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STRATEGY sunderland public art 2011-15

STRATEGY sunderland public art 2011-15 contents

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PART 1 introduction background and key themes

“Public Art has a unique way of communicating and celebrating what we as a city are all about – both to each other and to the rest of the world.”

Sunderland Arts and Creative Development Strategy 2008-2012

Public art has been a recognised feature of Sunderland’s developing cityscape since the late 1990s (and back to the late 19th century, if you include the City’s historic civic memorials and public statues). Sunderland’s public art ‘collection’ now comprises some 150 permanent artworks. Many of these, including the sculptures and art features along St Peters Riverside, in Mowbray Park, at the City Library and Arts Centre and the Winter Gardens, have received national recognition in the arts world and are highly valued by local residents and visitors to the City.

Between 2007-10 there was a marked expansion in the scale of individual projects and budget available for public art in the City, with funding allocated both to specific projects and to support a more flexible Public Art Programme that included a series of artists’ bursaries and placements within Council directorates. Support at a senior level, and the strategic use of limited budgets to seed fund projects, has been critical to this success.

Much of this new wave of contemporary artists’ commissions have been developed as part of Sunderland’s capital programme – most notably the subtle architectural glass intervention for Sunderland’s creative industries hub ThePlace, the animation and sculptural works for the new Sunderland Aquatic Centre at Stadium Park, and the revitalised C2C national cycle route. The bursaries programme, which saw a number of artists given small bursaries to join project design teams or develop outline proposals for artworks, has also proved successful – mostly notably the role of artists in securing £2m funding from CABE’s Sea Change programme for the regeneration of Roker Beach.

Many of these projects are celebrated in the new *Public Art in Sunderland* publication and the *Publicview* website, and others initiated during this period will be installed in 2011. This strengthened communications activity, including the new website and publication book, is fostering a climate of positive community engagement with public art in the City.

From 2010, the challenge will be to create a lasting legacy that builds on these achievements but within a much more difficult funding environment. The new four year Public Art Strategy aims to

“Creating a better future for everyone in Sunderland – Sunderland will be a welcoming, internationally recognised city where people have the opportunity to fulfil their aspirations for a healthy, safe and prosperous future”

The Sunderland Strategy
2008 – 2025

capture the City’s growing enthusiasm and confidence in public art commissioning, and to make the case for future and targeted investment in what will be an increasingly challenging environment in terms of public funding for regeneration and the arts. The strategy comprises four main sections:

spatial approaches recognises the variety and qualities of spaces that Sunderland offers, and suggests different approaches for major sites including key road routes, the city centre, the Cultural Quarter, key heritage areas and Stadium Park.

working with communities advocates a central role for Sunderland’s residents in the art commissioning process, the importance of good communication throughout a project, and promotes the aim of empowering communities to become commissioners.

sustaining the programme advocates generating projects and budgets for public art through ‘%forArt’ allocations on major capital schemes and imposing Section 106 planning conditions on private sector developments, and then making the most of Sunderland’s art collection through the appropriate maintenance and promotion.

making it happen summarises the proposed programme as a series of key actions, sets out outline costs for their delivery and outlines the ‘next steps’ and key milestones that will be required to translate this strategy into a successfully delivered programme.

Each of these four sections are accompanied by relevant case studies and examples from the city and from wider UK and international practice, which demonstrate the benefits and impacts of different commissioning methodologies and to offer a flavour of possible future activity in Sunderland.

All of the actions and proposals contained within this strategy support four common aims: ***Regenerating the City*** by creating a quality environment and a great place to live, work and visit; creating a thriving and evolving city by championing ***Innovation and Creativity***; recognising the value and importance of the past by ***Celebrating our Heritage***; engaging local people and promoting the concept of ***Communities as Commissioners***; and ***Creating a Collection*** of high quality public art for future generations.

PART 1 introduction the strategic context

“The involvement of artists from the outset of the design of a proposal, and in the creation of both place and space, can dramatically transform the identity and quality of that design, engage the community and support the creative industries within the city”

Sunderland Central Area
Urban Design Strategy

The new Public Art Strategy is very much about fulfilling the ‘potential’ of the City, raising the aspiration and confidence of its residents and nurturing an environment in which its artists and creative businesses can grow and flourish. The Strategy has been developed against the backdrop of other emerging Council value statements, sector strategies and published priorities, including the (draft) *Sunderland Economic Masterplan*, the *Arts and Creative Development Strategy 2008-2012* and the *Sunderland Central Area Urban Design Strategy* (2008). The approaches and programmes presented in this Public Art Strategy will make a significant contribution to the broader vision for the City as set out in the Sunderland Partnership’s *Sunderland...for a Better Future 2008 – 2025*, in particular the ambition (Aim 5) to create a more welcoming, attractive and high quality natural and built environment.

Art in the public realm is one of the five core themes (alongside audience, venue, artform and creative industries development) identified by Sunderland’s Arts Team. Recent public art commissions for Sunnyside Gardens, Sunderland Aquatic Centre, and the 'C2C' cycle route to Roker Beach are just some of the projects highlighted in the *Arts and Creative Development Strategy* for their contribution to the quality of the urban environment and their value in promoting Sunderland as a great place to live, work and visit. Expansion of the creative industries sector has been identified as one of five key economic opportunities for the City, a recognition of the vital contribution that creative activity, including public art, festivals and exhibitions, can make to changing public perceptions of the City and in attracting future investment.

Public Art already has a strong basis in the council’s planning frameworks, although further steps could be taken to embed public art more thoroughly within the planning process. The *Urban Design Strategy* (UDS) has been prepared by the City’s Development and Regeneration Services as a framework for reshaping the heart of the City and ‘raising the bar’ in terms of quality urban design in the city centre. This document makes direct reference to the ‘enriching’ impact of artistic intervention in the public realm and the unique role that public artwork can take in animating and defining spaces and routes through the City. The UDS usefully cites the previously adopted local planning Policy B20 which encourages developers to include public art in any new schemes.

PART 2 spatial approaches



PART 2 spatial approaches introduction

“the city will have a reputation for world class urban design, ...set within a network of green spaces providing areas for recreation, natural habitats and attractive landscape settings.

The network will link the main urban areas, the coast, river, and countryside with each other and neighbouring districts.”

Sunderland Strategy 2008-2025

Public Art never follows a ‘one size fits all’ approach, instead identifying what makes an area unique – its heritage, geography, people – and engaging with and adding to that essential character. *Spatial Approaches* presents five tailored programmes for future public art activity in Sunderland, designed to fit the differing challenges and dynamics of the city centre and Sunderland’s priority regeneration, heritage and cultural quarters. Some of these are new proposals to be championed and implemented by the City Council, while others build on the success of recent commission projects or link with parallel strategies being developed and led by other key partners and initiatives within the City.

The Public Art Strategy identifies five commissioning strands and focus areas for development:

GREEN RIBBONS *proposes an innovative artist and community-led planting programme to create new linear parks along the four main road routes into Sunderland.*

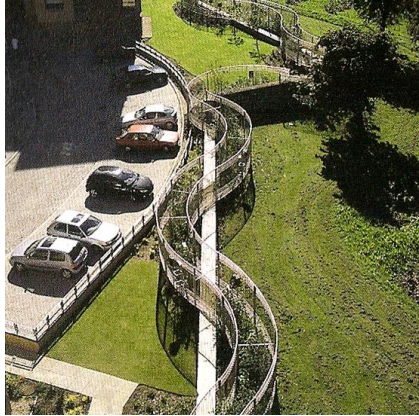
CITY CENTRE AND INNER GATEWAYS *promotes the integration of public artworks within high profile buildings and priority urban developments to create a positive sense of arrival in the City.*

THE CREATIVE QUARTER *demonstrates how temporary public artworks and artists’ interventions can bring a new energy to Sunderland’s cultural offer.*

HERITAGE AREAS *supports the development of a distinctive public art programme to enhance visitors’ experience of St Peters and Monkwearmouth, and the historic East End.*

STADIUM PARK *describes how early artists engagement with the design process can help to transform this key regeneration site into an attractive, high quality and accessible public space.*

PART 2 spatial approaches city gateways – the green ribbons



Cultivated Wilderness, Glasgow

Property developers proposed a high, solid, unwelcoming yellow fence between their private housing site and the adjacent council housing in the Gorbals area of Glasgow.

