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STRATEGY public art in newcastle 2010-14

STRATEGY public art in newcastle 2010-14 contents

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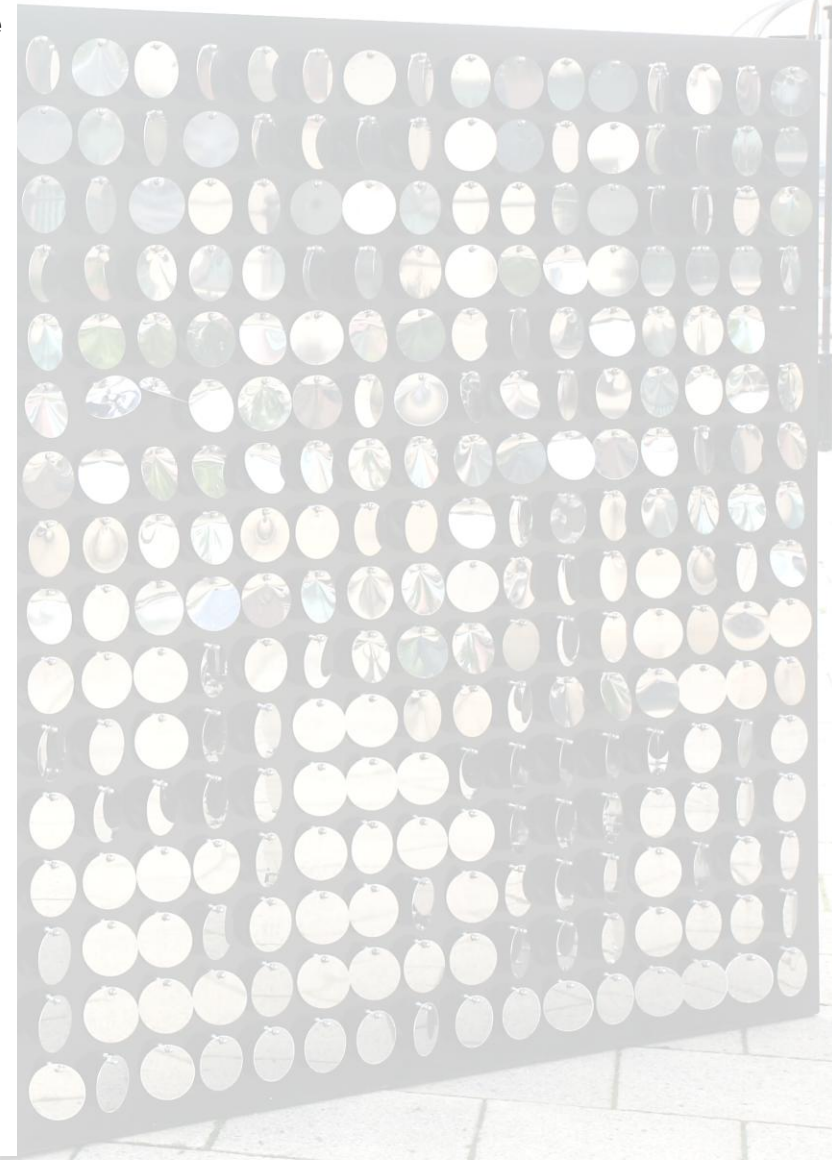
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PART 1 a vision for public art in newcastle introduction

Introduction by the Leader, Newcastle City Council

“Public art has made an enormous impact on the quality of Newcastle’s public spaces and buildings over the last ten years, and to the national and international profile of NewcastleGateshead as a destination for tourism and business. Alongside the creation of major new arts facilities and the growth of our creative industries, public art has been a crucial ingredient in the twin cities’ achievements as a cultural capital. It animates and defines our public spaces and civic buildings, and brings fresh perspectives to our rich heritage.

I am delighted to introduce this new Public Art Strategy for the City, which builds upon our past successes to encourage a deeper understanding of the physical and social character of Newcastle upon Tyne. It promotes the establishment of meaningful longer-term relationships between artists, our local neighbourhoods, and the designers of Newcastle’s new public spaces; and places a fresh emphasis on a culture of innovation, collaboration and dialogue”.

Introduction by the Chief Executive, Newcastle City Council

“The value of culture, the creative industries and public art to Newcastle is acknowledged throughout Newcastle’s existing strategies, policies and action plans; and this Strategy makes strong links to our ambitious social and physical regeneration aims and to the work of our partner organisations, particularly the bold regeneration plans set out in ‘1 Plan – an economic and spatial strategy for NewcastleGateshead’. Most importantly, the Strategy has been developed in close consultation with Newcastle City Council staff, regeneration partners and the City’s arts community to provide both a collaborative and strategic direction for public art in the City.

The implementation of the Strategy will see Newcastle City Council taking a strong leadership role, establishing a new Public Art Panel as a resource for the City and the formal adoption of the Strategy as part of the new Local Development Framework. Over the next four years Newcastle City Council will work with its partners in the public and private sector to place artists and the creative industries at the heart of Newcastle’s continuing regeneration, and we will lead by example, commissioning artists at the earliest possible stage within our own capital developments.”

PART 1 a vision for public art in newcastle brief and strategic context



The brief for this Strategy was to create a public art plan for the *City of Newcastle*, not for Newcastle City Council, which builds on and compliments NewcastleGateshead's existing reputation for public art. A truly sustainable strategy that takes a broad view of contemporary public art practice, and which has the support of the City's vibrant arts sector, of its many regeneration agencies, and of its public realm professionals. Consultation workshops with these sectors reveal real appetite for public art, for rigorous debate, and for greater engagement in what is commissioned. The expertise within the City is significant, and the aspirations of the City's organisations are also substantial, but these aspirations must be tempered by the reality of a difficult economic climate and the constraints that will inevitably bring.

The first quarter of 2010 has been a challenging time in which to develop a new public art strategy. The global economic downturn has created real uncertainty and many private sector developments, particularly in the housing sector, have seen serious delays or downsizing. Major cuts in public spending are on the horizon, putting further pressure on local authority budgets and regeneration projects. In the North East the reorganisation of Arts Council England and demise of Commissions North is an extra blow in terms of financial and expert support for public art.

However the picture for public art practice is not all gloomy – public art, and the public realm regeneration that it is commonly part of is, after all, a long game. Recent research published on the respected website publicartonline shows that where Planning Authorities have clear and robust policies in place, and quality remains top of the agenda, healthy investment in artists' engagement in public programmes continues. To achieve the quality that Newcastle aspires to is as much about a quality of process as it is about financial resource, and this strategy recommends a clear set of actions and a best-practice methodology for achieving this vision.

Public art continues to have an excellent 'strategic fit' within the City's wider cultural and regeneration agendas and priorities, in particular '*Newcastle in 2012 – A Regeneration Strategy for Newcastle*'; the City's Community Strategy '*Newcastle 2021: Taking the City Forward*'; and the specific public realm opportunities outlined in '*1 Plan – An economic and spatial strategy for NewcastleGateshead*', published by the city development company 1NG. These guiding documents and the valuable discussion provided at consultation workshops have all fed into the direction of the Strategy and to the specific aims, objectives, actions and programmes outlined in the following pages.

With such a fluid context, the initial timescale for this Public Art Strategy is four years, 2010 – 2014, to be reviewed by NCC in Spring 2014.

PART 1 a vision for public art in newcastle vision statement



Over the next four years, Newcastle will develop a sustainable programme of high quality and innovative public art activity that builds on the City's reputation and continuing ambition as the regional Cultural Capital. Newcastle will take a more sophisticated and collaborative approach to the commissioning of artists and future public artworks, and will foster critical debate and greater engagement with the process. This is a City-wide strategy supported by a wide range of regeneration agencies, arts organisations, design specialists and artists, all of whom will become more active in the commissioning of public art.

The City Council will provide a strong leadership role, setting an example by engaging actively with artists through its own directorates and by using its planning and negotiating powers to create a positive climate for public art within the wider City. By 2015 artists will be creatively engaged with new public and private sector developments at Science Central, the Civic Quarter, Stephenson Quarter, Central Station gateway and other major schemes. This work will be supported and serviced by NCC Officers, backed by strong planning policy and a new advisory Public Art Panel that draws on the strong specialist experience and skills of the City's arts and design sector.

Over the next four years opportunities will be created for artists to develop a longer-term relationship with the City's communities, heritage and hidden spaces and to generate a deeper understanding, for themselves and their audiences, of the City – its past, present and future. While learning from past commissioning experience and achievements, Newcastle will move beyond a primarily sculptural approach to public art by inviting artists to take their place alongside built-environment professionals in the design of exciting and distinctive new City quarters and high quality neighbourhoods.

By 2015 temporary commission projects will have reanimated forgotten spaces and empty sites within the city centre, and artists and communities will have formed strong and positive relationships in local neighbourhoods across Newcastle. The City will be confident about promoting its public art offer to both residents and visitors and will have begun to explore new possibilities for an expanded approach to public art and public realm practice that embraces the social potential of new technologies and connects with emerging talent within the wider creative industries.

PART 1 a vision for public art in newcastle aims and objectives



AIM ONE: Newcastle takes a city-wide approach to public art which is built on creative collaboration between the art and design sector, regeneration partners and local communities.

Objective 1: Newcastle City Council (NCC) takes a strong civic leadership role in driving forward public art in the city.

Objective 2: Opportunities are created for critical dialogue and public debate around artists' engagement with the public realm.

Objective 3: NCC makes full use of the expertise currently available within the City's arts sector, creating opportunities for the City's arts organisations to lead and deliver public art programmes and activity.

AIM TWO: Newcastle develops a commissioning approach that generates a deeper understanding of the City – its past, present and future.

Objective 4: Opportunities are created for artists to develop a longer-term and deeper relationship with the City.

Objective 5: Opportunities are created for artists to discover, reveal and re-imagine the hidden and forgotten spaces of the City.

Objective 6: Newcastle encourages innovative approaches to public art that make use of emerging media and technologies to develop future forms of public engagement with the City.

AIM THREE: Newcastle supports an approach to public realm that engages artists in the design of new buildings, places and spaces within the City, and actively promotes this activity.

Objective 7: Artists are engaged in the design and ongoing animation of new City Quarter developments and in strategic capital schemes across the City.

Objective 8: NCC builds public art into the negotiation of planning conditions and s106 Agreements with private sector developers.

Objective 9: Newcastle is confident in promoting and communicating its public art offer to residents and visitors.

PART 1 a vision for public art in newcastle **AIM1//** a city wide approach

AIM ONE: Newcastle takes a city-wide approach to public art which is built on creative collaboration between the art and design sector, regeneration partners and local communities.

Newcastle's diverse and vibrant arts sector is one of its core strengths, and the City is home to a wide range of artists, arts organisations and design practices with a rich experience of commissioning for public spaces. Consultation workshops with the arts and design sectors have shown a genuine interest in developing a shared vision for future public art commissioning, for greater debate, and a willingness to share curatorial vision and expertise through a Public Art Panel. There is an expectation, however, that NCC, as one of the few truly permanent public bodies within the City and with a city-wide remit, should take the primary leadership role in promoting and developing a positive and creative climate for public art commissioning within Newcastle.

Objective 1: Newcastle City Council (NCC) takes a strong civic leadership role in driving forward public art in the City.

This could follow a model advocated by other exemplar local authorities such as Essex County Council, which allocates up to 1% of its own capital programme to a Public Art Common Fund to support its 'Spirit of Place' commissioning programme. >>

The Dept for Communities and Local Government endorses a range of creative and arts-based approaches for town centres, including the use of empty shops and public space licensing, in its 2009 guide 'Looking after our Town Centres' >>

Action 1: NCC establishes a new Public Art Panel for the City to act as Champions for public art within the local authority and wider City partnerships, and to drive forward the Newcastle Public Art Strategy.

Action 2: Over the four year life of the strategy, NCC 'practices what it preaches' by making a formal commitment to fund public art commissions within its own capital projects and within major developments in which the Council is a key partner.

Action 3: In year two, NCC establishes a new programme of artists' bursaries and placements within its own Directorates and with its regeneration partners.

Action 4: NCC facilitates a creative climate for public art through the positive use of its planning and licensing powers, and by enabling use of council property for temporary commissions and artists' projects.

Objective 2: Opportunities are created for critical dialogue and public debate around artists' engagement with the public realm.

University of Newcastle's Intersections programme could be the starting point for developing this Action >>

Action 5: NCC strengthens links with Higher Education institutions and NewcastleGateshead arts organisations to develop a joined-up programme of research and critical debate around new commissioning programmes and the City's existing public art collection.

Objective 3: NCC makes full use of the expertise currently available within the City's arts sector, creating opportunities for the City's arts organisations to lead and deliver public art programmes and activity.

Action 6: NCC contracts out curatorial and project management services for specific public art programmes and projects to the city's arts organisations and freelance specialists, and reviews future service level agreements with City organisations in relation to this strategy.

PART 1 a vision for public art in newcastle **AIM2//** understanding the city

AIM TWO: Newcastle develops a commissioning approach that generates a deeper understanding of the City – its past, present and future.

Newcastle's most successful artworks have 'got under its skin' in some way, reflecting on its heritage, spatial character and people. Partners from all sides of the commissioning process agree that investing time for artists to truly engage in local research and with communities is key to the successful development of public art projects. Moving beyond making obvious references to heritage, instead offering a real sense of the City's social character: its hidden communities, forgotten spaces, future aspirations and current anxieties, is an important territory for artistic enquiry. This content-rich approach to public art activity, which is woven into the fine grain of city life, is a strategy that was widely supported by the artists and the arts community in consultation workshops.

Objective 4: Opportunities are created for artists to develop a longer-term and deeper relationship with the City.

***Action 7:** Over the next two years, NCC establishes a high profile artists' residency and commissions programme within the Science City project to explore the potential for creative collaboration with applied science disciplines and to communicate the aims of the Science City project to a wider public audience.*

***Action 8:** Over the next 12 months NCC works with Bridging Newcastle Gateshead to develop a programme of long-term neighbourhood-based artists' research residencies, which inspire deeper community engagement and raise the quality of public realm design outcomes.*

***Action 9:** NCC encourages curators and commissioned artists to make links with sources of specialist knowledge within the City (e.g. in archaeology, heritage, archives and local history), as part of the research base for specific projects and commissions.*

Objective 5: Opportunities are created for artists to discover, reveal and re-imagine the hidden and forgotten spaces of the City.

***Action 10:** NCC works with arts, museum and heritage sector partners to develop and support a programme of temporary commissions for the City's most unique, historic and hidden spaces.*

***Action 11:** NCC works with private sector and regeneration partners to develop a programme of temporary and mobile commissions which re-imagine and reanimate dead spaces and gap sites within the city centre and key development areas.*

Objective 6: Newcastle encourages innovative approaches to public art which make use of emerging media and technologies, to develop future forms of audience engagement with the City.

