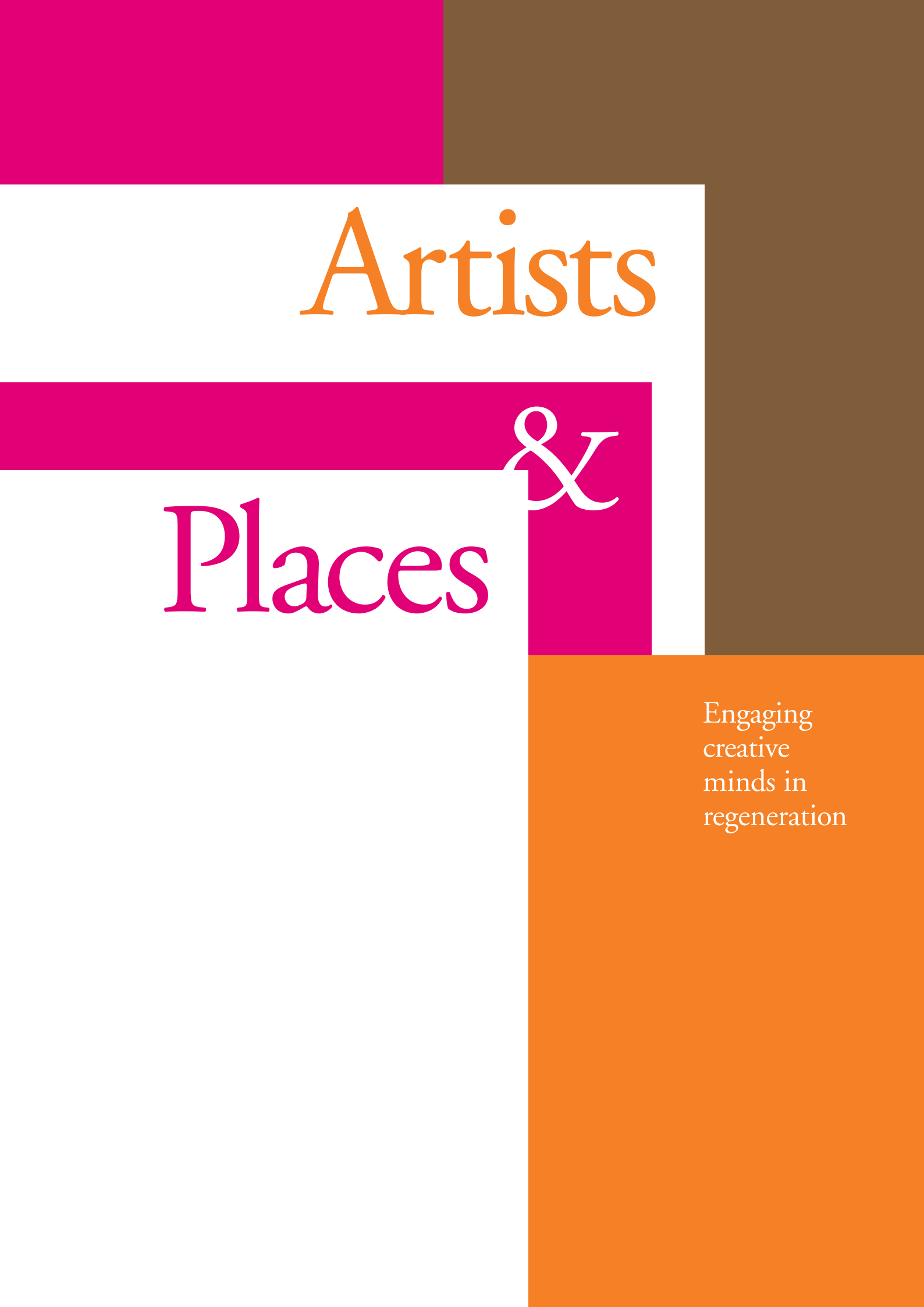




Artists

&
Places

Engaging
creative
minds in
regeneration

Start here

If we are to improve the quality of our towns and cities, and inject them with beauty and life, we need to re-engage with the artistic imagination.

Modern technologies, approaches and materials may have made possible many remarkable things, but at the same time a culture of decision making by spreadsheet and design by rote has emerged that is alienating people from their everyday environments.

In the past, art, culture and development had a more direct and intimate relationship. Masons, carpenters and draftsmen literally had art and craft at their fingertips, and were led by architects and engineers trained in creative thinking. Today, their achievements continue to delight us, in railway stations, schools, public libraries, bridges and a host of other structures that have become practical and enduring works of art.

We should not see this as some golden age lost in the past, but instead look forward to creating a legacy for the next generation. This determination lay at the heart of the PROJECT initiative, a joint enterprise between CABE and Arts & Business, which from its outset in

2003 aimed to reconnect those responsible for urban development with artistic and cultural values, and inject creativity and distinction into all that we do.

Along the way many things have been learned, not least that simply offering an artist a seat at the table is not enough. Instead, we need to prepare and support artists in a manner that allows them to deploy their unique skills and creativity in an effective way. We also know that a great deal of work remains to be done lobbying those who specify and fund schemes, to ensure that this creative approach becomes enshrined in the way we think about our towns and cities.

This publication presents a reflection on both the process and the outcomes of the PROJECT initiative, as well as introducing its successor, Artists for Places. It offers us all ideas and insights. If you are involved in the development industry, and wish to understand and derive the added value that can accrue from taking a cultural approach – start here.

Eric Reynolds

**Director, Urban Space Management
and Chair, PROJECT Advisory Panel**



Most people
instinctively
know a great
place when
they see one,

but often find it hard
to describe exactly what
makes it special. What
they instinctively sense
are the effects of good
urban design, which
make movement feel
natural and easy, and

encourage people to
gather and socialise.
They see ordinary
buildings for living,
work and celebration,
yet built with great
purpose and pride,
interspersed with
exceptional structures
of great beauty such
as a cultural institution,
a merchant's house or
place of worship. These
places also teem with
activity as everyday
life is acted out in lively

markets, on street corners, in parks or in formal gatherings like festivals or other events.

Collectively these places feel extraordinary because they respond to their cultural context in myriad ways, and provide interest, memories and meaning for both those who live there, and those that visit. Yet increasingly, too many of our cities do not work in this way, and leave people disappointed with their experience. Although individual moments of delight may exist, such as a well-designed building, a bustling retail centre or an architectural icon, what is lacking is the finely crafted whole.

This is particularly true of new development, which often lacks confidence, thoughtfulness or distinction, and errs on the side of blandness with a one size fits all design mentality. So, when thinking about places we enjoy, we invariably look to the past, to the sweeping crescents of Bath, the streets of York, the Lanes of Brighton, London's Regency squares, the market area of Norwich, or the gardens of once-grand houses.

So what has gone wrong? Why do we seem to have lost the art of city making?

First let us think about those who shape cities or places: the built environment professionals such as architects, planners, surveyors, civil engineers, property

developers and highway engineers. Historically, architects were key figures in controlling both the aesthetic and the built quality of places, but their influence has faded with the emergence of increasingly specialised disciplines. Today, the pragmatism of project management is far more influential on the outcome of development, and its task of getting things done on time and budget is frequently achieved at the expense of design quality. Projects have also become more technically complex, both in terms of buildings themselves, and the way they are developed. We consider feasibilities, we cost, we predict, we project plan, review, assess, value engineer, monitor and evaluate. Yet at the same time we appear to have lost sight of the bigger picture. The results of this process do not hang together and we seem no closer to achieving better cities or places.

Also, when an attempt is made to follow the principles of those places we love, the ‘rules’ seem to forbid it. For instance, it is all but impossible to recreate the intimacy of traditional towns and cities because it may present a problem for fire access, or compromise privacy or not permit the turning of a vehicle. This approach to city-making destroys any sense of place and merely leads to insipid environments driven by worst-case scenario thinking.

From this perspective we can see that one of the major reasons we are failing to create great places is because we are allowing the technical aspects of a city – its hardware – to dominate and become the unquestioned focus of our thinking. It is as though this hardware and those who create offices, houses, shops, industrial estates, malls, roads, bridges and pavements can act as if

what they do is value neutral, and does not need to be judged by the same comprehensive criteria we demand of other services. This is a direct result of a misalignment between the challenges and tasks of placemaking and the types of expertise and thinking we apply to it.

So how might we think our way out of this situation?

To begin, we need to acknowledge that this hardware approach to placemaking demonstrates a total lack, or worse still, a negation of any cultural sensitivity. Culture in this context can be understood as the sum of beliefs, attitudes, habits and frames of mind that determine what we think is important and meaningful in our lives.

The arts, a term describing a range of specific disciplines from dancing and singing through to painting and designing, are core activities found in every culture in the world. Through these creative pursuits, we are able to focus on the elemental factors of life: what we see, hear and smell; listening to our deep emotions, fears and delights; sensing the material world around us and understanding the feelings this engenders within us. At its best, artistic thinking captures what is quintessential about a place turning an individual reflection into a collective experience.

If we are to live in a more stimulating environment, then recognising our culture should shape every aspect of placemaking, from the design of a building all the way through to street furniture, so that the scope, possibilities, style and tenor of physical, social and economic development is culturally determined. Culture is always a response to circumstance, location, history and landscape and its values should leave

tangible marks. Today, we need to create new markers that reflect our present culture that will inspire others in the future in the same way that we can enjoy the legacy of our past.

