nature of planning' (Pollock & Paddison, 2010; page 349). Doing so provides a clear sense that has been expressed through key informant sentiments—this is needed to be embedded within policy and governance. Noted by the Wellington Artist informant, '*it always comes down to education'.* There is a clear interface between education in the arts that would involve acceptance of diversity, and appreciation of individualisation.

A change of epistemologies through increasing education for the public art discourse will improve of the lack of understandings of how street art can contribute to a sense of place. Through informant sentiments, resource consenting the process where consent planners are not equipped to recognise the benefits of street art extends beyond the visual contributions and exerts a positive element on the role of society—which are not correlated efficiently through the planning process. However, the lack of education of the officials can exert personal opinions on artworks, which can be shown in the context of Dunedin. The responsibility rests with the government presenting an opportunity for street art by enabling a greater collaborative approach between officials processing consents and the public art consultants. Outside organisations and the key stakeholders situated in the public art discourse have proven useful and crucial in supporting councils, however what is apparent in councils is ensuring the cross-departmental dialogue works towards the goals outlined in arts strategies (Healey, 2004). Producing knowledge and information that reflects acceptance allows communities to recognise that local authorities value street art, enabling access to greater opportunities and support.

In consideration of this discussion, it is apparent that the legislation currently in place for street art in Aotearoa-New Zealand do not support nor acknowledge the public art discourse. This research emphasises the opportunity to open a debate surrounding prominent governance mechanisms surrounding street art, and discussion to be had with national priorities by focusing of cultural dynamics and strategies being guided by these national authorities (Colin, 2017). The possibility to overprescribe street art with governance runs the risk of the sector becoming privatised (Hamilton, et al., 2001). It is crucial that national relevance works together in a proactive approach, involving outside agencies and grasping opportunities that are identified at the local level. However, the national government must provide greater advocacy for the arts sector, which involves street art. These points of the discussion inform the set of recommendations developed below.

7.2 Differing Street Art Approaches Across Urban Areas Strengthens Urban Ideals

Local Authorities have non-statutory policy documents with varying degrees of interpretation within these regions. Perceived effectiveness of these documents was in relation to the coherence between policy, community involvement and implementation. The concept of the creative cities strategies is a prevailing theme that can be attributed to address **Research Question Two: Why do Street Art Strategies Differ Between Urban Realms**. These strategies present an opportunity for local authorities to address the challenges and opportunities that have been identified by the localised approach to street art withing legislation. The literature review, planning analysis and key informant interviews have informed this discussion, allowing articulation of key points to enable a set of recommendations to be formed.

7.2.1 A Localised Approach to Street Art is Preferrable

The positive perceptions of localised approaches to street art were evidently expressed within the results (refer to section 6.4). Obtained from these results, it is evident that key informants perceived that localised approaches such as arts strategies and directive, yet permissive regulations to street art allow greater urban ideals to be enhanced within their urban area. These informants from the three case studies felt that their localised planning regulations are needed in order to protect the identity of the urban realm. Place-based 'location, local and sense of place' street artworks have been long argued for by scholars (see, for example, Agnew, 1978). This identifies the multiple facets of place, as similarly explored in the results, where key informants stated how localised approaches through arts strategies, although are non-statutory, encapsulate the site-specificity in which art should be situated.

Creating a sense of place within the modern planning approach has shifted towards a more socially oriented approach, due to the ability to involve the community through greater consultation as strategies are '*totally driven by engagement from community*' (Christchurch Policy informant). The opportunities that a localised approach defends the authentic voice of place, allowing local narratives to be envisaged in ways that modify the built environment. The opportunities surrounding street art retelling narratives

between the case studies were perceived positively by the key informants in each location. Strengthening the valuable responsibilities of local authorities to bring about meaningful strategies that reflect desires held by the community. Through section 6.5, street art should have a connection to place and reflect the character of the site. These ideologies were supported by the perceptions of Wellington Artist, where they believe that their art should reflect the location and culture. Such positive perceptions to street art being a storytelling device are emphasised in the results, however, as discussed by Wellington Placemaker in *Figure 6.5*, the localised approaches run a risk of further discrediting street art within the profession.

A contrast to the above positive perceptions is the ideologies where a more national response to street art can '*governise*' more funding from government (Dunedin Policy informant). The extent to which street art enhances and reflects local identities is problematic. Taking into consideration the relationship with local ties as well as enhancing place is explored by the key informants within section 6.5. What was emphasised in section 5.2 and section 5.3.1 through the use of the statutory and non-statutory document assessment matrix is how similarities occur within the arts strategies, varying approaches are had when it comes to statutory documents and regulatory requirements. The benefits of a localised planning approach for street art is discussed by Mccarthy (2006) where localised approaches –if done right can remove homogeneity between urban places, where unique '*local flare*' can aid in the social values urban areas can create with street art (Christchurch Placemaker informant).

The common consensus is like international literature allowing the utilisation of the literature and application to the context of Aotearoa-New Zealand. As described by Feldman & Stall (2004), what makes places special and successful is the characterisation and addressing the needs of the community who are the 'actual' users of space—having a transformative effect on people and the planning process. Open consultation with community, where key ideologies surrounding what they would want their space to look like is a component of socialisation of space. Creating a sense of place in the modern planning approach helps enable a shift into a more socially oriented planning process. The role of the built environment is important in the construction and communication of ideologies that have been demonstrated by social commentary (Zitcher, 2018; Young, 2019). The recognition of varying approaches allow the improved coordination between community interests, and the private and public sector (Pollock & Paddison, 2010), that

address identified opportunities facing particular communities and regions—adapting the planning approach and appropriate responses to those areas yet still giving effect to the principles of the RMA through the use of the LGA.

It is evident that locally centred approaches are the way in which each urban area can relate art to the challenges that include the lack of legitimisation of the street art practice, and the opportunities including strengthening local commentary. The research concludes that a localised response towards street art within the planning frameworks enables the production of urban ideals and greater tangible outcomes to be explored—something that national led strategies would not achieve.

7.2.2 Creative Cities Movement Impact the way Street Art Fits into Aotearoa-New Zealand's Planning Framework

Localised approaches through the case studies arts strategies discuss the creative class movements (see section 2.4.1). Such cultural activities, stem from these pillars of these conceptions developed by authors such as Landry (2008) and Hall (2000), make up a crucial role in the development of localised arts strategies. This is evident within the results (section 5.3) where despite small notions of diversity, there are commonalities within the strategies, and values that key informants that these strategies contributed to the urban realm. Within section 5.3.1, through the comparison of Wellington, Dunedin, and Christchurch's non-statutory documents for the public art discourse, similarities arose. This section shows how the creative movements are played out in these three case studies and then will move on to see such findings, contextualising against the wider Aotearoa-New Zealand.

Within Wellington's non-statutory arts strategies (Arts and Culture Strategy (2011) in section 5.3.2, and Public Art Policy (2012) in section 5.3.3), there is a strong emphasis surrounding nurturing, attracting, and retaining creative communities. Aiming to integrate art effectively throughout the city. One of the three strategic priorities is 'thriving creative enterprises' maximising creative opportunities by communities - for communities.