***Action 12:** NCC and its partners develop and support public art commissions which use mobile technologies, social networking and interactivity to engage with new public audiences within the City.*

***Action 13:** NCC and its partners look beyond traditional sources for public artists, working with the City's growing design and new media sectors to encourage their participation in public realm projects.*

Greater engagement with digital technologies is a key focus area for Arts Council England >>

PART 1 a vision for public art in Newcastle **AIM3//** designing the city

AIM THREE: Newcastle- supports an approach to public realm that engages artists in the design of new places and spaces within the City, and actively promotes this activity.

Despite the recent economic downturn and the threat of future public spending cuts, Newcastle remains ambitious in its plans for the regeneration of key sites. The draft proposals set out in the new '1Plan', drawn up by the city development company 1NG, call for a new approach to placemaking which aims to 'civilize' strategic routes, expand green infrastructure and create new and improved public spaces within the city centre. Involved at an early stage and working alongside other design professionals within the masterplanning phase and on individual design development projects, artists can contribute significantly to these programmes, bringing a conceptual viewpoint and creative ingenuity to the development of truly distinctive buildings, spaces and places. These ambitions can only be achieved if NCC and its regeneration partners take a confident and proactive approach that recognises and promotes the value of artists' engagement from the start.

Objective 7: Artists are engaged in the design and ongoing animation of new City Quarter developments and in the definition and legibility of the City's historic character areas.

***Action 14:** Over the next 12 months, NCC works with 1NG to establish the principle of artist involvement in the masterplanning and design of major public realm schemes at the earliest stage, and write this requirement into future design briefs for Central Station/Neville Street, Civic Quarter and Science Central.*

***Action 15:** NCC works more closely with NGI to influence the artistic content of its programme of high profile commissions, aligning these projects with the aims and objectives of the Public Art Strategy.*

Objective 8: Newcastle City Council takes a robust but imaginative approach to the negotiation of planning conditions and s106 Agreements with private sector developers.

***Action 16:** The Newcastle Public Art Strategy 2010-14 is embedded into planning policy and practice, and adopted as a formal document within the Local Development Framework.*

***Action 17:** NCC produces a 'Commissioning Art for Developments' document setting out best practice and the council's expectations, for issue by Development Management to private sector developers and regeneration partners.*

***Action 18:** The Newcastle Public Art Panel takes an active advisory role within NCC's statutory Development Control process, with schemes and developers referred to the Panel at pre-application and outline planning stages.*

***Action 19:** NCC builds on the experience of other exemplar local authorities and, within the next 12 months, develops a policy to support the pooling of s106 contributions to sustain the delivery of specific commissioning programmes outlined in this Strategy.*

'Commissioning Arts
for Developments'
Tees Valley
Regeneration and
Arts Council England



*This is an approach recommended by Ixia,
the UK's national think tank for public art,
and has been successfully adopted by a
number of English local authorities.*



Objective 9: Newcastle is confident in promoting and communicating its public art offer to residents and visitors.

***Action 20:** NCC builds documentation, publication and promotion costs into individual commission and programme budgets, regularly updates its general promotional material as a web-based resource, and develops tailored materials for specialist audiences.*

PART 2 programmes and projects

introduction



PART 2 programmes and projects introduction



Based on research and consultation with the arts community and city organisations, the nine projects and activity areas proposed here are intended as a starting point for development rather than as a blueprint for delivery. All fit within the broad strategic vision, aims, objectives and actions outline in Part 1 of this strategy. Some projects are to be led by NCC itself, but most will be developed in collaboration with public and private sector partners and cultural organisations across NewcastleGateshead.

These nine projects and activities – to be developed and delivered over the next four years – are grouped under three broad programme streams:

FUTURE CITY supports the early involvement of artists in the design of major capital developments, and their long-term creative engagement with the City's communities and research clusters through programmes of artists' residencies.

HIDDEN CITY supports a diverse range of projects and temporary commissions which will reveal and reanimate Newcastle's hidden heritage, histories and forgotten spaces. It will pull out some of the stories and personalities of the city itself, and the people within it.

OPEN CITY aims to generate a culture of informed debate and discussion around public art in the City and about the future of artistic practice in the public realm; to place greater emphasis on new media and technology projects; and make more of the existing collection of public art through marketing and interpretation.

Potential collaborating partners, outline timescales for delivery and linkages to the 20 Actions set out in Section 1 are set out for each of the nine activities, and summary linkage table is included at the end of Part 2. It is expected that finance to support the overall programme and individual activities will be drawn from a number of sources, including private sector contributions (voluntary or via section 106 agreements), regeneration and capital budgets, as well as arts and heritage funding streams.

PART 2 programmes and projects

PROGRAMME 1// future city

key 'Future City' projects:

Science Central

A £700m programme to transform the former Scottish and Newcastle Brewery site into a science, business and education quarter with new streets, landmark buildings and new public spaces.

Stephenson Quarter

A £200m scheme led by Silverlink to redevelop the rundown but heritage rich area south of Central Station as a new mixed-use living, working and cultural quarter.

Central Station Gateway

Improvements to the public realm around the station and immediate environs to create a stylish and high quality point of entry to the City.

Lower Ouseburn

Building on the area's creative and cultural credentials to support the development of the Ouseburn as a model of urban village living.

Scotswood/Benwell and Walker Riverside

Priority Regeneration areas for Bridging NewcastleGateshead.

The 'Future City' programme aims to support Newcastle's aspirations as a modern European city with an attractive, welcoming and high quality built environment. It promotes the value and recognition of contemporary visual artists and designers as creative partners in the place-making and architectural design process, and aims to place artists at the heart of the city's major capital regeneration schemes. Creating distinctiveness within an increasingly global society is one of the key aims of *Building Bridges* – the cultural strategy for NewcastleGateshead. Importantly, the Strategy states the twin cities joint ambition to become a European leader in the quality of its public space.

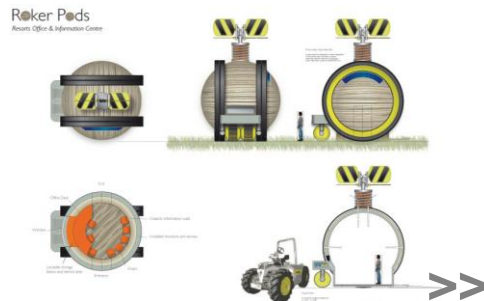
'Future City' projects will generate in-depth creative engagement with the ongoing development and regeneration of the City, through artists' early involvement in the masterplanning and design of major capital schemes. The programme responds to the ambitious regeneration proposals being developed by city development company 1NG (as set out in '1 Plan: An Economic and Spatial Strategy for NewcastleGateshead') and to major new build and infrastructure schemes mapped out in NCC's own capital programme over the next three years. Future City comprises three main activities:

- **Bursaries within Newcastle City Council and its major project partners**
- **Artists' residencies with Newcastle Science City, collaborating with the scientific community**
- **Artists' residencies with the local community, in Bridging NewcastleGateshead priority regeneration areas**

This aspiration to involve artists from the outset will be secured by investment in research-based artists' residencies, with a particular focus placed on innovation and on projects which highlight sustainable and low-carbon living. It is expected that 'Future City' projects will be financially supported through collaboration between NCC and its regeneration partners, and by negotiation with private sector developers. The council and its partners will lead by example, developing high quality and appropriately resourced opportunities for artists to engage with their schemes from the outset.

Private sector developers will also play a vital role in the sustainability of the Future City programme, and will be supported by the NCC lead officer for public art and the advisory resource of the Newcastle Public Art Panel. Where necessary, '%ForArt' agreements and s.106 contributions will be negotiated, and the potential to pool funds from smaller capital schemes will be explored.

PART 2 future city ACTIVITY 1// ncc bursaries



CASE STUDY: Roker Beach, Sunderland

Sunderland City Council's Development and Regeneration Directorate identified Marine Walk at Roker beach for possible artist involvement under a new internal artists' bursary programme set up by SCC's public art consultants.

Artist partnership Maddi Nicholson and Stuart Bastik were appointed to join a multi-disciplinary design team of landscape architects, urban designers and regeneration officers tasked with developing a new public realm scheme for Marine Walk at Roker Beach. Their designs for a series of mobile 'Roker Pods' will help to visually animate the promenade, but will also have a practical use as retail, education and interpretation kiosks.

The artists worked with the wider team to develop a new Marine Walk Masterplan, and their involvement was a key factor in the award of £1m Sea Change funding.

Aims

The NCC bursaries are designed as a three year seed-fund to support artists' research time, design fees, placements or other forms of open-ended engagement with live capital projects across the City. The intention is to increase the recognition of public art as a relevant regeneration approach for the broadest range of capital schemes, and to further embed arts commissioning as a standard activity within NCC's directorates, departments and external partners – essential for the sustainability of the programme. The bursaries build on a model previously developed by Commissions North/Arts Council England, which, from 1999-2010, operated a small grants scheme to support the early involvement of artists in major regeneration and new build projects across the North East. A similar bursary scheme has been successfully trialled in a local authority context by Sunderland City Council (see Appendix 4).

Activities

The NCC bursaries are intended for the development of ideas and projects rather than their delivery, and will be focused on the Council's own major capital schemes including new and refurbished civic buildings, public realm improvements and green space projects. The bursaries can also be extended to key Newcastle programmes being developed by NCC's public and private sector regeneration partners, for example those outlined in 1NG's '1 Plan' document. A particular strength of this kind of scheme is that it can embed creativity into capital projects that are not often considered 'appropriate' for traditional forms of public art – e.g. recycling centres.

Collaboration and Delivery

The NCC lead officer for public art will actively promote the programme within the Council, with NCC Directorates and major partners invited to formally bid into a central 'Future City' fund using a simple one-page Expression of Interest (EOI). Directorates will be expected to provide a 100% match for each bursary and to *indicate* a future delivery budget. In keeping with Obj.3, Act.7 – *employing the city's arts expertise* – it is expected that an appropriate external agency will be appointed to provide curatorial advice and support as individual projects evolve.

potential partners:

NCC Directorates
1NG
Bridging NewcastleGateshead

timescale:

Year 1: advocacy and development
Year 2-4: artist appointments and concept development
(developed in batches following an annual EOI process)

this activity supports:

Obj.1// Actions 2, 3
Obj.3// Action 6
Obj.4// Actions 7,8
Obj.6// Action 13
Obj.7// Actions 14

PART 2 future city ACTIVITY 2// science city residencies



CASE STUDY: Rivers, The Sage Gateshead

'Rivers' was initiated by artist Laura Harrington as one of the outcomes of her nine-month residency with the Environment Agency North East's Local Levy Team in 2009-10. Three international sound artists and musicians were invited to work with Environment Agency scientists and environmental experts to explore the hidden soundscapes of three Northumberland rivers.

The resulting field recordings, made with specialist hydrophone equipment, were then mixed into three new audio compositions. These were presented at The Sage Gateshead in a unique immersive music event which recreated the secret underwater worlds created by the flow and wildlife of each river. 'Rivers' was presented as part of the AV Festival which, under its 2010 Energy theme, set out to celebrate science, technology and the natural ecology of the North East.

Aims

Newcastle Science City (NSC) aims to build the City's profile as a world leader in scientific research, particularly in relation to themes of Energy and Environment; Ageing and Health; and Stem Cell and Regenerative Medicine. NCC will work with Newcastle Science Company to establish a pilot two-year residency scheme, trialing both short and long-term residency models. NSC will provide access for artists to the scientific community and promote creative collaborations between the arts and science disciplines, aiming to stimulate local interest in the work of NSC, help build the brand and profile of NSC, and inform the physical development of the Science Central scheme.

Activities

The residencies would be hosted by NSC and its partner organisations, including the International Centre for Life, Newcastle University and NHS specialist centres. Residency outcomes might be presented as exhibitions, temporary installations, publications, performances or participatory events. The residencies will have a growing physical presence within Science Central – the future powerhouse of NSC – as the redevelopment of the former Newcastle Brewery site takes place.

Collaboration and Delivery

The residency programme should help to consolidate existing links between NSC, the AV Festival and Newcastle Science Fest. The residency programme will also be designed to compliment the work already being delivered by NSC under its education and community engagement strands. Initiated by NCC and developed in close collaboration with Newcastle Science City, the residencies will be curated and managed by an external curator. In keeping with the research ethos of this activity, both mini-residencies and longer term residencies will be trialled and evaluated with a view to establishing the most suitable research model for the longer term.

potential partners:

Newcastle Science City
NewcastleGateshead
arts organisations
Wellcome Trust
Arts Council England
Arts & Business

timescale:

Year 2: advocacy and development
Year 3: Develop initial mini residency programme (x3 artists)
Year 4: major artist residency (one artist from the mini-residencies)

this activity supports:

Obj.1// Action 3
Obj.2// Action 5
Obj.3// Action 6
Obj.4// Actions 7, 9
Obj.7// Action 14

PART 2 future city ACTIVITY 3// neighbourhood residencies



CASE STUDY: Creative Places, Sheffield

Creative Places is a partnership between Sheffield City Council, Arts Council England and Eventus Sheffield. Established in 2006, the programme has supported a number of innovative approaches to the integration of culture and artistic practise into Housing Market Renewal (HMR) projects across the City including support for a HMR public art officer post and a training and advocacy programme for HMR teams.

In 2009 artists Scott Farlow and Antony Lyons were appointed to help shape the future of the Parsons Cross and Foxhill HMR area. Working closely with residents and local community groups, they developed the Green Ribbons strategy for the area. Containing a series of imaginative proposals including communal orchards, green transport routes and sculptural viewing points to link the area with the surrounding countryside, delivery budgets have already been raised for a number of the proposals and are being taken forward by Sheffield City Council's regeneration team.

Aims

Much regeneration focus (and therefore the activities outlined in this strategy) is concentrated on the city centre, but the benefit that creative practitioners bring to neighbourhood areas is unquestionable. Major Housing Market Renewal sites offer this opportunity, and Bridging NewcastleGateshead (BNG) is working to provide higher quality housing, improved neighbourhoods and better public spaces for local communities across the City. With support from the NCC Arts Development Team it has already started to develop a number of small to medium scale public art commissions, and the 'Future City' Neighbourhood Residencies aim to build upon that existing activity. By providing longer-term investment in more open-ended artists' interaction with BNG's public realm projects and target communities, significant cultural value will be added to area-based regeneration – both physical and social.

Activities

The Neighbourhood Residencies will focus on two BNG priority regeneration areas – Scotswood Benwell, and Walker Riverside. Residency outcomes might include temporary installations, participatory workshops, creative consultation events, 'go and see' visits, public performances and artist-architect design collaborations. Activities (including initial advocacy) should explore the broadest possible range of project opportunities with the community and project partners, diversifying the kinds of approaches currently taken.