To make this happen, we need to employ ‘software thinkers’, those who understand better how places are experienced: the social scientists, development workers, historians, anthropologists, historians and artists who rarely feature in traditionally thinking about the city.

What these people have in common is cultural literacy – the ability to understand how beliefs are shaped and habits are formed, and to identify what is important to individuals or communities. Such skills help us better understand the dynamics of places; where they have come from, why they are like they are, and where they could go, and it is these kinds of thinkers who need to be given greater influence over how the hardware of a city works.

Placemaking from a ‘software’ point of view starts by asking the question: ‘how does it make us feel?’ Artistic training and insight can help people appreciate the psychological effect of environments on individuals and groups. At present, intuition and personal feelings have very low status in placemaking, and in professional circles the city is often discussed in barren technical jargon as though it were a lifeless being. But, although we all partake of urban life, we understand our towns and city through lived experience. **How often do we see strategic plans that include words like ‘happiness’, ‘excitement’ and ‘love’ as distinct from ‘bypass’, ‘public realm’, ‘spatial outcome’ or ‘planning framework’?**

Art, in the sense of writing, designing, performing and drawing, can also reflect on what is meaningful to people about a place. But the contribution of art and artists is more than merely placing a piece of public art in front of a building, or staging a performance in a public space. This is narrow thinking. When artists are engaged in placemaking the way they think and address issues can fundamentally affect the outcome, by broadening the scope of what is conceivable, and by helping professionals and communities to unlock their creativity and find better ways of expressing themselves.

Without acknowledging the importance of issues such as sensory appreciation, emotional response, local distinctiveness and meaning, we simply cannot expect the new houses, estates, neighbourhoods and towns we are building to be a fulfilling experience. The tools and techniques that we are using to bring them into existence are just too limited. The regeneration or development of the urban environment is a creative act that requires artistic imagination to be interwoven into the decision-making process. Only by doing this might we be able to engage with ideas such as ‘beauty’ or ‘meaning’ – words long lost from our urban lexicon – and foster a discussion about what these might mean in a contemporary context. So if we have the means to address what is wrong with contemporary development what is standing in the way of better placemaking?

To put it simply: measurement. It would appear that despite the obvious contribution that culture, art and creativity make in urban development, these effects are difficult to assess using the traditional methodologies

available for valuation. **Herein lies the stumbling block, for the dominant values and attributes that are responsible for the malaise of the modern world are the narrow conceptions of efficiency and rationality, and these are almost diametrically opposed to the values promoted by artistic creativity.**

The evidence for this view is clearly visible at the highest policy level. The Treasury has for many years provided guidance to public sector bodies on how development proposals should be appraised before significant funds are committed. Its bible, the Green Book, describes how economic, social and environmental factors should be taken into account in the decision-making process. Yet remarkably the words ‘culture’, ‘art’ or ‘artistic’ do not appear once in the publication. In a similar vein, the Egan review – which was tasked with outlining the range of skills required to deliver ‘sustainable communities’ – lists over 100 jobs cutting across several dozen professions, but gives only a cursory mention to cultural engagement or artistic thinking.

Such examples highlight the negative impact of managerialism, a world view in which differences between organisations or projects are seen as less important than their similarities, and where a belief exists that performance/delivery can be optimised by the application of generic management skills and theory. In such an ideological climate what hope can there be for local specificity or cultural distinctiveness? What place for artists, a bunch of maverick, freethinkers with no professional accreditation, who work in intuitive and often self-expressive ways?

Interestingly, the answer to this seems to be appearing from a most unexpected quarter.

Over the last decade, private developers have begun to engage with the artistic community on increasingly large-scale projects, without either the incentive of grants or the threat of government legislation. As a result, a number of arts branding consultancies, such as Futurecity, have emerged to service the market for bringing cultural literacy into the development process. This is achieved through cultural masterplanning, management of artists' commissioning, exhibitions and events, and a range of other activities which the private sector perceive add value and distinctiveness to their projects.

Such approaches seem especially relevant for the new communities being built in England's growth areas, where purchasers are offered choice and developers need to offer something extra or special. It is the artist who can offer this skill, the ability to deliver something unique and engaging that appeals to people on an emotional or intellectual level.

In the end, the most effective influence is word of mouth. If enough people in the commercial world are saying 'it worked for us' then having an artist embedded within the development team should eventually become the norm. It might also have the effect of persuading the government, as one of the biggest spenders on placemaking and physical infrastructure, to reposition itself as the champion of this approach, rather than being a recalcitrant follower.

Charles Landry founded Comedia, Europe's leading cultural planning consultancy, in 1978. He is an international authority on city futures and the use of culture in city revitalisation, on cultural planning and heritage, strategic policy development and the cultural industries. He is author of *The Creative City: A Toolkit for Urban Innovators* and *The Art of City Making*

The PROJECT initiative

Anna Minton

In the summer of 2003, I went to a conference called Creating Places which was enormously oversubscribed. There, the then new culture minister, Estelle Morris, spoke of “a moment in time” where the value of creativity and the role of the artist in creating places were starting to be recognised. “If we don’t take advantage of it now it won’t come again,” she said.

Later that morning, Michael Craig Martin, emeritus professor in fine art at Goldsmiths, told the audience: “it’s a truism that, if you’re buying property you find out where the artists live and you move there quickly”. What then, the question was, is the alchemy that artists bring to places? How is it that they inject individuality and creativity

into places, avoiding the blandness and uniformity of so much contemporary development?

That conference was an indication that policymakers were beginning to understand that artists are so often at the centre of places in the process of transformation, from St Katharine Docks in the 1970s to Hoxton in the 1990s. Artists are drawn to an element of chaos and flux and this was part of the first phase of new socio-economic change in Britain, as the old industrial parts of the city found new uses, with bars and restaurants springing up amongst the former wharves and warehouses.

But by the time Creating Places happened, it was becoming clear that

the sheer level of change in our towns and cities was far exceeding this, now comparable only with the post-war boom of the 1950s and 1960s. All around the country the former industrial parts of many of our towns and cities were being cleaned up and gentrified, with former factory sites, old mills and dockside areas making way for luxury apartments, restaurants and bars, in a process the government characterised as the ‘urban renaissance’. If anything, this level of construction is even greater today than before, with entire city centres undergoing redevelopment, from the centre of Liverpool to the regeneration of King’s Cross in London. Stratford City in east London, which will be the centrepiece

of the 2012 Olympics, is at the heart of this type of post-industrial development.

It was into this atmosphere that PROJECT was born in 2004, with a remit to harness the energy and individuality that artists bring to places and to inject imagination into schemes, helping to avoid the lack of creativity that marred so much post-war development. The aim, in contrast to previous publicly funded public art schemes, was to formalise the contribution that artists can make to regeneration and development, building on the recognition that, as architect Sir Terry Farrell has argued, artists working in development have a “valid contribution to make as creative

lateral thinkers” and not merely as creators of actual public art.

But no publicly funded funding scheme for the arts is without controversy and PROJECT was no exception, with concern voiced that it had replaced the well-regarded Art for Architecture scheme which ran for 13 years and backed a number of successful public art projects. Instead the concept behind PROJECT was to widen the artist’s remit and involvement, not just to working with architects and architecture, but to include planning and urban design, working directly with developers and masterplanners. Consequently, CABE joined forces with Arts & Business and Public Art South West was chosen to

help introduce this new way of working.

PROJECT was a pilot that ran for two years, backed by a panel which met quarterly to select the winning development projects from a competitive field of entries. Maggie Bolt, director of Public Art South West, explains: “I wanted to set up a scheme that became part of the everyday, so that it wasn’t exceptional to have artists around the table. We did shift the mindset of developers.”

Underpinning PROJECT was the idea that professionals engaged in development should apply to work creatively with artists rather than the other way round, so specific regeneration schemes, rather than individual artists, received the awards. This emphasis, on

the need to inject creativity into development, continues with the successor scheme, Artists for Places, which has been established by Arts & Business, CABE and Arts Council England. Similarly, the aim is to support artists to work within the design, planning and construction sectors to bring more imaginative thinking to architecture, public space, planning and urban design.

Ms Bolt believes that this new approach “started to free up some people from their labels and the artist was often relieved not to be viewed as an object maker”. But, at the same time, questions were raised, particularly within the art world, that as a creative exercise this way

of working is closer to consultancy than art, putting artists around the table in discussions with developers and planners, rather than in a studio producing a work of art. Linked to this is the perennial question of targets and outputs with a public sculpture perhaps easier to pin down and evaluate than the creative thinking that resulted from many of the awards.

The debate about whether PROJECT and its successor Artists for Places emphasise consultancy rather than ‘actual art’ is a valid one, but it obscures the main question at the heart of PROJECT, which is whether the involvement of the artist has benefited the creation of places. For many artists this way of working will not appeal,

but for those who do like to work in this interdisciplinary manner, PROJECT shows that the benefits for development are considerable.

Public Art South West found that PROJECT encouraged the participation of artists who had not been part of the “inner circle” of public art practice, which should help to break down the silos between “serious” art world practice and development and construction.

