

# PASW

PUBLIC ART SOUTH WEST

Spring 2007

## CONTENTS

- Public Art South West
- Regional Network Meeting
- Public Art South West Activities
- IXIA Update
- Future Regional Network Meeting
- Focus on current projects & issues:

Public Art in Poole  
 Cultural Mapping Programme  
 Creativity=Sustainability seminars  
 Art Programme Efford  
 Creative links with China Clay  
 Beacon Quay Public Art Project  
 Public Art Bournemouth

## PUBLIC ART SOUTH WEST

Welcome to the bi-annual newsletter of Public Art South West. The newsletter has two main functions; to report on the regional network meetings and to highlight current public art activity and issues, with a focus on the south west region.

In this edition we feature various initiatives and schemes, ranging from: a report on the series of Creativity = Sustainability seminars organised by North Somerset Council; public art developments in Bournemouth and Poole; temporary public art projects in Plymouth and Groundwork South West's exciting new plans. There are also details of the next Regional Network meeting, which will look at what it is artists bring to lighting schemes and strategies, that lighting engineers cannot.

Since its inception, PASW has promoted the sharing and transference of knowledge in order to develop the level of practice, critical debate and understanding of public art activity. The website [www.publicartonline.org.uk](http://www.publicartonline.org.uk) continues to grow in depth and content and if you have a scheme or proposal which you would like us to consider for inclusion in either the newsletter or on the website, please get in touch. [www.publicartonline.org.uk](http://www.publicartonline.org.uk).

## REGIONAL NETWORK MEETING

*'Highway Engineering – a cul de sac for creativity', Swindon 9th November 2006*

Andrew Kelly welcomed everyone to the meeting and to Swindon. He said that having worked on the Legible Cities project in Bristol he viewed the topic of the meeting as critical to current practice. He then welcomed the event's three speakers, before handing over to Maggie Bolt. Maggie thanked

everyone for coming, and said that she had wanted to organise this meeting for some time as she felt that the focus of the day was a very important component of successful collaboration and integrated public art and design projects. The highway engineer, she said, was the person everyone loved to hate and it was therefore time to look at the myth that he or she was the person that dampened creativity within highways and public realm projects. Successful schemes like Kensington High Street demonstrated that creative solutions with regard to car and pedestrian control were possible. She also mentioned the research that the Department of Transport had commissioned to investigate the effect of psychological design principles on roads to reduce motorists' speed and the forthcoming guidance to be issued on this matter to Local Authorities. The creative opportunities to involve artists in creating visual perceptions of risk were very exciting, she said, and presented many groundbreaking opportunities for the future. She concluded by saying that the speakers had been deliberately selected to represent different perspectives and that she looked forward to the ensuing debate.

Stephen Hardy started his presentation by briefly talking about his background and current role in highway engineering. He felt that, given the current complexity within the field of guidance around design, there was a pressing need for everyone to come out of their silos and network outwith their professions so that they could understand how things happened in the round. He talked about risk and the perception of risk, citing the roundabout in the centre of Seven Dials in London, as an example of close pedestrian and car proximity and the culture of the highway engineer profession as being elitist.

Stephen said that the desire to create sustainable communities was a key issue, which connected the design professions in an attempt to create mixed-use development and non-car modes of transport. He then went on to talk about the multitude of



Ben Hamilton Baillie presenting.

statutes that determine what happens on our highways and the fact that many of our anxieties stem from the mistakes that were made in the past with developments such as Spaghetti Junction. Stephen said that the publication 'Paving the Way' by CABE had started to unpack why many of these mistakes had been made. He felt that it was often the case that mistakes came about because there was a lack of attention to the context and detail, resulting in a 'scaletrix' approach to road layout. Also, he said, maintenance issues often stifle creativity.

There was substantially more statutory design guidance for the Highway Agency than local highway authorities, said Stephen, resulting in an every growing gap between the two approaches. Stephen also cited examples of the plethora of publications that now offer guidance such as 'Better Streets, Better Places' and the forthcoming 'Manual for Streets' which is due to be published in April. He touched on issues of adoption and how the process behind adoption was the most important element. Highway authorities should, he said, describe the process for adoption, thus making it more transparent.

