



PUBLIC ART SOUTH WEST

Spring 2008

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PUBLIC ART SOUTH WEST

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

In this edition we feature a range of initiatives and schemes, including: a Plymouth focus, information on the new Architecture Centre for Devon and Cornwall and the Weymouth and Portland Cultural Olympiad. We also have further information on our newly established Planning Resource and our next meeting event.

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

REGIONAL NETWORK MEETING

'How was it for you? The legacy for artists of PROJECT- engaging artists in the built environment', Bristol, 11th December 2007

Maggie Bolt welcomed everyone to the meeting and thanked Spike Island for collaborating on the event with PASW. Maggie said that over the past eight years the meetings organised by PASW had predominantly been aimed at a mixed audience within the public art sector. The intention of this meeting had been to primarily address artists and the issues facing them. Now that there had been a reasonable period of time since the PROJECT scheme ended it felt timely to take a look at the impact the scheme had on artists' practice. Maggie talked briefly about the scheme; its structure and its aspiration to bring artists in at the beginning of projects as creative thinkers, not as object makers. The independent evaluation of the scheme did point to the

fact that it had shifted mind sets; especially those of developers involved; but also indicated that artists didn't feel as positive about their experience as the other design professions.

(For further information on PROJECT – visit www.publicartonline.org.uk).

Therefore, this meeting, Maggie concluded, was an opportunity to revisit the scheme from the artists' perspective. Maggie then introduced Lucy Byatt who welcomed all to Spike Island saying that prior to working at Spike Island, she had worked with artists as part of design teams and that she had found the experience extremely rewarding. She went on to say that she welcomed the opportunity to debate this area of discussion today and wished everyone a good meeting.

Andrew Cross, Chair of the event, ran through housekeeping and the slight change in running order because of Tim Knowles not being able to join the meeting. He said that his job was to ensure good debate and he encouraged people to

participate fully in the discussions that would follow the presentations. He then went on to introduce the first speaker, Patricia MacKinnon-Day.

Patricia started by talking about a couple of projects that she had worked on previously in order to put her practice into context. She described a project she had worked on at Cammell Laird in Liverpool where she was artist in residence; a project which she initiated with no preconceptions about what sort of work might result. She talked about the process she went through on the project, how she built confidences and relationships with the work force and established a steering committee to support her. The audience was shown images of the seven installation pieces she created which, she said, came from the sub text of the shipyard. Patricia then talked briefly about a scheme she had worked on in a disused textile warehouse in Nottingham before going on to describe her role in 'Shared Vision' Arbury Park, Cambridgeshire, which won a PROJECT award. (Full details on PROJECT website).



*Trial Ground, digital mock up for Arbury Park.
Photo: Patricia MacKinnon-Day.*

Her job, she said, was to come up with an arts strategy for the site of Arbury Park. In order to inform the work Patricia researched the areas around the site, looking at the social, historical and political aspects of the community. She spent some time looking at the, unmentioned, travellers' site that existed close to the area in question and exploring the area's industries such as Unwins Seeds and Chivers Jams and Jellies. Patricia explained to the meeting some of the work that she had proposed for the site, including an idea that was rooted in the travellers and their language; this subsequently failed to gain approval. The other work proposed included a play area with the equipment based on jellies and their moulds, a large light piece for the centre of Arbury Park that was based on the seed trial beds, text works that included old recipes used by Chivers that would be placed onto large slabs in the play area and a glass library installed in one of the buildings that housed the archeological finds of the site.

Patricia finished off her presentation by saying that once the strategy had been completed she had been offered the opportunity to work with the artists who were then commissioned to produce the work but that she had decided not to pursue this. Commissions East, she felt, (who had been involved throughout) were more appropriately placed to undertake this role.

Andrew thanked Patricia for her presentation and invited questions from the audience. A question was asked about the process by which she was appointed to work on Arbury Park and the expectations of her role. Both Patricia and then Maggie explained how Gallagher Estates had been

one of a number of agencies and individuals who had been encouraged to look at PROJECT and that how they, as a company, were quite unusual in their approach and understanding of the role artists might play in developments. Further discussion took place about the level of control Patricia had over shaping her role within the scheme and how the evaluation had showed the importance of an artist having peer group support throughout the life of the project.

People were also keen to hear about the perceptions of workers at Cammell Laird to Patricia's work in the shipyard. Patricia responded by saying that she felt the perceptions had shifted through her time there and that she believed that she had dispelled a few myths about artists and their work.