Connected to the issue of consultancy versus art were worries that the traditional role of the artist – to provoke and to question – could be threatened by attempts to use art and culture as tools to cement social cohesion. It is to its credit that

PROJECT addressed this head on, commissioning the artist Nils Norman who won a Talking Artists award to create a debate about the future of public space in Homerton, east London. His work looked at hypothetical uses for a contested public space – in this case a play area – aiming to engage the community and provoke debate, no matter how uncomfortable the consequences.

The main aim of the scheme was to improve planned regeneration and development, in conjunction with other regeneration professionals.

In the majority of cases this was a relatively straightforward process, albeit one requiring a leap of faith on the part of developers and artists

not used to working with each other. But, in a few rare cases, where the schemes themselves had not been clearly thought through, there was fertile ground for unreasonable expectations of the artist's ability to transform the situation. "You can't just throw a shamanistic character into the pile and hope they turn around the company," Ms Bolt says. From her perspective, central to successfully embedding and clarifying this new way of working was the post of PROJECT manager, held by Alastair Snow. Mr Snow publicised the scheme, alongside CABE and Arts & Business, pulling in a wide spread of applications and working very closely with developers and public

sector award winners to ensure that fledgling relationships, in many cases never experienced before, would have a chance to flourish.

Ms Bolt explains. "Alastair supported the awards throughout, and participants said that was where they found most value. It isn't really the money; it's about having someone in Alastair's role."

Her main frustration is that the pilot lasted only two years, which was barely sufficient time to see many of the schemes funded up and running, let alone evaluated.

Today, the volume of artistic input necessitated by the unprecedented level of development has never been higher. The hope is

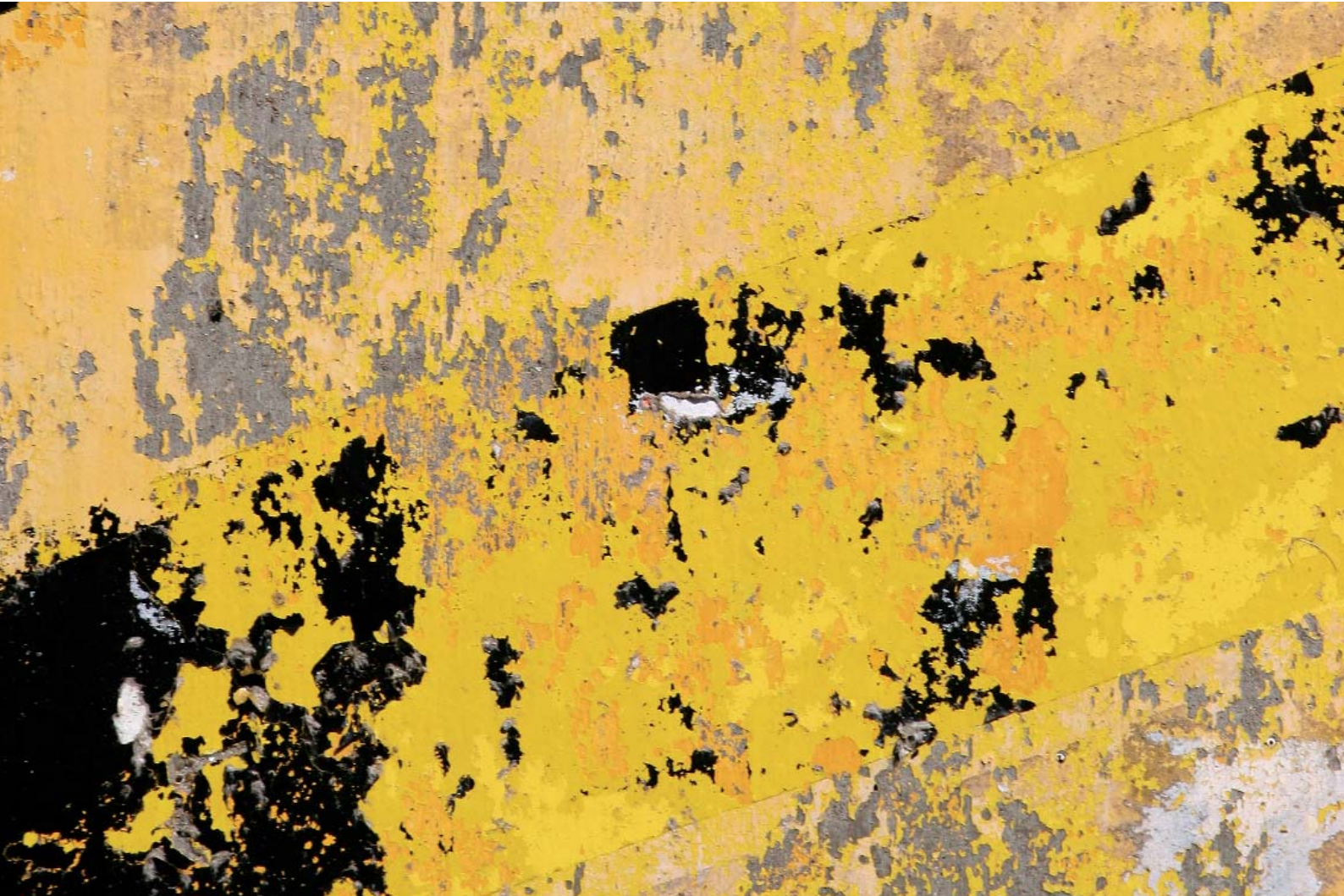
that this pilot has brought this way of thinking into the mainstream, ensuring that the role of artists in creating places will continue. Formally, Artists for Places ensures that institutional support will continue to be available, while informally the notion that artists are necessary to any creative development process has taken root.

The stakes are high because far too much development today does lack imagination. To avoid the mistakes of the past, when so much ill-considered post-war construction blighted the urban environment, the input of creative, lateral thinkers continues to be essential. That is not to overstate the role of the artist, simply to highlight

that as the wave of construction gathers pace it is more important than ever to include artists in determining the future look and feel of our towns and cities. This may be more through desktop masterplanning exercises, rather than monumental public art, but it is no less important for that.

Anna Minton is a writer and journalist. She was a member of the PROJECT panel and is writing a book on the privatisation of the city, due to be published by Penguin soon.





Six artists : Six approaches

1

Case Study #1

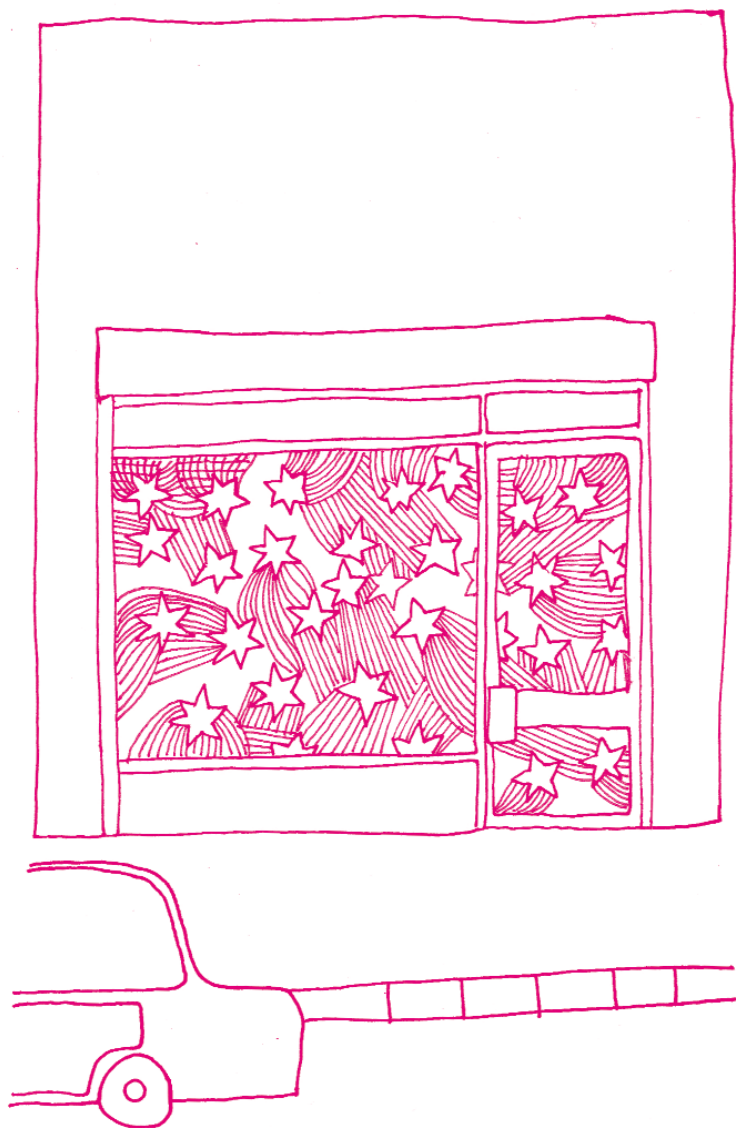
Star Radio

Date	November 2005
Location	Cardiff, Wales
Client	CBAT The Arts & Regeneration Agency
Artist	Jennie Savage
Award	£3,000

The STAR Radio initiative is unique amongst PROJECT awards, having been initiated by an artist, and subsequently supported by a commissioning body, in this case, CBAT The Arts and Regeneration Agency. The idea for the project emerged while the artist Jenny Savage was living and working in suburban Cardiff and developed an interest in the cultural distinctiveness of Splott, Tremorfa, Adamsdown and Roath, which together form the STAR acronym.