Within Dunedin, the Art, Creativity, and Infrastructure Strategy (section 5.3.5) emphasises how localised approaches can reflect local issues such as aging infrastructure.

Through developing a strategy to combat one of the key issues Dunedin is being faced with—infrastructure upgrades—enables consideration to interweave artwork and/or creativity in DCC infrastructure developments. This has proven pivotal for the implementation of creativity throughout the urban realm. Combining art alongside infrastructure upgrades extends the disciplines into the larger layers of social commentary (Reiter, 1994). As each discipline makes contributions to the built environment, pairing the arts sector into the early stages of an infrastructure upgrade is a way in which increases and enhances innovation in urban areas. This example encourages creative ways of thinking by mixing hard and soft infrastructure.

Christchurch has used the creative city ideology to identify opportunities within the rebuilding process. This is shown through the use of working in partnership with key stakeholders involved in the public art discourse as emphasised through key informant interviews and within the Toi ō Tautahi, Arts and Creativity Strategy (see section 5.3.1). Through this document partnership is a key driving force for the future of the public art discourse, and therefore street art. Similarly, the council's recognition that street art is an important activity for the community and acknowledging that through the addition of a definition and making the process permissive within the urban area.

As observed within this research through the use of the case studies, local governments are more proactive in promoting the creative class aspirations using strategies that encourage the local culture and the creative class. Apparent through this case study comparison is the concept of creative cities becomes a key explanation to homogeneity in strategies— similarity the resistance to legitimise strategies with a national directive. These concepts have been widely used to guide local policymaking, as well as urban development strategies across Aotearoa-New Zealand. Landry's work is widely influential across the globe and has provided a plan for Aotearoa-New Zealand, exploring how arts and cultural concerns could be better integrated into the planning process. This plan's key themes are reflected upon in relation to this research' findings.

As the creative cities rhetoric is linked to the affirmation of a thriving arts sector, it is apparent that the non-statutory documents are to promote 'territorial' development due to no national governance nor guidance (Costa, et al., 2008). Therefore, the localised approach adopted within Aotearoa-New Zealand is used to counterbalance the perceived ills of the commercialised culture which attracts the creative culture (Jensen, 2002). As

explored by Costa, et al., (2008), cities driven solely by the creative city rhetoric have their own regulatory mechanisms without their own concerted strategy—lacking systematise with the approaches. This diversity in approaches surround local conversations and the dynamics of the community. Landry explores how the creative cities key themes surround how cities can make the most of their possibilities— recognising how every issue faced in the city is merely an opportunity. This mindset is reflected by the DCC Art, Creativity, and Infrastructure Strategy. Where some areas approach it with regional or local development, or more conceptual or analytical.

The findings of this research can be applied to the wider context nationally with the use of Landry's previous work that was situated in Aotearoa-New Zealand—Palmerston North. This plan sets six recommendations focusing on aspects that will harness potential and enhancing resilience, relating to the global trends. These six recommendations derived for Palmerston North can be used in relation to this research strengthening the understanding of how the creative cities movement influences the planning aspect of street art across Aotearoa-New Zealand. Below summaries the six recommendations:

1. *Strategic Leadership* - Reflecting on strategic visions through having strong leadership that grasps opportunities that are presented.
2. *City Coalition* – Creating alliances with wider groups within the city that bring together public, private, and community aspects creating alliances through collaborative planning. Here Landry expresses how policies and implementation of these provisions are needing to be co-created with the community.
3. *Interdisciplinary Working* - Mutual learning from key stakeholders helps in multidisciplinary decision making, allowing projects to be effective and have meaning.
4. *Urban Design* – This point emphasises how creativity in the urban realm needs to be taken more seriously and it adds a sense of vibrancy and 'humanise' the environment.
5. *Entrepreneurship* – Establishing ladders of opportunity which take weaknesses and turns them into a strength.
6. *City Perception* – Focuses on developing a rich identity and ways that the city can tell local commentary about its history and culture.

There are major associations between Landry's plan and the obtained results, where the call for greater collaboration with community and key stakeholders within the public art discourse. What is apparent through Landry's set of recommendations is that they are centred around building communities not through infrastructure but enhancing emotional ties to place through soft infrastructure such as street art (Landry, 2013). These recommendations allow an integrated mindset through working together with key stakeholders that remove the traditional hierarchies that occur through the current planning framework. Allowing community voice to be present with rethinking policies to incorporating allow a strong sense of community identity to be apparent. Every place is distinctive in its own unique way, as shown through the case studies. Landry expresses how lessons from various departments can be valuable to other departments allowing citizens to take ownership of space. Involving rule changes, flexibility, and greater encouragement (Landry, 2013).

What is apparent through the use of these recommendations is that they relate to the key findings of the research, emphasising how allowing alliances to be enhanced between community and key stakeholder groups, and allowing provisions to be co-created to ensure local narratives are utilised in public spaces. Many of these recommendations are attributed to an influx of creative thinking that is occurring within policies.

In consideration of this discussion, recognising the relevance of the creative cities model in localised approaches, it is fundamental to the production of street art across Aotearoa-New Zealand's urban context—emphasised by Landry's (2013) recommendations for Palmerston North. Initiatives through the localised planning strategies have been important in developing urban ideals and exploring local narratives. Such existence of local dynamics and the observed gap with local policy limits the artistic ideals being achieved. However, key informants are adamant that such localised approach is the best approach to achieve greater urban ideals for community and street artists. In answering Research Question Two, it has allowed a set of recommendations to be developed, identifying opportunities for street art in urban areas.

7.3 Street Art to Achieve a More Enabling Process Through the Planning Frameworks

Another focus of discussion will surround the need for a more enabling process for individuals involved in the planning process—artists, key stakeholders and community groups. This theme has been articulated throughout the discussion sections, helping to answer **Research Question Three: How can National Government and Local Authorities allow a more enabling process through Aotearoa-New Zealand's Planning Context**, yet the community inclusion aspect will be explicitly discussed below. Illustrating the conceptual and analytical diversity in perceptions of key informants believe the process can be streamlined allowing urban ideals to be maximised.

7.3.1 Community Inclusion is a Balancing Act

The literature and interview process emphasised that art in the public realm involves multifaceted pieces of work that encompass a wide variety of expressions and public ideals. The government has been increasingly challenged to respond more flexibly to issues that have been identified by these communities. Within the RMA and LGA, the community should be involved early in the process, as explored in section 6.4. *Figure 6.9* represented the varying views to involving community within street art projects. With individuals discussing how '*community spaces are owned by a bunch of people*' and that developing art in the public realm is '*important if you are doing work within a community that you are talking to that community*' (Christchurch Policy informant; Dunedin Placemaker 2 informant). Achieving greater social inclusion in urban areas has been of constant debate, as fundamental issues arise surrounding how participation should be formulated within urban policy for the arts.

Contrary to these perceptions, public participation is allowed in redeveloping district plans, yet all is dependent on the interest of the community. Christchurch Policy informant explained how '*invitation was open to the wider community and is normally the arts sector who responds to that sort of engagement*'. Emphasising how community does not maximise the opportunities provided within the planning profession that is guided by the RMA and LGA. Expressed by Dunedin Policy informant, they express how the situation is like '*porosity of the commons*' with government providing

opportunities within urban areas, but the public does not utilise them to the best of their abilities.

