

Long View: 1940s

A1 - 1940s

Civic-led redevelopment of Britain's industrial cities is disrupted by World War II [1939–1945]. Council for the Encouragement of Music and Arts [CEMA] is appointed [1940] and receives direct funding from central government to bring the arts to the nation to raise civic morale. The Butler Education Act [1944] introduces the 11-plus examination, establishes the tripartite system of secondary education (grammar schools, secondary technical schools and secondary modern schools) and raises the school leaving age to 15 from 1947. CEMA is replaced by the [Arts Council of Great Britain](#) which was set up by Royal Charter [1946] with the objective of developing "accessibility to and greater knowledge, understanding and practice of the fine arts". Labour wins a landslide general election [1945] which leads to the creation of the Welfare State. [The New Towns Act \[1946\]](#) leads to the designation of, amongst others, Crawley, Harlow and Hemel Hempstead [all 1947], [Peterlee](#) [1948], and Corby [1950] being removed from local-authority control and placed under the supervision of a Development Corporation. Britain's coal industries are nationalised [1947] and the [National Health Service is established](#) [1948]. Aneurin Bevan, Labour's Minister of Health, calls for the State to "enfranchise artists, by giving them our public buildings to work upon" [1948]. [Local government spending on the arts begins](#) [1948]. The XIV Summer Olympic Games are held in London [1948]. The Cold War begins following the Soviet Union blockade of Berlin [1948]. George Orwell's novel, *Nineteen Eighty-Four* is published [1949].

A2 - 1940

Lewis Mumford's *The Culture of Cities* is printed in England

Mumford's book proposes a more humanistic approach to planning the 'dream city' in post-War reconstruction projects and is a starting point for understanding contemporary notions of 'cultural well-being'

Influenced by Scottish urbanist Patrick Geddes' philosophy of the Garden City, Mumford's *The Culture of Cities* concluded that the city was not simply a consequence of economics but the site of social complexities driven by community culture.

"Nothing is unthinkable, nothing impossible, provided it comes out of the needs of life and is dedicated to life's further development." [1]

The book's last but one paragraph concludes: *"We must restore to the city the maternal, life-nurturing functions, the autonomous activities, the symbiotic associations, that have long been neglected or suppressed. For the city should be an organ of love; and the best economy of cities is the care and culture of men."* [1] As Time Magazine commented, Mumford's: *"guiding principle is that the City is not only a form of life but, through its layout and architecture, a form of art – potentially the form of forms."* [2]

In Sharon Zukin's 1995 publication with the plural modification of Mumford's title [3], the role of culture has now "*become a more explicit site of conflicts over social differences and urban fears*" driven by two basic questions: 'Whose Culture?' and 'Whose City?'

For Eduardo E. Lozano, the cultural flow in the "*reconstruction of urban communities must stress diversity, as both a social and a visual characteristic, and ensure variety and equality of social groups, so that no one can exert undue dominance. It must stress a rich urban mixture with economic and political balance, an environment that is resilient, enjoyable, and fair. Heterogeneity, interaction, and exchange; competition and cooperation; urbanity and choice; symbolism and spontaneity – all should be there in a wide range of communities, from small towns to large metropolises – a postindustrial society inextricably linked with humane and democratic values.*" [4]

In his earlier *The Story of Utopias*, Mumford stated that "*Art is as large as life and it does not gain vigor or intensity by reducing its scope to that of the puppet stage*". For Mumford, the function of art and culture is to transform society towards 'eutopia', in which the Greek εὖ ('good' or 'well') and τόπος ('place'), combine to create 'good place'." [5]

Following the publication of *The Culture of Cities*, Mumford appeared on the cover of TIME magazine on 18 April 1938, and now appears on YouTube. [6]

Sources:

[1] Lewis Mumford: *The Culture of Cities*, Secker & Warburg, London, 1940 (first published 1938)

[2] Time Magazine: *Art – Form of Forms* 18.04.1938

[3] Sharon Zukin: *The Cultures of Cities*, Wiley-Blackwell, 1995

[4] Eduardo E. Lozano: *Community Design and the Culture of Cities*, Cambridge University Press, 1990

[5] Lewis Mumford *The Story of Utopias*, 1922, Kessinger Publishing Co (1 Feb 2003)

[6] Mumford on YouTube: http://www.youtube.com/watch?v=e5b_59mls4M&feature=related

A3 – 1940

Council for the Encouragement of Music and Arts [CEMA] is formed

As the forerunner to the Arts Council of Great Britain, CEMA heralded the beginning of State support of the Arts raised early concerns over bureaucracy and 'official' art

In 1940, the newly formed Council for the Encouragement of Music and Arts [CEMA] dispatched twelve 'music travellers' to the civil defence regions with the battle orders: "*Do what you like to encourage music among the civilian population: keep a diary and report monthly.*" [1]

"*The First and Most Pressing Need – To Save the Artists.*" [2]

Although CEMA was an initiative of the Pilgrim Trust, established in 1930 by the American railway magnate Edward Harkness to conserve "the heritage of Great Britain in all its aspects, social, intellectual and material" [3], it was completely funded by the Treasury by 1941 and became the fore-runner of a State-funded Arts Council.

CEMA's original committee comprised Lord Macmillan, as chairman, Dr. Thomas Jones, the secretary of the Pilgrim Trust, art historian Sir Kenneth Clark, then Director of the National Gallery in London, Sir Walford Davies, who had pioneered broadcast music, Thelma Cazalet, MP and W E Williams, Director of the British Institute of Adult Education and originator of the Institute's *Art for the People* travelling exhibitions.

Sources:

[1] Unknown source

[2] Clive Bell: *A Ministry of Arts*, *The Statesman and Nation*, 14.10.1939

[3] Minutes and Papers of CEMA 1939-1940: Victoria and Albert Museum, London

Further information:

The History of the Arts Council <http://www.artscouncil.org.uk/who-we-are/history-arts-council/> [accessed 20.06.2012]

Anna Upchurch: *John Maynard Keynes, the Bloomsbury Group and the Origins of the Arts Council Movement*, *International Journal of Cultural Policy*, 2004

A4 - 1940

Coventry of Tomorrow: Coventry's redevelopment plans are exhibited to the public

Coventry's redevelopment plans are an important example of the integration of art into post-War city-building and rebuilding programmes

Although not unique in terms of pre-War civic regeneration schemes, the *Coventry of Tomorrow* exhibition is unusual in that members of the City Council had been given copies of Lewis Mumford's *The Culture of Cities* to read as a basis for understanding the ideas expressed in the new plans. The introductory panel for the exhibition read:

"Art is integrating. Architecture Painting Sculpture and Living. The well making of that which needs making. Eating Dressing Housing Engineering. First in a series of exhibitions of the works of those moving towards this synthesis." [1]

Donald Gibson (1908-1991) became City Architect of Coventry in 1939, and was instrumental in the separation of Planning control from the duties of municipal engineers and surveyors. This arrangement that was to become common practice across post-War England as architecture departments, established in local authorities during the 1930s, began to take the lead in city-building programmes.

The city centre of Coventry was blitzed on the 1 November 1940. Given the scale of the city, the bomb damage was considerable. This gave Coventry pole position in the race for post-War government resources necessary for city rebuilding. As Coventry City Architect Donald Gibson once commented, we "used to go up and see which buildings would be burnt to see how it would speed up our planning. [...] We knew which were the key buildings to get down." [1]

Sources:

[1] S. A. Walford: *Architecture in Tension*, University of Warwick (thesis) 2009

Further information:

Architectural Design: *Coventry rebuilds*, Architectural Design, December 1958, pp. 483-489

D. R. Childs & D.A.C.A. Boyne: *Coventry*, Architects' Journal October 1953, pp.436-439

Corporation of Coventry (1945): *The Future Coventry: Some Proposals and Suggestions for the Physical Reconstruction and Planning of the City of Coventry*

P. Johnson-Marshall: *Coventry: test case for planning*, Official Architect and Planning May 1958, pp. 225-226

P. J. Larkham & J. Nasr: *The Rebuilding of British Cities*, 2004

http://www.lhds.bcu.ac.uk/research/pdfs/be_paper90.pdf [accessed 26.07.2011]

Plan for the City Centre, The Architect and Building News 20.03.1941

<http://www.historiccoventry.co.uk/articles/postwar1.php> [accessed 26.07.2011]

The Builder: *Reconstruction of Coventry*, The Builder, 19.11.1948, pp. 590-592

Image: Coventry Archives

Additional information at DP essay No7 *Public art and the reconstruction of cities*

A5 - 1943

Herbert Read's *Education Through Art* is published

Read argues that art is the educational process in the 'broader training of the citizen'

In *Education Through Art*, the poet, critic and anarchist Herbert Read argued that art is the means by which humanity adjusts its subjective feelings and emotions to the objective world. "What I have in my own mind is a complete fusion of the two concepts, so that when I speak of art I mean an educational process, a process of upbringing; and when I speak of education I mean an artistic process, a process of self-creation." [1]

Meanwhile, The Education Act – or 'Butler Act' - of 1944 raised the school leaving age and divided the all-age elementary education into primary and secondary schools. It also promoted "the broader training of a citizen for all" over the basic requirement of the "three R's", and introduced Art, Music and Craft into most school curricula. [2]

Herbert Read's *Education Through Art* went on to underpin the UNESCO report of the 1951 seminar on *The Visual Arts in General Education*, held in Bristol. This concluded that:

"...in order to communicate human reaction as completely as possible, it is necessary to employ not only 'the infinite subtleties of verbal expression, but also various forms of symbolic expression'. Our educational systems have tended to ignore the various types of symbolic communication. However, we are beginning to question the adequacy of our verbal modes. The movement which has led to the liberation is beginning to recognise the fact that human beings are dependent upon symbolic as well as conceptual means of thought. Since the purpose of education is to liberate the force of spontaneous growth, and since growth is only made apparent in expression, then education is a matter of teaching children and adults how to express themselves in sounds, images, tools and utensils. In other words, 'the aim of education is, therefore, the creation of artists – of people efficient in the various modes of expression and communication'." [3]

Sources:

[1] Herbert Read: *Education through Art*, Faber and Faber, 1943

[2] The Education Act: (7 & 8 Geo. 6 c. 31), 1944

[3] UNESCO <http://unesdoc.unesco.org/images/0012/001271/127174EB.pdf> [accessed 02.08.2011]

Further information:

David Thistlewood: *Herbert Read*, Prospects, vol.24, 1994

http://www.ibe.unesco.org/fileadmin/user_upload/archive/publications/ThinkersPdf/reade.pdf

[accessed 03.08.2011]

A6 – 1945 to 1955

From the reconstruction of Coventry to the Millennium Phoenix Project

The principles of collaboration and integrating art in post-War reconstruction are continued in later city-building programmes

A special edition of *Architectural Design* [1] recognised the significance of Coventry's reconstruction to the national post-War build a 'Better Britain' agenda.

In a House of Commons debate in November 1959, Sir David Price, Conservative MP for Eastleigh, commented that "...collaboration has to take place at the design stage. We do not want to bring in the artist late merely to titivate a finished building... The collaboration must take place at the design stage, when it can be argued out, and when a change of idea costs no more than a piece of india-rubber to rub out a line on the drawing board." [2]

This idea of early artist involvement is clearly evident in the correspondence between a number of artists and the City Architect during the post-War reconstruction of Coventry.

Almost fifty years later, though, the cityscape that came out of *Coventry Rebuilds* provided the negative backdrop for the *Phoenix Project* [initiated in the early 1990s and completed 2003] undertaken by MacCormac Jamieson Prichard Architects, who commented:

"However more recently its brutalist post war reconstruction combined with the economic recession that followed the decline in the car industry in the 1970's gave rise to physical and social problems

that lead to the city being famously characterised as a 'Concrete Jungle' and as a 'Ghosttown' in songs by the Coventry band The Specials in the early 1980's."[3]

The *Phoenix Project* regeneration programme for Coventry's central area (taking in the two cathedrals, the university and the Museum of British Road Transport) was supported by a public art strategy [Public Art Commissions Agency] based on the theme of 'communication' led to the commissioning of artists Alexander Beleschenko, Christine Browne, Jochen Gerz, Susanna Heron, Françoise Schein, David Ward, Kate Whiteford. As an advocate for the early commissioning of artists to public realm schemes, Richard MacCormac of MJP Architects encouraged the idea that "*the art works themselves shape the spaces, rather than being simply placed within them.*"[4]

Sources:

[1] Architectural Design: *Coventry rebuilds*, Architectural Design, December 1958, pp. 483-489

[2] Hansard vol. 613: *Industrial Development and Preservation of the Countryside*, 20.11.1959

[3] MacCormac Jamieson Prichard Architects: *Coventry Phoenix Initiative, Achieving Urban Renaissance through Public Space and Art*, The Cityscape Conference, London, 13.10.2004

[4] Joanna Morland: *Coventry Phoenix Initiative Case Study*, Public Art Online, 2002

A7 - 1946

Arts Council of Great Britain (ACGB) is created

Access and participation, and the control of State support for the Arts

In 1945 it was announced that the Council for the Encouragement of Music and the Arts [CEMA] would continue as a permanent peace time body under the name Arts Council of Great Britain, and a Royal Charter of Incorporation was granted in 1946. The main objective of ACGB was to develop accessibility to and greater knowledge, understanding and practice of the fine arts. Its government grant was administered by the Treasury until 1965, and then by the Department of Education and Science.

"Over the next six decades, the pendulum swung back and forth between these ideas of what the Arts Council should accomplish. Should funding be given to promote access and increase participation in the arts? Should decisions be made centrally, from London, or should the regions have more control?"[1]

Economist John Maynard Keynes, chairman of CEMA from 1941 but who died before the Royal Charter was drafted, saw the ACGB's role as being *to "decentralise and disperse the dramatic and musical and artistic life of this country, to build up provincial centres and to promote corporate life in these matters in every town and county."*[2]

"...the Arts Council model has supported professional artists through the development and sustenance of artistic institutions that produce, present and commission work for audiences of taxpayers and tourists. This emphasis on funding decisions that cultivate artistic standards through professional organizations in metropolitan areas has drawn extensive criticism and comment over the decades." [3]

The independent Regional Arts Associations [RAAs] were a consequence of the Arts Council of Great Britain's closure in the 1950s of the regional outposts located in the nation's Civil Defence regions it had inherited from the War-time Council for the Encouragement of Music and Arts [CEMA]. The 1965 White Paper *A Policy for the Arts* identified the importance of the independent RAAs to issues of regional planning and resourcing, and *The Standing Conference of Regional Arts Associations* [SCRAA] was formed in 1967, in part, to liaise with the Arts Council over funding priorities. By 1974/75 Arts Council was funding some 70% of regional arts activities via the RAAs.

The ambition to "decentralise and disperse" was also key to the ACGB's 1984 *Glory of the Garden* policy, which commented that it was "*inequitable that London, which holds about one-fifth of the population in England, should attract about half the Council's spending.*" [2]

Following the 1993 *National Lottery etc. Act*, ACGB was replaced by the three separate national Arts Councils (for England, Scotland and Wales) which now act as distribution bodies for the 18% of Lottery funding that goes to the Arts.

Sources:

[1] *The History of the Arts Council* <http://www.artscouncil.org.uk/who-we-are/history-arts-council/> [accessed 20.06.2012]

[2] Arts Council of Great Britain: *The Glory of the Garden*, 1984

[3] Anna Upchurch: *John Maynard Keynes, the Bloomsbury Group and the Origins of the Arts Council Movement*, *International Journal of Cultural Policy*, 2004

A8 - 1946

Post War housing shortages and the New Towns Act – Phase 1

The New Towns Act gave powers to acquire land within designated areas on which to build 'new towns' in an attempt to relieve housing shortage and provided more opportunities for integrating the arts into building programmes

"But it was the attempt to create, by government act, entirely new communities which gave modern architects their best chance to realise their utopian vision, in which their rational, planned architecture would deliver British city dwellers from the dark failures of Victorian housing to a bright new world of clean, functional towns." [1]

The New Towns Act 1946 [2], subsequently revised in 1965 and 1981, gave the post-war government powers to acquire land within designated areas on which to build 'new towns' in an attempt to relieve housing shortage. Design of the first wave New Towns was based on Ebenezer Howard's 1898 utopian vision of Garden *Cities of Tomorrow*.

Although a response to post-War housing shortage (some 12.5 million homes were damaged during World War II), the New Towns programme also promoted the idea of self-sufficient 'social cities' as a progressive step forward from "*the mistakes of one hundred and fifty years of a 'free for all' philosophy*", as it was described in the 1951 Festival of Britain's *Guide to the Exhibition of Architecture, Town-Planning and Building Research*. These mistakes were identified as traffic congestion, depressed housing, inadequate open spaces, and the intermingling of industry with housing.

Although falling some way short of Le Corbusier's 1929 plea that "*We must build on a clear site*" and the greenfield sites proposed by the Reith Commission [1945], the majority of New Towns were constructed around existing villages. The basic structure for the first wave of New Towns (as advocated for by Frederic Osborn, Ebenezer Howard's Estate Manager at Welwyn Garden City) comprised pre-planned road schemes, open space that included private gardens, parks and parkways, and a surrounding area set aside for agriculture.

In 2006, Jonathan Glancey, the Guardian's Architecture and Design Correspondent commented that there "*remains the question for all Britain's new towns still finding their foundations 60 years on. Where are their centres? For those who truly care for new towns, their lack of traditional centres, spatial hierarchies and history makes them a model for an increasingly globalised and less sharply defined Britain. For others, they are an acquired taste. They still feel like social and architectural experiments.*"[3]

Sources:

[1] The Open University: *Post-War Optimism 1945-1960*, 2001

[2] New Towns Act: (9 & 10 Geo. 6. c. 68), 1944
<http://www.legislation.gov.uk/ukpga/1946/68/contents/enacted> [accessed 03.08.2011]

[3] Jonathan Glancey: *Brave New World*, The Guardian 06.11.2006
<http://www.guardian.co.uk/artanddesign/2006/nov/06/architecture.communities> [accessed 29.07.2011]

A9 – 1947 The Town and Country Planning Act is passed

Local Authority control of land use becomes the foundation for modern town planning and establishes the requirement for planning permission for development

Under the post-War Labour Government's Town and Country Planning Act 1947 [1], local planning authorities were required within three years to submit a new development plan for their area.

As the poet John Betjeman wrote:

*"In a few years this country will be looking
As uniform and tasty as its cooking.
Hamlets which fail to pass the planners' test
Will be demolished. We'll build the rest
To look like Welwyn mixed with the Middle West.*

...
*And ev'ry old cathedral that you enter
By then will be an Area Culture Centre.
Instead on nonsense about Death and Heaven
Lectures on civic duty will be given."*[2]

Sources:

[1] Town and Country Planning Act: (10 & 11 Geo. 6 c. 51), 1947

[2] John Betjeman: *The Town Clerk's Views*, 1948 in Victor Moore: *A Practical Approach to Planning Law*, Oxford University Press, 2005

A10 - 1947

Frederick Gibberd, prepares the master plan for Harlow New Town and establishes the Harlow Art Trust

The role of public art in rebranding Harlow New Town as the world's first Sculpture Town

Following the 1947 master plan prepared by consultant architect Frederick Gibberd, Harlow New Town was built by many of the best post-War architects in Britain and builds a collection contemporary sculpture.

In 1953, Gibberd, a keen collector of contemporary art, established the Harlow Art Trust, and the town now has a collection that includes work by Henry Moore, Barbara Hepworth, Elizabeth Frink, William Mitchell, and Lynn Chadwick, amongst others. The charitable objectives of Harlow Art Trust are: *"For the common benefit of the inhabitants of the New Town of Harlow: purchasing or otherwise acquiring works of sculpture and erecting them in public places in the New Town; purchasing or otherwise acquiring works of art for public museums or other public exhibition in the New Town; paying the cost maintenance, insurance and other outgoings in respect of sculpture and other works of art; otherwise furthering the benefit of the inhabitants of the New Town by making it more beautiful."*[1]

Gibberd, architect for the Heathrow Airport Terminal buildings between 1950-1969 and also architect for Liverpool Metropolitan Cathedral between 1960-1967, was heavily influenced by Le Corbusier and Mies van der Rohe, and was something of a workaholic. In 1983, he chose a bottle of sleeping pills as his luxury item on the BBC's *Desert Island Discs* [06.08.1983].

In 2009, Harlow Council approved a proposal from the Harlow Art Trust to rebrand Harlow New Town as 'Harlow Sculpture Town'.

Sources:

[1] Harlow Art Trust: Charity Commission no. 212559

Further information:

Harlow Art Trust <http://www.harlowarttrust.org.uk/> [accessed 07.08.2011]

Image: Henry Moore 'Harlow Family Group' 1954 © VisitHarlow 2009

A11 - 1947 (to 1951)

School Prints Ltd. commissioning programmes are launched

Towards the end of World War II, the ambition of bringing contemporary art to young children was achieved by displaying 'good' art in schools

"In her introductory letter to artists, Brenda Rawnsley, who founded School Prints Ltd, wrote, "We are producing a series of auto-lithographs, four for each term, for use in schools, as a means of giving

school children an understanding of contemporary art. If that somewhat ambitious aim were not to be fulfilled, the prints would in any case enliven corridor walls and bring a splash of welcome colour into dull assembly halls." Many British artists contributed to the two major series of School Prints in 1946 and 1947, including Julian Trevelyan, Hans Freibusch, Feliks Topolski, L. S. Lowry, John Nash, and Phyllis Ginger. In 1949, School Prints Ltd produced a 'European Series' of works commissioned from Picasso, Leger, Dufy, Braque and Matisse." [1]

Sources:

[1] Mel Gooding: *School Prints*, Arts Review, July 1980

Further information:

Ruth Artmonsky: *The School Prints – A Romantic Project*, Artmonsky Arts, 2006

Images © <http://www.schoolprints.co.uk/> [accessed 03.08.2011]
Henry Moore 'Sculptural Objects' circa 1949 (School Print no. 30)
Fernand Leger 'King of Hearts' circa 1949 (School Print no. 25)

A12 - 1948

The National Health Service is created

The post war socialist vision for the state introduced universal health care and a call for a more public role for artists

Following the introduction of the National Insurance Act in 1946, Minister for Health Aneurin Bevan's 1946 National Health Service Act came into effect on 5 July 1948 and for the first time provided free medical care for everyone. It was the major achievement of Atlee's post-War Labour Government, and "*was launched with the proud expectation that it would make the UK the envy of the world*". [1]

Even so, the British Medical Association mounted a vigorous campaign against the proposed legislation. In one survey of doctors carried out in 1948, it claimed that only 4,734 doctors out of the 45,148 polled were in favour of a National Health Service.

In 1948, Aneurin Bevan also called for the State to "*enfranchise artists, by giving them our public buildings to work upon*". [2]

Sources:

[1] BBC <http://www.bbc.co.uk/archive/nhs/> [accessed 31.07.2011]

[2] J Campbell: Nye Bevan, *The Mirage of British Socialism*, Weidenfeld and Nicolson, 1987

Further information:

The creation of the National Health Service http://www.bristol-inquiry.org.uk/final_report/annex_a/chapter_2_3.htm [accessed 07.08.2011]

A13 - 1948

Local Authority spending on the Arts begins

Artists and the “happiness for all of us”

Section 132 of the 1948 Local Government Act [1] empowered local authorities to spend 6d in the pound on the arts, defined as local entertainment. *“...the history of local government patronage since 1948 is an uneven amalgam of timidity and philistinism, relieved rarely by consistently intelligent use of the existing power.”* [2]

Almost thirty years’ later in a comprehensive review of arts support in England and Wales, Lord Redcliffe-Maud commented: *“What artists and the arts in Britain most of all need is money. So do we all; but the British artists...have shown since the War what great interest in happiness results for all of us from a financial investment small enough to be negligible compared with national investment in any other public service.”* [3]

Sources:

[1] Local Government Act: (11 & 12 Geo. 6. c26.132), 1948

[2] Klub Harmon: Tribune Magazine, 06.03.1964

[3] Lord Redcliffe-Maud: *Support for the Arts in England and Wales*, Calouste Gulbenkian Foundation, 1976

Long View: 1950s

A14 - 1950s

Festival of Britain is opened on London's South Bank [1951] as a showcase for "recovery and progress" and to promote better design quality in the post-War rebuilding. Coronation of Queen Elizabeth II [1953]. Watson and Crick publish their discovery of the structure of DNA [1953]. The term 'Kitchen Sink Painters' is used by the critic David Sylvester [1954] to describe the work of painters John Bratby, Derrick Greaves, Edward Middleditch and Jack Smith which "takes us back from the studio to the kitchen...in which ordinary people cooked ordinary food and doubtless lived their ordinary lives", and all four artists (known formally as the Beaux Arts Quartet) represent Britain at the 1956 Venice Biennale. Commercial television begins and John Osborne's play 'Look Back in Anger' is performed for the first time [1955] heralding a generation of 'Angry Young Men' whose writing is critical of established social values. Disneyland opens in California [1955]. Elvis Presley releases *Heartbreak Hotel* [1956]. The Clean Air Act is passed and Britain's first nuclear power station becomes operational [1956]. The Soviet Union launches *Sputnik*, the first artificial satellite [1957]. Britain tests its first hydrogen bomb [1957] and builds its first motorway [1958]. The term 'Pop Art' is first used by Lawrence Alloway [1958].

A15 - 1951

The *Festival of Britain* and achieving 'Aesthetic Unity' through the collaboration of artists, architects and landscape architects

Celebrating the centenary of the 1851 *Great Exhibition*, the scale, ambition and the foregrounding of culture, made the *Festival of Britain* a forerunner of national celebratory festivals such as the Millennium celebrations in 2000 and the Olympics in 2012

"In 1947, after nearly a decade of war time austerity, rationing, and making-do, the government devised 'a tonic for the nation'. A national display illustrating the British contribution to civilisation, past, present and future was prescribed to mark the centenary of the Great Exhibition in 1851. This included contributions to the arts, science and technology, and industrial design." [1]

In *Symbols for '51*, Robert Burstow notes that the: *"Festival of Britain promised to provide a cultural counterpart to the social benefits of the Welfare State. Directed by Gerald Barry, editor of the left-wing broadsheet The News Chronicle, and guided through Parliament by Herbert Morrison, Deputy Prime Minister and former leader of the London County Council, the Festival was concerned with the same egalitarian principles as Labour's far-reaching programme of social and economic reform."* [2]

Burstow identifies two distinct types of sculpture installed at the Festival of Britain: *"from Jonzen's informal Naturalism or Peter Peri's Realism, to the many different guises of modernism typical of the period"*. The ambition of the Festival Design Group, as expressed by Misha Black, was that *"painters and sculptors could work with architects, landscape architects and exhibition designers to produce an aesthetic unity"*. [3]

The Arts Council of Great Britain commissioned work from Robert Adams, Reg Butler, Lynn Chadwick, Frank Dobson, Jacob Epstein, Barbara Hepworth, Karin Jonzen, F E McWilliam, Bernard Meadows, Henry Moore, Uli Nimpf and Eduardo Paolozzi. Some of the commissioned work was also sited at

Battersea Park in the open-air exhibition of sculpture that ran concurrently with the main Festival of Britain. Numerous small scale events were held throughout the United Kingdom as part of the nationwide demonstration of Britain's contribution to civilisation.

The sentiments behind the *Festival of Britain* resonated later in the ambitions for the *Millennium Experience* exhibition at the Millennium Dome, London, in 2000. The "triumph of confidence over cynicism, boldness over blandness, excellence over mediocrity" [4] ambition of the *Millennium Experience* was short-lived, and the Dome has since been redeveloped as a commercial sports and entertainment centre.

Sources:

[1] National Archives: *Festival of Britain Collection*

[2] Robert Burstow: *Symbols for '51 – the Royal Festival Hall, Skylon and sculptures on the South Bank for the Festival of Britain*, South Bank Centre, 1996

[3] Hugh Casson: RIBA Lecture, 24.03.1950, cited in Robert Burstow: *Modern Sculpture in the South Bank Townscape* in *Festival of Britain* (Twentieth Century Architecture no. 5), eds E. Harwood & A. Powers, Twentieth Century Society, London, 2001

[4] Tony Blair quoted in Stephen Bayley: *A decade on...the Dome finally works*, *The Observer*, 24.06.2007

Image: © Getty Images

A16 - 1952

The post-War purpose of the sculptor in society and the importance of cultural development within reconstruction

Many of Moore's sculptures were created specifically to be sited in particular landscapes and townscapes. In explaining his role as a sculptor, Henry Moore notes the importance of collaboration and reveals the role of culture in everyday life

In his address to the UNESCO International Conference of Artists in Venice in August 1952, Moore explained the purpose of the sculptor in contemporary society:

"...I am trying not merely to express my own feelings or emotions for my own satisfaction, but also communicating those feelings or emotions to my fellowmen. Sculpture, even more than painting (which generally speaking, is restricted to interiors) is a public art, and for that reason I am at once involved in those problems which we have met here to discuss – the relation of the artist to society – more particularly, the relation of the artist to the particular form of society which we have at this moment in history." [1]

Discussing his work in the context of architecture, Moore noted (with particular reference to the design of New Towns) "that collaboration should begin from the moment the building is first conceived, and neither the planner of the town nor the architect of the particular building, should formulate their plans without consulting the sculptor (or painter if he too is involved). ... Too often in modern building the work of art is an afterthought..." [1]

Concluding his address with a plea that UNESCO should “*guarantee the freedom and independence of the artist*”, Moore also raised the issue of cultural development: “*One can feed culture to the masses, but that does not mean that they will absorb it. In the acquisition of culture there must always be an element of discovery, of self-help; otherwise culture remains...something outside the desires and necessities of everyday life.*” In this, Moore was raising the issue of cultural democracy and “*the renewal of the sources of artistic inspiration among the people at large*”, whilst recognising that the artist can’t “*rely on [the] courage and initiative in public bodies in a democratic society.*” [1]

In 1957, Henry Moore was commissioned to make a sculpture to the front of the new UNESCO headquarters in Paris, designed by architects Marcel Breuer and Pier Luigi Nervi. The selection panel included [Sir Herbert Read](#).

“*UNESCO originally asked me for a bronze. I did some drawings with that in mind, but as I thought about it, I realised that since bronze goes dark outdoors, and the sculpture would have as its background a building that is mostly glass, which looks black, the fenestration would have been too much the same tone, and you would have lost the sculpture. So then I worked on the idea of siting the figure against a background of its own, but then, inside the building you wouldn’t have had a view of the sculpture. Half the views would have been lost. So I finally decided the only solution was to use a light-coloured stone, and I settled on the same stone they’ve used for the top of the building: travertine. It’s a beautiful stone. I’d always wanted to do a large piece in it. At the unveiling it looked too white – all newly carved stone has a white dust on it – but on my last trip to Paris, I went to UNESCO, and I saw that it’s weathering nicely. In ten or twenty years’ time, with the washing of the Paris rain, it will be fine. Half of Rome is built of travertine.*” [2]

Sources:

[1] Henry Moore: *Preliminary Address on Sculpture, The Sculptor in Modern Society*, 1952

[2] Carlton Lake: *Henry Moore’s World*, Atlantic Monthly, vol.209, no.1, January 1962

Image: © The Henry Moore Foundation

A17 - 1952

Licking Public Art

In commissioning artists to design postage stamps, the General Post Office extends the notion of from the monumental to the small scale

In April 1952, the soon-to-be-crowned Princess Elizabeth invited photographer Dorothy Wilding to take her portrait for a new set of definitive postage stamps, now known as ‘Wildings’. Amongst the designers commissioned for the new stamps was muralist Mary Adshead, who designed the 8d magenta, 9d bronze-green, 10d blue, and 11d plum versions. The Wilding definitive stamps remained in use until 1967 when they were replaced by new designs based on Arnold Machin’s sculpture of the Queen’s head.

Mary Adshead designed a total of eight postage stamps between 1949 and 1957, and was Secretary of the Society of Mural Painters from 1953 and through the 1960s. [1]

Many artists have contributed stamp designs for the General Post Office and its successor body Royal Mail, including Bertram Mackennal, Eric Gill, Edward McKnight-Kauffer, Edward Bawden, Eric Ravillious, David Gentleman, David Hockney, Eduardo Paolozzi, Peter Blake and Craigie Aitcheson. In 1965, artist David Gentleman wrote to Postmaster General Tony Benn requesting that the design limitations of having to include the monarch's head on stamps be addressed. Benn, a republican, was keen to remove the monarch's head, and saw Gentleman's design limitations argument as an excellent – and non-political – way to achieve this objective. Despite the efforts of artist and republican, all British stamps continue to bear a picture or silhouette of the monarch somewhere on their design.

In 2010, Official War Artist and Turner Prize winner Steve McQueen proposed that portraits of those who have lost their lives during the conflict in Iraq be issued as stamps by Royal Mail.

"An official set of Royal Mail stamps struck me as an intimate but distinguished way of highlighting the sacrifice of individuals in defence of our national ideals. The stamps would focus on individual experience without euphemism. It would form an intimate reflection of national loss that would involve the families of the dead and permeate the everyday – every household and every office." [2]

Sources:

1. Terry Riggs: *Mary Adshead Morning after the Flood*, 1928, Tate Gallery, 1997
2. The Art Fund: *Queen and Country*
http://www.artfund.org/queenandcountry/Queen_and_Country.html [accessed 03.08.2011]

Further Information:

The British Postal Museum & Archive <http://postalheritage.org.uk/>

Image: Mary Adshead 8d magenta 'Wilding' definitive 1952

Image: David Gentleman 'Battle of Britain' commemoratives 1965

A18 – 1954 to 1955

Henry Moore's *Family Group*' is commissioned by Harlow New Town

How public art became the emblem for a town

Having promoted the 'truth to materials' Modernism of Brancusi and Epstein in his pre-War work (for example, *West Wind* at St James Park Station, 1928-29), Moore now began work on a series of family group sculptures.

Living only eight miles from Harlow, Moore had shown considerable interest in the development of the New Town, and was a close friend of Sir Philip Henry, Director of the National Gallery, London, and Chairman of the Harlow Art Trust.

"Known as 'pram town' in the 1950s, Harlow had a birthrate which was three times the national average" [1], and Moore's *Family Group* sculpture not only became the town's first commissioned work but also, almost immediately, became Harlow's unofficial emblem.

Henry Moore's *Family Group* was unveiled on 17 May 1956 by Sir Kenneth Clark, the then Chairman of the Arts Council of Great Britain, who congratulated Harlow "on behalf of all those who believed in civilization – for maintaining the great tradition of urban civilization in making a work of art a focal centre of a new town." [1]

The sculpture, originally sited outside St Mary of Latton Church in Mark Hall, has subsequently been moved on several occasions for conservation reasons. It is currently displayed inside the new Civic Centre.