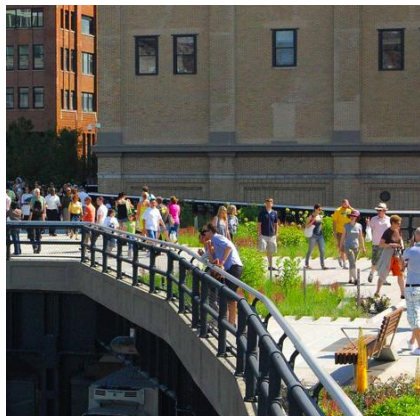
Invited to look afresh at the project, artist and architect collective Sans Façon proposed and built a sinuous mesh enclosure along the line of an old cemetery wall. This mesh fence fulfilled the function of dividing the space and provided an immediate level of security required by the developer (although the fence 'lifted up its skirts' at certain points to allow children access through underneath). Over time the native species planted within the enclosure has become thickly planted, completely hiding the fence to become 'a dense and opaque wilderness'.

Defining entrance points into a city is one of the traditional uses of public art, and can be a valuable component of a wider strategy to improving the experience of a city. However this solution fails to address the subsequent experience of the city from its main arterial routes. Instead of traditional public art gateway features to be glimpsed from a speeding vehicle, a network of innovative '*Green Ribbons*' – linear parks or 'biodiversity threads' – are proposed for significant transport corridors within Sunderland.

Sunderland rightly takes pride in its significant areas of nature reserves, parklands and sites of special scientific interest (SSSI), which are an important part of Sunderland's identity as a green, liveable city. Sadly a visitor entering the city via the major roadways experiences little of those qualities, and the Green Ribbons concept is intended to enhance the quality of the visitor experience along these main routes. The Ribbons would be created by developing, improving and linking existing green spaces, creating a clearly recognisable route that literally draws the countryside into the city. There are four transport corridors with potential to become 'Green Ribbons':

- **A680 Durham Road: from the A19 to City Ring Road A1231, Sunderland**
- **A183 Chester Road: from the A19 to City Ring Road A1231, Sunderland**
- **A1231 and A1290: from the A19 junction to the Wheatsheaf Roundabout**
- **The Southern Radial route**

Overall the green ribbons will demonstrate a cohesive landscaped image, but each route will develop a unique character through artistic intervention and as a result of community consultation. For example, the A1231, which was originally designed to have a naturalistic quality to complement its riverside location, would be quite different to the A690 – traditionally the more formal 'Britain in Bloom' route.



The Highline Project, New York

The High Line – a 1930s freight rail line above the streets of Manhattan's largest industrial district – was closed in 1980 and subsequently threatened with demolition by private developers.

A not-for-profit community group, Friends of the High Line, advocated for the High Line's preservation and reuse as public open space. Working in partnership with the City of New York, the Friends appointed a multidisciplinary team of architects, horticulturalists, engineers and artists to regenerate the line as a new park. Construction began in 2006 and the first section, from Gansevoort Street to 20th Street, opened in 2009.

A physical greenway snaking through this corner of Manhattan, the High Line is now the focus of an ongoing public programme of art commissions, cultural events, education and community stewardship activity.

The primary material for the greening of the city via the Green Ribbons is planting, but what gives the programme its identity and makes the improvements tangible are the involvement of artists and the adoption of a unique approach. What completes the programme and gives it real breadth and appeal is a focus on community engagement in the entire process. Individual projects within the Green Ribbons programme could include:

- Creation of major artworks at key gateways, roundabouts and points along the Green Ribbons, closely linked to other aspects of the programme – i.e. using planting and natural materials to create sustainable artworks with green credentials.
- Securing the use of small plots of land along the Green Ribbon routes, bringing additional land into the programme and joining up existing green spaces.
- Exploring the greening of existing buildings and spaces through new planting and 'green walls' (mesh structures that encourage plants to colonise, creating a wall of vegetation).
- A major programme of workshops, events and activities with schools along the route.
- An ambitious and celebratory approach to the design and landscaping of new Park & Ride facilities.
- The 'adoption' of small areas of land by local community groups for planting schemes, outdoor activity etc.
- Commissioning artists to create small structures along the route: birdboxes, batboxes, allotments sheds, squirrel feeders, etc

To summarise, the Green Ribbons is a long term programme of overlapping projects that will weave the existing green spaces of Sunderland together and create new ones – for the benefit of the city, the community and the environment.

>> Recommendation 1: To progress the Green Ribbons concept, identify funding sources and commission an in-depth feasibility study for one of the four main arterial routes into Sunderland.

PART 2 spatial approaches sunderland city quarter and inner gateways



Cabot Circus, Bristol

The recently opened Cabot Circus shopping mall in the centre of Bristol has an ambitious programme of art commissions throughout, and is an excellent example of enlightened private sector development.

The ten commissions include a design collaboration with the project architects on the roofing structure, numerous integrated artworks within the architectural detailing, entrance features and two conceptual pieces by Neville Gabie that tracked raw building materials from their source to their location in the development.

An interpretation leaflet is available from the shopping mall reception.

Linkage and connectivity

The new emphasis in the draft *Economic Masterplan* on 'connectivity'; on reuniting the city centre with its river waterfront and seafronts; and future investment on improved pedestrian, cycle and public transport, provide real opportunities to thread the *Green Ribbons* approach, outlined above, further into the centre of Sunderland. Future development along the North/South (Park) and East/West (University) axis and creation of new access points to the riverside would be a key focus for this work. Along with new public art landmarks, a gradual 'greening' of the urban core, integrated with the phased upgrading of public space and as part of new development, will provide an improved environment for social interaction and could do much to increase the take up of cycling and walking as a viable means of navigating the City.

Inner Gateways (the inner ring-road)

Sunderland City Centre is a clearly defined space in the sense that it is bounded by the inner ring road, but the entrance points from this road lack definition and there is no great sense of arrival at a destination. The classic solution to this issue, often taken by urban planners and architects, is to create 'gateway features' in the form of iconic architecture, large sculptures or landscaping – clearly proclaiming an arrival in a high-status, well cared for environment. The Sunderland Urban Design Framework endorses the creation of stronger gateways, with improved definition of these threshold sites being one of its key recommendations.

Gateway features, if done well, can fulfil this important function and also operate as engaging, thought provoking and credible works of art in their own right. One route to successful commissioning is to be more creative when identifying sites for gateway features, which need not just be on roundabouts and road verges, but could equally apply to key building facades onto which artworks can be applied.

The Inner Ring Road is doubly important for Sunderland, marking both the end-points of the proposed *Green Ribbons* projects (which lead from the edge of the city to its centre) and the entrance points to the commercial and urban character of the city centre. The brief for any artwork



The Meridians, Sunderland

The *Meridians* concept was developed by design collective Kapok, and commissioned by the Sunnyside Partnership. In effect the *Meridians* is a series of carefully chosen routes through the city centre, Sunnyside and into Hendon, along which key sites or 'pressure points' have been identified for public realm enhancements.

The first meridian line to be developed runs East-West from Market Square, St. Thomas Street and Sunnyside Gardens to Hendon, and the St Thomas Street section is nearing completion. A design team led by Kapok – including a landscape designer, specialist artists for audio and digital media, a lighting designer and a furniture maker – worked collaboratively to create a rich and diverse public realm whilst retaining a sense of design unity.

This unusual approach should imbue the street with a new character, and give an individual spirit to each Pressure Point along it.

commissioned for such sites would need to accommodate these twin requirements, creating artworks with a contemporary, urban character but with a strong emphasis on planting, greening and sustainability.

Inner Gateways (Central Station and the Transport Interchange)

Central Station and the Park Street Transport Interchange are important gateways to the city centre, offering the first opportunity to create a positive contribution to the image of the city. With council support Nexus are currently commissioning several artworks as part of their redevelopment of the Central Station platform area, and these will set a high-standard for the city. However the ground level of the station, and the surrounding area, are of a poor standard and currently host no artworks. Public Art has a strong role to play in making the area around the stations more welcoming, legible, and engaging than they currently are, and proposals such as the 'iron filings' design for the Market Place redevelopment should be supported.

The Retail Centre and Development Sites

The city centre is very much in flux, with the Holmeside, Vaux and Farringdon Row developments likely to shift the heart of the city centre and create new routes and public spaces. More centrally still, the redevelopment of the Crowtree Leisure Centre and the Old Fire Station are major opportunities to incorporate art commissioning into the emerging plans for these sites. With so much of the city centre likely to change within the lifetime of the Public Art Strategy, the primary recommendation must be to implement a '%forArt' scheme in accordance with national best practice - ensuring that artists and artworks are integral to design teams from the beginning, and that artworks are an expectation within each development. The approach taken to individual sites will of course vary, but it is worth noting a general absence of sculpture from the city centre, which if addressed would support the legibility of the City by providing additional navigation points.

>> Recommendation 2: identify sites for gateway artworks (including additions to existing architecture), and commission outline proposals from artists.

>> Recommendation 3: support Nexus public art commissions at Central Station, and encourage similar investment at the Park Lane Interchange.

>> Recommendation 4: ensure '%forArt' commitments in major city centre developments including Holmeside, The Vaux and the Crowtree site.