Within the literature, it was clear that public participation is important at enhancing the urban ideals (Becker, 2004; Costa, et al., 2008; Jensen, 2009; Smith, 2016). Yet communities view the public art discourse as a way of enhancing and reactivating spaces that are commonly impersonal—changing space to make it more personal. Concerns over the community involvement and individual apathy believe that public participation can have meaningful societal impact (Hoffman, 1991). Indicating a push towards active citizenship and passive representational democracy. However, through the results, it became apparent that maximum participation by community within street art is not always the best (Mccarthy, 2006), as sometimes '*communities can just act like mobs*' (Dunedin Policy informant). Emphasising that you cannot please everyone within the public realm as everyone is allowed their own opinion.

Street art is open for interpretation by the public and can therefore face increased criticism and can invoke harsher comments than other developments that happen in the space. The prevalence of who is considered to be an affected person is important within this research. Within the resource consenting process, it is judged by the planner who is processing the consent whether it should be notified. As explored within section 4.3.2.3, notification can be public, limited, or non-notified. As stated by Dunedin Consents Planner, they discuss how '*at the end of the day, as a consents planner, I can only take into account the district plan*' and also stated by Wellington Placemaker '*think we are really being guided by what's legal, what's right*'.

What these have identified is that community inclusion and public participation are a tough balance to achieve. Within the current Aotearoa-New Zealand planning frameworks, the RMA delegates responsibilities to the LGA, providing regions with localised approaches to urban development. Therefore, relevant policies within both levels of legislation should facilitate greater public engagement with procedures where street art can reclaim communities' power to the public realm as explored by Hoffman (1991)—calling for the legitimisation with policy providing for greater advocacy.

In consideration of this discussion, facilitating diverse approaches to street art, enabling programs that help shape and transform political and social aspects that enhance the local environment are important to achieve local ideals. Respecting private property rights and

accommodating the interests of street artists, national and local government, and public interests, can create steps in order to achieve a more enabling process for street art.

7.4 Maximising Artistic Expression in the Public Realm

Within this discussion it has aimed to explore how governmental involvement with the arts sector is complex when it comes to street art in the urban realm. **Research Question Four aims to address whether through the planning process, artistic expression can still be maintained**, or whether the process adds constraints to the development of artwork. Through results that were gained through the interviews and literature review, answers to this Research Question surround democracy in public spaces and the privatisation of the public realm (Lankford, 1990). These points will be explored in relation to each other, which help develop a set of recommendations that will be discussed in Chapter Eight.

7.4.1 Street Art and Democracy: How Public can Public Space Really be?

Offering a sense of freedom to artists to provide communities with the capacity to grow and expand has proven to be a balance hard to achieve (Hoffman, 1991; Rendell, 2000). However, the results in Chapter 6 expands the contemporary debate that is centred around street art, and how this practice is located on the border between private and public. As street art straddles boundaries in the RMA as discussed in section 4.3.2. The planning framework of Aotearoa-New Zealand fails to legitimise street art as an activity causing further confusion in processes and where the activity is situated in the debate. Therefore, the amount of artistic expression that is maintained is up for discussion. Building off the above points surrounding community participation within street art in section 7.3.1, community participation is '*the quickest way to water down and design or dilute the creativity of an artwork'* therefore restricts freedom of the artist (Wellington Placemaker Informant).

Freedom of expression is the right to impart information and ideologies on all walks of life (Lankford, 1990). With art and culture becoming an embodiment of collective experiences emerging in creative ways. Yet as explored through the results by all three case studies, the perception of streamlining the street art planning process through

national directive was discussed by many of the key informants. Therefore, attempts to legitimise street art risks dominating the public art discourse and further constraining the freedoms artists have currently.

As stated by Dunedin Consents Planner stating how they *'don't know if that would be appropriate to have sort of blanket rules that applied across different, and all regions.'* This emphasises how regulation is in place to 'prevent social offensiveness and suppress morally questionable ideas and behaviours (Lankford, 1990, Page 20). But it can be paradoxically argued, that as there is no definitive acknowledgment of street art within the planning framework for Aotearoa-New Zealand, limiting artists' freedom then becomes contentious as emphasised throughout the results. This correlates to Lankford's (1990) findings, where both society and the government must seek to develop a balance between permissiveness and control which encourages a responsible protection of individuals freedom of expression.

The literature has thoroughly explored notions of public space and privately owned space in relation to street art. As explored by Deutsche (1992), democracy is the key element of public space, as democratic public spaces are endowed with unified properties. The resurge to street art is discussed emphasising the reciprocal relationship that forms new forms of public life, urban scholars within the literature review argue that many urban spaces priorities private interests over broader social concerns that dismisses the diversity that occurs in public areas (Deutsche 1992; Brenner & Theodore, 2002; Lanham, 2007; Madanipour, 2010; Németh, 2012). But one of the problems that has occurred within the literature is having a homogeneous public that is avoidant of difference due to over-regulation through policy. Rendell, (2000) explores how the core of democracy is the unknowability of society which generates public space. Street art is privately owned or commissioned by the local government within Aotearoa-New Zealand, therefore, has a critical element in the establishment of urban ideals, with artists being called the 'priests of democracy' by Hoffman (1991).

Here 'democracy' stands for participation and accessibility, whereas private stands for ownership and elitism. However, the value of encapsulating street art within private space takes more of a liberal approach which safeguards the rights of individuality (Deutsche 1992; Lankford, 1990; Pollock & Paddison, 2010; Rodríguez, 2014; Smith, 2016). Rendell (2000) explores how public spaces are seen as areas of dissidence and

need for regulation which limits the freedom an artist has. As art itself is considered subjective and a personal activity, the placing of artwork in the public realm can be represented as placing self in a public place - 'private' art in a 'public' space (Lankford, 1990). And according to Lankford (1990), it is the social institutionalisation of art becoming the notion responsible for measuring artistic expression in the urban realm.

7.4.2 Over Regulation of Street Art Limits Artistic Expression

Within the literature, Lefebrvre (1974) draws attention to how everyday places, people, and processes offer a multitude of possibilities, but question the role that an artist plays in the reimagination of place in the city if regulations inhibit creativity. How artists engage with history, site, location, environment, and local social commentary becomes reflective of a localised approach to planning—influenced by the creative cities' movement. Yet, Wellington Placemaker informant suggests that artwork that is required to reflect place was not crucial by stating being "*too directive because if you end up being too directive at what you allow the private sector or the private realm to do you end up in real be boring and everything looks exactly the same. And you want to enable enough flexibility for people to come up with innovative and creative solutions to how they use the demand or space*"- Wellington Placemaker.

These views relate to the views that have appeared in the literature. Hall & Roberston (2001) argue that the role of public art and thus street art should predominantly be to encourage the different voices within the community that can represent diversity within communities rather than to aspire for street art that follows a set of prescribed list and requirements— '*waters down creativity*' (Wellington Placemaker). These ideologies are further supported by Phillps (1988) who stated how innovation is becoming lost as artwork has become over-prescribed, with the resultants being bland working to please everyone that are uses of that space, and must not offend anyone. She states: *"Isn't it ironic that an enterprise aimed even at the least, at enlivening public life is now running on gears designed to evade controversy"* (Phillips, 1988, page 95).