"The most lauded marriage between art and a new town occurred at Harlow, which grew rapidly from a small, scattered rural population to a thriving centre for over 70,000 people. It eventually acquired a sculpture collection larger than any other British town of similar size..." [2]

Following the death of Henry Moore in 1986, John Russell commented that "Somewhat to the annoyance of those who felt he had altogether too large a share of the market, his work found virtually universal favor. It was loved by people the world over—and not least by those who had never looked at the work of another sculptor. In a world at odds with itself, his sculpture got through to an enormous constituency as something that stood for breadth and generosity of feeling." [3]

The Henry Moore Foundation, established by the sculptor in 1977 to encourage appreciation of the visual arts especially sculpture, is now one of the UK's leading arts charities. The Henry Moore Institute in Leeds, established by the Foundation, is a world-recognised centre for the study of sculpture.

Sources:

[1] BBC http://www.bbc.co.uk/essex/content/articles/2005/10/19/sculpture_in_harlow_feature.shtml [accessed 02.08.2011]

[2] E. Rosenberg & Richard Cork: *Architects' Choice – Art and Architecture in Great Britain Since 1945*, Thames and Hudson, London, 1992

[3] John Russell: Henry Moore Obituary, New York Times, 01.09.1986

Further information:

The Henry Moore Foundation <http://www.henry-moore.org/> [accessed 31.07.2011]

Herbert Read: *Unit One, The Modern Movement in Architecture, Painting and Sculpture*, Cassell, London, 1934

Henry Moore in Harlow <http://www.youtube.com/watch?v=dh2BSu6Sxc4> [accessed 02.08.2011]

Image: Henry Moore 'Harlow Family Group' 1954 © VisitHarlow 2009

A19 - 1955

Victor Pasmore is appointed as Consulting Director of Urban Design for Peterlee New Town and designs *The Apollo Pavilion*

Victor Pasmore's role in Peterlee establishes integrated working between art, design and town planning

Peterlee Development Corporation was established in 1948 under the leadership of A. V. Williams, with architect Berthold Lubetkin appointed as architect-planner for the Peterlee New Town. Writing a year later, Lubetkin noted "*In the midst of national austerity, we are going to build a new town, lock, stock and barrel.*" [1] Indeed, Peterlee New Town was always badged as "*one of the jewels of the post-War settlement.*" [2]

For a variety of reasons (inappropriate designs for geologic conditions of the area, red tape and bureaucracy, sending postcards rather than attending meetings locally, etc.) Lubetkin resigned in 1950 (and, it is said, gave up architecture to raise pigs in Gloucestershire and indulge in a hefty gambling habit).

On Lubetkin's resignation, A.V. Williams took the extraordinary decision to appoint an artist to the role of Consulting Director of Urban Design, a decision that horrified the Ministry of Housing and which the RIBA tried to overturn. Despite this, Victor Pasmore took up his post in 1955 with considerable freedom to collaborate with the planners and appointed architects on all stages of the New Town's development. He was also told by A. V. Williams that "*I don't care what you do so long as it's different – but there will be no concessions to the Ministry of Housing's cost limits and standards.*" [3]

Although Pasmore's scheme came under later attack (it survived only because the architect/planner Lionel Brett, later Lord Esher, wrote a glowing report to Dame Evelyn Sharp, the then Permanent Secretary at the Department of Housing), the results were an early marker of "*the possibilities...for architect-artist collaboration over fundamentals – not simply over the decoration of wall surfaces*", as J. M. Richards put it in *Architectural Review*. [4] The artist's collaboration with architects Peter Daniel and Franc Dixon on "pooling ideas" shaped Peterlee as both "*one of the jewels of the post-War settlement*" [2] and of public art in England.

Pasmore described his *Apollo Pavilion* as "*an architecture and sculpture of purely abstract form through which to walk, in which to linger and on which to play, a free and anonymous monument which, because of its independence, can lift the activity and psychology of an urban housing community on to a universal plain.*" [5]

In 2011, the *Apollo Pavilion* received an award from the Royal Institute of British Architects for excellence in architecture. Colin Robson, Durham County Council Arts Officer, said: "*The pavilion has been a source of much debate in the past but this project has not just breathed new life into the structure, it has also seen it once again embraced by the local community. This latest award recognises the architectural quality and sensitivity of the work carried out as well as the positive impact on the surroundings, all of which has been influenced by the views of the residents.*" [6]

Sources:

[1] V&A: *Designs for prefabricated house fronts by Berthold Lubetkin*, <http://www.vam.ac.uk/> [accessed 14.06.2012]

[2] Keith Miller: *Making the grade*, The Telegraph, 27.07.2002

[3] Unknown source

[4] J. M. Richards: *Housing at Peterlee*, Architectural Review, May 1961

[5] Anton Ehrenzweig: *Victor Pasmore's Architectural Constructions*, Quadrum, No. 4, 1957, Brussels

6. The Apollo Pavilion <http://www.apollopavilion.info/Pages/News.aspx> [accessed 04.08.2011]

Further Information:

Victor Pasmore: Peterlee New Town <http://www.victorpasmore.com/>

Victor Pasmore: *Connections Between Painting, Sculpture and Architecture*'Zodiac, No. 1, 1957, Brussels

Victor Pasmore: *Looking at Things with a Fresh Eye*, Sunday Telegraph, 31.12.1961

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Images: © Victor Pasmore

A20 - 1956

Calouste Gulbenkian Foundation is established

Setting the agenda beyond state funding of the arts – cultural democracy and support for the imaginative and the innovative. The Calouste Gulbenkian Foundation continues to have a pivotal role in shaping public art and arts funding in England today

The Calouste Gulbenkian Foundation is a charitable foundation established in Portugal in 1956 with cultural, educational, social and scientific interests.

Following on from the seminal 1959 report *Help for the Arts*, a review of the needs of the arts in Britain, the Gulbenkian Foundation set up a new enquiry into the structure of arts funding in Britain in 1974. [1] Chaired by [Lord Radcliffe-Maud](#), Master of University College, Oxford, its remit was to study the future pattern of national, regional and local patronage of the arts in England and Wales, including the work of regional arts associations and the role of local authorities, and to make recommendations.

A 1979 Calouste Gulbenkian conference explored the common problem of "*democratisation of culture or cultural democracy*", and noted that this issue "*directs itself not only at funding priorities but at the structure, policies, decision-taking processes and public relations of arts councils*", and, as such, "*is an increasing element in challenges to the judgements of arts councils – even to their right to make judgements at all – and in demands for new criteria for the distribution of public funds in the arts.*"

[2]

The Calouste Gulbenkian Foundation has encouraged innovative ideas from artists and arts organisations that have had considerable impact on public art, including supporting Town Artists and Artists in Schools programmes. In more recent times, the Foundation funded a three year *The Arts in Public Spaces* programme [2005-2008] which supported "*early research and development support for*

activities leading to imaginative and unusual projects devised for rural and non-conventional locations." [3]

The Foundation currently funds "exceptional ideas and/or projects" that support its three strategic aims of 'Cultural Understanding', 'Fulfilling Potential', and 'Environment', and gives preference to projects outside of London that "*have a benefit beyond the locality in which they are situated, and which have potential for future international application.*" For the 2012 Olympic Games in London, the Foundation is supporting "*the commissioning process for a visually high profile public art project undertaken by the Photographers' Gallery.*" [4]

Sources:

[1] Lord Redcliffe-Maud: *Support for the Arts in England and Wales*, Calouste Gulbenkian Foundation, 1976

[2] Calouste Gulbenkian Foundation: *The Arts Council Phenomenon* - Conference Report, 1979

[3] Calouste Gulbenkian Foundation: *Call for Public Art Applications*, 2008

[4] Calouste Gulbenkian Foundation <http://www.gulbenkian.org.uk/about-us/about-us.html> [accessed 01.08.2011]

A21 - 1958

Robyn Denny makes the Abbey Wood Primary School mosaic

The revival of mosaic in post-War reconstruction projects

Denny's first public work was a large exterior mosaic for Abbey Wood Primary School, commissioned by the Greater London Council [GLC]. A study for the work is held by the Tate Gallery. As Matthew Collings has recently commented, Robyn Denny's work of this time "*has both delicious fragility and the solid satisfaction of a building, something you can believe in.*" [1]

"Gathering notice in newspapers under the headlines 'He paints to Rock and Roll', Robyn Denny became one of the leading London painters in the 1960s – a pioneer of a significant kind of Hard Edge abstraction which was distinctly different to the dominant American abstraction of the time." [2]

With obvious precedents in the work of architect Antoni Gaudi at Park Güell in Barcelona, and the 20th century Mexican Muralists (particularly Diego Rivera), mosaic became a common material across the range of complementary practices that were later ruptured into Public Art and Community Arts.

The post-War mosaics of Kenneth Budd (1926-1995) are still visible in many city centre redevelopments of the 1960s and 1970s. Budd Mosaics, now managed by Oliver Budd, describes the working context as:

"Public art is an indication of a civilised society. From the earliest times great nations have sought to embellish public places with artistic decoration. Our public art mosaics are following that great tradition. They enrich, enthral and educate the passer-by. They are intriguing, sometimes amusing and always beautifully crafted. Overall they are community landmarks, loved by the people whose history and lives they reflect." [3]

Sources:

- [1] Matthew Collings: *Art for an Age of Unbelief* Apollo Magazine, 07.01.2008
- [2] David Mellor & Robyn Denny: *The Art of Robyn Denny* Black Dog Publishing, 2002
- [3] Budd Mosaics <http://www.buddmosaics.co.uk/index.html> [accessed 05.06.2012]

Image: Robyn Denny 'Abbey Wood No 1', 1958-59 © Tate Gallery

A22 - 1959

The collaborative *PLACE* exhibition takes place at the ICA, London

Public art's preoccupation with 'place' begins with painting installation and evolves into 'artists of place'

The exhibition *PLACE* at London's ICA in 1959 "was an early example of site-specific installation." [1]

"An analytic and adult concept of play lies behind the Place paintings which, like a game, were prepared according to a set of rules, in this case governing the paintings' size, layout, colours (black, white, green and red) and the ways that the colours might be combined. They form part of a group of eleven works made specifically for the exhibition of the same name." [2]

PLACE was a collaboration between artists Robyn Denny, Richard Smith and Ralph Rumney held at the ICA in the autumn of 1959. Following on from an initial proposal by Lawrence Alloway, *PLACE* comprised two parallel zig-zags of large paintings standing directly on the floor. The installation encouraged the active participation of the gallery visitor, and was understood "to act as a metaphor for a complex city environment". [2] As Lawrence Alloway commented in his *City Notes*: "Attempts are...being made to bring within architectural reach much of the pop art that has thrived without being architectural in the qualitative sense of the word." [3]

At the *Public Art – The New Agenda* conference, Jeff Kelley defined the relationship between 'artist' and 'place' as: "A place comes into art loaded with content. An artist comes to a place in one of two ways: either loaded with content or like a clean slate, ready to receive, interpret and represent what is already there. If the former, an artist will displace the resident meanings of a place with his preconceptions about art. If the latter, she will make those meanings visible as if for the first time. In so doing, she may also make something that bears little resemblance to art... In place, artists engage meanings that may have nothing to do with art, but which are framed, proposed or clarified [as art] in the engagement. [4]

In her seminal work, *One Place After Another*, Miwon Kwon identifies expanded notions of 'place' and 'site-specificity' as a series of dematerializations which conclude with the idea that "the assumed uniqueness of a place is marked by the artist's interventionary services." [5]

Sources:

1. Frieze Magazine, Issue 30, September-October 1996

2. Margaret Garlake: *Robyn Denny – Early Works 1955-1977*, Jonathan Clark & Delays Saltourn, 2008
3. Lawrence Alloway: *City Notes*, Architectural Design no. 29, January 1959
4. Jeff Kelley: *Public Art – The New Agenda*, University of Westminster, 18.11.1993
5. Miwon Kwon: *One Place After Another – Site-specific Art and Locational Identity*, MIT Press, 1997

Further information:

Éric De Chassey: *Place – A Constructed Abstract Situation in the Urban Cultural Continuum of the 1960s*, October no. 120, Spring 2007

Image: ©Offer Waterman & Co

A23 - 1959

Hubert Dalwood's *Three Uprights* is commissioned by Liverpool University

Higher education sector commissioning of public art and the later establishment of university public art study and research programmes

Liverpool University (the third oldest university in England) has a significant track record of commissioning contemporary public art, including [Mary Adshead's](#) important *A Tropical Fantasy* mural for Professor Charles Reilly's dining room (1925), and Hubert Dalwood's *Three Uprights* sculpture of 1959.

Having won the first prize for sculpture at the 1959 John Moores Liverpool Exhibition, Hubert Dalwood was selected via competition to the commission at Liverpool University. *Three Uprights* takes the form of three vertical columns cast in aluminium for a site near the Chadwick Tower, and is an early example of public art commissioning in the then expanding university sector.

Dalwood, once described by art critic Norbert Lynton as "*one of the most original and inventive minds in the field of modern sculpture*" also produced sculptures for the universities at Manchester, Leeds and Birmingham, before becoming more interested in architecture and its relationship to landscape from the 1960s.

The Higher Education sector became a significant commissioner of public art, particularly since the [1963 Robbins Report](#) recommended immediate expansion of university places "*to all who were qualified for them by ability and attainment*" [known as the 'Robbins Principle']. [1]

Eugene Rosenberg, the architect for the 1960s development of the University of Warwick, was a typical advocate for artworks in his buildings, and this is continued today in that University's commitment to buying and commissioning art "*to provide a stimulating and distinctive environment for students, staff and visitors*". [2] Shortly before his death, Rosenberg commented that: "*I am committed to the belief that the artist has an important contribution to make to architecture. The bond between contemporary art and architecture is not easy to define, but I believe they are complementary - that architecture is enriched by art and that art has something to gain from its architectural setting. If asked why we need art, I could give answers based on philosophy, aesthetics,*

prestige, but the one I put high on the list is that art should be part of the enjoyment of everyday life." [2]

Continuing this tradition, in 2008 the University of Bristol established a Public Art Sub-Committee in 2009 to "*advise and co-ordinate all aspects of public art within the University*". [3] Its Public Art Strategy was produced by [Situations](#), which is based at University of Bristol and has the guiding principles "*to combine the ambition of a commissioning agency model with the critical rigour of an academic research centre*". [3]

Sheffield Hallam University maintains an international *Public Art Research Archive*. [4] Although there are no stand-alone Public Art Higher education study programmes in England, the subject can be pursued as part of Curatorial Practice, Environmental Art, Art Practice, etc. MA courses at various universities.

Sources:

[1] Higher Education: *Report of the Committee Appointed by the Prime Minister under the Chairmanship of Lord Robbins 1961-63*, HMSO, London 1963

[2] University of Warwick Art Collection:
<http://www2.warwick.ac.uk/services/art/exhibitions/introductory/> [accessed 02.08.2011]

[3] University of Bristol: <http://www.bristol.ac.uk/pace/committees/public-art/> [accessed 02.08.2011]

[4] Sheffield Hallam University Public Art Research Archive: <http://public-art.shu.ac.uk/weblinx.html> [accessed 06.06.2012]

Image no. 1: Mary Adshead ©<http://www.maryadshead.co.uk/>

Long View: 1960s

A24 - 1960s

Second wave New Towns come on line, including Telford [1963] and Redditch [1964]. France vetoes Britain's entry into the European Common Market [1963] and the Robbin's Report on Higher Education [1963] increases access to tertiary education and social mobility. The Beatles' first album [*Please Please Me*] reaches number 1 [1963]. The first supermarkets appear on the streets of Britain following the abolition of the Resale Price Maintenance [1964]. The Comprehensive education system is introduced [1965] and the death penalty is abolished [1965]. The Labour Government publishes the first *Policy for the Arts* White Paper with the objective to create "a gayer, more cultivated society" and creates the Regional Arts Associations as a strategy for decentralising arts funding [1965]. England win the football World Cup [1966]. The Beatles release *Sgt. Pepper's Lonely Heart Club Band* with an album cover designed by artist Peter Blake [1967]. Third wave New Towns come on line, including Milton Keynes [1967]. The Scottish and Welsh Arts Councils are established by Royal Charter [1967]. The first 'Arts Lab' was set up as an "alternative arts centre" in London [1967] with later Arts Labs established in Birmingham [1968], Brighton [1969] to the vision [1970] "May 150 Labs Bloom!". David Harding becomes the UK's first 'Town Artist' at Glenrothes, Scotland [1968]. Abortion and homosexuality legalised [1968]. Apollo 8 astronaut Bill Anders takes the first colour photograph of earth from space [1968] and Apollo 11 astronaut Neil Armstrong is the first man to walk on the Moon [1969]. The Provisional Irish Republican Army (IRA) begins its paramilitary campaign in Northern Ireland and England [1969]. The *Woodstock Music & Art Fair* is held in Bethel, Sullivan County, New York, and Country Joe (McDonald) and the Fish perform *The Fish Cheer/I-Feel-Like-I'm-Fixing-To-Die Rag* (anti-Vietnam War song) on Saturday 16th August [1969]. The 'Psychedelic Era' (a period of "breaking down boundaries, heightening of political awareness, empathy with others, and the questioning of authority") ends [1969]. The *Friends of the Arts Council – Operative* (FACOP) demand the replacement of the Arts Council of Great Britain with an 'Artists Council' [1969]. State funding of the arts via the Arts Council of Great Britain grows from £3.2 million in 1964-65 to £9.3million in 1970/71.

A25 – 1960 and 1961

Understanding Cities – influential books by Kevin Lynch and Jane Jacobs are published
Jane Jacobs is 1961

The work of urban planner Kevin Lynch informed the training of Architects and Planners in England, while the writings of Jane Jacobs exposed the failings of cities

Important to the linking of public art and town planning, Kevin Lynch's *The Image of the City* opened up the issue of 'legibility' and the possibilities associated with 'environmental image'.

"In the process of way-finding, the strategic link is the environmental image, the generalized mental picture of the exterior physical world that is held by an individual. This image is the product both of immediate sensation and of the memory of past experience, and it is used to interpret information and to guide action." [1]

The work of urban planner Kevin Lynch provided the crucial underpinning to the training of architects and planners in England. In the late 1980's it also informed the influential *Art in Public Places Programme* in Seattle.

"In 1960, Kevin Lynch wrote 'The Image of the City', which transformed the way we...dealt with the urban form and design... City form evolves from many actions by many entities both public and private. Through regulations, design review, and individual development decisions, we can shape the visual form of our communities for better or worse. We do not do so just for the sake of visual form. We do it to improve its meaning and appearance for the many people who experience it." [3]

Written by urban philosopher and activist Jane Jacobs, *The Death and Life of Great American Cities* [4] explored the inner workings and failings of cities. It radically challenged the conventional thinking of urban planners and inspired later generations of community-based activists.

"Ms. Jacobs's enormous achievement was to transcend her own withering critique of 20th-century urban planning and propose radically new principles for rebuilding cities. At a time when both common and inspired wisdom called for bulldozing slums and opening up city space, Ms. Jacobs's prescription was ever more diversity, density and dynamism – in effect, to crowd people and activities together in a jumping, joyous urban jumble." [5]

Sources:

[1] Kevin Lynch: *The Image of the City*, MIT Press, 1960

[2] P. Korza & R. Andrews (eds): *Going Public: A Field Guide to Developments in Art in Public Spaces*, Seattle, 1988

[3] Jack L. Nasar: *The Evaluative Image of the City*, Sage Publications, 1997

[4] Jane Jacobs: *The Death and Life of Great American Cities*, Random House and Vintage Books, 1961

[5] New York Times: Jane Jacobs Obituary, 25.04.2006

A26 - 1961

Colin Ward publishes *Adventure Playground – A Parable of Anarchy* in *Anarchy Magazine*

[1]

Beyond its relationship with planned development, public art finds resonance with informal urbanism, and discovers temporary interventions and "*self-organising pockets of disorder*"

Finding later definition in 'third space' or 'social space' theories of philosophers such as Lefebvre, Bhabha and Soja, [2, 3, 4] public art as event or temporary intervention finds earlier expression in the *English Adventure Playground Movement*.

The concept of the Adventure Playground found initial definition as 'Junk Playground' in Danish landscape architect Carl Theodor Sørensen's 1931 publication *Park Politics in Town and Country*. Sørensen's idea of "self-organising pockets of disorder" [5] - developed almost thirty years later by social philosopher, activist and urban theorist Colin Ward - is credited as starting the Adventure Playground Movement.

In the 1970s, Colin Ward and educational consultant Eileen Adams developed the *Learning Through Landscapes, The Campaign for Drawing* curriculum project. The ideas of 'slack space' and 'play work', and the involvement of young people in planning processes that they put into practice led directly to Colin Ward's *The Child in the City* about children's street culture:

"The city is in itself an environmental education, and can be used to provide one, whether we are thinking of learning through the city, learning about the city, learning to use the city, to control the city or to change the city." [5]

In the later work *Arcadia for All – The Legacy of a Makeshift Landscape*, Colin Ward, this time in collaboration with urban planner Dennis Hardy, proposed an experimental, environmentally sensitive alternative for future city developments that would disrupt dominant city planning and gentrification agendas. [6]

Sources:

[1] Colin Ward: *Adventure Playground – A Parable of Anarchy*, Anarchy 7 September 1961

[2] Homi K. Bhabha: *The Location of Culture*, Routledge, 1994

[3] Edward Soja: *Thirdspace - Journeys to Los Angeles and Other-Real-and-Imagined Places*, Wiley-Blackwell, 1996

[4] Henri Lefebvre: *Production of Space*, 1974, and translated into English by the ex-Situationist Donald Nicholson-Smith in 1991 for Wiley-Blackwell

[5] Colin Ward: *The Child in the City* 1978, Architectural Press, 1978

[6] Dennis Hardy and Colin Ward: *Arcadia for All – The Legacy of a Makeshift Landscape*, Five Leaves Publications, 2003

an image of one of these adventure playgrounds would be great here.

A27 – 1961 to 1964

Barbara Hepworth: 'Single Form', United Nations Building, New York

The value of public sculpture in its own right as a humanising force rather than embellishment and the value of sculpture to metal theft

A member of the important pre-War *Seven and Five Society* and *Unit One* artist groups, and included in the *New Movements in Art* exhibition at the London Museum in 1942, Hepworth received a number of important commissions in the second half of her career culminating in *Single Form*.

At 6.4 metres in height, *Single Form* was commissioned by the Jacob and Hilda Blaustein Foundation as a memorial to United Nations Secretary General Dag Hammarskjöld after his tragic death in an air crash in 1961. Hammarskjöld was a collector of Hepworth's work.

As Hepworth once said: "*Dag Hammarskjöld had a pure and exact perception of aesthetic principles, as exact as it was over ethical and moral principles. I believe they were, to him, one and the same thing.*" [1]

In a 1959 conversation with the critic J. P. Hodin for *The Ethos of Sculpture*, Hepworth noted that "*I do not think sculpture can come alive in architecture at all unless it is recognized as a value in its own right. Sculpture is not primarily an embellishment. It gives the human dimension.*" [2]

In December 2011, Barbara Hepworth's sculpture *Two Forms (Divided Circle)* was stolen from Dulwich Park in London as the rising prices for copper, lead and bronze triggered a huge increase in metal theft in England. It was the only major sculpture in the park, and the Chairman of Dulwich Park Friends commented: "*It's just one of those things which is always there as you wander past and you feel like you've had a finger chopped off, in all honesty.*" [3]

Sources:

[1] Manuel Fröhlich: *Political Ethics and the United Nations* Routledge, 2008

[2] J. P. Hodin: *Barbara Hepworth*, Lund Humphries, 1961

[3] Mark Brown: *Barbara Hepworth sculpture stolen from London park*, The Guardian, 20.12.2011

Further information:

<http://www.barbarahepworth.org.uk/commissions/list/single-form.html>

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A28 - 1963

The Robbin's Report on Higher Education is published, describing art as "open-ended speculation, experiment and self-invention"

The Robbin's Report led to art schools becoming more open to a wider cross section of society, and to the expansion of Fine Art into new areas of experiment and enquiry

The 1963 Report on Higher Education established the 'Robbins Principle', i.e. "*courses of higher education should be available to all those who are qualified by ability and attainment to pursue them and who wish to do so.*" [1]

This led to a fundamental change: "*Art schools were no longer the domain of genteel hobbyists they became places where intentions crossed boundaries and traditions.*" [2] And as Roy Ascott describes it: "*The 1960s was characterised by many attempts to re-invent the art school, to redefine what art could be. We were futures-oriented and dedicated to change, for its own sake. The art school was*

the place where everything was possible, encouraging open-ended speculation, experiment and self-invention." [3]

The "*open-ended speculation, experiment and self-invention*" led to an expanded understanding of Fine Art practice beyond the traditional subjects of painting, sculpture and printmaking. This was to have huge implications for the arts funding system towards the end of the decade as arts practice expanded into new and experimental areas of creative enquiry.

By the early 1970s, Higher Education Art and Design studies became formally recognised as University (or Polytechnic) Degree Courses, which led to the inclusion of theoretical studies in what had been a traditional 'atelier' learning environment in the earlier independent art schools. In *The Murder of the Art Schools*, painter Patrick Heron said of the 'polytechnicization' of the independent art schools:

"Would it not be much better to streamline the whole system in such a way that the vast majority of art students were side-tracked from the beginning into a host of useful, economically justifiable, skills and disciplines and indeed trades--in a word--were discouraged from the madness of pursuing the uselessness of fine art, which is an end in itself, and were encouraged instead to think from the start of the relevance of the applied arts to society?" [4]

The issue was debated in some depth in the House of Lords in October 1999 [5], and by 2010 there were new fears of a 'gentrification' of Higher Education Arts and Humanities "*as new figures reveal that courses have become the preserve of wealthy students.*" [6]

Sources:

[1] HMSO: *The Robbins Report (1963) Higher Education*, 1963

[2] Peter Kardia: *From Floor to Sky*, Royal College of Art Society, 2010

[3] Roy Ascott: *Why I think...the role of art schools is less clear now than in the 1960s*, Times Higher Education, 18.06.2004

[4] Patrick Heron: *The Murder of the Art Schools*, The Guardian, 12.10.1971

[5] Hansard: Lords, *Art Colleges*, 12.10.1999

[6] Jessica Shepherd: *Art degrees become the preserve of the wealthy* The Guardian, 26.09.2010

A29 - 1965

Policy for the Arts: the First Steps and the "freedom to experiment"

The first government arts policy and the encouragement of experiment in the arts beyond political control. leads to the increasing links of the arts to delivering government policy in return for state funding ????

Labour Minister for the Arts Jennie Lee's 1965 White Paper encouraged the development of Regional Arts Associations following the Arts Council of Great Britain's 1950s closure of the War-time 'regional outposts' created by Council for the Encouragement of Music and Arts [CEMA]. The White Paper is

also credited with encouraging new funding for '*Experiment in the Arts*'. Is this a quote and if so who credited it?

"The government paper of 1965, Policy for the Arts: the First Steps marked a turning point in the development of British public art and its funding. The paper encouraged local authorities to support community arts projects, with the aim of using arts as a means to rebuild a sense of place and draw communities closer together." [1]

"The 1965 White Paper, 'Policy for the Arts', has inspired a coherent, generous and imaginative approach to the arts and amenities. Already the situation is being transformed, by substantially increased financial support for the Arts Council, purchasing grants for museums, and five times the support for younger artists. A quite new local authority building fund has been initiated. Next year expenditure on the arts will rise by £2.5 million." [1]

At the time, Jennie Lee was concerned about the politicisation of the arts: *"Political control is a shortcut to boring, stagnant art: there must be freedom to experiment, to make mistakes, to fail, to shock – or there can be no new beginnings. It is hard for any government to accept this."* [?]

"Following Labour's win in the 1964 General Election, Jennie Lee was appointed the first Minister for the Arts. At first her office was located within the Ministry of Public Buildings and Works and the role was not well defined. Then, in 1965, a White Paper entitled 'A Policy for the Arts - the First Steps' was published. As a result both the Minister's office and responsibility for the arts were transferred to the Department of Education and Science. Consequently, the Department of Education and Science's External Relations Branch was renamed the Arts, Intelligence and External Relations Branch."
[National Archives: Research Guide - 'The Arts, Broadcasting and Film Overview', undated]

It was not until 1965 that any attempt was made to apply a national plan, called 'A Policy for the Arts - The First Steps', which was prepared by Britain's first Arts Minister Jennie Lee. It was an assault on the culture gap through an expansion of state patronage that placed its emphasis on the regions, on education and on new and better buildings for the arts. There followed a great injection of public money to the Arts Council. Regional arts associations were encouraged. Standards were to be raised everywhere, access was to be increased across the board, and local councils were at last to be given a national lead. It bore some resemblance to the ethos of the war years, but in a healthier economic climate that saw the flowering of civic arts and 'centres of national excellence.' With money and energy behind it, the system worked more satisfactorily, but the Labour government of the day lacked the will to carry through the plan. Without Cabinet rank, it was difficult for Jennie Lee to fight the establishment and in many ways the beneficiaries were those that already knew how to make the system work.

Colin Chambers: The Arts - Bad Counsel Prevails, Marxism Today, July 1985

Sources:

1. Carol Parr, 2006. In Hems, A. and Blockley, M. R. (eds) *Heritage Interpretation*, p. 123-141. Reviewed by Nuala Morse, IPUP Research Associate University of York: 'Public Art -

Its role as a medium for interpretation']
<http://www.york.ac.uk/ipup/projects/artheritage/discussion/parr.html>

Labour Party Election Manifesto, 1966

Commons Select Committee: 'Funding of the Arts and Heritage', Session 2010-11

Arts Council England: 'The 1960s, A time of balance',

<http://www.artscouncil.org.uk/who-we-are/history-arts-council/1960s/>

A30 - 1966

Artist Placement Group (APG) founded by Barbara Steveni with John Latham

APG is an early example of artist-led and artist initiated projects and of artists working in non-arts contexts

APG was established with the intention of integrating artists into Britain's government, business and corporate sectors.

At Kunsthalle Dusseldorf in 1970, APG had outlined its central concern that 'context is half the work'. Artist John Latham used the term 'Incidental Person' (IP) to describe the role of the artist in non-art contexts, and this found practical application in the APG founded by Latham and Barbara Steveni in London in 1966.

In 1976 the art critic John A. Walker noted that the ambitions of the APG "*involve changing the fundamental metaphysical assumptions and values of British society. Two primary objectives stand out: a change of time-base, and the adoption of a new accounting system.*" [1]

APG arranged "*invitations for artists to take up residencies at various companies throughout Britain, they were among a number of practitioners during the 1960s who expanded on the 'art & technology' collectives of the previous decade, seeing potential for new kinds of collaborative relationships between art and industry. Perhaps not surprisingly, APG's roots lie in Fluxus. Steveni herself was active in Fluxus circles, and one night when she was out scouring London factories for some materials that Daniel Spoerri and Robert Filliou needed for an exhibition, it occurred to her that instead of picking up industrial residue, artists ought to be inside the factories working within the systems of production. Latham, who was travelling, returned to find his wife's radical approach to the 'applied arts' a perfect vehicle for many of his theoretical interests. Friends and artists Maurice Agis, Stuart Brisley, Barry Flanagan, David Hall, Ian MacDonald-Munro, Anna Ridley and Jeffrey Shaw soon joined Steveni and Latham and APG was born.*" [2]

While APG found considerable resonance with developments in mainland Europe, not least at the *Art as Social Strategy in Organisations and Institutions* presentation in Bonn [1977] and at the Palais Liechtenstein Vienna [1978], it had had its Arts Council of Great Britain funding "*discontinued*" in 1972 on the grounds that it was "*more concerned with Social Engineering than with pure Art.*" [1]

In 1989, Barbara Steveni established O + I [Organisation and Imagination], an independent international artist consultancy and research body, and followed this a year later with a European

network repositioning "the artist in the decision-making process of government, commerce and academia." [1]

In *Collaborative Practices in Environmental Art* [2005], Grant Kester references Latham's notion of the artist as Incidental Person as a third area of collaborative practice that: "involves an even more extreme disavowal of the "ego imperialism" of artistic identity, through the artist's long-term involvement in a given site or community. ... Here the sublation of art and life is sought not through the introduction of quotidian material into the sanctified field of the art object, but through the dismantling of the artistic personality itself in a splay of mediatory practices and exchanges. Deprived of the venerating mantle of the gallery and the museum, the artist is rendered less majestic, but also more accessible, better able to reveal creative insight as a shared human capacity rather than a divine gift." [3]

Sources:

[1] John A. Walker: *APG – The Individual and the Organization*, Studio International 191 (980), March-April 1976

[2] Frieze Magazine: *Context is half the work*, Issue no. 111, 2007

[3] Grant Kester: *Collaborative Practices in Environmental Art*, Greenmuseum.org, 2005

Further information:

Gustav Metzger: *A critical look at the Artist Placement Group*, Studio International, January 1992, no. 940

Tate Gallery: *APG Bibliography* <http://www2.tate.org.uk/artistplacementgroup/bibliography.htm>
[accessed 14.6.2012]

Image no. 1: APG from

http://www.stuartbrisley.com/pages/29/70s/Text/The_Artist_and_Artist_Placement_Group___Studio_International/page:2

Image no.2: Meeting of Artists' Placement Group led by John Latham (centre) and Joseph Beuys (with hat) at Documenta VI, Kassel (1977) Tate Archives © Edition Staeck. Photo:© Caroline Tisdall

A31 - 1967

The first Arts Lab opens in London

The ambition for art to participate creatively in the life of the City and the emergence of the alternative arts centre

Described as "one of the emblematic institutions of the 1960s" [1], Arts Labs were "dedicated to radical research into art and creativity" and functioned essentially as alternative art centres. The first Arts Lab was founded by Jim Haynes at 182 Drury Lane, London, survived for just over two years, and was the venue for John Lennon and Yoko Ono's first collaborative artwork *Build Around*, shown in May 1968.

When announcing the Arts Lab's closure on 28.10.1969, Jim Haynes noted that: "*The Arts Lab was many things to many people: a vision frustrated by an indifferent, fearful, and secure society; an experiment with such intangibles as people, ideas, feelings, and communications; a restaurant; a cinema; a theatre; underground television; a gallery; free notice boards; a tea room; astrological readings; an information bank; happenings; music; books, magazines. and newspapers.*" [2]

In the same letter, Haynes also noted that "*The Arts Lab received no support from the Arts Council. I have been asked to join the Arts Council. I am £8,000 in debt.*"

Retrospectively, Haynes defined the characteristics of an Arts Lab as:

"a Lab is an energy centre where anything can happen depending on the needs of the people running each individual Lab and the characteristics of the building.

a Lab is a non-institution. We all know what a hospital, theatre, police station and other institutions have in the way of boundaries, but a Lab's boundaries should be limitless.

within each Lab the space should be used in a loose fluid multi-purpose way – i.e. a theatre can be a restaurant, a gallery, a bedroom, a studio, etc., etc.

