

PUBLIC ART **HANDBOOK**

FOR NORTHERN IRELAND

Arts Council of Northern Ireland

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FOR NORTHERN IRELAND



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Public art is not a distinct artform; rather the term refers to works of art in any media created for and in the context of the civic realm, be it the built or natural environment. The only constant quality of public art is that it is always site specific. As www.publicartonline.org.uk puts it, public art 'aims to integrate artists' and craftspeople's skills, vision and creative abilities into the whole process of creating new spaces and regenerating old ones, in order to imbue the development with a unique quality and to enliven and animate the space by creating a visually stimulating environment'.

Public art, while often invigorating, stimulating and regenerative, can also sometimes be banal or of poor quality, quickly becoming superfluous urban clutter. There is much current debate around the commissioning of public art and what it can and cannot achieve – in this sense the term and activity of creating it is sometimes contested. At its worst, public art can seem somehow patronising or compromised, but at its best it can be beautiful and uplifting, capable of rendering unexpected delight, and, to quote Jay Merrick, may provide 'lively presences, objects that force us to look and think again, or grin, or swear'.¹

This *Handbook* is intended to help enable those involved in the process of commissioning art within the public context achieve the most rewarding outcomes, by approaching their project in an informed way that best benefits the artist(s), funder(s) and community(ies) involved. It outlines a short history of public art in Northern Ireland to date; the Arts Council of Northern Ireland's role in supporting public art projects and the routes available for funding future projects; best practice guidelines for commissioning and the relevant stages of the process depending on the nature and scale of the project; case studies of selected exemplar projects; and a short guide to some public art that has been funded by the Arts Council of Northern Ireland – mostly through the National Lottery since 1995. The aim of these case studies and thumbnail profiles is to record what has been achieved by so many to date and to provide stimulus for future possibilities.

Paul Harron

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¹ *Blueprint* No. 216, February 2004

The phrase public art is generally accepted as that catch-all term that encompasses the making or placing of art in non-gallery settings. In recent decades the practice of public art has developed and diversified significantly and includes a wide variety of contextual art practices which can be temporary or permanent or which are process orientated rather than purely product or outcome focused. In the context of this document the term can generally be taken to refer to the process by which an artist is commissioned to make new work in response to a particular people or public, a place or space. It is this very process of commissioning that reveals perhaps the most significant aspect of what makes public art a markedly different activity to other forms of art making.

Any public art project generally involves a wide range of individuals, organisations and interests in its conception, creation and delivery. When we think of a public art project, we like to think of its output as the creation and vision of the artist. There are, however, a whole range of others involved in the production of public art, from commissioners, funders, administrators, consultants, curators, planners, politicians and communities whose input and influence greatly affect the nature and outcome of a public art project. It is this collaborative process that makes public art both complex and challenging. It is also what creates the potential for exciting and creative partnerships between artists, commissioners and many others.

The commissioner is the starting point for any public art project and from the beginning the commissioner is faced with a wide variety of possibilities. There are numerous decisions that will be taken as a project is being conceived and considered that will ultimately affect the artistic product or process. This underlines the power but also the responsibilities of commissioners in relation to the contribution they make to successful, creative, ambitious and challenging public art projects.

If experience can tell us anything it is that the commissioning and management of artistic projects of the highest quality is a difficult and complex task. It requires experience and knowledge, patience, negotiation and commitment. Research and preparation are essential in order to undertake a commission with a sense of purpose and with clear aims and objectives. All decisions about the nature of the commissioning process should be taken knowingly and at all stages the commissioner should be aware of precisely what it is doing and why.

Commissioners should also be wary of having preconceptions about what an artist can contribute to an artistic process. Creative decisions in the commissioning process take place in the planning and research stages. Commissioners should aim to fully utilise the creative potential of artists. In order to do this, artists should be brought into the process at the earliest possible stage both as members of any management committee as well as artistic producers.

In addition, it is not sufficient for the commissioner to simply provide the financial support; the commissioner must also lend sufficient support to the artistic process on an ongoing basis. The commissioning or contracting of an artist is quite different to the contracting of other professionals. It is not like contracting a cleaning company or building firm to carry out a job. Firstly the artist is an individual, which can make it very difficult for them to operate without the support of the commissioner. As well as being an individual the artist is undertaking a creative task i.e. creating an artwork. This will mean that whatever they are engaged in, one would expect it to be unusual, unique, a one off. It may involve doing things that have not been done before; it may involve quite challenging situations, pushing the boundaries of what is considered the normal way to do things. This is the nature of what it means to create an original work of art. This can be awkward and sometimes frustrating for the commissioner; however, the challenges, the discussions and encounters that are thrown up can often be revealed as positive and productive by-products of the overall process.

Finally, there is one particular issue that so often seems prevalent amongst commissioners – the fear of controversy. Public art invariably involves public money from some source or other. It does seem that this can bring with it a real fear amongst commissioners of any form of potentially negative publicity. The pressure to play it safe, to do what has been done before, not to rock the boat can seem overwhelming and can impact negatively on the vision and ambition of a project. More often than not, however, this hesitancy seems to stem more than anything from a lack of confidence, where a commissioner feels unable to justify or articulate creative and artistic decisions. It is for this precise reason that artistic expertise on a commission management committee is so valuable. It can build confidence and is a key aspect in creating and sustaining ambition in a truly creative process.