Freedom of expression surrounds the notions of social condition, as explored by Lankford (1990), highlights the tense relationship between society and street art. The relationship centres around misunderstanding. A way in which to protect the freedom of artistic expression is undertaking an active program that builds trust and understanding as '*if you*

regulate the street art environment so much, you take a lot of the spontaneity and the creativity out of it' (Wellington Placemaker). Providing an environment that fosters greater protection for the artistic choices. Through enabling greater opportunities holds the possibility of whatever has been expressed will go against what has been perceived as social norms (Scott, 2011). Greater education is a central role in the development of the art world, allowing society to hold greater responsibility to be accountable for freedom of expression.

The debates surrounding freedom of expression stems from the historical underpinnings of the graffiti discourse—illegality and public misconceptions. In consideration of this discussion, maximising artistic expression through street art allows trust and therefore respect to be given within public space. Repositioning epistemologies held of street art being an activity that reclaims space and maintains the authentic voice of place. Democracy is a key element of public space where every voice should be valued. Street art is an activity that enables those voices to be heard by providing artists to stand against the use of public space from commercialisation and oppose the voices of capitalist consumerism that can occur with over-regulation.

7.5 Applying the Results to the Consumption Ideologies of Public Space Interpretive Model

This section of the discussion is dedicated to the application of the *Consumption Ideologies of Public Space Interpretive Model* (Visconti, et al., 2010). Visconti, et al., (2010) acknowledge that the multiple perceptions and types of engagement surrounding street art has more to do with the tracing of relations across sites than in regard to the description of the individual localities. The way that public space is defined relates back to the way in which the community consumes art. Visconti, et al., (2010) observes the local differences regarding how individuals consume public places through the use of an interpretive model. The purpose of this exercise enables the visualisation of the perceptions made by the key informants. This process should reveal the difficultly in balancing the perceptions as well as identifying the opportunities to modify the planning frameworks that influence the production of street art across Aotearoa-New Zealand

urban areas. The findings in this evaluation, in conjunction with the conclusions made in the above sections, form the basis of the recommendations presented in Chapter Eight.

Visconti, et al., (2010) recognises the complexity of the activities that occur within the public realm, especially regarding street art. The interpretive model provides an understanding of the various ideologies that underpin the consumption of public space, presenting two mutually exclusive ways of appraising public space. This conceptualises urban space as a collective good, where individuals within public space define. Alignment between artists and the public help situate the role street art is situated in the urban realm, highlighting the tensions between the visions of how space should be consumed. The model is presented in *Figure 7.1*.

CONSUMPTION IDEOLOGIES OF PUBLIC SPACE

DWELLERS

	Individualistic appraisal of public space	Collectivistic appraisal of public space
STREET ARTISTS — Individualistic appraisal of public space	**Private appropriation of public space** Dialectical confrontation - Contesting hypocrisy - Self-affirmation - Market exploitation - Dwellers' preserving private property	**Dwellers' resistance to the alienation of public space** Dialectical confrontation - Contesting street art locations, forms, and intents - Defending the authentic voice of the place
STREET ARTISTS — Collectivistic appraisal of public space	- Enchanting urban space via gift - Enchanting urban space via vitalizing Dialectical confrontation **Artists' claim for street democracy**	- Dialogical recreation of public place - Sense of place and feeling the community Dialogical confrontation **Striving for common place**

Figure 7.1: Consumption Ideologies of Public Space Interpretive Model. (Source: Visconti, et al., 2010).

The above figure presents two categories: *individualistic appraisal* and *collectivistic appraisal of public spac*e. Individual appraisal reflects the personal entitlement of public space, where regard for public space is a form of private property, stemming back to the concept of ownership (section 2.5.5). In contrast to this epistemology is the collective appraisal of public space. As explored by Visconti, et al., (2010), this category

acknowledges the collective ownership of public space, where multiple voices are heard and reflected within this space. Each of the Research Questions can be associated with the four categories associated with street art which will be discussed below and presented by *Figure 7.2*.

		Community Members	
		Individualistic appraisal of public space	Collectivistic appraisal of public space
Key Informants	Individualistic appraisal of public space	**Private appropriation of public space** *Research Question One:* Private Property, Commercialisation, Institutionalisation.	**Dwellers' resistance to the alienisation of public space** *Research Question Two:* Shared Visions, Authentic Voice of Place, Permissive Provisions, Local Narratives.
	Collectivistic appraisal of public space	**Artists' claim for street democracy** *Research Question Four:* Council led commissioned artwork, Collaboration and Communication, Revitalisation of Place.	**Striving for a common place** *Research Question Three:* Political and Social Commentary, Placemaking, Artistic Expression.

Figure 7.2: Adapting the Consumption Ideologies of Public Space Interpretive Model by Visconti, et al., (2010) to present the research findings in relation to the four research questions. (Source: Author).

In relation to the current study, one of the biggest struggles influencing the production of street art surrounds the balance between private and public rights of space. This model has significant potentials to understanding the motivations that underpin the epistemologies of individuals reacting with street art in this space. Apparent through the analysis of this model in relation to the results, is that the production of street art in Aotearoa-New Zealand currently encapsulates all four categories through the planning process. Through considering the collective nature of street art, there are both positive and negative conversations to be drawn from this model to help contextualise belonging and competitiveness that occurs through street art. This model is used to characterise the behaviours and visualise the wider systematic influences on consumption with public space in relation to street art. For the purposes of this research, the use of this framework

is focused on uncovering the struggle to balance the multiple perceptions within public space with retaining freedom of expression. Relating each section of the diagram back to the Research Questions and the main characteristics that would occur if just one of the epistemologies were focused on. Doing so strengthens the discussion each of the questions exhibit.

The key informants stated how all four ideologies are important for the creation of the public space across the urban realms. This creates discrepancies in approaches used by each urban area as consumption of street art is valued differently in each context. However, the collective appraisal of public space is the future of street art in Aotearoa-New Zealand should be heading, which is difficult to achieve if regulations were applied to the discourse.

The private appropriation of space supports the debates expressed in section 2.5 and relates to Research Question One. Emphasising the constant tensions between private and public rights by preserving the right to the ownership of space. This is an argument where although creates a sense of place through exerting one's own artistic merits—it removes the rights for a common space for all individuals which legislation can do. The sense of belonging as discussed by Madanipour (2010), enables a collective understanding, that removes the clear boundaries of private property, but similarly questions how public space is shared. The example is made regarding visibility, making street art consumable to a large group of individuals—mitigating the rights of public owners, questioning the legitimisation of public ideological entitlement.