I am interested in creating a fluid commune situation where a group of people live and work together. ... No one is paid – 'from each according to his abilities, to each according to his needs' – we have space, food, ideas, work, etc." [3]

Within a year of the opening of the first Arts Lab, more than 50 other Arts Labs had been established nationwide, including the Birmingham Arts Lab and centres in Brighton, Exeter, Farnham, Guildford, Huddersfield, Loughborough, Manchester, Southampton and Swindon. Beyond the showcasing of 'experimental arts', the Birmingham Arts Lab had stated ambitions to "*participate creatively in the life of the City*". [4]

At the Arts Lab Conference in Cambridge in January 1969, the existing Arts Labs met and reorganised themselves into eight regional co-operatives. The national support organisation for the regional co-operatives, *Arts Labs in Great Britain Trust*, operated as a sub-group of the charity *Community Development Trust* and included Arts Council of Great Britain representatives in its bi-monthly London meetings. The purpose of the national support body was "*to help Labs over legal hurdles and in their negotiations with local authorities, and to raise something like £1/2m for Labs from Industry, the Arts Council, Foundations.*" [3]

Sources:

[1] Roger Hutchison: Edward Barker, *Lines from the Underground*, The Guardian, 19.04 1997

[2] Jim Haynes: *Letter to Friends*, 28.10.1969

[3] International Times: *Alternative Marriage*, Vol. 1, Issue 66 <http://www.internationaltimes.it> [accessed 14.06.2012]

[4] Birmingham Museum & Art Gallery: *Birmingham Arts Lab: the phantom of liberty*, 1998

Further information:

The Centre of Attention: *The Arts Laboratory* <http://www.thecentreofattention.org/dgartslab.html>

Jim Haynes website <http://www.jim-haynes.com/index.htm>

Image: ©Underground Press Archive Group International Times Archive Ltd 2009

A32 - 1967

John Willett's *Art in a City* is published

Commissioned by the Bluecoat Society of Arts, *Art in a City* documents the history of the visual arts in Liverpool and examines the cultural and institutional environments that nurtured them. It was the first critical attempt to review public art

"Willett's survey stands as a milestone in our understanding of urban arts movements—a unique project that had never been previously attempted and has had few imitators since. Willett also conducted a survey of the people of Liverpool, asking them how they viewed art in both the public sphere and more enclosed spaces. His portrait of the city shows us a place with strong artistic traditions, but also bursting with exciting developments brought on by the city's emergence in the 1960s as a center for music and poetry. This revised edition, published to coincide with Liverpool's eight-hundredth anniversary, presents us with an even fuller picture of the vitality of the city's artistic life." [1]

Willett's "ground breaking book" [2] was reissued as *Art in a City Revisited* in 2008 to celebrate the 800th anniversary of the City of Liverpool.

Two years before The Beatles played 'The Odd Spot Club' at 89 Bold Street and seven years before the publication of *Art in the City*, the unveiling of Robin Riley's public art work for Bold Street was reported in The Daily Post on the 19th September 1960:

"The draperies fell and there was the sort of silence in which everyone was wondering what to say ... a child let out a howl ... and a man with a beard said 'Dreary old Liverpool strikes again'." [3]

An emergency meeting of the Bold Street Association requested police protection for the statue before it was finally removed three days' later. At the time, Cllr. Maguire of Crosby commented that he "would have liked it put on the Blundellsands seafront." This is now the site of Anthony Gormley's *Another Place* installation of 100 cast iron figures on Crosby Beach. [3]

In 2011, the gardener, sculptor and conservationist at St James' Cemetery, Robin Riley became Vice-Chair of Merseyside Civic Society and spokesperson for the Society on Public Monuments & Streetscape.

Sources:

[1] John Willett: *Art in a City*, University of Chicago Press, distributed by Liverpool University Press, 1967

[2] Bryan Biggs and Julie Sheldon: *Art in a City Revisited*, Liverpool University Press, 2008

[3] The Bold Street Project blog: www.boldstreet.org.uk [accessed 14.06.2012]

A33 - 1968

David Harding defines the role of 'Town Artist' at Glenrothes, Scotland

The public artist in the Planning System

In *New Town, Home Town*, Colin Ward noted that: "... if anyone wanted to see contemporary public sculpture in Britain, it would be necessary to tour not our historic old towns, but our New Towns." [1]

Asking about the role and management of public art in place making, a 2006 Department for Communities and Local Government enquiry noted that New Towns provided a unique opportunity for public art by "*incorporating artists into main stream development in some cases.*" [2]

"*There were two approaches: first, importing art works, and second, using the town as a setting and context architecturally and socially for art works by resident artists working in-situ.*" [2]

The term 'Town Artist' is credited to Paul Millichip, then Head of Environmental Design at Barnet College, and the role was initially defined by artist David Harding at Glenrothes New Town in 1968:

"*When I read the advertisement in The Scotsman newspaper I had a feeling that this was 'my job' and that I would get it. My contract stated that I had to 'retire on the day before I reached the age of 65!' But what was the job? That question has intrigued many people. Even today people talk about it being 'progressive' and 'forward looking'. The job description stated that the artist would, 'contribute to the external built environment of the town', but it also said that the artist would be called upon for other things such as graphic design (probably a concession to the doubters). I resolved not to do any graphic design work.*" [3]

The Calouste Gulbenkian Foundation championed the role of Town Artist to the Arts funding system:

"*Some New Town Corporations, such as Stevenage, Milton Keynes and (in Scotland) Glenrothes, already employ town artists as members of their staff, with excellent results. This innovation should in due course become a part of normal government practice, especially in the planning of a new estate and the design of urban landscape and street furniture.*" [4]

In general, the Town Artist role disappeared when artists' contracts were transferred to local authorities when the New Town Development Corporations was wound down in the late 1990s.

Sources:

[1] Colin Ward: *New Town, Home Town - The lessons of Experience*, Calouste Gulbenkian Foundation, 1993

[2] Department for Communities and Local Government: *Transferable Lessons from the New Towns*, Department of Planning Oxford Brookes University, 2006

[3] David Harding: *Glenrothes Town Artist 1968-78*: <http://www.davidharding.net/article12/index.php> [accessed 14.06.2012]

[4] Lord Redcliffe-Maud: 'Support for the Arts in England and Wales', Calouste Gulbenkian Foundation, 1976 <http://www.gulbenkian.org.uk/pdf/files/-item-1182-199-Support-for-the-Arts-in-England-and-Wales.pdf> [accessed 14.06.2012]

Image: © David Harding 1970

A34 - 1968

Arts Council of Great Britain's *New Activities Committee* is established

The Arts Council reviews its existing funding structure in response to the increasing range of new arts activities

Following on from the 1965 *Policy for the Arts: the First Steps* White Paper, [1] and the associated plea for greater experimentation and risk-taking, the *New Activities Committee* (NAC) was created by the Arts Council to consider funding of 'cross-art form' activities like community arts, Arts Labs and what was to become public art. The NAC was chaired by Michael Astor, former Conservative MP for East Surrey, and, despite accusations that "*fundamentally it did remarkably little*", was instrumental in the publication of the *Report of the Community Arts Working Party* (The Baldry Report) in 1974. [2]

Lord Goodman in the introduction to the Arts Council Report of 1969/70 commented on the increase in new arts activities: "*we are unrepentant in our belief that whatever the political faith of the government administering us, there is an area of artistic activity that must wither and die without help from the public purse.*" [3]

The following debate in the House of Commons in 1970 summarises what was at stake:

Miss Jennie Lee: "*The Arts Council has a responsibility, as well as to the established arts, to find out what young experimental writers are doing. It allocated a mere £15,000, which is about 0.2 per cent. of its budget, for supporting new activities in 1969–70. It will determine the level of grant for 1970–71 in the light of a report prepared by the New Activities Committee on the policy to be adopted by the council towards new activities.*"

Mr. R. C. Mitchell: "*What are the new activities, and is my right hon. Friend sure that they are new?*"

Miss Jennie Lee: "*My hon. Friend makes a good point because there is nothing really new about being young, rebellious, wanton or wanting to do experimental things. I do not think that there has ever been a period in history when the more sedate and established forms of art and art patron have quite understood what was happening among the younger generation.*" [4]

The Baldry Report led to arts funding of Community Arts that broke the constraints of 'art form' definitions of practice, and created a division between what was to be later formalised as 'Public Art' and cultural radicalism (particularly 'cultural democracy'). However, it was soon viewed as something of a disaster:

"*We have become foot soldiers in our own movement, answerable to officers in funding agencies and local government recreation departments.*" [5]

Sources:

[1] *Policy for the Arts: the First Steps White Paper, 1965*

[2] Victoria and Albert Museum: Arts Council of Great Britain Records, 1928-1997, ACGB/35/146 Box N.2: New Activities Committee

[3] Arts Council Annual Report 1969/70

[4] Hansard: House of Commons, *Arts Council (New Activities Committee)* 09.04.1970
<http://hansard.millbanksystems.com/commons/1970/apr/09/arts-council-new-activities-committee>

[5] Owen Kelley: *Community, art, and the state - storming the citadels* Comedia Publishing Group, 1984

A35 - 1968

Sculpture projects in cities

The early beginnings of city sculpture projects in public spaces as the starting point of today's biennials in Liverpool, Folkestone, etc.

Starting with *Sculpture in Holland Park* in 1954 a number of outdoor exhibitions began showing sculpture outside the gallery context. The *New British Sculpture/Bristol* exhibition of 1968 was the first of these to site work in a city centre context, and this was quickly followed by two touring exhibitions funded by the Arts Council of Great Britain, *Sculpture in a City* 1968, shown in Birmingham, Liverpool and Southampton and *New Sculpture 1969/70*.

Inaugurated in 1977, in response to the debate over whether the German city should accept a sculpture by Henry Moore, Skulptur Projekte Münster is now one of the largest sculpture exhibitions in the world, and "...is an ongoing conversation about sculpture that proceeds by example. It is a matter of artwork pitched against artwork, form against form, idea against idea. The curatorial team, which has been overseen since 1977 by Kasper König, is well aware of its long-term international importance." [1]

Sources:

[1] Adrian Searle; *Peek-a-boo*, The Guardian, 26.06.2007

Image#1: © International Times, #134, July/August 1972

A36 - 1968

Welfare State International is founded by John Fox, Sue Gill and others

Based on a philosophy of participation, Welfare State International was the forerunner of what is now referred to as 'outdoor arts'

Originally called *The Welfare State* to suggest the provision of 'art for all' on the same basis as education and health, engineers, musicians, sculptors, performers, poets and pyrotechnicians went on to invent and develop site-specific theatre, lantern processions, fire shows, community carnivals and participatory festivals.

In his 1991 *A Plea for Poetry* response to the Arts Council of Great Britain's National Arts and Media Strategy, John Fox noted that, through initiatives like Welfare State International: "*We are seeking a culture which may well be less materially based but where more people will actively participate and gain the power to celebrate moments that are wonderful and significant in their lives. Be this building their own houses, naming their children, burying their dead, announcing partnerships, marking anniversaries, creating new sacred spaces and producing whatever drama, stories, songs, rituals, ceremonies, pageants and jokes that are relevant to new values and new iconography.*" [1]

Founded in 1968 by John Fox, Sue Gill, Roger Coleman and others, Welfare State International was a loose association of freelance artists brought together by shared values and philosophy.

Welfare State International ceased operations on 1 April 2006, and its physical archive is held as part of the *Theatre Collection* at Bristol University. The company's final production, *Longline: The Carnival Opera* was the third of a trilogy of projects "*exploring and celebrating the mythology, ecology and life*" of Morecambe Bay, and set personal histories of the area against current local issues, including "*the influx of migrant workers, the environmental consequences of nuclear power, the impact of local tourism, the role played by nearby arms and pharmaceutical industries, and the effects of global warming.*" [2]

At the 2012 *Tipping Point Gathering* in Newcastle, John Fox commented that "*Such celebratory and participatory art for and with communities is the real and necessary public art. A useful counterpoint to our doleful system of capitalist conscription where it is time we replaced the banality of economic re-generation with the rejuvenation of the soul.*" [1]

Sources:

[1] John Fox: *Reflection and Provocation*, Tipping Point Gathering, Newcastle, 2012

[2] The Ashden Directory

http://www.ashdendirectory.org.uk/directoryView.asp?productionIdentifier=2006211_42684573

[accessed 14.06.2012]

Further information:

Welfare State International, Engineers of the Imagination: <http://www.welfare-state.org/>

Image: Welfare State International 'Longline' 2006 © Animations Online

Long View: 1970s

A36 - 1970s

The Beatles announce their official split [1970]. The first British soldier is killed as a result of 'The Troubles' in Northern Ireland [1971]. Britain's currency is decimalised [1971] and North Sea oil is discovered [1971 and piped ashore as from 1975]. The Miners' Strike [from 1971] leads to electricity saving measures (The Three Day Week) and is supported by the Poster Film Collective [1971]. Ex-Beatle George Harrison organises *The Concert for Bangladesh* for the relief of refugees from East Pakistan [1971]. The 1972 Summer Olympics in Munich are disrupted by the 'Munich Massacre' carried out by the Palestinian terrorist group Black September [1972]. Britain joins the European Economic Community (EEC) [1973] and becomes the first Western country to borrow money from the International Monetary Fund (IMF) [1976]. Publication of the *Baldry Commission Report* [1973] opens up arts funding to community arts and completes the work of the Arts Council of Great Britain (ACGB) *New Activities Committee* [from 1968] and *Experimental Projects Committee* [from 1970]. The IRA bombing campaign in England begins with pub bombings in Guilford and Birmingham [both 1974]. The *Venice Biennale* is dedicated to the people of Chile with mural painting and theatre programmed in cultural protest against the Chilean dictator General Pinochet [1974]. The Sex Pistols release *Anarchy in the UK* [1976] and follow this with *God Save The Queen* [1977]. The *Policy for Inner Cities* White Paper published [1977] initiates new central and local government partnerships and abandons the 30 year policy of population dispersion. Britain is paralysed by industrial action (The Winter of Discontent) [1978/79]. Margaret Thatcher becomes Britain's first female Prime Minister [1979]. Funding responsibility for 'Combined Arts, Community Arts and Arts Centres' is devolved to the *Regional Arts Associations* [1979].

A37 - 1970

The art of social change and 'experimental work'

Shared territories and the Arts Council's Experimental Project Committee

During 1969 and 1970, Gustav Metzger gave two lectures at the Slade School of Art, organised by artist Stuart Brisley under the title *The Social Relevance of Art*. As Metzger was to say later: "*I could see this possibility of using the ideas of social change within art, with art and not simply through political, economic activity.*"[1]

The 'social change' agenda that linked across emerging art activities of the late 1960s and early 1970s was obscured and rendered irrelevant when, in the 1974 '*Baldry Report*', Harry Baldry commented: "*while community arts work is new and therefore in a sense 'experimental' by no means all experimental work in the arts belongs to community arts, and therefore the two do not coincide.*" [2]

What had been shared territory between the Community Arts movement and, say, the then emerging contemporary Mural Movement in England, was ruptured by definitions of what was considered legitimate practice in terms of Arts Council funding.

The Arts Council of Great Britain's Experimental Projects Committee, which operated between 1970 and 1973, failed to recognise the shared social and cultural change agendas of different experimental

and emerging arts practices, and, instead, simply established new categories and funding regimes that created division and competition. As Tribune Magazine commented at the time: "*The Experimental Project Committee...sounds a good idea – if the right people are invited on to the Committee.*"[3]

The failure of the Experimental Projects Committee led to widespread disillusionment. Gustav Metzger refused to exhibit at *Art into Society/Society into Art* at the ICA in London in 1974, but contributed a statement to the exhibition catalogue calling for "*Years without Art 1977-1980, a period of three years when artists will not produce work, sell work, permit work to go on exhibition and refuse collaboration with any part of the publicity machinery of the art world.*"[1]

As Metzger commented: "*In the broadest sense it is a question of artists being part of a much wider community – a world community – and facing up to the world-wide conditions that may make future life impossible. To oppose those world developments that are extremely destructive.*"[1]

Sources:

[1] Gustav Metzger: RSA Interview, April 2009 <http://www.artsandecology.org>. [The Arts and Ecology website is in the process of being archived 14.06.2012]

[2] Arts Council of Great Britain: *Report of the Community Arts Working Party (The Baldry Report)*, 1974

[3] Tribune Magazine: *Under Review*, 18.12.1970

A38 - 1971

The Poster-Film Collective supports the Miners' Strike

The Poster-Film Collective is an early example of an artist collective attached to a political event using graphic design and print technologies as public art

During the May '68 Paris uprising, protesters employed silkscreen printed posters to counter the tactical use of newspaper and broadcast media by President de Gaulle and government supporters. The role of the poster in support of civil disobedience has its history in the popular use of 'pamphleteering' to oppose Land Enclosure in England during the 18th century.

The London-based Poster-Film Collective was started by a group of practising artists, photographers and film makers who shared the aim of developing a coherent visual style that addressed the political issues of the time. The production of individual posters responded to largely left-wing, socialist, labour movement and/or community orientated concerns, including anti-apartheid and anti-imperialist agendas.

In December 1971 the National Union of Mineworkers called a national strike for 9 January 1972, the first miners' strike since 1926. The Prime Minister of the time, Edward Heath, warned Cabinet colleagues that the country's power stations held nine and half weeks of fuel stocks, with industrial and domestic supplies predicted to last for only four and half weeks. A National State of Emergency was declared a month later.

Working on a full-time voluntary basis, the Poster-Film Collective was a non-profit making organisation that continued to support local and national trade unions, as well as community and women's organisations, with graphic design, print and photography skills throughout the 1970s and 1980s. As such, it set an important precedent for the Docklands Community Poster Campaign established in 1981 by the Art of Change.

The Poster-Film Collective also ran an exhibition programme that sat outside the mainstream. As did Saltley Print and Media Workshop (SPAM) in Birmingham's Alum Rock area, which produced screen-printed T-shirts and posters for local events and also hosted Donald Rodney's first solo exhibition 'The First White Christmas & Other Empire Stories' in 1985.

Sources:

Poster Film Collective: <http://poster-collective.org.uk/>

A40 - 1972

The Peter Stuyvesant Foundation City Sculpture Project takes place in seven cities

The role of sculpture as public art and the public's general bewilderment

The intention of *The Peter Stuyvesant Foundation City Sculpture Project*, was "to pursue the complex interaction between sculptors; their work and the public/their cities" [1] and was the first occasion when artists were commissioned to make new work for specific sites. The commissioned artists and cities were:

- Birmingham: Robert Carruthers and Nicholas Munro
- Cambridge: Barry Flanagan and L. Bower Hatcher
- Cardiff: Garth Evans and William Pye
- Newcastle: Lewis Kimme and William Tucker
- Plymouth: Lilianne Lijn and John Panting
- Sheffield: Nigel Hall, Kenneth Martin and Bernard Schottlander
- Southampton: Peter Hide and Bryan Neale

William Turnbull later commented that "the problem with public sculpture lies with the public, not with the sculpture." and William Tucker that "the idea of designing a sculpture for a particular site, even if chosen by oneself, seems to me to be a gross limitation on the artist's freedom of action." [2]

Writing in the same issue of *Studio International* that focused almost entirely on city sculpture projects, the art critic and curator [Lawrence Alloway](#) summarised the core issues:

"The nineteenth century closed the tradition of public sculpture and the twentieth has not established one. It is clear that the resources of the tradition that made nineteenth-century sculpture legible cannot be revived as if nothing had happened. What we now have is a cluster of public arts that are not in the hands of sculptors or painters at all. Obviously television, the movies, advertising, packaging, ceremonies, peer-group games constitute a set of public arts, though characterized by continuous flow rather than by monumentality. ... It seems to me that the production of public sculpture is not compatible with [the] narrow base in which the artist retains for himself the role of exclusive donor of meaning." [3]

Sources:

[1] Jeremy Rees: *Public Sculpture*, Studio International, vol. 184 no. 946, 1972

[2] *Peter Stuyvesant Foundation City Sculpture Project*, Studio International, vol. 184 no. 946, 1972

[3] Lawrence Alloway: *The Public Sculpture Problem*, Studio International, vol. 184 no. 948, 1972

Image no. 1 Nick Monro, *King Kong*, © Birmingham Post

A41 - 1974

Venice Biennale as cultural protest & 'Muralism'

The Biennale's linking of mural painting to the spectacle of cultural protest provided critical foundation for the many community mural projects undertaken in England during the latter part of the 1970s

The official website of the Venice Biennale simply states "1974...*The International Art Exhibition was not held.*" [1] But the opportunity to use the Biennale as a political act had become possible following revision to the Biennale's charter in 1973. This revision abandoned the idea of traditional art forms, and gave greater freedom and independence to the appointed Director and curators. Between October and November 1974, some sixty murals were painted in Venice, involving artists like the Chilean Surrealist Roberto Sebastian Matta [father of Gordon Matta-Clark], La Brigada Ramona Parra [BRP, the mural brigade of the Communist Party of Chile], and the Muralist Brigade Elmo Catalán [BEC] of the Socialist Party of Chile.

"...as a response to the military coup of 1973 that led to the killing of Salvador Allende and Pinochet's dictatorship, the President of the Venice Biennale, socialist Carlo Ripa di Meana, dedicated the entire event to Chile. The theme Freedom to Chile inspired exhibitions, documentaries, concerts and conferences. Salvador Allende's widow, Ortensia Allende, gave the Biennale's inaugural speech and exiled Chilean mural artists gathered together to form the Brigada S. Allende in order to paint murals all over Venice with the aid of local artists and students. This highly politicised connotation made the political act at the Biennale the actual spectacle. Society has changed and the Biennale wanted to reflect such a transformation. It was an attempt of the Biennale to find a new relationship with the public, and to give a more democratic perspective to a cultural institution founded on promoting contemporary art to all classes of society." [2]

The Biennale's linking of mural painting to the spectacle of cultural protest, with its roots in the Mexican Mural Movement of the 1920s [for example, Diego Rivera, David Alfaro Siqueiros, Jose Clemente Orozco], provided some sort of critical foundation for the many community mural projects undertaken in England during the latter part of the 1970s, for example *The Battle of Cable Street Mural* [1976]. Equally, the impetus to use mural painting as cultural protest found further understanding in the late 1970s friendship between Peter de Francia (then Professor of Painting at the Royal College of Art) and Roberto Matta, who was appointed 'Painter in Residence' at the RCA between 1977 and 1978. [3]

During the 2010 Venice Biennale, the 110 seasonally-employed workers held their own protests against the organisations failure to pay overtime. Flyers given out to Biennale visitors described *dangerous, Dickensian influences where the mocked workers are the symbol of a culture emptying itself*". [4]

Sources:

[1] <http://www.labiennale.org> [accessed 27.07.2011]

[2] Francesca Franco: *New Media, Politics and the 1968 Venice Biennale*, Birkbeck College, University of London

[3] Daily Telegraph: Roberto Matta Obituary, 26.11.2002

[4] Artinfo: <http://www.artinfo.com/news/story/32764/venice-biennale-workers-protest-working-conditions> [accessed 14.06.2012]

A42 - 1974

Robyn Denny completes enamel panels for St Thomas' Hospital, London

'Art in Hospitals' and a beginning of Percent for Art

The new wing of St Thomas's Hospital (cost £25m) was the subject of an early Percent for Art agreement by the Hospital's Board of Governors in 1973, and possibly the first to attract funding from the Arts Council. The sum set aside for art was £26,000, or about 0.1% of the build budget, and the Arts Council's contribution was £5,000.

Denny's six large enamel panels in the main entrance lobby, and a number of prints made by other artists and subsequently displayed elsewhere in the hospital, were the outcome of a tour of London galleries undertaken by project architects Yorke Rosenberg Mardall (YRM) and two senior Hospital consultants. [1]

Francis Yorke was a pioneer of Modernism in England, and as a member of the MARS group (Modern Architectural Research Group) – the architectural think tank that functioned as 'the English wing' of CIAM (the Congrès International d'Architecture Moderne) – was engaged with the ambitions of an earlier generation of artists, including [Henry Moore](#), [Barbara Hepworth](#), Ben Nicholson and Paul Nash.

Eugene Rosenberg of YRM had been instrumental in the commissioning of contemporary art to the new [University of Warwick](#) in the 1960s "to provide a stimulating and distinctive environment for students, staff and visitors".

A 2010 US 'review of evidence' reported that: "Contrary to a view which may prevail among some contemporary artists, patients who are ill or stressed about their health may not always be comforted by abstract art, preferring the positive distraction and state of calm created by the blues and greens of landscape and nature scenes instead." [2]

Sources:

[1] British Medical Journal: vol. 289 22-29 December 1984

[2] L. Lankstone et al: *Visual art in hospitals - case studies and review of the evidence*, J R Soc Med, 2010

A43 - 1974

Art Into Landscape and the Serpentine Gallery

An early example of landscape design moving beyond the control of the architect or landscape architect and of community design and land art projects in the UK. The Serpentine Gallery continues this in presenting experimental artist/architect collaborations through the commissioning of its annual pavilions and its off-site projects

The first exhibition of "Prize-Winning and Other Entries in a Competitive Scheme for the Development of Open Spaces" [1] was held at Serpentine Gallery in London between 21 September and 20 October 1974. A review of the exhibition in the New Scientist commented:

"When the Arts Council, the Royal Institute of British Architects, the Institute of Landscape Architects, and the Sunday Times interchanged the title words of Kenneth Clark's book they overlooked a point: Landscape into Art entails conversion, but Art into Landscape insertion. Such is the association of concepts that, as one walks round this spell-binding collection of models, plans, maps, and wild ideas, one has to remind oneself all the time that we are being shown changes not in categories but in their components. Almost without exception the artists are moved by a desire to improve somebody's environment." [2]

There were two further *Art into Landscape* exhibitions at the Serpentine Gallery: between 16 July–14 August 1977, and 29 March–27 April 1980. The 15.06.1979 issue of Tribune Magazine noted that "Art Into Landscape – organised biennially to revitalise decaying or boring cityscapes – has just announced that more than half of the winning entries of 1977, from professional artists and amateurs including children, have in the past year been given the go-ahead at public expense." [3]

The second *Art Into Landscape* Report noted that: "As citizens we are all concerned with the environment in which we live and most of us believe that if we were given an opportunity we could do something to improve it. It is a minority of designers and architects who influence large-scale environmental design, while we have to be content to indulge our aesthetic instinct by choosing the furniture and furnishings in our homes and in planning, on a much smaller scale, our gardens. The intention of this Art into Landscape competition, however, was to give everyone an opportunity to make a contribution to a number of proposed projects by inviting interested designers – both professional and laymen – to suggest ways in which open spaces might be developed for public use and pleasure" [4].

Originally a Tea Room in Kensington Gardens, the Serpentine Gallery was founded by the Arts Council of Great Britain in 1970 as a "temporary location for the display of modern and contemporary Art". Since 2000, the Serpentine Gallery has promoted an international programme of temporary pavilions commissioned from "internationally acclaimed architects and designers." [5] In-situ on the Gallery's lawn, each year's *Serpentine Pavilion* operates to a strict six month 'from invitation to completion' timetable.

The Gallery's first large scale off-site art project, *China Power Station Part 1*, was held at Battersea Power Station during late 2006 and was co-curated by the Gallery Co-Director Julia Peyton-Jones and 'über-curator' Hans Ulrich Obrist. This was followed in 2008 by *Indian Highway*, an exhibition and events programme held both at the Gallery and at several off-site locations and presented "art, architecture, film, literature, performance and dance, giving a snapshot of a vibrant generation of artists working in India today." [5]

Sources:

[1] Serpentine Gallery and ACGB: *Art into Landscape: prize winning and other entries*, 21.09 – 20.10 1974

[2] Robert Weale: *New Scientist*, 10.10.1974

[3] *Tribune Magazine*, 15.06.1979

[4] John Lancaster: *Art Into Landscape 2nd Report* [ACGB, RIBA and others]

[5] Serpentine Gallery website www.serpentinegallery.org [accessed 14.06.2012]

A44 - 1976

Stuart Brisley starts *Artist Project Peterlee*

Town artists and the move towards cultural democracy

In 1974 - almost 25 years after artist [Victor Pasmore](#) had been appointed Consulting Director of Urban Design at Peterlee new Town - [Artist Placement Group](#) [APG] contacted all the [New Towns](#) with the idea of placing an artist in the development process. From a short-list of possible artists, Stuart Brisley was appointed to Peterlee New Town in July 1975 to carry out a one month feasibility study exploring the possibilities for a longer engagement.

APG's statement that 'context is half the work' found full expression in Brisley's observation that: "*[i]n a rapidly evolving social environment where traditional value structures are changing, where the family structure itself is subject to change and transformation, it is necessary to try to develop means whereby such complex situations can be investigated and understood. The purpose of this proposal is to find the means through which to work towards a situation in which all the people in Peterlee have further opportunities to develop their own awareness of, and participation in the evolution of the community. The terms should be common, to the extent that people have access through it, and can begin to articulate their needs and expectations.*" [1]

Sources:

[1] Stuart Brisley: *Artist Project Peterlee*, <http://www.stuartbrisley.com/pages/4> [accessed 14.06.2012]

A45 - 1976

Dave Binnington starts the *Battle of Cable Street* Mural in East London

The first significant post-War community mural in England and the introduction of Mexican mural practice into the UK

On 4th October 1936, people in the East End of London stopped Oswald Mosley and his British Union of Fascists marching through Cable Street, then a mainly Jewish area. A slogan from the Spanish Civil War, a popular anti-fascist cause of the time, was widely used: "*They Shall Not Pass – No Pasaran!*" [1]

Influenced by the Mexican Mural Movement from the first decades of the 20th century, and particularly the work of Diego Rivera and David Alfaro Siqueiros, Dave Binnington set up a small studio in the basement of St George's Town Hall with the Basement Project Community Arts Workshop and began work on the first significant post-War community mural in England. Binnington abandoned the partly finished mural after it was first attacked by British Nationalists in 1980. The work was finally completed in 1982 by Paul Butler working with Desmond Rochfort and Ray Walker.

"...I got a note from Dave Binnington out of the blue – I suppose, a year or so later – saying would I be interested in a project in relation to the Cable Street mural. He invited me to go over and meet him at Cable Street. There was this huge blank wall as I remember it. There was nothing much on it. I think maybe he'd squared it up or something. He explained that he wanted me to paint some praedella panels along the bottom of the mural (the great frescos... would have the main motif and then they'd have a detailed series of images along the bottom which would show the narrative in more detail called the praedella). He came over to my place subsequently and brought loads of books and he introduced me to Phil Piratin and gave me loads of books on the history of Cable Street and the whole East End context. We started to talk about which images should be included in the praedella panels. I got the feeling that he'd done a lot of research, which he was very good at. He was very thorough and meticulous in his historical research. He was deeply involved in that aspect. He was working on the mural initially by himself at that point. And I must say, looking at the wall, it was a Herculean job he'd taken on. And I did get a little bit of a sense that it was a hell of a job for one guy to take on. It's hugely physical. It would have been too much for any single individual to take on..." [2]

Sources:

[1] The Battle of Cable Street: <http://www.battleofcablestreet.co.uk/> [accessed 16.06.2012]

[2] Roger Mills: Undated interview with Paul Butler for *Everything Happens in Cable Street*, Five Leaves Publications, 2011

Image: 'Cable Street Mural' ©English Heritage Photo Library

A46 - 1976

Public Art, politics, cultural well-being and banners

Conrad Atkinson produced banners for the Irish Congress of Trade Unions to explore the power of representation and the need for cultural richness

As a guest of the Northern Ireland Congress of Trade Unions, Conrad Atkinson made an extensive visit to Belfast to "reveal to people their own powers of representation" and renew "their own cultural richness, a richness that many had stopped looking at, diverted by what they call the British troubles". [1]

In 1978, Protestant staff at Belfast's Ulster Museum refused to hang Atkinson's *Silver Liberties: A Souvenir of a Wonderful Anniversary Year* and in 2010 Atkinson campaigned against the Museum's shortlisting for the prestigious Art Fund prize.

Ironically, *Silver Liberties: A Souvenir of a Wonderful Anniversary Year* was purchased by Wolverhampton Art Gallery with a £15,000 contribution from Art Fund in 2004. "The work comprises four panels, the first green, the second white, the third orange (making up the Irish flag) and the fourth black. The first panel shows photos of the 13 people killed on Bloody Sunday and a blood-stained banner that was carried on the day of the march. The second panel shows a cartoon of a British soldier copied from graffiti on a wall in Belfast. The third panel shows photographs of street scenes in Belfast depicting mostly pro-loyalist symbols. The fourth panel is separated from the others by a line of barbed wire, and show photographs of a man allegedly beaten up by police for being an IRA suspect and a quote by Shelley." [2]

In 2010, the Tate Gallery purchased Conrad Atkinson's *Northern Ireland, a shade of green, an orange edge: Mayday 1968:75*, originally commissioned by the Arts Council of Northern Ireland and the Irish Congress of Trades Unions northern Committee in 1975.

"Not all of us make corporate art, not all of us think art should shock the English middle classes, not all of us are more interested in our own blood than the blood of those dying in Iraq and Iran. Perhaps art can't really make a difference but it can highlight alternative ways of seeing and living. We don't know if art, which nowadays is so quickly appropriated by advertising and entertainment can change things, but we never know when we might need it, where it is going to come from next, what it might look like." [3]

Sources:

[1] Miranda McClintic: *Who says art and politics don't mix?*, Richard L. Nelson Gallery, University of California, 1992

[2] Art Fund: *Silver Liberties* www.artfund.org

[3] Sue Hubbard: (Conrad Atkinson in) *Artists Talking*, a-n Magazine, December 2002

Image: Conrad Atkinson 'Miner's Monument 1988' © Conrad Atkinson

A47 - 1976

Peter Senior and the Manchester Hospitals Arts Project

Artists, Hospital Arts Projects and the beginnings of Arts and Health practice

The [Calouste Gulbenkian Foundation](#) had been driving the idea of artist placements in education and community settings from as early as 1968, and was instrumental in changing the [Arts Council of Great Britain's attitude to funding 'combined' and community arts projects](#). Although the *Manchester Hospitals' Arts Project* was initiated by Peter Senior in 1974, and at one stage was the largest of its kind in Europe, it was only with Gulbenkian funding in 1976 that Senior was to undertake his precedent-setting two-year residency.

"...in 1976, in collaboration with the relevant Regional Arts Associations, the Calouste Gulbenkian Foundation offered six awards to artists under its artists-in-the-community-scheme." [1]

In 1988, Peter Senior established the Arts for Health organisation, now part of Manchester Metropolitan University. In 2003, during a period of considerable new-hospital building projects, he noted: "*The use of art and artists during the design of hospitals and clinics can lead to improvements in patient satisfaction, staff morale, patient rehabilitation and even the perception of waiting times. Art can also be used in the design stage to enable local people to participate in the design of citizen-focused services. The use of art can improve the delivery of health care through improving the well-being and esteem of patients- so reducing bed days and recovery time.*" [2]

In the 2008 *Open to All Arts and Healthcare* event, Alan Johnson, the then Secretary of State for Health, noted that: "*It's well-documented that those hospitals and other care settings that pay close attention to the overall physical environment for patients (preferably by listening to what patients and staff say would make things better) achieve real improvements in the health of patients.*" [3]

Sources:

[1] Peter Coles: *Manchester Hospitals Arts Project*, Calouste Gulbenkian Foundation, 1981

[2] Imogen Sheeran: *Arts for Health*, British Medical Journal, vol. 297, 24-31.12.1988

[3] National Archives: Media Centre, Speeches, 28.01.2009

Further information:

Arts in Health: a review of the medical literature, Arts Council England, September 2004

A48 - 1977

Art, parks and stately homes: Yorkshire Sculpture Park opens

Established in 1977, and set in the grounds of the Bretton Estate near Wakefield, Yorkshire Sculpture Park (YSP) was Britain's first permanent sculpture park and has developed an important reputation as a leading international open-air gallery

Initiated by Peter Murray, then Leader of the post graduate art education programme at Bretton Hall College, and now more frequently used for exhibitions by contemporary British and international artists, the Yorkshire Sculpture Park has programmed important surveys of work by Lynn Chadwick, Philip King, Eduardo Paolozzi and Kenneth Armitage.