Stephen then started to talk about the fabric of the road and how this was the place one should start with regard to design issues. It should be viewed as three components: - width, construction and what it looks like. The Local Development Framework is where one could examine 'what it looks like'. Here design codes come to the aid of the framework planning and the Local Transport Plan should also be brought in to the Local Development Plans.

Stephen went onto to talk about Dorset's approach and the involvement of advice that informs the 'what it looks like' component. Fundamental to this component is the landscape character assessment and townscape character assessment. With all of these in place we can then start to achieve the quality of developments. Stephen talked about Abbotsbury as an example of where these issues had been used. What was needed, he said, was to model developments by using more creative methods. Public art has a substantial role to play in highway design. Places need to be supported by appropriate detailing within the public realm. Public art influences how we feel about the street we walk along and how we enjoy a space as well as what happens within that space.

The presentation then moved on to look at the issue of risk and how in order to satisfy requirements one needed to address the first principles of design and durable materials with a well evidenced audit trail. Other challenges that exist are in relation to the issue of eco friendly development and disability issues.

Stephen finished by posing the question as to whether the role of the artist was to develop public art or whether the skill of the artist was about looking at issues of local distinctiveness and context and bringing them forth into the equation. He stated that the system is becoming more and more technically demanding and consequently it is easy to overlook the fundamentals; in short we are becoming immune to our environments.

Andrew thanked Stephen for his presentation and invited questions from the audience. Delegates raised questions in relation to the best way to approach an area that is distinctively ugly, the issue of pastiche building developments and the role of the artist.

The Chair then introduced Ben Hamilton Baillie who started by declaring that he was a recovering architect who had an

obsessive interest in highways and how our highways and streetscapes had become a focus for communication.

The debate about the relationship between art and highways, Ben said, comes at a time of major change in our thinking about our streets and how we use them, given that they have to serve a multitude of functions. Shared space is nothing new. Streets, he said, have always supplied a shared function; movement, trading etc. In the UK most of our thinking over the last few decades has come from principles of segregation in order to protect us from the monster of the car. Traditionally the kerb has signified the separation of the two worlds of pedestrian and car and that our human world starts beyond the street. We are now, however, recognising that our streets fail to recognise our new values.

One of the main problems, Ben said, is the different needs of our highways compared with our public realm. We accept the need for space that has no cultural value and is completely about movement; motorways for example. There is a need for a clear transition between the highway and the public realm. Ben showed examples of how this was being achieved in Europe. He then talked about Sustrans and the creation of the National Cycle Network and how it was about changing peoples' mental maps of how you get around. Public art in this context was about giving meaning to journeys and places. Ben then showed slides of a number of artworks commissioned by Sustrans.

He then proceeded to talk about the role of the traffic engineer and how Hans Mondermann has been one of the first to recognize that if you wanted to change driver behaviour the design of the street needed to be contextual. Strong connections were needed between the street and local landmarks, thus breaking down the barriers between the street and the public realm. These influences, he said, are now emerging in the UK. Ben illustrated this with slides of various places including Fakenham and Ipswich.

He also spoke about the work he is currently doing in Ashford, Kent. He talked about how public art is being incorporated into the environment and how it is important that every aspect of the street is considered in terms of the meaning it imbues. He showed slides of the initial concepts and explained about the role the artist, John Atkins, had in the overall design of the road layout.

Ben finished by talking about how art can influence, intrigue and add humour; changing the way that people think about the place they are in. He showed slides of work by the artist Ted Dewan in Oxford and concluded by saying that he thought we were on the cusp of real change.

Having thanked Ben for his contribution, Andrew asked the audience for any thoughts. The audience raised a number of questions which touched on issues of risk and the need to build hazards into our sanitized spaces, the problems of signing off projects where no precedents have been set and personal liability.

The meeting then broke for tea before returning for the last presentation of the day from artist, Richard Layzell.

Richard started by saying that he was struggling with labels that had been mentioned during the course of the afternoon. He briefly talked about his previous work including projects in Leeds, Canvey Island and Maidenhead. He went on to talk in some depth about the project he is currently working on in

Swindon on a Home Zone. This work, he said, had involved working with children and looking at the streets in a particular area of the town; how the kids felt about the area and how they could get involved in their environment. During the course of this work, Richard had started to look at role and design of bollards and had worked with the kids on developing ideas for bollard designs. Working closely with Hargreaves Foundry in Halifax, Richard had then produced a series of bollards for the area.