The section of the diagram 'dwellers resistance to the alienation of public space' can be related to Research Question Two that looks at the exploration of the localised approaches. Here it presents an understanding of how perceptions regarding street art relate to the acceptance of the discourse in the community that one retains. Through developing localised approaches to street art helps retains the 'authentic voice' and individuality of character of each city. This is presented through the use of non-statutory arts strategies in Chapter Five. What is apparent here is that although each of the three case studies has similar directions, they all have varying focal points that each area aims to achieve. Christchurch's predominant aim is to achieve 'partnership' where people are treasured and valued (shown in section 5.3.2); Dunedin's strategies focus on incorporating both tangible and intangible elements back into the cities identity (shown

in section 5.3.5); Wellington similarly gives focus to the diverse communities, but has a strong push for enabling art that is 'bold' that supports the creative enterprises (shown section 5.3.3). Through the use of these cities as case studies, they emphasise how the localised approaches allow their urban areas to be able to reflect the local communities' perceptions of what their area should look like.

Individualistic street art condemns the collective consumption of public space. Deconstructing what individuals perceive as an 'authentic public place' – that creates a need for effective involvement with the local community. Key informants and relevant literature discuss how street art promotes greater democracy through maintaining a collective stance in these common areas—transforming 'public space into public place'. In doing so incorporates street art to include greater public participation and input into social connection to the site. Removing the commercialisation of street art that can occur in public space through the engagement with community. This position stands against the use of public space as a self-serving mechanism for individuals, groups, and stakeholders, making the process more enabling. This discussion helps explore research question three. The arts advisors from all three case studies locations, hold the perspective that the utilisation of space is a matter of reclaiming the freedoms that have been lost through capitalist consumerism. Where the resource consent informants from Wellington and Dunedin believe public rights should be preserved. Such localised approaches to street art thrive in a common place where art enhances the dialogue, promoting a sense of identity.

The interactions between the categories in *Figure 7.2* reinforce the perceptions made in the results chapter in relation to the Research Question Four. This provides a clear understanding of the behaviours, recognising the epistemological arguments associated with street arts use of space in the public realm. Many of the key informants can be situated within the category where street art enables the authentic voice of place to be maintained—maximising greater freedom of expression. However, with private rights outweighing that of public space struggles to preserve the authenticity of space and the local narratives that can be told. However, the majority of informants suggest that each space has a cultural identity needing to be incorporated into street art practices through relevant provisions. Achieving an effective balance between the two sides of the debate is critical enhancing freedom of speech to be allowed, which enriches dialogue for confrontation. Visconti, et al., (2010) states that "*at the intersection of the artists' and*

the dwellers' utopian views according to which human behaviour should be regulated by means of arts and culture more through the hierarchical control and repression" (page 522).

The application of these findings to the interpretive model creates a useful tool to contextualise the underpinnings of the informant's perceptions. This has formed an alternative way to view the groupings of the research questions contributing to the need for a shift in the legitimisation of the street art discourse. Supported by Healey (2008), this emphasises the dynamic complexity that occurs through regulation suppressing the 'one size fits all' creative modes of governance—as they co-evolve with the dynamics of the cities. Understanding the ways street art is experienced in these urban areas encourages governance to reflect local innovation. The use of this model emphasises the many facets of street art across Aotearoa-New Zealand and opportunities cannot be viewed as binary. This section has revealed the multifaceted views of street art, and the gaps to achieve greater legitimisation of the discourse are regarding achieving an effective balance between private and public rights in these spaces.

7.6 Conclusion

This chapter has allowed the Research Aim and Research Question to be met. Through the use of a data analysis and analysis of key national and international literature, it has allowed the researcher to use both secondary and primary data to understand the complex situating of street art within the Aotearoa-New Zealand planning frameworks. Overall, it was found that the current planning framework is predominately suited for localised approaches. Which allow for community values to be represented within the planning process as compared to Landry's (2013) recommendations for a small town in Aotearoa-New Zealand—Palmerston North. A possible national directive is believed to be too restrictive in enabling artistic freedom of expression to be maintained, which is critical to ensuring creative communities are attracted to these urban centres. Ideally leadership from national government should be strengthen which would allow greater advocacy for street art under the public art discourse. Doing so would develop a more efficient relationship between central and local government, and therefore provide greater funding opportunities. Through applying the results to the *Consumption Ideologies of Public Space Interpretive Model* has situated the results in relation to how the public engages

and perceives space—revealing ways to change epistemologies and achieve legitimisation of the street art discourse. This chapter has answered the four research questions that have crafted a set of recommendation opportunities that interconnecting these four focus points to enable meaningful change for street art within Aotearoa-New Zealand's planning framework which will be presented in Chapter Eight.

Chapter 8: Conclusions & Recommendations

Improving urban space with the use of street art has been attracting an increase of policy and academic interest as the benefits of street art reaches beyond the visual contributions exerting a positive role in society. This chapter summarises and emphasises the key findings of this research, outlining opportunities that have arisen from the research which will be developed into a set of recommendations. It will also suggest areas for further research strengthening the knowledge regarding street art within the planning framework as well as the planning profession and throughout the community. The primary aim of the research was to *identify how the current legislative frameworks impact the production of street art across Aotearoa-New Zealand urban areas*. This Research Aim was addressed throughout four research objectives:

1. *What legislation is in place and how do they influence the production of street art?*
2. *Why do street art strategies differ between urban areas?*
3. *How can national government and local authorities create a more enabling process through Aotearoa-New Zealand's planning context?*
4. *Are street artists able to maintain self-expression through the planning process?*

The findings that will be identified below present the core themes that should be considered when discussing ways forward regarding the production of street art in Aotearoa-New Zealand. The key themes that have been discussed extensively within the previous discussion chapters inform the development of specific conclusions and relevant recommendations that are crafted. Chapter Two provided an understanding of the presented through exploring national and international literature, of theories exploring how street art interacts with space, the importance of place, and community participation. Chapter Three then established the qualitative methodology that was used for data collection, through using both the critical realist paradigm and interpretivist

theory. Chapter Four provided an understanding of how street art is situated in the Aotearoa-New Zealand's Planning context—covering legislative and policy context both at the national and local levels. Chapter Five built on these ideas and explored the non-statutory art documents for the three case study sites—Christchurch, Dunedin, and Wellington. Chapter Six presented the analysed results obtained from the key informant interviews, with Chapter Seven discussing the importance of these key themes in relation to relevant literature. Below will present the key findings these chapters addressed.

8.1 Key Findings

This thesis set out to identify how the current legislative frameworks impact the production of street art in Aotearoa-New Zealand's urban context. Existing national and international literature surrounding public art discourse has mainly been focused on exploring people's interaction with public art as opposed to street art, as well as how public art fits into legal constraints. However, little is known about the interaction with street art and the planning framework specifically for Aotearoa-New Zealand. The below section will be structured to conclude the key findings in relation to each of the Research Questions.

In addressing *Research Question One: What legislation is in place and how do they influence the production of street art?,* this research releveled that street art within the planning framework in Aotearoa-New Zealand is not explicitly acknowledged within central government planning documents. While there are governmental bodies in place such as the Ministry of Culture and Heritage through the division called Creative New Zealand, street art is not acknowledged. Through comparing the case studies, similarities and differences were apparent between urban areas through their use of creativity strategies. The challenge associated with planning for street art - as identified through key informants - is the missing link between central and local government. Currently, street art is situated between amenity, land use, and signage. Consequently, this impacts on urban ideals as expressed by the community and adds to the confusion expressed through the legislated processes.