PART 2 spatial approaches the creative quarter



The Hub, Workington

The Hub is the world's first permanent outdoor 3D sound field and performance space. The centrepiece of Workington's £35 million Washington Square development, *The Hub* comprises an overhead canopy, lighting and a state of the art 3D sound system. Commissioned by Allerdale Borough Council as part of a major programme of public art, the design was selected to meet the demands of the initial public consultation and provides shelter as well as a new public performance and meeting space.

The Hub's 'playlist' currently includes specially commissioned audio artworks and recordings made in and around Workington, and the council facilitates its use by local performers and organisations.

The Creative Quarter is defined by its **offer** – the galleries, museums and other cultural venues within its boundaries, by its **activity** – the events, performances and activity on its streets; by its **aesthetic** – the unique look and feel of the space created by bespoke lighting, street furniture, public spaces, art and other visual elements; and by its **marketing and legibility** – both physical signage and media PR activity.

In terms of the *offer*, the emerging Creative Quarter is already home to a cluster of the city's cultural attractions, including the Northern Gallery of Contemporary Art, The Place and the Museum and Winter Gardens as well as the smaller and newly established artist run galleries Studio Q and Creative Cohesion. The area also benefits from two key public spaces at Mowbray Park and Sunnyside Gardens. This document, the Public Art Strategy, takes its place alongside these kinds of cultural institutions and official exhibition spaces by advocating a programme of activity that enhances the *activity* and *aesthetic* components of the Creative Quarter.

The Creative Quarter should look and feel different from neighbouring areas. If it is to be a place for creative activity and thought, then the artworks that inhabit and define its spaces should be more contemporary, challenging, and accepting of risk. This should be a place where such artworks are not only accepted but expected.

It is important to recognise that it is not the responsibility of Sunderland City Council to fund, programme or even authorise all this activity. A wide number of publicly-funded bodies will play their part, but ultimately artists themselves will be the driving force. What Sunderland City Council and Sunnyside Partnership do need to do is put in place the most supportive environment possible for this activity to be nurtured. Support, in the form of removing barriers to creative practice, can be offered in a number of ways:



Sculpture Projects, Münster

Sculpture Projects is held every ten years in the German university city of Münster. In each exhibition year the city's parks, squares and urban spaces become a platform for temporary and permanent artworks that invite residents and visitors to explore the changing character of contemporary sculpture and its relation to public space.

Since its inauguration in 1977, Sculpture Projects Münster has commissioned some of the world's most prestigious artists, and has grown in reputation to become part of the 'grand tour' of European arts events and is recognized as the jewel in the crown of Münster's culture and tourism portfolio.

The fourth anniversary exhibition in 2007 attracted 550,000 visitors and featured thirty-six artists from fourteen countries, creating a vibrant and intriguing trail of new sculpture across the city which linked with many of the permanent works commissioned in previous years.

Funding: Commissions for small-scale temporary artworks and events, and for artist-initiated projects through a series of bursaries and grants developed by the council Arts Development Team and Sunnyside Partnership.

Facilities: Building infrastructure useful for artists into major regeneration schemes – electrical supply points, projection equipment, spaces for temporary artworks, display cases and areas for artworks, provision of artist studios.

Understanding: Council Officers should recognise the benefits that artists can bring to the Creative Quarter, and seek to support their activity. Small examples of such support might include assistance with the Planning Permission process, supplying site maps, allowing access to council property and facilities, brokering meetings with private property owners.

In terms of the artworks and other creative projects that will define the Creative Quarter, these broadly split into temporary and permanent artworks.

Permanent works: influencing the design of the public realm

What the Creative Quarter absolutely does not need is a glut of large, permanent pieces of public art which would reduce the available space for a rolling programme of temporary artworks – creating the risk that the area becomes too static and unchanging. Permanent public art commissions within the Quarter should focus on smaller interventions that add character and display inventiveness: creative lighting schemes, bespoke pieces of street furniture and, most importantly, on embedding a vein of creativity into the design of new spaces and architecture.

Temporary works: the lifeblood of the Creative Quarter

Just as museums need changing displays to retain interest and visitors, so the Creative Quarter needs constant change in the form of temporary artworks, on-street performances, film projections and other ad-hoc creative activity that provide the pulse and animation of the area. Temporary projects offer a testing ground for more permanent projects, and sustain the idea of a living, evolving Quarter which provides opportunities for emerging artists and where interesting activities happen and can be experienced. For this reason, the key approach to this area should be an ongoing public art programme in the form of temporary commissions, festivals and events.



Fold-Up, Sunnyside Gardens

Fold-Up was a temporary installation by artist Wolfgang Weileder in the newly regenerated Sunnyside Gardens in Sunderland (www.fold-up.info).

A full-scale replica of an adjacent Georgian property, *Fold-Up* was built in just 2 weeks using construction apprentices from local colleges and European building materials and processes. During construction the apprentices explained the project to interested passers-by, effectively taking ownership of the project which was an important part of their college portfolio.

The project was the starting point for a public conversation about the regeneration of the area, design quality, the impact of the sustainability agenda and the emerging vision for the historic Sunnyside area as a 'cultural quarter'.

The central space within Sunnyside Gardens was designed as a programmable event space, with utilities provided, and has already been host to several events.

Such projects would be delivered by the Arts Development Team, individual artists and artist initiatives, students and other participants. The Team's role would largely be to facilitate or invite projects, and gain maximum benefit from those projects for the residents of Sunderland. The proposed lynchpin of this programme is the SHINE lighting festival, which ran most recently in January 2010. SHINE has the potential to establish itself as an annual event in the region, attracting regional and national visitors and attention, and acting as the flagship for the overall programme. While focusing on the Creative Quarter it could also serve to highlight other public spaces, interesting and important buildings and sites within the City, linking with the St Peters' *Universala* programme and Stadium Village *Way of Light* project, referred to in later sections of this Strategy.

Multimedia projects involving lighting, animation, sound and music have a significant role to play in defining the aesthetic of the Creative Quarter, and, if done well, can impact on all other aspects of the programme – connecting venues, supporting creative activity, and enhancing the legibility of the space. This approach was piloted during the 2010 AV Festival when the history, buildings and streetscape of Sunnyside became both the inspiration and the venue for new digital and sound works by international artists SDNA and Bill Fontana. Future commissions could be linked to Sunderland's music development programme and 'Music City' aspirations. Adding interest and signifying arrival in a creative area, there are a number of sites within the Quarter that could benefit from such technology-rich projects, including the underpass to the Echo 24 building, the Metro air vents by the Wearmouth Bridge, Lambton Street and the John Mills building on the corner of Fawcett St and High St West.

A major challenge will be to secure or create the locations for installing projectors, 'screens', speakers and mini-venues for events and exhibitions. The lack of such infrastructure and spaces inhibits creativity and creates a barrier in terms of programming by individuals and external organisations. As the area is redeveloped there is potential to create new spaces and technical infrastructure by successfully engaging with developers through the planning process.

>> Recommendation 5: Explore the potential for temporary and media commissions infrastructure within gap sites and new developments

>> Recommendation 6: Support the SHINE Festival as a priority event for the city

>> Recommendation 7: Support the roll-out of the Meridian concept across the Creative Quarter

PART 2 spatial approaches heritage areas

“Public art has a unique way of communicating and celebrating what we as a city are about – both to each other and the rest of the world.”

Sunderland Arts and
Creative Development
Strategy 2008-2012

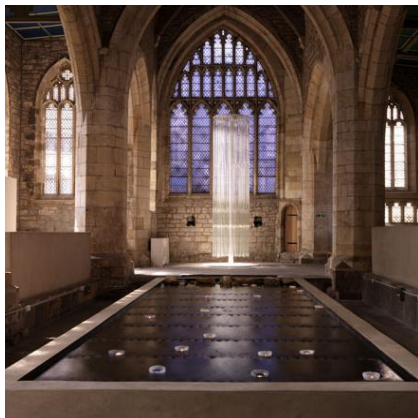
The City's heritage has been the inspiration and starting point for many of Sunderland's public artworks and contemporary artists will continue to have a vital role in interpreting the City's past for the benefit of its future generations. In this context the creation of 'heritage' should be seen as an active and ongoing (rather than a backward-looking) process, which can encompass contemporary and new media approaches as well as more traditional sculpture or crafts-based commissions.

St Peters World Heritage Site

As the UK's nomination for World Heritage Status in 2011, the twin sites of St Peters and St Pauls in Wearmouth and Jarrow will be the focus of much of these commission opportunities. Ahead of this nomination, work is underway to improve the chances of being awarded WHS status by enhancing the quality of the visitor experience on both sites.