Collaboration and Delivery

The 'Future City' Neighbourhood Residencies will be open to artists, designers and other creative practices.. As is currently the case, the residencies will be developed and managed by the NCC Arts Team in collaboration with BNG and local communities, but with additional curatorial input and design review services provided via the Newcastle Public Art Panel. The inclusion of local community representatives on the Public Art Panel, and the training and support offered to them, should have a direct linkage with this activity.

potential partners:

Bridging Newcastle Gateshead
NewcastleGateshead arts
organisations (via the Public
Art Panel)
Arts Council England

timescale:

Year 1: Develop initial mini residency programme (2
years x3 artists)
Year 2-4: major artist residency (one artist from the mini-
residencies)

this activity supports:

Obj.1// Actions 2,3
Obj.2// Action 5
Obj.3// Action 6
Obj.4// Action 8
Obj.6// Actions 12,13
Obj.8// Action 19

PART 2 programmes and projects

PROGRAMME 2// hidden city



The 'Hidden City' programme is designed to support a diverse range of projects and temporary commissions which will reveal and reanimate Newcastle's hidden heritage, histories and forgotten spaces. The programme will be rooted in the rich physical and social fabric of the City, bringing an element of surprise, intrigue and discovery to Newcastle's public realm and engaging with a wide range of communities, audiences and locations across the City.

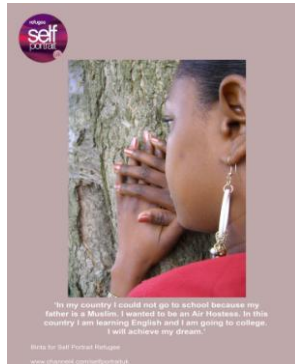
Consultation workshops with key stakeholders identified this process of city branding as a double-edged sword, and, whilst identifying the Tyne and its bridges as being a significant attraction and venue for public art, were equally keen to avoid clichéd ideas of 'Geordiness'. Workshop attendees also showed consistent support for a Newcastle that acts as host for the 'best of the world', and that takes its place as a European city. The challenge is to draw out the best and broadest ideas of what Newcastle is without resorting to cliché. 'Hidden City' will aim to get beyond accepted and clichéd images of the North East, creating a contemporary and alternative iconography for the City.

Hidden City comprises three main activities:

- **'Inside Stories' programme, drawing out the 'unofficial stories' of the City**
- **'Hidden Heritage' programme, highlighting lost and hidden heritage sites, structures and buildings throughout the City.**
- **creating temporary uses for high-profile gap sites within the City**

The programme will build on the Newcastle's considerable expertise and experience of temporary projects and event-based arts delivery. 'Hidden City' will aim to foster stronger commissioning and promotional relationships with NewcastleGateshead Initiative's emerging new cultural vision ('Culture 365') and with the City's lively festival scene, including high profile showcase events such as AV Festival, Design Event and Wunderbar and major sports events hosted by the City. 'Hidden City' will be developed in collaboration with public and private sector organisations; the arts, heritage and museums sector across Newcastle and the North East; and will draw on the skills and imagination of inventive artists, designers and organisations from a broad spectrum of creative industries. Most importantly it will establish deeper and more meaningful links between these parties.

PART 2 hidden city ACTIVITY 4// inside stories



CASE STUDY: Self Portrait Refugee, Tyne & Wear Metro

'Self Portrait Refugee' was developed by Gateshead based media production company Media 19 following the success of its flagship Self Portrait UK project.

Aiming to help combat negative images and press coverage of refugees and asylum seekers in Britain, 'Self Portrait Refugee' worked with refugees in the North East to create personal statements about who they are, how they want to be seen and what their experiences and aspirations are.

Developed through a series of workshops in collaboration with refugee agencies across the region, the resulting photographic images, texts and short films were shown as a public exhibition on the Tyne and Wear Metro. Launching on billboard sites at Byker Metro Station for International Refugee Week in 2006, 'Self Portrait Refugee' received substantial charitable and arts sector funding support.

Aims

According to online resource *Wikipedia*, Newcastle Brown Ale, Newcastle United F.C and the Tyne Bridge are the three outstanding 'icons' of the City, alongside the North East's enduring historical associations with coalmining and shipbuilding. 'Inside Stories' aims to move artists and audiences beyond these 'official' stories, the traditional focus areas for heritage and the clichéd images of Newcastle to explore and engage with the hidden communities and lesser known histories and narratives within the City. This is a set of projects about people.

Activities

'Inside Stories' projects will involve a wide range of cross-disciplinary collaborations, temporary commissions and participatory activities. Unlike many of the other activities in this strategy the focus is on the *process* as much as the physical outcome. Working with communities and drawing out their stories and their place as part of what makes Newcastle is essential. Artistic outcomes will be interweaved within the social and public life of the City and could include a diverse range of presentation approaches from billboard and poster sites to free publications, street performances, mobile installations, film screenings and temporary projections. Inside Stories would be particularly suited to linkages with Actions that support use of new media and social networking.

Collaboration and Delivery

Projects will draw on the strong local research base already established in Newcastle (e.g. by the Lit and Phil, Tyne and Wear Museums and Archives and Amber-Side), but also on the many community forums, agencies and organisations operating in the city. 'Inside Stories' could be developed as either a distinct pilot project; as an umbrella festival; or as public platform for projects already being developed by arts, heritage and community organisations across the City. The programme might be led by one of the partner agencies or by NCC's lead officer for public art.

potential partners:

Lit & Phil
Tyne and Wear Museums
NewcastleGateshead arts and community organisations

timescale:

Year 2: identify budgets, partners and existing projects
Year 2: curatorial research
Year 3: pilot programme delivery (x2)
Year 4: extend programme of projects (x2)

this activity supports:

Obj.2// Action 5
Obj.3// Action 6
Obj.4// Actions 8,9
Obj.6// Actions 12,13
Obj.8// Actions 19

PART 2 hidden city

ACTIVITY 5// hidden heritage



CASE STUDY:
*Novocastrian Philosophers Club,
Literary & Philosophical Society*

The Novocastrian Philosophers Club was a promenade performance for small groups around the hidden world of Newcastle's historic Literary and Philosophical Society and the neighbouring Mining Institute. Touring the building, the audience was introduced to a cast of characters and imaginary scenes from the Lit and Phil's colourful 200-year history.

The project aimed to challenge preconceptions of the organisation and to open up a new understanding and recognition of the Lit and Phil's continuing tradition as a North East hub for philosophical, cultural and scientific debate. The project was created and produced by Cinzia Hardy and the November Club in collaboration with the Lit and Phil and Northern Stage, and the opening performances were presented free as part of Newcastle's Heritage Open Days 2007 programme.

Aims

'Hidden Heritage' aims build on Newcastle's strong tradition of commissioning and presenting contemporary artwork in unusual and hidden spaces of the City, and consultation workshops (see App.2) demonstrated clear support for the continuation and development of that tradition, placing a particular emphasis on the *quality* of the engagement between artists and heritage spaces or historic collections in the City. A more open and expanded culture of dialogue between artists and audiences will be achieved through longer term relationships and placements.

Activities

The projects will be used to highlight lost and hidden heritage sites, structures and buildings, both in Newcastle's historic heart and wider afield. 'Hidden Heritage' will also aim to generate new and alternative perspectives on more familiar heritage venues, reinvigorating the audience experience of them. Key activities might include:

- Temporary commissions and performances in association with the annual Heritage Open Days scheme
- Artworks which highlight the invisible route of Hadrian's Wall or lost City walls
- Temporary commissions and performances in historic churches and buildings (e.g. Tyne Bridge Tower)
- Lighting, projections and interventions on ruins and follies in the City's historic parks (e.g. Jesmond Dene)

Collaboration and Delivery

Project quality will be achieved through close attention to the curation and management process. It is expected that the NCC lead officer for public art will have an initial role in brokering relationships with museum and heritage partners to develop the project concept, drawing on expertise within the Public Art Panel for the artistic direction of the programme. Curation and project management will be by an experienced external curator or agency.

potential partners:

English Heritage
Tyne and Wear Museums
Hadrians Wall Heritage Ltd

timescale:

Year 1: curatorial research
Year 2: commission initial projects (x2)
Year 3-4: further commissioning (x4)

this activity supports:

Obj.1// Action 4
Obj.2// Actions 5
Obj.3// Action 6
Obj.4// Action 9
Obj.5// Action 10
Obj.7// Action 15
Obj.8// Action 19

PART 2 hidden city ACTIVITY 6// gap site animations



CASE STUDY: Rockscape, Liverpool

Designed by Japanese architects Atelier Bow Wow for the 2008 Liverpool Biennial, 'Rockscape' transformed a derelict site in the heart of the city into a contemporary open-air amphitheatre.

Taking inspiration from the fly-posters advertising local bands that plastered the site's hoardings, 'Rockscape' was developed as the performance hub for the Biennial – providing a lively weekend programme of music, dance, poetry and discussion. The stepped wooden structure (painted a striking bright red) filled the gap site, providing raised seating for audiences and, between performances, a new sculptural public space and a vantage point from which to view the surrounding City. 'Rockscape' was programmed by the Liverpool Biennial team in collaboration with Liverpool based events company the Jamm Factory.

Aims

The global economic downturn and consequent slowdown of regeneration projects has increased the number of long term gap sites across the City. Cut off behind uninspiring hoardings and security fencing, many of these sites are in highly visible city centre locations and create a negative impact on what is otherwise a high quality urban environment. The 'Gap Site Animation' project will provide temporary visual makeovers for these eyesore sites, engaging audiences in new thinking about the potential future uses of these spaces.

Activities

The project will focus on city centre locations, prioritising the most high profile and long-term gap sites. Temporarily transformed by visual artists, filmmakers, designers, architects and performing artists, these abandoned sites might become pop-up stages, cinemas, gardens, or pocket sculpture parks. This 'animation' approach should also be integrated into the programming of future major development sites as these come on stream (e.g. Science Central and the Discovery Quarter), acting as the 'advance guard'. Such projects can literally fill the substantial gap between announcing a regeneration scheme and seeing it come to fruition – a major issue in terms of public support. Temporary commissions and projects also serve as the testing ground for more ambitious and innovative approaches, informing more permanent projects.

Collaboration and Delivery

Relationships with regeneration partners and the private sector will initially be brokered by the NCC lead officer for public art with support from the NCC Planning Department. Once agreement in principle has been reached with site owners, it is expected that the 'Gap Site Animation' project will be curated and project managed by an external arts agency, supported by funding from private sector partners.

potential partners:

private sector developers
1NG
NE1
Bridging NewcastleGateshead
Arts & Business
Arts Council England

timescale:

Year 1: agree sites, commission proposals from artists
Year 2: commission development and delivery (x1)
Year 3: commission development and delivery (x1)
Year 4: commission development and delivery (x1)

this activity supports:

Obj.2// Action 4
Obj.2// Action 5
Obj.3// Action 6
Obj.4// Action 9
Obj.5// Actions 10,11
Obj.6// Action 13
Obj.7// Action 15
Obj. 8// Actions 16,19

PART 2 programmes and projects

PROGRAMME 3// open city



Public art, and the public places artworks physically occupy, can be highly contested spaces. Public art can often polarise public (and artistic) opinion and generate debate, and the 'Open City' programme aims to harness the energy of public opinion on this subject, the expertise within Newcastle's two universities and its many arts organisations, generating a culture of informed debate and discussion around public art in the City.

The programme will encourage exploration of NewcastleGateshead's existing public art 'collection' and contribute to new thinking about the future of artistic practice in the public realm, both within the City and further afield. It will provide activity suitable for the broadest possible audience, but will not try to develop single outputs to achieve this. Instead a tailored approach will be taken, with the general public, cultural tourist, arts specialists and specific communities all targeted.

- **Critical debate – engaging specialists and general audiences in a programme of forums, seminars, courses and networking events**
- **New media commissions – installed in physical sites, or via virtual space**
- **Promotion and interpretation – of the collection, the artists, the underlying curation**

The programme is designed to engage widely with the City's various publics – its resident's, workers, visitors – and its creative communities. Developed in collaboration with organisations across NewcastleGateshead 'Open City' will aim to support civic engagement with public art on many levels – from providing accessible information about existing artworks, to interactive commission opportunities, conferences and adult education courses.

'Open City' also looks more generally at how public art is promoted. Currently public information about NewcastleGateshead's public art 'collection' is hard to find – with guides, maps and leaflets now out of print or in very short supply, and good content and images hidden away within generic local authority websites. With the closure of Commissions North (which has formerly has taken a lead in producing free and up to date print and web-based material on public art across the North East), the responsibility for promotion and interpretation of public art in the City must now logically fall to NCC.

PART 2 open city

ACTIVITY 7// critical debate



CASE STUDY: Invernessian Clanjamfrey Inverness, Scotland

Held in Inverness in September 2009, the 'Invernessian Clanjamfrey' was a two-day debate that sought to create a critical dialogue around the local context for public art and its links with heritage, religion, creativity and identity. The event was aimed at a wide range of people. Attendees and guest speakers included artists, curators, historians, architects, academics, environmentalists, Inverness residents and local community leaders.

The 'Clanjamfrey' was developed and presented by Inverness Old Town Art – a long term public art initiative established in 2006, and led by artist Matt Baker and managed by Susan Christie. The event was part of Re-Imagining the Centre, a week-long programme which invited 15 Scottish and UK artists to create a variety of temporary site-specific responses to the City. The project was supported by Public Art Scotland, Scottish Arts Council, The Highlands Council and Highlands and Islands Enterprise.

Aims

The 'Open City' programme aims to support a range of activities that create opportunities for public discussion and critical debate on the subject of public art, best practice and the role of artists within the public realm. Aiming to connect with a broad range of participants, the programme will link with the many existing opportunities the City currently offers for continuing education and cultural debate, but will provide a greater degree of connectivity and knowledge transfer than currently exists between them. This is a 'cross-cutting' activity, intended to support and influence the direction and quality of the 'Future City' and 'Hidden City' strands of this strategy; to give insight and access into the process and the artworks; and to place Newcastle at the centre of the debate about public art.

Activities

Activity might include artists' talks, interdisciplinary conferences, case study workshops, short course programmes, 'Pecha Kucha' style presentation events, informal network meetings, web-based and social networking projects. Larger art commissions and projects would allow for the commissioning of critical writing as an integrated evaluation component of the process. Participants would include local communities and the interested public; academics, critics, artists and design professionals; and experts from other relevant disciplines.

