About ixia

ixia is England's public art think tank. We initiate new thinking about public art through debate, research and training for the benefit of artists, commissioners and the public.

ixia is a charity and regularly funded organisation of Arts Council England.
About ixia

Six Board members.

Four main staff: Chief Executive; Administrator; communications; strategic development.

A very long-list of associate consultants: artists; curators; academics; planners; health specialists; educationalists; regeneration experts; etc.
About ixia

Areas of work include:

• public art practice.
• policy and strategy.
• regeneration.
• Public Art Online.

• education and health.
• evaluation.
• the planning system.
• *Art & the Public Sphere Journal.*
About Public Art

ixia defines public art as:

the process of artists engaging with the public realm.
About Public Art

It happens in the following ways:

• artists are commissioned as a result of public policy.

• artists are independently commissioned by individuals and organisations from the arts and non-arts sectors.

• artists develop and realise their own projects with or without support.
About Public Art

This presentation provides an overview of the notion of ‘planning unplanned’ within the three ways that public art happens.
Planning, Regeneration and Public Art

‘Maybe you think things are okay and that you are doing ‘all right’. But someday the monotonous and ugly spaces you live and work in will be organised as intelligently and as beautifully as the spaces have been in some paintings.’

Ad Reinhardt, 1946.
Planning, Regeneration and Public Art

1954: *Harlow Family Group by Henry Moore*

First purchase by the Harlow Arts Trust for the new town of Harlow.

The Trust was to embellish the town’s design by acquiring and commissioning contemporary sculpture.
HARLOW FAMILY GROUP by Henry Moore
Planning, Regeneration and Public Art

1955: Peterlee

The artist Victor Pasmore is invited to lead a team of architects and others to complete the design of the new town of Peterlee in County Durham.

Appointed after the architect, Berthold Lubetkin, left the project.
RELIEF CONSTRUCTION IN WHITE, BLACK AND INDIAN RED by Victor Pasmore
APOLLO PAVILION by Victor Pasmore
Planning, Regeneration and Public Art

1982: *Art and Architecture Conference*

A conference which focused on the relationship between the two disciplines. Led to:

- the promotion of Percent for Art.

- the creation of publicly funded public art commissioning organisations.
Planning, Regeneration and Public Art

1985: *Broadgate, London*

Major private sector development providing office space, open space and public art in the centre of London.
FULCRUM by Richard Serra
Planning, Regeneration and Public Art

1988: *Highbury Initiative, Birmingham*

Regeneration ‘master plan’ created through discussion and involving the public and private sectors.
Planning, Regeneration and Public Art

1988: *public art, Percent for Art and the planning system*

By 1988 the Arts Council of Great Britain had failed to establish Percent for Art as a requirement within the policy domains of national and local government – regeneration, health, education, etc.

This was unlike the situation in other countries, where Percent for Art was part of public policy legislation.
Planning, Regeneration and Public Art

1988: public art, Percent for Art and the planning system

The Arts Council of Great Britain turned to the system that controls the development of places – the Planning System and Process.
Planning, Regeneration and Public Art

1988: *public art, Percent for Art and the planning system*

The Planning System consists of national policies which are adapted to form local policies within local plans.

The Planning Process consists of public and private sector developers making planning applications to local planning authorities for planning permissions to build developments.

The planning applications are assessed against the local policies within local plans and provided by the Planning System.
Planning, Regeneration and Public Art

1988: public art, Percent for Art and the planning system

As part of the granting of planning permissions legal agreements are signed between local planning authorities and developers.

These specify actions and funding within ‘planning obligations’ required to mitigate against the negative impacts of developments. They cover: transport; education; public space; etc.
Planning, Regeneration and Public Art

1988: *public art, Percent for Art and the planning system*

The Arts Council of Great Britain asked Robert Carnwath QC to advise them on:

‘the powers of local planning authorities to **require**, or **encourage**, developers to devote a proportion of their capital building expenditure to art.’
Planning, Regeneration and Public Art

1988: *public art, Percent for Art and the planning system*

Robert Carnwath QC:

- local authorities’ could only **encourage** the provision of public art via the planning system.

