



## **The Angel Symposium**

**The effect of public art on regional culture, economy and politics**

**11.00am, Thursday 15th May 2008  
BALTIC Centre for Contemporary Art**

In 2008 Gateshead Council will celebrate the 10th anniversary of the Angel of the North by Antony Gormley. To commemorate the occasion, on Thursday 15th May, from 11.30am – 8.00pm, we are hosting a symposium at BALTIC Centre for Contemporary Art to discuss the 'Angel Effect' and the cultural, economic and political effect of public art.

In terms of impact, the Angel has played a key role in the region's economy, commerce, tourism and on the public and cultural sector. The symposium will discuss and debate the real value of that impact, highlighting the importance of public art in socio-economic regeneration, nationally and internationally; the process of developing art in the public realm, and the effect the Angel has had on regional cultural regeneration.

Please find attached an outline of the programme. The symposium will be chaired by Alastair Snow of Alastair Snow Associates + Projects and we are delighted that our keynote speakers include:

Cllr. Mick Henry, Leader of Gateshead Council - 'The Angel Story', the economic impact  
Anna Pepperall, Public Art Curator, Gateshead Council - The Development of Art in the Public Realm  
Gordon Young, Visual Artist - An Artist's Perspective of Public Art – The Wider View  
Matthew Jarratt, Commissions North - A Regional Perspective and Cultural Identity  
Laurie Peake, Programme Director, Public Art, Liverpool Biennial – A National Perspective: Liverpool, City of Culture  
Dr Sara Gonzalez, University of Leeds - International dynamic of culture-led regeneration

Throughout the day delegates can experience some of the cultural effects the Angel has had on the local community.

Delegate places are £195.00 + VAT per person and are fully inclusive of all refreshments and dinner. Please note that places are limited.

For delegates staying overnight, accommodation can be arranged. Contact 0191 478 4222 or email [tourism@gateshead.gov.uk](mailto:tourism@gateshead.gov.uk). There is also an opportunity to join one of two public art tours covering NewcastleGateshead on Friday 16th May.

For further information, contact Justin Keeper in the Arts Development Team  
Tel: 0191 433 6920 Email: [justinkeeper@gateshead.gov.uk](mailto:justinkeeper@gateshead.gov.uk)



Arts Development Team, Libraries & Arts, Old Town Hall, West Street, Gateshead, NE8 1HE  
Tel 0191 433 6927 Fax 0191 490 1394  
*Community Based Services • Group Director Steve Bramwell*

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### **Programme outline**

The symposium will be chaired by Alastair Snow, of ASAP, Alastair Snow Associates + Projects

During each presentation, everyone will have the opportunity to express their point of view with questions captured on an instant live blog and put to each speaker.

Throughout the day there will be breaks for refreshments and the opportunity for delegates to experience some of the cultural impact the Angel of the North has had on the local community.

### **Programme**

Registration from 11.00 – 11.30am

During the morning there will be presentations on the development of art in the public realm with Anna Pepperall, Public Art Curator for Gateshead Council, and visual artist Gordon Young will give his perspective of working on public art commissions and the processes involved.

After lunch, Cllr. Mick Henry, Leader of Gateshead Council will tell 'The Angel Story': how the Angel of the North came to be and he will also evaluate its impact on the regional economy.

Following the story of the Angel, there will be a discussion with Matthew Jarratt from Commissions North. Matthew will review the cultural aspects of the Angel and what it is about this region that has helped to make the Angel such an iconic piece of public art.

Laurie Peake, Programme Director, Public Art, for Liverpool Biennial will look at the national perception of public art and talk about her experiences with the 2008 City of Culture. Dr Sara Gonzalez, Lecturer in Human Geography, University of Leeds will then discuss the international dynamic of culture-led regeneration and the role of public art in that phenomenon.

6:30pm

Dinner, Riverside Restaurant, BALTIC

After dinner speaker, Alastair Snow

8.15pm

Private viewing of BALTIC for delegates



## Angel Symposium Public Art Tours

**Friday 16th May 2008**

For those delegates who would like to visit some of the artworks discussed during the conference, we are arranging public art tours in and around Newcastle and Gateshead for a small additional fee. Please note your preference on the booking form.

There is a choice of two tours. The walking tour covers both sides of the River Tyne, and the coach tour will cover the same public art in Newcastle and Gateshead and then take participants further afield.

Both tour groups will have refreshment breaks and will meet at Newcastle Civic Centre at lunchtime at the Eat! NewcastleGateshead food festival's Food Heroes Market. There, you can buy your own picnic food from some of the best food producers in the North East and enjoy a picnic before heading off for the rest of the tour.

### **Walking tour**

**10.30am – 4.00pm**

Starting at Gateshead Civic Centre, the tour will take in the public art in and around the town centre and down to the Riverside Sculpture Park. Finishing Gateshead on the Quayside, the group will then take the Quaylink electric bus to Newcastle Civic Centre where they can buy their picnic lunch at the Eat! NewcastleGateshead Food Heroes Market.

After the picnic, the group will then enjoy a walking tour of the public art in the centre of Newcastle, finishing back on the Quayside.

### **Bus tour**

**10.30am – 4.00pm**

Starting on Newcastle Quayside the tour will take in the public art in the centre of Newcastle and then head out to the surrounding areas including the new artists quarter of Ouseburn.

After the picnic lunch the tour will start again, covering Gateshead town centre the Riverside Sculpture Trail, and the Quayside.

### **Optional tour**

**4.00 – 6.00pm**

Participants will visit the Angel of the North and then go to South Shields to see 'Conversation Piece' by Juan Munoz, before returning to Baltic Square, Gateshead Quays.

Why not stay on in Newcastle and Gateshead for the weekend and see more of the region's culture and heritage? Visit The Sage Gateshead, Seven Stories - The Centre for Children's Books, or Dance City. Or explore nearby Durham City or the Northumberland Coast?

Please note: there may be changes to the tour programme details outlined above.



**Name** \_\_\_\_\_

**Position** \_\_\_\_\_

**Organisation** \_\_\_\_\_

**Address** \_\_\_\_\_

**Postcode** \_\_\_\_\_ **Tel no** \_\_\_\_\_

**Email** \_\_\_\_\_

<b>Number of places for symposium</b>	_____	@ £195 pp + VAT
<b>Number of places for Public Art Tours</b>	<b>Walking tour</b>	_____ @ £15 pp + VAT
	<b>Bus tour</b>	_____ @ £25 pp + VAT
<b>Optional tour - Angel of the North and South Shields</b>		_____ @ £10 pp + VAT
<b>Total</b>	£ _____	



**Gateshead**  
Council

**The huge cultural, economic and political impact that the Angel of the North has had on Gateshead and the North East was at the centre of a symposium held in May at BALTIC, Centre for Contemporary Art in Gateshead organised by Gateshead Council.**

The symposium was chaired by Alastair Snow, public art advisor, director of ASAP and a trustee of the Arnolfini arts centre in Bristol.

Speakers at this one off event included Anna Pepperall, Gateshead Council public art curator; Gordon Young, visual artist; Matthew Jarratt, Commissions North; Laurie Peake, public art programme director Liverpool Biennial and Dr Sara Gonzalez, University of Leeds.

Gateshead Council Chief Executive Roger Kelly said: "The Angel of the North has recently been voted Britain's most recognized landmark in a poll by Mori and you gov, and is the symbol for culturally inspired regeneration".

This event brought together key speakers and delegates from across the public arts spectrum around the country to exchange ideas and information. A live blog enabled questions and points of view to be put directly to the speakers .

The Angel Symposium was just part of Gateshead Council's year long of celebrations to mark ten years of The Angel of the North.

The role of public art in the transformation of Gateshead and the economic impact on the regional economy of the Angel was presented by Gateshead Council's public art curator Anna Pepperall and Leader of Gateshead Council, Cllr Mick Henry.

Reviewing the cultural significance of the Angel of the North within the region and other major contributions to public art was Matthew Jarratt from Commissions North [www.commissionsnorth.org](http://www.commissionsnorth.org)

Taking a national perspective on public art and its perception was Laurie Peake, public art programme director for Liverpool Biennial who also discussed her experiences dealing with Liverpool's 2008 City of Culture programme. Dr Sara Gonzales, lecturer in human geography at the University

of Leeds, spoke about culture led regeneration and the role of public art in regeneration and what impact it has on communities internationally. Delegates at The Angel Symposium were invited to take part on public art tours the following day looking at installations across Tyneside, including the Angel of the North itself.



**The Angel Symposium:  
The effect of public art on regional culture, economy & politics  
Thursday, 15<sup>th</sup> May 2008  
BALTIC Centre for Contemporary Art**

- 11.00am - Refreshments, registration and film screening – BBC's 'Making of an Angel'.
- 11.20am - Housekeeping and how to Blog by Mike Carter, ICT Consultant, Gateshead Council.
- 11.30am - Welcome and introduction by Alastair Snow, Chair of Angel Symposium / Director, Alastair Snow Associates + Projects.
- 11.40am - The Development of Art in the Public Realm in Gateshead by Anna Pepperall, Public Art Curator, Gateshead Council.
- 12.10pm - An Artist's Perspective: A Wider View by Gordon Young, artist.
- 12.40pm - A recitation by Sam Bailey and Emily Bourne, pupils from Ryton Comprehensive School.
- 12:45pm - Questions from blog (Anna Pepperall / Gordon Young).
- 1.00pm - Light finger buffet lunch  
Music played by Janet Bennett (Harp).
- 2.00pm - 'The Angel Story'  
Economic Impact Assessment by Cllr. Mick Henry, The Leader of Gateshead Council.
- 2:40pm - Questions from blog (Cllr. Mick Henry).
- 3.00pm - Public Art: A Regional Perspective and Cultural Identity by Matthew Jarratt, Commissions North.
- 3:30pm - A recitation by Sam Bailey and Emily Bourne, pupils from Ryton Comprehensive School.
- 3:40pm - Questions from blog (Matthew Jarratt).
- 3:50pm - Refreshments.

- 4:10pm - Public Art: A National Perspective, Liverpool (City of Culture) by Laurie Peake, Programme Director, Public Art, Liverpool Biennial.
- 4:40pm - A film preview of 'The Heart of the Angel', a dance piece.
- 5:00pm - Questions from blog (Laurie Peake).
- 5.15pm - Public Art in Regeneration: An International Perspective by Dr Sara Gonzalez Ceballos, Lecturer in Critical Human Geography, University of Leeds.
- 5.55pm - Questions from Blog (Sara Gonzalez).
- 6:10pm - Move to dinner.
- 6:30pm - Dinner (Riverside Restaurant)  
Music played by Whickham String Quartet.
- 7:30pm - After dinner talk on the Role of Public Art in Regeneration by Alastair Snow, Chair of Angel Symposium / Director, Alastair Snow Associates + Projects.
- 8.00pm - Thank you and farewell by Cllr. Mick Henry, The Leader of Gateshead Council.
- 8.15pm - Baltic private preview of exhibition by artist, Barti Kher (Ground Floor Gallery).



## **The Angel Symposium:**

**The effect of public art on regional culture, economy & politics**

**Thursday, 15th May 2008**

**BALTIC Centre for Contemporary Art**







# MY ANGEL



Alastair Snow  
Chair of Angel Symposium

Director  
Alastair Snow Associates + Projects





# MY ANGEL



Anna Pepperall

Public Art Curator, Gateshead Council

## INTRODUCTION

Good Morning, I am as Alistair said, Anna Pepperall, Public Art Curator for Gateshead Council and I have been with the arts team since the mid 1980s. It has certainly been a fascinating journey and what I am about to show you will hopefully illustrate the development of Public art in Gateshead.

It has been a long and sometimes rollercoaster journey and I have half an hour to tell the 'story' so I will only be able to touch on certain projects and give a broad brush overview. I will be here throughout the conference today and am taking the walking tour in Gateshead tomorrow so you will have time to pick up on any details or ask any burning questions!

## TEAM/PEOPLE/PARTNERSHIPS

The other thing I want to stress is that as with all successful projects it has been a team approach within Gateshead and whilst there are salient individuals none of this would have been possible without the support of Gateshead Council's political leadership and members- as will be evident as I go along. Additionally there has always been partnerships particularly with Northern Arts now the Arts Council – again will illustrate..

## **The Development of Art in the Public Realm in Gateshead**

Gateshead Council first became involved with art in the environment in the early 1980s. The success of the first projects prompted the Council to develop their own Public Art Programme, which by 1986, gained national recognition and had won a succession of prestigious awards.

The Angel of the North, remarkably celebrating its 10<sup>th</sup> anniversary this year is the most recognised piece of Public Art in the UK and to many is the art work that put Gateshead and this region on the Map! The Angel however needs to be set in context, as it came after a ten year history of commissioning Public Art and arguably would not have been possible without this experience and knowledge and understanding for the commissioning and Public Art process.

Public Art has now become an integral part of the development and regeneration of Gateshead Borough encouraging investment whilst creating a strong identity and pride throughout the region. The development and planning of the Gateshead Quays in early 2000 further provided the opportunity to commission public art but with a different character- that work was integrated into new buildings or developed externally to enhance their surroundings. This has also created an emphasis on social spaces between the large scale developments, with the two major cultural facilities on The Gateshead Quays The BALTIC: The International Centre for Contemporary Art and The Sage Gateshead - a world-class venue for worldwide music, both linked to Newcastle Quayside by the Gateshead Millennium Bridge.

Major plans for mixed use development of the area between Baltic and the Sage Gateshead is currently being planned along with a major redevelopment plan for Gateshead Town Centre. Included within these commercial redevelopment plans will be opportunities for integrating Public Art.

- **Talk    Frame work**

Gateshead has a population of 191,000 and covers an area 142 km<sup>2</sup> within the urban conurbation of Tyne and Wear with just over 1 million inhabitants (census 2001). Gateshead is ex- industrial in a region known for coal mining, ship building and engineering. It has suffered economically in the past with fairly high unemployment. Gateshead sits opposite to Newcastle on the banks of the River Tyne. Traditionally Newcastle has been the centre for the historic and cultural institutions, the Universities and the professional business sector. Gateshead has suffered from economic decline but is busy re-establishing itself as a cultural destination as evidenced by the success of the Gateshead Quays.

The history of Public Art in Gateshead dates back to early 1980s when Gateshead Council began to commission, single stand alone works of public art as part of environmental improvements to the Gateshead riverside left bare by industrial clearances in the 1950s.

In the early 80s very few local authorities were commissioning Public Art, as it was a climate which was fairly hostile to the concept of commissioning art work. Indeed Gateshead was part of a national study, which praised the policy. (The Public Art Report-Dept. of Art & Policy Management, City University 1989) This was given a tremendous boost during the National Garden Festival in 1990 when more than 70 works of art curated by Isabelle Vasseur were on display and the visitor opportunity to experience Sculpture in a landscape setting was appreciated.

By the early 1990s Gateshead had commissioned many significant public art works, such as 'Rolling Moon' by **Colin Rose**, 'Cone' **Andy Goldsworthy**, Goatherd, **Sally Matthews** and 'Once-Upon-a Time' by **Richard Deacon** for Riverside Park on the banks of the Tyne. These are major works by artists who are now well known names in the art world, but at the time were happy to work in a local authority for relatively modest budgets, and nowadays this work has become a valuable collection. The woodland area around the Sculptures however is in a transition stage to an urban park, with a bus route connecting Gateshead Town Centre to Gateshead Metro Centre. This has recently raised the question of care and change required to settings once areas become a focus for potential development sites. This is the subject of a new Riverside Strategy document. [www.gateshead.gov.uk](http://www.gateshead.gov.uk)

#### Why did Gateshead Council commit to Public Art?

Gateshead Council became involved for a number of reasons, the belief that putting art in public was accessible to all, that environmental improvements shouldn't just be about landscaping and planting trees, that disused areas became enlivened by a work of art, and created places for people to go. There was no major gallery for Contemporary art and public art was seen to bridge that gap. Also at the time it had the right personalities with a vision. In the early days, work developed fairly ad hoc, with minimal funding, as there is no Per cent for art policy in Gateshead. However in the early 1980's an 'Art in Public Places Panel' was established made up of Gateshead Councillors and officers, which gave a structure for deciding on how works of art were commissioned.

**The Year of the Visual Arts in 1996** consolidated this interest in public art with Gateshead Council exhibiting **Antony Gormley's** "Field for the British Isles" (Arts

Council Collection) shown in the Greensfield Works, a disused railway engine shed near the High Level Bridge in Gateshead. 25,000 visitors came to see this in a period of 10 weeks, which heralded the potential audience for Contemporary art next seen at Baltic 6 years later. Gateshead Council also co-curated with 3 International Curators(Declan McGonagle, Sune Nordgren, Iwona Blazwick) and project managed "Temporary Contemporary", a series of visual art installations on and around the Baltic Flour Mills, which included a poster project by **Les Levine** shown onto Baltic itself to re-enforce the intent for this building as a potential Contemporary Art Gallery.

Getting back to the Angel- a total lecture in itself, Gateshead Councillors inspired by the National Garden Festival in Gateshead in 1990, saw the newly cleared Teams colliery site near to the A1 motorway as an ideal location for a major landmark Sculpture. The request and eventual brief was for this commission to be of 'International importance', a landmark Sculpture and the 'big' project for Gateshead. What resulted after many years of struggle was the 20m Sculpture of the **Angel of the North by Antony Gormley**. No one at the time could have seen just how important this work was to become! This subject is really a whole lecture with the Angel beginning as an idea for a significant sculpture, moving into a publicity minefield, becoming an engineering challenge, turning into a marketing project in itself and settling into Gateshead as the major work of Public Art that has become a bench mark for all Public Art Projects known nationally and Internationally and much loved locally too.(so suggest looking at Gateshead Council website or below for fuller information).

Egs. of the Angel's Media appearances now on a daily basis-which is so vast that we have stopped documenting how the Angel is portrayed- but here are a few ranging from a University Challenge question- to Alf Murray Pub Landlord appearance! Previously the Ident for national BBC and a locator for almost all stories in or about the North East. The proudest moment being a toss up between the Angel wearing the no 9 Alan Shearer Shirt and its appearance on two national newspapers to welcome the year 2000, the symbol of the new Millennium.

A publication **Making an Angel** details the story and can be obtained by contacting Gateshead Council [www.gateshead.gov.uk](http://www.gateshead.gov.uk) e-mail [enquiries@gateshead.gov.uk](mailto:enquiries@gateshead.gov.uk)

The overnight success of 'the Angel' (installed 1998) opened the door to the cultural and economic regeneration in Gateshead and it is now acknowledged that the major developments on Gateshead Quays would not have progressed without the catalyst from earlier public arts projects.

The national reputation gained for its groundbreaking work and for delivering a project the size of the Angel lent the Council the credibility to secure funding for the scheme to convert the disused Baltic Flour mill into BALTIC. BALTIC under the Director-Sune Nordgren commissioned major artworks such as Anish Kapoor's 'Tarantara' during the conversion of the building to a contemporary Gallery. [www.balticmill.com](http://www.balticmill.com)

**Participation** in Gateshead is also an important factor in ensuring that art is inclusive and an integrated part of the community, with thousands of local people participating in at projects and making their own works through such events as the annual Sculpture Day-celebrating its 21<sup>st</sup> anniversary this year.

Education programmes which engage locally with schools and community groups as well as regionally with students in North East universities and colleges have also been a large and important part of the development of art in the Public realm.

**Gateshead artist in residence programmes began in the early 1980s.** These have underpinned most of the Public art schemes sharing process led work with the public, community and schools, who in some cases work directly with the artist to develop concepts (e.g. Lulu Quinn's [www.luluquinn.com](http://www.luluquinn.com) 'Threshold sound sculpture with over 300 people's voices being recorded or Christine Constant Red Quadrant 'Tyne Wave' Ceramic Piece with over 700 contributions from people) which underpins the value within the resulting work. Again Gateshead has set a high standard of quality community based work, which became an important part of the commissions programme. Consultation through these methods has also encouraged debate and is found to be an important factor in the acceptance for Public art projects.

#### **Gateshead Quays- Millennium Bridge/Baltic/The Sage Gateshead. 2000-2004**

Gateshead Quays heralded a new era of thinking about Public Art. Public Art became integrated either within the new buildings themselves or as part of the delivery of urban space. For e.g. the spectacular curved coloured 200m Glass art balustrade by **Kate Maestri** [www.katemaestri.com](http://www.katemaestri.com) for The Sage Gateshead by Foster and Partners was an inspirational collaboration and worked well for the creation of the building as well as being a valid art work in itself.

The Public art Curator also became part of the Technical team who were designing the Public Realm for the Gateshead Quays, which enabled Public art to be built into the process, and managed alongside other technical considerations. Projects such as the **Gateway Beacons** by artist **David Pearl** [www.david-pearl.com](http://www.david-pearl.com) were incorporated into design of road schemes.

Also at same time as the Gateshead Quays was being developed a major **Town Centre regeneration Programme started**-The long term aim is to try and link both areas of Gateshead together. This is very difficult, as major roads run through the area .Art works have begun to improve the visibility of these routes and become part of the linkages through a major commissioning period from 2002 .We also expect Pubic art to also be a part of the regeneration of Gateshead Town Centre itself.

**David Goard** is Lead artist for Gateshead Council working on the Town Centre art strategy. He advises across design disciplines; and contributes to establish a creative discussion within teams. David also carries out individual projects ranging from work with the community for e.g Digital posters with Asylum seekers to working with engineers to look at creative designs for subways. Trust and collaboration are very important to success of any of these schemes and the ability to be allowed to take risks



## Summary

Following on from the Angel of the North, there was an ambitious initiative to establish cultural regeneration through the arts mainly through large-scale buildings. This has, in turn, been the catalyst for the building of The Sage Gateshead [www.thesagegateshead.org](http://www.thesagegateshead.org) and the Gateshead Millennium Bridge. More will be said in Councillor Mick Henry's presentation this afternoon.

**Gateshead Quays** is the culmination of over 20 years work by the Council to put art in its widest sense in public places. This has changed the perception of how people in Gateshead have looked at their 'city' from the 'dirty back lane to Newcastle' (Dr Johnson, later quoted by J.B Priestley in *English Journey* 1934) to an International location with International artworks- somewhere to be proud of. July 2005 saw the Tall Ships race with over a million visitors to the Gateshead Quays area.

The collaboration and commitment of the Council's political leadership to see dynamic and ambitious projects through to the end, along with the collaboration with Northern Arts in the early days to commission Public art, which has continued through Commissions North; to our current partnerships with commercial developers has done much to herald a new chapter in Gateshead's history and has established a proven track record for the delivery of projects.

Anna Pepperall

Public Art Curator, © Gateshead Council, 2008

[www.gateshead.gov.uk](http://www.gateshead.gov.uk)

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## GORMLEY-QUOTES

'The Body is becoming for Contemporary Art what abstraction was at the beginning of the Century'

Sees the Body as a place not as a hero but as a place where we all live

## ANGEL

- Represents a Collective work- a collaboration over 150 people
- Design to be seen from a vantage point..
- Wanted to make a work that we can live with something that becomes a reservoir for our hopes and feelings, a connection between how it was made and mining history that went below:
- Celebrates the huge leap in aeronautical technology –particularly admired early flying machines
- Opposite to an Angel 'ascending' firmly rooted to the ground and asking us to imagine life below
- Doesn't represent any social order ,ideology or religion

## Q/A

The people of Gateshead don't want this thing, they think it stupid and ugly

Gormley-You have to say well I'm just trying this thing..

## AUDIENCE

First time had to define visitor numbers ahead of a sculpture being built

**FIELD for BRITISH ISLES**, Antony Gormley

**Greensfield Works, Gateshead 1996**

Roof leaked and there were buckets setting in an old industrial engine shed,  
Made that connection between past industries, and modern art in way the  
Angel was to do.