While a positive response to a new public art project is something to be hoped for, more important than anything is that at least some form of engagement takes place. Where public art really fails is not where there is negative publicity but rather where there is indifference. Public art is about engagement and discussion, about new ways of thinking and looking, it is challenging, creative, ambitious and, dare one say, 'controversial'. These are principles that underpin our understanding of art and consequently ones that should be embedded in the commissioning of art for our towns, cities and communities.

Toby Dennett

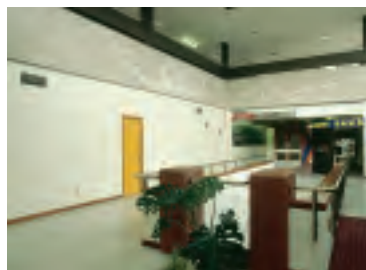
Director, Visual Artists Ireland

PUBLIC ART IN NORTHERN IRELAND

A BRIEF SYNOPSIS

The public art movement in Northern Ireland was slow to mature. John Hewitt noted in *Art in Ulster No.1*, in 1951, 'Of sculpture, there is little to tell...', although there had been a reasonably lively tradition of architectural sculpture in Victorian and Edwardian times and a notable exception of very refined work in the public or quasi-public realm by Rosamund Praeger, whose work can be seen in St Anne's Cathedral and the Royal Victoria Hospital, both in Belfast, and at Holywood, Co. Down, where the bronze **Johnny the Jig** (1953) takes pride of place. We can, perhaps, mark the emergence of a 'public art movement' with the Festival of Britain commissions to John Luke for his mural in Belfast City Hall and to George McCann for his stone relief panels, **St Columba** and **The Four Just Men of the London Guilds**, on the Guildhall in Derry. Also in Derry, two of the earliest public art works emerged when the architects of Altnagelvin Hospital – the firm of York, Rosenberg and Mardall – commissioned **Princess Macha** by the remarkable F. E. McWilliam and the huge mural **Four Seasons** by William Scott. In 1964, the Ulster Bank in Belfast's Shaftesbury Square created a stir with its commissioning of two untitled cast aluminium prone works by the renowned English sculptor Elisabeth Frink for the corner façade of its building; affectionately dubbed 'Draft' and 'Overdraft', they have come to define that urban space.

By 1971, the Arts Council of Northern Ireland was endeavouring to take artists' work out of the gallery and into public places under the auspices of a scheme called Art in Context. Competitions held in 1975 and 1978 resulted in works such as Oisín Kelly's **Grasshopper** in scrap metal for



CLOCKWISE FROM TOP LEFT:
Arthur Armstrong, **Play Sculpture**, 1976
(no longer in situ);
John Aiken, **Untitled**, 1987, City Hospital,
Belfast;
Ellis O'Connell, **Untitled**, 1987, City
Hospital, Belfast;
Dame Elisabeth Frink, **Untitled**, 1964,
Ulster Bank, Shaftesbury Square, Belfast

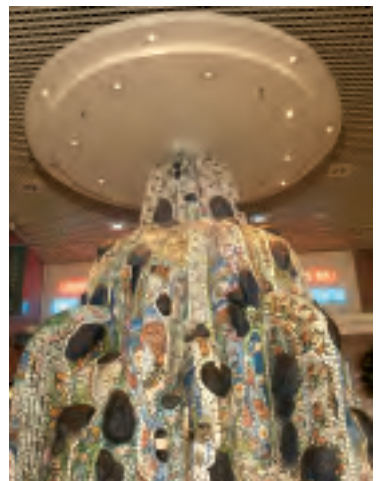
St Mary's Primary School, Strabane; Arthur Armstrong's **Play Sculpture**; Caroline Mulholland's **Three Free-Standing Figures** for the Antrim Forum; Bob Sloan's sculpture at Greenland County Secondary School, Larne; and Graham Gingles' **Concrete Trees** at St Colmcille's Primary School in Omagh. In total, some 14 works were commissioned for a variety of locations, including parks, libraries, hospitals and colleges. Also during the Seventies, the Ulster Museum commissioned Barry Flanagan's **New Metal Piece** in mild steel (1978) for placement outside its main entrance.



During the 1980s the Arts Council focused its public art policy on direct commissions with identified clients or commissioning bodies. The selection of artists was on the basis of limited competition; one example was Belfast City Hospital, where works were commissioned from Eilis O'Connell (**Untitled**, 1986-7), John Aiken (**Untitled**, 1986-7) and F. E. McWilliam (**Homer**, 1986). Elsewhere during this decade, Queen's University, Belfast, commissioned Clifford Rainey's granite and cast iron **Sulpicia** (1984) to add to its collection of public realm work which included **Seated Figure** (1962) by F. E. McWilliam and **Industry** by Barry Orr (1974-6).