He then went on to talk about 'The Silent Walking Project' he had worked on in Bristol, for Queen Square and one in Locklease Square. He described the project in Locklease Square as an act of surrealism because he had introduced donkey rides and a temporary forest to the environment. He showed some slides and a film of the projects 'Red Carpet', 'Moving the River' and 'Painting the Town Red' that he had worked on. They all addressed mark making and the creation of trails throughout the city.

Richard concluded his presentation by saying that what most interested him was how these temporary projects functioned and how these interventions had in the main been delivered without permission, because permission, in his view, would never have been granted.

Andrew thanked Richard for his thought provoking presentation and then opened up discussion to the audience. The questions and comments addressed issues of the parameters of the projects that Richard had discussed and the need to seek permission to intervene in the public realm.

With the speakers presentations completed, Andrew moved the meeting into the plenary session and continued the discussion around the matter of permissions. There followed a lively period of comments and debate that included:

- How we accept and deal with danger and risk within our public realm.
- The need for opportunities to experience serendipity and chance within our public space.
- How successful public realm allows for contradictions to take place.
- The need for local champions to effect change in projects.
- That community involvement is fundamental to schemes.
- How we communicate with each other in the public realm and how often it is about not having permission.
- How the English legal system is based on precedent, and therefore we get a complex level of social behaviour based on fear.
- Issues of liabilities with regard to art in the public realm.
- How innovation is essential not desirable.
- That the fear of litigation is taking us backwards. That there is a need to accept personal responsibility and to challenge assumptions.
- Problems of the assimilation of information that faces drivers today.
- How we evaluate accidents and whether all accidents are bad; how learning from accidents can make them 'good', a force for change.
- The need for a cultural change and change of attitude.
- The importance of talking to students and engaging them in the debate.

As the plenary session concluded Andrew thanked all the speakers and the audience for attending and contributing.

Maggie rounded up the day by saying that whatever the area we worked in, we all had a responsibility to be creative and to also re-act to policy and developments as members of the community, not just our profession. We all needed to raise the debate and be aware of possibilities to change the status quo when they arose. She thanked the speakers and the chair, everyone for coming and mentioned briefly that the next Network meeting was planned to take place in Weston-super-Mare and would focus on artists working with light and what it was that they could bring to a project, which lighting designers could not.

Further details of the network meeting will be posted on [www.publicartonline.org.uk](http://www.publicartonline.org.uk).

## **PUBLIC ART SOUTH WEST - ACTIVITIES**

Public Art South West is one of the leading public art development agencies in the UK. Primarily serving the south west of England, its works extends beyond geographical boundaries in terms of the critical thinking and application of artists' skills and creativity it promotes. It works with artists and national and regional public and private sector organisations across Britain, and actively networks with a range of professionals within art and the built and natural environment.

### **Staff News**

We are delighted to announce that Rebecca Warne has taken up the permanent post of assistant public art officer and will be working full-time Mondays to Thursdays. Rebecca worked in various roles within administration prior to studying Digital Media at Canterbury Christchurch University. During her time there she became involved in various public art projects and on leaving focussed more on the arts sector.

We have also been successful in obtaining funds to develop a planning resource as part of our advisory portfolio and will have a dedicated consultancy able to offer advice and support of all aspects of achieving public art and quality design activity and resources within the formal planning system. Further information about this exciting new development will be posted on the website.

### **Recent Projects and Initiatives include:**

**[www.publicartonline.org.uk](http://www.publicartonline.org.uk)**

This unique resource is increasingly popular and well-used; the number of visitors to the site increased by 52% during April to December 2006 compared to the equivalent period in 2005. There are 1300 people signed up to receive the e-mail bulletin each month, which lets subscribers know about new material added to the site.

"Thank you very much indeed for sending me the Public Art Online newsletter on a regular basis. It keeps me in touch with the wider art world; this is particularly important for an artist like me, living in a very rural part of Scotland." Kirti Mandir

Over the past few months we have added an in-depth study of Barking Town Centre Artscape, which comprises fifteen public artworks that have been commissioned by the London Borough of Barking and Dagenham. We've also uploaded brief studies of fine artist Clem Crosby's work with the architects redeveloping

the Young Vic, and of the Peterhead Creative Communities Project, as part of which Sans façon – artist Tristan Surtees and architect Charles Blanc – have contributed to Aberdeenshire Council's regeneration plans.