- there were no powers to insist on any particular proportion of the capital budget of a development being devoted to public art.
Planning, Regeneration and Public Art

1988: *public art, Percent for Art and the planning system*

Robert Carnwath QC:

• the Advice is promoted by the Arts Council of Great Britain and is adopted by local planning authorities.

• local planning authorities try to use Percent for Art to establish financial allocations by developers.
Planning, Regeneration and Public Art

1988: *public art, Percent for Art and the planning system*

Example from a revised Public Art Policy and Strategy published in 2006:

‘The Council adopted a policy of ‘Percent for Art’ in 1991. This policy encourages developers to allocate at least 1% of the capital costs (i.e. gross development costs) of any new building, refurbishment and landscaping scheme towards the production of works of Public Art.’
Planning, Regeneration and Public Art

2006: *public art, Percent for Art and the planning system*

ixia’s research identifies that approximately 61% of local planning authorities in England promote public art.

They believe that public art enhances the built environment to support social, economic and environmental objectives.

Good design = good communities.
Planning, Regeneration and Public Art

2006: *public art, Percent for Art and the planning system*

The government reports that public art is the most common ‘planning obligation’ within major urban centres.

Public art policies and strategies are developed and implemented by specific members of staff or consultants within local planning authorities.
Planning, Regeneration and Public Art

What are the key characteristics of the public art projects?

At their best:

• created out of desire as well as obligation.

• involve 'panels', curators and artists from the inception of development sites enabling them to be planned, funded and supported by developers.

• attempt to engage people in debates about developments – but more public relations than public engagement.
Planning, Regeneration and Public Art

• enhance the designs, functions and uses of buildings and public spaces.

• permanent and temporary and short and longer-term.

• happen off as well as on development sites – planning law means that funding tends to be spent on development sites.
Cabot Circus Cantata

At St James Priory, Haymarket, Bristol
Sunday 14th October at 4pm

FREE ADMISSION

The Cabot Circus Cantata is a collaborative project developed by Neville Gabie, Bristol Alliance's Artist in Residence and Bristol composer and conductor David Ogden.

With fifty nine nationalities represented on site, construction workers from the Cabot Circus development, including builders, secretaries, foremen, security guards, and canteen staff have been invited to contribute traditional songs from their native countries.

These songs have been arranged for both soloists and the extended City of Bristol Choir to form the Cabot Circus Cantata—an hour long musical celebration of this unique global community in the heart of Bristol.

Please RSVP by email to:
info@insitearts.com

Directions:
http://www.davidogden.co.uk/circuscantata

CABOT CIRCUS CANTATA by Neville Gabie and David Ogden
100% FORD MONDEO by Neville Gabie
Planning, Regeneration and Public Art

What are the key characteristics of the public art projects?

At their worst they:

• are an afterthought!
Planning, Regeneration and Public Art

1998: *Angel of the North*

Antony Gormley is commissioned by Gateshead Council.

Funded, in the main, by the National Lottery.

Gateshead Council claims that the Angel of the North is the first step in the creation of 6,000 jobs and £1bn of investment.

Culture, including public art, is seen as key to the successful regeneration of places.
ANGEL OF THE NORTH by Antony Gormley
Planning, Regeneration and Public Art

2009: *The Big Art Project*


It aimed to inspire and create new public art and put it on TV.

Community groups nominate themselves to work with a curator to commission a public art project. Two projects were completed.
DREAM by Jaume Plensa
2009: *The Horse*

Mark Wallinger wins the competition for the Ebsfleet Landmark in Kent.

The competition is marketed as the ‘Angel of the South’.