The wider 'Buffer Zone' for the WHS area is home to a number of artworks commissioned some years ago at St Peter's Metro Station, the National Glass Centre and the St Peters Riverside Sculpture Project. All these artworks add value to the visitor offer, but have no physical connection with the St Peters site and their theme is largely focussed on the recent industrial heritage of the river frontage. New artworks with a thematic connection to the Venerable Bede have been commissioned between the Wearmouth Bridge and Roker Beach as part of the drive to secure Sunderland as the primary end point for the C2C and W2W cycle routes, but St Peters Church itself, and the main approaches to the site, have no pieces of public artwork to inform or enhance the visitor experience. To address this issue, a public art strategy for the Monkwearmouth/Jarrow World Heritage nomination site has already been commissioned by Sunderland City Council and South Tyneside Council. The strategy, *Universala*, supports the overall landscape vision, the World Heritage Site bid and the Wearmouth-Jarrow Universal Value Statement, and takes its lead from the original 'one monastery in two places' vision.

The strategy proposes integrated projects which help to reinforce the historic and cultural connections between the two sites and link them to their local communities and beyond, both



Memory of Place, York

St Mary's church in the heart of York's historic city centre was deconsecrated in 1958, and since 2004 has been used as a contemporary visual art venue by York Museums Trust. Each year the Trust commissions an artist to create a site-specific artwork for St Mary's, responding to the church's unique architectural qualities and historic identity.

Memory of Place by Keiko Mukaide revealed a network of energy 'ley lines' and hidden springs and streams beneath the church. She transformed the nave of the church into a pool of water, with a suspended column of dramatically lit glass rods installed in the transept, suggesting a spiritual path to a higher place.

Visitors were invited to light a votive candle and float it on the pool in memory of their own loved ones – a reinterpretation of the Japanese Shoro Nagashi ceremony, where people traditionally release lanterns onto a river to symbolize their ancestors' spirits ascending to heaven. *Memory of Place* attracted 35,000 visitors in its first six-month showing in 2007.

nationally and internationally. The proposed commissions programme for the two sites features a mix of high profile artworks, integrated crafts-based projects, community based residencies, education and participatory activities. These include:

- ***Light of Life*** – A lead artist commission for an interactive lighting and multi-media installation at or adjacent to the two key sites, the churches of St. Peter's and St. Paul's. *Light Of Life* would allude to the monasteries of Wearmouth-Jarrow as a spiritual 'beacon' and Bede's scientific interest in calendar lore and Christian concepts of time.
- ***Artisan*** – A supporting and more traditional programme of permanent commissions in stone, glass and other elemental materials linking into the strong artisan heritage of Wearmouth-Jarrow, which create features and sightlines along key pedestrian routes e.g. between St Peter's and the National Glass Centre.
- ***Bioscope*** – A rolling programme of artist research residencies linked to local communities to investigate the archaeological, historical, cultural, social and environmental aspects of the area. A wide range of possible creative outputs are envisaged, including visual arts, creative writing, photography, films, installations, exhibitions and events.

Sunderland Heritage Quarter

The old town and port area in the East End of the City (the historic 'birthplace' of Sunderland) contains a large number of 'at-risk' buildings and neglected streetscapes. The production of a heritage masterplan and new Council and local interest in promoting the regeneration of the area provides an opportunity for creative artist engagement, both in terms of public realm commissions and community based programmes. Artists' residencies, temporary installations, sound and lighting/projection projects can all offer valuable new insights into historic buildings, highlighting potential new uses as well as recognising past histories. Investment in an East End public art programme could complement the work already being undertaken by Sunderland Heritage Forum in this area and add a new element of interest to the popular Heritage Open Days programme.

>> Recommendation 8: support the implementation of the 'Universala' strategy, with particular priority given to the flagship Light Of Life commission.

PART 2 spatial approaches stadium park



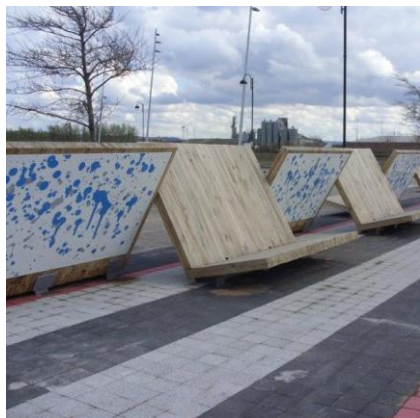
Tropic Of Sunderland Daniel Brown
Looking Out, Facing In Winter & Hoerbelt

The site of the Wearmouth Colliery pit until 1993, Stadium Park is a 300ha site which is currently home to Sunderland AFC and the Sunderland Aquatic Centre. The mining heritage of the site is commemorated by artworks such as the *Davy Lamp* and *Men Of Steel* sculptures, commissioned during the reclamation of the site and construction of the Stadium of Light; and football is represented in the form of the Bob Stokoe memorial and 'family of fans' statue. The traditional style of artworks commissioned is undoubtedly popular with the general public, but they have been commissioned on an ad-hoc basis without a strategic overview and are not consistent with the more forward-looking ambitions for Stadium Park.

Together with the adjacent industrial area of Sheepfolds, Stadium Park is a Sunderland arc regeneration site, and future development for the site is planned with a focus on sport, recreation and leisure uses. Both the stadium and aquatic centre make strong architectural statements and it is expected that future development of the site will follow this example, creating an environment of bold structures and forms.

The artworks recently commissioned for the Sunderland Aquatic Centre are more contemporary in nature: the *Tropic Of Sunderland* animation installed on the rear elevation of the Aquatic Centre by designer Daniel Brown, and *Facing In Facing Out* by German artists Winter & Hoerbelt which replaces the unsightly security fence around the gas vents at the front of the centre. These two recent commissions point towards a more appropriate and considered approach to commissioning art that fits within wider regeneration agendas.

In such an environment public art can take one of two routes. Artworks can add further bold statements into the landscape, as with *Facing In Facing Out*, recently installed in front of the Sunderland Aquatic Centre to screen mine gas vents. The sculpture works on an architectural scale, helping to create a sense of cohesion and legibility for the site. It is expected that these structures will become meeting points within the site, especially during match days and other large events. The artwork also provides the function of screening necessary infrastructure in the form of the mine gas



Middlehaven, Middlesbrough

The Middlehaven site in Middlesbrough extends over 100 acres of brownfield land around the reclaimed dock riverside adjacent to Middlesbrough town centre. The inclusion of artists ideas and proposals were integrated at the earliest stages of the design process in order to develop a unique, positive, exciting, but deliverable public art commissions.

This design approach taken saw the inclusion of lead artist Chris Edmunds of United Creatives as part of the creative design team, appointed to undertake an arts strategy for phase one of the development. He researched the surrounding industries and devised a series of installations in the form of lighting, street furniture, signage, poetry and sculpture that referenced the area's industrial and cultural heritage as well as the growing computer arts and science industry – a clear growth industry in the Tees valley.

vents, and commissioned artworks could be the solution to those essential but poorly designed structures that undermine the quality of the site – bin sheds, plant rooms, storage compounds etc.

The alternative route is to commission artworks with a more integrated and subtle approach, adding interest and variety into an otherwise functional environment. Working on a human scale, small artworks would personalise the site, offering something for site users to engage with. The brief for each commission would refer to the historic and current uses of the site, and to the function of the individual buildings. The expectation should be that these artworks will 'bring to life' what is hidden about the site, making it visible to a wider audience. Again, there is the potential for such artworks to have a secondary functional role, with artworks placed in such a way as to create running and walking routes around the main sports facilities.

The Public Art Strategy recommends that future developments for the site include the commissioning of both these approaches, and that artists are engaged onto design teams at the earliest opportunity. The *Development Framework Plan for Stadium Park* supports this twin approach. The framework seeks to create better linkages through the site and along the river's edge, creating a circular route from the City Centre. Key landmarks and public spaces have been set out in the Plan and the inclusion of Public Art along this route will be a key visual aid to the navigation of the site.

One of the major structural elements in the framework document is the *Way of Light*; a defined boulevard from the proposed new pedestrian bridge across the Wear and linking the Vaux site to the Stadium Village. The Framework states that the Way of Light should be an active corridor animating the street and creating a safe and a '*stimulating sequential journey*'. Animation and light should be the core theme for the Way of Light, and the digital animation piece *Tropic of Sunderland* at the Sunderland Aquatic Centre is the first of many innovative commissions that could populate this boulevard.

>> Recommendation 9: appoint artists onto the masterplanning team for the Stadium Park and Sheepfolds site

PART 3 communities and neighbourhoods



PART 3 communities and neighbourhoods city neighbourhoods

“Participation in the arts creates cohesion in the community, and communities which celebrate together will work together to solve problems and develop local distinctiveness.

Sunderland’s self expression through its many festivals and growth of public art commissions demonstrates a strong and innovative community as well as a growing cultural identity.”