On the surface, Savage's project appears to involve the creation of a temporary community radio station, but in reality her approach represents a profound engagement with the psyche of local people, and the use of an art process she describes as facilitating 'the gathering, ordering and handing back of experiences, encounters and conversation'. Despite having little experience of process-based art projects, CBAT was confident in Savage's ability due to her success in delivering similar initiatives such as the Anecdotal City project (www.anecdotalcity.com). The fact that the artist had already worked up proposals also made it easy for the agency to procure PROJECT funding, as from the outset there was great certainty about both the process and outcomes.

In conversation, Savage attributes a major part of the project's success on the hands-off management approach of CBAT, which having secured funding for a legacy publication and DVD, left the artist to develop the work in an unconstrained manner. This level of autonomy was in stark contrast to other public arts projects Savage had been involved in, where she had often found it difficult to respond creatively to situations that were already either fixed or over determined.



The project was launched with the opening of a shop front for STAR Radio in Adamsdown, a strategy designed to stimulate curiosity amongst local residents, who were then encouraged to participate in the process and create their own material for broadcasting. Over the following six months, programming was generated around a range of local themes, by a diverse cross-section of the community. In all of this, Savage saw her own role as a manager or curator of the material, encouraging and facilitating local people to reveal the specificity of the area.

By October 2005, over 100 hours of programming had been created, and was broadcast over the course of a week, between 7am and midnight, to local communities located within a one-mile radius of the station. Programming included documentaries, interviews, sound projects and live music in the evening from local bands. Following the broadcast week, the work was exhibited at the National Museum of Wales, and then submitted as a sound archive, providing future generations with a valuable catalogue of everyday life, to sit alongside records of more extraordinary artefacts and events.

Savage describes STAR Radio as a 'psycho-topography of place' – a collection or archive of lived knowledge which makes visible the multiplicity of a locale. Her methodology stems from a belief that such understanding cannot simply be researched, but needs to be revealed through acts of participation, working towards a shared outcome. The manner and degree to which local people took ownership of the STAR Radio project demonstrates the potential of art practice to reconnect individuals both with each other, and where they live, strengthening a community's sense of self.

In terms of the lessons that can be learnt from Savage's approach, Wiard Stirk, director of CBAT, suggests that initiatives such as STAR Radio offer a counterpoint to formal regeneration processes by empowering local people to express what they think and feel about where they live, and giving them the tools to develop ideas about its future.

www.starradio.org.uk

2

Case Study #2

Health & Wellbeing Centres

Date	November 2005
Location	Belfast, Northern Ireland
Client	North & West Belfast Health & Social Services Trust
Artists	Ciara O'Malley
Award	£5,000

In this PROJECT initiative, The North & West Belfast Health Trust secured funding to commission artist Ciara O'Malley to work with architects on proposals for two new health centres being delivered in the Shankill and Andersonstown areas of Belfast. The artist was selected because of her background in Public Arts, where she had developed considerable expertise in facilitating local communities. This experience proved invaluable in the series of workshops O'Malley ran with local communities, staff and potential user groups of the new health centres.

Although the project was ultimately seen as a success, interviews with those involved highlighted a number of issues, which had they been identified and addressed in the early stages, would have made the collaborative process run more effectively. Barry Smith of Penoyre and Prasad, the lead designer of the Shankill project, perceived a lack of clarity regarding the role of the artist at the start of the project. This was echoed by Peter Moran of Todd Architects, but both designers acknowledged that this was due in part to their own preconceptions about the artist being a producer of tangible artefacts, rather than a design consultant.

Throughout the initial period, an atmosphere of mutual respect helped to keep the initiative moving forward, and both the client and architects were impressed by O'Malley's handling of workshops with local communities and user groups. These offered participants both an insight into the nature of building design, and also an opportunity to get involved in decision making process, although this was limited to some extent by the advanced nature of the design, as it had not been possible to engage the artist at an early enough stage to influence the building form. This led to a degree of

I became involved because it gave me a possible input into the design of a new local public building.

Joe Watson

I enjoyed making the model with clay and using Sketch-Up on the computer.

P6 pupil

The workshops were a good way of publicising the project and to bring it to the attention of the local community.

Barry Smith, Architect,
Penoyre and Prasad Architects

The project has enabled me to give my point of view and feel it is going to be our building.

John Nolan

The Artist in the Community and Built Environment Project allowed the community through the artist to be involved in the design process and conversely allowed us as architects to engage with the

potential users through discussion and the media of drawing, model making and 3D computer technology.

Peter Moran, Architect, Todds

The needs of the members need to be heard and that's why I got involved. People who are designing the building may not be in contact with disabled people, so they need to know

Jean Cunningham

I would like the architects and artist to stay for a year.

P7 pupil

frustration in some of the workshop participants, who felt their contribution had been restricted to addressing issues about interior design, the use of colour, and accessibility. In retrospect, the development team felt it would have been advantageous to clearly identify what was 'up for discussion' from the start of the process, as this would have placed O'Malley in a better position to manage the expectations of local people.

Despite these shortcomings, the artist's final documentation was deemed to be an invaluable record of the process, and both architects acknowledged that her work had allowed them to develop a much deeper understanding of staff requirements and the needs of day centre users. Although the project had its difficulties, Carmel Maguire reported that the North & West Belfast Health Trust would use the approach again and capitalise on their understanding of the process. She also noted that O'Malley's engagement with the community had prepared the ground for future collaborative work in the area and that the process had validated the need for Public Arts programmes to be run at both health centres.

The final work was shown at St Mary's College in Andersonstown during Feile, the annual community arts festival held in West Belfast, which also featured an open forum allowing people to discuss the project with members of the design team. A further exhibition was subsequently held at the Shankill resource centre, and it is hoped that O'Malley may be involved in later phases of the work to oversee the Public Arts programme.

www.ciaromalley.com

www.penoyre-prasad.net

www.toddarch.com

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Case Study #3

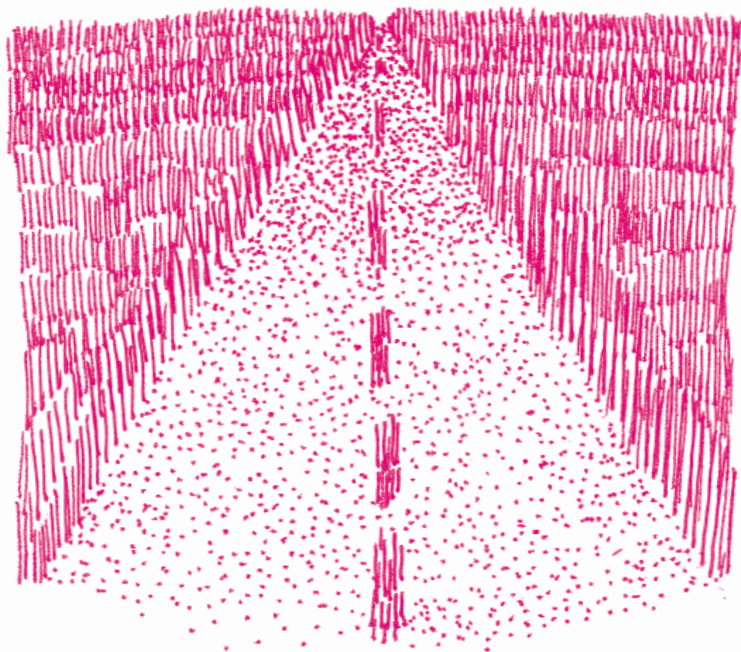
Winchburgh Futures

Date	November 2005
Location	Winchburgh, West Lothian
Client	West Lothian Council & Cala Homes
Artist	Peter McCaughey
Award	£15,000

The Winchburgh Futures masterplan is the largest development initiative to be granted PROJECT funding. Located 10 miles west of Edinburgh, the town is currently home to around 2,000 people, but over the next 15-20 years this is planned to increase to over 10,000, following the construction of 3,000 new dwellings. The PROJECT award allowed developer Cala Homes, in partnership with West Lothian Council, to commission artist Peter McCaughey to join the design team, and collaborate with EDAW on the development of the masterplan.

McCaughey was selected on the basis of his previous work, which dealt with issues of landscape and memory, explored through a variety of media including projections, light and architectural intervention. In this work, the artist had used the traditions of storytelling and mapmaking to draw out personal relationships with the environment, often working with local communities. Despite this experience, and a track record of working with developers and architects, McCaughey acknowledges that it took considerable time to come to terms with the scale and complexity of the project, and develop appropriate working methodologies.

Initially funded for six months, the artist made an important decision early in the project to spread the award over a 12-month period to better match the project timeline. From the outset, McCaughey saw his role as inflecting all decision-making with a creative approach, driven by the belief that great design ideas did not need to cost more money. A creative rapport was quickly established between the artist and rest of the design team through an intensive two-day workshop, which re-examined the existing



masterplan, seeking further creative opportunities. Those already involved in the project were impressed by the quality of the artist's ideas and thinking, and his view of masterplanning as social enterprise that could be used to positively shape the lives of future generations.

For Rod Howat of developer Cala Homes, McCaughey's strength lay in his ability to act as an ambassador for the project, whilst maintaining an independent voice through which to express alternative viewpoints. From this position the artist was able 'to get into the psyche of local people', develop an understanding of their concerns and aspirations regarding the future, and in so doing, reveal a latent sense of pride in their place. The artist's engagement with local people elicited a protracted and meaningful debate about how the change process could be shaped and managed, and led to a commendation from the Scottish Executive for community involvement.