It was found how the addition of a simple addition of a definition would help strengthen urban ideals addressing the ambiguity associated with the term 'street art'. The lack of one has proven as a barrier in achieving creative ideals as there is a failure to achieve a collective consensus of what the term encapsulates under the public art discourse. There is a lack of communication and collaboration between central and local government, which is reflected by the 'minimal' planning frameworks. Constituting the appropriate level of governance is complex and diverse for street art, therefore, the practice does not get legitimised within the planning frameworks. These findings call for the need of greater advocacy in urban areas across Aotearoa-New Zealand. As expressed by the key informants, doing so will contextualise the sector as the public art discourse tends to get pushed aside. Governance to be streamlined across local and central government providing consistency was explored but key informants were of the perception that providing provisions does not enable street artists to explore freedom of speech. But emphasised was the need for cross-department dialogue, working towards a goal which enabled urban ideals expressed by the community to be maintained. Current legislation for street art emphasises the opportunity to debate greater support for the public art discourse.

It was releveled when addressing *Research Question Two: Why do street art strategies differ between urban areas?,* that the variations association with non-statutory documents and localised planning frameworks help express urban ideals and local narratives— identifying certain local opportunities from the communities. This protects the identity of their local character, grasping the site-specificity in which the art should be situated. Shifting the current modernised planning system to incorporate a more socially oriented planning process. These localised planning approaches stem from the creative city movements where the aspirations of the creative class are desired through tailored art and creativity strategies—removing homogeneity between urban ideals. Recognising the relevance of the creative cities model in localised provisions is fundamental in the production of street art across Aotearoa-New Zealand's urban realms. Doing so creates a more enabling approach to street art, allowing both communities to have a say, and street artists to maintain greater self-expression.

Assessing the needs of local communities and balancing those needs with the national priorities through making provisions more permissive for urban areas can bridge the

communication gap between councils and the community—achieving an enabling process for all. This diagram identifies the balancing act between key groups, and how they consume public space. This builds off research conducted by Visconti, et al., (2010). These findings explore *Research Question Three: How can national government and local authorities create a more enabling process through Aotearoa-New Zealand's planning context?*

Planning & Governance

Community & Artists

- *Social inequality*
- *Less participation*
- *Consumerism*
- *Private Property*

Street Art

- *Authentic Voice of Place*
- *Local Narratives*
- *Social Commentary*
- *Freedom in Expression*

Individualistic Appraisal of Public Space

Collectivistic Appraisal of Public Space
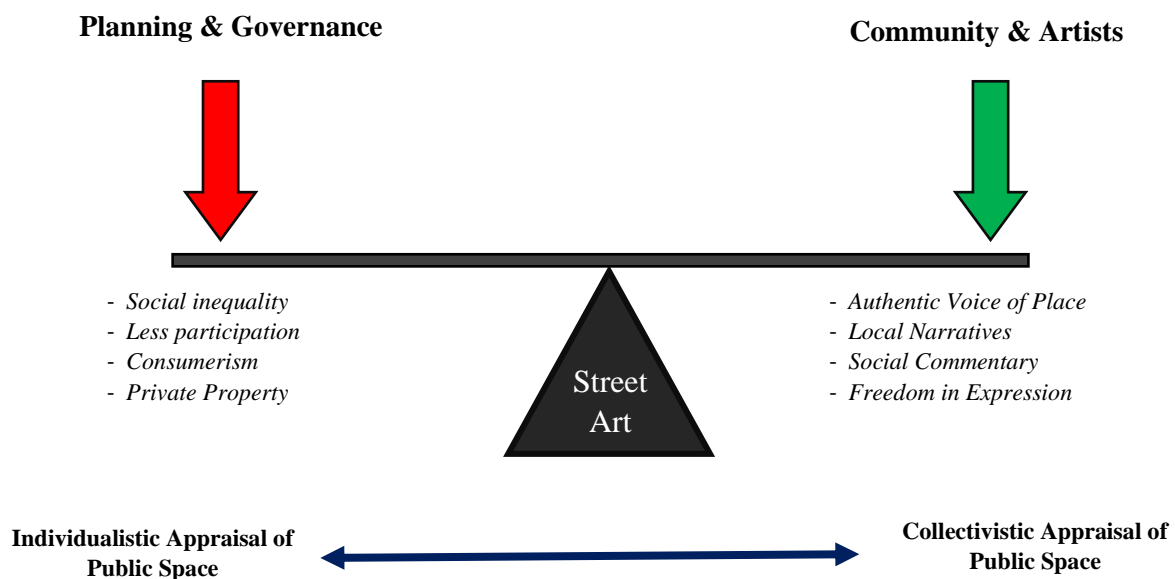
Figure 8.1: Understanding the Balancing Act involved in the production of Street Art in Aotearoa-New Zealand. (Source: Author).

Figure 8.1 above provides a visual aid to the balancing act both literature and key informants desired. Concerns over community involvement and individual apathy believe that public participation can have a meaningful impact. Doing so would push towards valuable citizenship and active participation – creating a meaningful impact in the urban realm. However, street art is difficult to submit to high levels of public participation. Achieving social inclusion is up for high debate, with fundamental issues of how participation should be formulated. Yet, democracy is the key determinant here, as community pressure is responsible for the strategic directions and local values that are

reflected in the planning provisions. Implementing a framework that will enable greater opportunities and efficient process that has been accelerated by social movements, yet still permissive allows artistic freedoms to be enhanced. Enabling opportunities to open debates for prominent governance mechanisms.

A shared view was held where the possibilities to overprescribe street art through governance run the risk of the sector becoming privatised, restricting the artistic expression—addressing Research Question Four: *Are street artists able to maintain self-expression through the planning process?* Privatisation, ownership, and sense of space is a debate that increased the complexity of this research. Exploring how privatising street art through over regulation risks further constraining the freedoms artists currently have. To a degree, respecting and trusting the public takes a more liberal approach, which safeguards the rights of individuality, protecting the freedom of expression and preservation of social commentary. Seeking for a better balance between permissive and controlled regulations—stemming back to strengthening the relationship between central and local governance.

8.2 Recommendations

The findings from this study have explored how the current legislative frameworks have varying degrees of impacts on the production of street art in the urban context across Aotearoa-New Zealand. However, there are certain opportunities to develop a more enabling process, removing existing barriers for planners, artists, and community members. These set of recommendations help address the later part of research question three exploring how street art can become a more enabling process through the planning process, positively impacting the production of street art across Aotearoa-New Zealand. These recommendations are: defining street art, centralising greater advocacy for street art, policy shift, and greater education.

Recommendation 1: Define Street Art

The Aotearoa-New Zealand Government should look into implementing a definition of street art in planning documents. The ambiguity of the term street art means it can be

interpreted in a multitude of ways. *Figure 6.3* presents how individuals with varying cultural, social, and educational backgrounds can create their own perception of what the term encapsulates. Literature acknowledged how introducing a consistent definition at a national level is a successful way to create a more enabling process for planning professionals, community groups, as well as artists that work within the public realm. Similarly, if local authorities were to develop their own site-specific definition, it would help address the ambiguity surrounding what street art means in the local context. All key stakeholders within the public arts sector would be understanding of what the term encapsulated and enable a streamlined approach to street art creating parameters for artists to be aware of. However, the definition must be broad and permissive, ensuring the privatisation of the arts sector does not limit artistic freedom—not over-regulating but formalising street art within the planning framework.