FIELD-Local poem extract-Dave McGeachie

I returned again. They stared  
I looked around the shed,disused until now,  
I thought I saw the answer.  
This was all the redundant workers.  
They were all here.I began to see them.  
The swan hunters, bird watching for frigates.  
The Durham Minerless Gala, scarred to the gills.  
But this wasn't funny ,all of them looking for the answer, I didn't have  
I looked at them and said sorry and left



# The Development of Art in the Public Realm in Gateshead

Anna Pepperall  
Public Art Curator  
Gateshead Council











CAFE  
100  
on the square

Words TSB



Gateshead Population –191,000  
Tyne & Wear Population –1,083,200  
Gateshead Area –52.12 miles<sup>2</sup> /13.505h  
Tyne & Wear Area –209 miles<sup>2</sup> / 54h



# Public Art - Historic





# Gateshead Riverside In Transition

'Gateshead Riverside pre-dates Angel'





















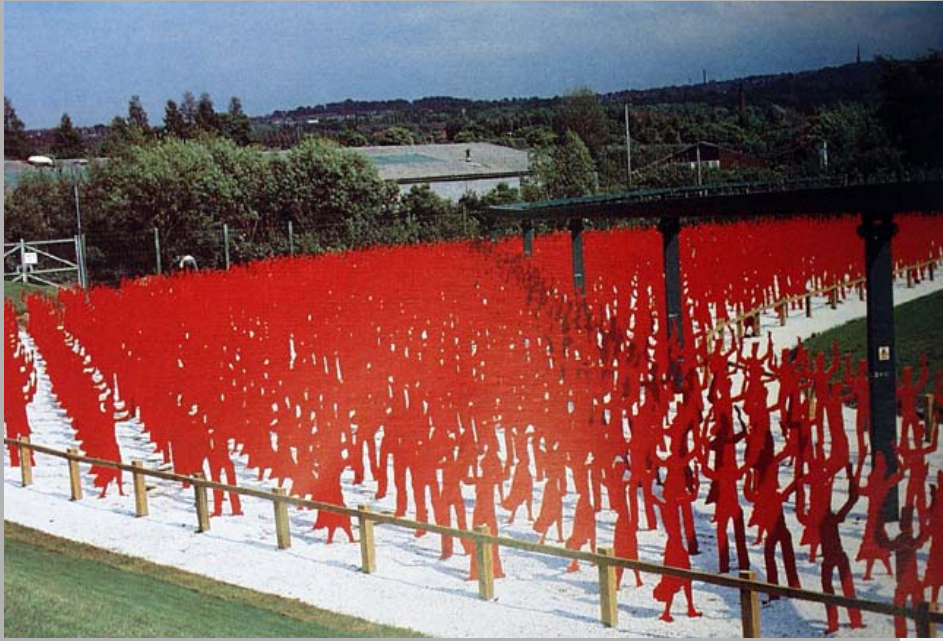












# The Angel of the North

'Some things have to be made because  
they cannot be said' Sculptor, Antony  
Gormley















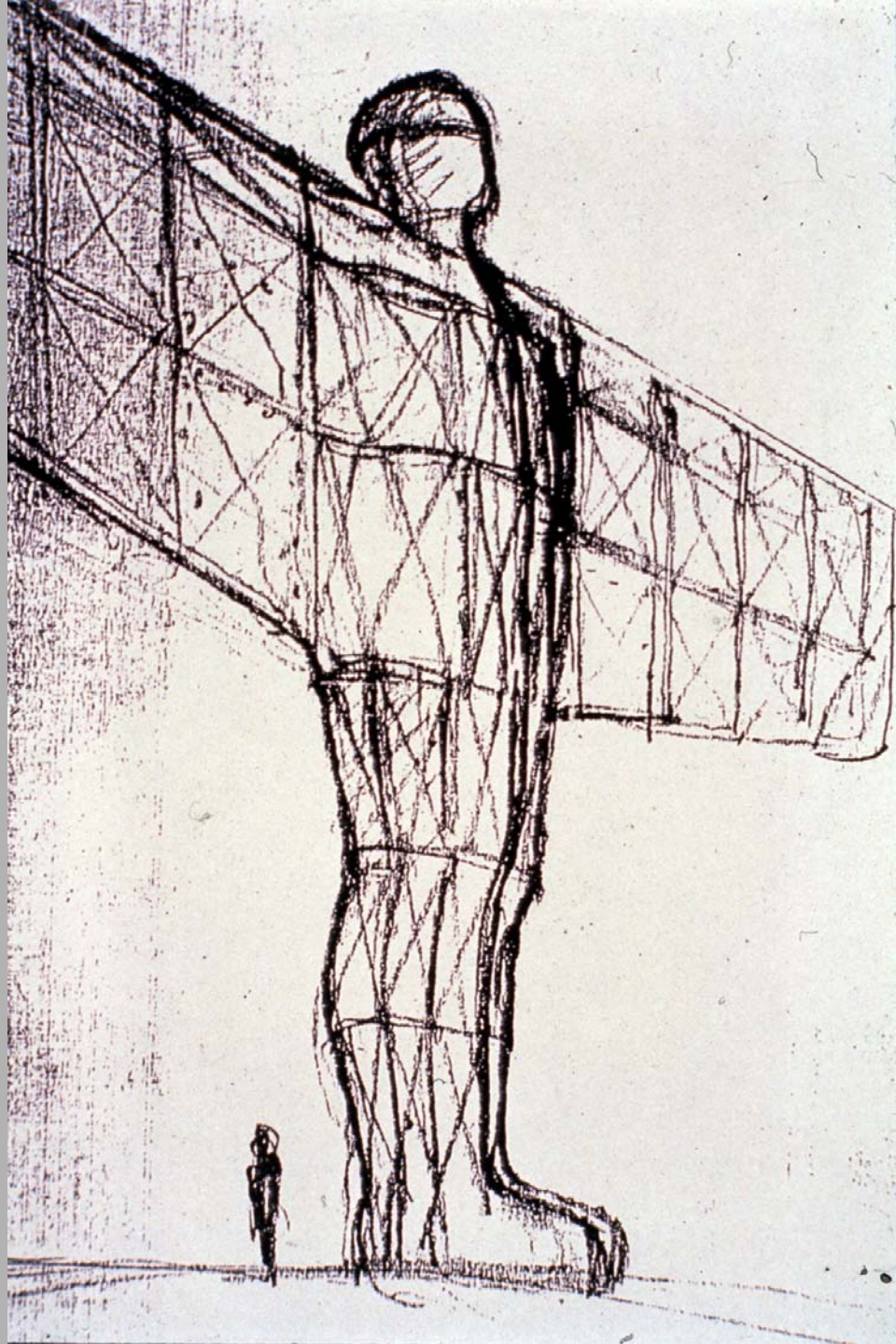




- 1990 – Gateshead chose site for artwork
- 1993 – Shortlist of artists drawn up
- 1994 – Successful artist selected
- 1995-Planning application approved
- 1996- Funding Secured



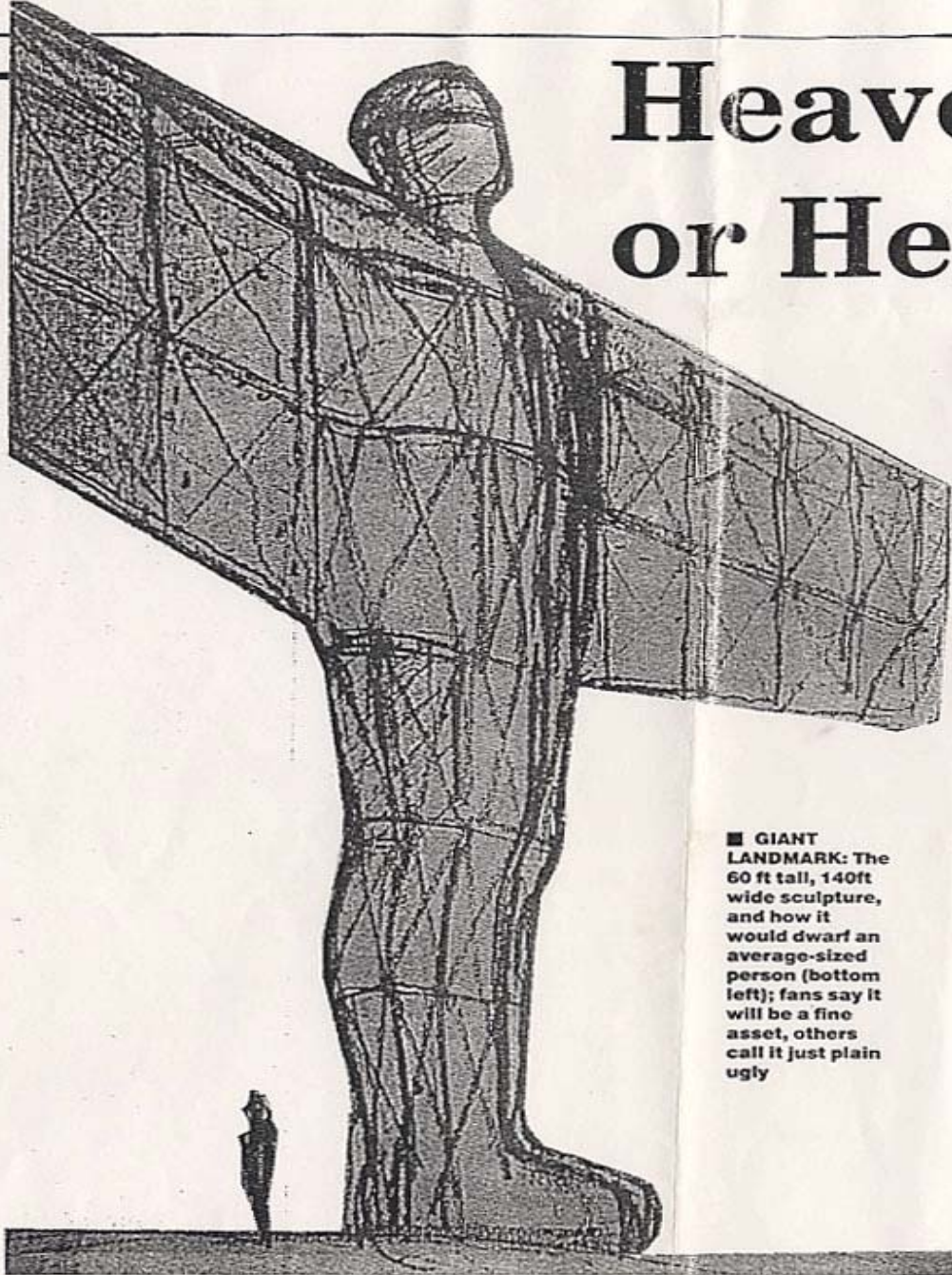






# Heavenly body — or Hell's angel?

N Echo 5/1/95



■ **GIANT LANDMARK:** The 60 ft tall, 140ft wide sculpture, and how it would dwarf an average-sized person (bottom left); fans say it will be a fine asset, others call it just plain ugly

A plan to put up a 60ft sculpture of an angel — with a wingspan of 140ft — close to the A1 was given the go-ahead yesterday.

**Location:** Gateshead.

## 60ft tall sculpture 'a danger to traffic'

A CONTROVERSIAL plan to put up a 60ft high sculpture of an angel close to the busy A1 moved a step nearer yesterday when planning committee councillors gave it their backing.

Opponents had argued the £300,000 sculpture by internationally-acclaimed artist Antony Gormley would be a hazard to motorists because it would be a distraction.

But members of Gateshead Planning Committee were told the sculpture, which will have a wingspan of 140ft, would be visible from far away and would be viewed like a road sign.

Councillors voted 15 to five in favour of the authority approving the scheme, subject to conditions involving landscaping and an appraisal of the likely effects on television reception.

Opposition Tory councillor Martin Callanan objected to the sculpture which he described as ugly.

"If anybody else other than this authority had been involved it would have been thrown out."

The giant statue has been earmarked for a site near Eighton Lodge, near the A1.

Labour councillor David Bolland said it had to be emphasised the cost

would not be met by the authority but would be covered by grants.

"I just want to set the record straight because there has been confusion about the cost," he said.

Coun Sid Henderson, chairman of the Arts Committee, said: "This commission is of major importance not only to Gateshead but to the region as whole."

"Antony Gormley's talent is internationally recognised and the sculpture will be a fine asset for the borough."

"I am confident that it will prove to be an important landmark which will come to be identified with Gateshead in the way other towns and cities throughout the world have their landmarks."

Mr Gormley was commissioned by the council under its award-winning art in public places programme.

He was the winner of last year's Turner Prize — for his series of sculptures made from moulds of his own naked body.

Yesterday's meeting followed a decision by Environment Secretary John Gummer not to intervene.

The Planning Committee recommendation will be considered a meeting of the full council next month.











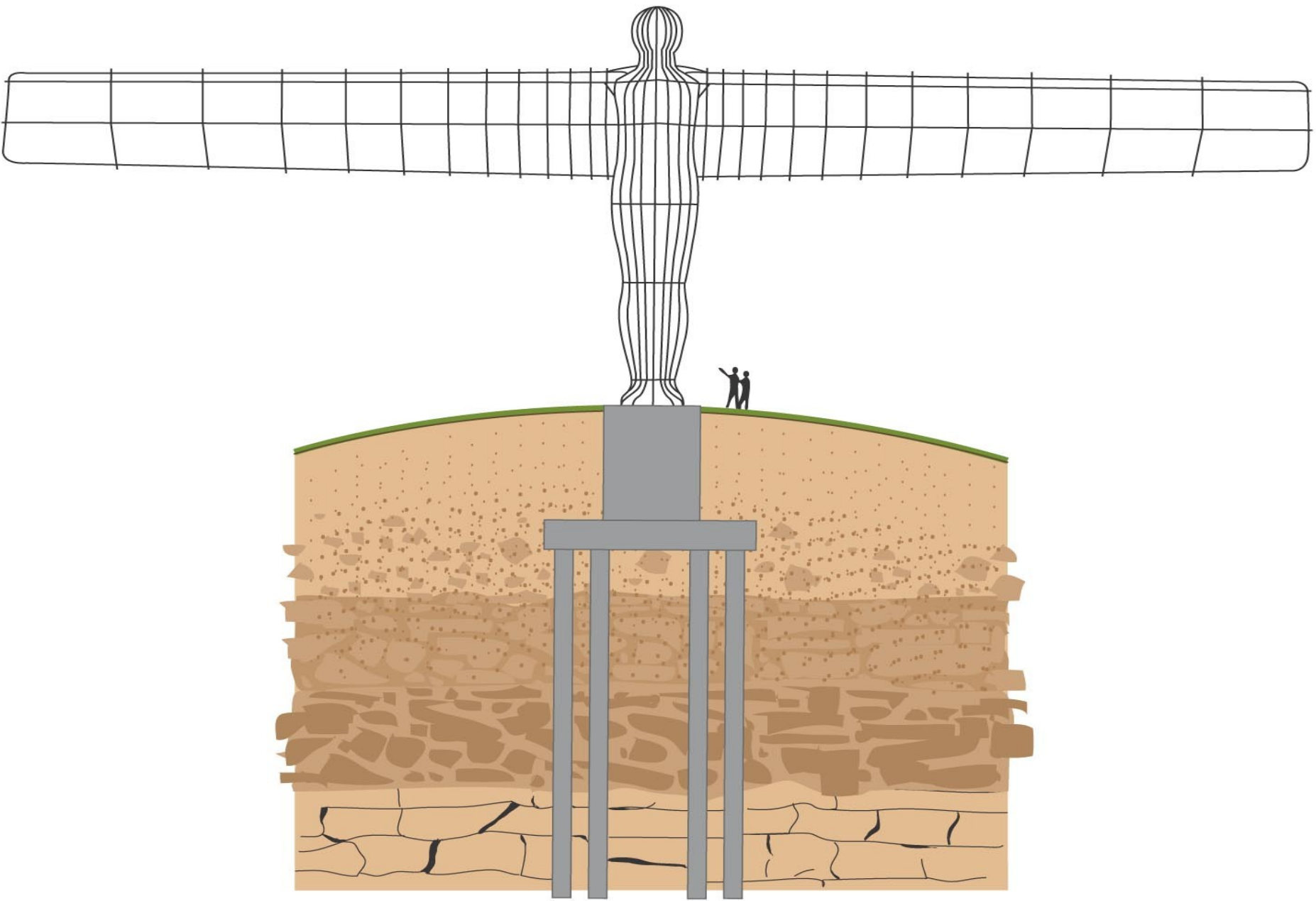
































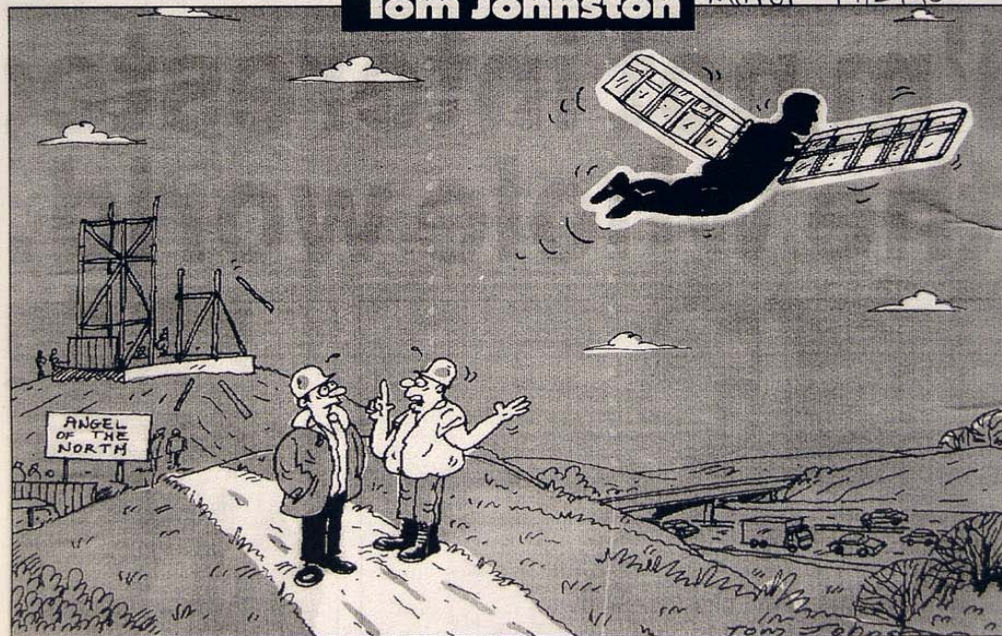


'No thanks, Sir, we've eaten — can we have a word?'

7, 1998

**Tom Johnston**

Mirror 17/2/98



"FIRST WE ERECTED THE LEFT WING, THEN WE ERECTED THE RIGHT WING... AND THEN IT FLEW AWAY"

Human fly astonishes onlookers by climbing up to the top of the 65ft Gateshead Angel

# Heavens above!



**ON A WING AND A PRAYER** — daredevil climber Leo Houlding stunned passers-by when he scaled the 65ft Gateshead Angel, and stood on its head



**HEADS YOU WIN** — human fly Leo and a pal climb the head of the giant sculpture

**Chronicle picture exclusive**

THESE are the first amazing pictures of the human fly who climbed the Gateshead Angel. Eighteen-year-old Leo Houlding, known as the "wild boy" of British climbing, astonished onlookers on Saturday when he clambered up the 65ft landmark. He scaled Britain's biggest sculpture not once, but twice. Visitors watched as Leo scrambled up the Angel, sat on its head and walked along its wings — and then did it again when a friend decided he'd like a go. "I just wanted to do it," said daredevil Leo, a

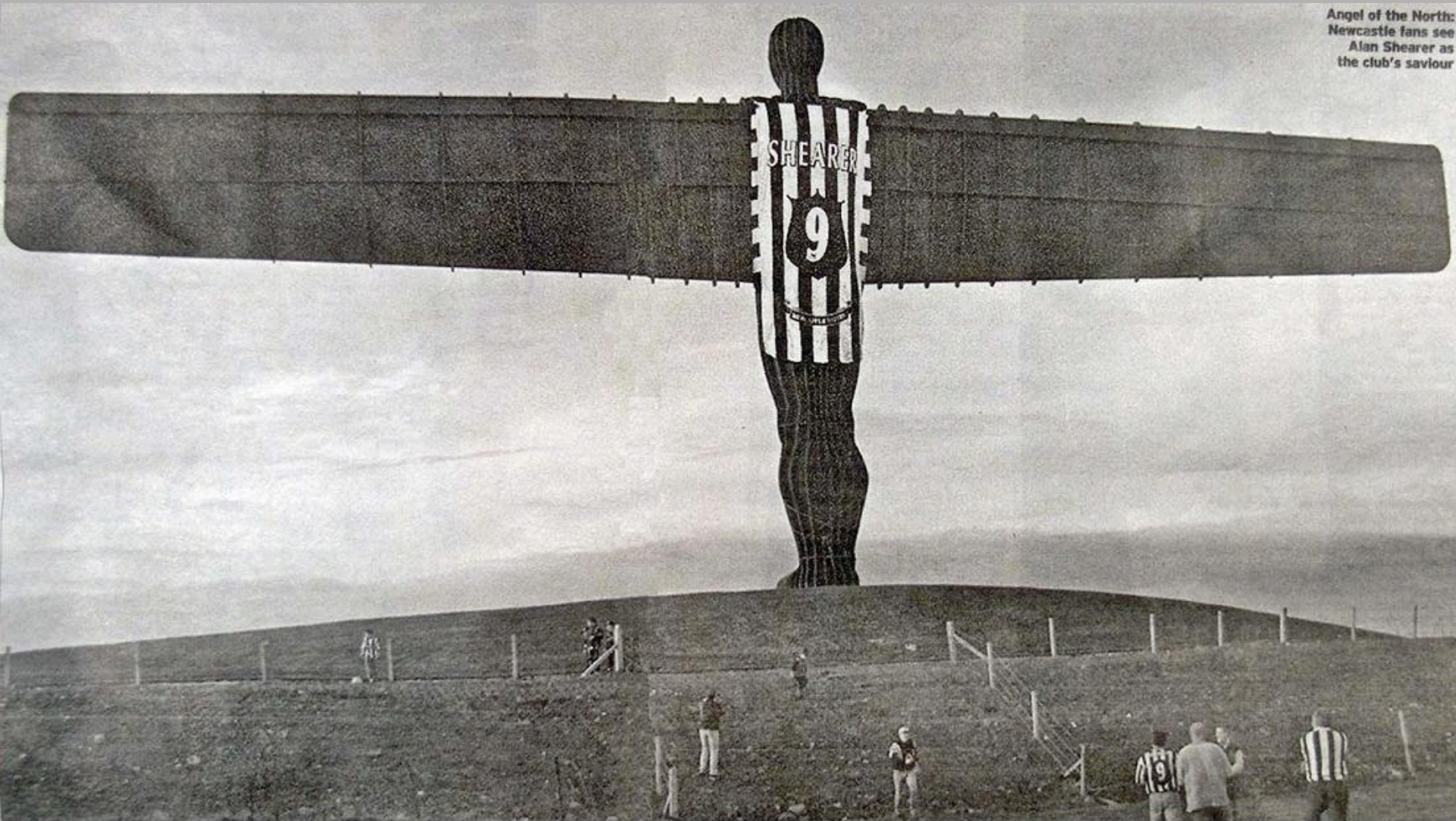


**NEARLY THERE** — Leo on his way up

and cautioned for causing a breach of the peace. "It wasn't dangerous, not in the slightest. I know my own ability. If I felt it was too hard I would have come down. I do a lot more difficult things."



May 1998



Angel of the North:  
Newcastle fans see  
Alan Shearer as  
the club's saviour

# Facts about the Angel

- Taller than the height of four double decker buses.
- Wingspan is as long as the wings of a Jumbo jet.
- It weighs a total of 208 tonnes; each wing weighs 50 tonnes and the body 108 tonnes.
- Made of Cor-ten steel.
- 136 bolts needed to attach each wing to the body.
- 22,000 man-hours spent in fabrication (20 men working full time for 6 months).
- 700 tonnes of concrete and 32 tonnes of reinforced steel used in foundations.
- Withstands winds of more than 100 miles per hour.
- Total cost of The Angel of the North was £800,000.
- Seen by 90,000 people every day or 33 million every year.