The first artist in residence was sculptor John Maine, and the collection includes work from, amongst others, [Barbara Hepworth](#), [Henry Moore](#), Elisabeth Frink, [William Tucker](#), [Richard Serra](#), Sol LeWitt, Jonathan Borofsky, Anthony Caro, Magdalena Abakanowicz, Grenville Davey, [David Nash](#), Richard Wentworth, [Antony Gormley](#), Giò Pomodoro and Edward Allington. [1]

To mark its 30th anniversary, poet Simon Armitage's 2007 residency at YSP resulted in the later publication of *The Twilight Readings* which translates sections from the early 15th century Wakefield Mystery Plays and comments on some of the sited and installed art works, including James Turrell's 2007 *Deer Shelter Skyspace*. [2]

"In the summer of 1993 James Turrell stayed for a few weeks at YSP while he worked on a project for the Henry Moore Sculpture Trust at Dean Clough, Halifax. Fascinated by the history of the Bretton Estate, he made a proposal to develop the 19th century deer shelter into a Skyspace. Few of these structures remain, which makes the Deer Shelter Skyspace an important reminder of the estate's many-layered history. The Bretton Estate shelter is a relatively simple triple-arched structure, constructed in what was probably a small, disused quarry where stone was cut for use on the estate. As well as making a contemporary art work, the Turrell Skyspace has facilitated the restoration and conservation of this historic structure." [3]

There are now numerous sculpture parks in England, some associated with stately homes (Jerwood Sculpture Park at Ragley, Warwickshire, for example) and some initiated by artists (Roy Kitchins' Openair Museum of Steel Sculpture in Ironbridge, Shropshire).

Sources:

[1] YSP website www.ysp.co.uk [accessed 16.06.2012]

[2] Yorkshire Sculpture Park: *Landscape for Art*, 2007

[3] Clare Lilley, curator, Yorkshire Sculpture Park: *An Art Fund Commission Free Guide*, YSP, 2007

Image: James Turrell at the opening of *Deer Shelter Skyspace 2007* © David Patten

A49 - 1977

Grizedale Arts Sculpture Project opens

Commissioning at Grizedale is driven by a different overarching philosophy from that of sculpture parks, and can be seen as a forerunner of current concerns with art and ecology and environmental art

Grizedale Forest, between Conistone Water and Windermere, is a mix of ancient woodland and commercial plantation under the care of the Forestry Commission and has been at the forefront of art and environment for more than thirty years.

Initially established as the Grizedale Society in 1968 by the Forestry Commission manager to promote performing arts events in the forest, the project was subsequently reframed in partnership with Peter Davis and the then Northern Arts Regional Arts Association in 1977 as a 'Sculpture Project'. The resulting artist residency programme achieved international significance, and contributed much to the discourse and development of public art in Britain through the 1980s. The programme provided an important showcase for artists Andy Goldsworthy, [David Nash](#) and Richard Harris, amongst others, who made major works in the forest at that time. In 1990 the programme won the prestigious Prudential Award for the Arts for achievements over the previous decade. Grizedale currently boasts some eighty sculptures spread over 6000 acres. [1]

In 2006, the Forestry Commission took over responsibility for commissioning new work to the collection. In 2011 it attracted significant funding from South Lakeland District Council and Arts Council England to re-establish "*Grizedale Forest as a leading site for art in the environment*". [2]

The Forest of Dean Sculpture Trust, established in 1984 also in partnership with the Forestry Commission, commissions artists "to celebrate and help us appreciate and understand the life of the forest" [3] and includes works by some 24 artists [including Andrew Darke, Cornelia Parker, and Keir Smith]. Another Forestry Commission initiative at Kielder Water & Forest Park in Northumberland has commissioned some twenty works since 1999, including *Skyspace* by James Turrell at the Cat Cairn viewpoint in 2000, and Tania Kovats' 1998 *Viewpoints*. More recent commissions at Kielder have introduced work by architects, including Charles Barclay Architects' *Kielder Observatory* in 2008, and Adjaye Associates' *Specere* timber shelter in 2009.

?Something here or later about Art and Ecology?

Sources:

1. Grizedale Arts: <http://www.grizedale.org/about/history> [accessed 16.06.2012]
2. BBC News 07.08.2011
3. Forestry Commission England Forest of Dean Sculpture Trail www.forestry.gov.uk [accessed 16.06.2012]

Further Information:

Andy Goldsworthy <http://www.grizedale.org/artists/andygoldsworthy> [accessed 03.08.2011]

Paul Harris & Bill Grant: *The Grizedale Experience: Sculpture, Arts and Theatre in a Lakeland Forest*, Canongate Books, 1991

Image: Andy Goldsworthy *The Wall that went for a Walk*, 1990 © Grizedale Forest

A50 – 1977

The *Policy for Inner Cities* White Paper is published

Inner-city deprivation and artists' contributions to the built environment

The White Paper produced by the Labour Government in 1977 led to the establishment of partnership arrangements between central government and seven metropolitan areas in an attempt to deal with inner-city deprivation. It initiated a new wave of programmes through which artists could contribute creatively to the built environment, including further Town Artist appointments and landscape clean-up schemes, but the intentions behind it were quickly eroded by the change of government in 1979.

The controversial *Community Challenge* conference, organised and funded by The Guardian and the Calouste Gulbenkian Foundation, in Liverpool during September 1981 "in the wake of the Toxteth riots [expressed] concern about the increasing desperation of those living and working in deprived communities. The main purpose of the conference was to re-assess what was happening in the inner cities and to examine how community-based initiatives could ease the problems. It was set up on the basis of twin principles: that effective inner city renewal rested on self-help initiatives, and that the organisation of local government services must be changed to allow the community to exercise real influence and control over them." [1]

Sources:

[1] Calouste Gulbenkian Foundation: *Community Challenge* Conference Report, 1983

A51 – 1977

Art and the travelling landscape

Sustrans is established on 7.7.77 and begins to establish a major nationwide programme of artist commissions along its cycleways

"Sustrans works with artists, schools and local communities to create and explore landmarks, environments and ideas that celebrate the surrounding areas. We want to share understanding and celebration of the arts and give everyone a chance to experience and enjoy working with artists and artwork. This helps to create a strong sense of location, creating special places that you can visit again and again by foot and bike."[1]

Art commissioning forms an integrated part of Sustrans work and it now features 15 art trails across the country. As well as sculpture in its own right Sustrans has commissioned artists to create waymarkers, gateways, and benches.

[1] Sustrans website: <http://www.sustrans.org.uk/what-we-do/art-and-the-travelling-landscape>

A52- 1978

Whitechapel Art Gallery organises the *Artists in Schools* conference

This important conference can be seen as the start of artists working in school settings and the development of gallery 'off site' programmes

As Education & Community Officer at the Whitechapel Art Gallery, Martin Rewcastle organised the 1978 *Artists in Schools* conference. With funding from the [Calouste Gulbenkian Foundation](#) and the Arts Council of Great Britain, the Whitechapel Art Gallery subsequently initiated the commissioning of artists to schools taken up later by other galleries (including Birmingham's Ikon Gallery in 1983).

Subsequently developed as *Creative Connections*, the Whitechapel's artist in schools programme aimed *"to stimulate fresh approaches to teaching, learning and engaging with contemporary art in schools' and improve "student's visual literacy, creative skills, understanding and enjoyment of modern and contemporary art...while encouraging an increased awareness of the role of contemporary artists within society, through interaction with living artists."* [1]

Sources:

[1] Carmen Moersch: *From Oppositions to Interstices*, Engage Publications, Issue 15, 2004

A53 - 1978

London Transport commissions its public art programme for underground stations

Public art and public transport: signposting and branding

In 1978 London Transport commissioned artist/illustrator David Gentleman to undertake the platform-length *Eleanor Cross Murals* on the underground at Charing Cross station. Later commissions

included Eduardo Paolozzi at Tottenham Court Road Stations (early 1980s) and Robyn Denny at Embankment Station (from 1984). Paolozzi's 955 square metre mosaic at Tottenham Court Road was awarded a Silver Medal in the 1985 British Architectural Design Awards although many are now being removed as part of the station redevelopment. [1]

In 1985, London Transport was replaced by London Underground Limited, a subsidiary of London Regional Transport (LRT), and consequently came under the direct control of the Secretary of State for Transport. LRT subsequently established *Platform for Art* which became the current *Art on the Underground* [2009], and this "*continues the long-standing tradition that excellent art and design is at the core of London Underground's identity and services.*" [2]

The archive of a century of art commissioned to London Underground is held at the London Transport Museum, in Covent Garden.

Sources:

1. <http://www.artlyst.com/articles/eduardo-paolozzi-murals-at-risk-by-development> [accessed 14.06.2012]

1. Art on the Underground: <http://art.tfl.gov.uk/about/> [accessed 14.06.2012]

Image: Eduardo Paolozzi: Tottenham Court Road station © Creative Commons Attribution-Share Alike 3.0 Unported

A54 - 1978

***The State of British Art* conference takes place at the ICA, London**

The crisis in contemporary art and an early call for Percent for Art

Organised by Andrew Brighton, Richard Cork, Peter Fuller and John Tagg, *The State of British Art* at the Institute of Contemporary Arts, London [10 -12 February 1978] considered "*the crisis in contemporary British art caused by the disintegration of a 250-year-old professional practice, along with other pressing issues of the time.*" [1]

In the Open Debate following Session 1, John Dugger commented that "*We need to make up a critical tradition, critical of the apparatus of art practice, critical of the structures that preserve certain definitions of art and exclude others, and critical – on a level of what is actually made or done – of the dominant ideology which constructs these definitions, maintains these practices. Any attempt to say simply we are going to bypass them, and get to a public by doing a community mural, may well in a particular instance be highly commendable. But it fails to get anywhere near the depth and extent of the problem of art as a special kind of repository of privileged values.*"[1]

One of the conference panellists, Peter de Francia, had previously proposed [in his Inaugural Lecture *Mandarins & Luddites* at the Royal College of Art in 1972] three future directions for contemporary painting. The third of these de Francia described as involving "*large scale projects of a temporary or permanent kind. It involves legislation, would be the most bitterly fought and resisted and, of the three, is the most ambitious. It concerns those works in all media: architectonic sculpture, kinetic works, mosaic murals, etc. which are always vaguely referred to as having an architectural or environmental function but which, in reality, are vital and essential components of both. Though*

formerly confined to urban situations it would be a mistake to think of them now purely in terms of cities. Since we are always being informed that lack of funds precludes such projects, I am suggesting legislation which would require that 1% of the budget of all major buildings be allotted to art projects incorporated, from the outset, into the architect's designs. As a further measure, 1% of the yearly revenue of advertising agencies making use of large billboards on sites on roads and in cities should be diverted for the purchase or renting of large sites suitable for murals, often temporary ones, and to commission artists to do them. Since we are permanently deluged with large scale imagery I am proposing diversification. In addition, I am suggesting that a further 1% tax be levied on the budget of all major highway projects and that the money be used to commission large scale two- and three-dimensional projects on new roads, fly-overs and bridges." [2]

Sources:

[1] *The State of British Art*, Studio International vol. 194 no. 989

[2] Peter de Francia: *Mandarins & Luddites*, Royal College of Art, 1972

Image: © John Dugger 'Chile Vencera Banner' 1974

A55 - 1978

Su Braden publishes *Artists and People*

The publication of *Artists and People* followed a two year study (1974–76), undertaken by Braden on behalf of the Calouste Gulbenkian Foundation, as an early assessment of what was then termed 'extended arts practice'

Following on from Paulo Freire's 1972 *Cultural Action for Freedom* and Joseph Beuys' 1973 declaration that 'Everybody is an artist', *Artists and People* consolidated the profile of Community Arts and provided early documentation on [Peter Senior's Manchester Hospital Arts Project](#), and David Harding's work as Town Artist at [Glenrothes New Town](#).

"...it must be understood that the so-called cultural heritage which made Europe great...is no longer communicating anything to the vast majority of Europe's population. That the relevance of even artistic forms which were widely popular at the time of their creation are now only easily accessible to those already convinced that such culture is their heritage. It is not that these cultural forms are 'above people's heads' but that it is a bourgeois culture and therefore only immediately meaningful to that group. The great artistic deception of the twentieth century has been to insist to all people that this was their culture. The Arts Council of Great Britain was established on this premise." [1]

Three years later the publication of *Artists and People*, Roy Shaw, then Secretary General of the Arts Council of Great Britain described anything other than the appreciation of the 'high arts' as "nonsense in its extreme form". [2]

Sources:

1. Su Braden: *Artists and People*, Gulbenkian Studies, 1978

2. Roy Shaw: *The Arts Council and Aesthetic Education*, Journal of Aesthetic Education 15 (3), 1981

A56 - 1979

ACGB funding for 'Combined Arts' etc. is devolved to the Regional Arts Associations

The dispersal of arts funding and the 'armslength principle' in support of greater regional activity.

The 1965 White Paper *A Policy for the Arts* identified the importance of the independent RAAs to issues of regional planning and resourcing, and *The Standing Conference of Regional Arts Associations* [SCRAA] was formed in 1967, in part, to liaise with the Arts Council over funding priorities. By 1974/75 Arts Council was funding some 70% of regional arts activities via the Regional Arts Associations [RAAs]. [1]

The establishment of the independent RAAs was a consequence of the Arts Council of Great Britain's closure [1950s] of the regional outposts it had inherited from the War-time Council for the Encouragement of Music and Arts [CEMA]. Having struggled with the issues of 'combined arts' and 'community arts' at the start of the decade, Arts Council of Great Britain devolved funding for these activities to the regions in 1979. Whilst some felt this would improve funding to local regional priorities, others, like Peter Dormer, saw things differently:

"The Arts Council...adopted the shit screen of the armslength principle for itself and devolved community arts to the regional arts associations thus reducing again its own commitment to change and cutting off community arts initiatives from Arts Council expertise." [2]

In 2011, Arts Council England describes 'Combined Arts' as championing: *"innovative, accessible and inspiring ways to bring art to people. Combined arts encompasses a range of organisations that work across multiple artforms to achieve their aims, including festivals, carnival, arts centres and presenting venues, rural touring circuits and agencies. It also includes artists, producers and companies that create truly multidisciplinary or interdisciplinary work, carnival, celebratory and participatory arts. Combined arts practice increasingly reflects the way many artists want to work and audiences want to engage. Our aim is to support high-quality work and organisations that truly connect with an audience. Combined arts also refers to artistic practice which does not fit into a traditional arts context – it is genuinely multidisciplinary, mixing elements and processes from different artforms to create something new and distinct."* [3]

Sources:

1. Lord Redcliffe-Maud: *Support for the Arts in England and Wales*, Calouste Gulbenkian Foundation, 1976
2. Peter Dormer: 'The Armslength Principle', *Marxism Today*, December 1982
3. Arts Council England: 'Combined Arts' <http://www.artscouncil.org.uk/artforms/combined-arts/> [accessed 29.07.2011]

A57 - 1979

Graham Cooper & Doug Sargent: *Painting the Town*

***Painting the Town* surveyed public mural painting in Britain in reaction to the failure of those designing the built environment. The exhibition and publication recognised the decorative possibilities of murals in faceless cityscapes**

Painting the Town started out as a research project at the Royal College of Art, undertaken by Graham Cooper with photographs by Doug Sargent. The original 1979 publication by Phaidon Press was further contextualised by three separate exhibitions. The introduction to the Arts Council-funded exhibition which toured to UK venues between 1977 and 1981, set the agenda:

"For a country faced with problems like unemployment and housing shortage, exterior painting could be a deceptive luxury, a cosmetic treatment for slums and city centres condemned to decay by the grey forces of industry, commerce and municipal bureaucracy. Nevertheless, art with its power to personalise and bring to life our faceless cityscapes, is a resource too important to be left solely to galleries and museums.

The exhibition includes examples of recent mural painting, the use of paint on buildings, commercial advertisements, and individualisation of properties by their owners. We hope that architects, planners, local authorities and artists will see in these activities the promise of a solution to problems that they are – or should be – concerned with, and that they will use the opportunities they have to help the arts more from the periphery towards the core of our lives. Thus we look on this exhibition as an arrow pointing to the future quite as much as a documentation of work already done." [1]

A later British Council-funded international touring exhibition travelled to thirty different countries between 1980 and 1986. Graham Cooper went on to become Chair of Art & Architecture between 1994 and 2008.

Sources:

[1] Graham Cooper & Doug Sargent: *Painting the Town*, Phaidon Press, 1979

A58 - 1979

The Priority Estates Project is established

Priority Estates continues Government policy for housing regeneration and development and is followed by initiatives such as Housing Action Trusts in the 1980s and the Housing Market Renewal Pathfinder Programme in the 2000s

In 1979, the Department of the Environment established the Priority Estates Project to look at ways of improving council estates, which had become socially, economically and physically problematic.

Housing regeneration policies such as Estate Action began the trend towards the broader urban regeneration approach to estate renewal, rather than housing improvement. A key difficulty of the approach was achieving social and economic improvement through mainly physical measures.

Housing Action Trusts (HATs) were announced by the government in 1987 to tackle the management and renewal of badly run-down housing estates. These were seen as the housing equivalent of Urban Development Corporations in that they were quangos with responsibility for improving the physical, social and economic conditions of estates. Six HATs were established under the Housing Act, 1988, each administered by a board appointed by the Deputy Prime Minister. HATs were intended to have a short life. After completing regeneration of their estates, the HATs transferred ownership of the tenanted housing estates to other social landlords, in some cases setting up local housing associations that later formed group structures with other associations. All the HATs' residuary assets and undertakings then passed to English Partnerships.

The HMR programme started in 2002 to address housing market failure, which was defined as housing which in local markets was priced below the build cost, such that renovations were

uneconomic and the sale of property would not generate sufficient funds to move elsewhere. Nine geographic areas were identified and it was initially planned that each programme would have a lifespan of between 10 and 15 years. In 2010, it was announced that the programme was to be wound up four years earlier than planned.

Long View 1980s

A59 - 1980s

Racial tension leads to riots in Brixton [1981] followed by similar unrest in other urban areas. Secretary of State Michael Heseltine announces the first Enterprise Zone in [Corby New Town](#) [1981]. Michael Jackson releases the best-selling album *Thriller* [1982]. National Mural Conference at Wolverhampton Polytechnic [1983]. The twelve month Miners' Strike begins [1984]. Secretary of State Michael Heseltine announces the first of five bi-annual [National Garden Festivals](#) [1984]. The IRA bomb the Grand Hotel in Brighton during the Conservative Party conference [1984]. The Arts Council of Great Britain publishes the *Glory of the Garden* report in response to the inequitable arts funding levels between London and the regions [1984]. Owen Kelly publishes *Community, Arts and the State: Storming the Citadels* [1984] proposing "radical cultural and political activity as a means of challenging the oppressive instrumental rationality that had dominated the political and social landscape of post-war Britain". Private Sector sponsorship of the arts is encouraged through the [Business Sponsorship Incentive Scheme](#) [1984]. The 'global jukebox' Live Aid takes place simultaneously in London and Philadelphia to raise funds for famine relief in Ethiopia [1985]. The Greater London Council and six Metropolitan Counties are abolished [1985/86]. The Arts Council of Great Britain initiates [Public Art Agents](#) in England [1984/85] including [Public Art Commissions Agency](#) [1987] based on pre-existing models, including Artpoint [1982] and Public Art Development Trust [1983]. Owen Kelly publishes *In Search of Cultural Democracy* [1985] in response to Roy Strong's (then General Secretary of the Arts Council) *Arts for All* essay [1985]. Privatisation of British industries begins with British Gas [1986]. Prime Minister Margaret Thatcher declares "...there is no such thing as society" [1987]. Tim Berners-Lee invents the World Wide Web and Band Aid II release *Do They Know Its Christmas* [both 1989]. The fall of the Berlin Wall leads to the end of the Cold War [1989]. Richard Serra's *Tilted Arc* [1981] is removed from Federal Plaza, New York, [1989] following accusations [1985] that the sculpture interferes with public use of the plaza and attracts graffiti, rats, and terrorists who might use it as a blasting wall for bombs. The Arts Council of Great Britain initiates its [Percent for Art campaign](#) [1989].

A60 - 1980

The Local Government, Planning and Land Act is introduced

Thatcherism and the introduction of private sector and property-led regeneration

During the period of the Conservative government of the 1980s [1979 to 1991], urban regeneration policy was distinctive from that which had been characteristic of the period 1945 to 1979; the focus shifted from social welfare projects to private sector and property-led approaches. The problems at the beginning of the Thatcher years in government were seen as too much state intervention, individual and group dependency on the state, and the restriction of the free market. 1980s urban regeneration tended to be more about profit, property and market-led regeneration. There was a focus on public-private partnerships, an emphasis on better and corporate management, and a marginalisation of local government and community in the regeneration process. This approach was based on the US experience where public-private partnerships date back to the end of the Second World War.

The flagship policies, among a cast of many, were those of [Enterprise Zones](#) [EZ] and [Urban Development Corporations](#) [UDC]

A61 1980

First issue of Artists Newsletter is published by the Artists Information Company

For more than thirty years, Artists Newsletter [a-n] has supported the practice of visual and applied artists via advocacy and information, and has been a major source of information about public art commission opportunities

Published by the Artists Information Company that was founded as a not for profit company, the first issue of Artists Newsletter was published in September 1980. It noted that the "*visual artist has been politically naive*" and that there was a need "*to encourage artists to strive for a collective public voice... [given] the decline of public funding in the arts and tighter budgets for support to artists*". [1]

In 2010 Artquest and a-n formed the A+ partnership "*to provide a grassroots response to the challenges artists and the visual arts sector face in our uncertain environment and a resilient and sustainable model for future visual arts infrastructure*." [2]

In June 2012, The Artists Information Company published the last paper-based edition of a-n: '*AN will be an open line communication shared by all interested parties. It has not the resources nor the wish to be a one-way information service. It will be a clearing house for practical information and a means of raising issues significant to visual artists. The format is not fixed and will adapt and change according to the response and opinions of artists*'. [1]

It now maintains an extensive web-based resource [3] and organises face-to-face events throughout England. The a-n Artist subscription + AIR membership is available to practising visual and applied artists, and provides members with free £5m Public and Products Liability insurance.

Sources:

[1] Richard Padwick: a-n Magazine, June 2012

[2] Artquest: *Network and Partners'* http://www.artquest.org.uk/articles/view/networks_partners [accessed 11.06.2012]

[3] a-n website: www.a-n.co.uk [accessed 11.06.2012]

A62 – 1981

Enterprise Zones and the *Spirit of Corby*

Public Art, enterprise and community spirit

The designation of EZ closely reflected the geography of de-industrialisation, with zones being usually concentrated in the inner cities of large urban areas with declining manufacturing economies.

Twenty-five Zones were designated on areas of land in which special incentives were provided to encourage firms to locate within them. Key were financial incentives, relaxed planning restrictions, and reduced government interference. The incentives were in place for 10 years following designation. By 1990, over 5,000 companies were operating on the 22 [of 25] Zones, employing nearly 126,000 people. [1]

Corby was designated the first Enterprise Zone on 22nd June 1981 after some 11,000 jobs were lost with the closure of the local steelworks in November 1979.

Corby Borough Council's 2004 *Arts Strategy for Corby* noted that: "[t]here has been little public art in the area, but there are great opportunities with plans for urban regeneration and major new residential expansion. Meanwhile there is community demand for the reinstatement of *Spirit of Corby*, a public art work formerly in the town centre which awaits restoration; this could provide a springboard for future public art projects." [2]

The *Spirit of Corby* sculpture [artist unknown] was a gift to the town from the Development Corporation, commissioned to mark the 25th anniversary of Corby being awarded [New Town](#) status in 1950. Representing the flow of molten steel, the sculpture originally comprised three vertical sections of stainless steel installed in an oblong pond in Queen's Square.

The sculpture was subsequently removed, and partly lost, in the early 1990s when the town's Market Square was refurbished. The surviving section of *Spirit of Corby* was later erected by Corby Borough Council on a roundabout on Phoenix Parkway, but was severely damaged by heavy winds in 1997. It was rescued by former Councillor, Dennis Taylor, who established a team of volunteers to lobby for its repair and relocation. In late 2005, and with financial support from the Heritage Lottery Fund, the repaired section of the sculpture was relocated at New Post Office Square.

Organised by Corby Borough Council, the *Spirit of Corby* is also now the name of annual awards presented to people and organisations "chosen by Corby people to represent the best of our vibrant local community". Awards are made under the categories of: Club, Community, Creative, Educational, Environmental, and Young. [3]

Sources:

[1] *Final Evaluation of Enterprise Zones*, HMSO, 1995
<http://webarchive.nationalarchives.gov.uk/+http://www.communities.gov.uk/archived/general-content/citiesandregions/finalevaluation/> [accessed 22.06.2012]

[2] *Arts Strategy for Corby*
<http://www.corby.gov.uk/sites/default/files/Arts%20Strategy%20for%20Corby.pdf> [accessed 22.06.2012]

[3] One magazine, Corby Borough Council, Winter 2007
<https://www.corby.gov.uk/sites/default/files/One%20Magazine%202007%20Winter.pdf>

Further information:

M. S. Grieco: *Corby New Town Planning and Imbalanced Development*, Regional Studies 1360-0591, vol. 19 issue 1, 1985

BBC: *Corby people recall steel works closure 30 years ago*, 01.06.2010

Image: 'Spirit of Corby' © <http://spiritofcorby.bravehost.com/> 2005

A63 – 1981

Urban Development Corporations [UDCs] are established

Encouraging enterprise and the removal of planning from local authority control

Urban Development Corporations [UDCs] were central government funded agencies – or quangos – based on the Development Corporations that had been responsible for building [New Towns](#).

Their primary objective was to secure the regeneration of its area by bringing land and buildings into effective use, encouraging the development of existing and new industry and commerce, creating an attractive environment, and ensuring that housing and social facilities were available to encourage people to live and work in the area. They were given substantial powers to acquire, hold, develop, manage and dispose of land and other property; provide financial incentives for the private sector; and carry out any business or undertaking for the purposes of the objective of urban regeneration. In England, UDCs also usurped the planning functions of local authorities so they were able to grant planning permissions for their own development proposals. They were run by appointed boards consisting largely of representatives from the local business community, and were accountable only to central government. In short, they were substantially free from local authority control, which was the government's intention.

The most famous example of urban entrepreneurialism in action in the UK in the 1980s that was initially driven by an Enterprise Zone and a UDC was the regeneration of London's Docklands.

UDCs had relatively short lives of ten years or so, with the first four generations existing between 1981 and 1998. A fifth generation was introduced by the Labour Government in 2003 to implement the regeneration policies contained within the Sustainable Communities Plan and its growth areas within the South East of England.

A64 - 1981

Docklands Community Poster Campaign is founded by Art of Change

Community Co-operatives, campaigning and public art as social change

The Docklands Community Poster Campaign was founded in 1981 by Art of Change artists Loraine Leeson and Peter Dunn in response to the concerns of East London communities over the extensive proposed re-development of land surrounding the working docks (from St Katherine's Dock east of Tower Bridge downriver to the Royal Docks). This land was in the ownership of the [London Docklands Development Corporation](#) and its development would impact on the homes of some 56,000 people. Following consultation with local communities, Leeson and Dunn began a campaign using large billboard-sized photo-montages displayed on eight sites to challenge the development agenda for what would become London Docklands.

Functioning as a community co-op, the Docklands Community Poster Campaign supported local events, some in collaboration with the Joint Docklands Action Group. The most notable of these was: *"the Peoples Armadas to Parliament where on three occasions thousands of people took to the river to present the People's Charter for Docklands to politicians in an event that was both serious protest and community festival."* After ten years of campaigning, project documentation *"toured the country and visited other places in Europe to take the lessons learned by the Docklands communities further afield"*. [1]

Other contributing artists included: Sandra Buchannan, Tony Minion, Sonia Boyce, Donald Rodney, and Keith Piper.

Sources:

[1] cSPACE: http://www.cspace.org.uk/cspace/archive/docklands/dock_arch.htm [accessed 30.07.2011]

Further information:

Art of Change: http://www.arte-ofchange.com/art_in_the_public_domain [accessed 08.08.2011]

Images: © Art of Change

A65 - 1982

***Art & Architecture Conference* is held at the ICA, London**

Towards collaboration, new models of practice and the beginnings of the Public Art Agency model

Organised by artist Deanna Petherbridge and others, the *Art and Architecture* conference led to the establishment of the Art and Architecture Group which actively promoted and advanced the collaboration of artists and architects by providing information, education, and publicity.

"Out of the passions aroused at the conference came a list of four priorities and separate groups met to consider Per Cent for Art legislation, Live Project Commissions, Events, and Information and Education. The four groups then joined together under the chairmanship of [architect] Sir Peter Shephard to form Art and Architecture. A hybrid, with no single manifesto, its symbiotic and interdisciplinary nature was part of its strength". [1]

The Art & Architecture Journal, originally the newsletter of the Information and Education Working Group, was redeveloped as a colour magazine in 1998 to promote public art commissions, projects and collaborative projects. It ceased print publication in 2012, but continues as an online resource with a *"campaigning ethos as a catalyst to enable the continuing development of successful high quality public art commissions, projects and collaboration"*. [2]

The conference also led directly to the creation of Public Art Agencies in England. Lesley Greene, in discussions with the Arts Council, the Calouste Gulbenkian Foundation and Greater London Arts, secured three-years of funding to establish the Public Art Development Trust [PADT] in 1983.

Deanna Petherbridge subsequently edited *Art for Architecture – a handbook on commissioning* [3] which was the result of a Department for Environment-sponsored research project. *"The text, while instrumental in its objectives, went some way to professionalizing the position of the artist in the context of urban reconstruction contracts, and under the patronage of the Department of Environment (DOE) the artist gained a degree of professional credibility with the architectural and property development sectors."* [4]

Sources:

[1] Art & Architecture: *A Brief History of Art & Architecture*, www.artandarchitecture.co.uk [accessed 14.06.2012]

[2] Art & Architecture Journal, <http://aaipress.wordpress.com/> [accessed 08.06.2012]

[3] Deanna Petherbridge (ed.): *Art for Architecture – a handbook on commissioning*, The Stationery Office Books, 1987

[4] Jonathan Vickery: *The Emergence of Culture-led Regeneration – A policy concept and its discontents*, Centre for Cultural Policy Studies, 2007

Further information:

Art Within Reach; artists and craftworkers, architects and patrons in the making of public art, Thames & Hudson, 1984

A66 - 1983

The West Midlands Public Art Collective is formed

Artist led collectives and the emergence of the public art infrastructure

Growing out of the Birmingham Mural Company, the West Midlands Public Art Collective was formed in response to a commission opportunity (managed through West Midlands Arts) for a site in Birmingham city centre owned by West Midlands County Council. The Collective's activities included:

- core group commissions;
- sub-contracted commissions to other artists;
- design strategies and master plans for the County Council;
- a Public Art Centre that accommodated artists' studios, an exhibition space, and which hosted the *Artists & Architects Group*;
- a range of exhibition and event-based initiatives, including *Artists-in-Public*. [1]

The Collective ceased operations in 1987 when 'abolition funding' following the closure of the Metropolitan County Councils was used by West Midlands Arts to establish the post of Public Art Development Agent. Members of the Collective went on to (variously) become Fine Rats International, the Dudley Town Artist, and to initiate a range of other formal and informal collaborations in the West Midlands including pro/POSIT and the Renn & Thacker Partnership.

Sources:

[1] David Patten/West Midlands Arts: *Public Art in the West Midlands – A History*, 1995 (unpublished)

A67 - 1983

Art Link & Ikon Gallery: *Public Art & Artists* conference, Birmingham

The 'vocabulary of public art' and the 'education of the public'

The four day event concluded that the "*vocabulary of public art*" [1] needed to be broadened. It also advocated for better network/support mechanisms to encourage debate and skills development; the "*involvement/participation of artists at the earliest stages of projects*" and the introduction of Percent for Art. Finally, it identified the need for "*an Artist's Agent in the West Midlands to promote community related residencies and public art generally.*" [1]

Within a matter of a few months, a public art study day had been held at the University of Birmingham; the West Midlands Artists & Architects Group had been formed by the artist-led West Midlands Public Art Collective; the Public Art Collective had won its second major commission from West Midlands County Council, and the Regional Arts Association (West Midlands Arts) were in

discussion with the Calouste Gulbenkian Foundation for funding to support the new post of Artist's Agent.

By 1987, Public Art Commissions Agency had been established with the charitable objects: "*To advance the education of the public by promoting and developing the artistic taste, knowledge, understanding and appreciation of the arts primarily in the West Midlands and neighbouring countries [sic], and particularly through the commissioning and promotion of art in public places.*" [2]

Sources:

[1] David Patten/West Midlands Arts: *Public Art in the West Midlands – A History*, 1995 [unpublished]

[2] PACA Charity Registration 15.10.1987 [Charity Registration #519652]

A68 - 1983

Public Art Development Trust [PADT] is founded

The start of the public art agencies and the introduction of professional intermediaries between artists and commissioners.

Set up by Lesley Greene, the charitable objects of the Public Art Development Trust [PADT] were: "*To advance the aesthetic taste of the public in particular by promoting the commissioning, restoration and preservation of art in public and by promoting public education about art in public places.*" [1]

"As one of the first organisations of its kind, the Public Art Development Trust (PADT), established in 1983, defined public art in the UK for some twenty years. The PADT produced new works of art which engaged with aesthetic, social and environmental issues within projects which were usually site specific. The artists were supported by the Trust to explore their ideas for a specific commission, and the resulting work could be temporary, permanent or involve an extended period of time. The Trust also worked to broaden public understanding and critical debate in relation to public art, by convening talks, publishing and engaging with the media.