Art and Creative Development
Strategy 2008-2012

Communities and Neighbourhoods considers how the City Council can support voluntary groups and local residents who wish to work with artists on public realm projects. The Sunderland Community Network lists over 60 member organisations (ranging from BME and faith groups to residents associations, community development trusts and youth projects), giving a strong and diverse picture of community and voluntary activity across the city and its neighbourhoods. While Sunderland City Council’s main public art programme over the next five years will be primarily focused on the city centre, major gateways and key regeneration sites, the Council should also seek to play an active role in supporting and encouraging local communities who wish to become commissioners of high quality public artworks themselves.

In Sunderland, ongoing and future community-focused developments in the city’s three designated neighbourhood renewal areas – Castletown, Hetton Downs and Hendon – offer significant opportunities for local people to work with artists and other design professionals to shape and enhance the physical environment of their local area. Artists and designers can contribute positively to local community development and social cohesion, and opportunities for artist engagement include:

- Public realm improvements to housing estates, public spaces and streetscapes
- Intensive projects with children, young people and other targeted sections of the community
- Enhancement of play areas, parks, allotments, cycle routes and other green spaces
- Design and refurbishment of schools and other community buildings
- Planning and design of new social housing

These kinds of community-driven projects are commissioned *by* and primarily *for* the local community. Sited in neighbourhoods and residential areas outside the city centre such community-focused public artworks, although perhaps not widely seen by visitors, nevertheless can contribute significantly to the distinctive physical and cultural texture of the city.



Dream, St Helens, Merseyside

In 2005 Channel 4 launched The Big Art Project, inviting the public to nominate sites for major new public art commissions across the UK which would become the subject of a prime time TV series.

The former Sutton Manor Colliery in St Helens, Merseyside was put forward by a group of local ex-miners. Guided by a public art curator, the group selected internationally renowned artist Jaume Plensa who created the landmark artwork 'Dream'.

Gary Conley, one of the ex-miners leading the commission described how the ambitions for the project evolved: "two years ago the focus group and I would have been happy to just have a memorial erected. Now, following our Big Art journey, our eyes have been opened to what art can mean to a community. Thanks to this fantastic artist, we have a piece of art that will not only reflect the past heritage of the site but also projects it into the future."

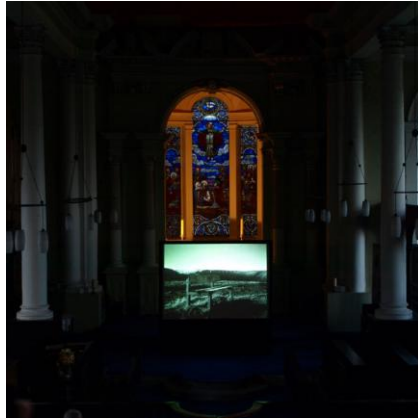
Although the City Council does not have the resources to support a large number of these small-scale public art projects, it does have a key interest in ensuring the artistic quality and ongoing presentation of permanent public artworks across the city. In addition to its statutory role as the responsible planning authority the City Council can adopt a number of 'light touch' actions that will enable it to take an active and supportive role towards community initiated public art projects. These include:

- Taking a leadership role in promoting best practice in public art commissioning including guidelines for community organisations on the selection of artists, the design development process, consultation and relevant statutory requirements.
- Offering community organisations access to a defined 'bank' of time-limited support through the Council's public art officer/agency, e.g. advice surgeries, representation on selection panels and project steering groups.
- Becoming an active partner in a small number of community-led public art projects, where commissions are part of strategic neighbourhood renewal and environmental improvement schemes, and where there is strong community consensus around the role and involvement of professional artists and designers.
- Taking an expanded view of 'public art', to include temporary, celebratory and participatory commissions (e.g. festival and performance work, music, photography or moving image), and linking these in with other community arts activity being supported by the Arts Development Team.
- Continuing to support the updating and development of the *Publicview* website.

>> Recommendation 10: work with SCC Community Services to produce a set of guidelines for community based commissions.

>> Recommendation 11: offer community organisations access advice and information through the SCC Arts and Creative Development Team.

PART 3 communities and neighbourhoods consultation and engagement



Hendon, Back On The Map

The *Back On The Map* regeneration programme aims to improve the environment and quality of life for people living in Sunderland's East End and Hendon area, including the physical regeneration of Hendon Beach.

Back on the Map commissioned two artists to help raise awareness of the beach among local residents, many of whom had never ventured into that area of Hendon. Over a period of a year, the artists worked with staff, local volunteer groups, youth projects, schools, Hendon residents and a local photographer to research and generate local memories, stories and images of the beach. This activity has been used to develop proposals for permanent seating and viewing areas on Hendon Beach that incorporate ideas and memories from the community.

One of the key strategic objectives within the Sunderland City Council Arts Strategy 2008-2012 is to increase opportunities for Sunderland's residents, visitors and businesses to become involved in creative activity. Public Art, as an artform that people experience and interact with everyday, can be challenging and sometimes controversial, and the commissioning process benefits from good quality consultation, engagement and education programmes.

Such programmes are now well established in best practice for the delivery of capital developments – both public art and wider regeneration schemes. Allocating resources and time to these elements at the very start of a project can, whilst not a guarantee of success, contribute greatly to the sense of local ownership and the positive reception of such projects. This form of engagement supports the increasing government requirement for community involvement in local authority service planning and delivery, and Sunderland's own strong commitment to local consultation as set out in Sunderland City Council's Community Consultation Strategy 2007-2012.

What is 'Creative Consultation' in public art?

This is an overarching term covering a broad range of approaches that allow the community to genuinely inform and influence the regeneration of public space and buildings – from major masterplanning exercises through to pieces of public art. It can involve large or small communities, special interest groups and other stakeholders, and is a valuable way of reaching groups and young people not normally involved in formal consultation processes. At its heart, Creative Consultation is a mechanism through which design professionals (architects, arts consultants, artists, or multidisciplinary creative teams) arm the public with some of the skills and insights needed during the design process, and allowing the public to engage with that process on a meaningful level. Activity might include:

- Temporary projects which inspire and suggest new uses for a site
- Artist-led mini-residencies, site visits, walkabouts and participatory workshops that help to define the brief for the project



Simulation Café, Carlow

Visualise Carlow was a temporary arts programme that combined contemporary art practice and community engagement. Developed over six years in Carlow, Ireland, *Visualise Carlow* was the advance programme for a planned visual arts centre. Artists were invited to challenge, engage and embrace the idea of 'Carlow', and to engage with the local community as a means of 'introducing' the arts centre to the general public.

One project was artist Apolonija Šušteršič's *Simulation Café*, a temporary Café constructed in the town centre as a focal point for discussion and information sharing about the new arts centre. *Simulation Café* provided a library of national and international magazines and books on contemporary art and architecture, a series of talks and discussion groups about the new arts centre, and of course coffee and the locally designed Visual Cookie (the result of a competition to celebrate Carlow's sugar industry).

- Community and stakeholder participation in the selection of artists
- Community participation in the research process, helping the project team to understand the history, context and potential of a site or place
- Websites and exhibitions which encourage creative input of viewpoints and ideas

What is 'Community Engagement' in public art?

Consultation aims to define and influence the development of a project, whilst community engagement can serve to excite, to educate and to celebrate the project, and build a sense of local ownership of it. While consultation is most effective at the early stage of a project, a community engagement programme can run in parallel with the full lifetime of a public art commission, from inception to launch and beyond. There are numerous recognised methods for engaging communities in major public art projects, including:

- Mini-projects run in parallel with the main project, which explore the wider themes of the project through other artforms (e.g. music, dance, creative writing, photography)
- Participatory workshops which involve people directly in creative production or design activity
- Invitations to help document a commission (e.g. through photography or creative writing)
- Artists' talks which help to describe and reveal the creative process and ideas behind the commissioned artwork
- Events to celebrate the launch or anniversary of a public art commission
- Cultural volunteering opportunities e.g. public art 'ambassadors' to act as public art tour guides or take on the maintenance of a local artwork

Educational links with schools and colleges undertaking the Creative and Media Diploma or young people's Arts Award, including educational material such as teachers' packs and web resources

A meaningful consultation or engagement programme can be relatively expensive and time-consuming (both overall duration and officer capacity), and all parties need to understand the that commitment and allocate appropriate resources. Consultation must be fit for purpose with defined and clearly communicated aims, and all activity should be included in any project evaluation.

>> Recommendation 12: consider opportunities and allocate appropriate resources to consultation and engagement activity at the project inception stage.

PART 3 communities and neighbourhoods sunderland's creative community



November Group, Sunderland

NOVEMBER is a multifunctional artist's space in Lower Dundas Street, Sunderland. Established in 2008 by artists Tim Brennan, Sarah Rumis and Jennie Brennan, the venue alternately offers studio and exhibition space. The first of these exhibitions ran in May 2009.