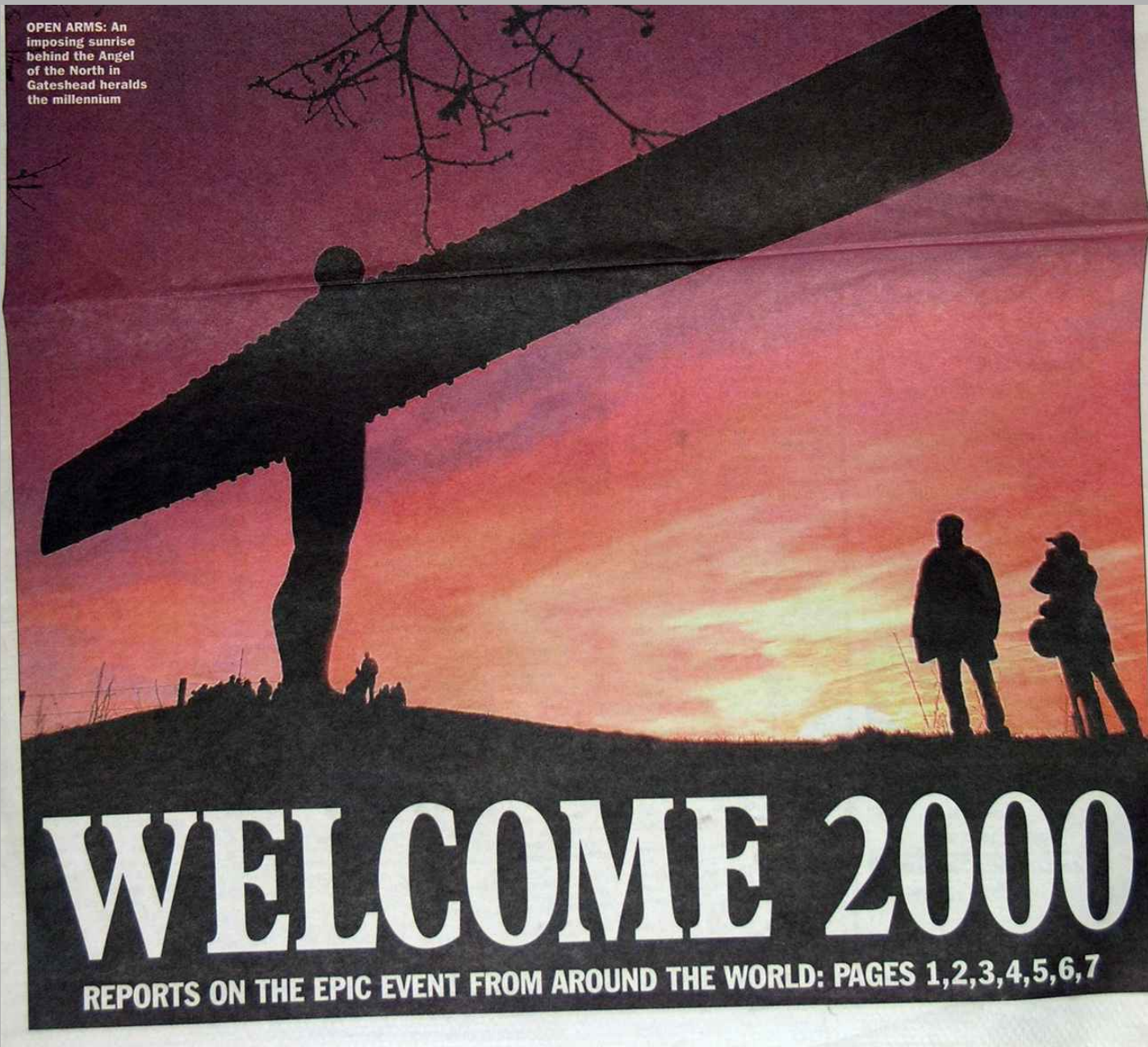




# Farewell to the 20th century

Gateshead watch the first sunrise of the 21st century yesterday. Midnight had been greeted with fireworks displays across the world, from Auckland to Honolulu





**OPEN ARMS:** An imposing sunrise behind the Angel of the North in Gateshead heralds the millennium

# WELCOME 2000

REPORTS ON THE EPIC EVENT FROM AROUND THE WORLD: PAGES 1,2,3,4,5,6,7



## Awards and Film

- The Angel is named by the BBC as one of the classic designs of the 20<sup>th</sup> century
- The Angel was voted one of the 'Wonders of Britain' in a national survey carried out by the Yellow Pages

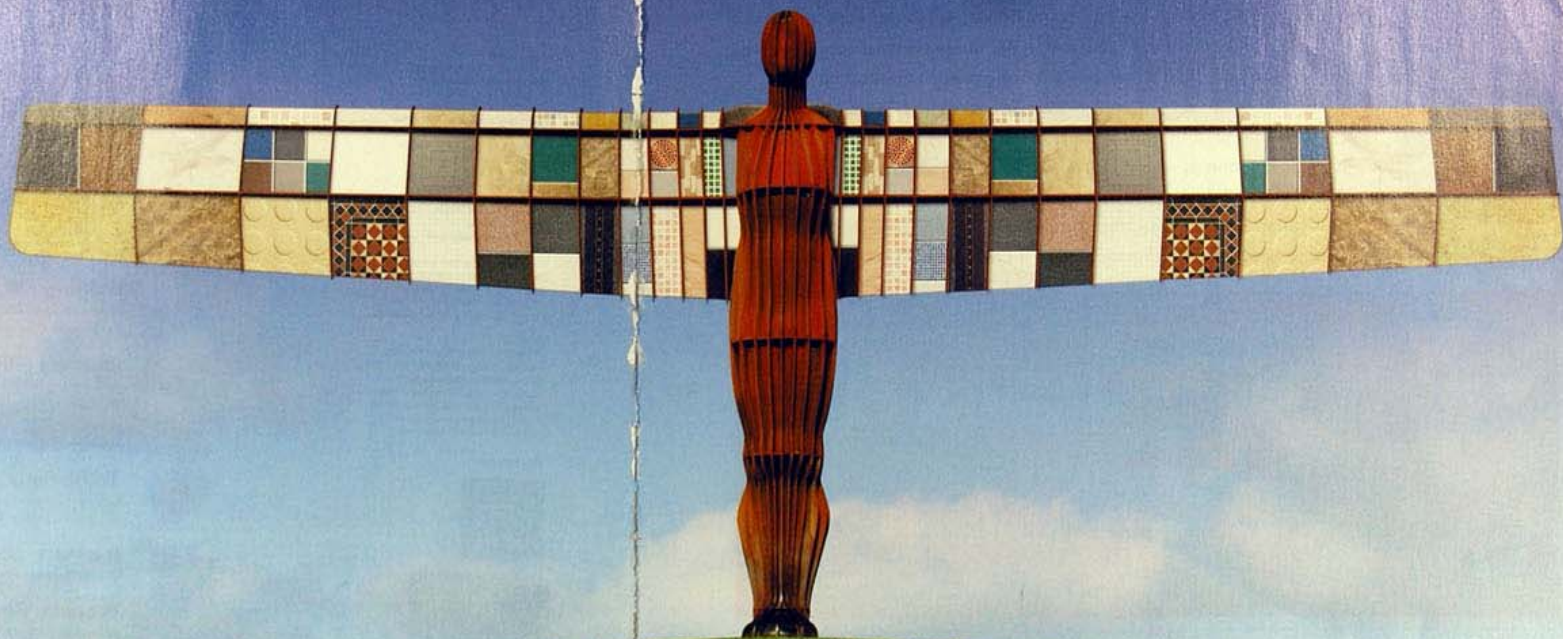
## And appeared in ....

- BSkyB – News Awards
- BBC – Flog it, Bargain Hunt, News 24
- The National Lottery and Jonathon Ross Show
- BBC – Ident (local and national), World Music Awards, Songs of Praise, Fame Academy
- Sky Sports – Match
- BRITAIN'S Got Talent
- Al Murray(pub landlord) Happy Hour
- University Challenge Question

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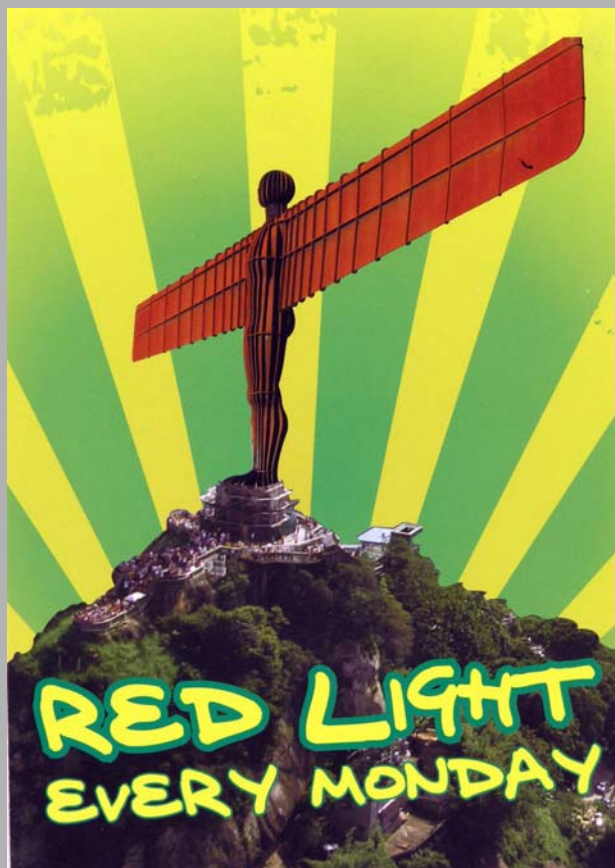
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# Schools and Community Participation



















# Gateshead Quays Major Projects

- Gateshead Millennium Bridge - £22 Million
- Baltic Gallery for Contemporary Art - £45.7 Million
- The Sage Gateshead (Concert Halls) - £70 Million
- Public Realm - £3 Million









Jaume Plensa



















# Ribbon of Colour

Glass balustrade

## The Sage Gateshead

Kate Maestri

[www.katemaestri.com](http://www.katemaestri.com)











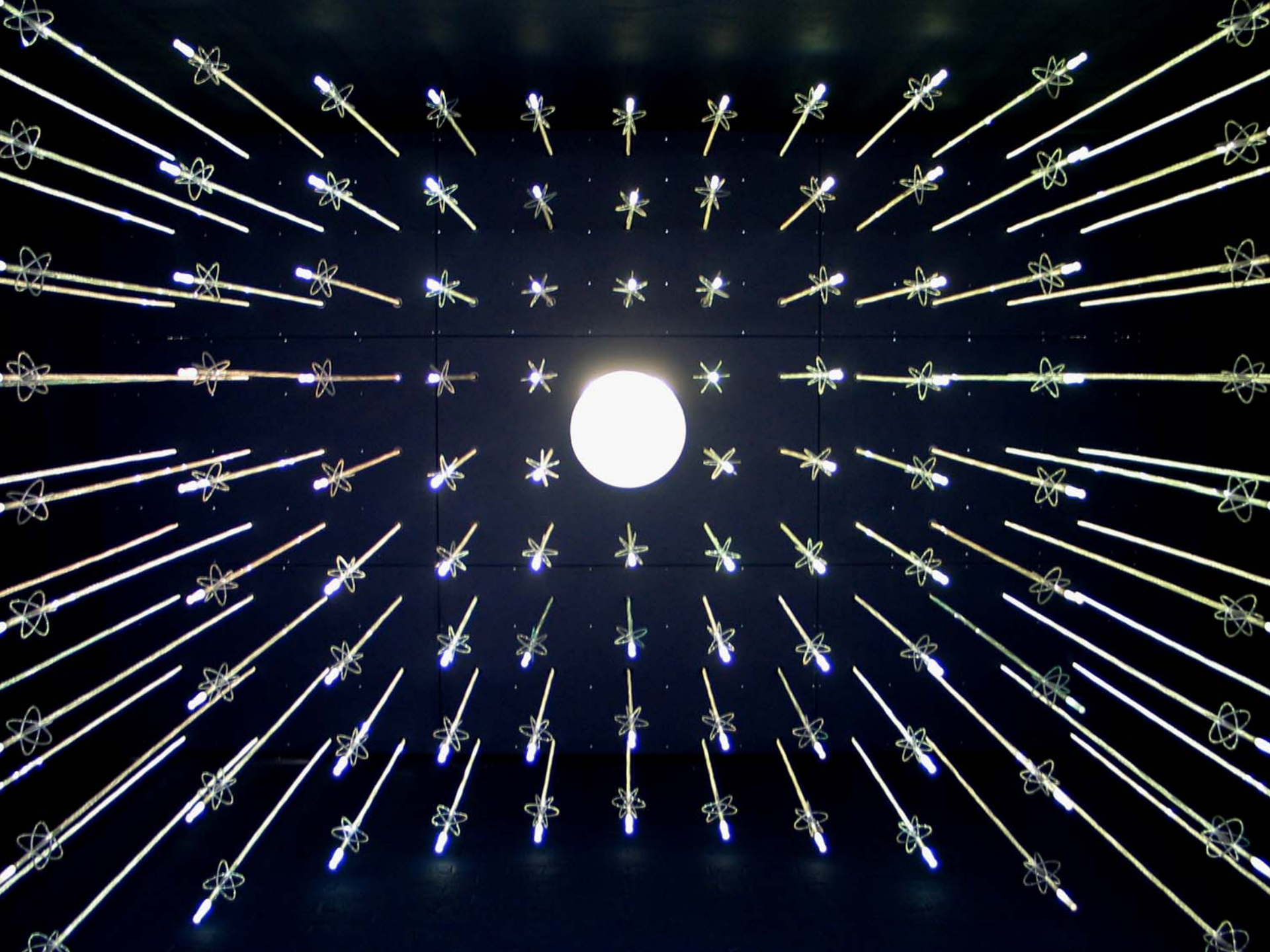




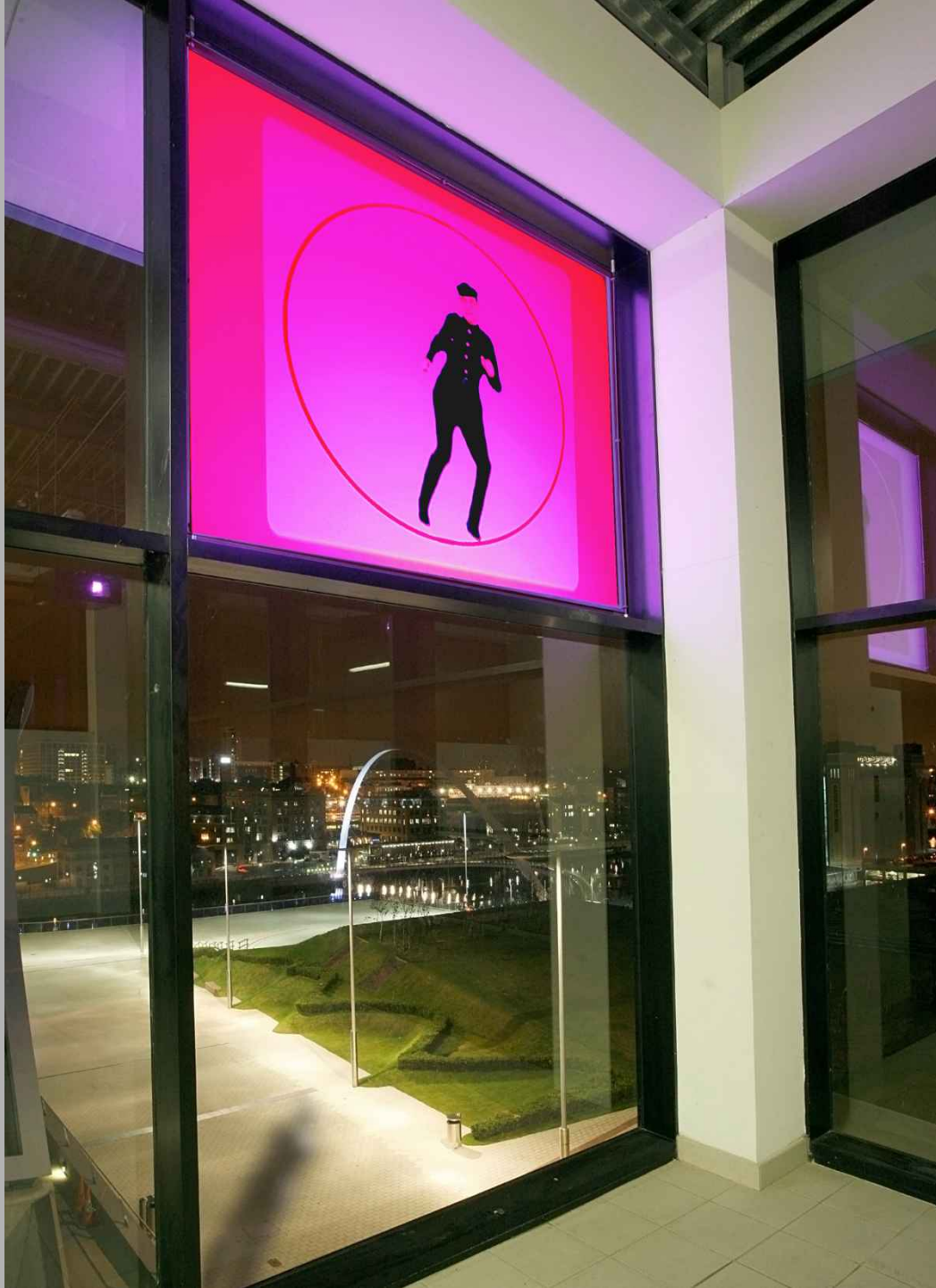
# Star Ceiling & Nobody's Watching

Jo Fairfax











[www.jofairfax.co.uk](http://www.jofairfax.co.uk)



# Using public art to:

Move people around the area

Confirm routes

Provide navigation points

Make the ordinary extraordinary

# Gateway Beacons

David Pearl







# David Goard

Lead Artist

Gateshead Town Centre













# Threshold – Civic Trust Award 2004

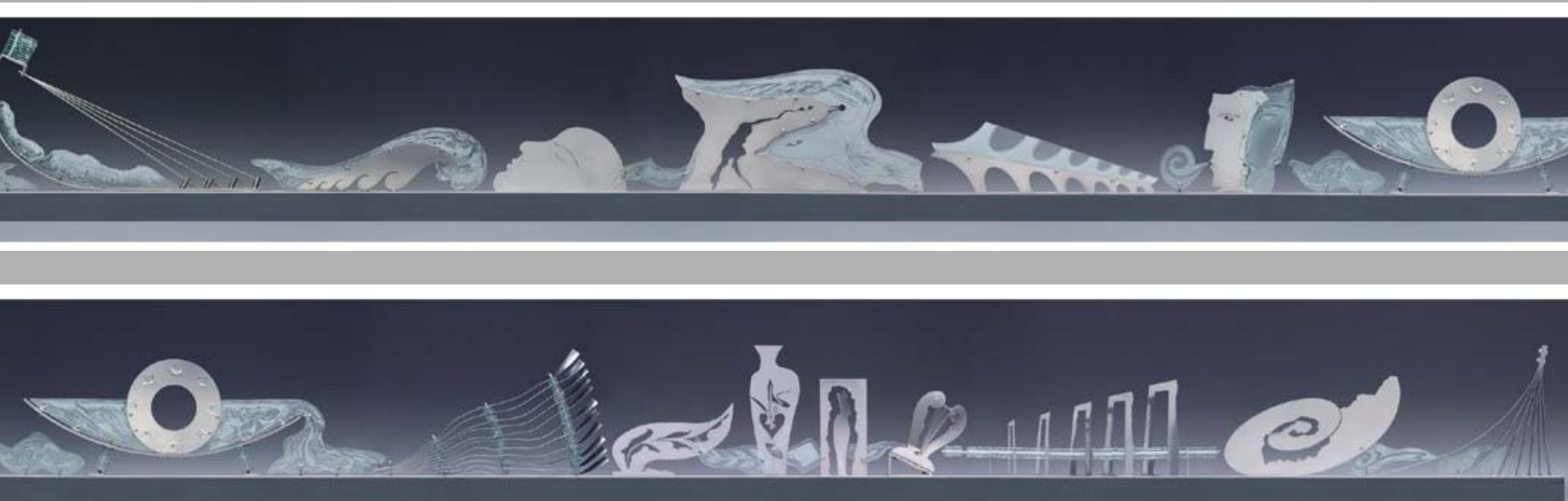
Lulu Quinn





# Gateshead Interchange Metro and Bus Station

Danny Lane











# Private Development

Metro Centre – Largest shopping centre in Europe

New Red Quadrant “Look Out”

Cate Watkinson













# International Business Centre

Counterpoise- John Creed







# Street Theatre









Hall One

Hall One

The Sage Gateshead

about T  
Founda





# Changed views



## Civic sculptures draw a chorus of disapproval

Life-like works are enduring the antipathy usually associated with abstracts, reports Marcus Binney

THE quality of many public sculptures is coming under repeated attack with controversial versions in Preston, Gateshead, Birmingham and Jersey demonstrating that people can be as hostile to life-like statues as to abstract works.

A local newspaper reported "hundreds of men" in protest at a sculpture in Preston, Lancashire, portraying cotton workers (also by the artist) during the 1945 strike. One councillor condemned the 12th of August 1942 as "an ugly concrete beast in front of our beautifully restored public house". What days it had been vandalised, causing further embarrassment to councillors who had complained of the cost.

In Birmingham, a spread, design (and) distaste has been a reaction to the 1945 group sculpture in Centenary Square (1951) by Kenneth Mason.

There was a similar reaction in Gateshead to the Wear, to a group called Sports Day by Mike Winston. The aim was to produce a sculpture reflecting local enthusiasm for sport. Mr. Winston said: "I did not want to make a Street (Tram) in motion sculpture. I felt this represented only one side of sport. So I chose two sports that everybody, regardless of ability, had taken part in at school — the sack race and the egg and spoon race."

By contrast, instead of sporting heroes, each that outside a Catholic centre of Garesfield, Edwards spinning out of track, have proved popular. The public prefer children spinning subjects and dislike depicting them. Gordon Young, who set the statue in Preston said: "I was glad of the opportunity to carve a statue of a child, but most people want sculpture of 'important' content." During the summer, there was a prolonged dispute.



Sculptures that have upset the public include The 12th of August, 1942 in Preston, Top, Sports Day in Gateshead, above, and Forward in Birmingham, right

Jersey over a proposal for a sculpture commemorating the island's liberation from German occupation in 1945. The maquette was criticised for failing to convey the feeling of jubilation when allied troops arrived and raised the British flag. The figures were said to be cast

down, like Belsen prisoners, and communities refused to contribute to the cost. Now the group will portray figures waving Union Flags. Joe Darke, chairholder of the Public Monuments and Statues Association, said: "In Victorian times, statues were erected by local worthies who

commanded respect. Today, there is a feeling that it is the bureaucracy doing it because they think it is good for us. People do not like this. Lord St John of Fawley, chairman of the Royal Fine Art Commission, recently said: "The quality of sculpture we see is abysmally low."



## Sculpture row Scrap cone!

PLANS for a herd of scrap metal goats on Tyneside have been put out to graze, but councillors are to cough up £3,500 for a metal cone.

They are the latest in a series of decisions on sculpture, recently criticised by the public, taken by Gateshead Council's planning committee.

They follow last month's unveiling of a sculpture named The Family, branded homophobic by gays and a waste of money by poll tax payers.

Planning chairman Martin Gannon hit back at "outrageous" Press reports of the sculptures.

### Gargoyle

But the controversial programme of public sculpture came to a temporary halt when a decision on the goats was deferred at deputy leader David Bolland's suggestion. He called for a look at other means of part-funding the proposal, and a chance to view the intended site on the banks of the Tyne.

Coun Martin Callanan attacked The Cone by royal favourite Andy Goldsworthy, costing £29,000 with a £3,500 council contribution. It already stands among woodland below the High Level Bridge but Coun Callanan branded it "a hideous gargoyle."

Coun Gannon defended the sculptures and said Gateshead had a progressive arts programme.

## The 'filth' and the family-art works come under fire

By ANNE KOSTALAS and CHRISTINE FIELDHOUSE

TWO very different works of art came under fire yesterday.

The organisers of a controversial show on pornography, in which the audience queued up to look at the star's censored, defended the event as art.

Meanwhile the statue's staged a demonstration at the unveiling of family-figure statues at Gateshead.

The show on pornography was dubbed "filth" earlier this week by Newcastle City Council Tory leader Mike Summerville who has written to Northern Arts asking them to explain how it was funded by public money.

Simon Herbert of Projects UK, arranged a week-long £19,000 festival on arts censorship which included American performance artist Anne Sprinkle at Newcastle's Law Theatre at the weekend.

But Mr Herbert said far from being a live sex act Ms Sprinkle was addressing an important social issue of how pornography treats women.

"She inserted a speculum into her vagina and invited the audience to inspect it. We had to turn people away. A very long queue was formed," he said.

Then she asked them to describe what her cervix looked like. In doing this she attempted to demystify sex. She was saying it is just a human body if you take away all the trappings of pornography."

The festival was funded by Northern Arts, the Arts Council with £4,000 from Projects UK funds.

He said art historians and collectors who had talked at a two-day conference on censorship at Newcastle University were among the audience.

Mr Herbert, who attended the show, one of six staged as part of the festival, denied the audience was shocked, saying: "They were probably shocked by the issue rather than what she did."

He said other issues concerning censorship were addressed during the festival including the Gulf War, gays and



ABOVE: Television presenter Michael Ignatieff unveiling the statues. RIGHT: One of the protesters opposed to the statues

Picture: TONY GASTELLO/OW

lesbians and political censorship. Meanwhile, Gay and lesbian demonstrators, but not at the statue at Gateshead Civic Centre as stereotypes while poll tax protesters called for the release of Ronny Palmer, 26, of Gateshead, jailed three months ago for not paying her poll tax.

Television presenter Michael Ignatieff performed the unveiling of the set of three statues, which depicted a man and woman,



## Arson attack on sculpture

A TYNESIDE supermarket almost was in flames last night following an arson attack on its town centre shopfront.

A 10ft high sculpture, being created outside the store in the Gateshead Interchange Centre, melted, when the fire broke out at the compound surrounding it.

The work of art, entitled Sports Day, commissioned by the council, was only three days from completion when the fire broke out.

### Tears

Firefighters spat the fire, which broke out about 8pm, and called the fire brigade.

Gateshead Police are investigating the fire, which they are treating as arson. Firefighters were examining the scene today.

The flames, almost 10ft high, were extinguished in only yards away and about four square metres of paintwork was badly scorched.

A Gateshead Fire Brigade spokesman said: "If we had not been called out any later, the supermarket would have gone up as well."



MICHAEL WINSTONE checks the damage to the sculpture







# James Hill Monument

Peter Coates



[www.peter-coates.com](http://www.peter-coates.com)













No No No No No

Cath Campbell & Miles Thurlow





# Rise and Fall

Lulu Quinn



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# MY ANGEL



Gordon Young

Artist



gordon young  
gateshead may 08

tam o'shanter pub steps  
ayr, scotland









cursing stone & reiver pavement

tullie house museum, carlisle, england

I curse thair heid and all the haris of thair heid; I curse thair face, thair ene, thair mouth, thair neise thair toung, thair teith, thair crag, thair schulderis, thair breist, thair hert, thair stomok, thair bak, thair wame, thair armes, thair leggis, thair handis, thair feit, and everilk part of thair body, frae the top of thair heid to the soill of thair feit, befor and behind, within and without.