Andrew Bayne of EDAW believes that the artist made very subtle but important differences to masterplanning thinking, by overcoming compartmentalised thinking, and creating a more

cohesive approach, underpinned by arts and culture relevant to peoples everyday lives.

Amongst McCaughey's many recommendations was an international art event looking at the 'bings' of West Lothian, an industrial topography unique to the area, created since 1850 as a result of mining. The ecological and scientific importance of these hill-like features has led to a granting of scheduled ancient monument status, and the artist is committed to exploring ways of incorporating these within the landscape framework, and using this as an opportunity to create a wider debate around design approaches to industrial landscapes. McCaughey has also put forward an idea for visioning the new town centre by cutting the proposed street patterns into fields of barley. This temporary artwork will allow local people to experience the scale and extents of the future settlement, and also act as a celebratory social occasion.

Susan Thores and Barbara Gillespie of West Lothian Council believe that one of the major achievements of the Winchburgh PROJECT initiative has been to demonstrate that public art could have a much broader definition, and include thinking processes as as tangible artefacts. As such, McCaughey's approach is now seen as a model for other development projects, and there is general acceptance that the funding of an artist role in the development process can be set against requirements for Percent for Art.

McCaughey's final report is due in 2008 and there is a general consensus amongst all those involved that a way needs to be found for him to remain as a consultant on the project in the longer term.

www.winchburghfuture.com

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Case Study #4

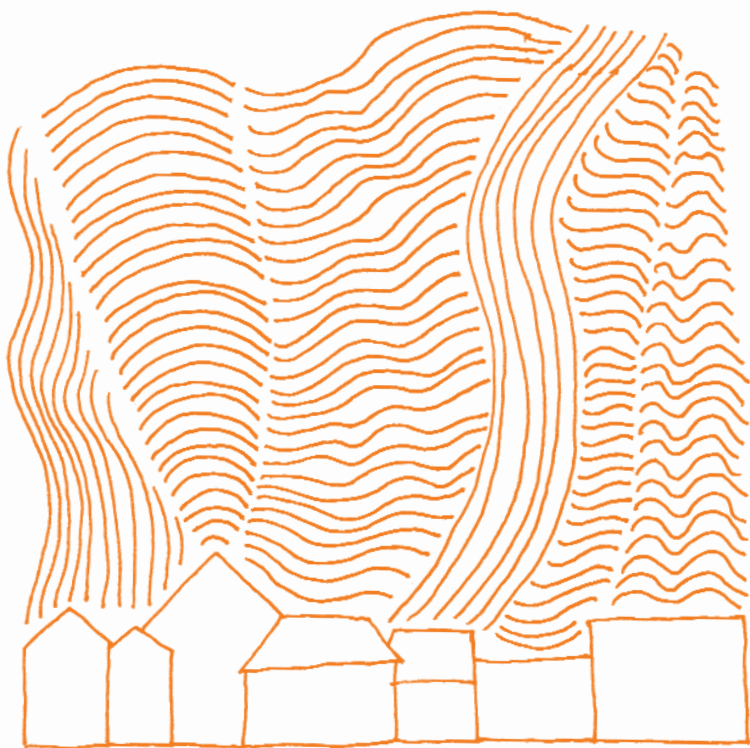
Warwick Bar

Date	November 2005
Location	Birmingham, West Midlands
Client	ISIS Waterside Regeneration with MADE
Artists	Liminal
Award	£15,000

Warwick Bar is a large-scale, mixed-use development project located on the east side of Birmingham where the Grand Union and Digbeth Branch Canals meet. A PROJECT award was given to the developer, ISIS Waterside Regeneration, who in partnership with MADE (Midlands Architecture & the Designed Environment) commissioned sound artists Liminal to play a role in the masterplanning process.

Initially, MADE played an important role in managing and mediating the collaboration between the artists and architectural practice Kinetic, who had already begun the masterplanning for the site. As with a number of the PROJECT initiatives, a preconception existed in the design team that Liminal had been engaged to create an artwork for integration into the development, rather than working in a consultancy role. Frances Crow of Liminal reports that this was overcome by the two practices 'working alongside each other doing our own thing' until an effective working relationship began to emerge.

After their initial studies, Liminal asked the architects to visit the site and listen to the soundscape. Bob Ghosh of Kinetic freely admits that they were sceptical about how this approach might be integrated into the masterplan thinking, but following the sound walk they recognised that the artists had made them think about the site in a different way. Kinetic's response was to create a written description identifying four key soundscape areas within the site, using factual and emotive data recorded during their experience. Liminal subsequently produced a sound map of the site – an experiential survey of the masterplan area – and then developed



this into a sound walk that was exhibited at ArtsFest. To experience this, members of the public were able to borrow MP3 players containing a multi-layered narrative commentary that developed out of the dialogue with Kinetic.

In conversation, Ghosh revealed that Liminal's approach influenced masterplanning thinking in a number of subtle ways. These included the creation of a number of tranquil spaces, and efforts being made to retain and celebrate positive aspects of the existing soundscape, such as the pockets of wildlife found around the site. Reflecting on the process, Kinetic and Liminal raised the issue of the long timescales involved in masterplanning projects, and there was agreement that if artists were to have a significant impact

on thinking, they needed to be involved from the outset, and for the entire duration of the design development. Kinetic reported that they were already working in this collaborative way on a number of other projects and that it was a liberating approach to masterplanning.

Although taking a hands-off approach to the artist/collaborative work, one of the most notable impacts of this PROJECT initiative involved the shift in mindset experienced by the developer client. Mike Finkell of ISIS Waterside Regeneration revealed that the experience had had a fundamental impact on the approach of the company, following the realisation that they were not exploiting the potential of arts and culture to add value to their projects. At a purely personal level, Finkell found the process a stimulating experience, describing it as 'not a project – more of an adventure'. He could also see significant benefits in this approach in a number of other areas, in helping shape and facilitate community involvement, and also for teasing out the specificity of an area. This was seen as a key issue in helping to create an authentic brand for the development, offering significant marketing potential that would allow the scheme to stand out in a 'crowded and spectacularly dull property market'.

This point of view coincided with the suggestion put forward by MADE, that placing greater emphasis and investment in thinking about culture at the start of a project can help identify what is truly 'authentic' about a place, and reduce the need for applied 'lifestyle marketing gloss' at the end. In this respect, artists offer a unique skill base for uncovering the unique characteristics that determine sense of place – and an innate curiosity to investigate aspects of the environment that the design team often neither has the time to engage with, nor necessarily sees the value of.

www.kinetic-aiu.com/warwick
www.made.org.uk/projects/warwick-bar
www.liminal.org.uk

5

Case Study #5

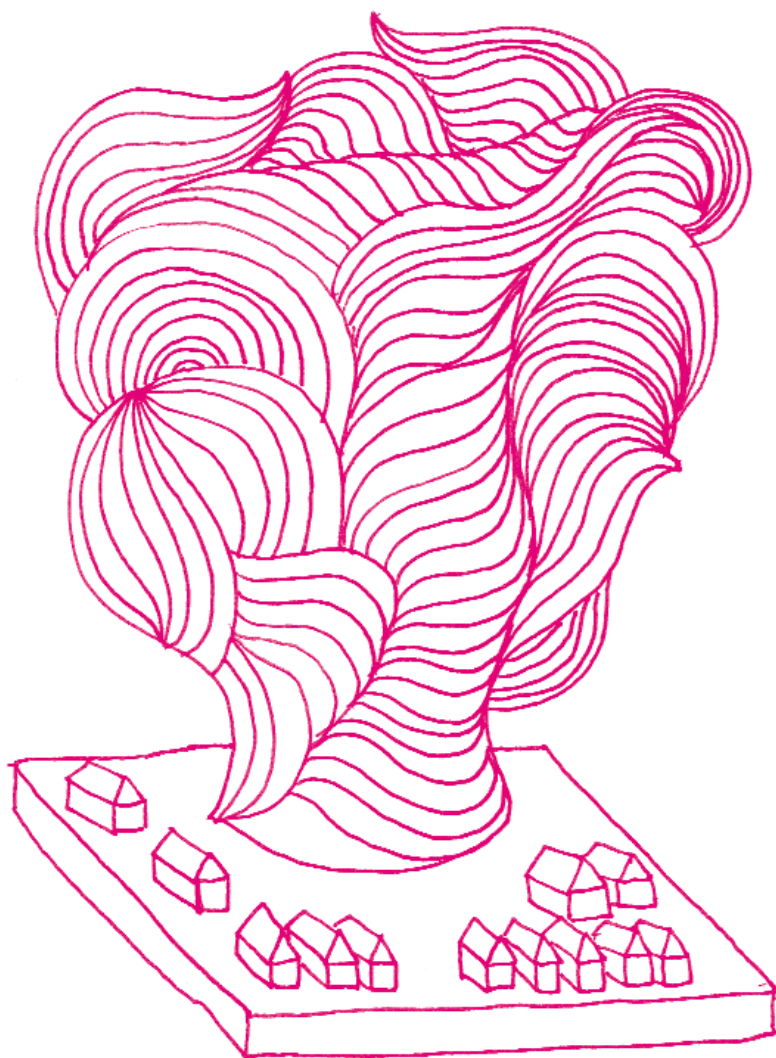
Project Design

Date	November 2005
Location	Derbyshire, East Midlands
Client	Derbyshire County Council
Artist	Walter Jack
Award	£15,000

Using a PROJECT award, Derbyshire County Council was able to commission Bristol-based artist Walter Jack to collaborate with the local authority's in-house design procurement team on a range of development projects. Specifically, the artist was brought in to influence the content of development briefs, design quality and arts development, and Jack was selected for his track-record in creating work that engaged with architecture, landscape and the structure of public open space.