Collaboration and Delivery

The Public Art Panel would initially shape the development of this programme, creating a loose 'brief' from which to establish a partnership between NCC and one or both of the Universities (*Intersections*, the newly established critical dialogue programme for public art at Newcastle University, is a potential partner for this programme). Other education providers and cultural organisations within the City would be drawn into the delivery of specific elements. This activity also has opportunity for joint working with Gateshead MBC.

potential partners:

Newcastle University
Northumbria University
Newcastle City Learning
North East Centre for
Continuing Education
Lit and Phil Society
Northern Architecture
Gateshead MBC

timescale:

Year 1: programme scoping, establish partnership
Year 2: delivery of pilot programme
Year 3&4: 'Open City' conference and extended
programme

this activity supports:

Obj.1// Action 1
Obj.2// Action 5
Obj.3// Action 6
Obj.8// Actions 17,18
Obj.9// Action 20

PART 2 open city

ACTIVITY 8// new media commissions



CASE STUDY: From Here On Out, Newcastle

'From Here On Out' is a multimedia walking tour of Newcastle, mixing physical and virtual worlds, and historic and contemporary visions of the City, to question public use of the energy and natural resources that power urban life. Material for the tour was researched by artist Jamie Allen, in collaboration with NCC Heritage and Recycling Officers and local history experts.

'From Here On Out' was first presented as part of the Wunderbar Festival 2009, during which the 45minute walk could be experienced via handheld GPS media devices and headphone sets on free loan from the Festival Hub. Tour material can now be downloaded onto iPods, smartphones and video players from a dedicated 'From Here On Out' website. Project production was supported by Culture Lab, Northern Film and Media and Newcastle University's Social Inclusion through the Digital Economy project.

Aims

The 'Open City' new media commissions aim to encourage the exploration of digital media opportunities in public art practice and to open up the field of public art to a wider range of creative practitioners, particularly within NewcastleGateshead's growing digital media sector. It will support projects which use new media and mobile technologies to expand audience experience of the City, and which create opportunities for public interaction and collaborative content generation.

Activities

Media based commissions might be integrated into the structure and material of new buildings and public spaces e.g. as part of 'Future City' projects. They could be used to provide new perspectives on Newcastle's history or to explore hidden narratives as part of the 'Hidden City' programme. They also have a role to play within marketing and interpretation activity – both in their own right, and as the 'advance guard' promoting forthcoming major schemes. Commissions might appear on the street in form of digital projections and interactive public games, they might be encountered on the virtual public spaces of the web or carried in a pocket on an 'iphone' or other mobile device. The emphasis of these commissions would be on trialling new technologies or applying current technologies in innovative ways.

Collaboration and Delivery

NCC Directorates, and future public and private sector commissioners will be encouraged to explore this area of practice by the NCC lead officer for public art. Conveying the benefits and relevance of this kind of public art practice is difficult, and some financial support is likely to encourage take-up on this strand of the strategy. NCC will set aside a small seed fund to work with a specialist external agency or curator and to invite and develop proposals for a pilot series of 'Open City' commissions to be showcased as part of NewcastleGateshead's festival and events programme.

potential partners:

Newcastle festival programmers
NewcastleGateshead arts organisations
Newcastle University Culture Lab
Northern Film and Media

timescale:

Year 1: advocacy, establish seed fund
Year 2: pilot commission
Year 3-4: main programme

this activity supports:

Obj.1// Action 3
Obj.2// Action 5
Obj.6// Actions 12,13,
Obj.8// Action 19
Obj.9// Action 20

PART 2 open city

ACTIVITY 9// promotion and interpretation

i-see public artwork

newcastle walk
theme: figures



CASE STUDY: I-See Public Art, Newcastle

Written and produced by Commissions North' i-see public artwork' is a series of specially researched guides which aim to introduce and encourage the use of public art as an educational resource. Aimed at teachers and Key Stage 2 pupils (9-11yrs), each booklet focuses on a particular geographical area and theme, linking artworks along a short and easily walkable route. Each artwork is explored through carefully framed questions, puzzles and drawing exercises designed to link with cross cutting themes within the national curriculum.

The Newcastle walk focuses on seven contemporary and historic figurative artworks situated around Central Station and Grainger Town, using them as starting points to introduce topics and questions on history, science, poetry, philosophy and aesthetics.

Aims

Providing high quality and accessible information about individual public artworks – the themes, content and process of their creation – can greatly enhance an audience's understanding and appreciation of public art, and of its value and meaning within the City. Newcastle, if possible in collaboration with Gateshead, should recognise the value of high-quality marketing and interpretation by fully integrating such activity into its public art programme.

Activities

Tourist Information Centres and Newcastle Central Library provide obvious physical hubs for information on the NewcastleGateshead public art 'collection', both in the form of printed material and valued local knowledge. They provide starting points for public art walks and tours, which have proved popular in the past and could be extended as a more regular programme led by artists, curators, writers and local experts. Physical signage and interpretation panels are prone to vandalism, are often seen as 'invasive' by artists, and should be limited to discrete, minimal plaques that signpost the reader to web-based interpretation. Digital content should provide the mainstay of Newcastle's approach to public art interpretation, allowing as it does for quicker, more economic updating and distribution. A new dedicated NewcastleGateshead public art website would provide an easily updatable platform for news on projects in development, temporary works, and new commission launches, as well as information (e.g. downloadable PDF guides) on existing permanent works. The site could also be designed for users to contribute their own views, images and comment.

Collaboration and Delivery

The overall direction of the promotion and interpretation programme will be managed by the NCC lead officer for public art, in collaboration with Gateshead partners, but should be delivered and maintained by a suitably experienced external marketing/PR agency. The Newcastle Public Art Panel would play an advisory role, specifically in relation to specialist press, academic research and print/web material targeted at the professional arts sector.

potential partners:

Gateshead MBC
NewcastleGateshead Initiative
Newcastle Central Library

timescale:

Year 1: review existing material, develop plan for website/print outputs
Year 2: produce new public art guide and map
Year 3: launch dedicated Public Art website
Year 4: trial new media interpretation project

this activity supports:

Obj.1// Action 4
Obj.2// Action 5
Obj.6// Action 13
Obj.9// Actions 20

PART 2 programmes and projects summary of linkages

	FUTURE CITY			HIDDEN CITY			OPEN CITY		
	NCC bursaries	Science City residencies	neighbourhood residencies	inside stories	hidden heritage	gap site animations	critical debate	new media commissions	promotion & interpretation
	ACT. 1	ACT. 2	ACT. 3	ACT. 4	ACT. 5	ACT. 6	ACT. 7	ACT. 8	ACT. 9
establish Public Art Panel	Action 1:						X		
commit to %forArt within NCC Capital programme	Action 2:	X	X						
NCC Artist Bursary programme	Action 3:	X	X					X	
pro-active use of council properties and facilities	Action 4:				X	X			X
programme of research and critical debate	Action 5:		X	X	X	X	X	X	X
greater use of Newcastle-Gateshead's arts expertise	Action 6:	X	X	X	X	X	X		
Science City residency and commissions programme	Action 7:	X	X						
BNG neighbourhood-based artists' research residencies	Action 8:	X	X	X					
greater use of specialist non-arts knowledge in the city	Action 9:		X	X	X	X			
temporary commissions for the City's historic/hidden spaces	Action 10:				X	X			
temporary and mobile commissions for dead spaces and gap sites	Action 11:					X			
commissions using mobile technologies and social networking	Action 12:		X	X				X	
work with the City's growing design and new media sector	Action 13:	X	X	X		X		X	X
early artist involvement in the design of major public realm schemes	Action 14:	X	X						
work more closely with NGI to influence its commissioning programme	Action 15:				X	X			
embed Newcastle Public Art Strategy into planning policy and practice	Action 16:					X			
NCC produces a 'Commissioning Art for Developments' document	Action 17:						X		
Public Art Panel has a formal advisory role within NCC's Development Control	Action 18:						X		
NCC develops a policy to support the pooling of s.106 contributions	Action 19:		X	X	X	X		X	
develop/update promotional and interpretation material	Action 20:						X	X	X

PART THREE processes and procedures



Part 1 of this Strategy sets out the context and vision for the next four years, and the aims and objectives within that vision. It identifies an ambitious but achievable set of twenty actions through which those aims and objectives will be met, and which fall under the three main commissioning programmes introduced in Part 2 of this Strategy: *Future City*, *Hidden City* and *Open City*.

If the Strategy is followed then its aims and objectives will be met and the vision matched in reality. Understanding that these actions, activities and projects are, and must be, interlinked will be essential to delivering them all within a difficult financial environment. The table on p27 clearly demonstrates the level of linkage between Parts 1 and 2, and the 'cross-cutting' nature of the nine programmes, but successful delivery depends on how this Strategy is taken forward by NCC and its partners within the City. Delivering the Strategy requires financial resource and careful investment of that resource to achieve maximum results, but as importantly it will require three other elements:

- **Capacity within Newcastle City Council**
- **Use of the City's existing arts expertise**
- **Awareness and support throughout NCC and its partners**

Capacity within Newcastle City Council, to take the ambitions within this Strategy and action them, will be via a high-calibre, strategic Public Art Officer (or other nominated Public Art Lead). Whilst the ambition is to develop a city-wide strategy endorsed and delivered by a wide range of parties, the Strategy does require a nominated lead with the experience, remit and capacity to drive it forward.

Part 2 of this Strategy clearly sets out the expectation that greater use will be made of the City's substantial arts expertise – its arts organisations, curators and project managers, artists and designers – as the delivery agents for many of the Strategy's projects and activities. An additional, more strategic role for this expertise is to sit on a Newcastle Public Art Panel, which will also bring together representatives from the community, the private sector, and senior management within NCC.

Part 3 also recognises that 'Housekeeping' – the procurement, contracting and management of public art commissions; the ongoing maintenance of those artworks; and eventually their decommissioning – is essential to the success of the City's public art programme. These issues and procedures, and recommendations for future improvements, are also addressed in this Strategy.

PART 3 processes and procedures

ncc public art lead officer role

To fulfil its commitment to providing strong civil leadership for public art, NCC will appoint an Officer with a remit to lead on the delivery of the Public Art Strategy at a senior level. Based within NCC, the Public Art Officer (or Lead), will take a strategic role, acting as an advocate for public art within the Council, maximising funding resources and maintaining key links with other Officers in Planning, Regeneration, Conservation, Children's Services, Libraries and Culture etc.

The Public Art Officer will act as the key agent in opening up new opportunities for public art and artists' engagement with the City, both within the Council's own Directorates and with external public and private sector partners. The Officer will be responsible for the management of the Council's public art budget and will support colleagues in the Planning department to review the public art potential of relevant planning applications. The Public Art Officer will also lead on ensuring that projects are well debated, documented and promoted – through print, web and other relevant formats – and, with support from the Council's Communications Department, will act as the key contact for press enquiries relating to public art in the City.

A critical aspect of the Public Art Officer's role, and one that differs from past working practice for this role with the council, is that their focus should be strategic and not on delivery. The officer establishes the projects and programmes (and the budgets to deliver them) through ongoing high-level advocacy and ensures that they support the aims and objectives of this Strategy, but in most instances shall draw upon the arts expertise with Newcastle Gateshead for the curation and project management of those projects. This work will be contracted out to relevant and experienced arts organisations, freelance curators, or public art consultants, with the Public Art Officer responsible for the tendering and contracting of this work, and for maintaining an overview of projects as they develop.

Successful delivery of this Strategy requires capacity, resources and above all expertise, and it is unlikely that any Public Art Officer will be able to deliver all aspects of their complex job to an equal standard. The Public Art Officer will therefore be responsible for establishing and convening the Newcastle Public Art Panel and associated 'pool of experts', and will be able to draw on the Panel's curatorial and professional expertise to help with the initial scoping and shaping of public art projects; the recruitment, contracting and management of artists; shortlists for selection; review of planning applications and all other aspects of delivering this Strategy where assistance is required.

PART 3 processes and procedures public art panel role

The Public Art Panel will take a strategic, advisory and advocacy role in guiding the delivery of the City's public art strategy. While not a decision making or budget holding body, the Panel will have a specific remit to:

- maintain a strategic overview of public art commissioning in the City
- make recommendations on planning applications relating to public art, with major schemes referred to the panel by the planning department at pre-application, outline planning and detailed design stages
- act as an advocacy service for public art within private and public sector schemes
- provide an expertise and capacity resource for the Public Art Lead Officer
- guide the direction taken by the Public Art Lead Officer
- act as an information portal and media champions for matters relating to public art in the City
- stimulate wider public debate around public art

INDICATIVE PANEL MEMBERSHIP

- Head of Art & Culture, NCC
- Principal or Senior Planner, NCC
- Senior Urban Planner, NCC
- Senior Regeneration Officer, NCC
(rotated amongst the 3 areas)
- Portfolio holder for culture or regeneration
- Expert advisor: Artist
- Expert advisor: Public Art Curator
- Expert Advisor: Architect/Landscape Designer/Urban Designer
- Expert advisor: Art Theorist
(connected to either Newcastle or Northumbria University)
- Public Art Curator, Gateshead MBC
- Community Champion 1
- Community Champion 2
- Private sector representative
(drawn from the NCC Developers Forum)

The Panel will have a recommended core membership of 13, with membership drawn from several sectors to ensure appropriate balance between arts expertise, city-wide stakeholder buy-in and civic leadership from the Council. Tenure will be for three years, and the Panel will be recruited through an open-call via city networks, online resources, local media and NCC's *City Life* publication. Panel membership would be *pro bono* and members would declare conflicts of interest, although a standard day rate would apply for any additional work considered above and beyond the core role of a panel member (e.g. participation in artist interviews). Where needed, professional development will be provided for individual panel members, with a particular focus on the Community Champions.

The Panel will convene every seven weeks, allowing for interventions within the planning application cycle. As noted above, the NCC Public Art Lead Officer will facilitate the Panel, but will also present reports from the Panel to elected Members, NCC Officers and relevant NCC Committees as required. The work of the Public Art Panel would be disseminated by e-newsletter to those with a registered interest, senior council officers and members, key city stakeholders etc.

The recruitment process for the panel membership would be configured to also procure a registered 'pool' of expertise of use to the Public Art Lead Officer. Those expressing an interest in panel membership would be invited to also register their interest in acting as an expert on specific pieces of consultancy work under the direction of the Public Art Lead Officer, and in support of the projects, activities and actions in this Strategy.

PART 3 processes and procedures procurement and contracts

Best practice and artistic innovation are supported by high-quality management, clear contracting and transparent procurement, but also by innovative approaches to the procurement itself. This Strategy supports a model of art practice in which artists and other creative practitioners engage with the city in longer-term and sometimes more open-ended ways, and this approach will render current procurement and contracting procedures difficult in some instances. The traditional procurement routes and contracting mechanisms for public art will remain valid for a significant proportion of projects, but a thorough review of existing contract templates and procurement methods should be undertaken by NCC's Public Art Lead (and if necessary with support and expertise from external agencies).

Alongside the three contract phases of the 'classic' public art commissioning route: outline designs, detailed design development, and fabrication and installation; contract templates for a broader range of artistic activity including performance, time-based and new media approaches should be developed. Contract templates for a wider range of roles for artists should also be developed, including membership of design teams, Lead Artist and Artist-in-Residence. The city should act as a supportive client for public art, developing contracts that seek to protect and support the interests of the artist as much as the interest of the city. The two are not necessarily antithetical, and are often mutually supportive (for example, transferring liability from an inexperienced artist to a structural engineer is one action that can benefit both parties).