The PADT focused on commissions of new work and initial projects had quite a traditional feel and largely involved permanently sited works, but as time went on the projects became more experimental, and were increasingly of a temporary nature. Working with contemporary British and international artists... the Trust generated hundreds of projects. These were developed in collaboration with a wide range of organisations – public bodies and private developers, architects and individuals – including London Transport, BAA plc, British Rail, British Waterways and many local and regional authorities. The projects ranged from small-scale interventions to major urban developments and encompassed a wide variety of media. The archive of the PADT was acquired by the Henry Moore Institute in 2005." [2]

Sources:

[1] PADT Charity Registration 30.04.1985 [PADT Charity Registration #291751]

[2] Henry Moore Foundation: <http://www.henry-moore.org/hmf/press/press-information/henry-moore-institute1/2009/art-in-public-places> [accessed 30.07.2011]

A69 - 1984

***Art Within Reach* is published**

The first practical guidance and survey of Public Art including a gazetteer and first model contract for commissioning artists

A collaboration between the Arts Council of Great Britain, the Crafts Council, and Art Monthly magazine, *Art Within Reach: artists and craftworkers, architects and patrons in the making of public art* was "the first book to document the revival of interest in art for public places." It included important essays by the likes of [Deanna Petherbridge](#), Peter Dormer, and Henry Lydiate and also provided a comprehensive gazetteer of "public works" carried out by artists and craftworkers between 1973 and 1984. [1]

Sources:

[1] *Art Within Reach; artists and craftworkers, architects and patrons in the making of public art*, Thames & Hudson, 1984

A70 - 1984

The first International Garden Festival takes place in Liverpool

Public Art and regeneration through festivals, the development of public art and cultural tourism, and the emergence of public art as city emblems

The National Garden Festival programme was introduced by Michael Heseltine, then Secretary of State for the Environment, to help regenerate areas devastated by the closure of traditional industries during the early 1980s. There were five Garden Festivals in total, of which only the first event at Liverpool was badged as 'International':

1984 Liverpool
1986 Stoke on Trent
1988 Glasgow
1990 Gateshead
1992 Ebbw Vale

At Stoke on Trent, the National Garden Festival was sited on land previously used by the Shelton Bar Steelworks, and became the most visited new attraction in 1986 (with 2,184,053 visitors). Most of the Garden Festivals commissioned new public art. At Stoke on Trent, much of this work has subsequently been re-sited across the city and led to a commission programme in 2007 for temporary artworks to celebrate the Garden Festival's 21st anniversary.

Following the 1997 closure of the site used for the 1984 International Garden Festival at Liverpool, the popular *Yellow Submarine* sculpture designed by Graham Burgess, and made by apprentices at Cammell Laird Shipbuilding yard, was refurbished and re-sited outside the Main Terminal at Liverpool John Lennon Airport where it greets some 5 million passengers per year.

"The capacity of festivals to display public art does not, of course, guarantee its quality. Much of the art displayed in recent festivals has possessed a didactic dimension, its justification more moral than aesthetic. Such works are meant to 'awaken the spirit' or 'humanize the urban environment'. In this curious way, these works recall parks of the nineteenth century, created as a corrective for the 'dehumanized modern urban environment.'" [1]

Sources:

[1] A. C. Theokas: *Grounds for Review – The Garden Festival in Urban Planning and Design*, Liverpool University Press, 2004

Image: Yellow Submarine' © Creative Commons Attribution-Share Alike 3.0 Unported

A71 – 1984

The Arts Council of Great Britain publishes its *Glory of the Garden* policy

Arts-funding, and another attempt at decentralisation and dispersal of control

The Glory of The Garden aimed to redistribute arts funding more equitably across the regions. It pointed out that it was "inequitable that London, which holds about one-fifth of the population in England, should attract about half the Council's spending." [1] The Arts Council's 10-year programme to address these inequalities was reviewed by the Wilding Report in 1989 which found continued and further underfunding in the regions.

"We can greet the Arts Council's latest report *The Glory of the Garden* with a variety of feelings and emotions. Gratitude that in his choice of title and introductory quotes the Chairman, Sir William Rees Mogg, has provided commentators with such a fertile source of metaphor, analogy and imagery just ripe for the picking. Sympathy for the Arts Council that in the middle of its deliberations the context of the debate has been substantially changed by the announcement of Government's plans to abolish the GLC and Metropolitan County Councils, and by the damaging effect this will have on many arts projects in these areas. Pleasure that the Arts Council has at long last decided to undertake a review of all its work: as the Chairman states "Forty years is far too long a period for an organisation like the Arts Council, which needs to be lively and flexible in adapting to changing circumstances to operate without undertaking such a review." Doubt that the review is as thorough and fundamental as the Chairman claims. Anxiety that the wrong steps have been recommended to implement the new development strategy. And last but by no means least some cynicism regarding the ACGB's view that the development strategy will lead to an increase in funding for the arts from central government and local authority sources." [2]

Sources:

1. Arts Council England: *The 1970s and 1980s: Criticism of regionalism and funding controversies* <http://www.artscouncil.org.uk/about-us/history-arts-council/1970s-and-1980s/> [accessed 31.07.2011]

2. Iain Reid: *The Glory of the Garden – An Appraisal*, *The Political Quarterly*, vol. 55, issue 3, July 1984

A72 - 1984

The Government launches its Business Sponsorship Incentive Scheme

Business sponsorship is expected as part of the funding mix for the arts and encourages the private sector as a commissioner of public art

The "policy of incentive" introduced by Richard Luce, Minister for the Arts in Margaret Thatcher's Conservative government, aimed at increasing the total resources available to the arts by

encouraging greater private sector investment. It also emphasised the importance of the box office to arts funding.

"The artist's creative sustenance, as well as his financial support, come from his fellow men. It is, therefore, important to remember his dependence on the public. That is why I am promoting and encouraging measures to improve the marketing, management and general professionalism of arts organisations." [1]

In 1986, ABSA [the Association of Business Sponsorship of the Arts] withdrew £3,000 of match-funding for a production at Sheffield's Crucible Theatre because council workers union NALGO, which was sponsoring the production, was also using the theatre foyer to mount an attack on Government cuts. ABSA wrote to the theatre arguing that NALGO's support "*goes beyond the proper boundaries of business sponsorship*" and were backed up by Richard Luce who agreed it "*would be quite unacceptable for taxpayers' money to be used to support party political purposes in this way.*" [2]

Corporate investment in Public Art is often a strategy for "*putting things back into the community which has a pay-back for business in the long term*". [3] However, business sector censorship of the arts was sometimes seen as an issue and was later explored by Pierre Bourdieu and Hans Haacke in their 1995 book, *Free Exchange* that reviewed the role of the artist and the corporatisation of culture in chapters on *In the State's noose*, *'Sponsors who know the tune'* and *Real simulacra*.

The Association for Business Sponsorship of the Arts [ABSA] was founded in 1976 based on a model developed in New York by David Rockefeller. As the first organisation of its kind in the UK, ABSA administered the Business Sponsorship Incentive Scheme and renamed itself Arts & Business [A&B] in 1999. In 2010 A&B was managing £134.2m of business investment in the arts, and was involved in a number of significant public art programmes including Crossrail project for eight London stations. As a consequence of funding cuts following the 2011 spending review, it merged with Business in the Community in 2012 and is now badged as a BITC campaign.

Sources:

[1] The Minister For The Arts (Mr. Richard Luce): Hansard House of Commons Deb 20 May 1988 vol 133 cc1208-74:

[2] Kate Dorney & Ros Merkin (eds.): *The Glory of the Garden - English Regional Theatre and the Arts Council 1984-2009*, Cambridge Scholars, 2010

[3] Jane Chambers: *Art of the matter*, Island Business, 2006

[4] Pierre Bourdieu and Hans Haacke, *Free Exchange*, Stanford University Press, 1995

Further information:

Jane Trowell (Platform): *Take the money and run? Some positions on ethics, business sponsorship and making art*, Live Art Development Agency, February 2012

A73 - 1985

Arts Council of Great Britain pump-primes new regional Public Art Agencies

Public Art Agencies and a shift towards a managerial approach

Starting with Public Art Development Trust [PADT] in 1983, the Arts Council made a significant contribution to developing the public art agency model throughout England. **Between x and x, the following agencies were established across the UK/England/wherever....For JB**

"All the arts funding bodies described their primary objective as being to support the infrastructure for public art. In practice they pump-primed specialist public art officer posts... They also supported the growth of the public art agencies." [1]

Championed by Rory Coonan, then Arts Council's Head of Architecture and later a founder of the National Endowment for Science, Technology and the Arts [NESTA], the majority of these agencies were public/private hybrids with charitable objectives *"to advance the education of the public by promoting and developing the artistic taste, knowledge, understanding and appreciation of the arts...particularly through the commissioning and promotion of art in public places."* [2]

In recent years, the agency model has been summarised *"as possibilities for social engagement precluded by galleries and museums, or more cynically as an extension of the market for sculpture. The constraints of working with commissioning bodies in the public and private sectors...have been similarly perceived either as offering encouragement and nurture...or as a negative interference, compromising the artist's creativity and autonomy."* [3]

Elsewhere the shift of public art towards a managerial approach led to despair: *"just at the moment when so much apparatus has been assembled and oiled that might aid in the development of a rigorous critical foundation for public art, there is a growing feeling of – well, why bother? Indeed an enterprise that emerged with such idealism now feels like a lost opportunity."* [4]

In 2010, the Arts Council ceased its funding of public art agencies following 25 years of support and development.

Sources:

[1] Sara Selwood: *The Benefits of Public Art: the polemics of permanent art in public places*, Policy Studies Institute, 1995

[2] Public Art Commissions Agency: Charitable Objectives #519652

[3] Malcolm Miles: *Airing Dirty Laundry in Public Art*, Mute magazine, 16.07.2009

[4] Patricia Phillips, *Out of Order: The Public Art Machine*, Artforum, 1989

A74 – 1985

Public Art Forum is established

The national framework for Public Art is launched as a membership organisation for public art professionals and later becomes the national Public Art think tank iXIA

Public Art Forum was established as an unincorporated membership association in Birmingham in 1987, and transferred to a Not for Profit company on the 1st April 2003.

"Public art is not an artform but a principle. It is a principle of improving the changing environment through the arts and is a term given to the practice of involving artists in the conception,

development and transformation of public space. It is specifically commissioned for a known site and its audience is the public or community who occupy that space." [1]

Between 1999 and 2002, Public Art Forum published the [Public Art Journal](#), initially twice a year and then annually. Through commissioned articles, it profiled current public art practice and theory to advance critical discourse, provided a forum for critique, and included a review section within each issue. The six published issues covered the following:

March 1999 reviewed the challenges of contemporary practice
October 1999 considered the place between theory and practice
March 2000 addressed social and cultural inclusion
October 2000 examined collaborations between art and science
April 2001 addressed issues of site specificity
April 2002 considered the relationships between art and commerce [2]

The Public Art Forum became [ixia](#) in 2004.

Sources:

[1] Public Art Forum: opening statement to the National Heritage Select Committee, 18 January 1996

[2] [ixia Archive: Public Art Journal](http://ixia-info.com/publications/archive/) <http://ixia-info.com/publications/archive/> [accessed 02.08.2011]

A75 – 1985

Arts for All and In Search of Cultural Democracy

The arguments for the democratisation of culture or cultural democracy as the starting points for understanding current definitions of cultural well-being

Then Secretary General of the Arts Council of Great Britain, Roy Strong's *Arts for All* [1] supported the idea of widening access to the arts on the basis of the democratisation of culture. This was, however, essentially about expanding appreciation and enjoyment of a received and established culture.

Owen Kelly wrote *In Search of Cultural Democracy* as a direct attack on Roy Shaw's notion of *Arts for All*:

"From a distance, the idea of 'arts for all' sounds like a good idea. It might be the kind of notion that could bridge the gap between the interval at Sadler's Wells and half-time at the Kop. Close up, however, the idea evaporates. I certainly do not believe in it, neither do many others within the community arts movement. When we hear the phrase 'arts for all' we want to know just what 'arts' are being referred to, and why. We want to know what it is about these 'arts' that is so important that everybody needs to have them. When Roy Shaw says that I dismiss 'the Great Tradition of European Art' as 'an ideological construction of the imperialist climax', he misses the point. It is not the art that I am dismissing, it is the 'Great Tradition' which claims the right to say what is and what isn't art. It is not what is being graded that I am condemning, rather it is the method of grading."

[2]

As John Holden notes: "*In the post-war welfare state, culture in the sense of the high arts was defined and enjoyed by a mandarin class; in this context the term 'democratic culture' becomes an oxymoron or a contradiction in terms — how can culture be democratic if it is confined to one small section of society? But using 'culture' in its other sense turns 'democratic culture' into a tautology — how can culture be anything other than democratic if it is defined as the sum total of everything that people do?*" [3]

The issue finds earlier expression in the English textile designer, artist, writer, and libertarian socialist William Morris' observation that, "*If art which is now sick is to live and not die, it must in the future be of the people, for the people, by the people; it must understand all and be understood by all.*" [4]

Sources:

[1] Roy Shaw: *Arts for All*, Arts Express, August/September 1985

[2] Owen Kelly: *In Search of Cultural Democracy*, Arts Express, October 1985

[3] John Holden: *Democratic Culture opening up the Arts to Everyone*, Demos, 2008

[4] J. Dover Wilson: *Editor's Introduction to Matthew Arnold: Culture and Anarchy*, Cambridge University Press, 1932

Further information

Owen Kelly: *Community Art and the State, Storming the Citadel*, Comedia, 1984

A76 - 1985

Broadgate is developed in London

The return to public art as *visual foci and navigation points* in commercial property development

Led by Stuart Lipton, later the first Chief Executive of the Commission for Architecture and the Built Environment [CABE], Broadgate began a new wave of commercial development in England, particularly in the commissioning of public art to act as "*visual foci and navigation points*". [1]

"The high profile of the artists at Broadgate testifies to the developer's goal of investing Broadgate with the quality of a major open-air gallery." [2]

The public art programme included American sculptor Richard Serra's 17m high *Fulcrum* near Liverpool Street Station, plus work by Barry Flanagan, Stephen Cox and Bruce McLean amongst others.

Critic Andrew Brighton has commented that "*the art at Broadgate flattered the clients and their workforce by suggesting a sophistication which they probably didn't possess.*" Nonetheless, the sculpture was effective in this context. For Brighton, it was Richard Serra's *Fulcrum* which stood out "*most overtly as a raw refusal of the messages of its surrounding architecture*". [3]

Broadgate set the agenda for commercial property development for the next twenty years. It was awarded the 1988 the British Construction Industry Supreme Award and the Structural Steel Design Award, the Civic Trust Special Award in 1989 for Phases 1-4, was named RIBA Building of the Year in 1991, and received the Arts Council/British Gas Working for Cities Award for public art in 2000.

Sources:

[1] Architects Journal: *Advice Report for Broadgate Phases 1-4*, 03.06.2011

[2] English Heritage: *Advice Report 464273*, 2011

[3] Philip Ward-Jackson: *Public Sculpture of the city of London*, Liverpool University Press, 2003

Further information:

Art at Broadgate <http://www.broadgate.co.uk/Art> [accessed 22.06.2012]

Image: Richard Serra 'Fulcrum' © Andrew Dunn Creative Commons Attribution-Share Alike 2.0 Generic

A77 - 1985

The Sandwell Town Artist is appointed with financial support from the West Midlands County Council and Calouste Gulbenkian Foundation

The Town Artist model that had been pioneered in the New Towns is transferred to a Local Authority Planning Department and is supported with arts funding

The Sandwell Town Artist was formally contracted to West Midlands Arts, and this allowed him "to keep the planning department at arm's length." This was particularly useful when a later scheme for Smethwick High Street unsettled the planners: "The proposed designs seemed so outlandish. It raised questions about who is the arbiter of public taste... We weren't sure about how you honour the spirit of participation with such an unusual outcome. It was our first encounter with artwork which challenged convention. ...there was a real danger that the proposed scheme would effectively be blocked by disagreements between officers." In the end, "the traders stood up [at the Land and Town Planning Committee] and said they wanted it. This was almost something unheard of in Sandwell." [1]

Following abolition of the West Midlands County Council, the post of Sandwell Town Artist was redeployed to Sandwell MBC with a four year extended contract funded through its Urban Programme: "...it slipped through the cracks during abolition. Sandwell was happy to see it implemented." [1]

The post was terminated in 1993 due to a lack of revenue funding and the Sandwell Town Artist, Francis Gomila, went onto become a founding member of [Fine Rats International](#).

Sources:

[1] Sara Selwood: *The Benefits of Public Art: the polemics of permanent art in public places*, Policy Studies Institute, 1995

A78 – 1985

Artangel is established

The Agency as a producer: responding to artists' ambitions

Founded by Roger Took in 1985, but co-directed since 1991 by James Lingwood with Michael Morris, Artangel functions as a counterpoint to the "existing institutional set-up [which] was unable to respond sufficiently to artists' ambitions". [1]

"Each new project evolves from a singular commissioning process, born from an open-ended conversation with an artist offered the opportunity to imagine something extraordinary. Artangel's work is powered by the belief that artists are capable of creating visionary works which impact upon the way we view our world, our times and ourselves in unusual and enduring ways." [2]

It's first public project, Stephan Balkenhol's *Head of a Man / Figure on a Bouy*, placed a monumental head on an disused bridge pillar near Blackfriars Bridge, and downstream a smaller, life sized figure was attached to a bouy. *"Balkenhol's sculptures embody a contemporary urban condition, the estrangement of the individual from the crowd."* [3]

Artangel has developed work by both national and international artists, including Francis Alÿs, Matthew Barney, [Jeremy Deller](#), Douglas Gordon, Roni Horn, [Steve McQueen](#), Michael Landy, Brian Eno, Gregor Schneider, [Rachel Whiteread](#) and Robert Wilson.

Sources:

[1] The Observer: *Unsung eleven*, 07.10.2007

[2] Artangel: <http://www.artangel.org.uk/> [accessed 01.08.2011]

[3] Stephan Balkenhol & Artangel:
http://www.artangel.org.uk/projects/1992/head_of_a_man_figure_on_a_buoy
[accessed 01.08.2011]

A79 – 1986

Common Ground *New Milestones* and a concern for trees

Art and local distinctiveness beyond the sculpture park, small scale public art and a love of place

Building on an earlier association with Friends of the Earth, Common Ground's *New Milestones* project encouraged community commissioning of small scale art works that expressed a local sense of history and *"our love of place and of the natural world"*. [1]

Within a week of the Great Storm of 16th October 1987, Common Ground printed and distributed 56,000 postcards illustrated by artist [David Nash](#) with slogans like *A fallen tree is not a dead tree* and *Don't chop them up*. The background text explained: *"These trees will add character as well as beauty to our gardens, parks and landscape, reminders of the great storm, old friends to play and muse upon"*. [2]

The later *New Milestones* project: *"prompted communities to explore their love of their place, its stories and the natural world, and created a brief for a sculptor to help them express it. It was a pioneering attempt to get people to negotiate with knowledge, ideas and expression and in the process liberated sculpture into the wild, and artists into the community."* [3]

The project commissioned new work from numerous artists, including Peter Randall-Page, Andy Goldsworthy, Christine Angus and David Nash.

Sources:

[1] Common Ground: *New Milestones* <http://www.commonground.org.uk/> [accessed 30.07.2011]

[2] The Telegraph: *1987 Great Storm: Terrible blow, not a knock out* 13..10.2007 [accessed 30.07.2011]

[3] Interview with Sue Clifford and Angela King
http://www.zyworld.com/albionmagazineonline/books_spotlight_common_ground.htm

Further information:

Joanna Morland: *New Milestones, Sculpture, Community and the Land*, Common Ground, 1988

Sue Clifford: 'Sculpture and the Land' <http://www.england-in-particular.info/cg/sculpture/s-essay.html>

Image: Andy Goldsworthy at Hooke Park © Real West Dorset

A80 - 1987

The Paul Hamlyn Foundation is established

A significant funder of arts organisations and arts projects, the Paul Hamlyn Foundation has also been a key funder of public art and associated research

Paul Hamlyn Foundation is an independent grant-making organisation focusing on the arts, education and social justice. Its founder, publisher and philanthropist Lord Hamlyn, died in 2001. Its current Arts funding programme "*supports the development and dissemination of new ideas to increase people's experience, enjoyment and involvement in the arts in the UK.*" [1]

In 2009, the Paul Hamlyn Foundation funded Situations, the art commissioning and research programme initiated in 2003 by Claire Doherty at the University of Western England.

Sources:

[1] Paul Hamlyn Foundation: *Arts* <http://www.phf.org.uk/landing.asp?id=2> [accessed 31.07.2011]

Further information:

Situations; *What is Situations?* <http://www.situations.org.uk/about-situations/> [accessed 31.07.2011]

A81 - 1988

The *Action for Cities* regeneration initiative is launched

In *Action for Cities*, the influence of urban regeneration policies from the United States is apparent, along with the recognition that cultural organisations and activities had a role to play in urban regeneration in England

After the 1987 general election, Margaret Thatcher, then Prime Minister, announced her intentions to "*do something about those inner cities*". [1] The result brought together various and numerous urban regeneration policies and programmes, including [Urban Development Corporations](#), [Enterprise Zones](#) and [housing initiatives](#) under the umbrella of *Action for Cities*.

Action for Cities encouraged greater interdepartmental approaches to inner-city deprivation at central government level, merging of twenty different regeneration programmes led by five different government departments (Environment, Trade and Industry, Employment, Transport, Home Office) to create the Single Regeneration Budget [SRB], announced in 1993. It has been subsequently criticised for putting the interests of economic development and the involvement of the private sector above the needs of communities and a fuller engagement with local authority understanding and expertise.

Within *Action for Cities* the arts were regarded as a means to "*deal with the problems of unemployment and alienation in the country's inner cities, as well as contributing to the creation of a classless and tolerant society*" and the role of public art was identified as addressing "... *problems of unemployment and alienation in the country's inner cities, as well as contributing to the creation of a classless and tolerant society*". [2]

Action for Cities went on to generate a plethora of new programmes, including *City Challenge* in 1991.

In 1988, the Arts Council further aligned the arts with the aims and objectives of *Actions for Cities in An Urban Renaissance*. In this document the Arts Council sought to promote "*the substantial contribution of the arts to the revitalisation of our inner cities*". Public art in particular was employed in various ways within this context: as part of physical improvements and tourism initiatives for cities, including the *Garden Festivals* which took place between 1984 and 1992; and as the object of MSC schemes.

Sources:

[1] frequently cited quote including: Michael Jacob: *Margaret Thatcher and the Inner Cities*, Economic & Political Weekly, 17.09.1998

<http://www.jstor.org/discover/10.2307/4379049?uid=3738032&uid=2129&uid=2&uid=70&uid=4&sid=21100869035161>

[2] Hansard: House of Commons Deb 09 March 1988 vol 129 cc317-20

[3] Maeve Blackman referencing Department of National Heritage, 1993, cited in Policy Studies Institute, 1994:38: *Public Art Discourse, A Case Study of Gateshead, England*, The International Journal of the Arts in Society, 2011

[4] *An Urban Renaissance: The Role of the Arts in Urban Regeneration*, ACGB, 1988

Further information:

National Audit Office: *Regenerating the Inner Cities*, HMSO, 1990

A82 - 1988

The international design symposium, the *Highbury Initiative*, takes place in Birmingham

Public art is incorporated into city planning policy

The *Highbury Initiative* was an international design symposium invited to address the Birmingham's problems of the time. Proposals from the symposium were captured in the subsequent *City Centre Design Strategy*, produced by Tibbalds, Colbourne, Karski, Williams in 1990, that developed the idea

of the city as distinct 'quarters'. The Strategy formed the basis for the city's 1993 Unitary Development Plan which provided the statutory basis for planning control. [1]

Birmingham 'was probably' the first UK city to formally adopt *Percent for Art* as captured in its Unitary Development Plan and as applied to the commissioning programme for the International Convention Centre (ICC) between 1988 and 1990. The ICC and the National Indoor Arena, plus a sequence of connected new and improved city squares (Victoria Square, Centenary Square, and Brindley Place) became the foci for ambitious public art programmes up until the mid-1990s.

In a review of the 1992 *The Artist and the Changing City* conference in London, Clare Melhuish wrote: "...as soon as the heavy clouds of recession start to lift...[will] artists be left to scavenge once more in less hospitable territories for niches in the city? So far as Birmingham City Council is concerned, the answer is no. ...[the city's] transformation and regeneration, both economic and spiritual, based on the arts, looks set to be a long term programme. As the Council continues to commission numerous pieces of public art...and pursue its policy of converting old buildings into subsidised artists' studios, art groups of all sorts are flourishing, and arts-led economic activity is producing one of the largest sources of employment, with a turnover of £250m in 1989. No wonder Birmingham has decided 'artists are innovative and imaginative and a dynamic force' worth nurturing." [2]

Sources:

[1] RUDI/Nick Corbett: *Renaissance in Birmingham* <http://www.rudi.net/pages/17727> [accessed 30.07.2011]

[2] Clare Melhuish: *Building Design*, 10.07.1992

Jennifer Williams et al: 'The Artist in the Changing City, British American Arts Assoc, 1993

Further information:

George Noszlopy: *Public sculpture of Birmingham: including Sutton Coldfield*, 1998

A83 – 1988

Robert Carnwath QC produces advice on Percent for Art

Carnwath's Advice informed the Arts Council of Great Britain's Percent for Art campaign which led to the introduction of Percent for Art policies by Local Government and other public sector bodies

By 1988, the Arts Council of Great Britain [ACGB] realised that local authorities and Urban Development Corporations [UDC] had control over the provision of buildings and open spaces. It understood that the inclusion of public art policies within local planning documents could generate opportunities for public art funded by public and private sector organisations involved in regeneration projects.

ACGB asked Robert Carnwath QC for Advice on the: "*powers of local authorities to require, or encourage, developers to devote a proportion of their capital expenditure to art*". His response was that local authorities could encourage but not require developers to commission public art and that local authorities could not insist on any particular proportion of the capital expenditure of a development being devoted to public art:

"...the promotion of art is not a proper function of planning control. On the other hand, in exercising their planning functions local authorities are entitled to take into account the contribution which the creative arts can make to the external appearance of buildings and to the physical environment generally [para 4] ...there is however an important distinction between encouragement and coercion [para 7] ...nor in my view is there any proper power under existing legislation to insist on any particular proportion of the capital expenditure on the scheme being devoted to art [para 9]."

The Advice included the following guidance on the wording of a public art policy within a local planning document: "The local planning authority will in appropriate cases encourage the provision of new works of art as part of schemes of development, and in determining an application for planning permission will have regard to the contribution made by any such works to the appearance of the scheme or to the amenities of the area". [1]

It is difficult not to think that the Arts Council was disappointed with the Advice. However, the Arts Council promoted the wording of a public art policy and Percent for Art to local authorities and UDCs.

In June 1988, Sheffield City Council adopted the principle of Percent for Art, and with support from the local regional Arts Association and the Arts Council of Great Britain, appointed the first Public Art Development Officer, Paul Swales, to work within the Council's Urban Design and Conservation Section of the Department of Land and Planning.

Sources:

[1] Robert Carnwath QC: *In the matter of: Arts Council of Great Britain Percent for Art Advice* Arts Council of Great Britain, 1988

Further information:

ixia: *Response to the Government's Consultation on the National Planning Policy Framework (NPPF)*, 24.02.1011

A84 - 1988

John Myerscough's *The economic importance of the arts in Britain* is published

Evidenced arguments for the contribution of the arts to the economy are made for the first time, giving considerable weight to the role of arts in regeneration

Myerscough presented the arts as a major contributor to the economy, and claimed they stimulated tourism, contributed to urban renewal, were a major export earner, and employed a substantial number of people. [1]

Sources:

[1] John Myerscough with Alec Bruce ... [et al.]: *The economic importance of the arts in Britain*, Policy Studies Institute, 1988

A85 - 1988

***Going Public* is published in the United States**

The first comprehensive public art workbook revises what public art could be

Going Public was the outcome of the University of Massachusetts Arts Extension Service's National Public Art Policy Project (an AES cooperation with the Visual Arts Program of the National Endowment for the Arts). It provided a comprehensive presentation of the public art ambitions, mechanisms and procedures then operating in the USA, and, as such, provided a key blueprint for the emerging Public Art Agencies in England during the period.

As a public art workbook, *Going Public* identified four key questions necessary to the success of a public art programme:

- why the community wants public art?
- how various stakeholders define public art?
- what happens when their conceptions diverge?
- what resources are necessary for successful implementation?

As the authors said: "*If these questions are not fully explored – in other words, if the purpose of the public art program is not clearly defined – the program may get off to a shaky start and continue to be plagued by doubt and problems*". [1]

Sources:

[1] P. Korza & J. L. Cruikshank (eds): *Going Public: A Field Guide to Developments in Art in Public Spaces*, UMASS, 1988

A86 - 1989

The removal of Richard Serra's *Tilted Arc* and useable space as the work of art

The moral rights of artists and the recognition that public art does not exist in interest-free environments

The 1989 removal of *Tilted Arc* from Federal Plaza, New York, opened significant questions about the nature of public art, not least the role of government funding, the artist's rights to his or her work, the role of the public in determining the value of a work of art, and whether public art should be judged by its popularity.

At the time of the sculpture's removal, Richard Serra commented: "*I don't think it is the function of art to be pleasing. Art is not democratic. It is not for the people.*" [1]

In supporting the sculpture's removal, Arthur Danto, said: "*...Tilted Arc is the metal grin of the art world having bitten off a piece of the public world, which it means to hold in its teeth forever, the public be damned*" [2]

In the same text Danto stated that: "*works of public art do not exist [in] interest-free environments.*" It was this question of 'interests', so forcefully expressed by the removal of Serra's sculpture, that opened up new areas of debate, not least in the paradigm shift from site-specificity, materiality and scale, to the 'soft facts' of people and place. Such interests such as plurality of publics, mobility of public realm and the expression of alternative histories, etc., began to replace the earlier rhetoric of civic value and public good associated with the type of site-specific public sculpture.

Beyond issues of site and place, the removal of *Tilted Arc* also raised questions about the artist's moral rights in public art. In *Suppression and Liberty – the Tilted Arc Controversy*, Richard Serra discussed the "*desecration of Tilted Arc [that] followed after five years of misrepresentations, false promises, and show trials in the media and in the courtroom. In the end, these deceptions not only allowed the government to destroy Tilted Arc, but also established a precedent for the priority of*

property rights over free expression and the moral rights of artists. Such a precedent tests the ability of the Berne Convention laws to protect the rights of artists in their works." [3]

The art critic Robert Hughes considered that: "...*site-specific is as site-specific does. What it does here is serve as a mere scrim for the question of Serra's rights as an artist who, much as his opponents may now resent it, can be argued to have had a binding deal with the Government. ...the central point is that Tilted Arc was...conceived and contracted between [the artist] and the GSA [Government Services Administration] as a permanent installation in Federal Plaza, and that...if the GSA wants to avoid such imbroglios it should try slipping a public-acceptability clause into its future commissions, if it can draft one that holds water. That way a perfect level of mediocrity can be upheld for all time. But Tilted Arc should stay, if not as a source of general pleasure, then as a didactic monument to the follies that can arise at the juncture of undemanding patronage and truculent aestheticism.*" [4]

With *Tilted Arc* still in situ, the GSA's Director of Arts and Historical Preservation had already begun discussions about a redesign of Federal Plaza, which would now "...*be treated very much as a work of art, but it will be a usable space, the antithesis of Serra's treatment*". [5] In 1993, landscape architect Martha Schwartz's 'usable redesign' for what is now called Jacob Javits Plaza was publicly announced, and completed in 1997.

More recently, in 2010, it was agreed that the "*current design of swirling green benches designed by Martha Schwartz*" [5] will be removed and replaced by magnolia trees, low evergreen plantings, marble benches and a fountain designed by Michael Van Valkenburgh Associates.

"*Many thought Schwartz's colorful "pop" plaza was the antithesis of Serra's sculpture, though the stretches of postmodern park benches restricted movement much like the earlier work. While the plaza's demolition arises from concerns unrelated to its formal qualities, it does signal a shift toward greener urban landscapes that serve local residents as well as lunchtime workers. Perhaps it is only fitting that Schwartz, who did not return requests for comment, became known as a designer of intentionally short-lived landscapes. In that respect the Javits Plaza is certainly a success.*" [5]

Sources:

[1] Sherrill Jordan (ed): *Public Art/Public Controversy – The Tilted Arc on Trial*, Americans for the Arts, 1988

[2] Arthur Danto: *The State of the Art*, Prentice-Hall Press, 1987

[3] Richard Serra: *Symposium II Art and the Law, Suppression and Liberty – the Tilted Arc Controversy*, Yeshiva University, 2001

[4] Robert Hughes: *The Trials of Tilted Arc*, Time Magazine, 03.06.1985

[5] The Architects Newspaper: *Plaza redo, Again*, 02.01.2010

Further information:

Harriet Senie & Sally Webster (eds): *Critical Issues in Public Art*, Smithsonian Institution Press, 1992

Arthur Danto, author of *After the End of Art* [1997],

Patricia Phillips: *Out of Order – The Public Art Machine*, Art Forum 27, 1988

Images: unknown copyright

A87 - 1989

Arts Council of Great Britain initiates its Percent for Art campaign

The Percent for Art mechanism is advocated for UK construction projects

Percent for Art is a policy where a minimum of 1% of the costs of a new development is allocated to the provision of art and primarily public art: *"Even though Percent for Art is not necessarily concerned with public art...it has become closely associated with it [1].*

The Arts Council began to campaign formally for Percent for Art, based on models from the United States and parts of mainland Europe. However, the adoption of Advice by Robert Carnwath QC meant that the campaign was restricted to voluntary and not mandatory developer contributions.

It was based on the idea that art could *"transform the climate for investment while improving the urban environment"*. As Secretary-General of the Arts Council, Luke Rittner had written in the Foreword to *An Urban Renaissance*: *"Urban renewal continues to be high on the national agenda. The architecture and quality of life in our cities are subjects of debate throughout the country... The arts are making a substantial contribution to the revitalisation of our cities."* [2]

Criticisms of mandatory Percent for Art focus on the following:

- an assumption about the relationship between art and architecture
- the allocation is often raided to pay for non-art elements
- if construction costs move over budget, the allocation is rarely increased
- the allocation forces a separation between artist and architect which damages the potential for inter-disciplinary collaboration
- art commissioned via the allocation can end up being the only vehicle for public consultation

To overcome some of these criticisms, mandatory Percent for Art has been modified in some countries to allow for the funding of temporary projects and events (Norway), the employment of town artists by local authorities (Sweden), and the training of artists.

Discretionary Percent for Art is often criticised for creating a lack of coherence in terms of policy, artist selection procedures, and the poor quality of artist involvement. Percent for Art continues to be discretionary in England.