The late 1980s and early 1990s saw the successful completion of John Kindness' **Waterfall of Souvenirs** at the Europa Bus Centre and Louise Walsh's **Monument to the Unknown Woman Worker** on Great Victoria Street. The Arts Council also embarked in 1990 on the creation of a Sculpture Park at its former headquarters at Riddel Hall on Stranmillis Road. Eight artists were invited to submit proposals for the park, and a large bronze **Umbilicus** was purchased from F. E. McWilliam. The Sculpture Park project had to be suspended when the Arts Council's tenure at Stranmillis Road became uncertain (the Arts Council subsequently moved to MacNeice House on the Malone Road). In addition, the purposes for which the park had been set up – to stimulate an interest in public works, and to act as a resource from which work could be purchased – became less necessary as the direct commissioning of art by district councils and others became more common. Since then the Arts Council has sold one piece, Deborah Brown's **Sheep on the Road** to Laganside, which has been very successfully relocated to the front of the Waterfront Hall where it resonates with site's original function as a livestock market, and loaned another to Laganside – **Untitled** by Bob Sloan which is now relocated beside the Lagan at Mays Meadow – and one to Ballynahinch Market House: John Kindness's ceramic and bronze pig, **Romulus and Seamus** (1992). The Council is investigating strategies for the long-term relocation of three other works.



In the early 1990s, the Department of the Environment commissioned a range of works, including three for St Anne's Square on Donegall Street, Belfast – **Untitled** by John Aiken (1990), **Globe** by Brian Connolly (1990), and **Boat**, a mosaic by Dierdre O'Connell (1990) – and, in Derry, **Hands Across the Divide** by Maurice Harron (1992) and **The Emigrants** by Eamonn O'Doherty in Waterloo Place.

With the introduction of National Lottery funding in 1994, a new financial resource for public art has become available, and has significantly accelerated the commissioning of it in Northern Ireland (the Arts Council of Northern Ireland holds the licence for distributing Lottery funding for the



TOP TO BOTTOM:
Louise Walsh, **Monument to the Unknown Woman Worker**, 1993, Great Victoria Street, Belfast;
John Aiken, **Untitled**, 1992, Riddel Hall, Belfast;
John Kindness, **Waterfall of Souvenirs**, 1991, Europa Bus Station, Belfast;
Deborah Brown, **Sheep on the Road**, 1991, Riddel Hall, Belfast (now relocated to Lanyon Place)



arts). Since May 1995, when the first Lottery grants were made in Northern Ireland, the Arts Council has allocated over £1.9 million to over 50 public art projects, ranging from large-scale urban works to smaller scale community and rural commissions and integrated arts projects for new buildings – many of these works are showcased later in this publication. These have been commissioned by a wide range of organizations, from community organizations to local authorities to health trusts to regeneration agencies.

A culture of commissioning artworks for the public realm has arguably now gained momentum – the wisdom of building-in a ‘Per Cent for Art’ of a capital budget for new building projects (which allows for meaningful creative collaboration between artists and other design professionals from the earliest stages) is increasingly accepted (it is now official policy for the Arts Council and Health Estates), and community groups have begun to develop their own localized public art strategies (such as at Holywood and Omagh), for example. Liganside, meanwhile, has commissioned a large number of works by a range of artists along the banks of the Lagan and its hinterland in Belfast, which has been complemented there and along other cycle paths elsewhere along the National Cycle Network, by commissions developed by Sustrans. Increasingly commissioners raise funds for public artworks from their own resources, seeing the benefits of engaging artists in either interpreting or presenting a ‘message’ to the public or simply enlivening the public realm. Examples of such commissioning in 2004 included: Belfast City Council’s commissioning of Katherine Nixon to create interpretive bronze information panels for Belfast’s Cathedral Quarter; the City Council’s Good Relations Unit commissioning of Elizabeth O’Kane to sculpt a bust of Mary Ann McCracken for the City Hall’s rotunda; and the Northern Ireland Commission for Children and Young People (NICCY) engaging Martina Galvin to create a large photographic work for the entrance to their premises on Great Victoria Street – in this, children and young people were active participants in the whole creative process, from writing the brief, judging the submissions and completing the work. (In each of these examples, the Arts Council was able to provide advice and support at competition stage by participating in the selection process.)

TOP TO BOTTOM:

John Kindness, **Romulus and Seamus**, 1992, Riddel Hall, Belfast (now relocated to Ballynahinch Market House);
 Bob Sloan, **Untitled**, 1992, Riddel Hall, Belfast (now relocated to May’s Meadow, Belfast);
 Katherine Nixon, **Interpretive Panel**, 2004, Cathedral Quarter, Belfast;
 Martina Gavin, **Photographic Panels**, 2004, NICCY Headquarters, Belfast;
 Elizabeth O’Kane, **Bust of Mary Ann McCracken**, 2004, City Hall, Belfast

RIGHT: Brian Callaghan, **Ninth Life**, 1992, Riddel Hall, Belfast



The Arts Council of Northern Ireland does not directly commission public art, rather it enables commissioning, by welcoming applications from organisations (not individuals) who wish to do so to its **National Lottery funding schemes**. The principal avenue is through its dedicated **Public Art Programme**, with two deadlines per year – details are downloadable from the Arts Council of Northern Ireland website. This dedicated programme, with specifically allocated National Lottery funds ring-fenced for the purpose, indicates a recognition by the Arts Council of the growth in commissioning art for the public realm and the importance of it.