I curse thaim gangand, and I curse thaim rydand; I curse thaim standand, and I curse thaim sittand; I curse thaim etand, I curse thaim drinkand; I curse thaim walkand, I curse thaim sleepand; I curse thaim rysand, I curse thaim lyand; I curse thaim at hame, I curse thaim fra hame; I curse thaim within the house, I curse thaim without the house; I curse thair wiffis, thair barnis, and thair servandis participand with thaim in thair deides. I wary thair cornys, thair catales, thair woll, thair scheip, thair horse, thair swyne, thair geise, thair hennys, and all thair quyk gude. I wary thair hallis, thair chalmeris, thair kechingis, thair stanillis, thair barnys, thair biris, thair bernyardis, thair cailyardis, thair plewis, thair harrowis, and the gudis and housis that is necessair for thair sustentatioun and weifair.

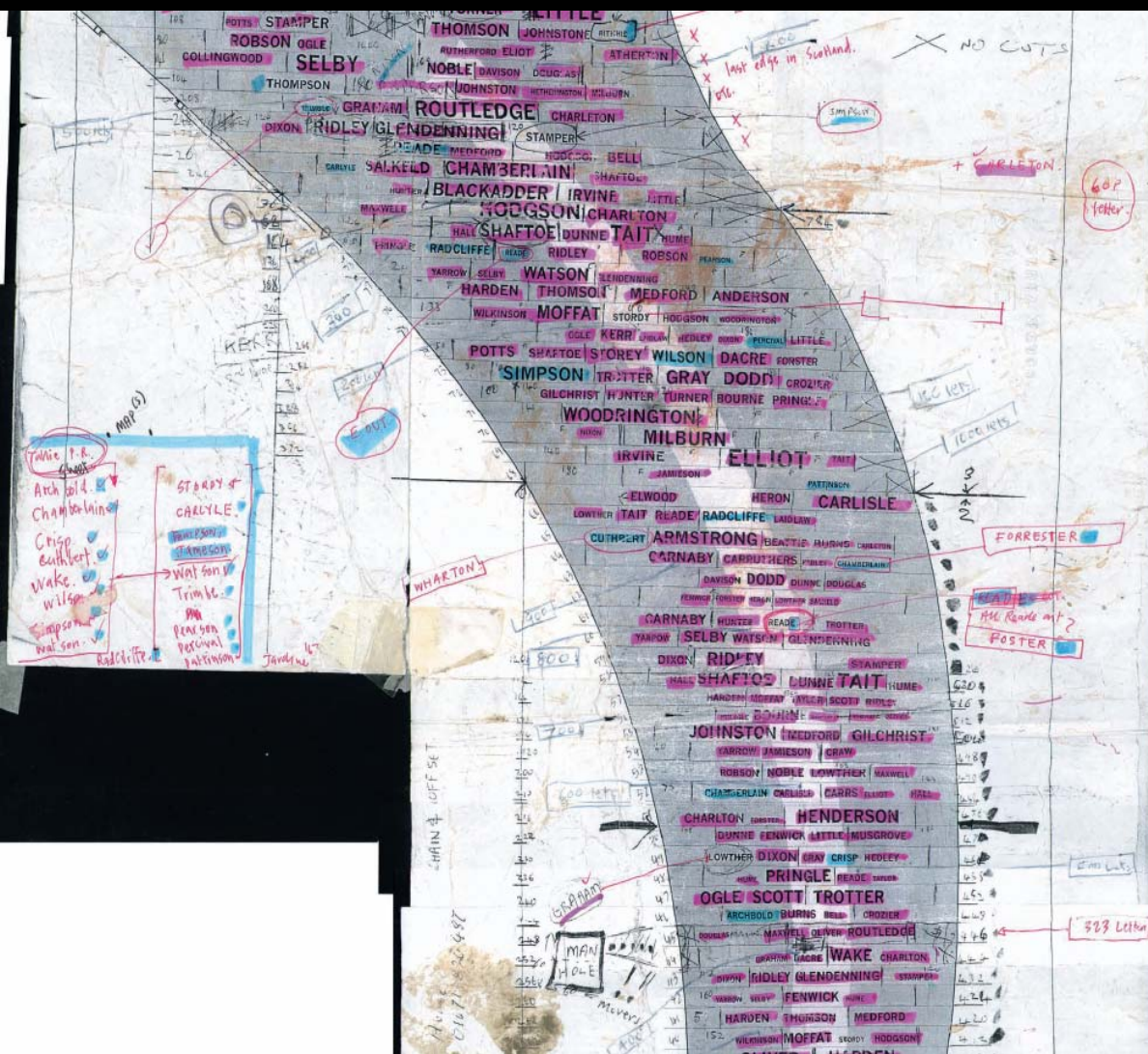
*Gavin Dunbar, Archbishop of Glasgow 1525*







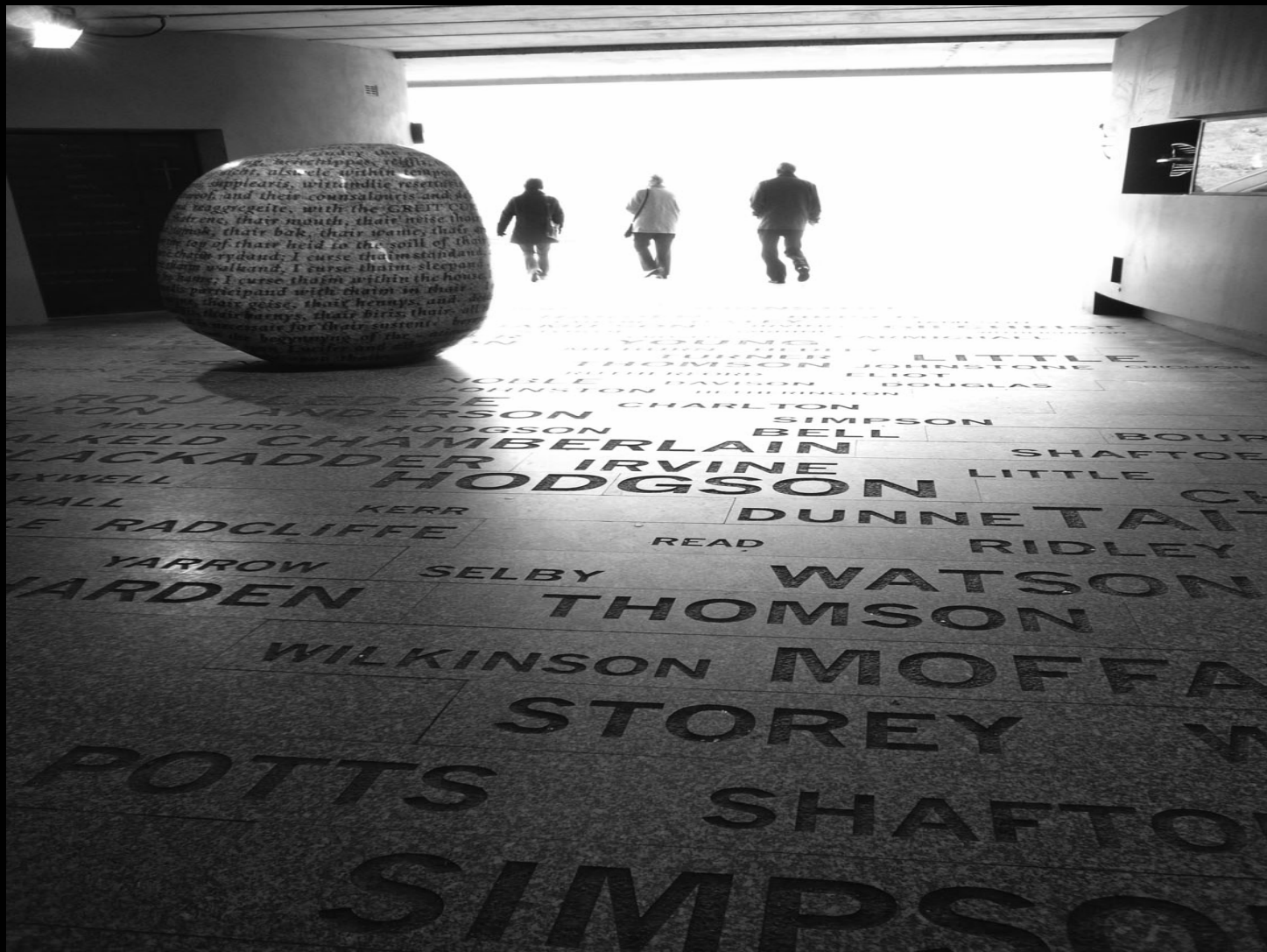






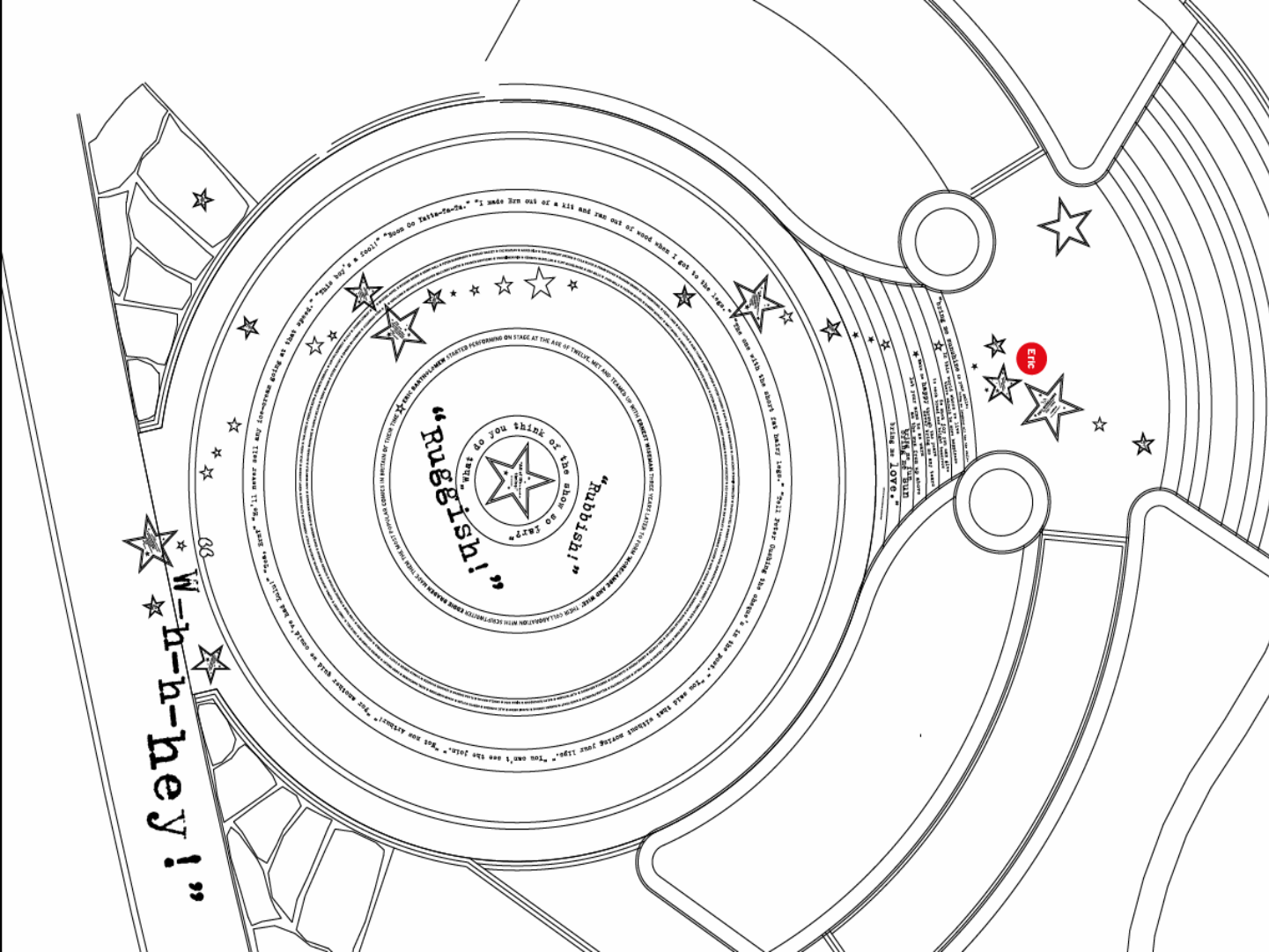








eric morecambe memorial  
morecambe

















south west coastal path  
plymouth

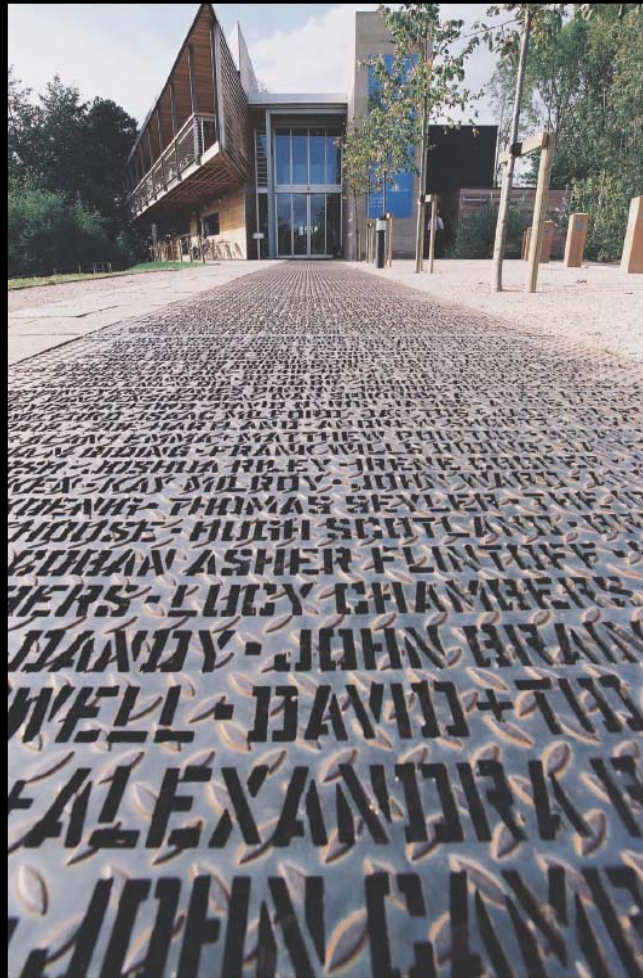






a walk of art  
yorkshire sculpture park, england

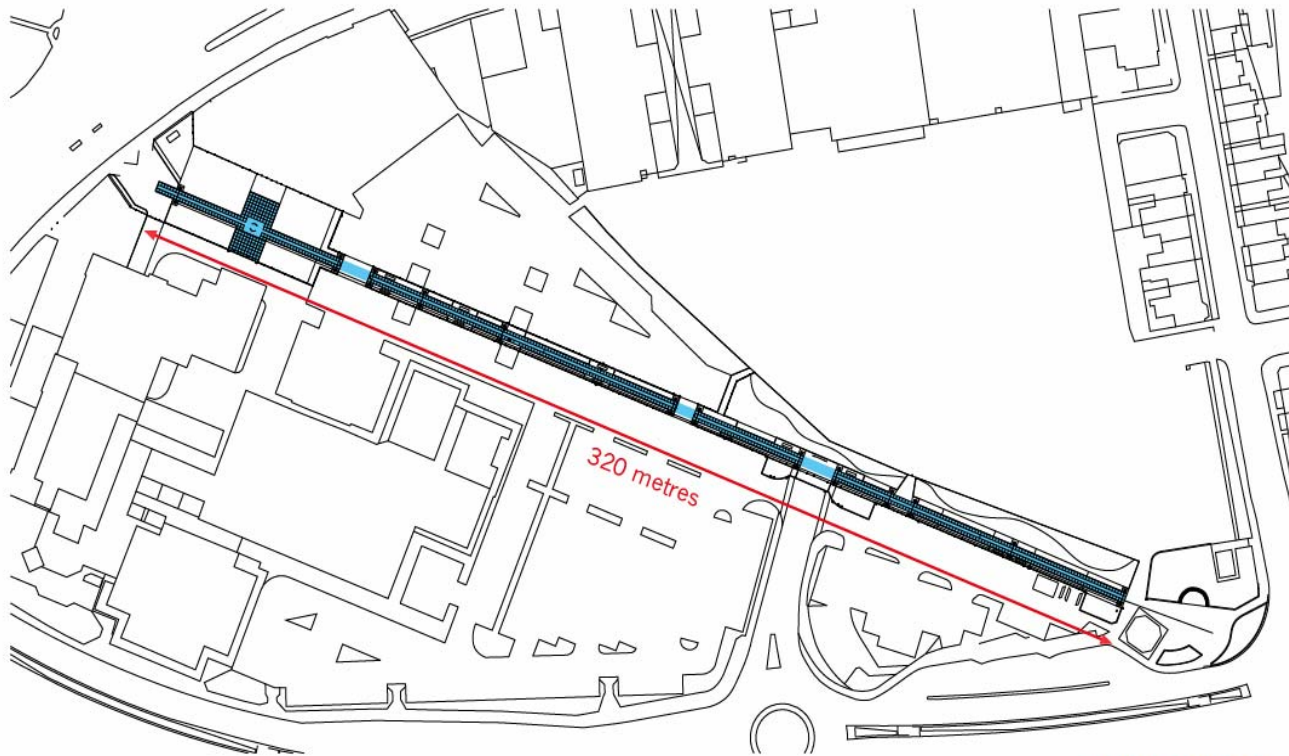




a flock of words  
morecambe, england



SEAFRONT



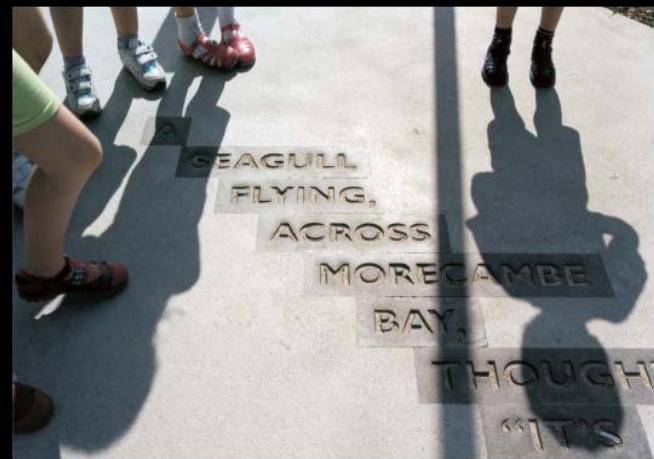
RAILWAY STATION





















GCHQ  
cheltenham











national waterfront museum  
swansea

## POBL & MACHINES

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BLOCK & TACKLE / BLOC A THACL

MEMBERSHIP CARD / CERDYN AELODAETH

ARTIFICIAL LEG / COES ARTIFFISIAL

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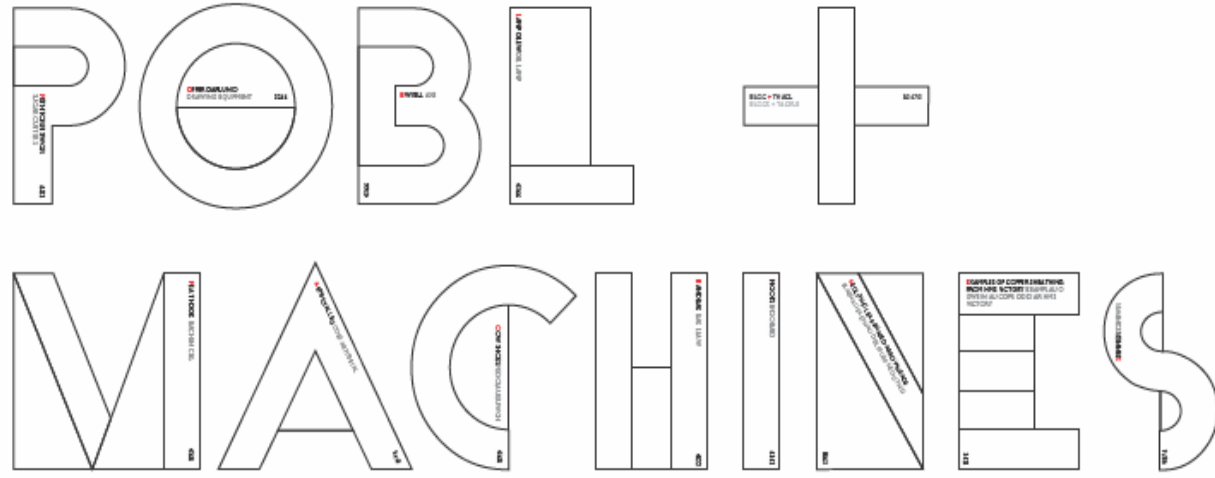
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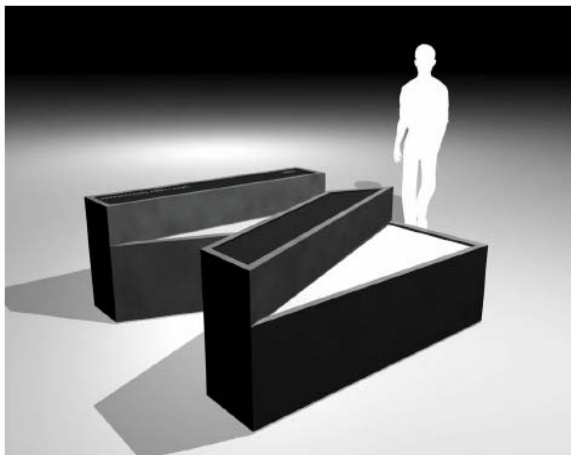
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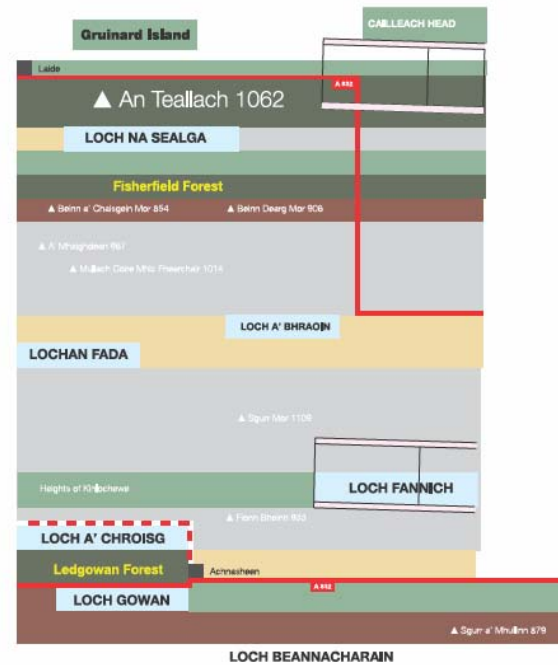
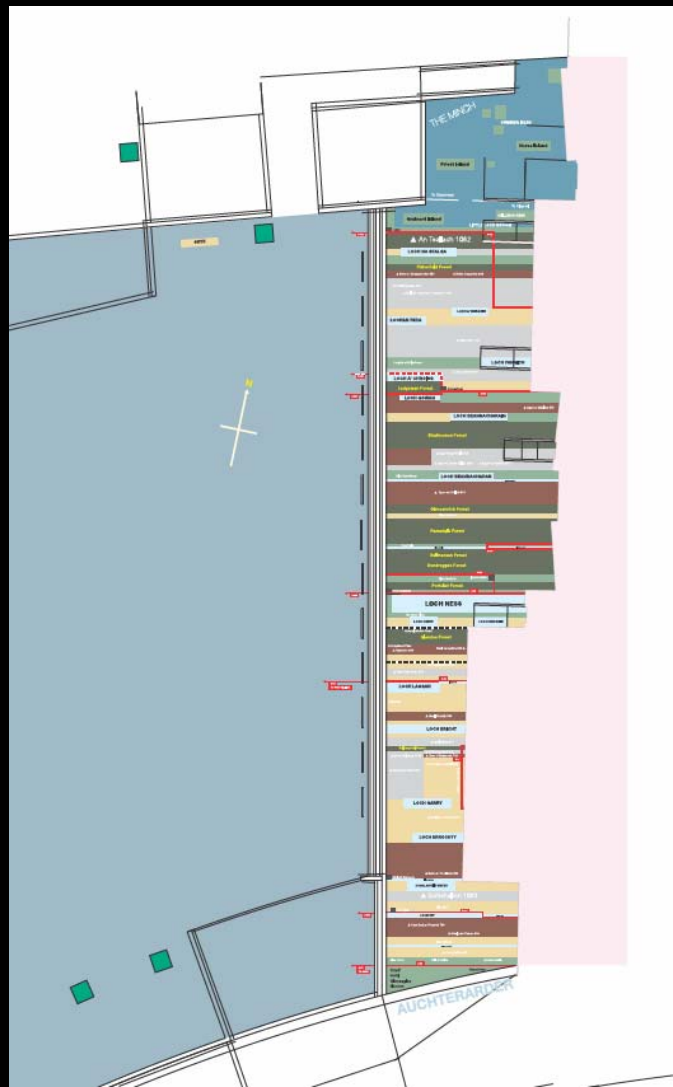