A mentoring programme is also under development, which will see NOVEMBER artists delivering one-to-one and group workshops to emerging artists and young people who might aim to extend their interests in art beyond academic institutions. These kind of artist-led projects are critical to graduate retention and are a classic 'feeder' organisation, allowing artists to develop their work and attract the interest of more established or higher-profile galleries.

In a regional context Sunderland has a small but growing artistic community, with the Sunnyside area acting as a hub for creative activity. Newly launched visual artists' initiatives Studio Q and Creative Cohesion show that there is substantial demand for new studio and exhibition spaces, and this is likely to build as Sunderland University continues to produce talented and entrepreneurial BA and MA level graduates to refresh the City's arts scene on an annual basis.

The creative industries make a significant contribution to these ambitions not least because, according to the DCMS report *New Talents for the New Economy*, nationally there are 2 million people employed in the creative industries contributing £60 billion annually to the economy. The creative industries are seen as one of five key economic growth opportunities for the City, and encouraging, supporting and retaining young and emerging talent is key to this. The Council's Arts Development and Business and Investments teams can provide vital support in this area.

As noted in the previous section, increased opportunity for involvement in creative activity is an objective of the Sunderland City Council Arts Strategy 2008-2012. Consultation, engagement and education are key to meeting this objective, but more active opportunities for Sunderland's artistic community are also vital. Public art commissions offer artists real opportunities to create ambitious work, reach wide audiences, develop new skills and gain paid employment. But it can also be an extremely challenging arena in which to work, demanding a complexity of professional skills – project management, budgeting, negotiation, communication and collaboration – which can act as barriers to entering this area of art practice, particularly for new graduates and emerging artists.

In its Arts and Creative Development Strategy Action Plan 2008-12 (Obj.3, Prog. 1) Sunderland City Council set itself a direct challenge to “*provide additional public art opportunities for emerging artists and remove barriers to public art commissions, enabling emerging artists to compete and succeed.*” This objective does not refer specifically to Sunderland's artist community, but does contribute to the creation of an environment or culture where existing artists are supported, recent graduates are retained and new talent encouraged to relocate to the city.



Artist Placement Programme

The Artist Placement Programme was initiated by Arts Council England, North-East and ran from 2000 to 2007. A professional development scheme for North East art and design graduates, up to ten new graduate artists were selected each year from the four North-East universities and matched with creative businesses across the region. Placements lasted for 40 days over a six-month period during which artists had the opportunity to explore ways to develop their creative practice, engage in live projects and learn new skills in a commercial environment.

Artists were given a bursary of £4000 to cover their time and expenses and £500 was offered to host businesses towards the cost of the placement. The placement programme offered substantial benefits to new graduate artists, encouraging them to stay in the region post-graduation and helping them on their way to establishing the skills, confidence and contacts needed to sustain a professional practice.

If Sunderland is to have the best possible collection of public art then each artwork commission should go to the person most capable of that work, but this should be balanced with the strategic aim of developing Sunderland's own creative community and the 'Sunderland 1st' procurement policy supports this ambition. Actively developing projects for which regional artists are most suited – those projects that require local knowledge, availability for meetings, or small-scale opportunities which do not warrant national travel – will be critical to achieving this aim, as will the temporary projects programme for the Creative Quarter given that they provide an invaluable stepping-stone to larger, permanent commissions.

Investment in a range of professional development activities for new graduates and emerging artists, some of which would run alongside permanent public art commissions, could also serve to support this objective. Working in partnership with the Council's Business Team, the University, Sunniside Partnership, local studio groups and artists initiatives, such a programme might include portfolio sessions and masterclasses, artists talks, studio visits, placements and mentoring opportunities with commissioned artists, architects and other design professionals.

The studio development recommended in Part Four of this strategy would be the single biggest support mechanism for artists, and is one that could be progressed using %forArt funding more commonly associated with the commissioning of public artworks. It is also worth noting the obvious: that if the City of Sunderland is commissioning artists then there is reason for artists to be here, so the simple existence of a commissioning programme goes some way to supporting the artistic community.

>> Recommendation 13: build professional development and mentoring opportunities into the budget and work programme of major commissions

>> Recommendation 14: support existing and emerging artists and art organisations in the development of their business plans and activities.

PART 4 sustaining the programme



PART 4 sustaining the programme ‘%forArt’



Acme Artist Studios, London

Acme Studios is a London-based charity, formed by artists in 1972, which provides artists with affordable studio and living space. Acme offers non-residential studio space for artists who would be unable to afford market rates for commercial space.

One particularly relevant project is the partnership created between Acme and Barratt Homes for the development at The Galleria, Pennack Road, London. The 50 self-contained studios were part of a mixed-use development which includes private and affordable residential apartments. The Galleria was established as a Section 106 'planning gain' development in partnership with Barratt and also attracted funding from Arts Council England's Grants for the Arts capital programme.

The inclusion of art as part of major developments is now an accepted practice within the public and private sector, and should be playing a high profile role in the economic and cultural renaissance of Sunderland. However whilst Sunderland has had some success in this area its track-record in embedding public art into capital schemes – including its own – is limited. In the current funding climate to public art commissioning cannot rely on arts-sector budgets or even solely on public sector funding, and for a sustainable programme commitment it is essential that Sunderland City Council embeds a robust ‘%forArt’ policy into its own capital projects, its work with the private sector and partners, and most importantly into its planning guidance.

%forArt and Sunderland City Council’s Capital Programme

Public Art has been successfully included within some of the council’s capital schemes (e.g. Mowbray Park, the City Library and Arts Centre and the Sunderland Aquatic Centre), but not as part of a consistent, formalised approach – meaning many other excellent opportunities have been missed. Applying the ‘%forArt’ principle across all departments with capital budgets would create more opportunities to develop innovative public art and improve the quality of public buildings and spaces – and would also send a clear message to the private sector about the council’s expectations for public art on private developments.

To demonstrate the value of this process, in 2009/10 the Arts Development Team began to offer small bursaries to other departments and directorates, encouraging partnership working and the engagement of artists across the council’s major capital schemes – a model that has been used and proven over many years by Arts Council England. In Sunderland the most notable success has been the central role of artists Maddi Nicholson and Stuart Bastick on the team that secured £2m funding from CABE’s *Sea Change* funding stream for the regeneration of Roker Seafront.

%forArt and the Private Sector

The developer's contribution to public art should be confirmed as part of the planning approval process, and would apply on residential developments comprising 30 or more dwellings (or a site area of 1 ha); or on commercial/industrial, education, retail and leisure sites where the floorspace



Temenos, Middlesbrough

Temenos is the work of world famous artist Anish Kapoor and one of the world's leading structural engineers, Cecil Balmond. The £2.7 million artwork is a construction of stainless steel mesh measuring 50 metres tall and 120 metres long.

The immense scale of the artwork combined with the unyielding ambition of Tees Valley Regeneration and their partners in commissioning such a highly ambitious artwork has already generated unprecedented media coverage as far as India and Australia. This demonstrates the power of art in bringing the spotlight to the Tees Valley region, with PR and Marketing coverage valued at £1.6million before the sculpture was even installed.

Achieving such a project has required not just vision, but also partnership working and funding from a broad range of partners including Northern Way, One NorthEast, Arts Council England, the Northern Rock Foundation, BioRegional Quintain and Middlesbrough FC.

created is 1000m² or more or the site exceeds 1 ha. A standard clause to be placed within Development Agreements could be as follows:

“The Developer is advised that Sunderland City Council are actively requiring developers to participate in commissioning artworks within [name of site] and to make a financial allocation equal to 1% of the development / construction budgets to enable artworks to be realised. Sunderland City Council’s Public Art Officer/Consultants will assist the developer in managing the public art project selection and design process. A developer not wishing to include art as part of their development may contribute to Sunderland City Council an equivalent amount towards arts commissions within the surrounding public realm.”

The council’s Public Arts Officer/Consultant will provide guidance in the early stages of a the process, offering advice to the developer on budgets and timescales, the integration of artwork within sites, and the selection of artists and the development of design proposals. They will track progress and insure compliance with master plans and design guidance set out by the Council, and will encourage the works of art of regional, national and international significance which demonstrate artistic excellence, innovation and relevance to the site.

Projects funded via the private sector do not necessarily have to fund permanent artworks. Temporary projects – particularly in advance of a development – can have real value and create a lasting legacy, and funding has also been used imaginatively elsewhere to fund provision of artist’s studios, galleries and other vital infrastructure for the creative industries. As noted in Part 3 of this strategy, better specified and more permanent studio provision would be an important step in the creation of a sustainable artistic community within the Creative Quarter.