Applications are assessed against the Arts Council's set criteria: public benefit; quality of arts activity; financial viability and quality of management; and partnership funding – all Lottery programmes require a partnership funding approach. Applicants should note that the Council currently splits applications into two separate stages: commissioning and production, each of which is eligible for funding; also, maximum 'ceilings' for funding operate. While the Council obviously welcomes strong and innovative applications, funding is always highly competitive and, therefore, regrettably not all applications are successful. Applicants should also note that where funding is sought from the Arts Council, the selection of artists will always be through a competitive process and usually be through open competition.

Arts Council funds towards smaller projects as well as time-limited projects with a lower financial threshold (up to £10,000) are also potentially available through **Awards for All** – for details on how to apply, contact Awards for All directly (see Further Information pages).

In addition, in 2006, the Arts Council announced a Government investment of over £3million to enable local communities to tackle the visible manifestations of sectarianism and racism in our society. This programme, **Re-Imaging Communities**, is designed to help all communities in urban and rural areas to focus on positive ways to express who they are and what culture means to them. It aims to replace paramilitary murals and emblems with positive images and to develop mural art and public art which celebrates life and helps people to feel part of the community in which they live. This programme represents a significant development in community-based public art in Northern Ireland and provides a challenge for the community arts process to contribute momentarily to the establishment of a normal civic society where there is equality and respect for diversity and where the public realm is free from displays of sectarian aggression. This three year pilot project is a partnership between the Arts Council of Northern Ireland, the Department of Social Development, the International Fund for Ireland, the Office of the First and Deputy First Minister and the Northern Ireland Housing Executive. For further information, contact the Re-Imaging Communities team based at the Arts Council on T. 028 9038 5200.

The Arts Council also supports public art within its **Capital** programme, where at least one percent for integrated art is built in to a building project. (For a description of the integration of art in building projects and an explanation of the 'Per Cent for Art' principle, see page 49).

Occasionally artists engaged in work in the public realm context have received support for elements of their work (as it relates to their own professional development and sometimes work in the community context) through the **Support for the Individual Artist Programme**.

For details of these schemes (and the levels of financial support potentially available and minimum partnership funding thresholds where applicable), application forms, guidelines and deadlines, visit the Arts Council website: **www.artscouncil-ni.org**. The website also includes a virtual tour of selected public art works across Northern Ireland, which is updated on a rolling basis.

The Arts Council can also advise on all aspects of the commissioning process, from planning the commission, developing the brief, selecting artists and drawing up a contract. Where the Arts Council is involved in funding a commission, it is a requirement that a representative of the Council is involved in the selection process. It is advised that when planning a commissioned art work for which you may seek funding, that you contact the Arts Council at the start of the project, before any work is undertaken. There is currently no public art commissioning agency in Northern Ireland (as there is in other parts of the UK); however, Visual Artists Ireland, an organisation with an all-Ireland remit, can provide an excellent service in terms of advice and project development and it may be able to assist with nominating an independent artist to a selection panel – this should be discussed directly with Visual Artists Ireland (for contact details, please see the Further Information pages). The Arts Council of Northern Ireland may also be able to participate occasionally in selection panels for public art projects which it is not funding if desired, depending on capacity – contact the Architecture and Public Art specialist.

INTRODUCTION

It should be stated at the outset that there is a wealth of well researched and detailed information available from specialist bodies such as the Sculptors' Society of Ireland; a-n/The Artists Information Company; Public Art South West (see www.publicartonline.org.uk); and Ixia (formerly the Public Art Forum), amongst others – please refer to the Further Information/Contacts pages for contact details. It might also be worth obtaining a copy of *The Code of Practice for the Visual Arts* from a-n; in summary, the principles of good practice identified in that publication are that those who work with artists should: contribute confidently, prepare thoroughly, collaborate creatively and aim high, and artists should do likewise. It is also worth remembering that where public art is being commissioned as part of a capital or environmental improvement project, the most effective and innovative creative outcomes occur when collaborations between artists and design teams and commissioners take place at the very outset of a scheme – for good information on this, see the guidelines for the Project funding scheme produced by Public Art South West.

THE VISION

The important first stage of the process is establishing the vision. In other words, potential commissioners should articulate what it is they hope to do and why they want to do it, identifying the desired outcomes of the commission. This is essential for the commissioner's own purposes but it will also aid and inform potential funding applications. If professional advice is required it is best to get it at this stage. The Arts Council recommends that commissioning bodies contact both the Arts Council and the Sculptors' Society of Ireland as early in the process as possible as they can assist with assessing the costs, identifying the site, selection procedures, community involvement, developing the brief and legal and contractual responsibilities.