In 1986, Henry Lydiate commented that, *"Experiences of basic % for art schemes abroad, over the last fifty years, have shown that a first essential step towards the establishment of effective public art development and funding, through legislation, is the creation of publicly financed experimental projects / schemes / residencies / workshops / commissions / professional studies courses – exclusively – tackling public artwork. Through these processes, not only is the public and its money protected against profligate spending on/commissioning of artists inexperienced in working to a large-scale brief with administrative / legal / financial deadlines and demands to meet, so are artists / makers protected against their own inadequacies of experience and ability; so is the artwork; and, probably most importantly, what can be diplomatically developed and secured thereby is the public's confidence and trust in public art."* [3]

The Arts Council encouraged government departments, local authorities, Urban Development Corporations, private sector organisations and developers to adopt Percent for Art. By 1995, 48% of local authorities and 70% of urban local authorities had Percent for Art policies. Local authorities believed that public art addressed a number of strategic priorities concerning: *"the quality of the built*

environment ..., public access and awareness of visual arts... the need to stimulate economic regeneration and to develop positive identities for particular areas... and to foster civic pride" [x]

At the 1993 Westminster conference *Public Art - the New Agenda*, Marjorie Althorpe-Guyton, then Director of Visual Arts, announced that the Arts Council's "steering group for *Percent for Art* has wound itself down. It considered this year that it [had] achieved its main purpose and things are now going forward on a number of fronts..." By this stage, the University of Westminster estimated that 42% of local authorities in England and Wales had adopted public art policies. [4] By 2006, ixia estimated that approximately 61% of Local Authorities in England had public art policies, strategies and statements linked to the local planning system and process. Most of these were based on the Advice given by Robert Carnwath QC. [xx]

Sources:

1. Sara Selwood: *The Benefits of Public Art: the polemics of permanent art in public places*, Policy Studies Institute, 1995

[x] (Policy Studies Institute, 1994, p. 48; Roberts & Marsh, 1995, p. 195)

2. Arts Council of Great Britain: *An Urban Renaissance*, 1989

3. Henry Lydiate: *Government Policies and the Arts, Dire Straits – outside the gallery*, Artlaw/Art Monthly, 1986

4. University of Westminster: *Public Art – The New Agenda*, 18.11.1993

[xx] ixia: *Response to the Government's Consultation on the National Planning Policy Framework (NPPF)*, 24.02.1011

Further information:

Phyllida Shaw: *Percent for Art: A review*, Artic Press and Arts Council of Great Britain, 1991

A88 - 1989

Patricia Phillips' *Out of Order – The Public Art Machine* and *Temporality and Public Art* are both published

Public art opens up to multiple meanings and a richer definition of public.

In her seminal *Out of Order – The Public Art Machine*, Phillips argued for an understanding of 'public' as "a space of multiple meanings and voices", rather than the more traditional understanding, then common in public art literature and commissioning briefs, of 'public' as something to do with location and proximity within geographical space. [1]

In her subsequent *Temporality and Public Art*, Phillips opened up the question of 'time' in public art when she called for a practice that supports "shortlived enterprises in which variables can be changed and results intelligently and sensitively examined..." [2]

Phillips notes that: "public art is like other art, but it is potentially enriched and amended by a multiplicity of philosophical, political, and civic issues. It need not seek some common denominator or express some common good to be public, but it can provide a visual language to express and explore the dynamic, temporal conditions of the collective. Clearly public art is not public just because it is out of doors...it is public because it is a manifestation of art activities and strategies that

take the idea of public as the genesis and subject for analysis. It is public because of the kinds of questions it chooses to ask and address, and not because of its accessibility or volume of viewers. Public art is like other art, but it is potentially enriched and amended by a multiplicity of philosophical, political and civic issues." [2]

Sources:

[1] Patricia Phillips: *Out of Order – The Public Art Machine*, Artforum 1989

[2] Patricia Phillips: *Temporality and Public Art*, Art Journal 48, 1989

A89 - 1989

Art and Healthcare, first national conference and handbook

Transformation within health, through creativity, culture and art.

Following on from Peter Senior's *Manchester Hospitals' Arts Project* in 1976, the relationship between the arts and health providers is consolidated in both the first national conference on art and healthcare in Manchester, and by the publication of the DHSS Health Building Directorate handbook.

"Siting the arts in the public domain is often a contested practice. The specific and particular demands of the healthcare environment make this no exception." [1]

The current *Arts for Health* initiative at Manchester Metropolitan University carries the strapline "*Transformation within health, through creativity, culture and art...*", and this summarises the benefits of art and healthcare as:

- visually enhancing healthcare environments
- improving the emotional and spiritual state of mental health service users
- promoting positive health messages
- developing creativity in the workplace
- identifying healthcare needs
- improving self-esteem and personal development
- improving sensory awareness, mental capacity and physical dexterity
- helping people to communicate effectively with each other
- improving staff and patient relationships and morale [2]

The *Arts for Health* archive at Manchester Metropolitan University contains "*a unique collection of key documents, artefacts, photographic and digital media and ephemera that record the pioneering years of arts and health as this movement radiated worldwide from Manchester from the 1970s.*" [2]

Sources:

[1] Joan Beadle: *The Arts in Healthcare – Learning from Experience*, King's Fund Publishing, 2000

[2] *Arts for Health* initiative at Manchester Metropolitan University <http://www.artsforhealth.org/> [accessed 31.07.2011]

Further information:

Arts for Health, 'A Vision of Caring Environments', Manchester Metropolitan University, 1989

Linda Moss: *Art and Healthcare*, DHSS Health Building Directorate, 1989

Arts Council England: *A prospectus for arts and health*, 2007

Long View: 1990s

A90 - 1990s

Poll Tax riots happen in London and elsewhere, and Prime Minister Margaret Thatcher resigns [1990]. Ten [Regional Arts Boards](#) are established [1990] to replace the Regional Arts Associations and continue until 2002 when they are merged into the single new arts funding body, Arts Council England. The Channel Tunnel opens [1992]. Britain withdraws from the Exchange Rate Mechanism [1992]. The [Arts Council of Great Britain](#) is replaced by separate National Arts Councils National Lottery [1994]. The National Lottery first draw takes place [1994] following the *National Lottery etc. Act* [1993]. Labour wins the General Election and Tony Blair becomes Prime Minister [1997]. Britain hands Hong Kong back to China [1997]. Princess Diana dies in a car crash in Paris [1997]. Scotland and Wales vote in favour of devolution [1997]. The [Department for Culture, Media and Sport](#) (DCMS) is created [1997]. DCMS publishes *New Approach to Investment in Culture* [1998] promoting social inclusion objectives linked to government arts funding. The [Urban Task Force](#) set up by the Department of Environment, Transport and Regions (DETR) under the leadership of architect Lord Rogers [1998] and reports (*Towards an Urban Renaissance – a Report by the Urban Task Force*) on reform of the Planning system and the need for design-led regeneration [1999] which becomes the *Urban White Paper* [2000]. The [Commission for Architecture and the Built Environment](#) (CABE) is established [1999] as the successor body to the Royal Fine Art Commission [established 1924].

A91 – 1990

Regional Arts Associations become Regional Arts Boards

These structural changes moved away from representative bodies to elected bodies and beginning of a more integrated system for funding the arts

The Regional Arts Boards were a consequence of the Wilding Report's "*study of the system which exists for funding the arts in England through the Arts Council and the regional arts associations*" that was commissioned in 1988. [1]

"I asked Mr. Wilding to pay particular attention to the following objectives: coherence between the national funding bodies and the regional arts associations in the formulation and delivery of policy; strengthening accountability for the public money spent by the regional arts associations; improving structures for the handling of business; considering the administrative cost of the whole system so as to get the best value for the arts." [1]

The ten Regional Arts Boards in England currently worked with the Arts Council of England, the British Film Institute and the Crafts Council to support and develop the arts in England.

In 2001, the ten RABs were reduced to nine (to reflect the distribution of Regional Development Agencies) and in 2003 merged with Arts Council England "*with the aim of providing a simpler and quicker system which is more responsive and effective*" [2] This new arrangement reflected the policy of regional offices abandoned by the previous Arts Council of Great Britain in the 1950s.

Sources:

1. Richard Luce: House of Commons, 13.03.1990

2. Arts council website

A92 - 1990

PACA Context & Collaboration conference, Birmingham

Ten principles of artist and design team collaboration are established

Organised by Public Art Commissions Agency and artist Jane Kelly, this international conference was an early UK showcase for the artist/design team collaborations in operation at the time on the Seattle Transit Project [artists Jack Mackie and Alice Adams]. The conference concluded with a 'Dramatised Discourse on Collaboration' performed by Kathryn Gustafson, Pippo Lionni and Ian Ritchie which identified the following 'commandments of collaboration':

- there has to be a moral commitment
- you have to have no preconceived idea and be open to almost anything
- you really have to listen and you have to interrupt, and be ready to be interrupted
- the ideas you have are shared, no one can claim them afterwards, we're not competing with each other, we're just trying to make something new
- there is time together, synthetic time, and then there's reflective time when we work apart
- each situation is unique
- the relationship is about contact
- there should be defined rules
- the participants are all supposed to be equal, there are no bosses
- you have to respect the common concept as being more important than what you could have conceived by yourself [1]

Sources:

[1] Public Art Commissions Agency: *Context and Collaboration*, 1990

A93 - 1990

Mel Chin makes *Revival Field* in Minnesota and Buster Simpson purges the Hudson River

Public art moves beyond the love of place championed by Common Ground: ecological sculpture and agit prop interventions from the United States

Revival Field, a 60 square foot phytoremediation test plot at the Pig's Eye Landfill in St. Paul, Minnesota, that Chin began while in residency at the Walker Art Center, was a significant early 'ecological sculpture'.

"...put it this way: I say that it's the traditional sculpture that I'm interested in. Michelangelo has his Carrara marble, he has an idea, an image. And he goes with his chisels and he creates 'David' and we all 'ooh' and 'ah' over it, and whatever we do in front of it. That's it. Now I'm in a world where I open up the paper, I read these articles. We live in a world of pollution with heavy metals saturating the soil, where there is no solution to that. If that (pollution) could be carved away, and life could return to that soil, then a diverse and ecologically balanced life, then that is a wonderful sculpture. I think there is a profound aesthetic in there and it's really simple. But we have to create the chisels

and we have to create the tools and we have to isolate the problem: where the block pollution is, so we can carve it away."[1]

In sculptural terms, *Revival Field* may find resonance with some Land Art of the 1970s (for example, Robert Smithson's *Spiral Jetty* [1970] and Walter De Maria's *Lightning Field* [1977]), but precedence lies in Buster Simpson's *Hudson River Purge* series which began in 1983: "... a populist environmental agit prop, working metaphorically and pharmaceutically. As metaphor, it dramatixes the crisis of person and planet as one; acid indigestion, acid rain... Yet, the source of the problem persists; combustion and consumption. We remain resigned to the stop gap solution, the bigger the problem, the bigger the pill." [2]

Sources:

[1] Mel Chin [interview]: Art21 <http://www.pbs.org/art21/artists/chin/clip2.html> [accessed 02.08.2011]

[2] Buster Simpson: *Hudson River Purge* <http://www.bustersimpson.net/riverpurge/>

Image: © Buster Simpson

A94 – 1990 to 1995

Fine Rats International present *Into the Night*

Public art and the spectacular - artists organising temporary events

Into the Night was the first production by "radical public art collective" Fine Rats International "whose spectacular, post-industrial, nocturnal exhibitions in derelict factories and under motorways caused a stir at the time." [1]

Fine Rats was an artist-led company dedicated to the production of innovative art events in urban locations made up of Francis Gomila (Artistic Director) with Colin Pearce, Ivan Smith and (1990-93) Mark Renn. Later events included, *Vacant Possession* (1991), *Under the M5*, (1991), *Out of Order* (1992), *Under Spaghetti Junction* (1993), *Un-Earth* (1994), *Down the Drain* (1995) and *Toro* (1996).

"Who in their right minds wants to spend an evening or two in the lead-polluted atmosphere under Spaghetti Junction?" asked the Birmingham Tory Councillor Alan Blumenthal last year, outraged at a £25,000 Arts Council award to the performance artists Fine Rats. The answer to Mr Blumenthal's question? Five thousand visitors, undeterred by his description of the show as the work of 'arty types' believing 'they know what people will want to watch and not really having the foggiest idea and wasting money on it.' [2]

Sources:

[1] Fine Rats Archive <http://homepage.mac.com/colin.pearce/PhotoAlbum37.html> [accessed 01.08.2011]

[2] Adrian Turpin: *Something Else*, The Independent, 14.07.1994

A95 1991

City Challenge is announced

City Challenge marked a move in regeneration policy towards the needs of local communities

In 1991 the government announced City Challenge, which changed the overall approach to local urban regeneration. Though the emphasis on land and property development remained, City Challenge recognised that this should be more closely linked to the needs of local communities and the provision of opportunities for disadvantaged residents. City Challenge encouraged and integrated approach cutting across a range of topic areas, including economic development, housing, training, environmental improvements, and social programmes relating to such matters as crime and equal opportunities. To be awarded funding local authorities, the private sector, and local communities had to work together to prepare action plans setting out projects.

Need a source

A96 - 1991

Royal Society of Arts [RSA] launches its *Art for Architecture Award*

Public art in collaboration with the quantifiable disciplines

The *Art for Architecture Awards* scheme encouraged new collaborative ventures between artists and architects, with the emphasis on the processes of collaboration rather than a final product.

"Architecture is a culture of collaboration. Despite this, architecture as a contemporary practice is often limited to collaborating within the largely quantifiable disciplines of traditional design team structures."[1] Between 1991 and 2004 over 130 collaborative projects involving nearly 150 artists and 90 architects in more than 55 locations around the UK were supported with grants totalling of almost £1 million in fees to artists.

Eighteen of these projects were later documented in *Two Minds*.

"As well as containing in depth case studies, Two Minds features commissioned essays by Philip Ursprung and Cara Mullio which explore key issues surrounding collaborative practice. A range of dynamic and pertinent topics are discussed, including the high level of support for art and architecture schemes in German speaking areas of Europe, the recent move of many so-called 'gallery' artists into the public domain and new ways of working that are opened up through collaboration."[2]

After a review by the Commission of Architecture and the Built Environment [CABE], the scheme closed after CABE redirected its funding through a new partnership with A&B towards Public Art South West Project programme in March 2004. [1]

Sources:

[1] RSA archives [accessed 12.06.2012]

[2] Jes Fernie: *Two Minds – Artists and Architects in Collaboration*, Black Dog Publishing, 2006

Further information:

Mark Rappolt: *Leap of faith – the art of collaboration*, RSA Journal, August 2003

Ann Griffin: *Collaborative Creations*, Architects' Journal, 14.09.1999

Image: 'Two Minds' © Jes Fernie

A97 - 1992

WJT Mitchell's book *Art and the Public Sphere* is published

The need for debate, discourse and engagement in the changing agenda for public art

Following the legal proceedings that resulted from the removal of Richard Serra's *Tilted Arc* from Federal Plaza, New York in 1989, *Art and the Public Sphere* proposed an understanding of public art as an activity based in debate, discourse and engagement.

"...modernism can no longer mediate public and private spheres on its own terms, but must submit itself to social negotiation, and anticipate reactions ranging from violence to indifference."[1]

In an earlier publication, Mitchell had noted that: *"Recent art has carried the scandals previously associated with the cloistered spaces of the art world – the gallery, the museum, and the private collection – into the public sphere. And the public, by virtue of governmental patronage of the arts, has taken an interest in what is done with its money, no matter whether it is spent on traditional art – in a public place as a commission – or on a private activity in a private space that just happens to receive some public support or publicity. The controversy over Richard Serra's 'Tilted Arc' sculpture in a public plaza in New York City marks one boundary of this phenomenon. Serra's is a traditional work of public art; it provoked another engagement in what Michael North has called the 'tiresome battle, repeated in city after city...whenever a piece of modern sculpture is installed outdoors'."*[2]

Sources:

[1] WJT Mitchell: *Art and the Public Sphere*, The University of Chicago Press, 1992

[2] WJT Mitchell: *The Violence of Public Art*, Critical Inquiry, vol. 16 no. 4, Summer 1990

A98 - 1992

Royal College of Art establishes its MA in Curating, including 'art in the public realm'

The first post-graduate programme in the UK to focus on contemporary art curating. Higher education courses that specialise in curating or that have curating modules are now commonly offered by a range of HE institutions

Established initially in partnership with the Arts Council of Great Britain, the RCA MA course is now called *Curating Contemporary Art*. It: *"approaches the field critically, theoretically and through best-practice in commissioning, exhibition-making and art writing in museums, galleries and the public realm. Widely acknowledged as an important marker of current developments in contemporary art, the annual CCA show in the RCA galleries has become known for experimental approaches to working with artists, and for introducing new international artists to UK audiences."*[1]

Teresa Gleadowe, Head of the RCA's curating course argues that there's a huge difference between today's curators and those art historians of the past: "*Curators are now required to engage with new art as it emerges and find a critical context for the reception of that work...In reality, those critical contexts tend to act almost as curatorial trends – for instance at the moment there is a definite turn away from 90s irony to either some sort of return to socially committed art or art about everyday situations. And the broadening of the art world from a European-North American axis to a global scale means most contemporary curators now spend huge amounts of time flitting to and from art festivals around the world to keep up with what's going on – as well as to unearth buried talent.*" [2]

Sources:

[1] RCA Curating Contemporary Art <http://www.rca.ac.uk/Default.aspx?ContentID=159506> [accessed 01.08.2011]

[2] Niru Ratnam: *Hang it all*, The Observer 09.03.2003

Image: Exhibition Poster 2011 © Royal College of Art

A99 - 1993

Locus+ is founded in Newcastle

A production agency working to realise artists ideas and ambitions, Locus + offers a different model from the public art agencies

Developed from the earlier Basement Group [1979 - 1984] and Projects UK [1982 – 1992] Locus+ presents around six projects a year in either gallery or non-gallery contexts. It "*works with artists on the production and presentation of socially engaged, collaborative and temporary projects*" and within "*each project place or context is integral to the meaning of the artwork.*" [1]

"*If the word 'site-specific' makes your heart sink, if the word 'contextualisation' conjures up the spectre of obligatory text-handouts at the door, if you can't see another work proclaiming to analyse the museumisation of culture or, worse still, to have direct social relevance, you need to have a look at Locus+ 1993-1996 [which] gives the lie to unspoken assumptions that politically oriented art often lapses into didacticism or utilitarianism by re-examining the complexity of those terms as well as showcasing some of the most sensitive and subtle public sited work this side of the 70s. It is interesting to note that, across the many projects showcased, religion, technology and medicine come in for some of the closest scrutiny.*" [2]

Sources:

[1] Locus+ <http://www.locusplus.org.uk/locus.html> [accessed 14.06.2012]

[2] Pauline van Mourik Broekman: *Locus+ '1993-1996*, Mute Magazine 10.01.1997

A100 - 1993

Rachel Whiteread's *House* is erected

A high profile Artangel project

Completed in October 1993 and demolished in January 1994, Rachel Whiteread's *House*, a concrete cast of the inside of a terraced property due for demolition at Grove Road in the East End of London, became "one of the great artistic causes célèbres". [1]

"...in my first conversations with Rachel Whiteread in the summer of 1991, it was impossible to imagine that it would be quite as exposed, quite as contentious as things turned out; and that its transition from private projection to public phenomenon would be so dramatic and so quick." [2]

"193 Grove Road is no longer a home but the ghost of one perpetuated in art. It has no doors, no windows, no walls and no roof. It was made, simply (although the process was complicated, the idea itself was simple) by filling a house with liquid concrete and then stripping the mould – that is, the house itself, roof tiles, bricks and mortar, doors and windows and all – away from it. The result could be described as the opposite of a house, since what it consists of is a cast of the spaces once contained by one"[5]

Sources:

[1] Charlotte Higgins: *Rachel Whiteread*, The Guardian, 08.09.2007

[2] Artangel: <http://www.artangel.org.uk/> [accessed 01.08.2011]

[3] Andrew Graham-Dixon: *this is the house that Rachel built*, Independent, 02.11.1993

A101 - 1993

***Critical Issues in Public Art - Content, Context and Controversy* is published**

Critical perspectives and exploring the role of public in public art as the single greatest challenge facing public art

This anthology of short essays by artists, architects, historians, critics, curators and philosophers set out the historical context and future direction of public art in terms of conflicting public response, changing civic values, and shifts in national culture.

"Public art with its built-in social focus would seem to be an ideal genre for a democracy. Yet, since its inception, issues surrounding its appropriate form and placement, as well as its funding, have made public art an object of controversy more often than consensus or celebration." [1]

"Critical issues in public art is the first art resource of the twenty-first century, when the only art will be public art." [2]

Sources:

[1] Harriet Senie (ed): *Critical Issues in Public Art – Content, Context and Controversy*, Random House Inc, 1993

[2] Charlie Finch: *Artbreaking*, WBAI-FM-New York, (undated)

Image: Maya Ying Lin 'Vietnam Veterans Memorial © unknown

A102 - 1993

***Public Art – The New Agenda* conference is held at the University of Westminster**

New critical thinking from the USA and public art developments in the UK

An independent conference organised by the Department of Art & Design at The University of Westminster and chaired by Marjorie Althorpe-Guyton, then Director of Visual Arts at the Arts Council of Great Britain, the conference organisers included Jeffrey Kastner (former editor of *Public Art Review*) and author Malcolm Miles. The two keynote addresses were delivered by Patricia Phillips and Jeff Kelley. Patricia Phillips presented what was to become her *Public Constructions* essay in Suzanne Lacy's *Mapping the Terrain – New Genre Public Art* [1995], and Jeff Kelley talked on notions of artists of site and of place.

"Public art is about the free field, the play of creative vision. The point is not just to produce another thing for people to admire, but to create opportunities, situations that enable viewers to look back at the world with unique perspectives and clear angles of vision. This image embraces the instrumentality, intimacy and criticality of public art. Public life cannot be decreed, but has to be constantly reinvented. Meaning is not missing in action. It becomes a prolonged, collaborative pursuit of public life through public art. Public art is a sign of life" [1]

"A place comes into art loaded with content. An artist comes to a place in one of two ways: either loaded with content or like a clean slate, ready to receive, interpret and represent what is already there. If the former, an artist will displace the resident meanings of a place with his preconceptions about art. If the latter, she will make those meanings visible as if for the first time. In so doing, she may also make something that bears little resemblance to art... In place, artists engage meanings that may have nothing to do with art, but which are framed, proposed or clarified [as art] in the engagement." [2]

Marjorie Althorpe-Guyton used her Chair's Introduction to outline the way forward for public art as seen by the Arts Council. This included: the winding down of its Percent for Art steering group; the funding of an administrator post at Public Art Forum [now ixia]; the promotion of the National Alliance "*which promises collaboration between Architects, Agents and Artists*"; higher education programmes; the role of the Arts Council's Architecture Unit "*in operating the mechanism*" for National Lottery money; and the production of a new leaflet "*which will outline our current thinking on public art policy from our perspective*". [3]

The conference concluded with the launch of *Public Art in Private Places: Commercial Benefits and Public Policy*. This reported on research into the return on investment for developers and investors committing to public art provision. In this, 62% of developers and occupiers recognised the significant contribution public art made to the 'image' of their buildings. [4]

Sources:

[1] Patricia Phillips: *Keynote address*, *Public Art – The New Agenda*, University of Westminster: 18.11.1993

[2] Jeff Kelley: *Keynote address*, *Public Art – The New Agenda*, University of Westminster: 18.11.1993

[3] Marjorie Althorpe-Guyton: Chair's introduction, *Public Art – The New Agenda*, University of Westminster: 18.11.1993

[4] Marion Roberts, Chris Marsh and Miffa Salter: *Public Art in Private Places: Commercial Benefits and Public Policy*, University of Westminster Press, 1993

A103 - 1994

***Angel of the North* and 'Big Sculpture'**

National Lottery funding and new public/private partnerships encourage bigger and bigger 'flagship' sculptures to support city and sub-regional re-branding within transformational regeneration programmes

"I wanted to make an object that would be a focus of hope at a painful time of transition for the people of the north-east, abandoned in the gap between the industrial and the information ages. The ANGEL resists our post-industrial amnesia..."[1]

Although controversial at the time, Gateshead Council's decision to spend £800,000 [including £584,000 from the National Lottery] on Gormley's *Angel of the North* established a precedent for commissioning large scale sculpture that supported city and sub-regional re-branding within transformational regeneration programmes.

The subsequent *Welcome to the North* public art programme, part of the 2004 Northern Way Business Plan, secured £4.5million to support ten public art projects, including Gormley's *Another Place* in Crosby (2007), Richard Wilson's *Turning the Place Over* in Liverpool (2007) and Anish Kapoor's *Temenos* in Middlesbrough (launched in June 2010). The 2010 final report of *Welcome to the North* acknowledged that Gormley's *Angel of the North* "has defined the path for future commissions in the UK. It became clear there was a link between well commissioned and executed public art and its value to the economy as well as its artistic and cultural impact." [2]

As the Daily Telegraph commented: "...Gormley's towering 'Angel of the North' sculpture has spawned a whole family of imitators in the North-East as councils attempt to regenerate their decaying constituencies with a nice piece of public art."

Anish Kapoor's five monumental sculptures, being made in collaboration with engineer Cecil Balmond for the five towns in the Tees Valley in the North East of England, are badged as "the largest public art initiative the world has ever seen." *Temenos*, the first of these five sculptures' commissioned by Tees Valley Unlimited Local Enterprise Partnership, stands almost three times the height of Gormley's *Angel of the North* and on the day of its launch led one critic to comment, "The British have discovered modern art, but do we actually have any sense of what modern art is or what it can be – its true danger, bite and depth? The lesson of Anish Kapoor's triumph is that we are still, at heart, a deeply uncool nation." [4]

What is now understood as the 'Angel of the North Syndrome' has led to other iconic large scale sculptures being commissioned by a mix of public and private partnerships to transformation and sub-regional gateway sites across England. The most notable of these include Jaume Plensa's *Dream* on the site of a former slag heap alongside the M62 motorway at St Helens, commissioned by Channel 4 [Big Art Project](#) in partnership with the Arts Council and The Art Fund, 2007-09; Mark Wallinger's as

yet unrealised winning proposal *Horse* for the Ebbsfleet Landmark initiated by commercial property company Land Securities, London & Continental Railways Ltd. and Eurostar Group Ltd, 2009.

The recent use of large scale public art (as sculpture, and/or as festival or biennial) to brand and raise the profile of regeneration initiatives that encourage new forms of economic investment is a logical outcome of the return on investment strategy first framed in 1993 in *Public Art in Private Places: Commercial Benefits and Public Policy*. [5] The extent, though, to which this has delivered culture-led regeneration as originally imagined [6] or more simply “*represents a counter-balance to broader processes of cultural globalisation*” [7] encourages new questions about local identity and cultural well-being in sustainable development.

Sources:

[1] Antony Gormley: <http://www.antonygormley.com/sculpture/item-view/id/211>
[accessed 02.05.2012]

[2] Terry Hodgkinson: Foreword to *Welcome to the North Final Report*, December 2010

[3] John Whitley: *The Angel of the North: welcome to the age of the 'enginartist'*, Daily Telegraph 26.08.2008

[4] Jonathan Jones, The Guardian, 10.06.2010

[5] Marion Roberts, Chris Marsh and Miffa Salter: *Public Art in Private Places: Commercial Benefits and Public Policy*, University of Westminster, 1993

[6] Franco Bianchini et al: *Flagship projects in urban regeneration* in Patsy Healey et al 'Rebuilding the City', Spon Press, 1992

[7] Christopher Bailey, Steven Miles and Peter Stark: *Culture-led Urban regeneration and the Revitalisation of Identities in Newcastle, Gateshead and the North East of England*, International Journal of Cultural Policy, Vol. 10, No. 1, 2004

A104 - 1994

Arts Council Great Britain is replaced by National Arts Councils National Lottery

Public art, it could be you

Since the introduction of the *National Lottery etc. Act* in 1993, Lottery funding to the Arts has been a significant driver [**£2 billion since 1994**] for public art and architecture projects, including the *Angel of the North*, Tate Modern and the Lowry Centre in Salford.

Following the Act, the Arts Council of Great Britain was reorganised as the three national Arts Councils for England, Scotland and Wales. Arts Council England describes itself as “*the national development agency for the arts in England*”. In its remit “*to get great art to everyone by championing, developing and investing in artistic experiences that enrich people's lives*”, [1] Arts Council England echoes its own history in the post-War Council for the Encouragement of Music and Arts.

The three separate national Arts Councils for England, Scotland and Wales operate as distribution bodies for the 18% of Lottery funding that goes to the Arts, with the rest of the funding split between Charities, Health, Education and the Environment (46%), Sports (18%), and Heritage (18%).

Initially, all projects awarded capital lottery funding were required to commission artworks as part of the design process. To ensure best practice in the commissioning of art to Lottery-funded capital projects, Arts Council England published *Commissioning Artworks* in 1996, the first ever national guidance.

Sources:

1. The National Lottery: Arts Council England www.lotteryfunding.org.uk [accessed 01.08.2011]

Further information:

DCMS: *Financial Directions issued under Sections 26*
<http://www.culture.gov.uk/images/publications/ACEFinancialDirections.pdf> [accessed 01.08.2011]

DEMOS: *Challenge and Change: HLF and Cultural Value*
http://www.hlf.org.uk/aboutus/howwework/Documents/ChallengeandChange_CulturalValue.pdf
[accessed 01.08.2011]

Commissioning Artworks in 1996 (no longer available)

A105 - 1995

Sara Selwood's *The Benefits of Public Art: the polemics of permanent art in public places* is published

The first critical enquiry in England to challenge public art's "expansive claims"

Published by the Policy Studies Institute with funding from those Regional Arts Boards used as case studies, *The Benefits of Public Art* reviewed the condition and impacts of public art in London, Yorkshire and the West Midlands, and provided the first critical analysis of the activity in England.

"The objectives of this enquiry are to consider the perceived social, cultural and political benefits of public art, to examine whom it benefits and how, and to ask what implications its findings have for a future promotion of public art." [1]

Sources:

[1] Sara Selwood: *The Benefits of Public Art: the polemics of permanent art in public places*, Policy Studies Institute, 1995

A106 - 1995

Suzanne Lacy's *Mapping the Terrain: New Genre Public Art* is published

Redirecting public art towards participation and engaged practice

Following the fallout from the removal of Richard Serra's *Tilted Arc* from Federal Plaza, New York, in 1989, *Mapping the Terrain* ignored the more usual understanding of public art (as 'art in public

places' and 'Percent for Art' programmes) and argued instead for a contextual starting point in 1970s 'happenings' and activism, feminism and identity politics.

Mapping the Terrain grew out of the 1989 conference at the California College of Arts and Crafts, and attempts a new definition of public art that stresses "community involvement, the elevation of process over product and a vision of art as an instrument for the encouragement of participatory democracy." [1]

Mapping the Terrain emphasised the need for a shift from individual authorship to shared and engaged practice, something that had already occurred in England, in the rupture between Public Art's common territory with Community Arts forced through by the 1974 [Baldry Report](#).

"While several essayists (most notably Patricia C. Phillips, Jeff Kelley, Lucy R. Lippard and Arlene Raven) maintain a critical point of view and thus seem able to measure the strengths and the weaknesses of 'new genre public art', too many of the texts in this book are marked by a more or less uncritical demonization of modernism. The authors seem to subscribe to a cosmology in which modernism, associated with the ideas of autonomy, elitism, individualism, self-expression, reliance on institutional support and the consumption model of art, is seen as unequivocally bad; on the other hand, an approach identified with empathy, feeling, a feminine perspective, a devotion to the healing properties of art and the suppression of the artist's ego in the service of community empowerment is considered to be unequivocally good." [2]

Sources:

[1] Suzanne Lacy (ed): *Mapping the Terrain: New Genre Public Art*, Bay Press, 1995

[2] Eleanor Heartney: Book review, *Art in America*, June 1995

A107 - 1995

Mary Jane Jacob's *Culture in Action – a Public Art Program of Sculpture Chicago* is published

Art in the public interest and communities as a structure and content of art

The *Culture in Action* project [1992-1993] examined two key issues in public art. Firstly, who is the audience for public art and secondly, how can public art represent the public when there are many publics. [1]

"*Culture in Action* set out to provide forums for culture in otherwise undeserved communities by generating culture from within the communities themselves, as opposed to simply serving up a local statue or mural. ... By fundamentally contradicting high art's aesthetic principles...*Culture in Action* framed its artists, its communities and its viewers themselves as the structure and content of its art." [2]

In a 2003 text, Mary Jane Jacob identified a paradigm shift in the relationship of artist and audience, and in the understanding of what constitutes 'arts practice': "...something is always learned, exchanged, and gained when artists enter into such projects. When artists listen to and share experiences with keen attention to a site and all that it implies, when they bring to bear on a situation all their past experiences, when they trust that the process can lead somewhere if they remain open, then extraordinary and unexpected works emerge." [3]

Sources:

[1] Mary Jane Jacob and others (eds): *Culture in Action – a Public Art Program of Sculpture Chicago*, Bay Press, 1995

[2] Frieze Magazine: *Culture in Action*, Issue 13, November-December 1993

[3] Mary Jane Jacob: *In the Space of Art*, Awake Meeting, 25.04.2002

A108 - 1997

Rosalyn Deutsche's *Evictions – Art and Spatial Politics* is published

The importance of conflict in critical urban theory and the development of public space

In *Evictions*, Rosalyn Deutsche challenged the roles of art, architecture and planning in development programmes by introducing feminist and post-modern ideas about the politics of visual representation, subjectivity and meaning. [1]

In *The Question of Public Space* lecture in 1998, Rosalyn Deutsche commented:

"...nearly all proponents of public space and nearly all advocates of 'public' things in general—public parks, public buildings and, most relevant here, public art—present themselves as defenders of democracy. The term 'public' has democratic connotations. It implies 'openness', 'accessibility', 'participation', 'inclusion' and 'accountability' to 'the people'. Discourse about public art is, then, not only a site of deployment of the term public space but, more broadly, of the term democracy. For example, when arts administrators draft guidelines for putting art in public places, they use a vocabulary that invokes the principles of direct and representative democracy, asking: 'Are the artworks for the people? Do they encourage participation? Do they serve their constituencies?' Public art terminology also alludes to a general democratic spirit of egalitarianism: Do the works avoid 'elitism?' Are they 'accessible'? On the day Richard Serra's 'Tilted Arc' was removed from the Federal Plaza in Lower Manhattan, the administrator of the federal government's Art-in-Architecture Program declared that, "This is a day for the city to rejoice because now the plaza returns rightfully to the people." Advocates of public art often seek to resolve confrontations between artists and other users of space through procedures that are routinely described as 'democratic'. Examples of such procedures are 'community involvement' in the selection of works of art or the so-called 'integration' of artworks with the spaces they occupy. Leaving aside the question of the necessity for, and desirability of, these procedures, note that to take for granted that they are democratic is to presume that the task of democracy is to settle, rather than sustain, conflict." [2]

Sources:

[1] Rosalyn Deutsche: *Evictions – Art and Spatial Politics*, MIT Press, 1997

[2] Rosalyn Deutsche: *The Question of Public Space*, The Photography Institute, Columbia University, 1998

A109 - 1997

Malcolm Miles' *Art, Space and the City* is published

The problems of public art in the gap between art and city-building

In *Art, Space and the City*, Malcolm Miles recognises that public art falls between art and urban planning, and, as such is increasingly neglected in debate on both contemporary art and urban development.