Appropriate procurement is essential not just to satisfy the requirements of the council's internal and external auditing regulations, but also to ensure that partners in the city strategy (including its artists) feel that a fair, transparent and robust process is in place. However, straightforward models with clearly defined roles (e.g. a fixed relationship between a curator and artist) that can easily be contracted and procured are not always best suited to delivering the best outcomes. Newcastle should embrace more complex models in which roles and responsibilities can be blurred and fluid. In particular there will be a need to create a procurement route whereby individuals artists can develop a long-term relationship with the city across several separate projects.

Discussions should be held between the Public Art Lead and the NCC procurement team at the earliest opportunity, and if necessary a Cabinet Report prepared to define a bespoke approach or set of parameters for commissioning public art (as has been successfully adopted by Sunderland City Council).

PART 3 processes and procedures maintenance and decommissioning

Poor maintenance rapidly undermines the significant investment that high-quality public art often requires, and the value of public art to the agendas it traditionally supports – tourism, inward investment, social engagement, economic investment. Relative to many cities Newcastle maintains its city-centre public art collection well, both in terms of the financial resource it allocates to this essential task and the specialist expertise in place to manage this maintenance.

Currently public art is maintained alongside other civic and historic structures by the County Archaeologist, with support from the Public Art Officer. However this care only extends to the City Centre and Quayside projects, with many other projects outside of these areas left to varying levels of attention. Consideration should be given to including a greater number of existing artworks within the maintenance remit of the County Archaeologist, and to building in a maintenance regime and budget to all new projects at the point of inception.

A strategic approach to decommissioning artworks is as essential, and the sensitive removal of artworks that have become damaged, are no longer relevant due to changes in their context, or have simply reached the end of their projected lifespan is vital to maintaining the quality of the public art collection as a whole and to refreshing the city's public spaces. New artworks should be given a projected lifespan within which period resources for maintenance would be in place, and at the end of which a formal decision made as to whether to decommission or extend the life and maintenance of the artwork for a further period.

An appropriate balance needs to be struck between with the need to decommission artworks for the reasons noted above, and the political and public pressure to decommission artworks that are unpopular. There are numerous examples both within Newcastle and other cities worldwide where artworks have been decommissioned quickly and to the subsequent regret of a great many people, and an equal number of examples where early pressure to decommission artworks has been resisted and the artwork to subsequently become firmly established and popular. What is required is a clear model for considering and debating all these pressures, and arriving at an informed course of action. The Newcastle Public Art Panel clearly has an important role in debating the value of individual pieces of public art, bringing much needed strategic overview to the decision making process. In all cases best practice should be employed during the decommissioning process, with artists notified and, where possible, invited to develop an alternative proposal for a future work.

APPENDIX public art in newcastle 2010-14



APPENDIX public art in newcastle 2010-14 contents

App 1: Consultees

App 2: Workshop consultation

App 3: National case studies

Sheffield
Leeds
Bristol
Sunderland

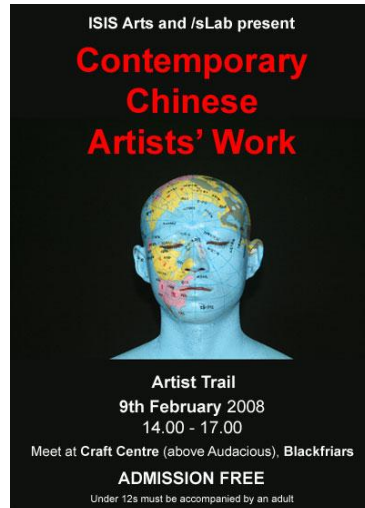
App 4: Public art panels

Westminster, London
QUIVID, Munich
Grainger Town, Newcastle
IGNITE Design Review Panel, North-East England

App 5: Strategic context

App 6: Benefits of public art – a bibliography

App 7: Support networks



WORKSHOP 1: 25th January 10-12

Artists and Curators

Kathryn Hodgkinson, Artist
Wolfgang Weileder, Artist
Ilana Mitchell, Curator
Amanda Drago, Choreographer
Bill Herbert, Poet
Michelle Hirschorn, Curator
Christo Wallers, Artist
Ed Carter, Artist

WORKSHOP 2: 25th January 2-4

Arts Organisations

Alessandro Vincentelli, Curator, Baltic
Sharon Bailey, Co-Director, Isis Arts
Clymene Christophorou, Co-Director, Isis Arts
Anna Disley, Deputy Director, New Writing North
Ben Pontin, Director, Amino
Julia Bell, Coordinator, Turning Point

WORKSHOP 3: 26th January 10-12

Architects and Landscape Architects

Nicola Gartland, Partner, Xsite Architecture
Simon Dunstan, Director, Plus 3 Architecture
Peter Buchan, Chief Executive, Ryder Architects
Peter Owens, Director, Colour Urban Design
Tom Robinson, Director, Robinson Landscape Design

WORKSHOP 4: 26th January 2-4

Public and Private Sector Organisations

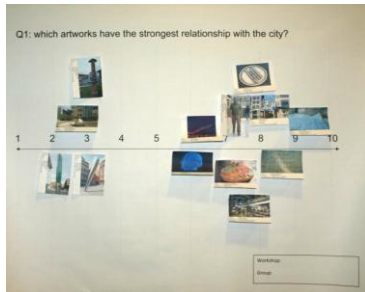
Stephen Wiper, Relationship Manager, Arts Council England North East
David Goard, Artist in Residence, Gateshead MBC
Richard Barbour, South Tyneside Council
John Toplis, Capital Development Manager, ONE North East
Andrew Dixon, Chief Executive, NGI
Michelle Percy, Marketing Director, Silverlink Holdings Ltd
Michelle Playford, Communications Officer, Bridging Newcastle Gateshead
Linda Tuttiatt, Chief Executive, Hadrian's Wall Heritage Ltd



Luke Gardner, Senior Project Manager, Newcastle University
 David Butler, Intersections, Newcastle University
 Vee Pollock, Intersections, Newcastle University
 Bob Carrick, Local Levy Team, Environment Agency

OTHER CONSULTEES:

Jonathan Banks, Director, Ixia
 Carol Bell, Head of Culture and Major Events, NewcastleGateshead Initiative
 Graham Bell, Director, North of England Civic Trust
 Giles Carey, Arts Development Team, Newcastle City Council
 Emily Crallan, Arts Development Team, Newcastle City Council
 Michael Crilly, Urban Design Specialist Newcastle City Council
 Toby Cuthbertson, Design and Conservation Officer, Westminster Council
 Vicky Cuthbertson, Planning Strategy Manager, 1NG
 Hugh Daglish, Urban Planner, Gateshead Council
 Dave Heslop, County Archaeologist, Newcastle City Council
 Matthew Jarratt, Senior Manager, Arts Council England (NE)
 Cat Jarman, Arts Development Team, Newcastle City Council
 Phil Joyce, Director Area Based Regeneration, Newcastle City Council
 Andrew Knight, Freelance Public Art Consultant
 Kath Lawless, Head of Development Management, Newcastle City Council
 Adam Lopardo, Director, Sponsors Club for Arts and Business
 Toby Lowe, Head of Programme, Helix Arts
 Danae Mossman, Acting Director, Situations
 Peter McIntyre, Director of Development, 1NG
 Colin McPherson, Director of Development, 1NG
 Nick Powell, Community Engagement Project Manager, Newcastle Science City
 Nina Oswald, QUIVID, City of Munich
 Michelle Playford, Communications Officer, Bridging NewcastleGateshead
 Monika Pемler, QUIVID, City of Munich
 Anna Pepperal, Public Art Curator, Gateshead Council
 Andrew Rothwell, Team Manager Arts and Culture, Newcastle City Council
 Barry Rowland, Chief Executive, Newcastle City Council
 Vanessa Scarth, Public Art Officer, Leeds City Council
 Cllr. John Shipley OBE, Leader of the Council, Newcastle City Council
 Andrew Skelton, Public Art Officer, Sheffield City Council
 Adrian Wadell, Operations Manager, NE1
 Agnes Wilkie, Northern Film and Media



Methodology for the workshops

As part of the consultation process for this Strategy Grit & Pearl held four workshops with stakeholder groups at Newcastle Central Library on 25th and 26th January. Overall, 32 people attended across the four workshops – including artists (Workshop 1), arts organisations (Workshop 2), design professionals (Workshop 3), public and private sector organisations and key regional agencies (Workshop 4).

Each two-hour workshop followed the same structure, starting off with a slideshow exercise to test participants' awareness and knowledge of the current public art 'collection', including how the city's artworks were experienced – i.e. firsthand or via publications, or both – and on whether the artist was known. This exercise therefore provided data and some insight into the success of marketing and PR activity, the relevance of an artist's reputation, and of course which artworks were best known by each group.

The second workshop exercise saw small breakout groups tasked with considering the 'value' of individual artworks in relation to two points: firstly, their relationship with the City; and secondly, their value to the City's image. Each group had to define what was meant by those terms of reference. This exercise was carried out by providing the groups with a pack of images (already introduced in the previous exercise) and large sheets with a horizontal scale of 1 to 10 (1 = low) on which to place the images. A secondary vertical scale was added during the first workshop in response for a demand from artists to also consider 'quality' as an independent issue from the question at hand. Therefore it was possible for an artwork to be placed to score highly for its relationship with the City, but poorly in terms of its general quality as a work of art, and vice versa. The authors were on hand during these exercises to foster debate and gain an understanding of why certain decisions were made by participants, and this experience forms an important informal narrative alongside the data drawn from the workshops.

As a logical extension to this exercise participants remained in their breakout groups to try and identify key themes in the City's existing collection of public art, and subsequently to discuss the question "*What might future public art in Newcastle look, sound or feel like 2010-2020?*". The 'recommendations' proposed in response to this question formed the basis for a final discussion, in which the groups came back together to attempt the creation of a vision statement for public art in the City (2010-20), and to debate the potential roles of a Public Art Panel and Public Art Officer.



The Blue Carpet

Reflecting its now controversial status in Newcastle, views on 'Blue Carpet' were strong and often conflicting among individual participants. For some it had high value in terms of its ambition and risk-taking approach, while for others ongoing and high profile maintenance issues meant that it scored low on quality and thus was seen as generating a negative image for the City.

Exercise 1: Awareness of the public art 'collection'

Overall all four groups had a similar, reasonably high, level of awareness of current public artworks in the city. Most people were able to recognise at least 18 of the 24 images shown, mainly through firsthand experience as people living and/or working in the city. More specialist knowledge of the artworks – their titles and the name of the artists – was much lower (this may have been due to the short time allowed for this exercise). The suggestion is that the reputation of the artist is not a significant factor in awareness of the artwork. Notably, few people recalled seeing many of the artworks in publications or publicity material, and it was usually a case of having seen a great number of the artworks via that route, or virtually none. After some interrogation we attribute this fairly directly to exposure to the three overview publications produced by Commissions North rather than material produced for the City.

Exercise 2: "Which works have the greatest link with the City?"

For the artists and arts organisations, key works within the Grainger Town programme – *Grainger Dedication*, *Grainger Town Plaques* and *Head Cubes* – scored most highly on this question – all works which in some way engage with historical or fictional narratives of the City and were commissioned specifically for their locations. The more abstract, design-based works (often described by these groups as 'corporate' artworks) such as *Everchanging*, *Ellipses Eclipses* and *Give and Take* all achieved a low score and this approach was clearly seen as incompatible with quality at a fundamental level.

The architects and landscape design group chose to interpret this question more broadly, with 'link' taken to include artworks that fitted spatially into designed environments. In this interpretation the *Swirle Pavillion*. and *Give and Take* scored particularly highly in terms of their contribution to successful placemaking, and *Head Cubes* and the *Blue Carpet* scoring low, mainly because of poor maintenance. For this group, spatial location, public realm context and material quality were primary issues.

Consensus was less clear within Workshop 4, which was the largest and most disparate group of the four we convened. Here *Nocturne* and *Blacksmiths' Needle* scored most highly, with 'corporate' works individually spread across the value range. *Nocturne* being of particular merit as a bridge based work (Newcastle's bridges were often cited as exemplars and icons for the city, and any artwork associated with them scored highly). Temporary works such as the *Byker Pavilion* and *Thomas Bewick Memorial*, which had been scored quite highly by the arts community, here achieved low ratings – possibly because they did not reach a wide enough audience among this broader constituency.



Home and Away

This photographic work, a project created as part of 1996 Year of Visual Arts, was one of the temporary commissions included in our workshop review.

Presenting a mass portrait of Newcastle United football fans, this work was scored highly in terms of City image among both arts organisations and architects, but the discussions revealed that this scoring was partly negative – as promoting a now clichéd (and overly ‘Geordied’) image of Newcastle. The discrepancy between the high scores given and the more circumspect comments made acknowledged that such works can be a double-edged sword.

Exercise 3: “Which works have the most value for the City’s image?”

Here again text-based works – *Grainger Dedication* and *Grainger Town Plaques* – scored highly among the arts community, along with temporary works such as the *Thomas Bewick Memorial* and *Barriers and Dinghies*. Among arts organisations in particular there was broad agreement that critically engaged work had the greatest value for the City’s image, probably reflecting this group’s own interests in promoting Newcastle’s reputation as a centre for contemporary visual arts practice. As with the responses to exercise 2, for artists and arts organisations ‘corporate’ works were seen as having low value in terms of city image.

For architects and landscape designers, the emphasis remained on the successful integration of artworks within the design of a space and its ‘added value’ in terms of placemaking. *Nocturne*, *Pillar Man* and *Man with Potential Selves* were all works which stood out as high scorers among this group.

Within the wider stakeholder group (Workshop 4) geographical ‘status’ of the artwork played a big role. As in question one, all three highest scoring artworks – *Nocturne*, *Give and Take* and *Blacksmiths’ Needle* – were sited on the Quayside or River Tyne in high profile locations. Temporary works, particularly non city-centre projects, received a low score in terms of City image among this group.