Patricia concluded by saying that she did feel that her work in Arbury Park had changed mind sets and had resulted in those involved thinking differently about the role of artists in such schemes.

Andrew then introduced the artist David Cotterrell who had worked with Sovereign Housing in Bristol. David said that, funded by PROJECT, he had been selected to work on this housing project in Barton Hill, Bristol. Prior to that he had been working in Ashford as part of a master planning process which he found a real learning process, as it enabled him to gain an understanding of the myriad of complexities relating to planning decisions. When he left after eighteen months he felt that he had been able to make art and culture an important element of the master plan for the area. Immediately after leaving the Ashford scheme he had gone to China which opened his mind to many aspects of

planning especially the scale and how long term visions for a place appeared to follow a set series of almost international criteria, which took no account of nor permitted frank debate about benefit or value.



*Indicative proposal for Barton Hill.
Photo montage copyright: David Cotterrell.
Architects: Levitt Bernstein*

David talked about his work at Barton Hill and how he had resisted giving the clients plans for as long as possible because of the value, as he saw it, of not being asked to deliver a product and the need for future plans to allow spaces to be responsive. David was brought on board to the Barton Hill project through Sovereign Housing who had a strong belief that the artist should be part of the design team. The proposed designs for the housing blocks responded to people wanting physical and visual security hence the design created areas around two large buildings which were fenced off. David was keen to create a commentary about how these two massive buildings related to the world around them. He was

interested in the orientation of the buildings and therefore people's perception of the spaces and of ownership.

David described his experience of working on master classes at the Architectural Association and about how architects would talk about vision without any reference to the places and people who related to the site. He had become frustrated by the predominance of buildings over thinking about function within the master planning process. He therefore decided that he wouldn't talk about structures but about art. As a result the themes he identified were Navigation (activity not CCTV), Heritage (people not buildings) and Perspective (traversing boundaries). He proposed a series of commissions that had the ability to fail built into them so that they could take risks. The series also included narrative commissions, temporary commissions and embedded work.

He went on to give us an insight into the initial project proposals:

- a youth group project where participants would look at routes across the site and then embed text along chosen routes.
- a shelter for teenagers to hang out in.
- audio memories – ways of embedding memories within the landscape.
- a flag community project.
- surface tensions – exploring the ways in which people would chose to navigate the site and take ownership of materials.
- roof camouflage.
- the big plug – an events space that could be flexible.

David concluded by saying that he felt that

being a lay person and an outsider working on the project was more important than being an artist.

Andrew thanked David for his presentation and called for questions.

The following discussion focused on:-

- The master plan versus the arts strategy.
- The role of artists as catalysts.
- What an artists takes away from a commission if they haven't directly authored a piece of work. David felt very strongly that his work was about reserving a place for artworks that might happen, not about him creating a theme park.
- The role as curator or/and artist within projects.
- How the language of master planning has to be context specific.
- Shangi and how society manages not to break down under huge expectations for expansion.
- The humanity of Barton Hill – about how empowerment and consultation have to be genuine and sincere.
- The role of artists as makers of objects or as commentators.
- How planners are now seen as being uncreative, and how artists role must be to tear creativity out of planners.

David concluded by saying that what was critical about PROJECT was that it had created a legitimate space to question. The meeting then broke for lunch.

After the break the Chair commenced the afternoon by presenting Tim Knowles' power point presentation. Tim was unable

to be present because of a last minute filming opportunity with the BBC. Andrew talked about Tim's practice being studio based and about marking journeys, time and space. Having worked as Lead Artist on the Cannons Marsh Harbourside Development in Bristol, Tim had then been appointed to work with Plymouth City Council on their PROJECT funded scheme as part of the Waterfront Development. Working on the scheme had allowed Tim to get to know Plymouth, build relationships and ultimately being asked to contribute to the Supplementary Planning Document in order to ensure that funding was secured for public art within City schemes. Clearly Tim's role had been as much arts consultant as artist. The powerpoint contained images of the existing public art in Plymouth with a critical commentary and specific areas of focus that Tim wished to highlight as potential sites. Tim, Andrew reported, saw his role as one of ensuring that Plymouth was not 'landed' with a number of new monumental permanent public art works. There followed a number of slides that indicated possible projects such as a 'Dive in movie' and the proposed artists residency on Drakes Island.