Although highly experienced in working with developers and local authorities on public arts projects, this particular commission presented the artist with a different kind of challenge: How to affect the quality of creative thinking on projects without having the specialised knowledge of the rest of the professional design team. Jack was able to address this issue through his interest in notion of 'design' and in particular the processes through which ideas are brought into the tangible world. During early discussions, the in-house team expressed to Jack that they felt severely constrained by the myriad of regulations placed upon the development process, and that this was responsible for hindering creative thinking and the emergence of more creative solutions.

As the conversations turned towards how the collaboration might work and address these issues, Jack sensed that it would be difficult to establish an effective working relationship through dialogue alone, and suggested instead that team members take part in a hands-on workshop to experience his working process. Initially this approach created a sense of discomfort, as the local authority team came to terms with a different design methodology. But ultimately, a consensus emerged that the immediacy of Jack's



approach, which involved physical 3D modelling techniques, was highly beneficial; reawakening individuals sense of creativity, and generally ‘putting the fun back into design’. The workshop also functioned as a team building exercise, increasing confidence and trust to a point where creative ideas could begin to be explored on a collaborative basis.

Using this as a platform, Jack became involved in proposals for Abercrombie School, which was due to be relocated from Victorian premises to a new build development. The artist began by creating a large-scale contextual model that allowed the design team to better understand the site and quickly explore different building configurations. At Jack's suggestion, the local authority project brief was supplemented using material created by pupils from the school, using a variety of approaches including films, drawings and questionnaires. This approach sought to capture the way in which children experience and use space, and although in conversation the artist was self-critical about whether he had achieved this goal, members of the design team could see the value in what he was attempting to achieve. The key message emerging out of this work was that the school wished to retain the 'family feel' that the old building engendered. Jack kept this emotive issue at the forefront of all subsequent conversations regarding the design, which the team agreed would usually have been easy to lose sight of in the complexity and technical requirements of creating a school.

As the design progressed, the architects continued to make a series of models that were analysed and photographed on the topographic base. These not only allowed connects and architectural effects to be more easily perceived than in more traditional two-dimensional drawings, but also for a record of the design process to be made.

Reflecting on the ongoing collaboration with the artist, one member of the in-house team stated that it was 'difficult to place a value on what he brings', as the impact of his approach had wider reaching effects that left staff feeling more inspired and excited about what they were doing. Jack's input was also seen as being extremely timely, as it coincided with the team's desire to spend more time on design, and to carry out better analyses. The artist will continue to collaborate on the Abercrombie School development for the remainder of 2007, when a detailed planning application is due to be submitted.

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Case Study #6

Homerton City Playscape

Date	November 2004
Location	Hackney, London
Client	City Projects
Artist	Nils Norman
Award	£5,000

The Homerton Playscape initiative was the result of a PROJECT award made to City Projects, a visual arts agency based in east London, and was produced by artist Nils Norman following an extended period of research and development. Norman's art practice is informed by an interest in urban politics, traditions and histories of utopian thinking, and ideas relating to alternative economic systems. Over the past decade, he has been involved in devising a series of imaginative proposals for improving urban living conditions through community-based initiatives.

The idea for the project developed out of a series of walks by the artist around Homerton, examining traffic flows, street design and parkland. During these investigations, Norman was struck by the surfeit of wasteland in the area, and began to formulate ideas for how this might be brought back into public use. His approach was informed, in part, by the idea of 'non-plan' put forward by architectural theorists Reyner Banham and Cedric Price in *New Society* magazine in the late 1960s. This article advocated the abolition of planning regulations to bring about development that better reflected the desires of the whole of society. Norman's final proposals reflected this laissez-faire/anarchic attitude by suggesting the area should be transformed through the construction of a sprawling extension to the Homerton Grove Adventure Playground, using a system of towers and walkways to connect a network of new playspaces.

Lying at the fringes of the rapidly transforming east end of London, Homerton would appear next in line for significant public and private investment. In the light of this, Norman's project can be



read as a critique of the traditional regeneration strategies, and forces of gentrification that are likely to reshape the area in the near future, by offering a radically 'other', community-based strategy for urban renewal.

Norman's large-scale drawing summarising the project was produced as a print, and distributed within the neighbourhood through local businesses and community organisations. On the reverse of the poster, a short essay set out the history and tradition of adventure playgrounds, drawing on previous work carried out by the artist, which had been published in book form. The image was also exhibited at the City Projects gallery in Homerton and forms part of a web archive documenting the project.

Although perceived by some as a genuine proposal, in reality the artwork was created to stimulate discussion regarding the way in which public space should be designed, and to question the institutionalised processes used to transform urban environments.

Norman's approach to art practice involves a carefully planned dissemination of ideas and concepts, and as a result the Homerton Playscape project has been presented to a wide range of audiences throughout the UK and Europe, and also in the United States, where it has generated a very positive response.

www.cityprojects.org

Lessons from PROJECT

Eric Holding
Fred Brookes



So what did we learn?

To assess the impact of artists on the development process, the PROJECT initiative was monitored and evaluated by specialist cultural consultancy Comedia, on behalf of the project's sponsors, Art & Business and CABE, and the project manager, Public Art South West. The evaluation focused on the extent to which the mindsets and working practices of those involved changed as a direct consequence of the PROJECT initiative, based on data gathered from 36 participants involved in 12 separate projects.

The results of this process were extremely positive, with over 60 per cent of participants stating that they had experienced a change in both their mindset and working practices, which they characterised as being long-term in nature.

There was a widely held belief amongst the participants that artists had raised the quality and value of the projects in a way that would have a fundamentally positive effect on the built environment. There was also great appreciation of the artist's ability to facilitate and engage with user groups and local communities in a meaningful way, and also their capacity to increase the range of allowable discourse between developers, architects, planners and clients. As a creative thinker, friendly critic or a maker of things, the artist's input was highly valued by their professional collaborators, a number of whom reported that they were already building on their experience, and taking forward other schemes that involved artists from an early stage.

While evaluation established beyond doubt that involving artists fundamentally enhances the development process, it also identified a number of key issues that influenced the relative level of success achieved by individual projects.

Timing & Engagement

A common theme running through the PROJECT schemes concerned the importance of involving the artist from the outset. Artists commissioned to work on projects after inception made less of an impact on proposals, and were frustrated by the fact that possibilities had been narrowed by traditional approaches to design.

Also, the extended timescales involved in development processes presented a major challenge to ongoing engagement, due in part to the limited amount of PROJECT funding available. In some circumstances artists overcame this by working less, over a longer period, while others sought to put in place guidance, or other documentation, that would continue to influence the project after their involvement ended.

Role & Management

In many instances, those involved in PROJECT schemes initially struggled to understand the artist's role. Often clients, developers and architects with experience of public art programmes needed time to overcome their preconceptions that a tangible artwork would emerge. Similarly, artists were sometimes unsure of how they were expected to operate as a 'consultant' and needed time to adjust to working in a development scenario. Often, in the initial stages of a project, the artist and design team 'worked alongside each other doing their own thing' until a productive working relationship was established. But from this point, the artists tended to contribute to the process in three distinct ways.

Firstly, artists proved to be a valuable creative resource and brought with them a unique range of skills, knowledge and techniques. They thought laterally, made unusual connections, and saw creative potential in even the most mundane situations. They also possessed great understanding of the sensory, psychological and social dimensions of placemaking, and demonstrated an ability to discern what made a particular locale unique or special. In some instances critical artworks were created to analyse situations, or open a debate, facilitating new ways of thinking that were often more immediate and accessible than desktop studies or lengthy dialogue.

The second role played by artists in the development process was that of licensed transgressor. In the evaluation, architects in particular expressed a view that they felt creatively hamstrung by planning guidance, policy and building regulations. Due to their background, artists felt less inhibited and were able to open up situations by thinking the unthinkable, either because they did not know 'the rules' or chose to ignore them. As a result, their proposals allowed developers and planners to step outside of the narrow regulatory and technical boundaries that normally govern their discussions. Although this was often challenging for the parties involved, it was greatly valued for bringing a different sense of purpose to the debate.

Finally, artists played an important role as interlocutors – breaking down silo thinking and creating positive channels of communication. Internally, within the design team, artists helped to articulate the needs and ambitions of clients and communities of users to professional collaborators and developers alike. Externally, they proved adept at facilitating community workshops and played an important role in defusing conflict. The artists' success in this role was partly attributable to their ability to express ideas in a variety of media, for while a client or community's needs might be explained in a text, a visualisation, group of stories, film or

photographic essay, often proved to be more illuminating.