DEVELOPING A BRIEF

A process of detailed planning flows on from establishing the vision. Regardless of scale, a project will need a comprehensive plan, which in turn will be developed into a brief for the project. Inevitably a plan will go through various stages of drafting as it is reviewed and developed. The planning/development of a brief stage will consider: costs; the route for selecting the artist; the potential site(s), considerations regarding legislation including equal opportunities, accessibility

and child protection; the involvement of the local community and specific groups as appropriate; legal and contractual responsibilities; insurance; project management, recording/documenting and monitoring; future maintenance; and publicity and promotion. The commissioning body should draw together a steering or management group, which will ultimately form a selection panel. The group should include members representing the community, the commissioner, funders, and a person with arts expertise (this could be an independent artist).

It may be that commissioners will feel that they need to employ a consultant to help them through this development stage, especially on large and particularly complex projects. Applicants to the Arts Council may include reasonable costs to cover such consultancy work connected to specific projects as part of a commissioning stage application; however, applicants should note that retrospective applications cannot be considered, so any work undertaken prior to a letter of offer being received cannot be recouped and applicants should be cautious about entering into any contracts.

THE BRIEF

The brief is an essential document. It will be the document which is supplied to the selected or applicant artist (depending on selection route) and will form the basis of the written agreement (contract) with the commissioned artist. The brief should as a minimum include information on the following:

- * The vision
- * Details of team members and their roles
- * Selection process – how, and against which criteria, will an application be assessed? (It is also good practice to state who is to be on the selection panel.)
- * Working Context (eg. community participation, local environment)
- * Budget – considering *all* the potential costs: advertising and selection costs; artist's fee; materials and fabrication (production) costs; installation and transportation costs; travelling and workshop expenses; professional and legal fees; insurance costs; consultation costs; VAT; contingency; maintenance costs; publicity, documentation and launch costs
- * Timescale
- * Requirements as to durability, maintenance and health and safety

- * Themes (if there are themes)
- * Technical information – maximum or minimum dimensions and weight requirements
- * Site – description of it and its condition, and of planning permissions (etc.) required (it is good practice to provide visuals of the site in question alongside a brief)

SELECTING ARTISTS

The selection of the artist should be made against clear criteria based on the objectives of the commission. As stated above, a representative selection panel should be drawn together from the commissioning steering group and an independent artist or representative with arts expertise.

Artists can be selected by:

- * Open submission: opportunities advertised nationally and/or internationally so any artist fulfilling the criteria can register interest
- * Limited competition: invitation to a small number of recommended artists who are paid to produce proposals or invited for interview.
- * Direct invitation: artists approached directly and invited to undertake the commission or in response to artists themselves initiating an idea.
- * Purchase of contemporary work: direct from the studio or gallery or from open or limited submission.

Where funding is sought from the Arts Council of Northern Ireland, the selection of artists will almost always be through open competition. The rationale for this is that maximum opportunity should be afforded to practising and professional artists to engage with creating work in the public context, and that there should be a 'level playing field' – public art commissions are, relatively speaking, substantial and high profile commissions, and where public money is involved, direct commissioning is not generally desirable. An exception to this route may be where it has not been possible for a selection panel to collectively appoint an artist after an open competition has been exhausted – in this instance a more limited approach may be considered acceptable, although equally the appropriate way forward may be to re-run a competition if funds allow.

OPEN COMPETITIONS

Firstly, an advert will need to be prepared and placed in the media. In Ireland, North and South, the usual routes are through the trade press: *Circa Magazine* and the Sculptors' Society of Ireland's *Visual Artists' News Sheet*; both also have websites and e-bulletins through which commissions can be advertised. Additionally, commissioners may – depending on the budget available and the context in which they work – wish to place the advert in the local press or daily papers (if so, commissioners should be mindful of equality of opportunity when choosing newspapers and their perceived readerships). If desired, and especially if the commission is major, adverts can be placed in British trade journals, such as *a-n*. Targetted mail-shots to studio groups can also be considered and may be effective, as may be advertising on local authority or other websites as appropriate.

Artists who respond to the advertisement should receive a copy of the brief, and preferably be given the opportunity to visit the site in question. A reasonable period of at least 4 weeks from the date of advert should be given before the deadline for receipt of applications. It is normal to ask for artists to submit a statement in response to the brief and criteria laid down; outline proposals and drawings detailing materials to be used etc.; a CV detailing all their work to date and relevant qualifications; a good range of visual examples of their work; and information on their working to the budget involved.

Competitions are usually handled in one or two stages. For smaller commissions it *may* be sufficient for a panel to collectively select an artist from the basis of one submission, assessed (and often scored) against the established criteria. Frequently, and especially on more substantial commissions, a two-stage approach is taken, whereby the panel shortlists submissions down to say 4-6 of the strongest proposals and invites these artists to develop their proposals to a more detailed stage for an agreed fee – commissioners should factor in the costs of such fees in their overall budget. This detailed stage may require artists to produce a maquette (or model) and to attend an interview. Again, a reasonable period should be allowed to enable artists to carry out this second stage. The artist whose work is most impressive at this maquette and/or interview stage will be selected.