auchterarder community school  
scotland











somerset cider apple tree

street, somerset







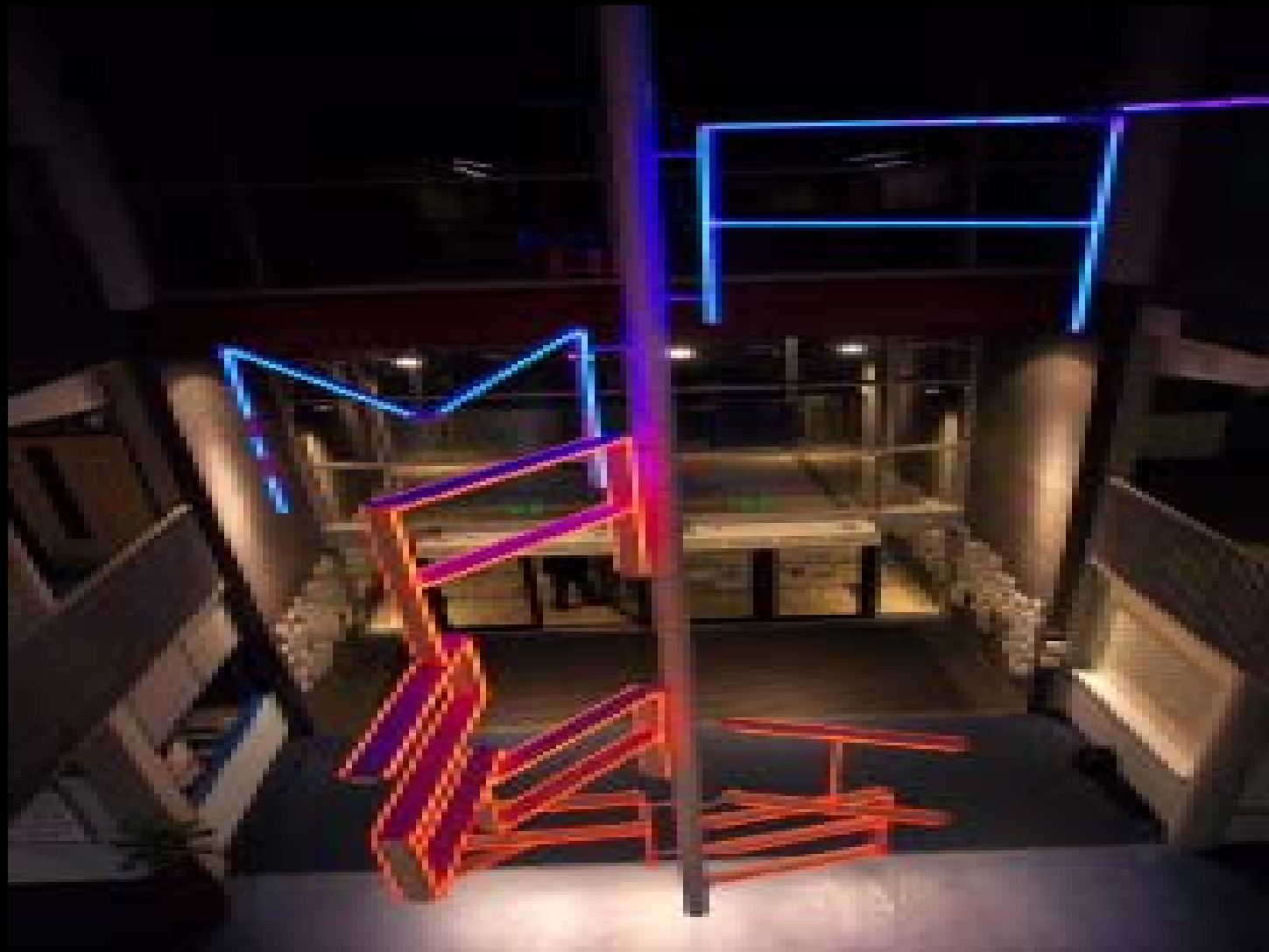
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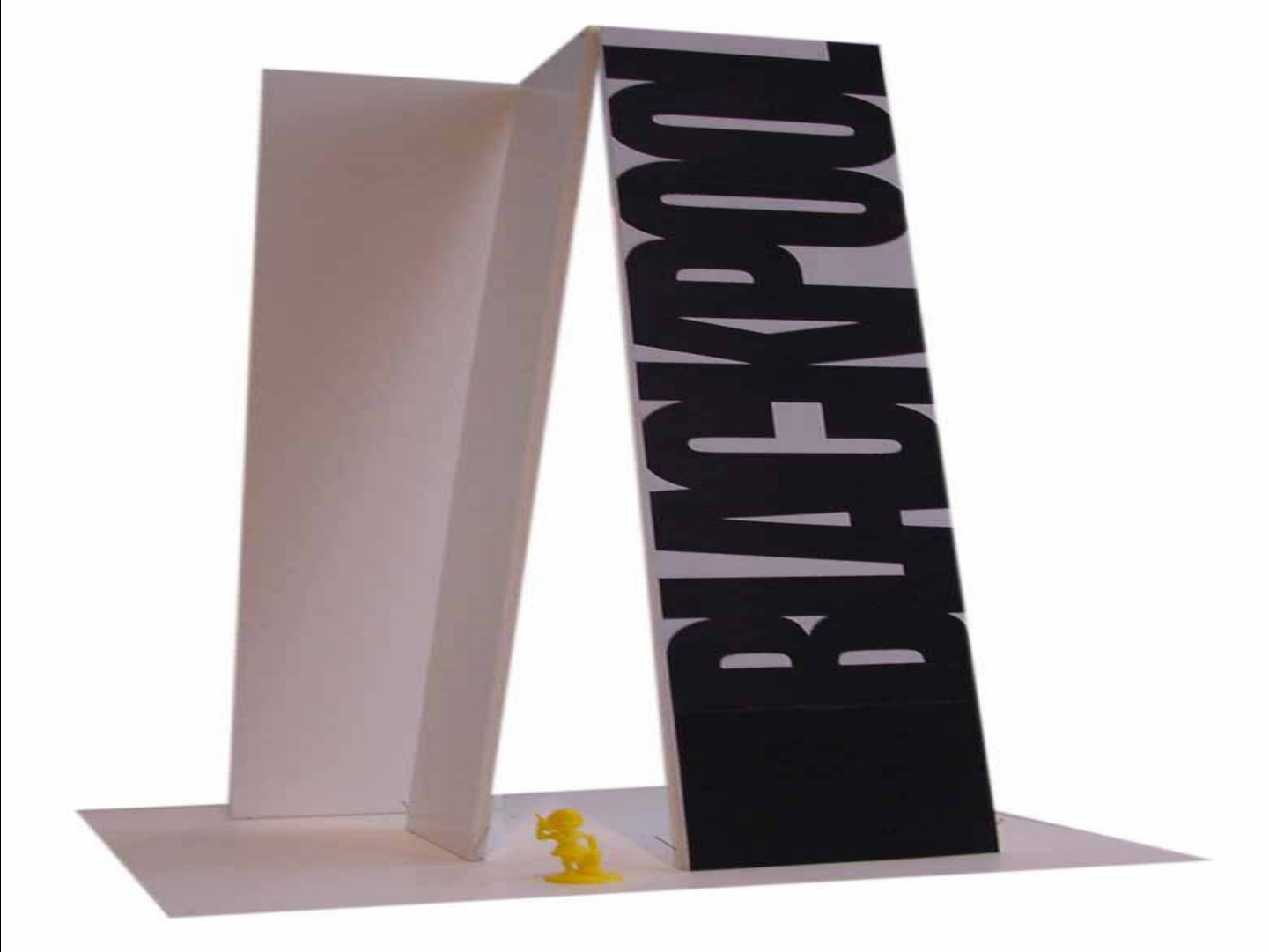




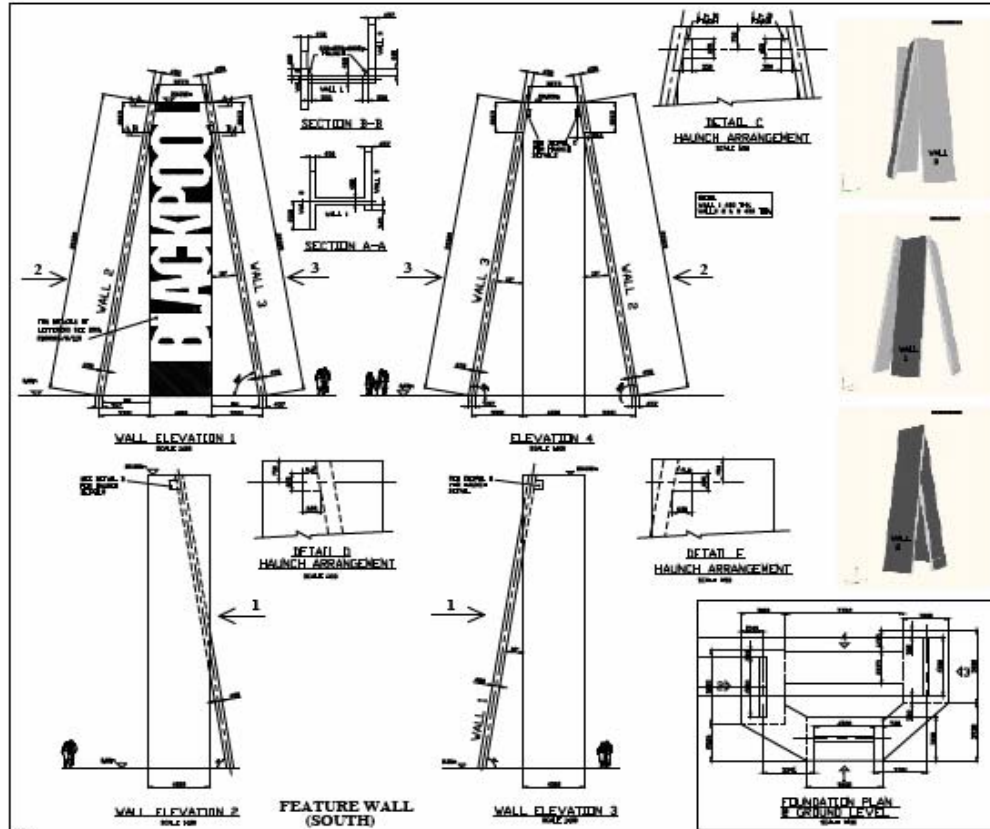




climbing towers  
blackpool







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 MAYOR & COUNCILLORS FOR ALL

**BUSINESS SERVICES**  
 Adrian Widdows, Director of Business Services

**CENTRAL CORRIDOR**  
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**GENERAL ARRANGEMENT**  
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comedy carpet  
blackpool



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**OLIVE TRIO**  
**HARRY FORD**  
**BERT BRANFORD**  
**ALMA**  
**KITTY OLIVE**  
**HARVEY**  
**BOYS!**  
THE THEATRE OF FAMILIES, BRIMFIELD, MASSACHUSETTS  
**Chris MORRITT**  
THEATRE OF FAMILIES, BRIMFIELD, MASSACHUSETTS

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MATINEE 2:30  
7:30 9:30 11:30

**EMPIRE**  
NAT MILLS  
BOBBIE

6.0 MONDAY JULY 31 8.15

**"COME ON IN"**  
NAT MILLS  
BOBBIE

THE MELODY MAIDS SLIM RHYDER FIVE STAR STORIES  
BELL MARC YOUNG LIBERA  
MISS MAETA'S DOG REVUE

**PALACE**  
THE NO. 1 BOX OFFICE HIT  
**PALACE**  
THE NO. 1 BOX OFFICE HIT  
**ROBERT WILSON**  
THE FAMOUS RADIO RECORDING STARS  
MARGIE KENT  
DUART SISTERS  
ANTON  
DAGMAR  
RELL  
MACDONALD & GRANN  
JOE ASTOR  
RENE  
BILLY WATCHETT  
SAN LINFIELD  
THE ONLY SHOWS A JOURNEY OF JOE

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SCHMIDTKE STEWART ALBERT & LES WARD BILLY BAXTER  
BILLY DAINY PIERRE DEL LES MALLON FIVE KAYANAS

**LITA ROZA**

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**SHAKESPEARE**  
**VARIABLES**

C.15	TWICE NIGHT	C.20
<b>EVE</b>	<b>BOSWELL</b>	
ERIC JAMES	MALTA'S	
<b>JAMES</b>	<b>DOG REVUE</b>	
CHICK ROBIN	<b>BERT EDGAR</b>	
<b>ALAN ALAN</b>	<b>MACDONALD &amp; GRAHAM</b>	
<b>SYD &amp; PAUL KAYE</b>		

ALL TICKETS \$10 (18+ \$12) - WITH \$2000 & \$500

















fin





A Recitation by Sam Bailey and Emily Bourne

Pupils from Ryton Comprehensive School









# MY ANGEL



Councillor Mick Henry

The Leader of Gateshead Council  
Gateshead Council



**Councillor Mick Henry**

**Leader of Gateshead  
Council**







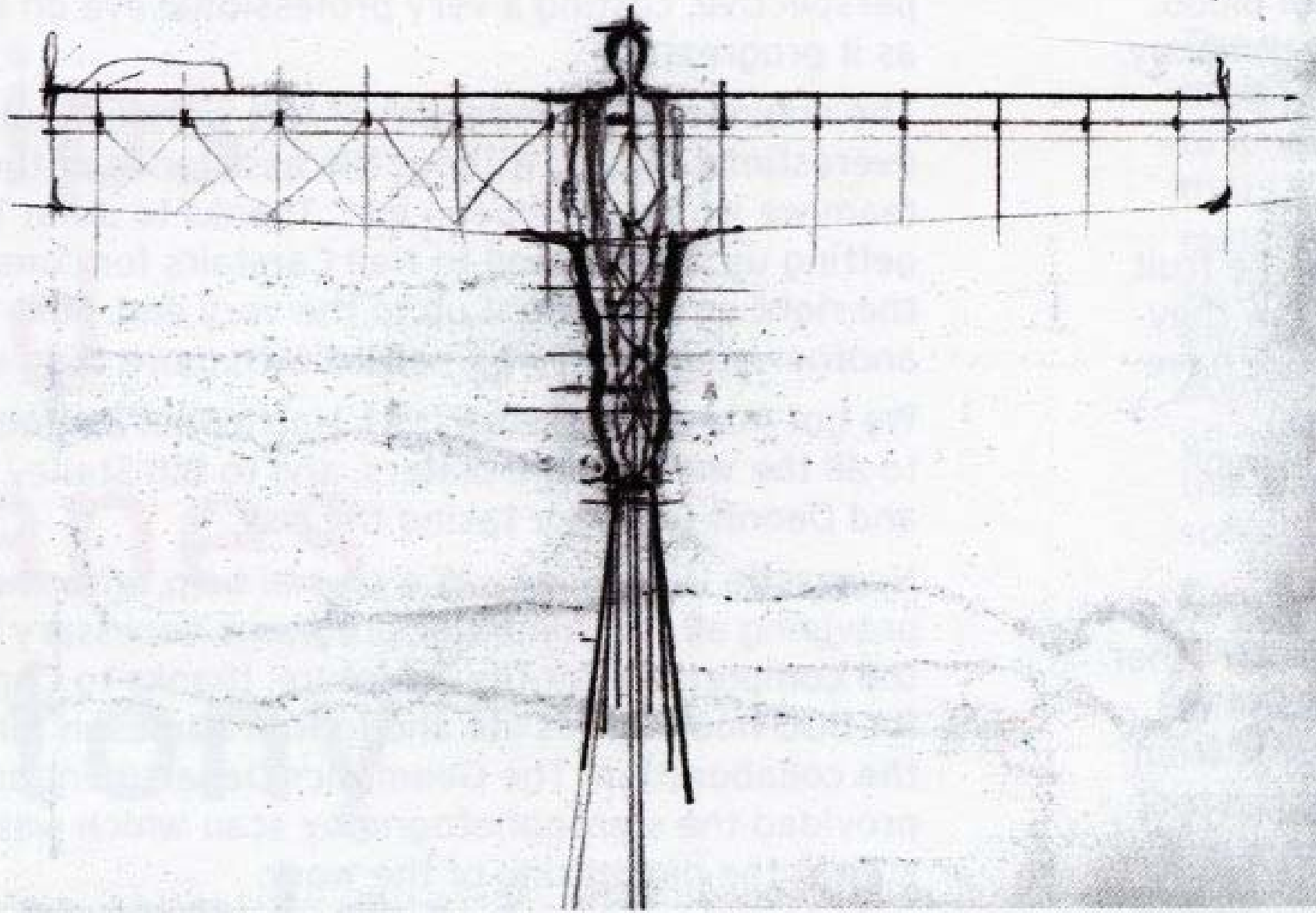
# Challenges

- **Establishing a causal link between culture and a beneficial economic or social outcome is difficult.**
- **Little longitudinal evidence to support correlation between culture and its effects**
- **Benefits can often be indirect, or implicit, which makes them very difficult to measure...**

# **The Impact of the Angel**

- 1) Its put Gateshead on the map, nationally and internationally**
- 2) Gateshead Council is now seen as an organisation with ambition with the ability to deliver**
- 3) Major tourism stimulus**
- 4) New jobs and investment**
- 5) Developed a growth agenda for Gateshead and the region**

Sec. 1-4. h 20 m w 52 m. Rotation for Approx  
310 deg. m.

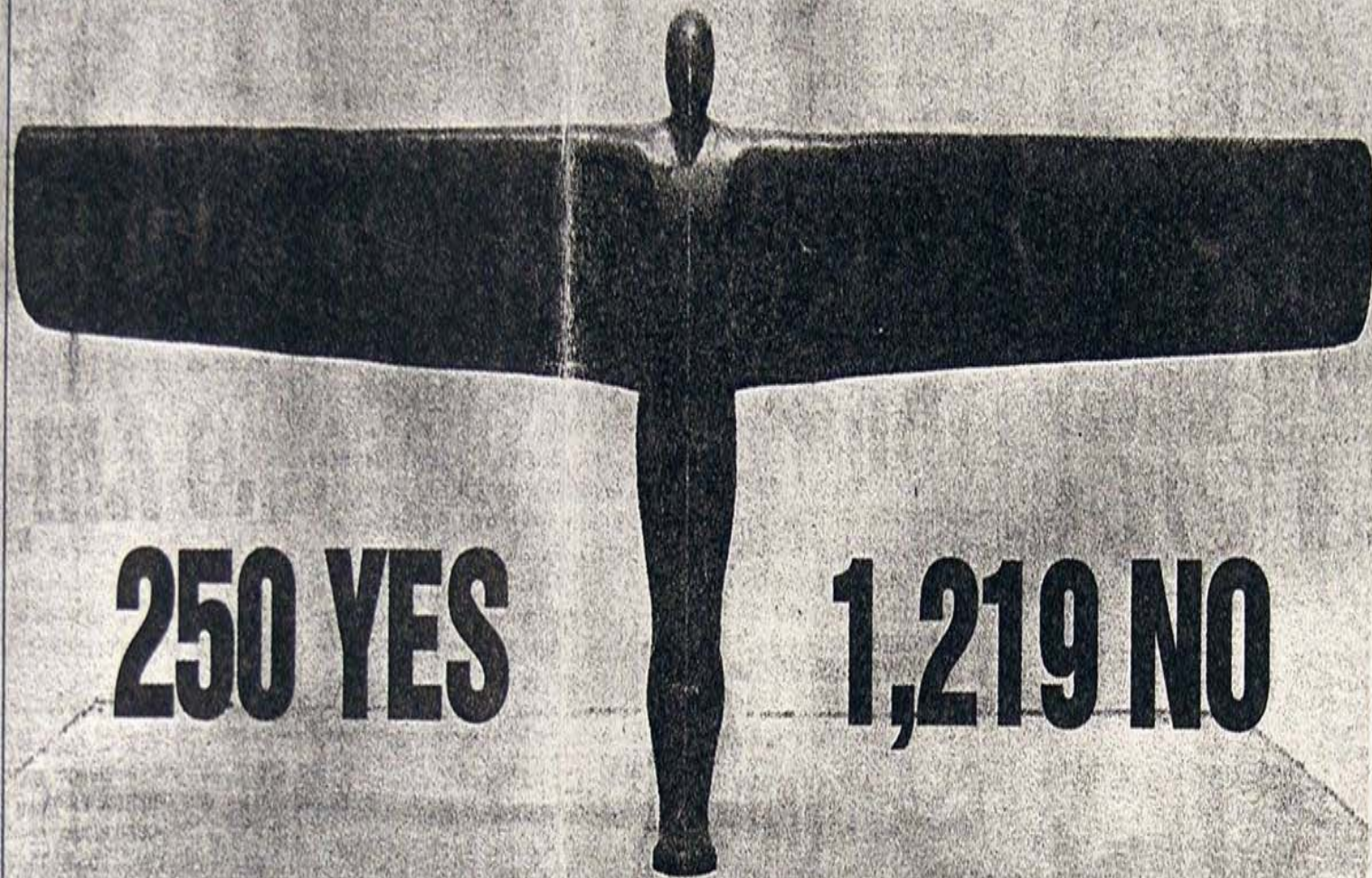




Angel's  
wings  
are  
clipped

**250 YES**

**1,219 NO**











TEAM COLLIERY. 1457.















JOHANNESBURG: SAYING THE WORLD FROM ITSELF

# Newsweek

## The World's Most Creative Cities

The New Centers of Culture and Vitality Are Far From New York, Paris And London. NEWSWEEK'S Top Eight



Heaven-sent advertising opportunity for Tony

*Cooker prices*

*made in heaven.*

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17/2/98



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ANGEL**

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478 4712**

**COOKER SALES • SPARES • REPAIRS DECKHAM COOKER CO. 354 OLD DURHAM ROAD, DECKHAM, GATESHEAD**











# **Ambition allied with an ability to deliver**

- **Saltwell Park - £10 m restoration project**
- **BALTIC, The Centre for Contemporary Art – £46 m**
- **The Sage Gateshead – £70 m**
- **Gateshead Millennium Bridge – £22 m**















# Northern soul

Culture, creativity and quality of place in Newcastle and Gateshead

Anna Minton



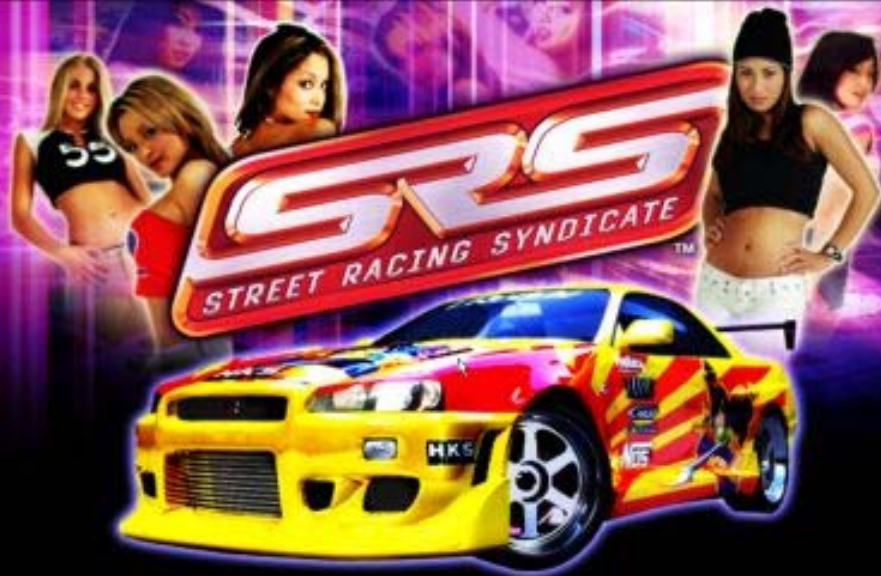












Пакеты Street для начала

Гараж

**MITSUBISHI MOTORS**  
**ECLIPSE**  
**RS**

Марка Eclipse RS  
Цена \$18978  
Год 2004

Инфо

Двигатель	SOHC 16V I-4
Объем	2.4 литров
Впуск	Естественный

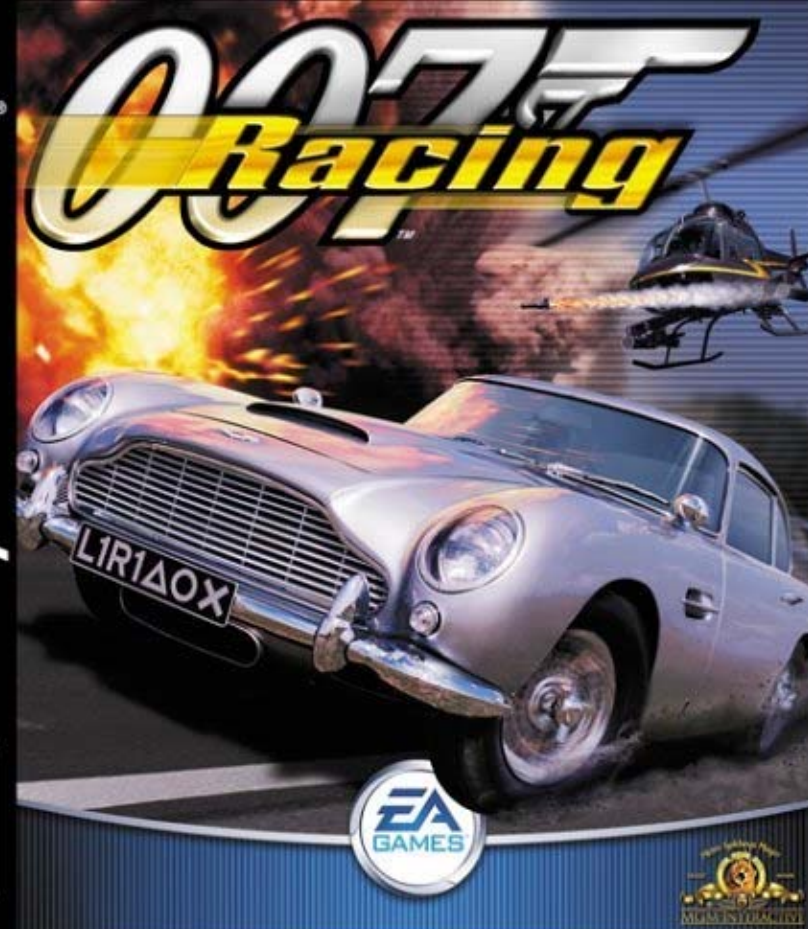
0 - 60	4.9 sec
Скорость	143 mph
Мощность	254 hp
Вр. момент	268 lbs-ft
Тормоза	47 kN