New reports include a CD Rom conference report from the Great Artistic Metropolis: Art in the City – Creativity, Property and Cultural Regeneration, held in October 2005, which examined how art and artist-led approaches can influence regeneration; A Way Forward? Trails, Art and Non-Invasive Interpretation Seminar; Building Cultures: Art and Our City – A Preliminary Report and reports from the Material City programme at the Arnolfini in Bristol.

New research includes A Study of the Effects of Visual and Performing Arts in Health Care. This research study carried out at Chelsea and Westminster Hospital from 1999 to 2002 designed a unique approach to scientifically evaluate the effects of visual and performing arts in healthcare.

### Training

Rounding off a year in which PASW delivered a full calendar of training events, PASW partnered Devon Artsculture in devising and delivering a training day for artists, led by Lee Corner. The day focused on examining artist's specific practice, strengths and opportunities, deconstructing briefs, and how to successfully tender for work. The training included extensive support material including 'Managing Public Art Projects: A Handbook for Artists' commissioned by PASW from Lee Corner and Janet Summerton in 1996, which has been fully revised for 2006. The handbook can be downloaded from [www.publicartonline.org.uk](http://www.publicartonline.org.uk)

In December PASW organised a professional training and development workshop for public art consultants entitled 'Legal and Businesses Frameworks for Public Art Commissions'. The session was well attended and very well received and we will be developing a section on the website dedicated to more detailed legal advice, sources of information etc during the coming year.

### Local Authorities and Agencies across the region

#### Cornwall

PASW continues to work closely with Carrick District Council on a public art strategy, which will be completed during Spring 2007. The public art consultancy Ginkgo Projects Ltd has also produced a strategy identifying how artists can interact with the Perranporth master plan and we hope to be able to report on these initiatives in our next newsletter. PASW advised on the brief for Porthcurno Telegraph Museum 'Waves' project and joined the recruitment panel for a fascinating project initiated by the Museum and partnered and funded by NESTA and Creative Partnerships. The Museum has subsequently commissioned three artists, Tom Grimsey, Balint Bolygo and Renny Nisbet to carry out research and develop proposals for public art commissions for the museum, which combine arts and science (see separate article for further information).

#### Devon

The Devon Quality Design Initiative, a project that aims to offer a good practice, co-ordinated advice, support and information service on creativity and design across all Devon authorities, is entering an exciting phase. A co-ordinator post has been established, funded by PASW, ACESW and a number of Devon authorities including Devon County Council. The work follows the recommendations of a consultancy undertaken by Gerry Wall, and is putting into action many of the objectives and

opportunities which the original Devon Public Art Consortium, working with PASW, has been seeking for some time.

#### Dorset

PASW is working closely with ACESW on developing ideas for the Cultural Olympiad and ways in which artists can be fully involved in the development of facilities and improvements planned as part of the South West's role in hosting the Olympics. PASW is also a member of the Dorset Design and Heritage Forum which has been established to promote the design and heritage approach to the built landscape within community planning, land development and arts practice in Dorset. The aim of the group is also to support the county's local authorities, professional practitioners and artists to make the county a leading place for design in the rural environment.

#### Bournemouth

Following the recommendations of the recently completed public art strategy for Bournemouth, Boscombe Spa Regeneration has appointed Artist Irene Rogan to join the master planning team as lead artist. Irene has been working with the team across a variety of schemes within the public realm and the regeneration area, and is producing a commissioning plan which will cover integrated works and design within the hard landscaping and highways, and also commissioned works. The Authority will be spending at least £300,000 on public art within this multi million pound scheme. PASW has supported Bournemouth throughout the briefing and recruitment of the lead artist and continues to advice on future opportunities.

#### South Gloucestershire

PASW have supported South Gloucestershire via their Local Authority Partnership Agreement in commissioning consultants Tom Littlewood of Ginkgo Projects Ltd and Alastair Snow to work with planning and arts officers in developing and determining a refreshed strategy and mechanisms to achieve sustainable and quality public art commissioning. The outcome of this work should be available during the summer of 2007.