Matt Calderwood's temporary video piece, Bristol.

Andrew concluded Tim's presentation by saying that, with the strategy completed, Tim was keen to get back into the studio!

Having thanked Tim, in his absence, for his presentation, Andrew introduced the plenary session which involved some lively debate and discussion on a number of aspects relevant to the day's meeting, including:

- How surprisingly few artists there were in the audience given the focus of the meeting.
- That if we stopped categorising practitioners and allowed creative thinking a free rein we might create interesting environments.
- How public art offers an artist a new experience away from the studio, within a new context.
- That PROJECT did encourage artists to be more objective.
- That often artists become the human face of a project, representing a group of people operating behind closed doors.
- That consultation should be about challenging and should create a critical voice.
- How often artists are required to consult in very different ways.
- A debate about the title 'artist' versus 'public artist'. By using the term public artist rather than artist there is a danger that we isolate practice away from the wider context of art.
- The danger of work contained in strategies being lost when individuals responsible for driving them forward leave and the argument for therefore setting up multi disciplinary teams that don't rely on individuals but more on collective strategies.

- How PROJECT allowed the process to become the art, offering artists the opportunity to work with many disciplines and in a larger strategic process.
- The need for artists to retain some independence as an artist as well as being part of a multi disciplinary team.
- How the development and construction process needs to be opened up and the public allowed to view it.
- Social issues and climate change and how artists might respond to these issues in relation to the built environment.
- The need to learn more from our past experiences and to address the fact that there are too few people involved in creating our built environments.
- The important role that commissioners take between an artist and client and how they must be responsible and prepared to take risks.

Andrew thanked everyone for taking part in the plenary session and went onto sum up the day's discussions. He said that it was interesting that artists made up a minority of the audience. He said that PROJECT had been principally about changing attitudes and in this it had been successful.

It was easy, he said, to indicate the value added to a developer but much more difficult to quantify the added value to an artist. We still need to ask the question, what is needed to improve the built environment and to recognise that artists cannot solve all the problems. Andrew concluded by thanking the speakers and the audience and then passed over to Maggie to close the meeting.

Maggie thanked the speakers for their

contributions, Lucy and Spike Island for hosting the event and Andrew for chairing the day and suggested that people watch out on www.publicartonline.org.uk for details of the PROJECT publication that will be available in the Spring 2008.

PUBLIC ART SOUTH WEST - ACTIVITIES

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

Recent Projects and Initiatives include:

www.publicartonline.org.uk

This unique resource continues to be well-used and its popularity is growing, with over 1 million page views for 2007 and rising! There are over 1,600 people currently signed up to receive the monthly e-mail bulletin, which lets subscribers know about new material added to the site. "I am a town planner in private practice, and have recently completed my MA Dissertation concerning community involvement in public art delivery for urban regeneration.

"May I congratulate you on the success of Public Art Online, which has been an extremely interesting and valuable resource for me over the past year." Becky Cocker

Over the past few months we have added a case study of the Warwick Bar Soundwalk,

supported by PROJECT: engaging artists in the built environment. The Soundwalk was devised by Liminal – a team comprising architect Frances Crow and sound artist David Prior – and can be listened to on the site. We have also added the first of a series of studies on the role of lead artists on design teams. The study focuses on the contribution that artist Michael Fairfax made to a regeneration project in Tintagel, Cornwall.

New reports include Public Art - Where Shall We Start? This features the DVD that resulted from a seminar about public art held in Poole, Dorset last year.

New research includes ixia's important review Public Art and the Planning System and Process in England, which can be read alongside an update to our advice on national planning policy in our 'Current Practice/Policies' section.

We have updated some of the practical resources on the site including guides to insurance, public liability and legal advice for artists, and there is a new guide to sculpture trails in the UK. We have also added a number of projects and photos to our popular "Where to see public art in the South West" section.

Training

Whilst our focus of work this year has moved away from a sequential training programme we are still undertaking bespoke continuing professional development sessions for local authorities, design practices etc and continue to research into ways in which we can develop opportunities to extend both artists' and commissioners' practice. We are also asked to advise on a range of training programmes around the

country.