With hindsight, it is obvious that many of the PROJECT schemes would have benefited from a clearer definition and communication of the artist's role at the outset, but such is the nature of all pilot projects. What the evaluation also revealed was that while planners, developers and architects have routine ways of operating together, artists come from a very different tradition, and can find it difficult to relate to the development process, in terms of regulations, timescales and bureaucracy. As a result, artists are easily marginalised and require careful management and support in order to be effective. It was recognised that in future, peer support needs to be organised so that individuals can share experiences and increase their capacity to influence projects.

Background & Skills

While the majority of the artists involved in the PROJECT initiative had no formal training or professional qualifications directly related to the development industry, most possessed the skill set needed to operate effectively. This included the ability to research, engage in creative dialogue, communicate ideas and intentions to a range of audiences, and deliver clear documentation or other outputs. In addition, many of the artists were knowledgeable about theories of public space, local distinctiveness, and social relationships, which further increased the value of their contribution.

This was the result of a thoughtful commissioning process in which schemes received PROJECT funding only if they could demonstrate a clear relationship between the development project and the artist's experience and interests. It is questionable whether all artists would be capable of acting as development consultants, or if, as one participant suggested, it is the preserve of a few specialists, who possess the ability to work in an interdisciplinary context and truly influence projects. This further highlights the importance of the commissioning process, which is a task that may be best delegated to specialised public bodies or private sector agencies, with guidance from agencies like CABE and Arts & Business.

Trust & Willingness

The success of many projects appeared to be closely related to the level of trust conferred on the artist, and the willingness of the client to be open minded. Many private developers understood that placing constraints on artists would be counterproductive, and many of the best projects emerged when the design team had simply been left to their own devices.

The track record of the individual artists appeared to play an important part in this situation, sustaining confidence in clients and the rest of the professional team even when it was not clear where their thinking or approaches were taking the project. This positive mental attitude led one private developer to state that working with an artist on a development was ‘not a project – more of an adventure’, and ultimately took the pressure off other members of the design team allowing projects to develop in a looser and more creative manner.

Remuneration & Respect

The evaluation revealed two very different responses to the inclusion of artists within the rest of the professional team. Engineers were interested in helping realise the artist’s vision, and welcomed the introduction of different kinds of meaning into their technical work. On the other hand, architects were more likely to perceive artists as a threat to their own creativity, and in some instances felt the need to keep them in check regarding the practicalities of development. In the most successful projects however, a sense of mutual trust and respect developed as members of the team acknowledged each other’s unique skills, and participants talked enthusiastically about moments of freeform creativity when ‘ideas where kicked about’.

Remuneration plays an important role in establishing respect for artists, and if they are expected to contribute in a manner akin to other professionals, then they need to be paid accordingly, and not treated as a cheap source of design ideas. Equal pay status gives artists parity of esteem, and sends out a clear message regarding the value of their input to the rest of the design team.

Risk & Reward

The PROJECT initiative demonstrated that employing an artist as a development consultant is a relatively low-risk strategy. The maximum funding granted to any individual was £15,000, and many awards were considerably smaller. In the context of a large-scale development, this is a relatively insignificant sum and, given the increasingly specialised professional services required for delivering complex projects, it appears a small price to pay for ensuring that creative thinking is embedded in all aspects of the decision-making process.

The rewards that accrued from successful PROJECT initiatives; more creative development approaches, meaningful dialogue with local residents, and wider ranging and more constructive dialogue with planning officers, are easy to identify and have obvious value. But in addition, artists often used their understanding of the historical, physical, social, and emotional context of a project, to shape design proposals in a way that made powerful connections with their locale. This produced unique and distinctive proposals with inherent PR and marketing opportunities, allowing arts and culture to be used as a unique selling point in what one developer described as ‘a crowded and spectacularly dull property market’.

Hearts & Minds

The PROJECT evaluation also uncovered broader, more subtle effects caused by engaging artists in the development process, which are difficult to quantify and yet in some ways may prove more fundamental as they concern longer-term shifts in thinking and aspiration. The local communities that participated in events and discussions were forced into reflecting on who they are, and to identify and appreciate what is special or unique about the place they live. Such activities evoke and create memories that reawaken local pride, creating a shared sense of belonging that strengthens social ties. Similarly, the involvement of artists appeared to have a positive effect on designers, in particular architects, some of whom spoke of them ‘putting the fun back in design’ by freeing up the potential of projects, and introducing new ideas and techniques.

Finally, and perhaps most importantly, the artists involved in PROJECT appeared capable of affecting a paradigm shift in the thinking of some private developers, one of whom reported that the experience had ‘fundamentally altered the way we now work.’

Conclusion

Building on the success of PROJECT, Arts & Business, the Arts Council England and CABE are collaborating on a new initiative, Artists for Places. The scheme is focused on housing market renewal areas in the midlands and north of England and also designated housing growth areas in the south and east.

As with PROJECT, the purpose of this scheme is to engage artists on both public and private sector projects with the intention of having a positive impact on the places people live. Crucially, the lessons learnt from PROJECT have been integrated into the funding criteria, and in order to qualify, invited schemes must set out a clear brief for the artist, explain how this will be communicated to the rest of the design team, and describe the processes to be used for commissioning, monitoring and evaluating the project. Details of the management structures available to support the artist are also required before funding is made available.

Early results from projects such as the Tees Valley Regeneration are encouraging; with artists being engaged as creative thinkers within the project delivery team from the outset, to ensure that they have a real impact on the development proposals. With the experience of PROJECT feeding into this new initiative, there exists a real opportunity to integrate creative thinking into strategic housing developments, and place arts and culture at the heart of vibrant and sustainable communities.



Eric Holding is a practising architect, management consultant and writer. He is a Director of Evolver, a strategic design consultancy.

Fred Brookes has worked in the cultural industries as an artist, craftsperson and teacher, in arts organisation and management, as a development consultant and researcher, at a senior level in the arts funding system and as an investor. He joined Comedia in the late 1980s.



Project Advisory Panel

All applications for PROJECT funding were assessed by an advisory panel of representatives from the funding partners and the arts, design, planning, community regeneration, development, housing, health and education sectors across the UK. CABE and Arts & Business thank them for their contribution. All positions listed relate to the period the advisory panel was active.

Eric Reynolds

Chair

Director of Urban Space Management

Carole-Anne Davies

Chief Executive

Design Commission for Wales

Graham Fagen

Artist

Emma Larkinson

Director

Public Art Forum

Gráinne McClean

Curator

PLACE, the Built Environment Centre
for Northern Ireland

Anna Minton

Writer and journalist

Chris Murray

Director

Learning & Development, CABE
succeeded by

Jonathan Davis

Director

Knowledge & Skills, CABE

Emma Peters

Corporate Director of Development
& Renewal, Tower Hamlets Council

Pauline Scott-Garrett

Project Director

Chatham, Medway Council and
Acting Chief Executive,
Medway Renaissance Partnership

Richard Wilkinson

Head of New Partners

Arts & Business

Exploration awards

Awarded to organisations that would like to work with an artist, but wish to look at its feasibility and the relevant working practices needed to facilitate team working and realise shared objectives.

Myatts Field Regeneration

Date	March 2005
Location	Lambeth, London
Client	Patmos Area Community Conservation Association
Artists	Tom Price, Peter Ratcliffe, Eddie Smith, Grant Smith
Award	£4,800 In Lambeth, the Patmos Area Community Conservation Association held two weekend consultation events, where artists and architects documented experiences of living on the Myatts Field Estate to promote a culture of participation amongst local people.

Repeatable Box, Plug in Living Extension

Date	March 2005
Location	Newcastle upon Tyne
Client	Grainne Sweeney
Artists	Cobalt Studios: Kathryn Hodgkinson, Effie Burns, Ben Atkinson, Mark Collett
Award	£5,000 This project aimed to create discreet, modern living spaces within Victorian and Edwardian housing in Newcastle upon Tyne using new technologies for prefabrication and energy conservation.

Rethink the Tip

Date	November 2004
Location	Flintshire, North Wales
Client	RMC (UK)
Artists	Charles Jencks
Award	£2,700 A Welsh quarrying company involved artist Charles Jencks in a project to produce subtle landforming out of large-scale tips and excavations. The project was cancelled as it contravened local planning policy.

Visionary awards

Awarded for artists' engagement with the design team responsible for masterplanning, urban design and development frameworks.

Tithebarn Regeneration Project

Date November 2004
Location Preston, Lancashire
Client Preston City Council & Harris Art Gallery and Museum
Artists Alfredo Jaar, Charles Quick
Award £15,000
Lead artists Jaar and Quick have worked to create a culture for arts inclusion within all aspects of the Tithebarn project, which has increased aspirations for public arts across other new developments in the city.

Shared Vision

Date November 2004
Location Arbury Park, Cambridgeshire
Client Shape Cambridge, Commissions East and South Cambridgeshire District Council
Artists Patricia MacKinnon-Day
Award £15,000
In this large-scale development on the fringe of Cambridge, the artist worked on the idea of creating an 'Art Walk,' informed by discussions with the local population.

Creating Inspiring Neighbourhoods

Date November 2004
Location Blackburn, Lancashire
Client Blackburn with Darwen Borough Council
Artists Denna Jones
Award £12,000
Darwen had a track record of procuring artists on major creative challenges. Here an artist worked as part of a multidisciplinary design team, and with local resident groups, to develop new visions for deprived neighbourhoods.