#### Gloucestershire

Gloucester Heritage Urban Regeneration Company has appointed a consultant to implement the programme recommended by the public art strategy. 'A Place for Art' identified a creative rationale, programme strands and indicative projects for commissioning artists and artworks, and also recommended a delivery mechanism.

A Steering group comprising key partners, GHURC, the South West Regional Development Agency, Gloucester City Council and PASW steered and approved the recommendations within the Strategy, including implementation mechanisms. The Arts Consultant post arises from this work and will provide specialist, creative advice and arts management in the negotiation, initiation and development of a strategic commissioning programme throughout the GHURC area, in line with the Public Art Strategy and Area Regeneration Framework.

#### Wiltshire

The four Wiltshire District Councils of Salisbury, North and West Wiltshire and Kennet have made a Grants for the Arts bid to provide resources, matched by funding from PASW and the four authorities, for a strategic and sustainable public art service. This will develop and lead on from opportunities and successes identified through development work carried out with the four

district arts development officers and planning colleagues, co-ordinated by a consultant and resourced by PASW. It is hoped that the service will begin in April 2007.

### Swindon

Swindon Borough Council is negotiating with the regeneration company New Swindon Company, with support from PASW, for a co-ordinated public art strategy and resource, drawing on the success of Gloucester Heritage Urban Regeneration Company as a model.

### Other Initiatives

In brief: PASW has been working with Creative Partnerships and ACESW on developing research into the Building Schools for the Future programme in the south west. The first tranche of research has been completed and further work will take place on developing frameworks, resources and advice for local authorities and partners involved in this wide-ranging programme.

South West Coast Path; PASW is advising the SWCP steering group on the development of a consultancy which will look at the opportunities afforded by the spectacular coast path, for artists to integrate work and become involved in essential environmental and improvement works. The aim is to have a workable strategy in place by Autumn 2007.

## UPDATE FROM IXIA: THE THINK TANK FOR PUBLIC ART PRACTICE

Welcome to ixia's February 2007 update, which is to keep you informed of our work in understanding and advising on the factors that affect the quality of artists' work in the public realm. ixia's focus is currently on three key areas: implementation, evaluation and training.

### Implementation

By working with key public and private sector organisations that contribute to defining the public realm, ixia is researching and establishing ways of working with artists that will assist in filling the public art policy vacuum that exists at a strategic and national level.

English Partnerships continues to work with ixia to formalise its involvement with public art by developing a corporate public art policy and strategy. ixia is also beginning to work in similar ways with other public and private sector organisations.

Guidance for Public Art Supplementary Planning Documents. ixia has carried out a review of the ways that local authorities

secure public art via the planning and development control process, and will release a document containing guidance on the content of Public Art Supplementary Planning Documents during Spring 2007. The document will be supported by development workshops (see below).

### Evaluation

Our work on evaluation with the OPENspace Research Centre at Edinburgh College of Art and Heriot-Watt University, has reached the stage where we are able to offer a toolkit and training course for evaluating the development and impact of public art (see below). ixia sees the toolkit as key to the public art sector's ability to inform Government's evidence-based approach to policy and its implementation of the Sustainable Communities Plan.

### Training

Further details regarding training courses and development workshops for the Evaluation Toolkit and Public Art Supplementary Planning Documents will be publicised shortly. In the meantime, if you want to register your interest in attending please let us know by e-mailing your contact details to [info@ixia-info.com](mailto:info@ixia-info.com)

In addition, ixia is currently formulating its response to Arts Council England's first public value enquiry. Public art is included, so we encourage you to contribute to the debate by going to <http://www.artscouncil.org.uk/artsdebate/2007/02/>

Also, ixia relies on individuals and organisations to undertake research projects. If you are interested in being considered for projects, then send a CV to [info@ixia-info.com](mailto:info@ixia-info.com).

Finally, don't forget to go to [www.ixia-info.com](http://www.ixia-info.com) to find out more about our publications on public art.  
Jonathan Banks, Chief Executive

### About ixia

ixia is the think tank for public art - its aim is to provide an independent and objective view of the factors that affect the quality of artists' work in the public realm by undertaking research and enabling debate.

ixia works with artists, policy makers and implementers within the public and private sectors.

ixia's approach is collaborative ensuring that partners inform its work.

ixia provides publications, consultancy, training and conferences to disseminate knowledge and information.

ixia is a charity and is funded by Arts Council England.