Local Authorities and Agencies across the region

Cornwall

We continue to work closely with colleagues and organisations in Cornwall including the Creative Unit, Cornwall County Council on the establishment of a Quality Design Initiative for Cornwall, and REAP (Redruth Education and Arts Partnership) on a creative lighting scheme for Redruth (see article further on)

Devon and Cornwall

Within Devon and Somerset we are supporting the development of individual public art projects as well as county wide initiatives which support quality design. We continue to advise on new settlement including Cranbrook and Sherford. In Plymouth we are involved in a range of initiatives including exciting new developments for the West End and regeneration in Devonport.

Dorset

Within Dorset we are supporting public art development via the Dorset Design and Heritage Forum and public art activity within Poole and Bournemouth. We continue to support the work of Gloucester Heritage URC and the development of a Quality Design Initiative for Gloucestershire. PASW are also continuing to advise on the emerging Jurassic Coast arts initiative and on public art opportunities within South West Olympiad developments.

Wiltshire

In Wiltshire we continue to work with the District Authorities on aspirations to set up

a strategic county wide public art service with an eye to forthcoming unitary authority status.

Our work across the region includes; plans to map public art spend across the south west, an update and development of the 'where to see' section on the website, and discussions with the Arts for Health network to agree a select number of key initiatives to which PASW can offer advice and support.

PASW Planning Associate

Within the South West over 250 planning policy documents are currently in production as the regions local authorities get to grips with the new system of Local Development Frameworks. The new arrangements require each authority to produce a package of policy documents to replace old style local plans, covering a range of issues from strategic spatial planning to detailed area frameworks and topic based guidance.

Part of the role of the Planning Associate is to better understand where public art policies are most effectively incorporated within the statutory planning framework, and can best be used to promote quality built environments where design and artist thinking are central to successful placemaking.

By producing a database that brings together and continues to monitor the effectiveness of public art policies it is intended to help share best practice, and provide a sound foundation for PASW planning related support. Having currently looked in detail at a good proportion of these documents it is fair to say that some patterns are emerging that raise key

questions with regard to how public art is promoted within the planning system.

The most common approach is to include broad and general statements encouraging public art as part of major development schemes. There are also some examples where public art is included within the expected list of planning obligations, a sort of shopping list set out as a requirement of planning permission. Whilst these statements provide a necessary basis for talking with developers about public art commissions, it is perhaps the way in which we set out priorities and outline the role and purpose of artist collaborations in specific locations that is potentially more effective but less common.

Emerging practice related to more detailed Area Action Plans and design coding are perhaps areas where the more specific promotion of public art collaboration can be tested, and with the emphasis currently on broader strategies the need to promote

key project opportunities should not be lost.

FOCUS ON CURRENT PROJECTS

Working in Plymouth

For over a year now I've been working with Plymouth City Council Planning department in a position funded by a CABE Project grant. My role has been to examine how best they can maximise the potential for public art, particularly with the large number and scale of private developments proposed or in the pipeline; to set up best practice ways of working with artists and to ensure that work commissioned is suited to its location and of the highest quality and to look at a city-wide strategy for art in the public realm with a particular focus on the waterfront.

I've worked directly with planning officers, informing and educating them about the wide range of possibilities for art in the public realm, the different forms it can take



*Digital collage image for proposed film projections off Plymouth Hoe
Photo: Tim Knowles*

and best practice in terms of commissioning. As part of this process Jonathan Banks [Chief Executive of ixia] and I did a joint presentation to planning officers, looking at our experiences of working together in Bristol [when he used to be public arts officer] and his work now with ixia.

A section of supplementary planning guidance was devised for public art, setting out best practice, the various options and approaches that a developer might take, and a flow chart taking them step by step through the process as a whole, setting out milestones and deadlines particularly with regard to developers' Section 106 obligations.

My role has also included guidance on budgets and approaches for public art within certain proposed developments and advice on the short listing of artists for interview, at times sitting in on interviews as an artist member of the panel. Having an artist on any public art interview panel is I feel vital, presenting an artist's view point and understanding of the way in which artists think and work.

I have also been working with Plymouth Art Centre who is a key player within the city, and have been very actively working outside the confines of the gallery on a number of projects with artists in the wider city.

The work has so far been quite bureaucratic, networking, communicating, informing and putting systems in place for the future. The plan now is to work in a more creative way, instigating some temporary projects around the waterfront.

Tim Knowles mail@timknowles.com

Take A Part – The Efford art programme,

The Efford art programme that began as part of a master planning process in 2006, continues to work as an integral part of the area's regeneration through the South West Regional Development Agency funded Building Communities Initiative.