Recommendation 2: Centralise Greater Advocacy for Street Art

A centralised acknowledgment of street art discourse as well as more leadership responsibility was desired by key informants. The fragmentation between local and central government makes it difficult for legitimisation and potential funding opportunities. Within Chapter Four: Planning Context, the Ministry of Culture and Heritage provides guidance for the arts through Creative New Zealand across Aotearoa-New Zealand, yet does not advocate nor acknowledge street art. Through revaluating their public art discourse incorporates street art into their governance abilities, has high potential to impact the production of street art. If central government advocates for street art, it will help acknowledge the practice and ways to bring social benefits into the urban realm. Similarly, doing so will provide a more streamlined partnership between central and local government, providing greater opportunities for urban ideals to be reached.

Recommendation 3: Policy Shift - Permissive Planning Regulations

In regard to local policy, local authorities and central government should reassess their local plans and assess the feasibility of making permissive planning regulations. A policy and funding shift would be an effective way to governise more support within the public art discourse. As planners have an obligation under the RMA, a policy shift should occur that incorporates permissive policies providing clarity for an activity that is awkwardly

situated between land use, amenity, and signage. Within the results section: 6.6.3, key informants believed that a national direction for street art would be too restrictive. Therefore, the councils should introduce rules that not only acknowledge the public art discourse (that involves street art), but advocate for it. As mentioned in the Chapter Seven: Discussion, by enabling more permissive regulations should be considered if local authorities acknowledge street art within these documents. If resource consents are required, councils should discount application costs which would attract the creative class to inhabitant that urban area.

Recommendation 4: Education

The planning profession is an essential part of creating urban ideals within the public realm. However, one of the identified problems is for improvement and enhancement of education for the individuals required to process consents involving street art, as well as providing education to community members emphasising the benefits of art within the urban realm. The intangibility and contested nature surrounding street art contributes to a heightened social inclusion. Therefore, shifting the outcomes of the process through how street art is produced (Sharp, et al., 2005). By focusing attention on the democratic processes that street art produces and the extent to which street art can become, will enable greater awareness of the role it has in urban development. Doing so involves strengthening the education with the public art discourse. Local governments should provide workshops and visit schools to inform people about both the urban developmental benefits, but the social benefits that street art can bring to cities. It is equally important to invest time into youth as it is the consents and policy planners. Enabling stronger education for the public art discourse would allow for more artistic boundaries to be pushed in the urban realm as a greater understanding of why it is important for art to push boundaries.

8.3 Implication for Planning

Street art movements have continued to gain momentum given the wave of social and political movements and international and national literature has identified the need for urban areas to change as communities change. This will become increasingly present in

the future with such social movements calling for political equity and accountability. The urban area contains locations where social movements occur, therefore planning provisions are needing to be adaptable to suit these changes. Freedom of speech has to be balanced alongside the regulations therefore, is important to explore the current planning provisions and whether the current process enables such tangible outcomes to occur which will allow greater narratives to be explored in the urban realm—pushing boundaries and developing individuals to question artwork.

Street art is uninvolved in formal statutory planning documents, with many individuals not sure how to approach street art from a planning perspective. However, the key informants had strong views about partnership, advocacy, and creating a greater enabling process. Strengthening leadership to engage street art in the planning process will help individuals within the planning profession, community, and careers in street art will help showcase the potential of the urban environment as a canvas to engage with creativity and social commentary. It is critical that the streamlining of partnership and collaboration will increase advocacy for the sector and create a greater enabling system across Aotearoa-New Zealand.

8.4 Constraints of the Research

It is essential to note that several limitations did affect the data collection process and therefore the overall results of this research. It is important to emphasise that this research was conducted within the global pandemic which put some additional constraints on this study. Given the pandemic occurring, individuals and councils were particularly busy or understandably hesitant to partake. Influencing the time and size of the key informant samples.

The key informants that agreed to partake in this research are council officials or individuals involved strongly within the public art discourse. Therefore, it was no surprise to see a large degree of similarities in perceptions. Community members and private property owners were not interviewed to gain their understanding that would be an element which would have further strengthen the research. The researcher had time constraints for the study which impacted the time for field site observations within the

three case study locations. This has meant a smaller number of key informants that were initially desired.

It would have been beneficial to gain understanding from the artists who produced the pieces of art that are undertaken in the researcher's field observations. Gaining perspectives from other large urban areas would provide a greater understanding of how specific areas approach street art through their planning processes, to compare the similarities and differences—as well as opportunities that Aotearoa-New Zealand could be aware of. Nevertheless, due to the exploratory nature of this research and the use of Aotearoa-New Zealand case studies as examples, the research findings set a solid ground for further explorations into the way planning influences street art within urban centres across Aotearoa-New Zealand.

8.5 Future Research

The findings of this research provide an understanding of the ways in which street art is situated in the planning framework within Aotearoa-New Zealand. This is a scoping study, first of its kind within the context of Aotearoa-New Zealand, therefore touched the surface of the varying aspects covered in the research. However, this research raised some interesting questions on street art across the urban centres, and how street art is situated in planning provisions. Therefore, exploring other avenues will strengthen the understanding of the topic and make meaningful contributions to literature.

- *Community involvement surrounding street art*: Further questioning whether the public should be involved in the public art discourse or arts professions should be in full control.
- *Street art in rural areas*: As this research explicitly looked into art in urban areas, an interesting area of exploration would be how public art is valued in more rural or small-town locations—reflected in the planning provisions.
- *Maintenance of artwork*: This area of research explores the perceptions of the lifetime of artworks and investigates the planning provisions surrounding the lifecycle of art.

- *Transportation in relation to street art:* Street art is predominantly situated along transportation networks, therefore an area that could be explored is NZTAs provisions and issues that arise with dealing with street art along these transportation routes.
- *Signage or street art*: Exploring the planning parameters that differentiate street art from signage.
- *The publicness of public art*: As this research explored predominantly how street art fits into the planning provisions, a common theme which appeared is to what extent is art within the public art discourse is in fact public.

These above possible research areas would strengthen the knowledge base surrounding street art within Aotearoa-New Zealand. But there are many other focus points that would create a better enabling process within the planning frameworks.

8.6 Final Remarks

Street art has been faced with such complexity therefore is not easy to obtain an accepted universal definition. Improvement of the legitimacy of the sector will help increase the opportunities and potentialities that are presented through this research. Although street art within the Aotearoa-New Zealand planning framework has strengths and weaknesses, it remains deeply contested due to being situated in the public realm, where public contestation is inevitable. Creating a pressing need for consensus on the content surrounding the public art discourse. Apparent in the literature review and interview process, are the recommendations of depoliticising the planning frameworks and obtaining a place orientated approach. This requires a shift in epistemology to see the social and environmental enrichment that occurs when using street art. Establishing a platform to legitimise street art through greater inclusion within the planning process is imperative due to the growing recognition of the value it adds to urban realms. Redeveloping Aotearoa-New Zealand's planning framework to allow street art to be more permissive yet at the same time supported through greater advocacy and leadership would support decisions to be made at a local level. Enabling communities to emphasise what is important to the public and artistic expression to be enhanced.