Exercise 4: Key themes in the existing collection

Breakout groups across the four workshops took very different approaches to the idea of ‘themes’ within the collection – some focusing on subject matter, others on scale and artform type, others on commissioning approach. Several groups struggled to find any strong themes within the selection of 24 images they were given, seeing the ‘collection’ to date as naturally diverse. Considering the variety of commissioners involved and the long timeframe under review (1995-2009) this is a reasonable response to the exercise, and the fact that some participants described work to date as ‘fragmented’ and ‘inconsistent’ this was not necessarily meant in a negative way. Indeed a varied approach could be seen as an entirely appropriate response to a complex city. Where existing themes were identified by participants they can be grouped under three broad headings:

approaches: civic pride, corporate vanity, regeneration, ‘stumble-upons’, ‘destinations’, urban ‘punctuations’, temporary works

artforms: sculpture (especially ‘obelisks’), text, lighting

subjects and associations: ‘accepted’ city history, city characters, industry and engineering, rivers, ‘past and future’

For the artists and arts organisations there was a distinct lack of critically engaged or truly historically reflective work, too much 'weighty and static' sculpture and too little temporary, event-based or audio-visual public artwork. The architects and landscape designers thought there were few really 'bold statements' among the collection and that most works were commissioned as 'afterthoughts' or 'remedial' measures rather than being integrated within urban realm development.

Although there was strong resistance to the idea of imposing 'Novocastrian' or Newcastle themes on future artworks, this is attributable to an impression amongst participants that this would lead to a certain form of artwork. Given that the same participants also advocated a greater critical engagement with the City, it is arguable that this desire to create something unique and meaningful will, in fact, lead to a Novocastrian ethos of a more welcome type.



Exercise 5: Future approaches to public art

Most of the Workshop participants were ambivalent about the value of a prescribed thematic approach to public art commissioning in the City. Participants from all sessions were especially resistant to the idea of a 'Novocastrian' programme, seeing this as parochial and backward looking. As noted above in relation to *Home and Away*, there was a strong desire to move beyond clichéd versions of Newcastle.

Artists, independent curators and arts organisations (Workshops 1 and 2) all agreed that temporary commissions should play a strong part in any future public art programme. Temporary and 'transient' work was seen as having particular value in bringing new energy to public spaces (whether these were 'hidden' and marginal or high profile locations) and for its ability to comment on, debate and engage with contemporary social, economic or environmental issues. Here artistic impact was given priority over notions of longevity or permanence. Works which were 'improvised, playful, humorous, critical or striking', which explored 'unofficial' histories or personal narratives, or which created a social relationship with the public were seen as especially effective in this context. While not necessarily site-specific, all artworks should be sensitive to their location or social situation.

In terms of permanent artworks, arts community representatives gave a strong steer away from 'generic' public art or 'weighty' sculptural approaches towards more intimate and interventionist work, and to the seamless integration of artworks into architecture and public realm developments. Commissioning approaches which allowed for long-term residency or research-based relationships to develop between artists and the City were favoured, and seen as particularly useful in creating an international profile for the public art programme and in strengthening NewcastleGateshead's reputation as a world-class cultural capital. This group was also keen to see much more inclusive processes for commissioning public art, preferably drawing on the wider curatorial expertise within the City and by linking into their own artistic programmes.

For the architects and landscape architects (Workshop 3) the focus remained on place making and the role of public artworks (and artists) in the identification, characterisation and development of Newcastle's new City Quarters beyond the existing centre. A call was made for bold and ambitious approaches which looked towards what a place *could* be, rather than taking an overtly 'heritage' laden route. Involving artists at an early stage in the development process and encouraging creative collaboration between disciplines were both seen as critical success factors. As in

Workshops 1 and 2, sensitivity to location and the importance of events and temporary works in activating public space were seen as vital to future public art and public realm programmes.

These themes and priorities were broadly echoed by Workshop 4 participants (public and private sector), although with an additional emphasis on city navigation and visitor accessibility. Again events and temporary works were seen as highly valuable in opening up and celebrating the stories and hidden sites of the City. This group also stressed the need for a sustainable public art programme which could embrace new technologies and environmental practices.

The need for 'quality' (whether artworks were temporary, transient or permanent commissions) was recurrent throughout all sessions, and the difficulty of defining what that might mean was equally consistent. Defining quality of artworks proved impossible within the time constraints of the workshop format, and in each workshop the discussions therefore focussed on defining a quality *process* for commissioning art. Specifically the discussion centred on the role of the council's Public Art Officer and on the role, remit and make-up of any future Public Art Panel for the City.

Public Art Panel and Public Art Officer role

All groups felt that NCC needed to take a strong leadership role in promoting a high quality public art approach for the City, which in terms of artistic relevance and integration into the public realm should move beyond what has been achieved within the current collection. The broad concept of a Newcastle Public Art Panel found favour among most workshop participants, with dissenting voices only really heard in Workshop 4. Several roles for the panel were suggested, including:

- statutory guidance on planning applications
- curatorial expertise and artist selection
- advocacy
- critical debate

Given direct input from Newcastle's artists and arts organisations as members, the arts community saw a Panel as a potential vehicle for ensuring curatorial and artistic quality in future programming and for generating positive critical debate around public art practice in the City. This group saw the Panel's role as advising and informing NCC Officers and Members and providing wider educational and professional development support to panellists who were non-arts specialists.

For the architects and landscape designers it was crucial that NCC takes a proactive role and that any future public art panel or strategy needed to have real 'teeth' in terms of planning conditions placed upon development – while at the same time not forming an extra unnecessary level of bureaucracy or delay within the design or development process. Various existing models were discussed, including CAFE and IGNITE Design Review Panels, with a clear recommendation that decision making around public art projects should be made in a wider public realm or built environment review context.

In Workshop 4 there was not the same level of consensus as to the general value, role or make-up of any future panel. Whilst on balance there was support for a panel, a number of individuals did express concern that the panel would inhibit or otherwise curtail cultural activity by adding bureaucracy, and that their carefully developed cultural projects would be subject to unwelcome scrutiny.

From workshop discussion there was a clear steer that any future NCC Public Art Officer should take a strategic role rather than acting directly as a curator or project manager. Working with the Public Art Panel, the Public Art Officer should be expert and proactive – facilitating links between NCC departments, opening up opportunities for public art activity, maximising funding resources and drawing in local and regional arts expertise to make projects happen.

Key workshop recommendations

- **Move away from 'generic' public art and sculpture towards more intimate and interventionist works**
- **Increased focus on artworks which create a social relationship with the public**
- **Temporary commissions should play a strong part in any future public art programme**
- **Greater integration of artworks (and artists) into architectural and public realm developments**
- **Early involvement of artists in place-making, especially in key city developments**
- **Create opportunities for developing long-term relationships between artists and the City**
- **Focus on high quality – in artist selection and briefing, in its execution and subsequent maintenance**
- **Public art to be considered as part of a wider public realm or built environment context**
- **NCC to take a strong leadership role in promoting a high quality public art approach**
- **Public Art Panel to take a strong curatorial role, involving artistic expertise from across the City**
- **Public Art Panel to have real 'teeth' in terms of planning and development**
- **Public Art Officer to take a strategic role rather than acting as a curator or project manager**
- **Ensure better promotion of the existing collection, and of new temporary and permanent works**

Westminster Council, London

Westminster does have a %forArt policy contained within its Unitary Development Plan and Supplementary Planning Guidance, although neither is particularly robust in its specific detail. Success is due in part to the specific economic climate in Westminster, but is also attributable to an active Development Control team. The Design and Conservation Officer notes that Westminster rarely receives a full 1%, and that negotiations typically achieve a contribution around 0.5%. This is secured through planning conditions – either voluntarily entered into or as a section 106 agreement.

DES 7A (1) The provision of public art will be encouraged in association with all large development proposals, including redevelopments.

DES 7A (2) Permission will be granted for public art that:

- 2.1 is of the highest standards of design;
- 2.2 is made of high quality materials;
- 2.3 enhances its setting
- 2.4 where fixed to a building, is integral to the design of the building.

Unitary Development Plan, Westminster Council

“The type of public art and level of developer contribution will depend on the nature of the development proposal, the characteristics of the site and its surroundings. However, a nationally acceptable guideline is that it will be around 1% of construction costs. This is the principle championed by the Arts Council, and known generally as ‘Percent for Art’. WCC supports the principle of ‘percentage for art’ and expects inward investors to voluntarily fund public art to the level of a minimum of 1% of building costs, in line with international public art policies and programmes.”

Supplementary Planning Guidance, Westminster Council

Established in 1996, the Public Art Advisory Panel acts in support of the planning department to review planning applications for public art, monuments and memorials. The panel was established to address a lack of strategic

direction and quality control, and was an action recommended in research commissioned ahead of the millennium at a point when a surge of public art projects was anticipated.

The panel comprises 13 external advisors drawn from the arts and public realm sectors, all of whom sit on a voluntary basis. Currently the advisors have permanent seats, although a four-year tenure is under discussion as a way of bringing in new expertise and enthusiasm. Current specialisms include artists, arts consultants, gallery directors, art academics and architects. The panel of experts is chaired by a Councillor who also sits on various planning-related committees, and is the only elected councillor with decision making powers on the panel. Seven other councillors with portfolio responsibilities are eligible to attend the panel in an observational capacity, although in practice they do comment and there is a general split between the more traditional preferences of the members and the contemporary aspirations of the external advisors. The panel is a non-decision making body whose recommendations are considered along with others by the council's planning committees.

The panel meets five times each year on an evenly split basis, and considers all applications pertaining to public art and monuments – typically between 8 and 16 per session and circa 60 per annum. On rare occasions where the volume of applications is too great for the agenda the facilitating officer prioritises the projects for that meeting. The panel is supported by the Design & Conservation Officer as Westminster City Council does not have a Public Art Officer, and the vast majority of submissions are from private developers as Westminster City Council is not particularly active in the commissioning of public art. Therefore the panel largely fills the role it was established for – quality control, but without the capacity it does not take a particularly strategic role.

The panel prefers to review applications from developers twice at key points in the commissioning process – once at the outline phase, which typically might be at the point of identifying an artist shortlist and project brief (i.e. at the point where fundamental issues of quality or approach can be rectified easily), and again at the detailed design phase where the specifics of the scheme can be reviewed as part of the planning application process. Alongside memorials and sculptural objects the panel also considers bespoke furniture and crafts, architectural glass, relief panels and an increasing amount of creative lighting schemes. Lighting schemes are creating some debate as to when they should and shouldn't be brought to the panel – i.e. the question of when they might constitute 'art' – and to whether the current panel membership is well placed to assess this type of scheme.

The Design & Conservation Officer suggests that it would be useful to have some commissioning capacity within the council, particularly to make better use of smaller developer contributions. The majority of schemes fall within the £75-150k bracket which provides a good budget for delivery schemes of the quality that the City of Westminster would expect, but smaller schemes of £20-25k are brought forward and prove more problematic for the panel. A Public Art Officer would be able to pool such budgets into larger schemes that have the strategic backing of the council, but this does not happen at present.

QUIVID (Commission for Art in Public and in Public Space), Munich

The City of Munich brands itself as a Kunst-Stadt (City of Art). A key aim within Munich's approach to public art is to consider and include contemporary art within the planning of all municipal construction projects, and this aim is supported by the policy of allocating up to 2 % of the construction costs for capital projects towards public art.



The Kommission für Kunst am Bau und im öffentlichen Raum (Commission for Art in Public and in Public Space) was established in 1985 and is based within the City of Munich Department of Public Construction. The Kommission develops around 10 projects each year, all of which are integrated into or related to municipal building projects – most commonly kindergartens and schools, but also subway stations, government offices and cultural buildings; and the redesign of streets, squares and parks. The opinion of the Kommission is also sought for other projects such as artworks gifted to the City and initiatives being developed by other organisations.

The Kommission has two officers supported by a commissioning panel with a current membership of 12, comprised largely of art professionals (six artists and one art theorist); one freelance architect or landscape architect and 1 government architect; with four council members, each from different political parties. This balance is carefully considered to ensure that there is a majority of art professionals (a majority of one). Each expert member has a tenure of three years and works in an honorary capacity. The artist members of the panel are excluded from commission opportunities during their tenure, and have often been commissioned prior to their tenure on the panel. Potential panel members are nominated by the Department of Public Construction and the Culture Department of the City of Munich. The four political appointments are all also members of the broader Kulturasschuss (Committee of Culture). All panel members have a substitute or second who will be invited to meetings should the main member be unavailable.

This focus on external experts is unusual if not unique in Germany, and the panel was established in this format specifically to have political independence and to ensure projects of the highest standards. The panel convenes six times each year for 4-5 hours, to consider the projects it commissions each year – typically about ten schemes. Smaller commissions below €50k are decided by two panel members and the government architect. The two QUIVID officers service the panel, recommend artists and subsequently manage the art projects, but are not entitled to vote.

For the art commissions, artists are selected from a longlist assembled from recommendations by individual panel members and the two officers. The officers prepare presentations about each longlisted artist, and the panel then selects the shortlist (the number of shortlisted artists varies in accordance with available budget). The final selection of the artist, based on outline proposals, is in fact simply a recommendation to the 'client' (the end user of the

Newcastle's Science City and the Science Central development site offers a comparable opportunity, and the Munich approach of appointing a Curator or Lead Artist for major long-term schemes should be explored



construction project, whether that is a school, office, park etc) and the city council. If there is disagreement over the proposed project then it would be referred to the city council for discussion, but this scenario has never occurred in the 25 years of the panel.

In many respects it could be said that the panel and its officers form a kind of 'collective curator' for the city, and that the long-term nature of the panel gives a sense of consistency and curatorial vision quite different to what might be achieved by a selection panel formed around a specific commission.

The Kommission's focus is on the selection of appropriate artists for specific locations, and on commissioning artwork that is truly site-specific. The project archives reveal a shift from object-based sculpture towards a broader range of artforms in recent years, including video installation, spatial design and an art project to choose a new name for the Kommission itself – resulting in its current name QUIVID. Very large, long-term regeneration projects such as the Tradefair City Riem project and Petuelpark have warranted the appointment of a curator and lead artist to these specific sites. Such opportunities happen rarely but were considered a successful model.

One noteworthy project is the Bahndeckel open space in the centre of a future residential development (50m x 300m), for which collaborative teams of artists and architects were invited to tender for an international art competition. The contest was won by the team led by artist Rosemarie Trockel in cooperation with architect Catherine Venart and landscape architect Topotek 1. QUIVID see this as a significant project because it would ordinarily be publicised as a contest for landscape architects.

QUIVID maintains a comprehensive website (www.quivid.com), publishes postcards of individual artworks and a quarterly e-newsletter, providing an update on recent and in-progress projects. This is seen by the team as an essential element of its activity, primarily as a means of communicating research and engaging the arts community, regeneration and community sectors.

Grainger Town, Newcastle upon Tyne



The Grainger Town Partnership (1997-2003) set up its Public Art Panel in 1999, with a remit to invest £1.2m in permanent public artworks that would enhance the character and quality of a major urban design programme to revitalise the historic 19th Century heart of Newcastle's city centre. Panel members, who did not receive any payment for attendance, included NCC Officers from Planning, Urban Design and Arts and Culture, two elected members, local businesses, residents, arts sector representatives, and Arts Council England (NE) Commissions North. The partnership's Director also regularly attended Panel meetings. The Panel was chaired by Graham Bell from the North of England Civic Trust, who also chaired the Partnership's parallel Urban Design Panel. The Panel

represented a broad range of expertise and was able to make informed decisions about artist selection, design development and costing of projects.