Ср. Подружки

Машины 1/50

Esc Выйти

PlayStation®  
NTSC U/C  
RATING PENDING  
RP  
CONTENT RATED BY ESRB



ELTECHNXX

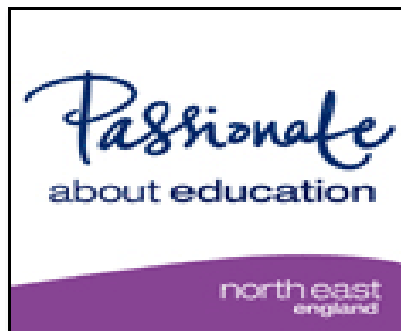
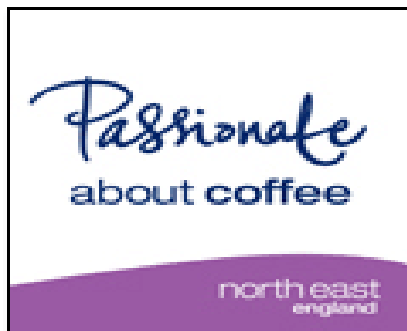






**BO  
KLOK**







# **Tourism & Employment**

- **25,500 jobs (FTE) supported by direct tourism expenditure in Tyne & Wear**
- **Further 7,000 jobs supported by indirect revenue from tourism**
- **Cultural Industries employs 59,000 people – more than 5% of the region's labour force**



# **North East Tourism**

- **£8.6 m overnight tourists visited the North East in 2006**
- **More than £8m spent in the north east with day visitors spending a further £1.3 billion**
- **£3.5 billion contributed to the economy by tourists in the North East**



# **Tyne & Wear Tourism**

- **£3m overnight tourists in 2006**
- **37m day visitors**
- **Overnight visitors spent £559 million with day visitors contributing a further £1.1 billion**
- **Total Tourism contribution £1.69 billion**









	Gateshead			Salford		
Indicator	1998	2006	% Change	1998	2006	% Change
Employment (Construction)	4,700	6,100	+29.8	5,900	6,300	+6.8
Employment (Distribution, Hotels, Restaurants)	22,100	24,300	+10	21,700	23,800	+9.7
Average earnings*	300	396	+32.2	335	422	+25.8
Unemployment	6,400	3,450	-46.1	5,600	3,800	-32.1
VAT-registered Businesses	3,085	3,825	+24	4,730	5,755	+21.7

*Table: Department of Communities and Local Government, 2007*













Two price cuts. Maybe that's why someone chooses us every 20 seconds.

[bridges.co.uk](http://bridges.co.uk) Committed to affordable energy

JCD











# MY ANGEL



Matthew Jarrett

Commissions Officer  
Commissions North



Matthew Jarratt

Commissions North



## North East Public Art – A Regional Perspective:

- 1: North East Regional Image
- 2: Impact of Capital Arts Lottery Funding
- 3: The Culture led Regeneration agenda
- 4: Public and Private Sector
- 5: Brokering New Partnerships
- 6: Issues and challenges

# 1. North East Regional Image





# Hadrians Wall c300 ad





*Durham  
Cathedral*



*Bamburgh  
Castle*



# Ship Building





# *Coal Mining*





# *1990 Gateshead Garden Festival*





## *1996 Year of Visual Art*



The Messenger Bill Viola  
Durham Cathedral



# Field for the British Isles





# *Angel of the North proposal by Antony Gormley*







## 2: Impact of Capital Arts Lottery Funding

Consett     Tony Cragg





*North Shields*  
*Mark Di Suvero*



Darlington  
David Mach



*South Shields*

*Juan Munoz*





# *Kielder Art and Architecture*





# Kieler Skyspace James Turrell/



Sunderland: AMBIT, Alison Wilding  
– *Floating sculpture with underwater lighting*

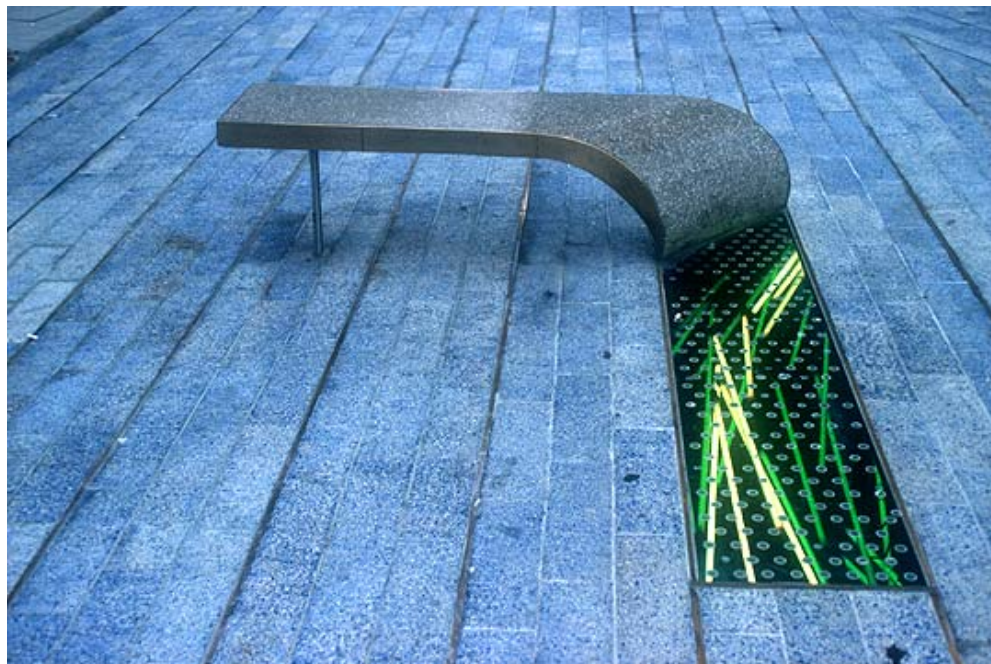


**RISK**





Blue Carpet  
Thomas Heatherwick





### 3: The Culture led Regeneration agenda

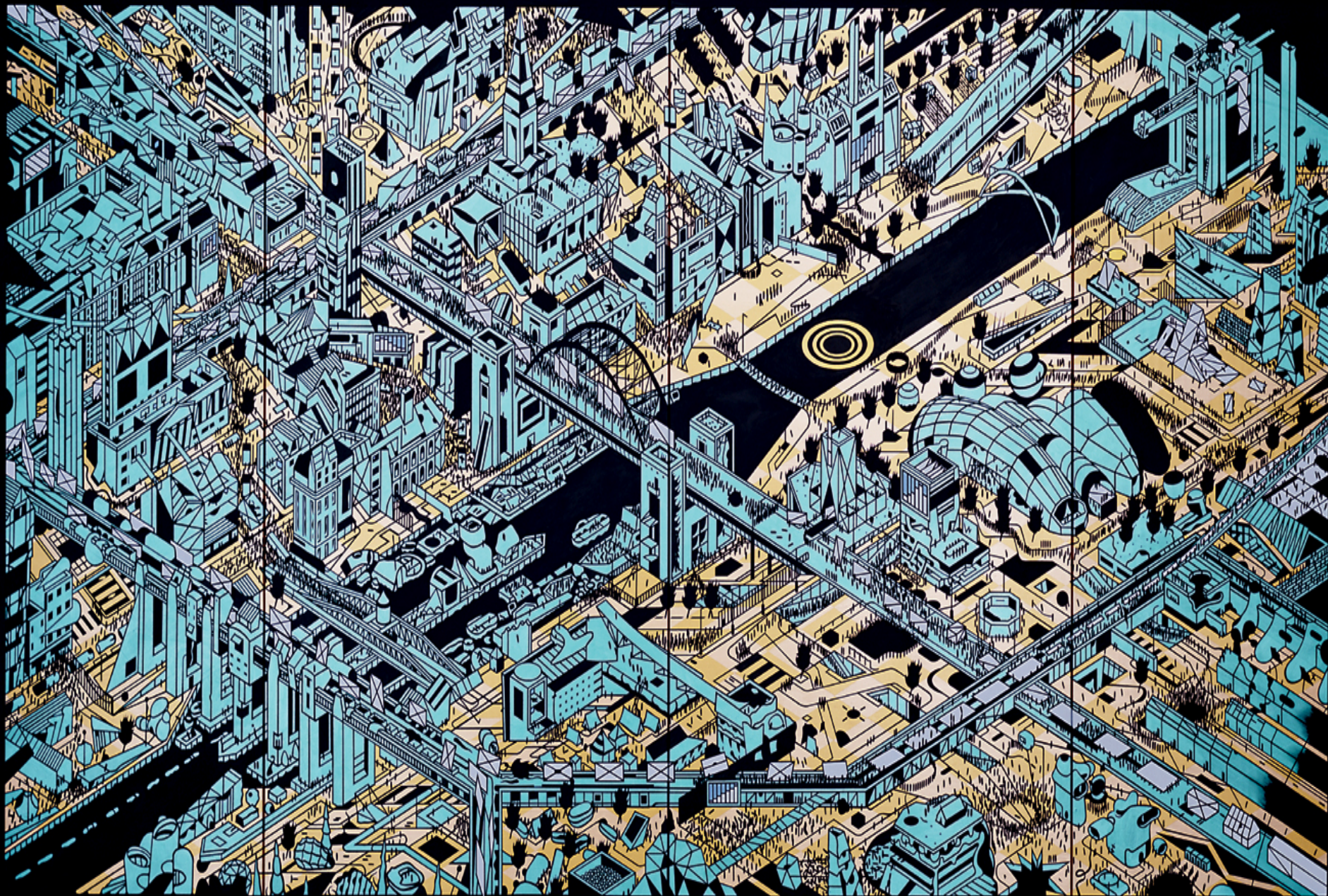
# *River Tyne*





# *The History of the Future*

Tod Hanson





Historic heart of City', 40% Listed buildings, 47% 'at risk'

1 million sq ft vacant floorspace

Grainger Town Project 1997-2003

£40m public investment, £145m private

1,500 jobs and 286 new businesses

800,000 sq ft new/improved floorspace

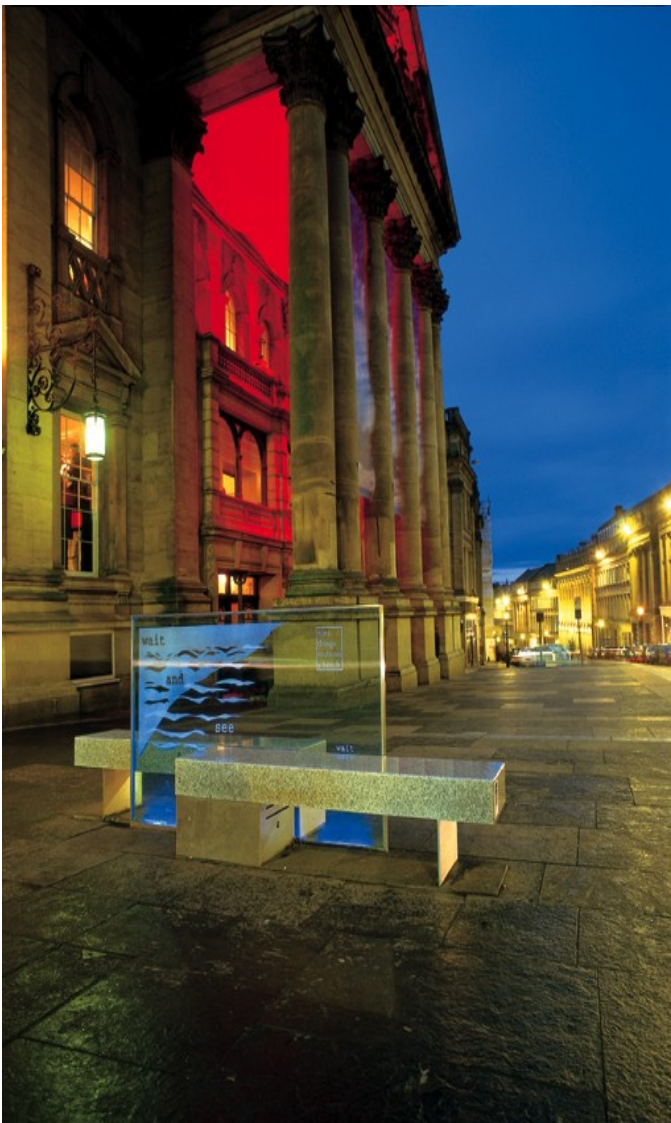
121 buildings back in use

# *Newcastle: Grainger Town*





# *Newcastle: Grainger Town*





# Gateshead









# *Baltic Centre for Contemporary Art*



Taratantara: Anish Kapoor



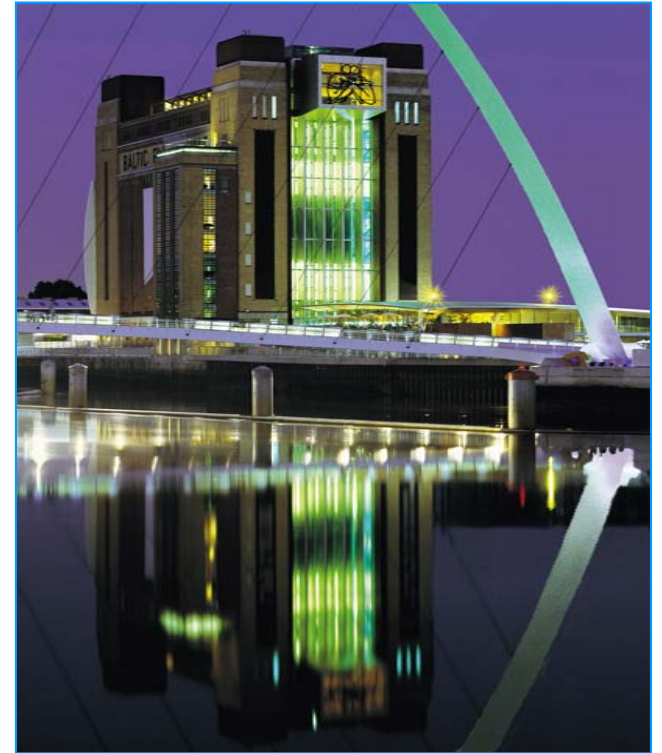




# Gateshead Millennium Bridge    Wilkinson Eyre



# *Cultural Buildings – Arts Council Lottery Funding*





# Spencer Tunick





# Chester le Street Civic Heart Jo Fairfax





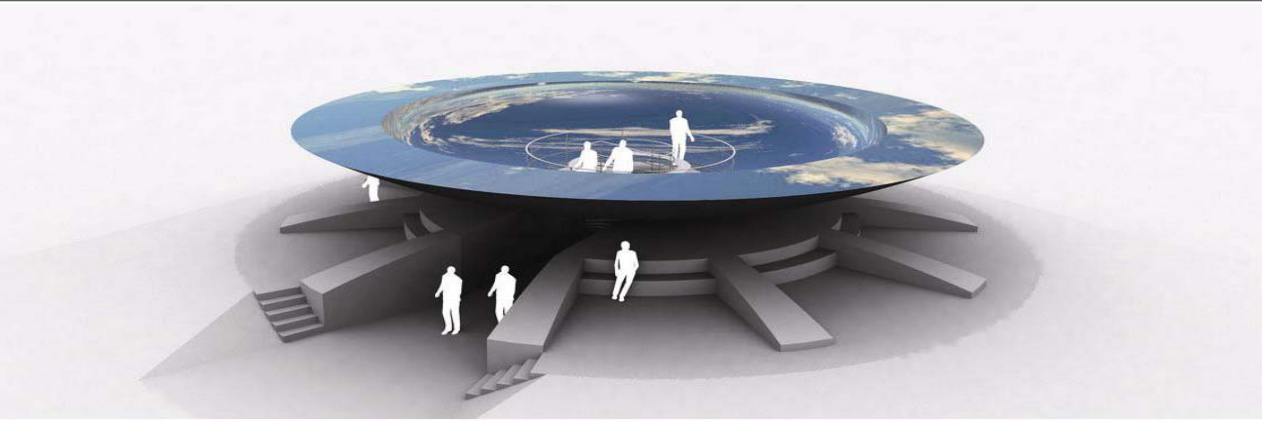
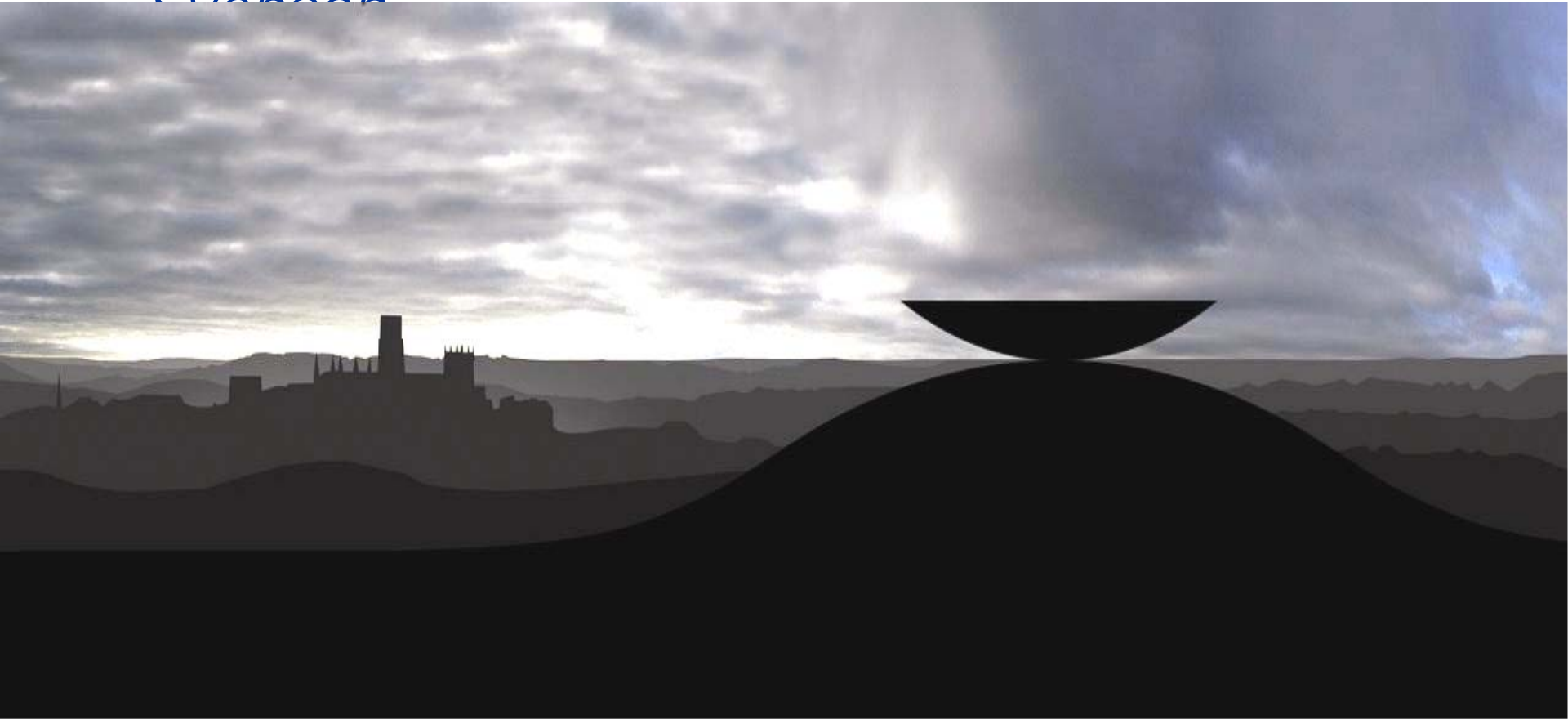


Roman legion marks the market



# *Durham Skybowl* Glasgow

*Artist: Pal*



*Oldenburg and  
VanBruggen  
1993*



*MIMA  
2007*







Tees Valley Regeneration

Middlehaven c1900





# Middlesbrough: Middlehaven





Alsop masterplan  
Developer: BioRegional Quintain







**ONE North East**

**Artist: Joe Hillier**



Government Office for the North East



Welcome to One NorthEast



CULTURE NORTH EAST  
CITYGATE  
GALLOWGATE  
NEWCASTLE UPON TYNE  
NE1 4WH

TEL: 0191 202 3917  
FAX: 0191 202 3738

## 4. Public and Private Sector





**Central Sq**  
**Eduardo Paolozzi**



**Kenneth Armitage**





**UK Land Estates**

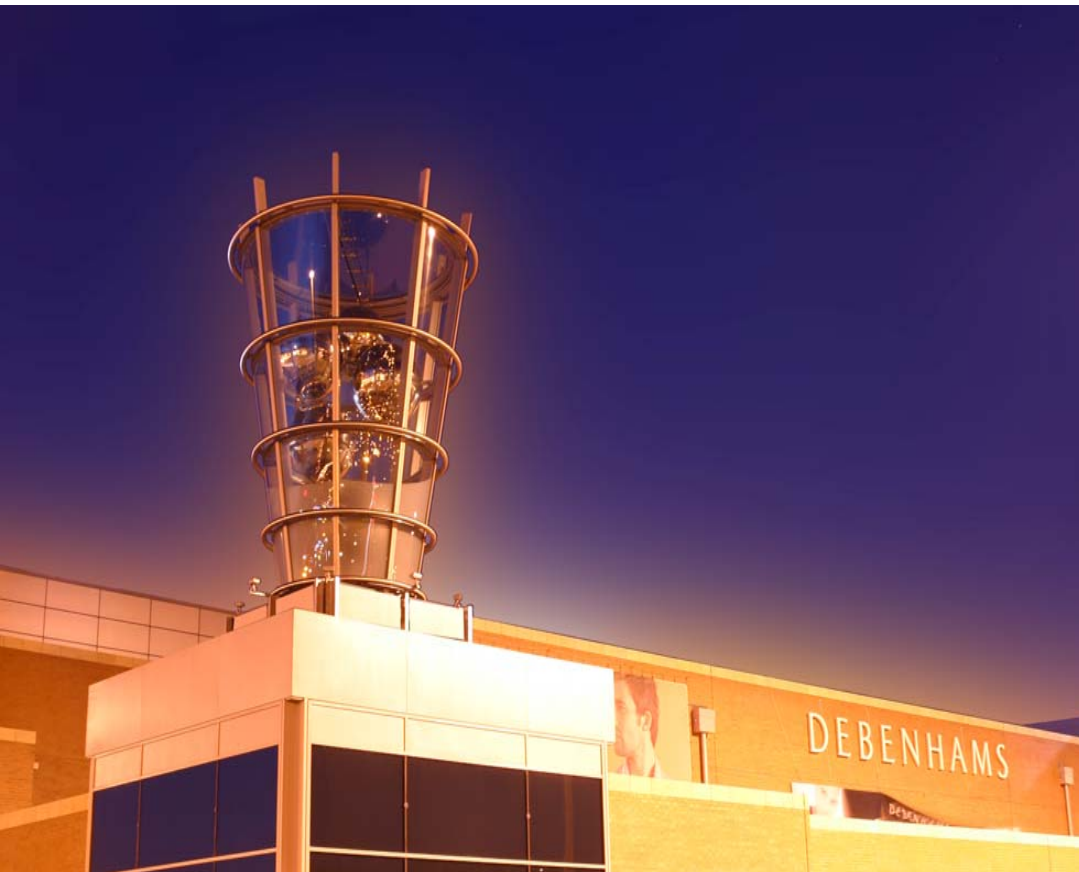
**Emily Young**



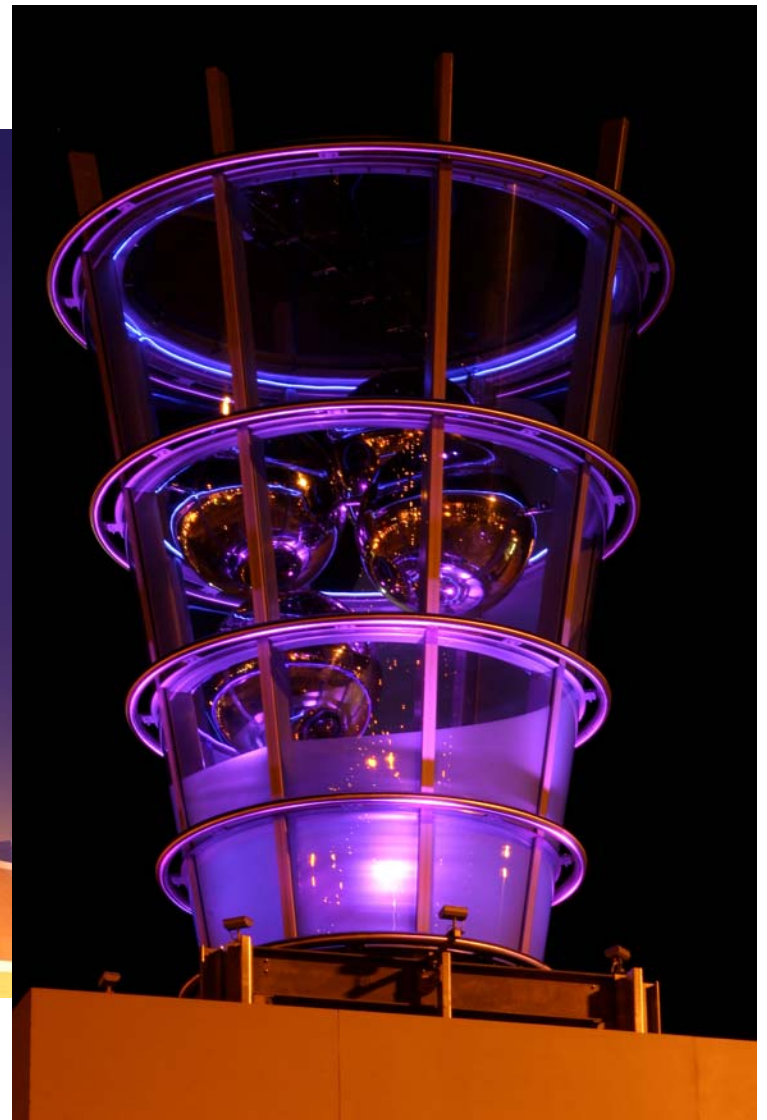


**Seaham Hall**  
**William Pye**





**Gateshead Metro Centre**



**Cate Watkinson**





**Trinity Gardens**

**Peter Randell Page**



**NEXUS Art on Public Transport**  
**Ron Hazeldon**





*QE2 Metro Bridge lighting: Nayan Kulkarni*



Red or Dead designers Wayne  
and Gerardine Hemingway/IDP  
Architects - 800 home urban  
community development