"Because public art suffers from falling between the realms of art and urban planning, it has been neglected in debates both on contemporary art and the future of cities. 'Art, Space and the City' focuses on two roles for art: as decoration within revisioned urban design and as a social process of criticism." [1]

In a related text, Miles notes that *"planning in today's culturally diverse society requires new ways of thinking about representation, and perhaps planners and new genre public artists could have a useful dialogue about this – the history of advocacy planning runs parallel to that of activist art. The category [of 'public space'] is also problematic because the demarkation of public and domestic realms assumes that space is produced by design, whilst people's readings of space in the light and shade of their own experiences overlay the planned city with a tracery of individual meanings and associations."* [2]

Sources:

[1] Malcolm Miles: *Art, Space and the City – Public Art and Urban Futures*, Routledge, 1997
remember to reference this book in full elsewhere

[2] RUDI: *Public art, urban space and democracy* <http://www.rudi.net/books/12071> [accessed 02.08.2011]

Further information:

Malcolm Miles <http://www.malcolmmiles.org.uk/Biography.html> [accessed 02.08.2011]

A110 – 1997

Miwon Kwon's *One Place After Another* is published

The marking of place through the artist's 'interventionary services'

Originally presented in October magazine as *Notes on Site Specificity* [1], *One Place after Another* offers a critical history of site-specific art since the late 1960s and provides expanded notions of 'place' and 'site-specificity' as a series of dematerializations which conclude with the idea that *"the assumed uniqueness of a place is marked by the artist's interventionary services."* [2]

"If modernist sculpture absorbed its pedestal/base to sever its connection to or express its indifference to the site, rendering itself more autonomous and self-referential, and thus transportable, placeless, and nomadic, then site-specific works, as they emerged in the wake of Minimalism in the late 1960s and early 1970s, forced a dramatic reversal of this modernist paradigm. Antithetical to the claim, 'if you have to change a sculpture for a site there is something wrong with the sculpture', site-specific art, whether interruptive or assimilative, gave itself up to its environment context, being formally determined or directed by it." [2]

In the later *Public Art as Publicity*, Miwon Kwon proposed that the "use of the word 'place', or rather the place of the word 'place'...asserts two different conceptions of the public sphere. In one reading the public sphere is a place, a kind of arena or location defined by spatial boundaries with an inside that can be occupied. Public sphere is a somewhere. A second reading...invokes a possible alternative to, or a replacement for, the public sphere. 'In the place of' suggests that rather than an 'inside', we might imagine an 'instead' to the public sphere." [3]

Sources:

[1] Miwon Kwon: *One Place After Another - Notes on Site Specificity*, October issue 80, Spring 1997

[2] Miwon Kwon: *One Place After Another – Site-specific Art and Locational Identity*, MIT Press, 1997

[3] Miwon Kwon: *Public Art as Publicity* conference paper [2002] and subsequently published in Simon Sheikh: *In the Place of the Public Sphere? On the establishment of publics and counter-publics*, Berlin: b_books, 2005

A111 – 1997 to 2004

***Artscape* public art programme along the A13 arterial collider begins**

The architect as public art master planner

Led by Barking and Dagenham council, A13 Artscape links a series of open spaces along a three-mile stretch of the A13 arterial corridor with works by local, national and international artists and designers. The master plan by Dublin-based architect Tom de Paor explored the idea that the journey along the A13 should be like a musical composition, complete with rhythms set against 'events' at major junctions.

"Could you, through engineering the landscape, make it "place" enough at 50mph – make it charged enough, for the passing motorist? Could you, through fiddling around with some junctions and a few spaces in between, make a new image for Barking and Dagenham?" [1]

The project includes landscapes, parks, planting, footways and lighting, with a total budget of £9m. With a grant of £3.9m, Artscape was the largest ever Arts Council England National Lottery award for a public art project.

"The key to the right solution lies in being able to ask the right questions. One discipline alone cannot do it. Collaboration is based on trust. You have to give away a lot, but you get back a lot more in return." [1]

Sources:

1. Tom de Paor: archiseek <http://archiseek.com/2000/tom-de-paor-a13-artscape-east-london/> [accessed 09.08.2011]

Further information:

Arterial, A13 Artscape Project

<http://www.lbbd.gov.uk/LeisureArtsAndLibraries/Arts/A13/Pages/A13ArtscapeProject.aspx> [accessed 23.06.2012]

RUDI: A13 Artscape – Claire Adams and Jeremy Grint <http://www.rudi.net/books/12074> [accessed] 23.06.2012]

Public Art Online

<http://www.publicartonline.org.uk/resources/reports/repregeneration/a13artscape.php> [accessed 02.08.2011]

Image: © Tom de Paor

A112 – 1998

The outcomes of the Department for Culture, Media and Sport's Spending Review are announced in its *New Approach to Investment in Culture*

Arts funding and investment in culture linked to wider social objectives

The Department for Culture, Media and Sport (DCMS) was created in 1997 *"to improve the quality of life for all through cultural and sporting activities, to support the pursuit of excellence and to champion the tourism, creative and leisure industries."* [1]

DCMS provides funding for the arts in England via Arts Council England, sets arts policy and supports arts based initiatives, often in partnership with other government departments. Its belief that the *"arts can help individuals and communities"* (by bringing people together, strengthening relationships between local residents, welcoming differences, and removing social barriers).

The 1998 Comprehensive Spending Review, *A New Approach to Investment in Culture*, concluded *"that all the areas for which DCMS is responsible are important and that continuing public subsidy for sport, tourism and the cultural sectors is justified by the impact which they have on the lives of individuals and the well-being of the nation."* [2]

"But how valuable has the pursuit of that data for the cultural sector actually been? Whatever the discussions about the quality of evidence gathered, questions also need to be asked about the use, or the lack of use, to which it is put. At the end of the day, this has to do with tensions implicit in government – in the relationship between investigation and political decision-making; between politicians' receptivity to new research and determined ideology; between rational, evidence-based policy and intuitive politics; between the timescale required to research impact and politicians' immediate requirements for information. Until the cultural bureaucracy's analysis of data is guaranteed, and until the evidence gathered can be seen to be being used constructively, it could be argued that collecting data has been a relatively spurious exercise" [3]

Sources:

[1] DCMS http://www.culture.gov.uk/about_us/default.aspx [accessed 02.08.2011]

[2] DCMS: *Comprehensive Spending Review Outcomes*
<http://www.culture.gov.uk/images/publications/AnnualReport99chp2.pdf> [accessed 02.08.2011]

[3] Sara Selwood: *Statistics in the Wake of Challenges Posed by Cultural Diversity in a Globalisation Context*, International Symposium on Culture Statistics, Montreal, 2002

A113 - 1998

The Urban Task Force is established under the leadership of Lord Rogers of Riverside

The findings of the Task Force were published in *Towards an Urban Renaissance*, promoting amongst other things the importance of good design to people's well-being

Established by the Department of Environment, Transport and Regions [DETR] in 1998, the Urban Taskforce was charged with stimulating "debate about our urban environment and to identify ways of creating urban areas in direct response to people's needs and aspirations." [1]

Led by architect Lord Rogers of Riverside, the Task Force established "a vision for our cities, founded on the principles of design excellence, social wellbeing and environmental responsibility". [2] Its final report, *Towards an Urban Renaissance* was published in 1999 and made recommendations under four main headings: Design excellence, Social wellbeing, Environmental responsibility, and Delivery, fiscal and legal frameworks.

"This report comes at a pivotal time for urban regeneration. Today, cities are seen as assets rather than liabilities. Their role as engines of economic growth is widely accepted and their spheres of influence – the city regions – are becoming recognised as fundamental building blocks in the national fabric. Against this backdrop of a shift in culture, milestones such as the Neighbourhood Renewal Areas, growing housing demand and proposals to develop London for the 2012 Olympic Games present once in a lifetime opportunities. Decisions taken today will dictate for a generation whether English cities can realise their potential to shape a more sustainable future for us all." [1]

"Public art, although not specifically mentioned in the Task Force report, has made a significant contribution. In a true renaissance model, artists are increasingly involved at earlier stages, contributing to the masterplanning process and creating work fully integrated into developments as well as influencing aspects of the design development. What is still lacking is the strategic and committed approach to the integration of artists as effective and essential partners on masterplanning and design teams that is commonplace in the Netherlands, Scandinavia and in the German IBA5 projects in the Ruhr area and near Cottbus in the former East Germany. The inevitable conclusion therefore is that we are still travelling." [3]

Sources:

[1] DETR: *Towards an Urban Renaissance – a Report by the Urban Task Force*, 1999

[2] Urban Task Force: *Towards a Strong Urban Renaissance* independent report, 2005

[3] Wiard Sterk: *Urban Renaissance: Art, Creativity, Property & Regeneration*, Art & Architecture Journal, 2005

A114 - 1998

***The Citizen Artist – 20 Years of Art in the Public Arena* is published**

Art FOR the public? Art OF the public? Art BY the public?

The Citizen Artist is a landmark anthology of articles exploring notions of responsibility, purpose and meaning in social interest public art practices.

"Art FOR the public? Art OF the public? Art BY the public? Single words that signify a world of historical and critical issues facing the public artist today. Over the last 20 years, art workers have hotly debated how one broaches the concepts of the 'public', of the 'responsibility' of the artist, and of the 'purpose' and 'meaning' of art – especially when art is moved out of the museum/gallery and into the spaces of daily life."[1]

Sources:

[1] Linda Burnham (ed): *The Citizen Artist – 20 Years of Art in the Public Arena, an Anthology from High Performance Magazine 1978 – 1998*, Critical Press, 1998

A115 - 1998

The exhibition *ArTranspennine98* takes place across thirty sites in the North of England

Public art in support of regionalism and the move towards large scale biennials and triennials

The exhibition *Artranspennine98* involved 64 artists working on 40 projects at 30 sites that covered an area bounded by Liverpool to the west and Hull to the east. A joint initiative of the Tate Gallery, Liverpool and the Henry Moore Institute, Leeds its Curators-in-chief were Lewis Biggs and the late Robert Hopper. They worked for some five years to develop the programme and coordinate the involvement of numerous regional institutions.

Artranspennine98 "combined the method and language of the art museum (the bringing together of artworks to create the ephemeral experience of an exhibition) with the method and language of those commissioning public art in the UK (the permanent siting of artworks to create a legacy within the public domain)."[1]

Transpennine Ltd was established in 1996 to lobby politicians at Westminster and Brussels in support of business and local authority ambitions for the region to be accepted as a single entity from a planning point of view.

The role of public art in support of regional identity gave new impetus to regional association and the role of cultural forums within this. It also proposed that England is seen from the south and until there is real regionalism - in the sense of devolution of resources and decision making - there will not be an art world outside of London.

Organised by Nick Crowe and Ian Rawlinson, a second "*exhibition of publicly sited contemporary art*" [1] was organised five years later, and *Artranspennine03* continued the curatorial rationale of 1998 in selecting works that 'reveal the region'.

Lewis Biggs, Director of Tate Liverpool [1990-2000] and Artistic Director of Liverpool Biennial [2001-2011] has been announced as the new Curator for the Folkestone Triennial 2014.

Sources:

1. Robert Hopper, Lewis Biggs, et al: *Leaving track: artranspennine98*, Henry Moore Institute, 1998

A116 – 1998

Fourth Plinth Project begins in Trafalgar Square, London

The role of the plinth in public sculpture is revisited

Initially conceived by the Royal Society of Arts [RSA] in 1998, the empty *Fourth Plinth* [originally designed by Sir Charles Barry in 1841] has since been used for temporary sited work. Early projects were: Mark Wallinger *Ecce Homo* 1999; Bill Woodrow *Regardless of History* 2000 and Rachel Whiteread *Monument* 2001.

Following the first commission, public suggestions for future commissions included "a giant pigeon, a giant handbag (in memory of Lady Thatcher), David, Victoria and Brooklyn Beckham, singly or together, Winnie the Pooh and Dolly the cloned sheep." [1]

Public interest in the programme was such that the Mayor of London, Ken Livingstone, appointed a Fourth Plinth Commissioning Group to continue the project as a responsibility of the Greater London Authority.

In 2000, Sir John Mortimer, who was chairing the Vacant Plinth Committee at the time, commented: "It seemed to us that we wanted to commemorate our period. The voice of contemporary art is really not heard very much in the public spaces and monuments in London. We should try to celebrate our present." [1]

Subsequent commissions have included: Marc Quinn *Alison Lapper 'Pregnant'* [2005]; Thomas Schütte *Model for a Hotel* [2007]; Antony Gormley *One and Other* [2009]; and Yinka Shonibare *Nelson's Ship in a Bottle* [2010].

For Antony Gormley's 2009 participatory *One & Other* commission, a different person (or 'plinker') occupied the plinth for an hour, day and night, for 100 days. Some 34,500 people applied to become 'plinkers', from which 2,400 [1,210 men and 1,190 women] were chosen.

As Malcolm Miles pointed out: "If public monuments are designed to produce social ordering, was *One & Other* a reinvention of the monument to promote a picture of a nation whose troubles are no more than personal idiosyncrasies? Does art displace and diminish claims for space, voice and visibility, a right to the city? Perhaps it was appropriate to use a plinth to represent a picture of the nation to itself, much as statues present a nation's publics with required hierarchies." [2]

Sources:

[1] Maev Kennedy: *Modern art wins battle of Trafalgar Square*, The Guardian, 13.05.2000

[2] Malcolm Miles: *One, Other and the Same – the public as monument* in *Public Interfaces*, vol 1 no. 1, 2011

Further information:

Mayor of London Fourth Plinth <http://www.london.gov.uk/fourthplinth/> [accessed 05.08.2011]

Image: © Building.co.uk 19.06.2009

A117 1998

The Regional Development Agencies Act is introduced [RDAs]

The English regions become a force in economic, spatial and cultural development

As part of its commitment to devolution, the Labour Government

"The principal duty on RDAs is to draw up and keep under constant review a 5 to 10-year Regional Economic Strategy. These set out detailed plans of how the RDA will pursue its various objectives and full analyses of the region's economy.

The Regional Economic Strategy is required to cohere with national economic development policy and to take account of Treasury economic forecasts. It must also be developed in partnership with regional interested parties and stakeholders, in the public, private and civil society sectors." [1]

The same Act established the Regional Assemblies - indirectly elected regional bodies established under the name Regional Chambers. Regional Assemblies were responsible for a multitude of regional plans including for culture and spatial planning. Regional Assemblies and RDAs were abolished in 2012 and replaced respectively by Local Authority Leaders' Boards and Local Enterprise Partnerships.

Sources:

[1] *What are Regional Development Agencies?* <http://www.politics.co.uk/reference/regional-development-agencies>

A118 - 1999

Liverpool Biennials begin (then every two years from 2002)

The emergence of biennials and triennials in the UK and public art as festival

Liverpool Biennial is the UK's largest contemporary art biennial and a public art agency, described by Arts Council England as "*among the most successful art commissioning agencies in the country.*" In 2010, 628,000 visitors made 834,000 visits to Biennial exhibitions, and spent a total of £27.2m. It receives Arts Council England funding [£555,344 for 2011/2012] towards evaluation, planning and the associated education and out-reach programmes.

Liverpool Biennial International Festival of Contemporary Art was conceived and founded by James Moores (with Jane Rankin Read, Lewis Biggs and Bryan Biggs) in 1998, and is presented free to the public every two years over a ten week period. Alongside the Biennial exhibition, the Festival includes the John Moores Painting Prize and Bloomberg New Contemporaries.

Linked to the Biennial is the *Art for Places* programme that commissions public art to three designated areas, Sefton, Wirral and Liverpool. By necessity, the partnership arrangements for these commissions operate to a different timetable from that of the Festival, and point towards the on-going relationship between public art and place. In Sefton, the first phase commissions artworks "*to improve the quality of public spaces in the south of the borough and create links with their immediate communities as part of the Housing Market Renewal Initiative*" [1]

Sources:

[1] *Art for Places* <http://biennial.com/content/LiverpoolBiennial2008/ArtforPlaces/Overview.aspx>
[accessed 21.08.2011]

Further information:

About Liverpool Biennial <http://www.biennial.com/content/Footer/AboutLiverpoolBiennial.aspx>
[accessed 01.08.2011]

Image: Do-Ho Suh 'Bridging Home' 2010 © The Guardian

A119 - 1999

The Commission for Architecture and the Built Environment (CABE) is established

Public art by design look at again

As an executive non-departmental body of the UK government, CABE was created to advise on well-designed buildings, places and spaces, and to inspire public demand for good design.

For over 80 years, there has been a belief that it is essential to get independent advice on proposals for significant new buildings and spaces. The Royal Fine Art Commission [established in 1924 and which CABE replaced] influenced the quality of much of the architecture of the 20th century. CABE continued this process via its Enabling Programme, Design Review Service, education work and publishing.

CABE's publication *By Design – Urban Design and the Planning System: Towards Better Practice* highlighted "the need for better urban design and providing sound, practical advice to help implement the government's commitment to good design." 'By Design' defined 'public art' as "permanent or temporary physical works of art visible to the general public, whether part of the building or free-standing: can include sculpture, lighting effects, street furniture, paving, railings and signs." [1]

Following its involvement with the [RSA's Art for Architecture programme](#), between 2004 and 2006, CABE became one of the funding supporters for [PROJECT – engaging artists in the built environment](#).

With funding from CABE, and in most cases Arts Council England, regional architecture centres were put in place "to promote good design and community involvement systematically throughout the country." [2] Only three Regional Architecture Centres retain Arts Council National Portfolio status following the 2012 reduction in arts funding: The Architecture Centre, Bristol, The Architecture Foundation and Northern Architecture.

"Architecture centres are only of real use if they act as a catalyst for initiatives or conversations which would not otherwise have happened, nurturing interaction where no formalised relationships exist. In other words, they need to operate in the cracks between the existing networks of committees, exhibitions and events. They need to be able to attract a wide range of interested parties, so that a counsellor might strike up conversation with a student from the local school of architecture or an architect is likely to come across a member of the public." [2]

In October 2010 the Department of Culture, Media and Sport confirmed its withdrawal of funding for CABE following the Public Bodies Review [2010] and the Comprehensive Spending Review [2010]. As of April 2011, CABE merged with the Design Council where it remains the government's statutory advisor on architecture, urban design and public space under its new name *Design Council CABE*.

Sources:

[1] CABE: *By Design – Urban Design and the Planning System: Towards Better Practice*, DETR, 2000

[2] Isabel Allen: Editorial, *Architects' Journal*, 26.10.2000 Architecture Centre Network
<http://www.architecturecentre.net/docs/home/> [accessed 02.08.2011]

Further information:

The National Archives: CABE

<http://webarchive.nationalarchives.gov.uk/20110118095356/http://www.cabe.org.uk/> [accessed 02.08.2011]

Comedia & Public Art South West: *Artists & Places and PROJECT: Evaluation Report*, 2006

Design Council <http://www.designcouncil.org.uk/our-work/CABE/> [accessed 12.6.2012]

Long View: 2000s

A120 - 2000s

Global stock markets tumble with the bursting of the 'dotcom bubble' [2000]. Tate Modern opens at a cost of £136million (with £51million funding provided by the National Lottery) [2000]. *Year of the Artist* [2000 – 2001] concludes the Arts Council's 10 year *Arts 2000* initiative. '9/11' takes place and President George W. Bush declares "war on terror" [2001]. Britain joins the USA in strikes on Taliban-controlled Afghanistan [2001] and in the invasion of Iraq [2003]. Neil Simmon's marble sculpture of Margaret Thatcher is decapitated by a theatre producer [2002]. Reality television show *Big Brother* starts in the UK [2002]. The European Union is expanded [2004]. The singing talent competition *X Factor* appears on British television for the first time [2004]. The Kyoto Protocol on control of climate change is agreed [2005]. '7/7' results in 52 dead and 700 injured on London's transport system [2005]. Public Art Forum is renamed [ixia](#) [2005]. The talent show *Britain's Got Talent* appears on British television for the first time [2007]. Financial institutions fail leading to global stock market meltdown and economic crisis [2008]. The Conservatives and Liberal Democrats form a coalition government following Labour's 13 years in power [2010]. The Coalition Government withdraws public funding from CABA [2010]. [Arts Council England](#) implements funding cuts [2010 and 2011]. [Not many art things here](#)

A121 - 2000

Two policies for our towns, cities and our countryside are published, and the example of *Bristol Legible Cities*

Policy frameworks for developing inclusive communities and for improving the quality of life encourage the integration of artists' work and the creation of multi-disciplinary team approaches

Resulting from the work of the Urban Task Force in the 1990s and its report, [Towards and Urban Renaissance](#), the *Urban White Paper* provided a crucial context to many city-based initiatives. *Bristol Legible Cities*, for example, announced: "Cities are back. The launch of the *Urban White Paper* in late 2000 – the first in over two decades – builds on the growing realisation that cities are good places to live in as well as visit and enjoy. We are in a time of potential renaissance..." [1]

In its seven chapters, the *Urban White Paper* examined the proposition "How we live our lives is shaped by where we live our lives", and set out a strategy for "making all areas of our towns, cities and suburbs truly places for inclusive communities in which all can enjoy a good quality of life and achieve their full potential." The *Urban White Paper* was published in parallel with the *Rural White Paper* [2] and both emphasised "people must come first. Our policies, programmes and structures of governance are about engaging local people in a partnership for change and enabling communities to take a decisive role in their own future." [1]

Bristol Legible Cities, which had its genesis in 1993, built on Birmingham's earlier [Highbury Initiative](#) [1988] and the work of several important urbanists, not least [Kevin Lynch](#) for whom a city is "a work of art, fitted to human purpose."

Bristol Legible Cities asked:

"What is the role of design, branding and public art in the 21st century city?" [3]

Can new approaches to art and design help residents and visitors understand the history of the city more and help them enjoy the contemporary city better?

In answering these two questions, the 'Bristol Legible Cities' integrated "*artists' work within the more formal elements of the programme*" and promoted "*interventions and collaborative approaches to show what is often hidden about Bristol's built environment.*" Artists were also involved in areas of traffic management, planning and the promotion of public transport.

Although the *Urban White Paper* encouraged many imaginative responses, it was only in Bristol that "[p]erhaps for the first time in a British city a multi-disciplinary team was put in place to consider the issue of city identity and legibility. The team included urban design, planning, transport planning, product design, public arts commissioners, information design and visual communication specialists. The team brought fresh perspectives and ideas to complex problems. Thinking around the process came first, design followed." [3].

Sources:

[1] Department for Communities and Local Government: *Our Towns and Cities: the Future – Delivering an Urban Renaissance*, the Stationery Office, Nov. 2000

[2] Department of the Environment, Transport and the Regions: *Our Countryside: the Future – a Fair Deal for Rural England*, the Stationery Office, Nov. 2000

[3] Andrew Kelly: *Bristol Legible Cities*, Bristol Cultural Development Partnership, 2001

A122 - 2000

***Public Art Online* is launched**

Public Art South West provides the first online resource for public art

Following its launch, *Public Art Online* quickly became a leading resource for information and guidance on all issues relating to public art. It also provided reports, case studies and practice 'viewpoints' from the UK and further afield, as well as signposting towards funding and other information sources.

Public Art South West was based in Arts Council England's South West office, and made a significant contribution to the development of public art in England before it became a casualty of the 2010 cuts to arts funding. In 2011, Arts Council England transferred the ownership and management of Public Art Online to [ixia](http://ixia.com), the national public art think tank.

Further information:

ixia: <http://ixia-info.com/public-art-online/> [accessed 05.08.2011]

A123 - 2000

Three year pilot *Art at the Centre* is launched by Southern/South East Arts

Putting the recommendations of *Towards and Urban Renaissance* into practice

Recognising the potential for the arts to make a major contribution to urban design, the Regional Arts Board, Southern Arts (to become part of South East Arts in xxx) launched a three year pilot project in

April 2000. In partnership with three local authorities, pilots took place in Bicester - "a traditional market centre"; Reading "a mature county town"; and Slough – "a busy modern town". [1]

Further pilots were undertaken at xxxxx (waiting for Fel to get back to me)

Sources:

[1] *Art at the Centre: City and Town Centres Initiative*, Southern and South East Arts, undated <http://www.artscouncil.org.uk/media/uploads/documents/publications/phpDB716w.pdf> [accessed 14.06.2012]

A124 – 2000

Arts Council of England's *Year of the Artist* is celebrated

The first national commissioning programme establishes a common rate of pay for artists

The *Year of the Artist* [YOTA] ran from June 2000 to May 2001, and was the first national project co-ordinated by the ten Regional Art Boards. A separate company, Arts2000 was established with Arts Council England to manage and promote its delivery.

Through commissioning over one thousand artists to work in residence in a variety of host settings, the programme established the first ever day-rate for artist employment supported by the Arts Council. This £150 per day common rate of pay was subsequently over-turned by a ruling by the Office of Fair Trading on competition law.

The Arts 2000 "*series of year-long art form celebrations*" [1] is credited with kick-starting the cultural policy framework in the North East of England (awarded the 1996 *Year of the Visual Arts*) that led to significant culture-led regeneration capital projects in the Newcastle/Gateshead Quayside area.

Sources:

[1] Christopher Bailey et al: *Culture-led Urban Regeneration and the Revitalisation of Identities in Newcastle, Gateshead, and the North East of England*, International Journal of Cultural Policy, Vol. 10, No. 1, 2004

Further information:

Lucy Hutton and Clare Fenn: *Year of the Artist – Evaluation of the programme in England, Research Report 26* Arts Council of England (undated)

A125 - 2001

Jeremy Deller's Mike Figgis's film *The Battle of Orgreave* is produced

The first use of re-enactment to interpret a major political event in partnership with television

Filmed under the direction of Mike Figgis for Artangel Media and Channel 4, Jeremy Deller's *The Battle of Orgreave*, staged seventeen years after the National Union of Mineworkers went on strike,

was a spectacular re-enactment of the events that took place at Orgreave on 18 June 1984. More than 800 people participated in the re-enactment, many of them former miners and policemen.

"On 18 June 1984 I was watching the evening news and saw footage of a picket at the Orgreave coking plant in South Yorkshire in which thousands of men were chased up a field by mounted police. It seemed a civil war between the North and the South of the country was taking place in all but name. The image of this pursuit up the hill stuck in my mind and for years I wanted to find out what exactly happened on that day with a view to re-enacting or commemorating it in some way. It would not be an exaggeration to say that the strike, like a civil war, had a traumatically divisive effect at all levels of life in the UK. Families were torn apart because of divided loyalties, the union movement was split on its willingness to support the National Union of Mineworkers, the print media especially contributed to the polarization of the arguments to the point where there appeared to be little space for a middle ground. So in all but name it became an ideological and industrial battle between the two sections of British society."[1]

Deller had proposed his project to Artangel via The Times/Artangel Open, a scheme to give artists a unique opportunity to realise unusually ambitious projects. Some seven-hundred proposals were tendered. *The Battle of Orgreave* was selected by a panel comprising Brian Eno, Rachel Whiteread, Richard Cork and Artangel Co-Directors James Lingwood and Michael Morris.

The other selected project, also staged in 2001, was Michael Landy's *Break Down*. For this, Landy *"made an inventory of everything he owned: every item of furniture, every book, every piece of food, every cat toy... The list took three years to complete and it contained 7,227 items. Then, with the help of a large machine and an overall-clad team of operatives, he set about destroying it all. After two weeks nothing but powder remained."*[2]

Landy's project was funded by Arts Council England, Special Angels and the Company of Angels, and became a BBC 4 documentary.

Sources:

[1] Jeremy Deller: *The English Civil War Part II – Personal Accounts of the 1984-85 Miners' Strike*, Artangel Projects, July 2002

[2] Michael Landy: *Break Down*, Artangel, February 2001

Image © Artangel

A126 - 2001

Thomas Heatherwick Studio creates *Blue Carpet* in Newcastle City Centre

Design and the territory of public art

The Thomas Heatherwick Studio is a multi-disciplinary practice working across built infrastructure, architecture, design and large scale public art. While spectacular, the idea of public art created from a design basis questions many assumptions about the nature of public art. This is particularly true when a designer like Thomas Heatherwick is also employed as a 'public art consultant', as he was in the late 1990s at Milton Keynes, or when landscape architect [Martha Schwartz](#) was commissioned to redesign Federal Plaza in New York following the removal of artist [Richard Serra's](#) *Tilted Arc* in 1989.

"The city has all the design it needs. For another category – 'public art' – to have a function in the design of city spaces, 'art' has to be brought back to one of its root meanings: 'cunning'... The function of public art is to de-design." [1]

Ironically, one of the historic functions of public art was to compensate for the failings of the built and designed environment – the sort of public art Patricia Phillips describes as "amenity, embellishments or camouflage". [2]

The removal of Richard Serra's *Tilted Arc* from Federal Plaza in 1989 led to a risk management approach to public space development. At Federal Plaza, the client described this as something to "...be treated very much as a work of art, but it will be a usable space, the antithesis of Serra's treatment". [3]

Begun in 1996, Thomas Heatherwick's 1,500 square metre carpet was a collaboration with the City Council's Design Team in response to a brief that asked for "a new public square in Newcastle City Centre which will be a distinctive public open space, attractive and vibrant, enjoyable and memorable, of exceptionally high design and in keeping with the surrounding buildings." [4]

By 2006, *Blue Carpet* was in need of regular repair due to wear and tear, as well as vandalism and the fading colour of the 22,500 tiles. The final cost of the project was £1,640,000, almost double its original estimate. Chronicle News reported on the issue and cost of on-going maintenance, with one local councillor commenting that: "One of the bitter lessons we've learned is that, as well as the initial costs, these grandiose arts projects have a long-term legacy in terms of maintenance...there is a place for public-realm improvements which enhance the city centre but we must ensure we get value for money". [5]

Sources:

[1] Vito Acconci: *Public Space in a Private Time*, Critical Inquiry, vol. 16, no. 4, 1990

[2] Patricia Phillips: *Out of Order – The Public Art Machine*, Art Forum 27, 1988

[3] The Architects Newspaper: *Plaza redo, Again* 02.01.2010

[4] Architects' Journal, 08.02.2001

[5] Chronicle News: *£45,000, more cash for blue carpet*, 16.05.2006

Further information:

3. Public Art Online Case Study

http://www.publicartonline.org.uk/casestudies/regeneration/blue_carpet/description.php [accessed 04.08.2011]

Image: © Mark Pinder <http://atelier29.blogspot.com> [accessed 09.08.2011]

A127 – 2002

Arts Council of England and the English Regional Arts Boards merge to become Arts Council England

A128 - 2002

Creative Partnerships programme begins

The source of a significant number of work opportunities for artists, *Creative Partnerships* facilitated many arts projects that explored the physical environment of schools artists working with young people

Creative Partnerships was a flagship creative learning programme, in its later life run by the national organisation Creativity, Culture and Education (CCE), and was designed to "develop the skills of children and young people across England, raising their aspirations, achievements, skills and life chances." [1]

In 1998, the National Advisory Committee on Creative and Cultural Education made recommendations "on the creative and cultural development of young people through formal and informal education: to take stock of current provision and to make proposals for principles, policies and practice." [2]

In a New Statesman Lecture in 2000, Gerry Robinson, then Chairman of Arts Council England, set out a vision for a 'creative entitlement' whereby no child would leave primary school without an opportunity to have direct exposure to the professional arts. He suggested that a new national initiative could be launched, bringing together arts colleges, arts organisations, artists, entrepreneurs and schools in a "potent collaboration with the potential to alter the quality of our education and our arts". [3]

Following the 2000 Spending Review, the DCMS announced the *Creative Partnerships Initiative* as an Arts Council England programme starting April 2002. *Creative Partnerships* was established as an independent organisation by Arts Council England in 2008, with Alan Davey, Chief Executive of Arts Council England, describing the project as "an audacious idea that has become a phenomenal success." [4]

Following the announcement of the Coalition Government's withdrawal of funding in 2010, CCE commented, "Whilst we know that the arts should not be exempt from the difficult decisions facing the country in this tough economic climate, it is disappointing that a programme which is expected to generate nearly £4 billion net positive benefit for the UK economy – the equivalent of £15.30 of economic benefits for every £1 of investment in the programme – is bearing the brunt of the cuts in funding." [5]

Sources:

[1] Creativity, Culture and Education <http://www.creativitycultureeducation.org/> [accessed 04.08.2011]

[2] NACCCE: *All our Futures – Creativity, Culture and Education* May 1999

[3] National Foundation for Educational Research: *National Evaluation of Creative Partnerships*, 2006

[4] Arts Council England Press Office: *Arts Council England creates new Independent organisation*, November 2008

[5] David Whetstone: *Creative legacy recognised by others*, *The Journal*, 28.06.2011

A129 - 2002

The English edition of Nicolas Bourriaud's *Relational Aesthetics* is published

The social context as the aesthetic of artistic experience

In *Relational Aesthetics*, begun in 1995, the artwork represents "a social interstice" that "takes as its theoretical horizon the sphere of human interactions and its social context". [1]

"Where does our current obsession for interactivity stem from? After the consumer society and the communication era, does art still contribute to the emergence of a rational society?" [1]

Although focusing particularly on artists associated with art's traditional institutions, the "set of artistic practices" promoted in *Relational Aesthetics* are contextualised against the theoretical writings of Félix Guattari: "Just as I think it is illusory to aim at a step-by-step transformation of society, so I think that microscopic attempts, of the community and neighbourhood committee type, the organisation of day-nurseries in the faculty, and the like, play an absolutely crucial role". [1]

In his later publication, *Postproduction* [2], Nicolas Bourriaud returned to themes he, and collaborator Jérôme Sans, had explored at the Palais de Tokyo. "In the 1960s and '70s artists invented new tools. I think my generation and the upcoming generation of artists consider the history of art as a toolbox." [3]

Sources:

[1] Nicolas Bourriaud: *Relational Aesthetics*, Les Presses du réel, 1998 [English version 2002]

[2] Nicolas Bourriaud: *Postproduction – Culture as Screenplay, How Art reprograms the World*, Has & Sternberg, 2001

[3] Nicolas Bourriaud: conversation with Karen Moss, Stretcher, 2003

A130 - 2003

***The Sustainable Communities Plan: Building for the Future* is published**

Public art and the importance of cultural well-being become plan-led and captured in planning policies and delivery strategies

Following on from the 2000 [Urban White Paper](#), the Sustainable Communities Plan set out a long-term programme of action for delivering sustainable communities in both urban and rural areas. It also attempted to co-ordinate government and stakeholder efforts in bringing forward housing and new growth area development that could meet "the economic, social and environmental needs of future generations as well as succeeding now." [1]

In defining 'What makes a sustainable community', the Plan noted the importance of 'sense of place' and the role of a "diverse, vibrant and creative local culture, encouraging pride in the community and cohesion within it." [1] The Plan also built on the findings of the 2000 *Rethinking Construction* report of the Construction Industry Task Force chaired by Sir John Egan.