For further information go to [www.ixia-info.com](http://www.ixia-info.com) or e-mail [info@ixia-info.com](mailto:info@ixia-info.com)

## FUTURE REGIONAL NETWORK MEETING

Public Art South West's next Regional Network meeting will take place in Weston-super-mare on 1st May. The focus of the meeting is lighting; exploring the 'added value' of artists working on lighting schemes and strategies in relation to lighting designers.

Speakers include journalist Oliver Bennett, Urban Designer Mark Luck and an artist (tbc).

Further information about the event is included in the mailing with this newsletter.

## FOCUS ON CURRENT PROJECTS AND ISSUES

### Public Art in Poole

In addition to the healthy body of work already existing in the Borough, these forthcoming installations are due for Spring / Summer of 2007:

'Phosphor Fields' - a series of 10 metre-high, wind-powered, waving light wands on a site next to an area of Poole Harbour; and the 'Lane Lights' bench adjacent to an ASDA store entrance. The latter houses interactive light streams embedded in its upper surface, which illuminate in direct response to shoppers'

movements nearby. Both are creations of the Jason Bruges Studio, London.

Peter Yarwood's 'Tattooed Screen' at Cabot Lane, Poole is nearing completion and will deliver a 'message in motion' as the audience passes by on the busy junction. The fourth of Johnny Woodford's five play sculptures in the new Poole Quarter housing development is currently being created and readied for installation.

The Borough of Poole continues to secure public art contribution in its planning process, through the Percent for Art scheme and to advertise commissions through AN - keep an eye out for forthcoming opportunities.

Cross-departmental and external partnerships are ongoing towards future public art projects including the 'shared space' regeneration of 'Old Orchard' in Poole's town centre area.

On March 15th 2007 at Poole Lighthouse, the Borough of Poole will deliver its 'Public Art Awareness Raising Event' for the authority's officers, elected members artist's, architects and other partners. The day will be in partnership with Southampton City Council staff and three of the artist's involved in the regeneration of the city and is intended as preparation for a cross-conurbation Public Art Seminar with Bournemouth in the summer.

If you would like more information on this or any other public art issues in Poole, please contact

**Nicky Whittenham, Public Art Officer 01202 262616 or email [n.whittenham@poole.gov.uk](mailto:n.whittenham@poole.gov.uk)**



*Play Sculpture by Johnny Woodford.  
Photo: Nicky Whittenham.*

## Cultural Mapping Programme

The Cultural Mapping programme was a 5 year public art commissioning project primarily funded by Arts Council England through Lottery funds. Fifteen site specific artworks were commissioned to mark entrances, significant sites and routes through Leicester.

The vision and key objective of this project was to create and develop a distinct character for the city, but with identifiable local differences, as well as helping residents and visitors to visualise the city.

Four themes were chosen for the individual commissions and schemes. These were Green Routes through Leicester including the riverside and cycle paths; Entrances to the city, which are not only main arterial routes but are also gateways to communities, each with their own distinct identity; Neighbourhoods with unique identities, both architecturally and in terms of their communities and the City Centre, which forms a natural convergence point for many routes with its own pathways, sites and functions.

There are a number of complimentary copies available of the accompanying publication which charts the individual projects together with an Introduction and project text from Jasia McArdle, and essays from Ben Heywood, Dr. Noha Nasser, Dr. Franco Bianchini and Dr. Eddie Chambers. The project has a dedicated website which includes in depth case studies and information. Send £2.00 SAE to : LCB Depot, Unit B504 31 Rutland Street, Leic. LE1 1RE.

**Jasia McArdle, Project Manager [jasia@jasia-spirit.co.uk](mailto:jasia@jasia-spirit.co.uk)**

## Creativity = Sustainability seminars in North Somerset

Three seminars developed with Lesley Greene have been held to address the relationship between creativity and sustainability. The audience consisted of key officers and members with local representation from interested community, public and private sector bodies, artists and arts organisations.