Taking a ground-up approach, the programme relies on the participation of residents to shape the regeneration process - central to the programme is a valuing of Efford experience. Perhaps uniquely, the regeneration does not focus solely on changes to the physical environment, but also engages with the social situation. The themes previously identified as significant to the area of local food, use of public space, heritage, and connectivity are being



developed further through a series of projects. Currently underway are 'Efford Valley Sides' an exploration of an underused space, and 'The Ward Place Roundabout Project', the redesign of a streetscape with residents by Jayne Murray. 'Grow Efford' with Anne-Marie Culhane is a mapping of local growing, communal harvesting and distribution. Outcomes of these and future projects will inform the development of Efford's many green spaces.

The programme is supported by the Heart of Efford Community Partnership, Plymouth City Council and Plymouth Arts Centre, the Public Health Development Unit, Youth Services, PETRA and local schools.

Jayne Murray
peplemakeplaces@yahoo.co.uk



Young people, risk and a green space
Photo: J Murray

Devonport

Plymouth is one city created by three towns, Plymouth, Stonehouse and Devonport. Home to the largest Naval base in Western Europe, Devonport has hosted the Royal Navy since the 17th century. Despite its historical significance – Charles Darwin's Beagle is but one of many famous vessels that have sailed from this port – Devonport has suffered decades of economic decline. In response, Central Government named Devonport as one of 39 recipients of major grant funding through the "New Deal for Communities" programme.



Proposed Devonport Festival
Photo: Denna Jones

Dispersal of NDC funds is the responsibility of Devonport Regeneration Community Partnership. As part of their long-term strategy for managed, thoughtful regeneration, DRCP commissioned a comprehensive Arts Strategy from Denna Jones in October 2007. The Strategy covers the inclusion of art, architecture and design within the diverse regeneration package that includes elements of the redesign of

Devonport Park; three major new housing developments (one of which includes the conversion by Firmac Developments of historic Admiralty House into a hotel), and a Resident Curator scheme. These areas will be linked on a "Blue Green Route" that arcs through land and sea and highlights an innovative "heritage trail" that will include functional redesign and rediscovery of Devonport's significant history and built environment heritage.

Denna Jones
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Krowji Development Programme

The major redevelopment of the Krowji studios complex based at the former Redruth Grammar School site in Cornwall is

now well into its second stage design process with consultations taking place between the architects and local planning authorities prior to submission of the planning application for the proposed £4 million rebuild. Cornwall Arts Centre Trust, the organisation leading the scheme, worked closely with PASW to appoint a Consultant Artist to work as part of the design team as soon as the architects were chosen following a national competition. The appointment of Paul Ridout to this role in July 2007 has led to a series of brokered meetings between the core design team and the users of the buildings resulting in a dynamic 'sketchbook/wall' to which everyone is encouraged to add comments and observations to help shape the design process.



*Old Grammar School Redruth
 Photo: Tanya Griffiths*

The design team and project leaders have now visited 11 different studio/workshop complexes around the country and talked with their users, designers and managers, a very helpful exercise that is giving us an insight into the necessities and pitfalls of studio/workshop provision. All manner of buildings and work solutions were on view and it served to underline our understanding that everyone has a different requirement, but that given a workable starting point everybody was able to adopt, adapt and create.

Paul Rideout & Ross Williams
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Groundwork SW

Although my post as Strategic Arts Coordinator technically covers the whole of the South West region, the reality is that at this early stage much of my focus is almost inevitably on Plymouth. This is mainly geographical practicality, as the majority of Groundwork's staff (including me) is based there – and over a period of more than 10 years, Groundwork has completed numerous projects in the city. Charged with the task of facilitating and embedding high quality contemporary arts practice within our organisation and its projects, it seems natural to at least start with the situation at hand. Our current (and first) Artist in Residence Clare Thornton has been working with our staff, sharing her working practice whilst engaging in theirs, and it feels like the most fantastic way to start on what is an ambitious road for Groundwork.

Through involvement with PVAC and by developing future commissioning collaborations, we hope to establish a diverse and dynamic way of working. This will then be the model with which to tackle

other places, other environments and challenges. Our aspiration, put simply, is for Groundwork to be considered one of the best commissioners of contemporary art working in the public realm. Eventually.