A WORD ON SHORTLISTING AND SELECTION

As stated above, commissioners should establish clear criteria related to the objectives of the commission which will enable them to select the best artist for the commission – these selection criteria should be written into the brief so that applicant artists will also be fully clear on how their submission is being judged.

Selection should also be made by a panel which is as representative as possible (although be wary of over-large interview panels as these can be daunting for interviewees). Commissioners may find it useful to 'score' against the set criteria as a way of achieving, recording and analysing consensus, and indeed weighting the scores for particular elements as they see fit – for example, if a project is to have a strong educational component, the score for the ability to and experience of working in education may be marked out of a higher score. Every project is different, but it is suggested that selection criteria address the following matters in most instances:

- * Artistic quality of submission
- * Appropriateness of submission
- * Quality of examples of previous work submitted
- * Previous experience of working in the public realm
- * Consideration of health and safety issues
- * Durability (assuming it is not a temporary project)
- * Implications for future maintenance

It is, of course, good practice for commissioners to keep a clear record of the selection and any scoring process undertaken by a selection panel – it will be useful for review purposes and to inform future projects, as well as available for providing feedback to unsuccessful artists. It is generally appropriate to offer the opportunity for feedback to unsuccessful artists in a letter of regret.

CONTRACTS

Once the artist is selected, the next stage will be for the commissioners to agree on the contractual arrangements. It is important to note, however, that if the process is being funded through a two-stage Arts Council process (or indeed by other funders operating similarly), it may be necessary to await the outcome of a funding decision for the second stage before actually entering into a firm contract with the selected artist – in other words, proceeding to this stage may be subject

to funding decisions; these time-scale and funding outcome considerations ought to be factored into the timetable developed at brief development stage.

Sound advice on contracts and what they should include, should be sought from the professional bodies, such as the Sculptors' Society of Ireland and/or a-n/The Artists Information Company. However, in summary, a legally binding agreement which works to protect both artist(s) and commissioner, is essential, and it should include at least the following:

- * Names, addresses and definitions of the parties
- * The brief
- * The proposal (with a drawing or photograph of a maquette)
- * Insurance and professional indemnity requirements
- * Fees, costs and payments schedule
- * Key contractual dates
- * Ownership of work, copyright and moral rights (NB. Copyright in the work itself will always remain with the artist)
- * Defects warranty terms
- * Warranty of originality
- * Site preparation, installation and maintenance obligations
- * Permissions, such as planning permission or performance licences (if applicable)
- * Formal acceptance
- * Arbitration routes

DOCUMENTATION AND EVALUATION

Documentation and evaluation are important elements of any public art project, for both reference and promotional purposes. The documentation can be carried out in written and visual formats – it may be appropriate to film as well as photograph stages of the project, for example. A full evaluation of the process from start to finish is useful in terms of measuring the success of the project for the benefit of all those concerned, and funders will generally require some form of evaluation to be carried out and submitted during and at the end of the process. Evaluation and review will, of course, also help with the planning of any future projects.

LAUNCHING THE WORK

It will be important to launch the completed work in a high profile, public way – after all, engagement with the public and integrating the work with the local context will be and have been of paramount importance to the project itself. Marking the completion of the project ensures that it becomes publicly known, acknowledged and indeed debated. All those actively involved in the project, from artist to participants to funders to local residents, should be invited to attend an event, to which the media should also be invited and encouraged to cover – drawing up a press release would also be useful.

A WORD ON MAINTENANCE

Often public artworks that have a practical as well as an aesthetic function fare best in terms of longevity – they become cared for, maintained and renewed on an ongoing basis. Similarly, public art which is strongly 'owned' by a community or constituency of some sort will be kept alive and avoid becoming tired (at best) or vandalized or damaged (at worst) for longer than a work which doesn't. It is sad all round if a water feature becomes clogged with debris and no longer functions, or a piece requiring illumination never has the bulbs changed, or if a kinetic work becomes seized up and no longer moves for want of a little oil. Consideration of how a work can and will be maintained in the future (if it is planned for it to have a long-term future) – and the potential cost implications – should be undertaken at probably the brief development and certainly the selection stage. Certain contractual responsibilities can be negotiated with artists at contract stage (especially relating to rectifying defects within a reasonable time period), but the ultimate responsibility for ongoing maintenance will and should rest with the commissioners.



TYPES OF PROJECT SINGLE WORKS

Many public art projects are simply one-off, discrete works created for single, well defined sites. Often they are designed to enhance the civic realm as spaces of communal conviviality and/or to provide a visual or aesthetic counterpoint to the physical environment; the scale of the work will depend on the site and funding limitations and other project-specific variables. The creation of single works will often involve community participation, which is important in terms of gaining public understanding, connection and ownership of the work. Two larger commissions are presented here as case studies, followed by brief descriptions of a selection of other examples funded by the Arts Council of Northern Ireland (in roughly chronological order), and an indication of works currently in receipt of funding and in development.