The work of the Panel and the project management of individual commissions were supported by the wider Partnership delivery team. The Partnership also employed a dedicated Cultural Development Officer, who organised a programme of live events and festival activity to re-animate the city centre. Other visual arts activities, including the development of Waygood Gallery and the VANE temporary exhibitions in public spaces were also supported through the Grainger Town Partnership, along with a range of educational, employment training and promotional activities.

The Public Art Panel met on a regular basis (initially quarterly and then roughly every six weeks once projects were underway) to monitor the progress of commission projects, to select and interview artists and to review design proposals. In its early stage the Panel also went on collective visits to exemplar regeneration projects. Occasionally the Panel would also comment on projects not funded by the Partnership but which fell into the geographical area of Grainger Town. The Panel's recommendations were presented to the wider Grainger Town Partnership, who formally signed off the selected designs. One of the Panel's first actions was to commission Public Arts to develop the 'Art at the Heart' Public Art Strategy for Grainger Town, which was instrumental in securing a dedicated budget for the delivery of public art commissions over the next four years. Additional funding to support design competitions and the development of artists' proposals was provided by Commissions North within Arts Council England NE, which also provided specialist services in the development of commission briefs and selection of artists.



Key Grainger Town commissions included the *Grainger Dedication*, *Head Cubes*, *Nine Things to do on a Bench*, *Grainger Town Map* and the *Cardinal Hume Memorial*. A small number of commissions, including *Elipses Eclipses* at The Gate, were also part-funded by the private sector through negotiation with individual developers, rather than through a strict enforcement of 106 Agreements. When the Grainger Town Partnership was wound up in 2003, NCC took on the role of running the Public Art Panel until the remainder of the Grainger Town public art fund was spent. Ellis O'Connel's *Ever Changing* was one of the final pieces to be completed as part of the Grainger Town public art programme, in 2005.

Evaluation of the Panel and the wider Grainger Town Project since 2003 shows that the Public Art Panel was a very successful vehicle for managing and advocating for public art within the regeneration process. Key to its success was its clear role, specific geographical remit, substantial budget and the authority to make real decisions about how that money was allocated on public art projects. The time limited nature of the Grainger Town Project ensured that the Panel had a clear focus and real momentum to deliver commissions.

IGNITE Design Review Panel

Launched in February 2006, IGNITE is the Regional Centre of Excellence for Sustainable Communities in North East England, and is a collaboration between English Partnerships, Government Office for the North East, and One NorthEast. IGNITE's North East Design Review and Enabling Service was launched in May 2009 with the aim of raising the standard of regional developments and encouraging and supporting local understanding of good design. It works with local authorities to advise on public realm projects from early proposal stage to detailed planning applications, adding value to the development process. The regional panel is affiliated to the national CABI design review service, which considers projects of national rather than regional significance.

In 2010 nine Panel meetings are planned, meeting at four different venues around the region. Each panel meeting involves a group of up to four panel members, drawn from a pool of around 35 individuals. In addition the Panel has a manager and administrator (both employed by Arups, who service the Panel on behalf of the project partners) who attend each meeting. The current panel includes architects, landscape architects, urban design and planning professionals and one public art specialist (from Arts Council England NE). Members are selected through an open application process, must have a relevant degree and at least five years practical experience as a built environment professional, and a thorough understanding of regeneration and built environment issues. Members are asked to contribute their own specialist skills and professional opinions, rather than representing their organisation. They are paid a fee of £350/day + expenses for attending panel meetings, and their contract is for attendance of up to four days a year with tenure for an initial two-year period. The types of projects that the IGNITE Design Review Panel will review include:

- Masterplans
- Developments in priority Regional Economic Strategy Areas, Housing Pathfinder and Growth Point projects
- Developments which significantly effect the appearance of city or town centres
- Developments of a total area of over 2,500sq m floorspace, or of more than 80 dwellings
- Tall buildings, above the scale of surrounding buildings
- Projects which require English Heritage approval, or which affect World Heritage Sites
- All ONE North East funded interventions

Project designers and project sponsors are invited to present their project at a scheduled meeting, with site meetings made in advance by the administrator if appropriate. Local authority planning officers, project stakeholders and additional members of the design team may also attend. The panel comments on the quality and appropriateness of designs and may make recommendations on how they might be improved. A concise report is produced for each project considered and distributed to the project designer. If projects are in the public domain these reports may also be published on the IGNITE website.

Commissioning approach in Leeds

Notes from site visits to Leeds and interview with Vanessa Scarth, Public Art Officer 14.01.10



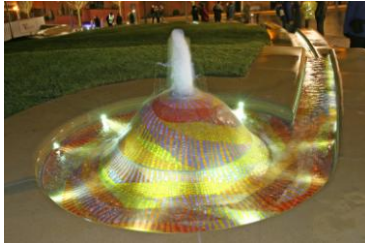
Leeds City Council has had a Public Arts Officer (Vanessa Scarth) in post since late 2006, based within the city's Sustainable Development Unit. Key to the success of this post are the positive working relationships formed across council departments with key staff in Highways, Arts and Regeneration, City Centre Management and the Planning department. The Public Arts Officer takes a combined strategic, curatorial, project development and hands-on project management role, working directly with city council teams, private sector developers and artists. Initially a budget of £30k was allocated for public art activity.

At the start of her appointment the Public Art Officer was supported by a Creative Advisory Team with Officers from LCC Libraries Art and Heritage Team, LCC Planning, the Civic Architect, Leeds Initiative, and external arts sector representation from the region including East Street Arts, Axis, and Arts Council England, Yorkshire. This group met quarterly to advise on the direction of a new public art strategy, to contribute to the artists selection process for individual commissions and to share information across the City's visual arts sector. As at Jan 2010, the group had been disbanded.

Operating without a formal strategy up to this point, a new Leeds Public Art Framework is currently being developed by the Public Arts Officer for publication in Summer 2010. The aim is to create an accessible arts-focused document which will guide and inspire future commissioning activity across the City, rather than taking a formal planning policy based approach. The Framework will be complemented by a new online Google Maps-based *Leeds Public Art Guide* being developed in partnership with Leeds University and the Civic Trust. Recent LCC-led commissions have been mainly interventionist in approach, focusing on temporary installations (using empty spaces such as the closed Leeds International Pool and unused shopping centre retail units), street furniture and subtle pavement level works. Set against the highly visible set-piece works by sculptors Kenneth Armitage and Richard Wilson installed as part of the city's major Millennium Square refurbishment (completed in 2000), recent commissions have been more modest (£20k-80k) by lesser known and emerging artists. A notable exception is Hans Peter Kuhn's *Sound and Light Transit*, funded by LCC, Yorkshire Forward, and the Northern Way and installed in the Neville Street railway underpass in 2009 as part of the New Icons of the North commissions.

Commissioning approach in Sheffield

Notes from site visits to Sheffield and interview with Andrew Skelton, Public Art Officer 15.01.10



Sheffield's Public Art Officer (Andrew Skelton) is based within the Council's Urban Design Team. The post was originally funded as a two-year position part-funded by Arts Council England, but is now self-funded by charging out services to capital projects within other Council departments and via private sector contributions. Working closely with colleagues in the city centre and neighbourhood regeneration teams, the Public Art Officer takes a lead role in opening up and developing commission opportunities, focusing both on major public realm schemes and neighbourhood projects integrated within the city's Housing Market Renewal programme. There is no separate development budget for public art – all commissions are funded through and embedded within wider capital projects.

'*The City and Art*', Sheffield's public art strategy 2001-04 set out a clear direction for an integrated design and craft-led approach to city centre commissioning, which alongside a strong culture of masterplanning in the City has resulted in a series of high quality public realm schemes that have transformed Sheffield's city centre over the last 5-10 years. These projects focus on the 'Gold Route', a pedestrian walkway which takes visitors into the city from the Station through a series of distinct public spaces enhanced by bespoke lighting schemes, street furniture, water features and integrated artworks.

The 2001-04 strategy continues to drive current projects, and the ethos of high quality design along with a focus on community engagement forms the heart of the public realm and green space strategy for the neighbourhood regeneration and Housing Market Renewal programmes. Artist Gordon Young is currently acting as Lead Artist on one of these neighbourhood renewal schemes, working with a £600k budget for public realm improvements and to improve local perceptions over a five-mile wide area.

The Public Art Officer is currently working to further embed quality public art and design into the City's planning and development processes, with the ambition of creating a strong Supplementary Planning Document which sets out clear requirements for private sector contributions. These requirements will be based on those set out for public open space in the new '*City Centre Living Strategy*' document. The Officer is also working with the regeneration team to develop the confidence and skills of project managers in working with artists, with the aim of embedding good practice and mainstreaming artists' activity within the regeneration programme.

Commissioning approach in Bristol

Notes from site visit to Bristol and meeting with Danae Mossman, Acting Director, Situations 5.02.10



Bristol approved its Public Art Policy in 2000, making a commitment to the development of public art across the City and encouraging the commissioning of artists and artworks for the public realm as part of the planning process. The policy includes the aim of integrating public art into the council's own capital building programme and to establishing good working practices and partnerships for the commissioning of high quality public art. The general aims of the policy have also been incorporated into the Local Plan (2003). Bristol also advocates that public art is presented in the context of planning obligations, which under national planning guidance (PPG1) highlights aspects of design as a material consideration.

A key to Bristol's success, and its national position as a 'hot-spot' for high-quality public art activity, was the establishment of two posts to assist the development and delivery of the Public Art Policy: a Senior Public Art Officer within the Arts Development Unit of Cultural Services; and an Art Project Manager within City Projects and Urban Design, Planning Services. The council is relatively unusual in having a Public Art Officer charged with taking a strategic role, but this is seen as critical to the success and sustainability of the public art activity. Alongside council projects, the senior officer is able to provide specialist advice to developers, architects and planning consultants on how best to integrate and procure a public art component within major development proposals seeking planning permission. The recently opened Cabot Circus shopping mall in the centre of Bristol has an ambitious programme of art commissions throughout, and is perhaps the best example of this strategic approach in practice. The ten commissions include design collaboration with the project architects on the roofing structure, numerous integrated artworks within the architectural detailing, and two conceptual pieces by Neville Gabie that tracked raw materials from their source to the development. An interpretation leaflet was available from the shopping mall reception.

Bristol also benefits from the curatorial expertise of Situations, an 'off-site' art agency affiliated with, and part-funded by, the University of the West of England. Situations have a close working relationship with the Public Art Officer, delivering several high-quality and experimental programmes. Our research suggests that the rapid development and expanding reputation of Situations has been aided by this engagement with the city council, in what should be seen as a mutually beneficial relationship. It should also be noted that to date Bristol is operating within the context of Public Art South West (PASW) – the Arts Council England public art body for the region – a dynamic agency promoting and supporting public art activity extremely effectively. (The future of PASW is currently under review.)

A visit to the Tourist Information Office for literature on public art yielded no information about recent commissioned public art in the city. The only available material were two basic print-outs about historical monuments and Bristol-based graffiti artist Banksy (who had recently been the subject of a major exhibition at Arnolfini Gallery).

Commissioning approach in Sunderland

Summary derived from Public Arts consultancy role with Sunderland City Council since Feb 2006



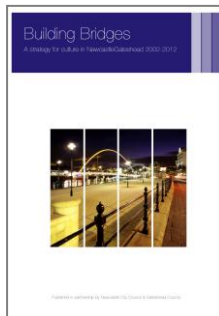
Sunderland City Council has not had a Public Art Officer since 2005, and after failing to recruit a suitable candidate has employed public art consultants since that date. From 2005 – 2007 this was on a part-time basis as an acting officer, and subsequently the post was removed from the council structure in favour of retaining a public art consultant to deliver specific projects and programmes.

Historically the city has favoured the commissioning of integrated artworks within new buildings, particularly libraries and schools. Of the 160 permanent public artworks in the City very few are sculptures or in the city centre, which gives an unfair perception that there has been little commissioning activity. However since 2006 there has been a marked expansion of commissioning and in the scale of individual projects and budget available, with funding increased from an annual budget of c£13k to a council commitment in excess of £750k over a three year period. This comprises budgets allocated to specific projects, but also £250k to a more flexible Public Art Programme. This success is attributed to ongoing advocacy, preparation of 'vision documents' for specific capital projects, support at a senior level, and to the strategic use of limited budgets to seed fund projects.

As part of this Public Art Programme Sunderland has adopted and adapted the Commissions North model of seed-funding the work of artists on capital projects, with bursaries of between £3-5k offered to other council directorates and teams, and the scheme was introduced to Executive and Senior Management Teams to ensure a good level of awareness and support. Officers were required to complete a single page 'expression of interest' form, and these submissions were reviewed by the Public Art Consultants before a small number were selected. 100% match funding was required for each bursary except for major opportunities where there was strong indication of substantial funding for later phases. The bursary scheme has proved successful in terms of the sustainability of the public art programme, support from outside the arts sector, and in terms of match funding secured. A bursary for artists to work on the application for SeaChange funding for Roker Beach led directly to a £1.5m grant for the overall scheme, which CABE stated would not have succeeded without the major role given to arts and culture in the bid.

During this period Sunderland has also sought to address some of its 'housekeeping' issues, including an archive and maintenance regime for the existing collection. To address cyclical procurement debates each time a new commission was developed (i.e. issues of open advertisements and professional curatorial expertise), Cabinet formally adopted a specific procurement route for public artworks up to a value of £250k. This 'exemption' follows a typical best-practice route using a selection panel for shortlisting and final selection, but allows the Public Art Consultant to identify appropriate candidates for the initial longlist rather than via an advertised open-call.

As noted in Section 1 of the Public Art Strategy, public art has an excellent 'strategic fit' with NCC's core vision and within the City's wider cultural and regeneration agendas and priorities. In particular *'Newcastle in 2012 – A Regeneration Strategy for Newcastle'*; the City's Sustainable Community Strategy *'Newcastle 2021: Taking the City Forward'*; and the specific public realm opportunities outlined in *'1 Plan – An economic and spatial strategy for NewcastleGateshead'* published by the city development company 1NG. These guiding documents have all fed into the direction of the Strategy and to the specific aims, objectives, actions and programmes outlined in Section 1.



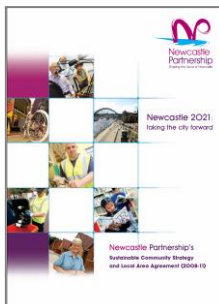
Building Bridges – A strategy for culture in NewcastleGateshead 2002-12

Published as a partnership between NCC and Gateshead Borough Council, the Strategy makes strong reference to NewcastleGateshead's cultural tradition and sense of regional identity but sets out the challenge to develop this distinctiveness in "a new age of globalization which is fit for the 21st century". The Strategy recognises NewcastleGateshead's current collection of public art as 'world class' and stresses the need for continuing innovation and quality in public art and urban design and the desire to embed and extend cultural programmes which support urban regeneration and neighbourhood renewal. Importantly, the Strategy states NewcastleGateshead's ambition to become acknowledged as a European leader in the quality of public space.