Sources:

[1] Sustainable Communities: *Building for the Future*

<http://www.communities.gov.uk/publications/communities/sustainablecommunitiesbuilding> [accessed 04.08.2011]

A131 - 2003

***Personal Views – Public Art Research Project* is published**

Public art and the specificities of place in space and time

Personal Views was commissioned by ARTPOINT on behalf of Milton Keynes Council, and concluded that what makes "an artwork public is...dependent on its insertion into and its effects on those complex intersections which go to make up 'place'. This is, potentially, quite a demanding proposition. It is a definition of public art that is open to the specificities of place in space and time. In particular, we would argue, for art to be thoroughly public art it needs in some way to engage in constituting that public." [1]

Social scientist and geographer, Doreen Massey, argues against fixed notions of place. Instead, she presents place as having no single identity, not being frozen in time and without a clear understanding of inside and outside.

As the authors say in their introduction: "*Public art, in its very name, brings together a number of worlds, and a number of different avenues of inquiry. The exploration presented here comes from geographers. We recognise that, sometimes, categories such as public art can be produced, and take on life, as a result of having to conform to the demands of funding, or perhaps through the desire of groups to distinguish themselves one from another. We are not part of those dynamics and have in consequence approached the subject from a different angle. Nor have we worked with an understanding of art being 'public' just as a result of the manner in which the art is produced or where it is displayed (although these might be important components to consider). Instead, we are interested in thinking about what 'public' might mean and how that is tied into notions of place, of identity, and of social diversity.*"[1]

Sources:

[1] Doreen Massey & G. Rose: *Personal Views – Public Art Research Project*, Open University, 2003

Further information:

Doreen Massey: *Space, Place and Gender*, University of Minnesota Press, 1994

Linda McDowell: *Gender, Identity and Place – Understanding Feminist Geographies*, University of Minnesota Press, 1999

Gillian Rose: *Visual Methodologies*, Sage Publications, 2006

A132 - 2003

***Situations*, a research unit is established at the University of the West of England**

The merging of the commissioning agency model with academic research

Initiated at University of the West of England by Senior Research Fellow in Fine Art Claire Doherty, *Situations'* is an art commissioning and research programme that combines "the ambition of a commissioning agency model with the critical rigour of an academic research centre." [1]

"We believe that artists have the capacity to bring something we might never have imagined to a particular place and we are committed to realising those dreams. Curating is far more than project

management to us. It is a creative, critical and often passionate undertaking where we seek to understand the best possible means through which to support an artist to make an outstanding work of art in response to a specific situation."[1]

As a research unit, *Situations* has been responsible for important critical commentary into the condition of recent public art, not least through its publication of *Situations Papers*. Claire Doherty's *Contemporary Art – From Studio to Situation* [2], which includes transcripts from a 2003 – 2004 lecture series, builds, in part, on [Nicolas Bourriaud's Relational Aesthetics](#) to explain how "a new vocabulary has emerged, one analogous to Minimal Art and that takes the socius as its base". It also emphasises that the contested area of public art is now focusing "on experience as a state of flux which acknowledges place as a shifting and fragmented entity." [3]

The publication *Locating the Producers: Durational Approaches to Public Art* [eds. Claire Doherty and Paul O'Neill] was published in 2011 and "provides a dynamic assessment of different curatorial methodologies alongside critical reflections on durational projects as counter-spectacles. The authors explore how and why artists and curator-producers are adopting durational approaches to commissioning contemporary art for specific places and how each process conceives of time as part of a cumulative curatorial practice." [4]

Sources:

[1] Situations <http://www.situations.org.uk/> [accessed 04.08.2011]

[2] Claire Doherty: *Contemporary Art – From Studio to Situation*, Black Dog Publishing, 1984

[3] Situations Papers <http://www.situations.org.uk/online-resources/situations-papers/> [accessed 04.08.2011]

[4] Paul O'Neill: *Locating the Producers Case Study* <http://ixia-info.com/new-writing/locating-the-producers/> [accessed 09.08.2011]

Further information:

Claire Doherty: *The institution is dead! Long live the institution! Contemporary Art and New Institutionalism*, Engage, Art of Encounter, Issue 15, Summer 2004

Situations <http://www.situations.org.uk/research/locating-producers/> [accessed 03.08.2011]

Image#1: 'I lost her near Fantasy Island' © Heather and Ivan Morison

Image#2: 'Het Blauwe House' © Jeanne van Heeswijk

A133 – 2003 to 2012

***Building Schools for the Future [BSF]* is launched**

Identifying good practice for artists in capital projects and design teams

BSF was a large-scale secondary school rebuilding programme, announced by the Department for Children, Schools and Families in 2003. Its ambition was to renew all 3,500 secondary schools in England between 2005 and 2020 using a mix of conventional and Private Finance Initiative [PFI] funding. BSF was managed centrally by Partnerships for Schools [PFS], a newly formed delivery agent for capital investment owned and funded by the Department for Education [DfE].

A parallel Primary Capital Programme for primary schools in England was announced in 2007, and scheduled to run over three years.

The role of public art in BSF was referenced in the PFS's *Strategy for Change* documentation, and, in many instances, BSF triggered Percent for Art programming of artists "to extend the experience and feed the imagination" throughout the different phases of the change programme." PFS also required each local authority involved with the BSF programme to establish a Cultural Stakeholder Group to advise "on the provision of arts spaces within BSF schools and undertake a Strategic and Facilities Audit in order to assess and develop links between BSF and existing and emerging arts and cultural organisations and initiatives". [1]

As a result of these initiatives, artists became part of capital project design teams with a brief to enrich and add value to the architecture and landscape of each school/site. In parallel with this, artist-led participatory art projects were developed to engage staff and students directly in the design and construction processes.

Within two months of the Coalition Government being in power in July 2010, the new Secretary of State for Education, Michael Gove, announced the end of the BSF programme and the launch of "a comprehensive review of all capital investment in schools, early years, colleges and sixth forms". [1] A year later, Michael Gove confirmed the closure of Partnerships for Schools as from April 2012, and the transfer of its functions to a new Education Funding Agency [EFA].

As part of its 2009 Review & Guidance on BSF, ixia identified that:

- there was a growing evidence base advocating public art and an increasing number of advisory organisations supporting public art are involved in the BSF process;
- there were increasing opportunities for public art commissions to happen as part of BSF programmes, but their impact could be limited by narrow definitions and restrictive practice;
- vision, policy, strategy and expertise (artists, local authority public art officers, public art consultants, public art organisations) in public art were key strategic success factors;
- a consistent set of good practice principles for public art needed to be developed and consistently applied;
- early and ongoing engagement of artists and public art expertise within the BSF process needed to be facilitated. [1]

Sources:

[1] ixia: *Public Art and Building Schools for the Future – Review & Guidance*, 2009

Further information:

National Audit Office: *The Building Schools for the Future Programme – Renewing the secondary school estate*, 2009

Roz Hall: *Bristol BSF – Pupil Engagement through Public Art Evaluation Report*, 2008

Image: 'Wall of Wishes', Bristol Brunel Academy © Gordon Young & why not associates

A134 - 2004

***Culture at the Heart of Regeneration* is published by the Department of Culture Media and Sport**

The impact of public art beyond its aesthetic value, shaping place and engaging communities

Launched by the Secretary of State for Culture on 30 June 2004, the *Culture at the Heart of Regeneration* Consultation Report and Literature Review provided evidence from the previous twenty years of the impact of culture in social, economic and physical regeneration. It also included examples of best practice, in terms of both design and delivery of projects and the measurement of impacts.

In seeking to identify "*what works well*", *Culture at the Heart of Regeneration* recognised that "*a sense of place is essential in creating sustainable communities. This is helped by good design of new buildings, re-use and renewal of historic features, mixed use developments, and well designed public buildings.*" It also attempted to seek evidence that "*public art has impacts beyond its aesthetic value*". [1]

"*Public art it seems needs to be accountable and measured...in a way that looking at, say, a Vermeer in the National Gallery, need not be. The insistent tone of the document is that of measurement and creating appropriate tools for the job rather than questioning the place of art as, perhaps, a space free of measurement.*" [2]

The introduction to Arts Council England's later 2007 *Arts and Regeneration: creating vibrant communities* noted that: "*The arts and artists have a long history of contributing to places and communities experiencing change. The arts in their many forms are uniquely able to comment, reflect, influence, interpret and inspire and are increasingly recognised as a key part of the process that can help shape new environments and engage communities.*" [3]

Sources:

[1] DCMS: *Culture at the Heart of Regeneration*, July 2004

[2] Pam Meecham: *Rethinking the Regeneration Industry*, Engage Review, Issue 17, Summer 2005

[3] Felicity Harvest, Arts Council England: *Arts and regeneration: creating vibrant communities*, 2007

A135 - 2004

***Arts In Health – A review of the medical literature* is published by Arts Council England**

First comprehensive review of arts in healthcare and health settings

Arts in Health is defined as: "*arts-based activities that aim to improve individual and community health and healthcare delivery, and which enhance the healthcare environment by providing artwork or performances*". [1]

Dr Rosalia Lelchuk Staricoff's review of 385 references from medical literature [between 1990 and 2004] into the effect of the arts and humanities on healthcare provided strong evidence of the influence of the arts and humanities in achieving effective approaches to patient management and to the education and training of health practitioners. [2]

The national resource *Culture and Wellbeing* states that, "*There is now an overwhelming body of evidence demonstrating that participation in the arts and access to a range of arts opportunities can*

dramatically improve health outcomes and increase wellbeing. ... The arts can improve healthcare environments and benefit staff retention and professional development.” [3]

Providing an audit of regional practice, Arts Council England’s 2007 document observed that *“Artists bring an enormous range of professional skills and insights to work in healthcare and wellbeing settings and, in turn, testify to the reinvigoration of their own creative practice. The methods they have developed over the years produce, at their best, startling artistic, personal and social outcomes. The success of this work is borne out in the considerable evidence base, which now makes a strong case for the effectiveness of arts interventions in healthcare and for improving wellbeing.”* [1]

Sources:

[1] Arts Council England: *The arts, health and wellbeing*, 2007

[2] Arts Council England: *Arts In Health – A review of the medical literature*, 2004

[3] Culture and Wellbeing <http://www.cultureandwellbeing.org.uk/> [accessed 04.08.2011]

A136 - 2004

Public Art Forum becomes ixia, the public art think tank

A review of the work, role and structure of Public Art Forum led to the creation of ixia, the public art think tank.

ixia promotes and influences the development and implementation of public art policies, strategies and projects by creating and distributing knowledge to arts and non-arts policy makers and delivery organisations within the public and private sectors, curators, artists and the public. ixia’s projects focus on four areas: Research and Publications; Training and Events; Advocacy and Advice; and Communications, including the website Public Art Online.

For further information about ixia got to: <http://ixia-info.com/> and <http://www.publicartonline.org.uk/>

The company subsequently changed its name to *ixia* in September 2004 and is now a registered charity [1106457] with the aim of providing *“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. It transfers knowledge through publications, consultancy, conferences and training.”* [1]

1. Charity Commission do this like ive don the others

A137 - 2004

Josie Appleton’s article *The Return of Statuemanía* is published

‘Big sculpture’ is not always a good thing, and nor is public funding of public art

Commenting that the *“public art renaissance is driven by a sense that the public is fragmented and voiceless, in need of something to identify with and a means to speak”*, Josie Appleton puts forward an argument for the removal of public funding, and, instead, for artists to have to *“appeal to the public to justify their work”*. [1]

Referencing the iconography of fish in seaside towns, the Fourth Plinth programme for Trafalgar Square, and, amongst others, the work of Jochen Gerz in Coventry, she proposes that the "removal of official funding would surely spell the end to sculptures of fish, or benches covered with people's names." [1]

Sources:

[1] Josie Appleton: *The Return of Statuemanía*, Spiked Essays at www.spiked-online.com, 23.09.2004

A138 - 2004

Tim Cresswell's *Place, A Short Introduction* is published

Comprehensive summary of notions of 'place' taken from a range of disciplines including planning, cultural development geography

After providing an initial 'genealogy' for the term 'place', Cresswell goes on to the use of the concept of place in Heidegger, Merleau-Ponty, and others, before making a critical evaluation of Doreen Massey's 1997 *A Global Sense of Place*, and concluding with a review of how notions of 'place' have been explored in research.

"The popularity of place is an opportunity for geography. It is also a problem as no-one quite knows what they are talking about when they are talking about place." [1]

Place, A Short Introduction concludes with an extensive list of resources covering key publications, academic presentations and web resources.

Sources:

[1] Tim Cresswell: *Place, A Short Introduction*, Blackwell Publishing, 2004

Further information:

Doreen Massey: *A Global Sense of Place*, in T. Barnes and D. Gregory (eds.): *Reading Human Geography: The Poetics and Politics of Inquiry*, Arnold, 1997

A139 - 2004

PROJECT public art initiative commenced

Engaging and evaluating artists in place making projects

PROJECT – engaging artists in the built environment was a national funding scheme managed by Public Art South West, with funding support from the Commission for Architecture and the Built Environment [CABE] and Arts & Business [A&B].

Over a two year period [2004 - 2006], PROJECT set out to "create a shared vision for public space, planning and high quality urban design" by engaging artists "in projects that will have a positive impact on the places in which we live". [1]

Comedia's independent evaluation of PROJECT, published in 2006 and begun before any awards to artists had been made, concluded with two important maxims:

"• *engagement of an artist from an early stage in a development project, in good circumstances, brings about a positive change in mindset and working practice among the other professionals involved.*

• *when artists are working in a development milieu and expected to contribute their professional expertise and creativity, they should be engaged on the same terms as the other professionals involved.*"[1]

It also noted that, "*Artists in general lack professional support networks and artists in this unusual situation (collaborative working)*" and that "*organisations receiving the input of artists also need support, particularly when this is breaking new ground.*"[1]

As part of its evaluation, Comedia also produced an *Evaluation Toolbox* "to assist the creation of compatible studies and datasets in future programmes." [2]

Sources:

[1] Comedia & Public Art South West: *Artists & Places and PROJECT: Evaluation Report*, 2006

[2] Fred Brookes, Comedia: *Evaluation Toolbox*, May 2006

A140 - 2004

Grant H. Kester's *Conversation Pieces* is published

Kester's survey of art as "*dialogical and collaborative encounters with others*" provides a substantive repositioning of community based work

"*The artists and groups that I discuss in this book maintain a healthy skepticism about the compromised position of art in modern society: its reduction to a fashionable commodity, its role in legitimating corporate wealth, its tiresome recycling of épater les bourgeois naughtiness. Yet they also remain deeply committed to its emancipatory potential.*"[1]

Conversation Pieces has opened up considerable debate, not least with art historian and critic Claire Bishop. This is best summarised recently by Kim Charnley:

"*The tensions that exist in thinking around politicized collaborative art are exemplified by the theoretical positions taken by Claire Bishop and Grant Kester. Bishop argues that the autonomy of the artist is indispensable to the critical function of collaborative art, and that this is impeded by an 'ethical turn' in criticism that promotes 'the sacrifice of authorship in the name of a 'true' and respectful collaboration'. By contrast, Kester affirms that ethical reflection is a central feature of collaborative art, where the artist must overcome their own privileged status in order to create an equal dialogue with participants.*"[2]

Kester's *Conversation Pieces* also found criticism from Miwon Kwon in terms of his misreading of the power hierarchies between artist and participant. As Rikke Hansen has noted: "[t]he point here... is not whether Kester or Kwon, or most others who have contributed to these debates, are right but that such arguments tend to cut out half of the equation by sidelining the material things that are either part of the stage set to begin with or produced from the encounter itself". [3]

Sources:

[1] Grant H. Kester: *Conversation Pieces, Community and Communication in Modern Art*, University of California Press, 2004

[2] Kim Charnley: *Dissensus and the politics of collaborative practice*, Art & the Public Sphere, vol.1 no. 1, 2011

[3] Rikke Hansen: *The Public Life of Things*, Art Monthly, July – August 2008

A141 - 2005

***Interventions - Art in the Public Sphere* is published**

Surveying the impact of cultural initiatives and interventions on the development of cities

Interventions examines the nature of the public sphere from that of Agora or gathering place in ancient Athens to Jürgen Habermas' "the condition of being" in which a "virtual or imaginary community does not necessarily exist in any identifiable space." [1]

The third section of the *Interventions* evaluates public art in London, Exeter, the north-east of England, and Barcelona.

"Culture is the latest buzz word in urban planning...the former Tory emphasis on Heritage Britain has been replaced with New Labour's Creative Britain..." [2]

Sources:

[1] Malcolm Miles & Tim Hall: *Advances in Art and Urban Futures Vol. IV – Interventions, Art in the Public Sphere*, Intellect Books, 2005

[2] Tania Carson: *Cultural Ambiguity... in 'Interventions'*, 2005

A142 - 2005

Land art revived beyond environmentalism

Interdisciplinary dialogues and art's responses to ecological concerns

During the period between the 2005 Kyoto Protocol and the 2009 COP15 United Nations Climate Change conference in Copenhagen, a new cultural agenda "to support the transition towards an Ecological Age" took shape driven, in part, by the Royal Society of Arts' [RSA] Art & Ecology Centre in partnership with Arts Council England.

The RSA's 2006 publication *Land, Art: A Cultural Ecology Handbook* was presented as existing "within the time frame of a fragmentary genealogy of 'land' (and what has been understood by 'the environment') since the 1960s, when the term was evoked in culture through the activities of so-called 'Land Artists' and those working in novel ways within natural contexts. At this time too, a new, popular environmental consciousness began to emerge..." [1]

"Reported widely as a 'but-is-it-art' case, Chapman Kelley's decision to sue the city of Chicago for ripping up half of his wildflower artwork is a fascinating one. At first glance you might think it shows

how powerless artists are in the face of bureaucracy. In fact it shows the exact opposite; how much power artists currently have in the public sphere should they chose to wield it.” [2]

After five years, The RSA’s Arts & Ecology Centre closed and the RSA began its “*interdisciplinary project Citizen Power, our arts and social change programme will begin by encouraging the city of Peterborough to become a place of creative engagement.*” [3] One of the six Citizen Power projects in Peterborough investigates the role of the arts in creating a sense of belonging and imagination in a place.

Sources:

[1] Max Andrews (ed.): *Land, Art: A Cultural Ecology Handbook*, RSA, 2006

[2] RSA Arts & Ecology <http://www.artsandecology.org.uk/magazine/features/madeleine-bunting> [accessed 03.08.2011]

[3] RSA: *Citizen Power*, <http://www.thersa.org/projects/citizen-power> [accessed 14.06.2012]

Image: © RSA Arts & Ecology Blog

A143 - 2005

Bob and Roberta Smith: *Art U Need*, Thames Gateway

Public art commissioning and a manifesto for the public realm that questions the fundamental nature of the public art process

Art U Need: an Outdoor Revolution was an ambitious commissioning programme for public and open spaces in the Thames Gateway.

Initiated by the Thames Gateway South Essex Partnership [TGSEP], through the Investing in Communities [IiC] programme, and funded by the East of England Development Agency and Arts Council England, *Art U Need: An Outdoor Revolution* was curated by Bob and Roberta Smith [artist Patrick Brill] and managed by Commissions East.

In setting the ambition, Steve Williams, Chair of Thames Gateway’s Social Regeneration Forum said: “*We believe that encouraging local people to be involved with artists in the creation of work that reflects the stories of people and their localities is an important step towards building stronger, more cohesive and sustainable communities*”. [1]

Thames Gateway is an area stretching between inner East London and the Thames Estuary which is essentially brownfield land and includes the High Speed 1 rail link. Under the Labour Government the area was designated a national priority ‘growth area’ for urban regeneration and covered three English regions.

As part of a parallel education programme, twenty-four Essex-based artists produced *A Manifesto for the Public Realm*, and Bob and Roberta Smith’s diary of the project was subsequently published as *Art U Need: My Part in the Public Art Revolution*. The two page Manifesto includes the statement: “*art will be informed by what we can’t do*”. [2]

Sources:

[1] Commissions East: *Art U Need*
http://www.commissionseast.org.uk/html/casestudies/artuneeed/art_u_need.htm [accessed 03.08.2011]

[2] Bob and Roberta Smith: *Art U Need – My Part in the Public Art Revolution*, Blackdog Publishing, 2007

Image#1: © The Basildon Blog

Image#2: © Bob and Roberta Smith

A144 - 2006

Jane Rendell's *Art and Architecture, A Place Between* is published

The blurring of boundaries between public art, architecture and urban design

Initially proposed in Jane Rendell's special issue of the Public Art Journal, *A Place Between* [1] re-frames the accepted 'site and place' descriptors of public art as the 'critical spatial practice' that needs greater emphasis.

"The traditional boundaries between art and architecture are increasingly blurred in work that has been variously described as site-specific art, public art and urban intervention. In art, such work has been variously described as contextual practice, site-specific art, public art, and in architecture, as conceptual design and urban intervention."[2]

In the later paper, Jane Rendell sets out the idea that public art *"is an interdisciplinary practice, one that refuses to settle as simply art or design. If design can be considered a form of practice that is usually conducted in response to a brief or a set of requirements, and if fine art is defined by its independence from such controls, then public art, in drawing on both approaches, can construct a series of differing responses to sites, forming a continuum of practice located between art and design. If designers are expected to provide solutions to problems, albeit creative ones within a given set of parameters, and artists are encouraged to rethink the terms of engagement, then public art practice, by operating in a place between them, is well positioned to address the procedures of both art and architecture."*[3]

Sources:

[1] Public Art Forum: *The Public Art Journal* no.2, 1999

[2] Jane Rendell: *Art and Architecture, A Place Between*, I. B. Tauris & Co Ltd, 2006

[3] Jane Rendell: *Critical Spatial Practice*, 2009 <http://www.janerendell.co.uk>

A145 - 2008

***Angel of the North* is voted the most recognised Lottery-funded landmark**

Public art and the popularity of 'Big Sculpture'

Ten years after its completion, the *Angel of the North* topped a national poll as the UK's most recognised National Lottery-funded landmark. "*Gateshead's Angel fought off competition from some of the country's most celebrated national arenas, including Wembley and Cardiff's Millennium Stadium in the National Lottery poll. The poll marked the launch of the Lottery's Love UK campaign, highlighting local initiatives that have been made possible thanks to Lottery funding.*" [1]

In 2004, the *Angel of the North*, which had received £584,000 from the National Lottery, 'hosted' a free public concert to mark the 10th Birthday of The National Lottery. "*The concert was held at the feet of the Angel [and featured] local Lottery funded brass bands.*" [2]

In March 2012, Gateshead Council confirmed that Antony Gormley would receive the Freedom of Gateshead along with BALTIC founders Sune Nordgren and Alan Smith. Announcing the awards, the Leader of Gateshead Council (Mike Henry) noted that, "*Gateshead has an international reputation for creativity, for art and for achieving things that other places can't, or simply won't even try. That reputation is thanks, in no small part, to these three exceptional people. Without them, we would not have the Gateshead we have today.*" [3]

When the *Angel of the North* was installed, Antony Gormley said: "*I am only a very small part of this, and it should be very much seen as a collective effort. Art in the 20th century has been characterised by the individual's pursuit of his own freedom. The point about this work is that it has been built by a lot of people for a lot of people.*" [4] Ten years' later, he commented, "*It has been an adventure working with and for the people of Gateshead and the north-east of England. I have been a proud adopted Geordie and am delighted to receive the Freedom of Gateshead.*" [5]

It is rumoured that inscribed inside the *Angel of the North* it says *Built for Geordies by Teesiders*. This is just as well because it is said that the sculpture's constructors [Hartlepool Steel Fabrications] were forbidden from advertising themselves on the day the *Angel of the North* was opened to the public in 1998.

Sources:

[1] lottomad <http://blog.lottomad.info/lottery-news/angel-of-the-north-lottery-funding> [accessed 03.08.2011]

[2] National Lottery Good Causes <http://www1.lotterygoodcauses.org.uk/media-centre/press-releases/2/angel-of-the-north-joins-national-lotterys-10th-birthday-celebrations/> [accessed 03.08.2011]

[3] Katie Davies, Evening Chronicle, 20.03.2012

[4] Paul Hetherington: *On the side of the Angel*, The Guardian, 10.01.1998

[5] BBC News, Tyne & Wear, 22.03.2012

Richard Wilson's *Turning The Place Over* is launched at the Liverpool Biennale

The increasing attraction of public art

Badged as the "*most daring piece of public art ever commissioned in the UK*" [1], *Turning The Place Over* became one of Liverpool's "*most popular attractions*"; having been seen by an estimated 3.5m people since it opened in 2007 as a trailblazer for the city's year as European Capital of Culture.

Co-commissioned by the Culture Company and Liverpool Biennial, *Turning The Place Over* comprised an 8-metre diameter disc cut from the walls and windows of a building [Cross Key's House in Moorfields] connected to a motor which turned the removed section of the building inside out in a cycle lasting just over two minutes. Although initially planned to be on show for only one year, the revolving sculpture was switched off after more than three years.

Sources:

[1] Liverpool Biennial

<http://www.biennial.com/content/LiverpoolBiennial2008/TurningthePlaceOver/Overview.aspx>

[accessed 03.08.2011]

Image © Liverpool Biennial

A147 - 2008

Inaugural Folkestone Triennial

Public art and the concept of culture as the principal drivers for seaside regeneration

Badged as "*one of the most ambitious public art projects presented in the UK*", the Triennial is the flagship project of the Creative Foundation who are engaged in the renewal of the old town area of Folkestone.

Creative Foundation was established in 2004 by Roger De Haan, former Chairman of the Saga Group Limited, a family-owned company set up in 1948 and Folkestone's largest private sector employer. Arts Council England describes the initiative as:

"...an incredibly exciting model' based on the concept of culture as the principal driver for improving education provision and quality of life as well as providing opportunities for employment and income-generation. It meets Arts Council objectives of putting arts at the heart of national life both by supporting artists and by ensuring that as wide a range of people as possible are given access to high-quality work." [1]

Curated by Andrea Schlieker, the Folkestone Triennial displays "*sculptures, films, installations and sound works...around Folkestone's streets, squares, beaches and historic buildings.*" [2] Work by Adam Chodzko, Nathan Coley, Tracey Emin, Mark Wallinger, Patrick Tuttofuoco, Richard Wentworth, Pae White and Richard Wilson, all commissioned for the 2008 *Tales of Time and Space* triennial, are now permanently sited in Folkestone.

"Folkestone can now offer an extraordinary collection of works by world-renowned artists in the public realm which can be enjoyed at all times by residents and visitors alike. The eight works form the basis of a permanent collection, which will grow over the years and promise to make Folkestone a unique destination for contemporary art in the UK." [3]

Sources:

[1] Arts Council England: *Capital Case Study – The Creative Foundation, Folkestone, Kent*, 2009

[2] Folkestone Triennial 2011 <http://www.folkestonetriennial.org.uk/> [accessed 05.08.2011]

A148 - 2009

Mark Wallinger's *Horse* wins the Ebbsfleet Landmark commission

Private sector 'Big Sculpture' and the impact of the great recession

Initiated in 2007 by Land Securities, London & Continental Railways Ltd. and Eurostar Group Ltd, *The Ebbsfleet Landmark Project* aimed "to replicate the success of *Angel of the North*" and be "about as tall as *Nelson's Column* in London's *Trafalgar Square*". [1] The other artists short-listed for the commission were Daniel Buren, Christopher Le Brun, Richard Deacon, and Rachel Whiteread.

"The selection of Mark Wallinger's proposal for a giant white horse for Ebbsfleet international station in Kent is an event of some cultural significance. In terms of size alone it will be impressive, if not disturbing. An exact replica of a white stallion, it will be 50 metres tall (164 feet), two and a half times higher than the Angel of the North and roughly the same height as Nelson's Column, and stand on an area the size of 50 football pitches, making it the largest work of public art in Britain. It is testimony to the huge shift in British public attitudes to modern art that has taken place over the last decade or so. Britain has been very conservative in these matters: in the 1930s 'Rima', Jacob Epstein's mild relief sculpture in Hyde Park, was repeatedly defaced and in the 1960s the National Gallery's purchase of a Cézanne was greeted with howls of derision. The way the public warmed to the Angel of the North in 1998 was one definite sign of the shift, the success of Tate Modern another. It confirms the trend in that, whereas until recently a commission such as this would have been almost unthinkable, the White Horse seems to have been met with substantial approval."[2]

By the end of 2010, the budget for Wallinger's proposal had risen from £2m to £10m, and it was reported that its "corporate patrons" were having difficulty in raising the funding against the backdrop of economic downturn [3]

"I like the fact that it will be rather uncanny in terms of its scale but that in the end it is simply a horse in a field."[1]

Sources:

[1] The Ebbsfleet Landmark Project Limited: <http://www.ebbsfleetlandmark.com> [accessed 05.08.2011]

[2] John Molyneux: *Mark Wallinger's horse of another colour*, *Socialist Review*, March 2009

[3] Bloomberg: *Wallinger's Horse Statue Stalled as Cost Soars to \$15.8 Million*, 08.12.2010

Image: ©The Independent

A149 - 2009

Channel 4's *The Big Art Project* is broadcast

Public art and the architecture of television

The Big Arts Project was the UK's largest ever community-led public art commissioning scheme. The aim of the scheme was to inspire local communities and promote a national debate about the impact of art on ordinary people's lives. "The response was overwhelming – over 1,400 members of the public across the UK said they wanted some art for their communities and proposed a site." [1] With funding support from Arts Council England, and in partnership with The Art Fund, the four-part television series matched "communities with curators who support local people to choose which artists they want to commission and the kind of art they want to create" and involved the following artists and sites: [2]

The criteria for project selection covered:

- planning and political support
- aesthetic and educational potential
- funding availability
- the range of art that might be possible
- enthusiasm and flexibility of the nominating community
- achievability within the time-frame
- the potential to maximise public access to the commissioning process and the final art work.

The first project unveiled was greyworld's *Invisible* in Burnley

The projects commissioned included:

- greyworld / Burnley
- Jaume Plensa / St.Helens
- Jeppe Hein / Isle of Mull
- muf / Newham
- Rafael Lozano-Hemmer / Cardigan
- Claire Oboussier and Vong Phaophanit / North Belfast site

A year before broadcast, Channel 4 launched a mobile blogging site which invited people to send photos and video of public art from their mobile phones. The aim [was] to plot posts using Google's mapping tool to create the country's first comprehensive map of public art. Adam Gee, the Commissioning Editor said: "The whole point of the *Big Art Mob* is to tackle a public challenge – there is no map of public art because there is so much of it." [3]

5,000 Anti-Big Art campaigners in Cardigan demanded that The Art Fund withdraw its £600,000 funding from the project, and threatened to complain to the Regulator of Charities about the commissioning process employed. With the slogan *Corrupt Big Art*, the protest focused on environmental implications and the lack of mandate. Support for the project was: "...less than 100 people at a public meeting, while 4500 signatories against it are ignored" [4] and the protest secured support from the Leader of the Opposition in the Welsh Assembly.

In 2011, the *Big Art Project* series was purchased by Danish public service broadcaster DR to run across TV, radio and online.

Sources:

[1] Channel 4: *The Big Art Project* <http://www.channel4.com/culture/microsites/B/bigart/about.html> [accessed 03.08.2011]

[2] Arts Council: *Annual Review*, 2008

[3] Jemima Kiss: *Channel 4 launches mobile blog site on public art*, The Guardian, 21.03.2007

[4] Cambrian News: *Anti-Big Art campaigners want funding withdrawn*, 27.01.2010

Image ©Tivy-Side Advertiser

A150 - 2009

ixia & Ian Dove QC: Public Art & the Planning System

The need for local authorities to plan for the commissioning of public art is reinforced

In May 2009, Ian Dove QC of No5 Chambers in Birmingham published Advice on changes to planning legislation and the implications of this for public art. Commissioned by ixia, in association with legal practice DLA Piper LLP, Mr Dove's advice was the first analysis of the issue since the Arts Council of Great Britain asked Robert Carnwath QC for Advice on the "*powers of local authorities to require, or encourage, developers to devote a proportion of their capital expenditure to art.*"

Ian Dove QC's Advice stated that it was possible for local planning authorities to require rather than merely encourage public art. This was a fundamental change in the relationship between public art and the planning system. ixia's stated that: "*it is now up to commissioners and artists to lead on the development of strategic, considered and plan-led approaches that clearly indicate how developers can best support the commissioning of public art.*"

In December 2010, Ian Dove QC reviewed the Advice which he published in May 2009 in the light of the *Community Infrastructure Levy Regulations, 2010. Public Art and the Planning System, Further Advice* reinforced the need for local authorities to plan for the commissioning of public art. [1]

Sources:

[1] ixia: *Launch of Ian Dove QC's Advice 2009* <http://ixia-info.com/qc-advice-2009-public-art-and-the-planning-system/> [accessed 03.08.2011]

A151 - 2010

Arts Council England announces where its budget cuts will fall

The impact of the great recession begins to impact on the visual arts and artists

In her 2010 Chair's Report, Dame Liz Forgan commented: "*We all knew this year would be tough, and in May 2010 the Chancellor of the Exchequer George Osborne announced an initial round of cuts of £6 billion for the 2010/11 financial year. The Department for Culture, Media and Sport's share of the Government's in-year reduction is 4.1 per cent, or £88 million. To help meet this reduction, our budget for 2010/11 will be cut by £19 million. Making cuts within the financial year is very difficult. We have already trimmed our budget by £4 million in 2010/11 so this takes our total reduction to £23 million. We will do our utmost to minimise the impact to the frontline but we cannot guarantee that there will be no effect.*

What is most important is that we do our best to protect art and artists and that we get our decisions out as quickly as possible to give our organisations a chance to plan. We need to work closely with our ministers and our arts organisations to make the best possible case in the spending review ahead.

Thanks to 15 years of sustained support, including the introduction of the National Lottery in 1994, this country has an extraordinarily thriving cultural life. The arts have visionary leaders, entrepreneurial business models, a global reputation for excellence and innovation, enhanced facilities and a growing creative economy. Our arts and culture are the envy of the world and they more than repay their investment by bringing visitors in their millions and making the UK an attractive place for global business to locate.

Two other features of Britain's cultural landscape are important in this picture of success. Our plural system of funding is both more secure and more culturally diverse than America's total reliance on private patronage or the continental European system of predominantly state funding"[1]

"AIR [Artists Interaction and Representation] watched with dismay as Arts Council England unveiled the new landscape for visual arts funding on 30 March 2011 in which visual artists have been hit the hardest. 'A balanced portfolio' has largely been interpreted as 'supporting lottery-funded galleries and institutions' at the expense of support for grassroots artist-led initiatives. It calls for funded galleries to budget for fees at professional rates to artists for undertaking commissions and exhibitions and other arts employment. AIR also urges arts institutions to play a greater role in supporting the critical mass of artists by actively offering professional development opportunities and critique to more artists in their regions. This kind of collaboration is imperative in a time of austerity. Such support of the critical mass of artists will guarantee that quality visual arts will emerge in the future, for the benefit of all. For without artists, there would be no contemporary visual art."[2]

Sources:

[1] Dame Liz Forgan: *Annual Review*, Arts Council England, 2010

[2] a-n Magazine: *ACE Wednesday*, May 2011