LEFT: Deborah Brown, **Sheep on the Road**, 1991, Lanyon Place, Belfast

ABOVE: Louise Walsh, **Monument to the Unknown Woman Worker**, 1993, Great Victoria Street, Belfast (detail)



Big Fish

Donegal Quay, Belfast

John Kindness, 1999

This 10-metre long salmon, situated in front of Belfast's elegant Victorian Custom House by Sir Charles Lanyon, has become an iconic landmark for Belfast city centre. Funded by Laganside and the National Lottery through the Arts Council of Northern Ireland, the work was commissioned by Laganside Corporation through open competition to celebrate the regeneration of the River Lagan.

The outer 'skin' of the fish is clad in printed ceramic tiles decorated with texts and images relating to the history of Belfast. Material from Tudor times to contemporary newspaper headlines are included along with contributions from Belfast school children. The Ulster Museum provided the primary source of historic images, while local schools and day centres located along the line of the River Farset (an 'unseen' river also flowing through Belfast) were approached to provide drawings for the fish. Images were provided by Glenwood Primary School, St Comgall's and Everton Day Centres. The Big Fish also contains a time capsule storing information/ images/poetry on the city.



The artist, John Kindness, is known for his humorous and quirky visual commentaries and use of unconventional materials. He is one of Northern Ireland's best known artists, particularly in relation to the work he has produced for public spaces including **Waterfall of Souvenirs** at the Europa Bus Station, Belfast (1991) and, in the Republic of Ireland, at Ballymun Civic Centre, where his series of portraits, **Sisters** (2003), were painted onto car bonnets.



ABOVE: **Big Fish** under construction



Let the Dance Begin or Millennium Sculpture Strabane, Co. Tyrone Maurice Harron, 2002

This large-scale composition was created by the experienced Derry-based artist Maurice Harron, whose other work has included **Hands Across the Divide** in Derry, the **Workers** dry arched gateway to Letterkenny, and the **Flying Angel** at the Mission to Seafarers at Laganside, Belfast. The commission was developed as the result of open competition by Strabane District Council, the Strabane-Lifford Development Commission and the North West Development Office and was funded by the National Lottery through the Arts Council of Northern Ireland, Strabane District Council, Sustrans, the Ulster Wildlife Trust, the Department for Social Development and the Strabane-Lifford Development Commission.

The work has a landmark quality that defines the space in which it is set – at a busy intersection of roads. The local community appears to have taken it affectionately to heart, having

been known to surreptitiously dress the figures in football strips, and unofficially name the 18-foot-high stylized bronze figures ‘the Tinnies’.

The sculptures won a Civic Trust commendation in 2003, with the judges commenting as follows: ‘It makes for one of the largest and most impressive pieces of public art in Northern Ireland. The theme of music and dance reflects the area’s social and cultural heritage, and the site is brought to life when floodlit at night. The sculptures make a very real contribution to the area and, in their setting, are an excellent example of civic art.’



Shades of My Father

Kerr Street, Portrush, Co. Antrim

Brian Connolly, 1990

Through a limited competition in 1990, Brian Connolly was commissioned to make a public sculpture for his home town of Portrush. This sundial created from ceramic tiles and cast concrete continues the artist's interest in the importance of time and space. The shell-shape incorporated into this piece had become a recurrent element in Connolly's work by this stage.

Born in Ballymoney, Co. Antrim, Connolly studied sculpture at the University of Ulster, Belfast (where

he now teaches). He is currently based near Bushmills, and his work has been exhibited nationally and internationally; his public commissions include works for St Anne's Square, Donegall Street, Belfast (now temporarily removed) and at Lagan Valley Island, Lisburn. Throughout his work, the artist has been intrigued by the concept of time.

The work was funded by Coleraine Borough Council, the Arts Council of Northern Ireland, ABSA and Hutchinson Flooring Contractors.



Sheep on the Road

Lanyon Place, Waterfront Hall, Belfast

Deborah Brown, 1991

This flock of seven bronze sheep and a shepherd on a concrete and stone base was originally commissioned by the Arts Council for its sculpture garden at Riddel Hall on the Stranmillis Road in Belfast. It was purchased by Laganside Corporation in 1999 and relocated to its present position outside the Waterfront Hall at Lanyon Place, where it resonates with the history of the site as a cattle and sheep market.

Deborah Brown, born in Belfast in 1927, is an acclaimed sculptor with a profound love and respect for nature. **Sheep on the Road** was

inspired by her childhood visits and enduring interest in the landscape of Cushendun. The realistic rendition of the piece resulted from careful observation of people and animals within the countryside. Renowned in Ireland for her pioneering exploration of the medium of fibre glass in the Sixties, Brown's work is represented in many collections in Ireland and abroad, including the Ulster Museum, RTE, Bank of Ireland, the Hugh Lane Municipal Gallery of Modern Art Dublin, Irish Museum of Modern Art Dublin and the Arts Council of Northern Ireland. A recent quirky public commission

was **Suzie the Street Cat** for Belfast's Donegall Road, commissioned by the Forest of Belfast.