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Appendix A:

Information Sheet for Key Informants

The Missing Puzzle Piece: Street art provisions in urban New Zealand

INFORMATION SHEET FOR PARTICIPANTS

Thank you for showing an interest in this project. Please read this information sheet carefully before deciding whether or not to participate. If you decide to participate we thank you. If you decide not to take part there will be no disadvantage to you and we thank you for considering our request.

What is the Aim of the Project?
This research will seek to identify how the current planning legislative frameworks impact on the production of street art in New Zealand's urban context. The primary focus will be on evaluating street art strategies and provisions in the urban centres across New Zealand to provide a deeper understanding of the opportunities and restrictions which councils and artists face, and how these strategies relate to the production of urban ideals. Alongside a policy review, views from the central and local government, and community artists who frequently navigate the legal process will be explored. This will help the researcher explore how the planning context balances self-expression of the artists.

What Types of Participants are being sought?
The research seeks to like to speak to key stakeholders in Dunedin and throughout New Zealand who have an insight into and involvement in the legality of street art. This could include Council officials, public art institutes, workers within the art sector, artists, residents, business owners, and community group members.

You are being requested to participate, and we also ask whether you can recommend other potential participants that would provide further insights into the research. Through this research, it is intended to document recommendations for methods that might be implemented to improve self-expression within street art throughout New Zealand, and where possible, assess their suitability against evidence from national and international examples.

What will Participants be asked to do?
Should you agree to take part in this project, you will be asked to undertake a semi-structured interview. No reward or compensation will be offered for your participation; it is purely voluntary. Should you agree to take part in this project, you will be asked to provide your views in an interview at a location and at a time that is convenient to you, via zoom, of up to an hour in duration. Since this interview is semi-structured in nature it will be based more on a discussion of relevant themes. You will be asked to reflect on several broad topics related to street art and the legality surrounding such, specially how they impact local effects and New Zealand as a whole.

If at any stage you feel uncomfortable, you may decline to answer any question, or request that the survey be terminated. The information gathered from the research will be made available to participants on request. Please be aware that you may decide (at any time) not to take part in the project without any disadvantage to yourself.

What Data or Information will be collected and what use will be made of it?
Interviews will be audio recorded, and subsequently transcribed for use in our research. Only the supervisor and the individual undertaking the research will have access to the identifiable data. Once the interview data are transcribed, the audio files will be deleted. Aliases and pseudonyms will be used to protect your identity, unless you prefer otherwise. On the Consent Form you will be given options regarding your anonymity. Please be aware that should you wish we will make every attempt to preserve your anonymity. However, with your consent, there are some cases where it would be preferable to attribute contributions made to individual participants. It is absolutely up to you which of these options you prefer.

The final research report will be made available to the School of Geography. Direct quotations may be used to provide evidence supporting key points made in the report. Every effort will be made to ensure that individual identities are not revealed through these quotations, unless you have chosen not to remain anonymous. Data obtained as a result of the research and personal information held on the participant will be destroyed at the completion of research. You have the right to withdraw part or all of the provided information before 1st October 2020.

Upon your request, the results will be made available to you through email. If you are hesitant or uncomfortable about answering any question, you are reminded of your right to decline to answer and also that you may withdraw from the project at any stage without any disadvantage to yourself of any kind.

This project involves an open-questioning technique. The general line of questioning includes topics such as, community involvement within street art process, legal process, self-expression, and urban forms. The precise nature of the questions that will be asked to have not been determined in advance, but will depend on the way in which the interview develops. In the event that the line of questioning does develop in such a way that you feel hesitant or uncomfortable you are reminded of your right to decline to answer any particular question(s).

Can Participants change their mind and withdraw from the project?
If you are hesitant or uncomfortable about answering any questions, you have the right to decline to answer. If at any time you feel uncomfortable with the interview, you are free to ask for the interview to discontinue without any disadvantage to yourself of any kind. You may withdraw the information provided at any stage up to the 1st of October 2020.

What if Participants have any Questions?
If you have any questions about our project, either now or in the future, please feel free to contact either:-

Kelsey Newman	and	*Dr Ashraful Alam*
School of Geography		School of Geography
Email: newke863@student.otago.ac.nz		Email: ash.alam@otago.ac.nz

This study has been approved by the Department stated above. However, if you have any concerns about the ethical conduct of the research you may contact the University of Otago Human Ethics Committee through the Human Ethics Committee Administrator (ph +643 479 8256 or email gary.witte@otago.ac.nz). Any issues you raise will be treated in confidence and investigated and you will be informed of the outcome.

Appendix B:

Consent Form for Participants

The Missing Puzzle Piece: Street art provisions in urban New Zealand
CONSENT FORM FOR *PARTICIPANTS*

I have read the Information Sheet concerning this project and understand what it is about. All my questions have been answered to my satisfaction. I understand that I am free to request further information at any stage.

I know that:-

1. My participation in the project is entirely voluntary;
2. I am free to withdraw from the project before its completion (specify a date if necessary);
3. Personal identifying information [*specify e.g. video-tapes/audio-tapes etc*] will be destroyed at the conclusion of the project but any raw data on which the results of the project depend will be retained in secure storage for at least five years;
4. 4. This project involves an open-questioning technique. The general line of questioning focuses on the legal aspects of street art as well as artists perspectives regarding the process. The precise nature of the questions which will be asked have not been determined in advance, but will depend on the way in which the interview develops and that in the event that the line of questioning develops in such a way that I feel hesitant or uncomfortable I may decline to answer any particular question(s) and/or may withdraw from the project without any disadvantage of any kind.
5. The results of the project may be published and will be available in the University of Otago Library (Dunedin, New Zealand) but every attempt will be made to preserve my anonymity.

I agree to take part in this project.

....

           (Signature of participant)   (Date)

....

           (Printed Name

Appendix C:

Interview Themes and Questions

The themes covered in the interview process:

- Can you tell me about your role?
- Do you have any personal interest in Street art?
- How would you define Street Art?
- In your wellington point of view, do you believe the current planning documents provide sufficient importance to both public art and street art?
- Do you believe that NZ planning documents give sufficient importance to public art?
- There is very minimal acknowledgment of street art within planning documents, why do you think this is?
- Do you think that the arts strategies are sufficient?
- Do you believe that a more permissive approach is beneficial for the production of street art?
- Do you feel that street art should be regulated through resource consenting the process?
- If so, do you feel as if these planning procedures restrict an artist ability to create meaningful artworks?
- Do you believe community has a say in what goes up in the public space? Should they have a say?
- How do you navigate between public and private rights?
- How do you constitute the publicness or public art?
- Where do you think public art and street art should be taken in both the regional and national context?
- Do you believe Aotearoa-New Zealand would benefit from a national strategy for street art?