The Horse will be funded by private developers. It is still to be realised.
THE HORSE by Mark Wallinger
Planning, Regeneration and Public Art

2007: Arts and Health

Arts Council England and the Department of Health (DH) publish *A Prospectus for Arts and Health*.

It includes evidence and examples supporting the benefits of arts and health initiatives.

The *Prospectus* supports DH guidance on the construction of health buildings which promotes public art.
Workshop for an NHS Foundation Trust with schoolchildren
Planning, Regeneration and Public Art

2009: *Building Schools for the Future (BSF)*

The government programme to rebuild/refurbish England’s primary and secondary schools.

The government promotes the commissioning of public art within its guidance to local authorities on BSF. It believes that public art has a role in improving educational attainment.
Planning, Regeneration and Public Art

What are the key characteristics of the public art projects?

• popular.

• 'top-down' constructions of civic identities and public good.

• great claims are made about their economic, social and environmental ‘benefits’.

• ‘by default’ approaches.

• ‘one-offs’ and short term engagement between artists and contexts.
Planning, Regeneration and Public Art


‘if the [public art] “machine” itself can be put to use as a conduit rather than a molder of the art that emerges, then there is still the potential for transforming methodology and materials into positive energy.’
Planning, Regeneration and Public Art

2009: Ian Dove QC

‘Developers could be required to pay for public art in future projects, and failure to act could be a good enough reason to refuse planning permission’.

Replaces the Advice given in 1988.
Planning, Regeneration and Public Art

2011: *Regeneration and the Planning System and Process are changing*

• Simplification.

• Greater community involvement.

• ‘Pooling’ of funding from development sites to be spent on ‘community infrastructure’ projects, including cultural initiatives.
Planning, Regeneration and Public Art


Provides a vision and guidance for the commissioning of public art within a neighbourhood of Bristol over a 20 year period.

Seeks: an active public realm; a welcoming and well-used series of public spaces and routes; to mitigate the impact of change – through temporary usage and community engagement.

The local community is seen as a major opportunity/benefit, allowing the public art programme to build over the long-term.
Planning, Regeneration and Public Art


Involves the local community, private sector organisations the City Council and other public sector organisations.

A curator will be appointed every three years, supported by an advisory panel and hosted by an arts organisation.

Supported and funded via the changes to Regeneration and the Planning System and Process, especially the ‘pooling’ of funding from development sites via the Planning System.
THE UNIVERSITY OF LOCAL KNOWLEDGE by Suzanne Lacy
Self-generated Public Art

1966: Artist Placement Group (APG)

Formed by Barbara Steveni in collaboration with John Latham.

The usual brief for APG artists was to work as ‘creative thinkers’ in industrial or government contexts always conceiving of the artist as an ‘Incidental Person’ interjected into the relations of production and administration.

In 1971 the Arts Council of Great Britain revoked APG’s funding because it was: ‘more concerned with social engineering than with straight art’.
Artist Placement Group (APG)
Self-generated Public Art

1966: Artist Placement Group (APG)

In 1976, Stuart Brisley works in Peterlee for a year.

His work includes:

• a project with local people about collective memories and culture as opposed to 'official' history and culture.

• community workshops about issues of common interest and action.
AND FOR TODAY...NOTHING by Stuart Brisley
PETERLEE REPORT by Stuart Brisley

Eastington Colliery Soup Kitchen Staff, 1926.

Mr & Mrs DAVE & RUBY LARMER & ROSE
2nd May 1976

Now my older brother was working with him and he got his clothing caught, and he couldn't get loose. He was shouting, "Stop the creeper," and my brother was trying to stop it, and he was yelling... and he was trying to get him loose, and he got pulled through the creeper... he got an arm tore off... he got a leg torn off, and then he fell forty feet, and I remember as if it was yesterday when they brought him home from work... I can remember the doctor trying to push my mother out of the front door when we lived at Lumley, I can remember as if it was yesterday, taking a running kick... and kicking the doctor on the shins because he pushed my mother out of the front door. Now my other brother that was working with him, he got cellphone with whose... and he never lived very long after it... he died when he was 28 years old because he was continually getting pneumonia. He got pneumonia about 6 times.