Ray White
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The Architecture Centre Devon and Cornwall

The Architecture Centre Devon and Cornwall was established in June 2006 with support from CABE – the Commission for Architecture and the Built Environment and Creating Excellence, the regional centre for sustainable communities, to promote quality in the design of the built environment. With an administrative base in Plymouth, the centre works towards raising public awareness of design issues and supporting local authorities in achieving high design aspiration and outcomes, through design review, project work, events and exhibitions.

ACD&C can provide guidance on design advocacy, information for commissioners of building projects, design champions and local authorities looking for support and resource. The centre can draw on expertise to advise on design review, design procurement and public consultation and to deliver urban and architectural design workshops.

ACD&C is also working with the Architecture Centre Bristol, to deliver an education programme and inspiring young people to engage in the design of their built environment across the South West region.

To find out more, visit the website launched in December 2007 Architecture Centre Devon & Cornwall. News and events are



*I love buildings logo
Designed by two www.twodesign.co.uk*

regularly updated, there are activities for children and adults and registration for newsletters.

Tanya Griffiths
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Reap Lighting Project

Redruth is a town rich in "architectural gems", but has suffered greatly with the demise of mining and trading in general. The Urban Regeneration Company (URC) and the RDA see the future for the town as a cultural quarter, building on its assets with the development of the Old Grammar School (Krowji) as a centre for arts and culture, the Cornwall Centre (family history archives) and the proposed Heritage Centre. Redruth Educational & Economic Arts Partnership (REAP) has been working on a lighting project to compliment this.

The idea originally stemmed from the fact that Redruth has the first house in the world to be lit by coal gas. William Murdoch, the inventor of gas lighting, lived in Cross Street for approx. 20 years and lit his workshop, in the cellar, by gas, circa 1792 AD. Over the next 20 years towns & cities all over Europe introduced street lighting which had a dramatic effect on

society. We started in January 2007 with a feasibility study, contacting owners, developers and lessees. With the help of a lighting consultant living locally who volunteered his time, we were able to offer free proposals on individual LED lighting schemes and the cost of maintenance. A fantastic response has led to a pilot project on two premises, with the coordination of the County Council, Kerrier District Council and the owner, being completed in March.

Redruth Town Council has agreed to a proposal for their chambers and St. Rumons Gardens is being colour washed and features spot lit. The Town Clock will be finished this year with colour changing on the clock face and tower.

We have made presentations to the Heritage Economic Regeneration Scheme (HERS) and Kerrier District Council for funding and will be looking to the RDA to match fund.

We have had enthusiastic support from PASW, who have conducted a survey and produced a report from Luck Associates Ltd and match funded our lighting consultant for more detailed work.

We have set ourselves a timescale of two years to complete the project – (pretty ambitious!!) with approximately 33 buildings on Phase I & II. The aim is to subtly light the interesting features as a background scheme throughout the main street and access roads. With the successful securing of £37.5k from the District Council which we are hoping to match, the project can really get started.

Anne Pascoe
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*Celtic Cross in New Cut car park at night
Photo: Keith Dinham*

Weymouth and Portland public art commissioning plan for 2012.

These are exciting times for Weymouth and Portland as the only venue outside London to host the 2012 Games. The sailing events will take place at the National Sailing Academy in Weymouth and Portland and sailing teams will also be visiting regularly to practice in the years leading up to 2012. As the eyes of the world turn to Weymouth and Portland in 2012 it will have the huge responsibility of representing Dorset and the South West region to the world. That is one of the reasons why a public art strategy was commissioned, in order to ensure that Weymouth and Portland will project an image of a creative, dynamic, forward looking and culturally rich place.

Since September 2007 the consultants, Mererid Velios, Simon Fenoulhet and Geoff Wood have researched the area in terms of opportunities for public art within regeneration and development schemes and consulted with individuals and organisations to develop a draft strategy which was presented before Christmas to the steering group.

Themes were suggested to highlight what Weymouth and Portland have to offer and to maximise legacy outcomes from 2012. With the Jurassic Coast and inspiring young people as overarching themes, the sub themes include 'Animate and humanise public spaces', 'Tourism and regional image', 'Olympic Celebrations', 'Focus on



Weymouth Harbour Photo: Simon Fenoulhet

Sustainability', and 'Centre of Marine Excellence'. A final strategy is now being considered by the steering group and further news about how the strategy will be taken forward and implemented will be

available soon.

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