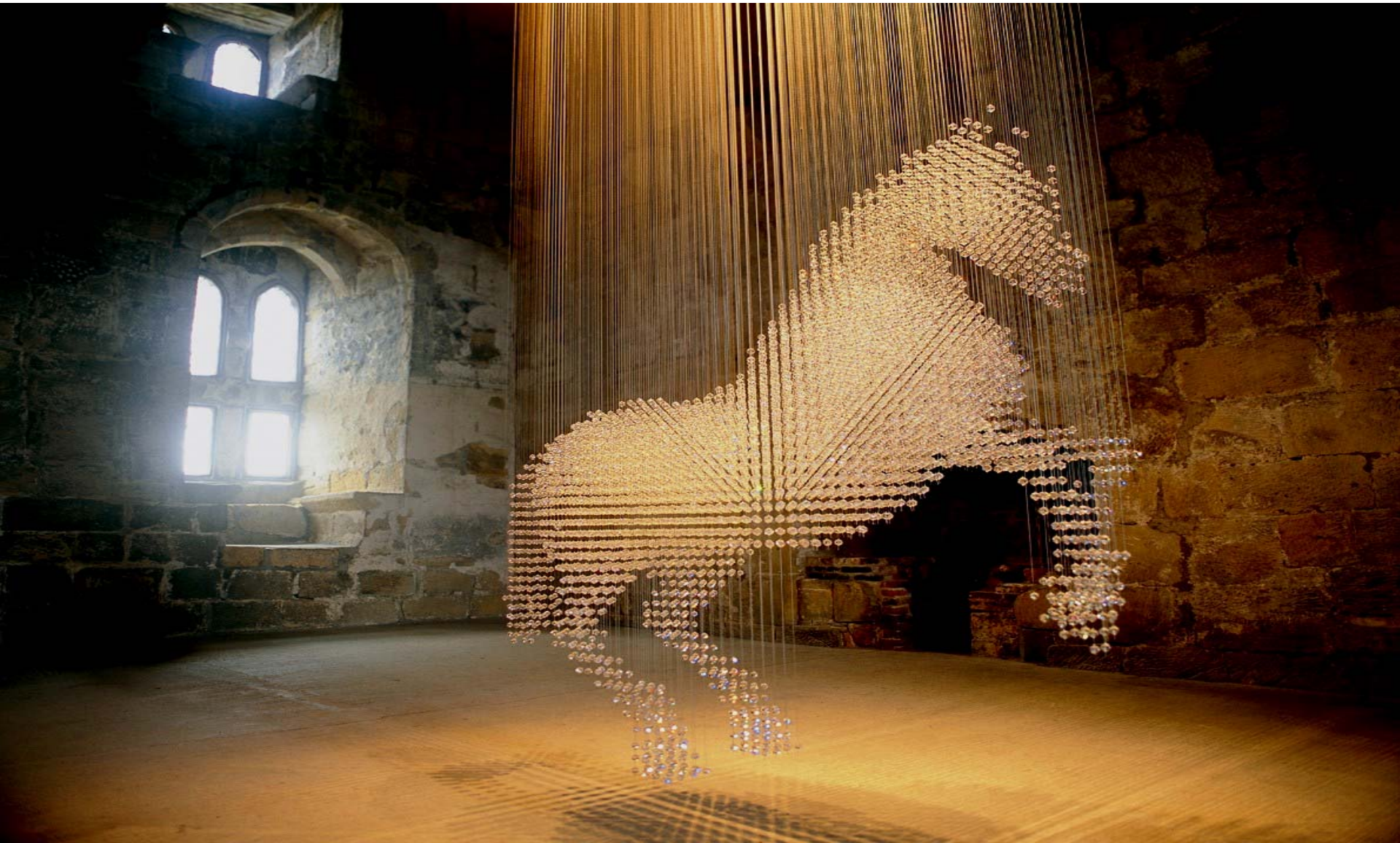


Show Home, Nathan Coley  
– *commissioned by Locus+*



## 5: Brokering new partnerships

*Fashion at Belsay*  
*10 year partnership with English Heritage*





## *12 Year Partnership with Kielder Art and Architecture*



Minataur Maze

Nick Coombe and Shona Kitchen.

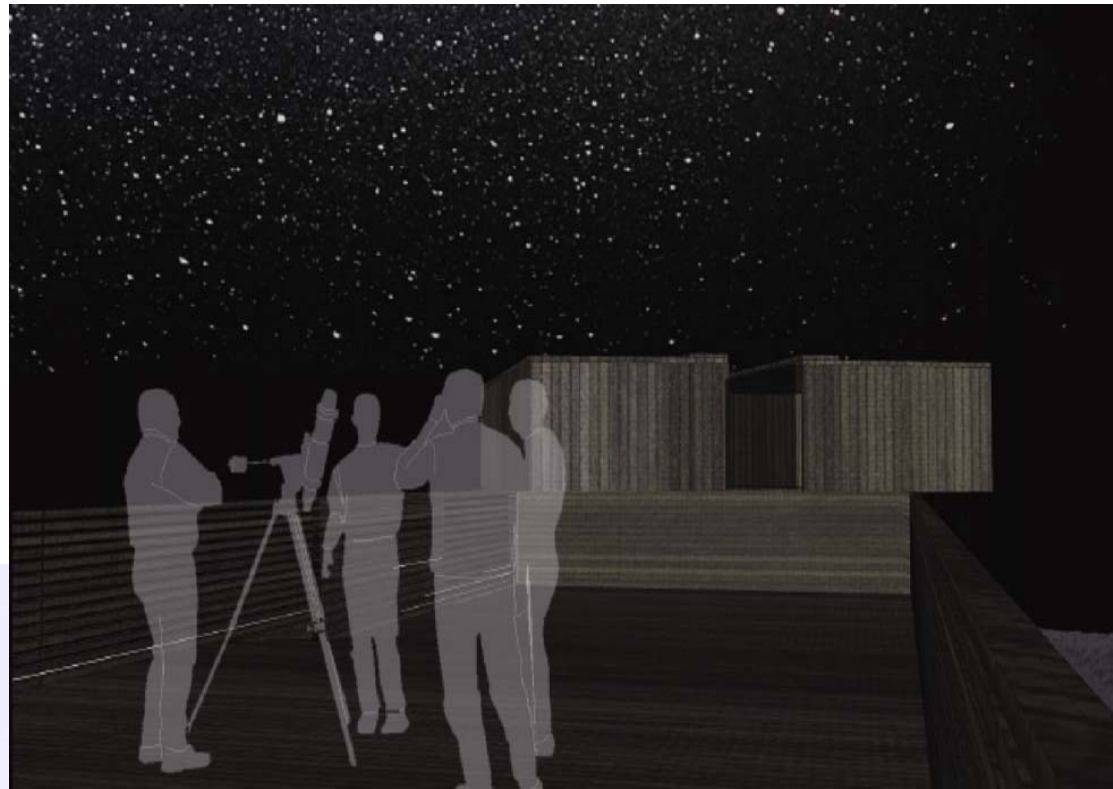


# *Kielder Temporary Projects*





Kielder Observatory 2008  
Charles Barclay Architects



# Cragside – New partnership with National Trust

## Carl Von Weiler

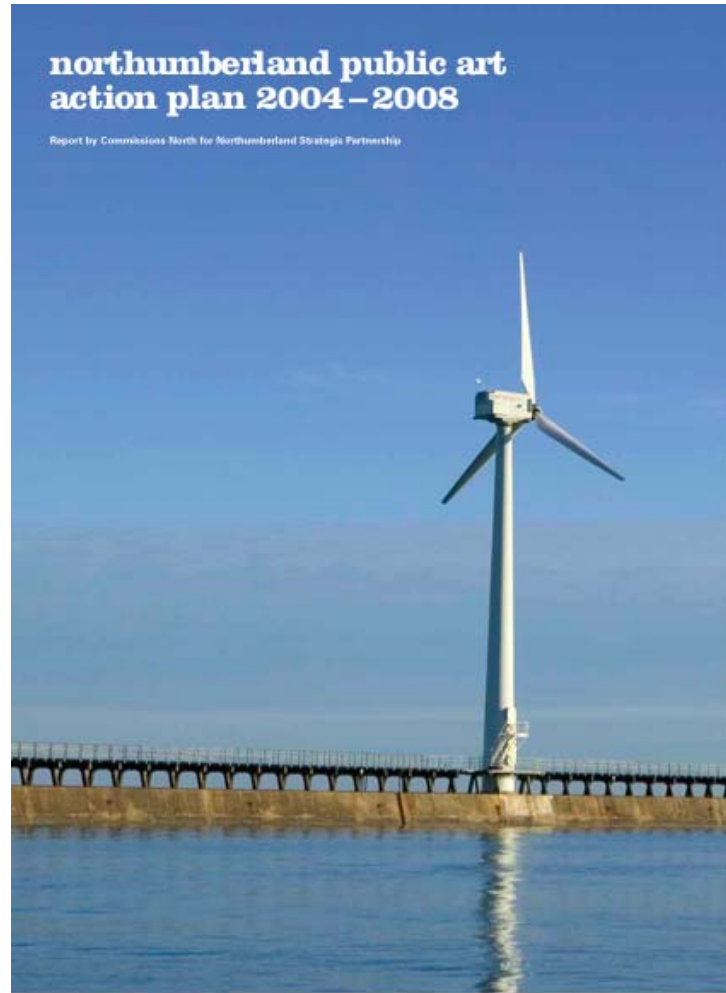




Cragside Claire Morgan



# *Northumberland Strategic Partnership*

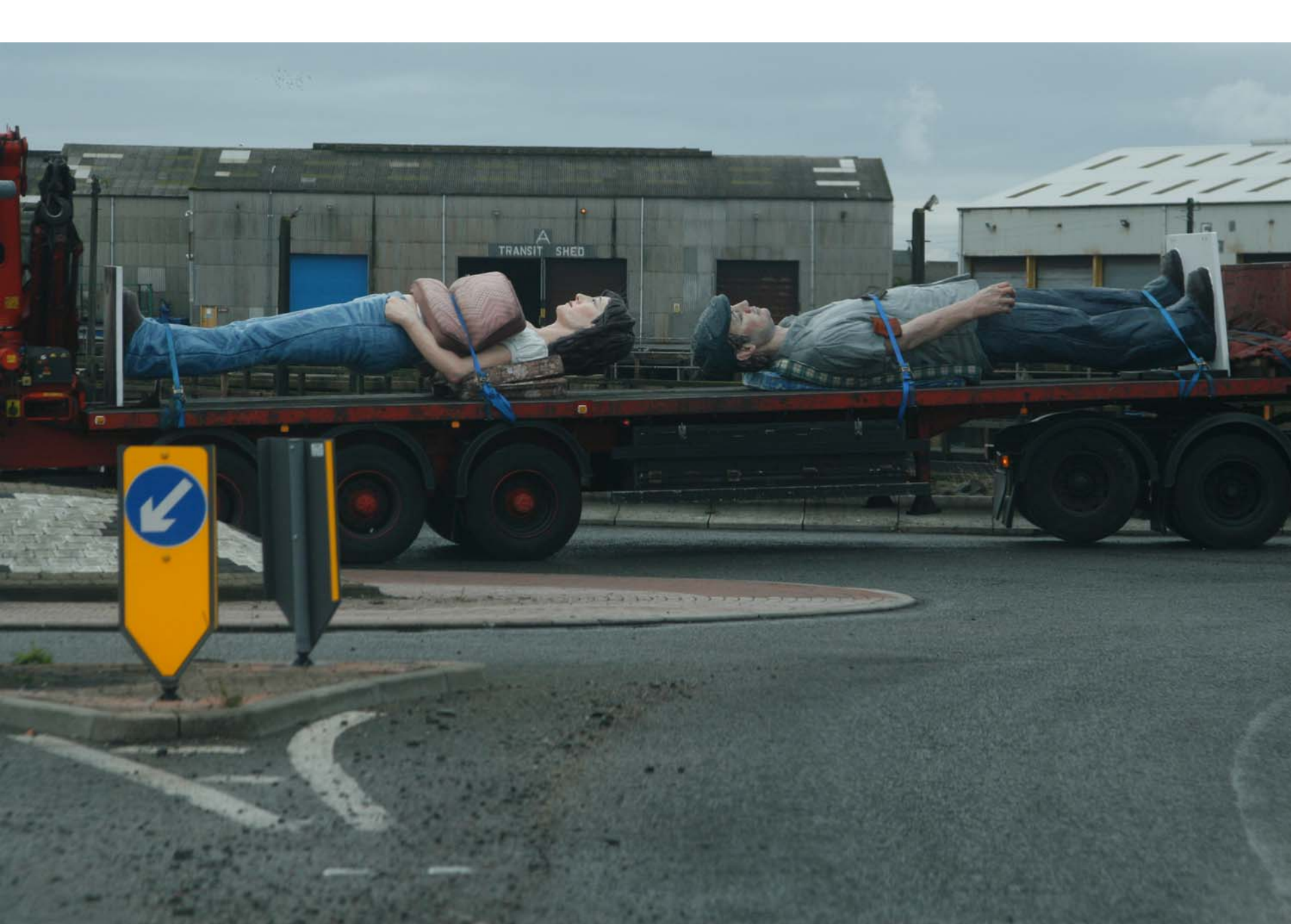




# Northumberland, Newbiggin Bay breakwater and beach restoration Funded by DEFRA Couple Artist: Sean Henry







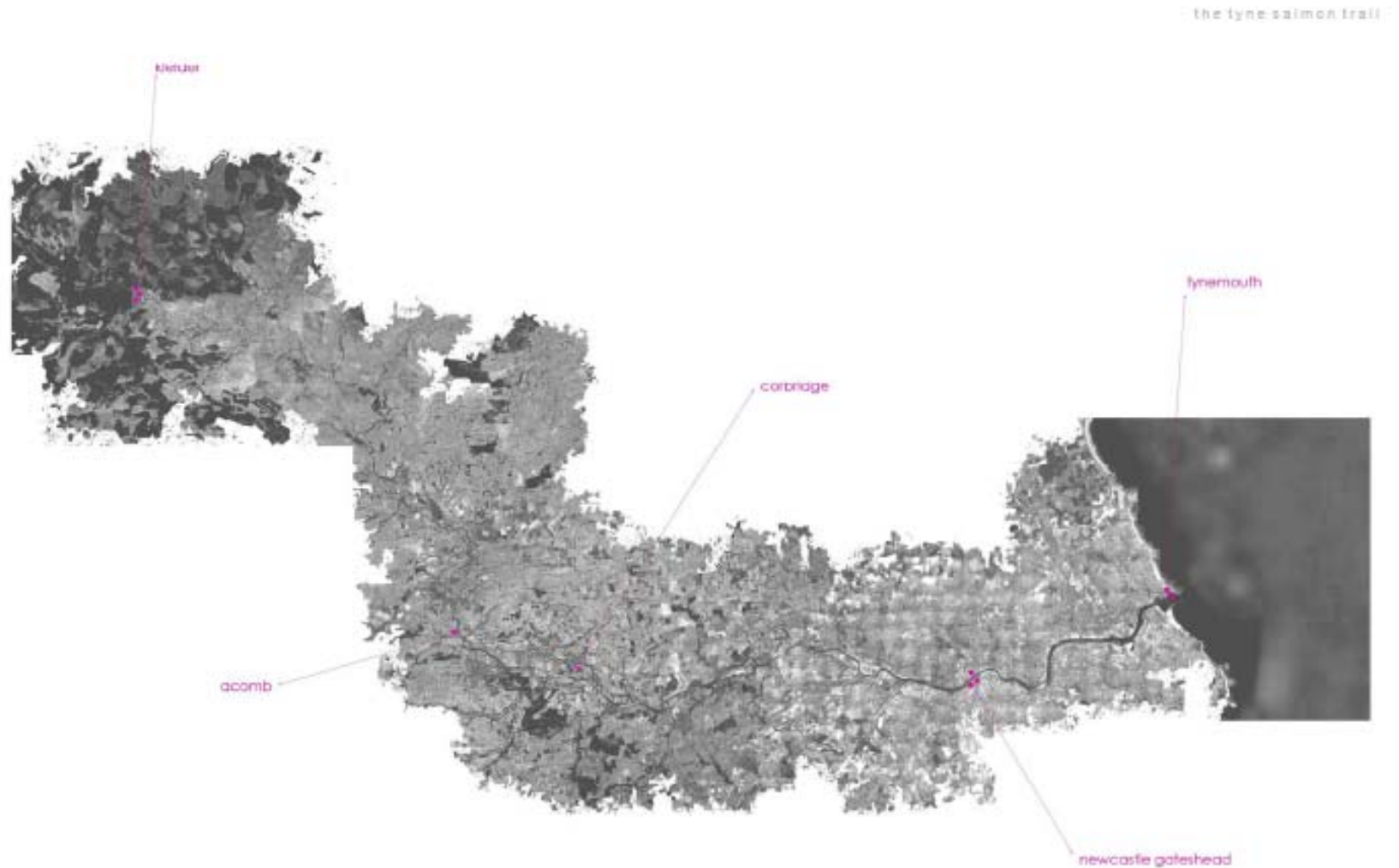








# New partnership, commissions and residency with the Environment Agency: Tyne Salmon Trail – XSite Architects



## INTERACTIVE

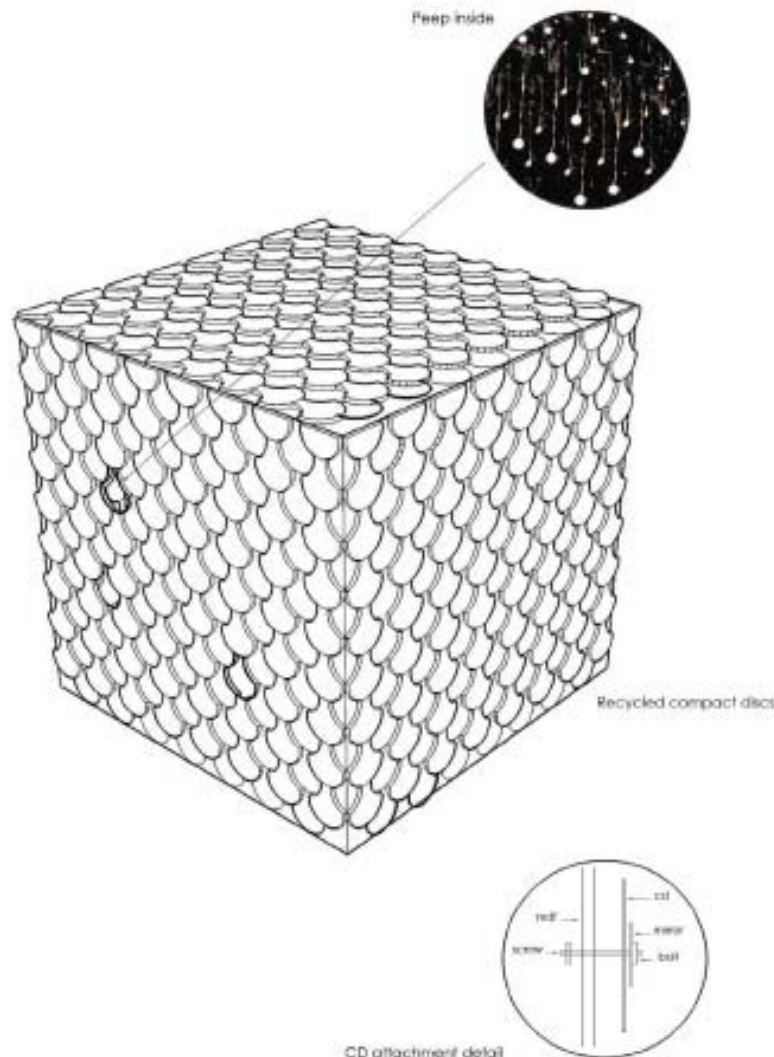
The idea of rhythm in the fish has many associations, rhythm in appearance and rhythm in movement being the main focus of this cube. Peepholes at various heights on all sides of the cube will enable people to peer into the interior underwater 'experience'. Inside the cube there will be small mirrors and sequins hanging in the darkness that will pick up light and wind via the peepholes. The idea is that the movement of the shiny objects in the darkness gives an insight into the mystery of the underwater journey. Images of salmon swimming underwater will line the inside of the cube so that the hanging pieces of mirror will catch a glimpse of the salmon.

## MATERIAL

Salmon have a layer of scales covering their skin. Scales are small, hard plates, like fingernails, that cover the body for protection. The scales overlap to form a flexible armour. The use of CDs simulates this, and simultaneously refers to the rhythm of the fish. Information will be engraved on the CD 'scales' of the cube. The recycled cds create a tactile experience that appeals to the senses. The colours are constantly changing, depending on time of day, weather, and lights. You can run your hand along the 'scales', a giant version of the tiny scales of the salmon.

## TECHNICAL

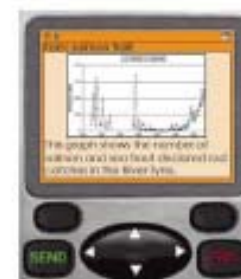
Solar powered LED's light the 'scales'.