ROSE — And how old was your brother? About 14?
DAVE — On his first pay day... he never saw his first pay... 14.
Self-generated Public Art

1981: The Docklands Community Poster Project

Initiated by the artists Loraine Leeson and Peter Dunn working with the residents of London’s docklands.
THE CHANGING PICTURE OF DOCKLANDS by The Docklands Community Poster Project
THE CHANGING PICTURE OF DOCKLANDS by The Docklands Community Poster Project
Self-generated Public Art

2006: *Dead Soldier*

Performance by Mark McGowan in Birmingham city centre.
DEAD SOLDIER by Mark McGowan
Public Art Organisations

1985: *Artangel*

One of the first agencies focusing primarily on the commissioning of temporary public art.

‘An artist’s response to the qualities and conditions of a particular place is central to the development of a project. And finding the right place is an integral part of the commissioning process we undertake’.
HOUSE by Rachel Whiteread
Context

1999: *Liverpool Biennial*

The Biennial is established and becomes a major international contemporary art event.

Public art is part of an ongoing programme of work as well as the Biennials.

Followed by other Biennials, Triennials, etc. Folkestone being the most recent.
TURNING THE PLACE OVER by Richard Wilson
Context

2000: *Ikon Gallery*

Based in Birmingham the Ikon Gallery re-establishes a programme of off-site works.

This model is followed by other contemporary art galleries.
Public Art Organisations

1999: *Grizedale Arts*

Based in the Lake District National Park, Cumbria.

Origins in the Grizedale Society which was established by the Forestry Commission to develop a sculpture park in Grizedale Forest in 1977.

In its heyday it promoted thinking about the natural environment through the environmental art movement.

By the end of the 1990s the sculpture park had lost its place as a key public art initiative in England.
TAKING A WALL FOR A WALK by Andy Goldsworthy
Public Art Organisations

1999: Grizedale Arts

Adam Sutherland was appointed the Director of Grizedale Arts to reinvigorate the initiative.

Moved beyond Grizedale Forest to focus on the relationship between public art and the social, cultural, economic and environmental development of the Lake District.
Public Art Organisations

1999: *Grizedale Arts*

This reflected:

- the prioritisation of tourism over traditional economic activities within the rural environment (farming, mining, etc).
- the shift from object based public art practice to more dialogical based public art practice.

In 2009, Grizedale Arts opened Lawson Park as the hub of its activities.
Grizedale Arts at Lawson Park
Public Art Organisations

1999: *Grizedale Arts*

In opposition to the traditional museum or institution building, the aim is to work in multiple locations, to be part of a network of ideas and activity, connecting local and global conditions, in a responsive and appropriate way.

For artists it provides accommodation and research facilities, including land.
Public Art Organisations

1999: *Grizedale Arts*

Each year Grizedale Arts awards around 6 residency grants to artists to develop ideas for projects in relation to the context of the Lake District.

There is no fixed time period for each residency.

The focus is on process and the dissemination of ideas to a wider audience rather than the creation of an art product.
Public Art Organisations

1999: *Grizedale Arts*

Grizedale Arts works alongside the local community to develop and realise the work of artists – challenging the artists as much as the community.

The work often feeds into a major annual project or event allowing further public access and introducing new ideas into everyday life.
SEVEN SAMURAI by several artists
FOLK FLOAT, CREATIVE EGREMONT by public works
GREASY POLE, CREATIVE EGREMONT by Jeremy Deller and Alan Kane
CONCLUSIONS

Reprogramming the 'public art machine':

• learning from the past.

• shift from short-term to long-term public arts projects.

• shift from object-based to dialogical public art practice.

• artists being 'useful' on their own terms.
THANK YOU