Newcastle City Council Corporate Plan 2009-2012

The Corporate Plan sets out NCC's priorities for improving the City. Creating and sustaining quality places to live is one of its six core themes, within which a specific aim is to create a sense of place and identity by realising the full potential of the City's heritage, parks, cultural buildings and spaces and to improve the quality of Newcastle's neighbourhoods. The Plan recognises the significant role cultural and heritage-based regeneration on the Quayside and in Grainger Town has had in transforming the appearance, culture and 'feel' of the City and in attracting future investment.



Newcastle 2021: Taking the City Forward

Published by the Newcastle Partnership, Newcastle's Sustainable Community Strategy fully recognises the contribution that culture and creativity has made (and will make) to the continuing transformation of Newcastle Gateshead. "Investment in physical regeneration, culture and the creative industries has transformed the landscape, making Newcastle a great place to be for many families and strengthening the already profound sense of identity among Newcastle's people". The Strategy continues "we believe culture can achieve personal enrichment, economic development, and social cohesion. We have achieved national and international recognition for this and for what it

has achieved to date. This commitment is sustained throughout this strategy.” The specific contribution of public art and the benefits of involving artists in the design of buildings and spaces is also recognised and a commitment made to continue this work in the future.

Newcastle in 2012 – A Regeneration Strategy for Newcastle (Executive Summary)

The strategy sets out the City’s ambitions to deliver a vibrant, inclusive, safe, sustainable and modern European city, and emphasises a new outward-looking, whole city and partnership approach to regeneration. Culture and Creativity are highlighted as one of the strategy’s five cross cutting themes, recognising that positive image can be a critical factor within regeneration. The importance of innovation and quality of life (including attractive spaces) in creating a successful international city is also clearly set out. The Strategy stresses the importance of securing private sector investment through planning gain, to support delivery, including funding for new or improved physical infrastructure – an approach with great relevance to the Public Art Strategy.



1 Plan – An economic and spatial strategy for NewcastleGateshead

Published in 2010 by 1NG, the city development company for NewcastleGateshead, the development of cultural tourism is one of the 1 Plan’s 10 Big Steps: *“NewcastleGateshead has become a popular city-break and cultural tourism destination, and this has created a platform we can build on. To fully capitalise on the successes of the past decade and on the city’s new image we need to maintain the momentum on culture...”*

The Placemaking Strategy

Developed for 1NG by Urban Initiatives, the strategy stresses the need for more attention and investment in quality architecture and design, both in the urban core and new urban neighbourhoods. Interestingly, it proposes a sensitive approach to placemaking: *“Iconic structures can be powerful tools for branding the city and changing its image, but NewcastleGateshead demonstrates that icons do not necessarily make great places. More attention needs to be given to the places in-between, the ordinary places where daily life and business happen. The heart of NewcastleGateshead is a place with a strong personality; we need to ensure that all new development respects the city’s character, history and quality and celebrates its distinctiveness.”*

In addition to these city-wide corporate, social and regeneration strategies and policies, Newcastle also has a number of arts and culture-specific papers that support public art:

Twenty Years of Culture – NewcastleGateshead Cultural Vision 2010-20

Produced by the NewcastleGateshead Initiative in collaboration with the two local authorities, this document outlines NGI’s broad plan for the next stage of a 20-year programme to develop the twin cities as a year-round cultural destination. The recognition of NewcastleGateshead’s strength as a hub for cultural production and talent generation and the collaborative spirit of its cultural institutions lies at the heart of the new Vision, which aims to balance

international profile with a strong sense of “local rootedness”. Increasing opportunities for local residents to engage with the cities’ cultural offer (through promotion of a “five cultural fruits a day” concept) is stressed as a core ambition, in parallel with the development of a high profile 365 day a year events programme which promotes NewcastleGateshead as a ‘must-see’ international cultural destination.

NCC current statement on Public Art (www.newcastle.gov.uk/core.nsf/a/publicart)

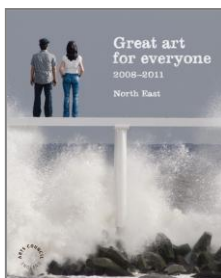
“Public art is used by the City Council to create and revitalize public spaces, to improve the environment and to enhance new developments. It is also an important and creative community development tool and is used to engage local people in shaping and defining their own communities and to enhance teaching in a range of subjects across the curriculum... Much of the work that the City Council does in the field of public art is intended to increase public awareness of the importance of good design; the value of a welcoming, distinctive environment; and the many examples of exemplary work that exist in the city.”



An Arts Strategy for the Discovery Quarter – How art can make a place

An artist-led Strategy developed by Newcastle-based artists Cath Campbell and Kathryn Hodgkinson, and commissioned by NCC in 2008. It sets out a creative and imaginative framework for placemaking within the Discovery Quarter that are presented as a series of conceptual questions, artistic rules, practical steps and specific project proposals. The ‘six rules’ suggest a commissioning approach which is rooted in a response to ‘regional personality’ and specific city ‘quarter identity’, and which seeks to integrate creativity with development and build on the North East’s cultural infrastructure.

This is a wide-ranging and ambitious strategy. In design and tone it is very much an artists’ publication which may be difficult for NCC officers, members and private sector developers to absorb or respond to. However specific commissioning strands contain numerous overlaps with this Public Art Strategy, including: *Visualising Science*, a series of artists residencies within Newcastle Science City; an ‘urban gallery’ of billboards, plinths and public projection spaces; *Façade*, a programme of artist-architect collaboration on major new buildings; *Stop and Go*, an approach to streetscape design and movement patterns through the city; and the establishment of a *Department for Creativity and Innovation* to drive forward the Discovery Quarter arts strategy.



Great Art for Everyone, Arts Council England North East 2008-2011

The document makes specific reference to developing the market for artists’ commissions and supporting Commissions North as a regional advocate for public art (however this commitment has now been overtaken by the ACE organisational review). Digital opportunity is one of four national development priorities, with the aim of using digital media technologies to connect with audiences in new ways, bringing them into a closer relationship with the arts and creating new ways for them to take part.

There is still a limited evidence base for the economic impact of public art, primarily because the budget for the vast majority of individual art commissions does not warrant a formal evaluation, and because best-practice schemes take an integrated approach in which an 'art element' cannot be disentangled from a wider regeneration scheme for evaluation purposes. Nonetheless there has been some useful research in the past 5-6 years which provides support for both the economic benefits – inward investment, retained investment and tourism – and the value of public art for 'softer' benefits such as social cohesion and wellbeing, civic pride and regional distinctiveness etc.

Joanna Morland was recently commissioned by Public Art South West to compile a solid overview of recent research into the economic, social and physical impact of public art and its contribution to placemaking, community cohesion, health and wellbeing, tourism, economic investment, civic pride and quality of life. The 2006 report *Public Art Practice – Audiences and Impact* was revised and updated in January 2010 and is hosted by the information portal www.publicartonline.org.uk. Many of the original reports are available to download from this site.

Relevant pieces of research, some of which are summarised in Morland's overview, include:

Open Space

Published in 2007 by Arts Council England and Central London Partnership this book presents case study evidence of the impact of artists' engagement with the public realm in London from 1995-2005. Through 36 illustrated case studies it brings together a diversity of public and private sector commissions, which offer a broad picture of "what [public] art can be, where it can be, who it can involve and how it can be achieved". Profiled projects include artist-architect collaborations, permanent sculptural commissions, temporary installations and participatory projects, with budgets ranging from over £300k to a modest £3k. Reported impacts for individual commissions included: generation of positive press and pr; creation of new cultural and local landmarks; community ownership and participation; educational opportunities; professional development for artists and curators; achievement as catalysts for future regeneration projects.

The Power of Art

Published in 2006 as an advocacy document by Arts Council England as part of a wider review of the presentation of contemporary visual arts practice, this report sets out quantitative and qualitative evidence of the impact of the visual arts in regeneration, health and education. Based on individual project evaluations, it presents eight arts and regeneration case studies, reporting a range of impacts across economic, environmental and social regeneration

agendas. Evaluation of the three public art programmes included (in Reading, Castleford and Gateshead) demonstrates: the significant financial leverage generated by arts funding in this context; the value of such seed funding in securing “a place at the table” for local authority officers in urban renewal projects; changed local perceptions of public space; positive press coverage and pr; and increases in tourism and visitor numbers.

Audientia Action Research Project

This 2003 action research project aimed to explore people's relationship to permanent pieces of public art in Birmingham. Artist Anna Douglas led the project, inviting ten people including artists, art commissioners, policy makers, and urban strategists from the Midlands to form a 'co-operative inquiry group'. Using diaries and discussions forums over a nine month period, the group developed a different appreciation of public art's relationship with site and audience. The research does not provide clear evidence for the benefits of public art, but is included here as a potential model for engaging communities at depth in the issues of public art, becoming in effect a form of advocacy to, and professional development for, the participants.

Research on Public Art : Assessing Impact and Quality (2005)

Commissioned by ixia, OPENspace (the research centre for inclusive outdoor environments, Edinburgh College of Arts and Heriot-Watt University) completed a large piece of research to develop and test a toolkit for assessing the impact of public art. Whilst not an evaluation or evidence in itself of the benefits of public art, the toolkit does provide a considered framework in which to test benefits in a flexible yet standardised way, allowing ixia to collate results and publish empirical research.

Evaluation of National Lottery Artists Work in Public Places Scheme (2005)

The research by RKL was completed in January 2005, and is focussed on the future strategic role within public art of the Scottish Arts Council in relation to partnerships, advocacy, development and dissemination at national level, and support for the infrastructure of public art agencies and consultants. It has some relevance to the civic role Newcastle City Council might play in the city, but is also relevant research because of the impact assessments of five representative public art projects: Edinburgh Dental Institute; Royston Road, Glasgow; Dailly Trails, Ayrshire; The Hidden Gardens, Glasgow; and Auchterarder Primary School, Perthshire.

Inspire: Participatory Evaluation (2005)

Barefoot Research and Evaluation were commissioned to undertake a participatory evaluation of Inspire, the South East Northumberland Public Art Initiative, set up in 2003 to improve the built and natural environment through the involvement of artists and advocating better design across the public realm. The participatory evaluation findings concluded that the attractiveness of the environment had improved, with a greater sense of local identity and increased chance of attracting visitors and retaining young people in the area. The research also notes difficulties in

evaluating public art, particularly the judgement of its quality, and that an effective consultation process which allowed people to input their opinions, hold discussions and meet artists was key to local ownership of public art.

Evaluation of PROJECT - engaging artists in the built environment (2006)

An evaluation of PROJECT – a two year pilot award scheme managed by Public Art South West (PASW) to engage 30 artists in the early stages of built environment schemes – was completed by Comedia in 2006. The methodology mapped attitudinal changes amongst all the design professionals involved, concluding that PROJECT participants had achieved “a fairly fundamental change in mindset and working practice as a result of their involvement” and that the engagement of artists had raised the quality and value of the built environment projects.

Art at the Centre Phase II (2008)

Targeted at local authorities, especially those with ideas for town and city centre renewal, Art at the Centre was developed by Arts Council England, South East to encourage cross-departmental working, and to involve artists in regeneration teams from the outset, undertaking community activities relating to regeneration proposals and contributing to public art. Four local authorities received awards, and research undertaken by Brighton University at the end of Phase 1 found that the funding from Art at the Centre bought 'a place at the table' for local authority arts departments at the inception of regeneration projects, and that the investment achieved a 1:20 funding leverage. Phase II of Art at the Centre saw three local authorities receive £135,000 each over three years (2005 to 2008) to support a variety of regeneration initiatives. Evaluation by General Public Agency highlighted the considerable success of the project in embedding arts within regeneration in two of the three Local Authorities and in professional development for the artist co-ordinators.

Intersections www.intersectionspublicart.org.uk

A new programme, launched in 2010, by Newcastle University Fine Art Department to link the University with the wider cultural sector through events, research projects and debate around public art practice. It aims to draw together practitioners, theorists, arts sector organisations, policy makers and the wider public.

Ixia www.ixia-info.com

The UK's national public art think tank, providing guidance on public art policy and the role of art and artists in the public realm. It carries out research, supports events and delivers training, and commissions new writing and publications on public art practice.

www.publicartonline.org.uk

The major online resource for public art, carrying extensive and regularly updated information on public art practice, including UK and international case studies, practical guidance for artists and commissioners, research reports, project updates, news, commission opportunities, training and events.

[a-n] www.a-n.co.uk

Subscription-based UK online resource for visual and applied artists, carrying information on opportunities, events, training, networks, critical writing, practical toolkits and advice on a wide range of professional issues, from contracts to copyright and collaboration. Some resources such as the extensive Knowledge Bank are free to non-subscribers. [a-n] is also a major bulletin board for calls for artists, commissions and residency opportunities, and is therefore a useful guide to current market rates and approaches.

www.axisweb.org

Online directory of artists and makers in the UK searchable by art form, material and location. Includes regularly changing selections of emerging artists and MA graduates, nominated by curators from across the UK. The public realm section showcases permanent and temporary commission projects in a variety of public contexts.

www.artsjobs.org.uk

Arts Council England's free online mailing list service including details of current arts vacancies and opportunities. As with [a-n], it is therefore a useful guide to current market rates and approaches.

APPENDIX image credits

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Tod Hanson and Simon Watkinson
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Julia Darling and Cate Watkinson/Insite Design
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p48 **Grainger Town Plaques** Rupert Clamp
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image: Kippa Matthews

p51 **Howard Street Fountain** Emma Biggs
commissioned by: Sheffield City Council
image: courtesy Sheffield City Council

p51 **Cutting Edge** Si Applied and Keiko Mukaide
commissioned by: Sheffield City Council
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p51 **Peace Gardens**
commissioned by: Sheffield City Council
image: courtesy Sheffield City Council

P52 **Rising Angels** Lizzie Everard
commissioned by: Bristol City Council
image: Richard Hollinshead

p52 **100% Ford Mondeo** Graham Gussin
commissioned by: Bristol Alliance
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p52 **Bristol Daisy** Timorous Beasties
commissioned by: Bristol Alliance
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p53 **'C'** Andrew Small
commissioned by: Sunderland City Council
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p53 **Second Sun** Andrew Small
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image: Colin Davison

p62 **Installation NewcastleGateshead** Spencer Tunick
commissioned by: Culture 10
image: courtesy
North News/Newcastle Gateshead Initiative



strategy commissioned by
Newcastle City Council

Richard Hollinshead and Rebecca Farley
Grit & Pearl LLP