## Sample bluetooth information:



## Music clip



## Picture message



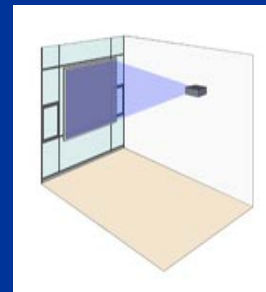
## Picture message







# *PFI: Tyne and Wear Fire Brigade*



Lead Artist Matt Stokes





Vane



**WORKPLACE**GALLERY

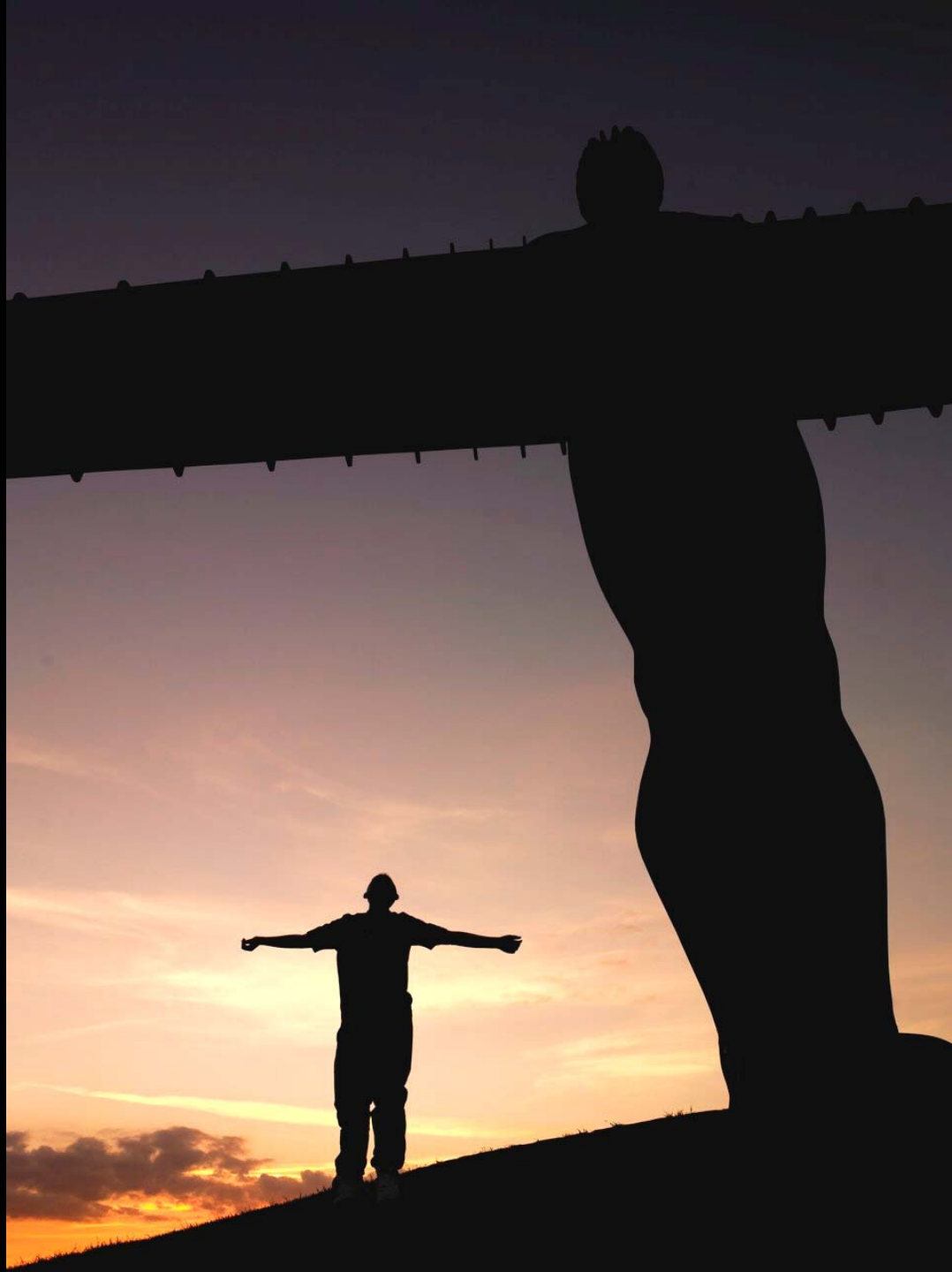


GlobeGallery





## 6: Issues and challenges



Angel Envy



## Giant horse could be new '**Angel of the South**'

The North-South divide widened a little today as designs for a sculpture twice as high as the Angel of the North were unveiled in Kent.

*From Times Online May 7, 2008*

## Search on for **Landmark Wales**

The search for Wales' answer to the Angel of the North has begun. Yesterday, 15 designs by artists and architects from around the world were unveiled, including a giant dragon's egg and an installation of 300 floating figures

*From Western Mail Apr 19 2007*

*'Risk -reward'*  
*Issues and challenges*

Balancing hunger for signature sculpture with contemporary practice

Identifying new artists and increasing skills

Raising ambitions of clients and non arts sector

Embedding the role of the artist within increasingly risk averse capital projects.

Excellence and innovation

Political will   -   Confidence                      -   Partnership



## Commissions North – [www.commissionsnorth.org](http://www.commissionsnorth.org)

[HOME](#)[ABOUT US](#)[SHOWCASE](#)[COMMISSIONING TOOLKIT](#)[NEWS](#)[OPPORTUNITIES](#)[SEARCH](#)[CLIENT AREA](#)

COMMISSIONS NORTH

Welcome to the  
Commissions North  
website.

[CREDITS](#)[SITE MAP](#)[TERMS & CONDITIONS](#)

[matthew.jarratt@arts council.org.uk](mailto:matthew.jarratt@arts council.org.uk)









A Recitation by Sam Bailey and Emily Bourne

Pupils from Ryton Comprehensive School









# MY ANGEL



Laurie Peake

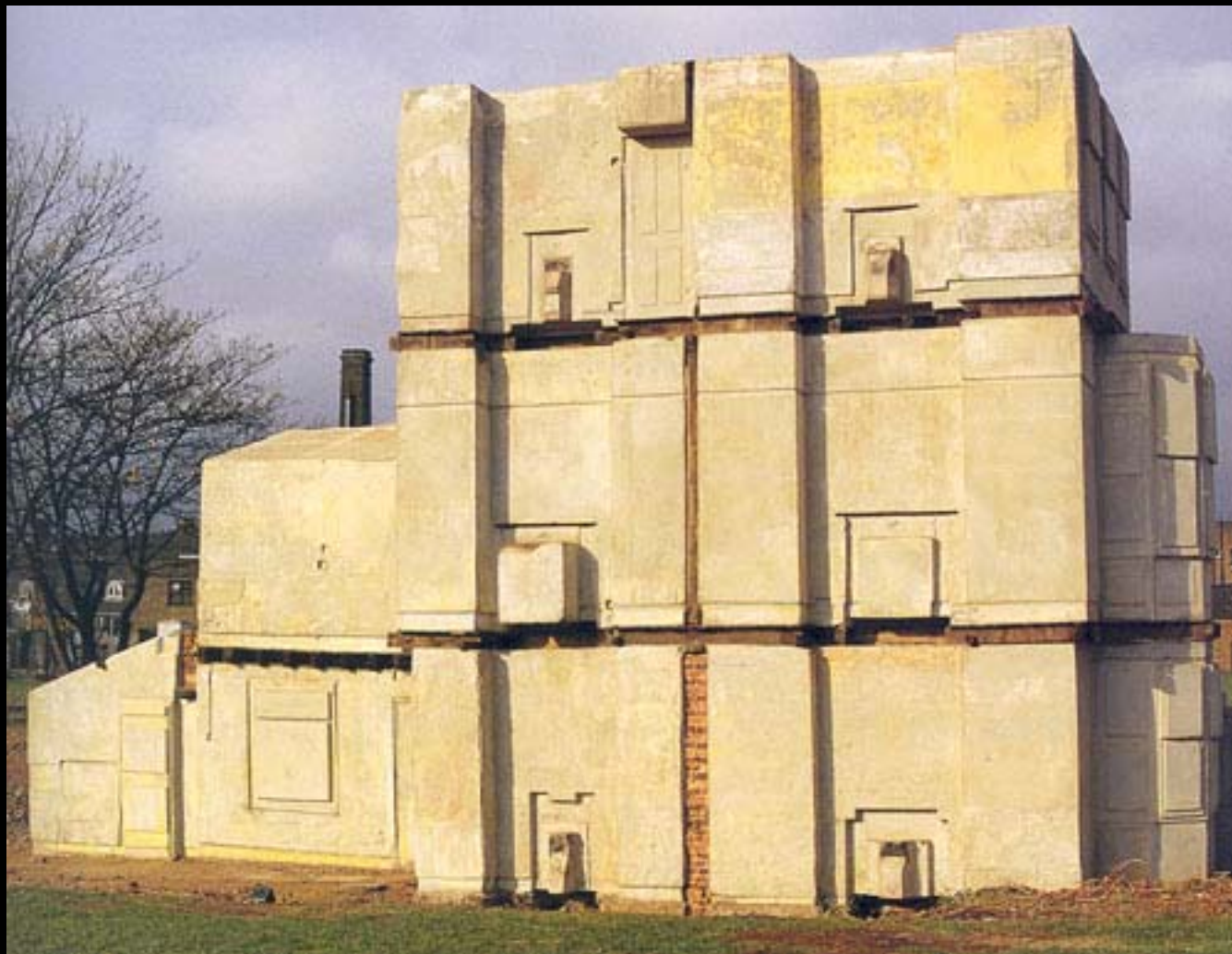
Programme Director, Public Art  
Liverpool Biennial





In the shadow  
of the Angel:  
art, icons and  
regeneration  
1998-2008





*House*, Rachel Whiteread







*Another Place*, Antony Gormley



*Turning the Place Over*, Richard Wilson





*Dream*, Jaume Plensa - proposal for Sutton Manor







Liverpool Biennial : 1998 - 2008





Engaging art, people and place...





Presenting the UK's largest festival of  
contemporary visual art







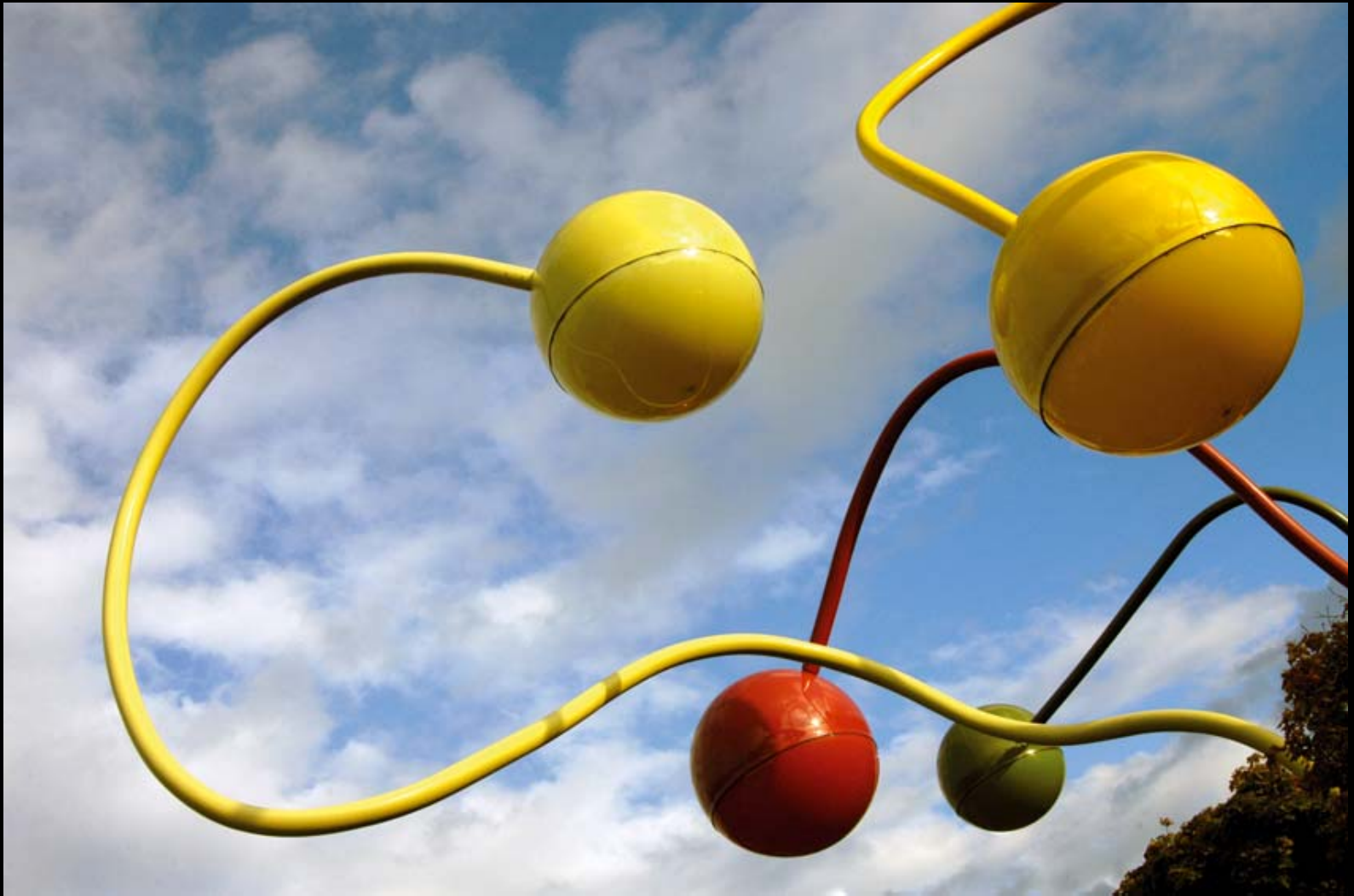
With international reach...  
as one of the world's top 10 Biennials





...working in partnership to present  
world class work at a local level...





...to transform spaces - permanently...







...or temporarily...





...offering new perspectives of the city...





...working with neighbourhoods...

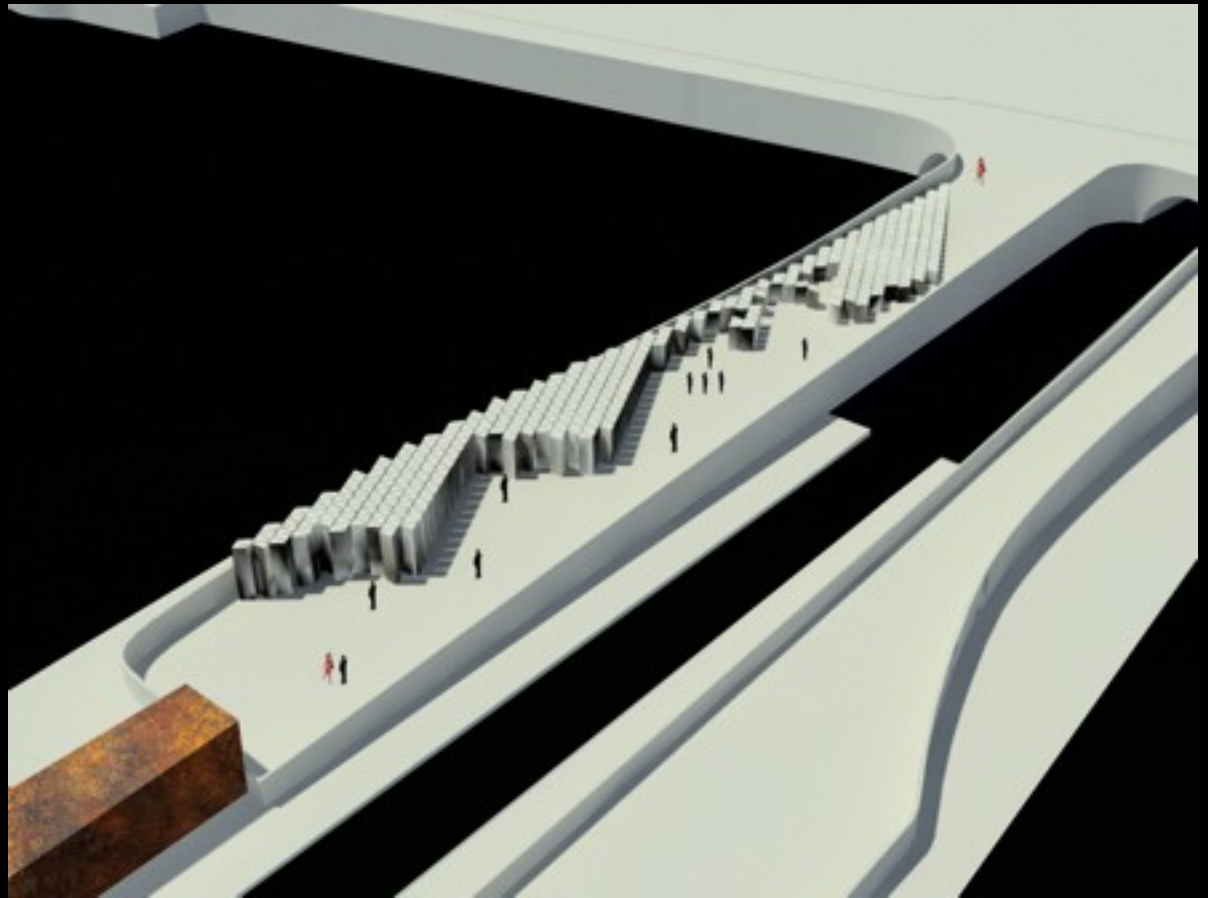






...to give derelict spaces a sense of place





Pavilions - launching Spring  
2008





Rotunda College, Kirkdale













Metal, Edge Hill Station









Garston Cultural Village



Watch this space

31 May 2008





Baltic Triangle











A Film Preview of 'The Heart of the Angel'

Dance Piece





# MY ANGEL



Dr. Sara González Ceballos

Lecturer in Critical Human Geography  
School of Geography  
University of Leeds





UNIVERSITY OF LEEDS

---

# Public Art in Regeneration: An International Perspective

Dr Sara González

School of Geography

University of Leeds

[s.gonzalez@leeds.ac.uk](mailto:s.gonzalez@leeds.ac.uk)

# The “Angel effect”



UNIVERSITY OF LEEDS



- 10th Anniversary of the Angel of the North
- “Angel effect”: Important role of Art in Regeneration
- A review of various ways in which art and culture have been used in the regeneration of cities across Europe
- Is the Angel unique or part of an international trend?

# “The Guggenheim effect”



UNIVERSITY OF LEEDS



- 11<sup>th</sup> Anniversary of the Guggenheim Museum in Bilbao
- “Guggenheim effect”: The use of museums, art and iconic architecture in regeneration
- Similarities between Bilbao and NewcastleGateshead
  - Industrial cities
  - Urban decline



# The origins of Urban Regeneration



UNIVERSITY OF LEEDS



# The first models of regeneration



UNIVERSITY OF LEEDS



Baltimore's waterfront

# The first models of regeneration



UNIVERSITY OF LEEDS

- In the 1980s a wave of property-led urban regeneration
- Encouraging market forces to sort out urban crisis
- Examples: Regeneration of Docklands in London, Quayside in Newcastle.
- Culture was seen as something separate





# Culture comes to the scene



UNIVERSITY OF LEEDS

- “Culture” is recognised as an important element of cities in its various meanings:

- “high culture”;
- popular culture;
- “sense of place”
- Everyday life micro-practices

- Cultural planning becomes part of urban planning



# 3 models



UNIVERSITY OF LEEDS

①

***Instrumental***

Culture used for Economic regeneration

②

***Holistic***

Culture integrated as part of a socio-economic regeneration plan

③

***Emancipatory***

Culture as a catalyst for political emancipation

# Model 1: Instrumental



UNIVERSITY OF LEEDS

- Culture is defined in a relatively narrow way (High Culture, Arts, design) and “used” for the purpose of economic regeneration
- Generally linked to a real estate strategy
- More common in global cities, national or regional capitals
- Governance: Top-down “private-public” partnerships
- Events-led regeneration: European capital of Culture, Olympic Games, Expos, Festivals, markets
- Iconic architecture-based regeneration: Museums, art galleries, concert centres, transport



# “Guggenheim effect” in Bilbao



UNIVERSITY OF LEEDS



- Has changed the image of Bilbao and attracted tourists and tourism-related economic activity
- Museum was never part of the regeneration plan
- Main shakers were economic development figures from public sector
- Building paid by Basque authorities but little scope for the local community to influence what is being shown
- It has not encouraged a revitalisation of the art and cultures scene (public budgets initially reduced)
- No participation by the local community

# Barcelona – ever regenerating



UNIVERSITY OF LEEDS

## Forum BARCELONA 2004



- Forum Barcelona 2004: Event “invented” by Barcelona
- 141 days of concerts, conferences, exhibitions, theatre, etc.
- Themes: cultural diversity, sustainable development and peace
- Key local cultural and community organisations did not support the project
- Criticised as an “urban speculation” strategy to incorporate an area of Barcelona yet not corporatised

# Critiques of Model 1



UNIVERSITY OF LEEDS

- Culture is used to “dress” the economic regeneration of an area that is not perceived as producing enough economic benefits
- Sometimes used to mask real social injustices
- Who is regeneration for? Working vs middle class, city centre vs periphery and neighbourhoods, locals vs tourists.
- Excessive interest in attracting the “creative class”
- Risk of gentrification
- Fragmented cities?
- Clone cities?





## Model 2: Holistic



UNIVERSITY OF LEEDS

- Not so much about “hard” infrastructures, mega-events or buildings but “soft” structures and everyday-life culture
- Culture is part of a wider plan for socio-economic regeneration of localities
- More affordable for smaller cities
- Linked to identity, heritage and citizenship and the creation of “social capital”
- Increasingly associated to “social inclusion” and neighbourhood renewal and community consultation

# Cordoba 2016



UNIVERSITY OF LEEDS

- There is an early ambition “not to build anything”
- Cordoba as a cross-road of three cultures (Christian, Muslim and Jewish) but without an *orientalist* view.
- Move away from an “easy” interpretation of Cordoba’s historical heritage
- Focus on peripheral neighbourhoods, old and young population
- Ambition to grow from existing local community networks
- Will they succeed?????

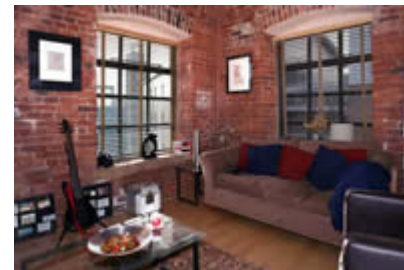


# Holbeck Urban Village - Leeds



UNIVERSITY OF LEEDS

- Mixed-used development at the south of the city-centre of Leeds
- Important industrial past and heritage
- Being developed as an “urban village”: a place to work, live and play.
- Part of a wider trend in UK for “urban villages”, “cultural quarters”, etc.
- Culture is part of the development process: high quality urban design, attraction of creative industries, sustainable development.
- But who is it for? And what are the benefits for the nearby deprived communities?





# Cardiff - IMMTECH



UNIVERSITY OF LEEDS

- Began as a community radio station in 1994 and now provides music and multi-media training across Wales
- Provides training for young people from disadvantaged background
- Offers qualified training and transferable skills
- Depends mainly on government funding



# Critique of Model 2



UNIVERSITY OF LEEDS

- Culture or CultureS?
- Whose culture is being promoted?
- What is the “social” impact of investment in arts and culture?
- It can lead to gentrification
- Excessive emphasis on consensus, planning, cohesion and “fitting in”
- Does it replace a claim for “social justice”?



# Model 3: Emancipatory



UNIVERSITY OF LEEDS

- Embracing of cultural minorities, sub-cultures, counter-cultures
- Stress is put on diversity and sometimes conflict as cities are seen as multidimensional areas
- Small artistic projects sometimes run by communities themselves
- Links to urban social movements
- Social innovation which is not necessarily linked to mainstream economic profit
- Emphasis on active participation and ownership rather than consultation (bottom-up rather than top-down)



# Subversive architecture



UNIVERSITY OF LEEDS



- Spanish architect Santiago Cirugeda designs “urban recipes” to counteract individualism and social injustice in cities
- By exploiting cracks in the legal system he creates social spaces
- Looks for solutions for housing crisis in Spain



# Social art in Bruges



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- Three neighbourhoods of Bruges in 2002 (not the touristy city centre) embarked on a “social art” experiment
- Neighbours in collaboration with artists (who commit themselves for a year) gather stories and narratives about the neighbourhood
- The final “product” is presented during a 3 day festival: theatre, musicals, etc in a tent based in the neighbourhood
- Increased interaction between neighbours, triggered reflection about the city and the neighbourhood, sparked unintended links and encounters...



# Citymine(d): Brussels, London and Barcelona



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- Founded in 1997 by a group of young Flemish and French speaking urban activists, 2003 expanded to Barcelona and London
- Defined as a “production house”
- Objectives:
  - the realization and initiation of an urban movement,
  - the realization and stimulation of urban projects, the organization and support enabling these initiatives,
  - and the stimulation of a critical reflection with respect to the city.





# Autonomous spaces



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- “Legal or illegal, temporary or permanent spaces intended to facilitate the exchange, development and praxis of autonomous politics” ([www.autonomousgeographies.org](http://www.autonomousgeographies.org))
- Offer space for groups to meet and organise (asylum seekers, youth groups, environmentalists) increasingly not available in commercialised urban spaces
- Propose an alternative cultural offer: independent cinema, music, poetry, theatre, restaurants and bars at cheap rates
- Cover lack of social and community spaces in some peripheral neighbourhoods (gyms, nurseries, language schools...)

- Requires autonomy and low intervention from state and local authorities which can create anxiety for local leaders
- Can function “too” autonomously therefore not connecting to the wider population (ghettoes)
- Lack of funding and resources which results in non sustainable interventions
- Sometimes “social art” and autonomous projects bring attention to deprived neighbourhoods where subsequent investment and possible gentrification occur

- The three models are best seen as a continuum in terms of governance, understanding of culture, involvement of citizens, funding and impact on the landscape
- The three “approaches” are not mutually exclusive with often relating and *reacting* to each other
- Often authorities work under strong constraints (government policy, short electoral cycles, market circumstances) that make the “choice” difficult
- Ultimately the crucial questions are:
  - WHO benefits from investment in arts and culture? and
  - Does it contribute to a more DEMOCRATIC and JUST city?





Thanks!

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