The first debate addressed how to achieve a sustainable and appropriate management, for North Somerset's cultural infrastructure, through the model of a Public Art Trust. It addressed the specific legal and best practice models around the ownership, maintenance and commissioning of public art.

The second aimed to demonstrate the key creative roles that artists and young people make to our environment and community revitalisation. Focus was on the local economic benefit of artist's practice, the role of community consultation, management and ownership of projects and the evaluation of arts and ecology projects within education.

The third illustrated the creativity and flexibility required to meet the new challenges of sustainable communities, climate change and developing quality environments. This explored the themes of creative practice within sustainable housing, the public realm within urban planning in Weston and a regional perspective on encouraging quality and sustainability within design.

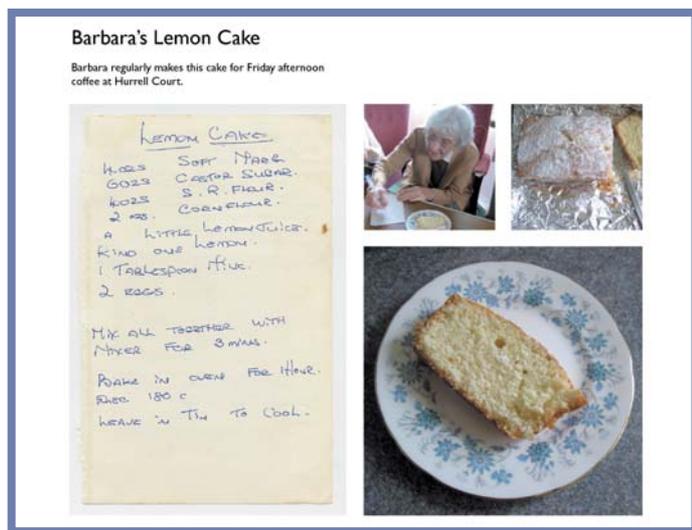
The programme was aimed at raising the profile of the arts development team within the authority whilst addressing current issues and contributing to the development of a new arts strategy. A commission by photographer Liz Milner will result in a new web based work. The seminar presentations, discussions and conclusions will be web-published after a final mini

conference to be held in late spring.

Marcus Cole, [marcus.cole@n-somerset.gov.uk](mailto:marcus.cole@n-somerset.gov.uk)

### Art Programme Efford

The Efford project is a neighbourhood regeneration scheme by Plymouth City Council and The Heart of Efford Partnership, funded by the South West of England Regional Development Agency. Plymouth Arts Centre is involved in a series of commissions that formed part of the consultation and master plan by architects and urbanists Shilliam and Smith, developing pilot art projects by artists Cleo Broda, Anna Hart, Sue Smith, and Jayne Murray. Given the context and locality of Efford, the artists explored themes and ideas of local heritage, urban environment in relation to place and community participation. The local community are currently developing a new scheme to include artist practice as part of the core vision for the area in collaboration with Plymouth Arts Centre.



Cleo Broda - Efford Recipes, 2006

The book is a record of a feast and a collection of local recipes from Efford.

Anna Hart - Jack Sorrel Research Foundation, 2006

Research, actions and documentation about Jack Sorrell and the Royal Marine Public House.

Jayne Murray - Too Many No's and Not Enough Yes's, 2006

A social intervention with young people in Efford.

Sue Smith - Efford Moves, 2006

Dance workshop with young people in Efford

[www.effordmoves.org](http://www.effordmoves.org)

Paula Orrell, Curator, Plymouth Arts Centre,  
[paula@plymouthac.org.uk](mailto:paula@plymouthac.org.uk) [www.plymouthac.org.uk](http://www.plymouthac.org.uk)

### Groundwork South West's 'Creative Links with China Clay'

Groundwork is a charity with the strap-line 'Changing People, Changing Lives'. We work with local people to build sustainable communities through joint environmental action. We have recently been exploring how an arts-based approach can support our work and provide a tool to bring people together to make changes to the spaces where they live.

With Heritage Lottery funding we are working with community groups in the China Clay areas of Cornwall on the 'Creative



Artist Richard Austin running his Skullature Workshops with community members from the Golden Friendship Group of Penwithick.  
Photo: Polly Talmage, Groundwork Devon & Cornwall.