>> Recommendation 15: draft, consult on and adopt a Supplementary Planning Document for ‘%forArt’ contributions

>> Recommendation 16: design and production of a straightforward ‘best practice’ guidance document for private developers, to be issued as part of developer packs

>> Recommendation 17: ongoing support for the inter-departmental Public Art Bursary programme

>> Recommendation 18: amend the internal Capital Appraisal application and assessment process to include a short public art statement

PART 4 sustaining the programme marketing and pr



Artisan Cam

ArtisanCam is a BAFTA winning website that provides an insight into the lives of contemporary artists through video and interactive activities. The website interviews artists and films the development of the proposals, introducing children to the world of contemporary visual art and encouraging them to have a go themselves in fun and exciting ways.

The website is divided into the Artists Zone, which contains classroom-based activities; and the Activity Zone, which is full of games and fun interactive activities, designed to encourage children to continue their learning at home. *ArtisanCam* has been designed to help teachers deliver a creative curriculum and inspire young people in the processes of creating art.

“Sunderland will be a prosperous city. A desirable, safe and healthy place to live, work, learn and visit, where all people can reach their full potential”

Sunderland City Council’s vision for the future is underpinned by the brand values of being:

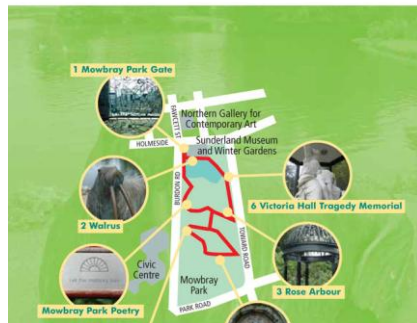
- **Life-enhancing** – delivering positive and renewed benefits for our current and future citizens
- **Smart** – utilising the knowledge economy and technology to deliver smarter and more sustainable ways of doing things
- **Balanced** – creating a city where quality of life and quality of environment are paramount.

The focus on quality of life and quality of environment is supported by public art and other creative activity, and public art ‘punches above its weight’ in terms of branding and the image of the city. Artworks feature heavily on promotional material, acting as symbols for business parks, residential areas and the city as a whole, demonstrating Sunderland’s civic pride and positioning Sunderland as a creative and cultural city with a forward looking attitude. Sunderland City Council’s Public Art Programme will be pro-active in making public art an integral part in place promotion for the city, highlighting the economic, social and aesthetic benefits of commissioning public art.

Given that high quality public art can be expensive, both in terms of the commission costs and the ongoing maintenance implications, the return on that investment needs to be maximised. It is essential that the vision for public art in Sunderland is promoted effectively through well thought-out marketing and PR activity. Many people would be surprised to know that there are in excess of 160 artworks in the city, that one of those artworks is by a Sunderland-born designer awarded an OBE and CBE for services to the arts, or that one artwork was recently commissioned from a designer voted as a ‘Top 50 talent to watch’ by a national newspaper.

i-see public artwork

mowbray park, sunderland walk
theme: victorian



I-See Public Artwork

I-See Public Artwork is a series of educational walking guides and education guides commissioned by Arts Council England to introduce teachers and key stage 2 pupils (9-11yrs) to public artworks. The guides, written by experienced educators, are for mixed ability groups and are designed to fit within the national curriculum framework. They are cross-curricular and offer activities relevant to literacy, numeracy, geography and history as much as art.

One of the four guides is for Sunderland's Mowbray Park and contains 29 activities relating to the park's public art. The teachers pack also has references and web links relating to the artists and artworks featured, allowing for further study in the classroom. Activities include creating different styles of poetry, studying shape through drawing, finding factual information, understanding materials and processes, and imaginative writing and drawing. Such guides create better understanding of the artworks and make full use of the public art collection.

The Marketing and PR strand of the strategy has clear overlaps with the community engagement and education activity already outlined, but marketing has a much broader remit and aims to promote positive messages about the city's public art programme beyond the relatively small number of people who have engaged actively in the process. For those that were not involved in the project itself public art is not always easy to understand or interpret. It can be challenging and controversial, but can also be rewarding and engaging. It is essential to 'tell the story' of an artwork: how the artwork came about; why the artist was chosen; how they responded to the site, the opportunity and the heritage of the area; and most importantly of all what the artwork is about. Developing stronger connections between artworks, artists and the local communities in which public art is located will help nurture grass roots support and generate civic pride towards public art in Sunderland.

Regular and proactive communication with the media, including tailored information for both the arts and non-arts media, is essential to getting such messages to a wide and diverse audience. However Sunderland City Council should not rely on the media to pick-up on its good work and promote it to a wide audience. The *Publicview* website is the cornerstone of this pro-active approach and should be actively continued, but also supplemented with electronic newsletters, postcard campaigns, community information days, artist's talks or workshops and public art walking tours. Some activity should be developed specifically for children and young people. These kinds of activity should be the norm on each project rather than the exception, and, as with maintenance, a budget should be allocated within individual projects from the outset to ensure that this is properly resourced. Partnerships with other bodies will also be essential for the sustainability of this activity, and stronger links with Sunderland's Tourist Board and community networks will be essential. The key challenges are to:

- Ensure that the public understand the diversity of what 'public art' might be, and the benefits it brings to the city
- Ensure the support of Council Members and the public
- Minimise negative press and public reaction to the cost of public art
- Develop recognition of, and pride, in the existing public art in the city

>> Recommendation 19: allocate suitable funding to marketing and PR from within individual commission budgets in discussion with SCC Communications Team.

PART 4 sustaining the programme maintaining the vision



Watching and Waiting, Riverside

Watching And Waiting, part of the St Peters Riverside Sculpture Project, was constructed using suitably robust materials, although the telescope that 'looks' out to sea has been broken off. For this artwork the issue is the maintenance and design of the surrounding area. The artwork was until recently tightly enclosed by thorny shrubs and accessed with narrow paths, and the site had become a secluded congregation point for local young people resulting in a huge build up of litter.

For users of the national cycle route and the general public it was an unwelcoming site, but as part of the improvements to the C2C cycle route the landscaping has been opened up, litter reduced and clear views of the artwork created – during which the original telescope was found in the undergrowth and reinstated.

A recent audit of the city's collection of public art identified 160 pieces of public art located in its parks and public spaces, its schools, libraries and other public buildings. The artworks encompass the city's collection of memorial statuary, specific pieces of historical carving, contemporary public art and applied crafts and glass. With an existing collection of this size, a core part of the Public Art Strategy must be to repair, maintain and make the most of the best artworks in the collection.

“Pieces of public art, in whatever form they might take, act as focal points in the public realm. They attract considerable interest, enthusiasm and criticism, and are used widely in the promotion of the city's image. Furthermore, good quality pieces of public art are also expensive to commission, and this compounds negative comments when artworks do not look their best. Therefore they require maintaining to the highest possible standard, above and beyond what might be appropriate for standard items of street furniture or similar assets.”

Assuming that this statement is accepted, a new attitude to maintenance of public art will inevitably have financial implications for the council, and a strategic approach is therefore essential. To some extent these costs can be mitigated by focussing resources on the most important artworks, and to facilitate this the city's collection of public artworks have been 'graded' into one of four categories – (1) Primary Artwork, (2) Core Artwork, (3) Secondary Artwork and (4) Decommission Artwork. The grading each artwork is given is important as it determines the level of maintenance that the artwork will receive, and what approach will be taken in the event of serious damage to the artwork.

It is impossible to predict which artworks will be vandalised or otherwise damaged in any one year, so individual maintenance budgets for each artwork is not a practical approach. Instead a single budget for artwork maintenance should be established in the form of an interest-accruing Trust Account, to be funded in three ways:

- The maintenance trust account should be established by commuting a one-off sum
- 10% of the capital budget for new commissions should be commuted into the account



Men Of Steel, Stadium Park

One of the few large sculptures in the city, *Men Of Steel* occupies one of its highest profile sites – adjacent to the Stadium Of Light and clearly visible from the Wessington Way arterial route into Sunderland from the A19. It was commissioned by regional development agency One North East during the reclamation of the brownfield colliery site, and remains in their ownership.

However the general public don't make distinctions about the ownership of open space, and are not interested in which government body owns what patch of ground. Rightly or wrongly *Men Of Steel* stands as a representative artwork for the city, inextricably connected with the city's brand image. It has been vandalised with graffiti and touched up several times, but the public assumption will always be that 'the council' is responsible, and therefore the council needs to fully understand the implications of that assumption when liaising with its partners on the development of new artworks.

- As expenditure on maintenance is incurred, the account will be 'topped up' to its full value at the beginning of each financial year

These measures will ensure that artworks which the City Council is responsible for (i.e. those on its Asset Register) will be well maintained. However there are many artworks – the result of successful partnership working with Tyne & Wear Development Agency, Nexus, Sunderland AFC, Tyne & Wear Partnership and One North East – where the City Council is not the responsible body for maintenance. The general public wrongly assumes that areas such as the St Peters Sculpture Project are the responsibility of 'the council', and, whilst the City Council should welcome and support the commissioning of artworks by its partners, it must also protect its own reputation.