Arterial Routes Initiative

Date November 2004
Location Belfast, Northern Ireland
Client Belfast City Council
Artists Eleanor Wheeler
Award £15,000
Working on the city-wide 'Renewing the Routes' Initiative for Belfast City Council, an artist worked with local communities to create temporary works on hoardings, and look at ways art could influence environmental improvements.

Barnstaple Regeneration Schemes

Date March 2005
Location Barnstaple, Devon
Client North Devon District Council
& Devon County Council
Artists Simon Watkinson
Award £9,500

A strategic role was assigned to the artist, who examined how the arts might be employed across a number of regeneration schemes, linking them together with creative approaches to elements such as lighting and signage.

CB1 Cambridge Station Area Regeneration

Date November 2005
Location Cambridge, Cambridgeshire
Client Ashwell CB1 Limited
Artist David Cotterell
Award £15,000

A lead artist was employed to develop an art strategy for the development, and oversee the commissioning process for temporary and permanent artworks.

Warwick Bar Masterplan

Date November 2005
Location Birmingham, West Midlands
Client ISIS Waterside Regeneration
with MADE
Artists Liminal
Award £15,000

A waterside regeneration scheme in Birmingham was developed in collaboration between architects Kinetic, and Liminal, a group of artists employing sound-mapping techniques.

Project Design

Date: November 2005
Location Derbyshire, East Midlands
Client Derbyshire County Council
Artist Walter Jack
Award £15,000

An artist was engaged to work with Derbyshire County Council's in-house design team to influence a number of projects including a SureStart nursery and a new school.

Edinburgh Waterfront

Date	November 2005
Location	Edinburgh, Scotland
Client	The City of Edinburgh Council with RMJM
Artist	Koan 3: Callum Sinclair & Lorraine Aaron
Award	£15,000 The award was used to explore a more innovative approach to public art strategy and analyse how this might deliver change more effectively. The artists were involved in 'curating' the waterfront and using public art as an intrinsic component of placemaking.

Winchburgh Futures

Date	November 2005
Location	Winchburgh, West Lothian
Client	West Lothian Council & Cala Homes
Artist	Peter McCaughey
Award	£15,000 In this project, an artist was engaged within the design team to ensure that creative thinking was embedded within the spatial planning and detailed design of a large scale development including over 3,000 new homes.

Team building awards

Awarded for artists working within multidisciplinary teams on the design and construction of buildings and spaces.

Chatham Place Development

Date	November 2005
Location	Reading, Berkshire
Client	AMEC Developments Ltd.
Artist	Marion Coutts
Award	£10,000 Working with the architect and landscape designer, the artist identified a number of opportunities for incorporating artworks into the scheme, the first of which, a pair of columns featuring backlit imagery, are being created by Coutts herself.

Learning Spaces - Living Places

Date	November 2004
Location	Birmingham, West Midlands
Client	Birmingham City Council
Artists	Nayan Kulkarni and Andrew Siddall, with Claire Witcomb, Sabine Gollner, Karen Osborne, Us Creates, Jacqui Rodger, Janette Bushell, Katy Beinart, Ellie Raynish, Fierce Earth, Katy Connor, Janet Vaughan and Eric Velderman
Award	£15,000 Artists were used to carry out wide-ranging, stakeholder consultation process looking to inform the delivery of Learning Spaces into new and remodeled schools. The key themes were presented to those involved in the development process and integrated into local authority policy.

Brecon Design Centre for Wales

Date	July 2005
Location	Brecon, Wales
Client	Brecon Action Ltd
Artists	Beverley Carpenter
Award	£15,000 The artist undertook a series of community workshops to examine the issues facing local people re-focus the town around cultural and creative industries. A video presentation of the findings was projected onto three buildings at BrecFest, and proposals put forward for a new design centre.

Wellington Town Regeneration

Date	July 2005
Location	Wellington, West Midlands
Client	Wellington Town Partnership
Artists	Jane Murray
Award	£10,000 This award allowed an artist to map the pedestrian use of spaces within the town at different times of the day, and to research/create a poster highlighting the distinctive architectural environment of the town to the local population.

Plymouth Waterfront

Date November 2005
Location Plymouth, Devon
Client Plymouth City Council
Artists Tim Knowles
Award £10,000

An artist has been involved in a creative co-ordination role on a large-scale regeneration project along the waterfront. A significant Percent for Art scheme is likely to be delivered out of the Section 106 agreement and a lead artist commissioned to oversee the work.

Health and Wellbeing Centres

Date November 2005
Location Belfast, Northern Ireland
Client North & West Belfast Health & Social Services Trust
Artists Ciara O'Malley
Award £5,000

The artist ran a series of workshops with potential user groups of two new health facilities in Belfast, offering them an opportunity to both understand and contribute to the design process.

Creative homes awards

Awarded for the engagement of artists in housing market renewal or housing expansion schemes.

Sovereign Housing Association

Date July 2005
Location Barton Hill, Bristol
Client Sovereign Housing Group
Artist David Cotterrell
Award £15,000

An artist was employed to achieve greater integration between building construction, the public realm and artistic thinking. A series of design principles developed in collaboration with the architect were used to inform the project, and the overall experience recorded in the recently published Public Art Guide.

Burnley Elevate Artist Injection

Date	July 2005
Location	Burnley, Lancashire
Client	Burnley Borough Council
Artist	Kevin Carter with civic Architects
Award	£15,000
	Working with the local authority planning department, the artist facilitated a number of workshops with communities located within housing market renewal pathfinder areas. Fund raising is under way to allow four arts projects to be taken forward.

Creative communities awards

Awarded for artists working with communities in regeneration, planning or urban design projects.

Peterhead Creative Communities

Date	November 2004
Location	Peterhead, Aberdeenshire
Client	Aberdeenshire Council with Aberdeenshire Towns Partnership and RevitHar (Revitalisation of Harbour Towns)
Artist	Sans façon (Tristan Surtees & Charles Blanc)
Award	£12,300
	The artist-architect team ran a series of creative projects within the town, forming a collective vision that reconciled community ambitions, and stimulated dialogue between development partners. A conference showcased artistic and collaborative practices across Europe and examined how art can effect the development of a community.

Towards a Design Game

Date	March 2005
Location	Raploch, Stirling
Client	Raploch Regeneration Company
Artist	Jaygo Bloom
Award	£10,000
	This initiative used new technologies to increase the influence that artist's have over both the design of regeneration projects, and the way in which communities are consulted on the public realm.

South Acton Residents Action Group

Date	November 2005
Location	Acton, London
Client	South Acton Residents Action Group (SARAG)
Artist	Not yet appointed
Award	£11,000 Grant awarded to fund artist's involvement on South Acton regeneration scheme with the intention of the project adopting a Percent for Art approach. Discussions with the local authority are ongoing.

Talking artists awards

This award helps fund the publication of artists' views as verbal communicators on urban conditions and solutions. While artists may usually communicate certain expressions of interest or a particular point of view via visual media or performance artforms, this award is to encourage artists to write and reach new audiences in print.

Homerton City Playscape

Date	November 2004
Location	Hackney, London
Client	City Projects
Artist	Nils Norman
Award	£5,000 Artist Nils Norman designed 'a sprawling extension' to the Homerton Adventure Playground, produced a fold-out poster and distributed to local shops, pubs, cafés and libraries and exhibited at the City Projects space.

Habitat, Environment, Community

Date	November 2004
Location	Birmingham
Client	ixia the public art think tank
Artist	Richard Woods, public works, Lucy Orta & Jorge Orta
Award	£4,500 The public art think tank, ixia, created three publications featuring the work of major artists addressing the themes of environment, community and habitat, which stimulated new thinking on the role of contemporary art in the public realm.

Being There.v3.NEWcastle.05

Date March 2005
Location Newcastle upon Tyne
Client Northern Architecture
Artist Laurie Halsey Brown
Award £5,000
Artist Laurie Halsey Brown created interactive websites based on conversations with architects and users of buildings about the nature of the architectural design process.

Eco Lodge

Date March 2005
Location Hackney, London
Client Chris Raine & Celina Smith
Artist Sir Peter Blake
Award £3,000
Elsie Owusu Architects involved the artist Sir Peter Blake at the start of its commission to build an 'eco lodge' in London. An artwork was created from objects found on site, which will influence the final design of building.

PLACE

Date July 2005
Location Blackfriars Bridge, London
Client Hames Levack Foundation Ltd.
Artist Ettie Spencer
Award £2,500
A temporary installation of eight refugee tents was proposed on the vacant pillars next to Blackfriars Bridge near Tate Modern to highlight the issues of place and homelessness, supported by an interpretive commentary.

Star Radio Project

Date November 2005
Location Cardiff, Wales
Client CBAT The Arts & Regeneration Agency
Artist Jennie Savage
Award £3,000
Local artist Jennie Savage spent six months working with local people, creating material to run a community radio station broadcast for one week in summer 2005, to promote local distinctiveness and build social capital.

LEUCOP

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Why do so many new developments seem unimaginative and lack the qualities people enjoy in established places created in the past? And more importantly, what can we do about it? *Artists & Places* provides practical advice for clients and developers, drawing together the lessons learnt from PROJECT, a two-year scheme created by CABE and Arts & Business, in which artists were brought into the development process. Essays from prominent urban commentators explore why and how artists can make a difference, and six case studies demonstrate how the process works. An evaluation of the approach shows how value can accrue from engaging artists as development consultants.

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