Links' project to research their industrial heritage and reflect their findings through arts and crafts.

Artists are working with local people to work creatively to explore and interpret their unique industrial heritage, using methods such as creative writing and Richard Austin's 'Skullature Workshops'.

Ultimately the project will result in the findings being reflected in the design, creation and installation of landmark pieces created by Cornish sculptors to be placed at three gateway points to the Clay Trails bridleway, footpath and cycle-route network.

Groundwork's Creative Links project will enable people to engage with a variety of artistic media and to work with professional artists, as well as providing opportunities for Cornish sculptors to create some lasting physical installations for all to enjoy.

Louise Walsh, Regional Development Manager, Groundwork South West [louise.walsh@groundwork.org.uk](mailto:louise.walsh@groundwork.org.uk)

### Beacon Quay Public Art Project

In October 2004 Torbay Council was approached by lead artist Melanie Thompson who proposed to work with the authority to create a site specific piece of public art in Torquay. Melanie offered an interactive work of art that would assist in the regeneration of Torquay harbour and town centre. In November 2005 the artist Bob Budd was appointed to develop the public art scheme. We quickly identified Beacon Quay as the best potential site for the project. Proposals to implement public realm improvements at Beacon Quay had already identified the potential for public art to create a focus in this area that would draw people around the inner harbour and help to regenerate Beacon Quay itself.

The project taught us two valuable lessons for the future. The first that it would have been better if Bob could have been involved at the initial design stage of the public realm scheme, the artwork could then have been developed with consideration of the overall design of the whole of the public realm. To achieve this Bob would have needed to be appointed much earlier. The second lesson was by creating a strong core group at the start of the project the project was able to communicate its



Beacon Quay, Torquay. Artist Bob Budd /  
Lead Artist Melanie Thompson Photo: Paul Osborne

aims clearly and satisfy the needs of most of the people involved once built.

Melanie Thompson, [melart84@btinternet.com](mailto:melart84@btinternet.com)

### Public Art Bournemouth

In December 2006 Bournemouth Council's cabinet adopted the Public Art Development Plan referred to in an earlier edition of this newsletter. All 12 recommendations were agreed and the plan can be read on line [www.bournemouth.gov.uk/residents/arts](http://www.bournemouth.gov.uk/residents/arts)

One of the Recommendations focusses on using the pilots included in the Plan. They will be used as case studies and be evaluated against The Officers Toolkit provided within the Development Plan. Two of the four pilots are within the Boscombe area; the new Boscombe Library and Housing Development and the Boscombe Spa Village.

The Library project involves East Dorset Housing Association, in collaboration with Bournemouth Libraries and Bournemouth Arts Development to commission 2 artists to develop public art in an appropriate media on two wall areas to be linked through design. One is a bicycle store wall near the entrance to the building and the other a brick face elevation above the entrance. A Support Artist who will be Dorset based, professionally qualified but who wishes to gain experience of working in the realm of public art will assist the Lead Artist. To date over 90 information packs have been sent out to interested artists for both posts, with appointments being made in early March.

The Boscombe Spa Village project will transform Boscombe Seafront into a unique leisure amenity focused around:

- Europe's first artificial surf reef.
- A revitalised pier and new leisure, catering and retail infrastructure.
- A landscaped piazza and events arena linking Boscombe Gardens to the sea.



The opening of Boscombe Library, hoardings mural by artist Jeff Pigott

The consultant artist Irene Rogan has been selected by the Planning Group and has significant experience of making work in the public realm, as well as knowledge and experience of advising planners and developers on best practice in Public Art development. Irene Rogan is working closely with the Design Team to advise and recommend suitable and appropriate public art elements that can deliver the project. She will be contributing to discussions on the aesthetic overview relevant to the development with particular attention to signage, street furniture, hard landscaping and community use. Irene will also produce a report with her recommendations and develop a list of suitable artists and/or craftspeople capable of executing the type of commissions recommended.

To view progress on the project  
[www.bournemouth.gov.uk/boscombespavillage](http://www.bournemouth.gov.uk/boscombespavillage)

On a smaller scale we continue to promote Hoardings Mural Projects to Developers working in the town. The illustration shows the panels of the Boscombe Library site. The artist working on this project was Jeff Pigott.

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