The council must develop strategies for influencing the maintenance of artworks by their actual owners, and this should be achieved by placing conditions on any funding contributions made by the council, and through representation on commission steering groups. Drawing a line under past practices, those involved in the commissioning future pieces of public art should be expected to ensure that appropriate maintenance standards are developed. To achieve these standards five key steps should be followed:

- New projects should have a maintenance allocation equal to 10% of the capital costs
- An inspection and maintenance regime should be clearly defined in writing and signed up to by the various parties
- The commissioning party should complete a standardised maintenance proforma and supply a copy to the council's Public Art Consultant
- The location of Maintenance funds, and the method for accessing and authorising work against these funds, should be clearly recorded
- The probable lifespan of the artwork and the issue of future decommissioning should be raised, and a formal agreement put in place regarding a process for the eventual decommissioning of the artwork

>> Recommendation 20: Develop a funding stream and adopt a clear process for the management and maintenance of future commissioned works.

PART 5 making it happen



PART 5 making it happen introduction and key recommendations

The period 2011-15 will be an environment of reduced public funding, and in that context delivering all elements of this strategy will be challenging. This final section *Making it Happen* sets out the priority projects, timescales, next steps and resources required to put the Public Art Strategy into practice over the next four years. This strategy is aspirational for the City, and, collectively, the twenty recommendations form a comprehensive programme through which those aspirations can be achieved. Given that actual Council budgets and future public sector spending is unknown at this stage, the budgets and timescales presented here should be seen as a forecast of potential activity rather than as a fixed programme of action.

The *Table of Linkages* provides a summary of the twenty key recommendations put forward in the *Spatial Approaches*, *Communities and Neighbourhoods* and *Sustaining the Programme* sections, showing how these overlap and support each other. Indicative timescales and key milestones for delivering these actions are set out along with outline budget costs.

Funding sources such as Arts Council England should contribute to the delivery of this strategy, and when artworks are integrated into larger public realm schemes they will be resourced by the major funders supporting the overall scheme. A robust approach to %ForArt and section 106 planning agreements with the private sector will be key to growing and financing future public art activity. Permanent city centre artworks linked to major developments such as the Crowtree Leisure Centre site and Stadium Village projects would be funded in this way.

The majority of the twenty strategy recommendations will require some direct support from Sunderland City Council and will therefore only be funded because they clearly support key council objectives – for example, partial funding for the annual SHINE lighting festival could be sought from City Centre ‘quick wins’ budgets. For the strategy to be delivered in a coherent fashion will require some ringfenced budget for core activities, and a focus on ‘seed’ funding and early engagement offers the best return on this investment.

PART 5 making it happen linkages between projects/activity

	Green Ribbons	City Quarter	Creative Quarter	Heritage Areas	Stadium Park	City Neighbourhoods	Consultation and Engagement	Creative Community	%ForArt	Marketing and PR	Maintaining the Vision
Identify funding sources and commission feasibility study	Rec. 1:	X					X		X		
Identify gateway sites and commission outline proposals	Rec. 2:		X				X		X		
Support Nexus commissions at Central Station and Park Lane	Rec. 3:		X						X		
Ensure %ForArt commitments in major developments	Rec. 4:	X	X	X	X				X		
Explore potential for temporary works infrastructure	Rec. 5:			X			X	X	X		
Support SHINE as a priory event throughout the City	Rec. 6:			X	X			X	X		
Support the roll-out of the Meridians concept	Rec. 7:			X	X		X	X	X		
Support the implementation of the Universala strategy	Rec. 8:				X		X				
Appoint artists onto Stadium Village masterplanning team	Rec. 9:				X		X		X		
Produce guidelines for community commissioning	Rec. 10:					X	X				
Allocate project resources to consultation and engagement	Rec. 11:	X	X	X	X	X	X		X		
Support the maintenance and updating of PublicView website	Rec. 12:						X			X	
Build in professional development, and mentoring activity	Rec. 13:	X	X	X	X	X		X	X		
Support the business development of emerging artists	Rec. 14:			X				X			
Adopt a Supplementary Planning Document for %ForArt	Rec. 15:	X	X	X	X	X			X		
Produce best practice guidance for private sector developers	Rec. 16:	X	X	X	X	X			X		
Continue support for inter-departmental Public Art Bursaries	Rec. 17:	X	X	X	X	X		X	X		
Include public art statement into Capital Appraisal process	Rec. 18:	X	X	X	X	X			X		
Allocate project funding to marketing and PR	Rec. 19:	X	X	X	X	X				X	
Develop a funding stream for maintenance of the Collection	Rec. 20:								X		X

PART 5 making it happen key project milestones

	year 1 2011-12	year 2 2012-13	year 3 2013-14	year 4 2014-15
SPATIAL APPROACHES				
<i>City Gateways – The Green Ribbons</i>	feasibility study	outline proposals	commission 1	commission 2
<i>City Centre projects</i>	identify key sites	outline proposals	commission 1	commission 2
<i>Central Station and Park Lane Interchange</i>	identify funding	outline proposals	commission	–
<i>SHINE Festival</i>	festival delivery	festival delivery	festival delivery	festival delivery
<i>Creative Quarter ‘Meridians’</i>	development	commissions	–	–
<i>‘Universala’ and ‘Light of Life’</i>	identify funding	commission	–	–
<i>Stadium Village Masterplan</i>	–	identify funding	appoint artist(s)	design proposals
COMMUNITIES AND NEIGHBOURHOODS				
<i>Public Art Guidelines for community commissioning</i>	production	guidance offered	guidance offered	guidance offered
<i>PublicView website</i>	update website	update website	update website	update website
SUSTAINING THE PROGRAMME				
<i>Supplementary Planning Document for %ForArt</i>	draft SPD	formal adoption	–	–
<i>Public Art Guidance for private sector developers</i>	production	distribution	distribution	distribution
<i>Inter-departmental Public Art Bursaries</i>	appoint artists	appoint artists	appoint artists	appoint artists
<i>Public Art Collection Maintenance Fund</i>	establish fund	maintain artworks	maintain artworks	maintain artworks

PART 5 programmes and projects indicative budget requirements

	year 1 2011-12	year 2 2012-13	year 3 2013-14	year 4 2014-15
SPATIAL APPROACHES				
<i>City Gateways – The Green Ribbons</i>	£5,000	£10,000	£50,000	£75,000
<i>City Centre projects</i>	£1,500	£10,000	£75,000	£75,000
<i>Central Station and Park Lane Interchange</i>	£1,500	£6,000	£75,000	–
<i>SHINE Festival</i>	£100,000	£120,000	£120,000	£120,000
<i>Creative Quarter ‘Meridians’</i>	£20,000	£100,000	–	–
<i>‘Universala’ and ‘Light of Life’</i>	£6,000	£110,000	–	–
<i>Stadium Village Masterplan</i>	–	£3,000	£3,000	£15,000
COMMUNITIES AND NEIGHBOURHOODS				
<i>Public Art Guidelines for community commissioning</i>	£3,500	£500	£500	£500
<i>PublicView website</i>	£2,500	£2,500	£2,500	£2,500
SUSTAINING THE PROGRAMME				
<i>Supplementary Planning Document for %ForArt</i>	£3,500	£700	–	–
<i>Public Art Guidance for private sector developers</i>	£4,000	£500	£500	£500
<i>Inter-departmental Public Art Bursaries</i>	£7,500	£7,500	£7,500	£7,500
<i>Public Art Collection Maintenance Fund</i>	£50,000	£15,000	£15,000	£15,000
TOTALS	£205,000	£385,700	£349,000	£311,000

APPENDIX image credits

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p6	‘C’ Andrew Small commissioned by: Sunderland City Council image: Colin Davison	p17,34	Tropic Of Sunderland Daniel Brown commissioned by: Sunderland City Council image: Colin Davison	p26	Second Sun Andrew Small commissioned by: Sunderland City Council image: Colin Davison
p8	Cultivated Wilderness Sans Facon commissioned by: Artworks Programme Gorbals image: courtesy Sans Facon	p17	Looking Out, Facing In Winter & Hoerbelt commissioned by: Sunderland City Council image: Colin Davison	p27	Galleria Acme Studios commissioned by: Acme Studios / Barratt Homes image courtesy: Acme Studios
p9	The Highline commissioned by: Friends Of The Highline image courtesy : Friends Of The Highline	p18	Paint Splat Becnhes United Creatives commissioned by: Tees Valley Regeneration image: courtesy of Tees Valley Regeneration	p28	Temonos Anish Kapoor and Cecil Balmond commissioned by: Tees Valley Regeneration image: Steve Gray/The Journal
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strategy commissioned by
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