Waterfall of Souvenirs

Europa Bus Station, Belfast

John Kindness, 1991

This 5 metre-high ceramic mosaic work was the result of a collaboration between Translink and the Arts Council (the joint funders) to mark the opening of the new bus and train station – the piece takes a central and pivotal place on the concourse. The Waterfall is an avalanche of Irish memorabilia with a strong northern accent – images include an Ulster Fry beside the Giant's Causeway, presents from Bangor, Bushmills and Ballymena. One of the ideas behind the piece was to connect the places reached by Ulsterbus services.

As part of his process of community engagement and participation, the artist John Kindness invited donations of ceramic souvenirs from Ulster, some of which were then selected for inclusion in the finished piece. The public response was considerable. These often kitch items were then, along with specially fired ceramics, reassembled by the artist to achieve the overall design of the work. Kindness said of the work: 'I tried to find a format that would relate to all the places the buses travelled to, thereby creating an immediate relationship between

the sculpture and the people who used the station'; he also remarked on how this was at the time the first major sculpture commission to be realized in Belfast since the 1950s. (*Irish Reporter*)

(Biographical details on the artist are given in the **Big Fish** case study.)



Monument to the Unknown Woman Worker

Great Northern Mall, Great Victoria Street, Belfast

Louise Walsh, 1992-3

Originally commissioned by the Department of the Environment for Northern Ireland, the commissioning of this piece was taken over by Glenbank Estates Limited following a disagreement regarding the interpretation of the theme, and the Arts Council part-funded the work to the tune of 25%. The official brief was to reflect Amelia Street's history as a former 'red light district' with 'two colourful life-size "cartoon" female figures'. Walsh considered it to be offensive to portray women in that way, and instead submitted her proposal for two bronze female figures who could address the

underlying issues of women's low-paid jobs and unpaid housework. This theme is articulated by the use of objects and utensils symbolic of women's work, such as household items, telephones, shopping baskets and cash registers, which are imbedded in the fabric of the figures.

Louise Walsh was born in County Cork in 1963, graduated from Crawford Municipal College of Art in 1985, and gained her MA in Sculpture from the University of Ulster, Belfast in 1986. She is well known for her life-size energetic figures, which challenge

conventional depictions of women, her use of informal objects and her considerable technical skills. She has exhibited extensively in Ireland and the UK and has substantial experience in the field of public art with commissions including installation work at Heathrow Airport, London; sculpture within the integrated artworks project at the Royal Group Hospitals in Belfast; and work in Dublin, Cavan and Limerick.



The City as Shape

Orchard Street, Derry

John Aiken, 1996

This work, commissioned by the Department of the Environment via an open-submission sculpture competition and funded by the DoE and the National Lottery through the Arts Council of Northern Ireland, is site-specific to a landscaped area on Orchard Street, adjacent to New Gate Bastion. Due to the dynamics of the sloping site, the work can be seen from both inside and outside the walls, above and below. The work consists of four granite blocks which reflect the shape of the city's four quarters – Ferryquay Street, Shipquay Street, Butcher Street and Bishop Street. The geometric, irregular, multi-

sided stones are intended by Aiken as 'portraits of the old city in terms of shape and form' – an abstract translation of Derry's walled city. The multi-textured and multi-coloured granite is highly polished and was sourced from Europe, Africa and South America. The range of granites used represents the diversity of cultures in Derry and its role as a port. The monolithic forms (weighing up to twenty tons) reflect Derry's rich historical, archaeological, commercial and cultural heritage. As abstract conceptual sculptures, profiling Derry's walls, placed at the heart of the city, the works

simultaneously point to past, present and future.

John Aiken studied at the Chelsea School of Art (1968-73) and the British School at Rome (1973-75). In 1986 he was appointed Head of Sculpture at the Slade School of Fine Art in London. His interest in military architecture and in archaeology underpins much of his work. He has exhibited extensively and has been awarded many commissions including a 40 metre frieze in Belfast City Hospital (1986) and a steel sculpture for the Arts Council of Northern Ireland's Sculpture Park (**Untitled**, 1992).



Fishing Boat

Promenade, Portstewart, Co. Londonderry

Niall O'Neill, 1996

This bronze work was erected to commemorate the life and work of Jimmy Kennedy, a songwriter who spent much of his life in Portstewart. He wrote 'Red Sails in the Sunset' whilst looking out to sea from his parent's home in Strand Road in the town. It was commissioned by Coleraine Borough Council and funded by the Council, the National Lottery through the Arts Council of Northern Ireland, Dempsey's of Portstewart and the Association of Business Sponsorship of the Arts.

The artist, Niall O'Neill, is based in County Wicklow. He is a well-established sculptor who has completed a number of commissions in Ireland, north and south, including **The Garden** and **Repose** in Dun Laoghaire, and **Ammonite**, a public sculpture for Malahide Marina. He is a regular exhibitor in the Oireactas and Aer Rianta, and his work is included in a number of public collections.



Atlantic Drift

Civic Offices, Strand Road, Derry

Locky Morris, 1998

Derry City Council wished to commission a public artwork for placement outside its headquarters on the city-side banks of the River Foyle. Chosen artist Locky Morris proposed to salvage huge timber piles from the old American jetty at Lisahally along the river. With Derry's rapidly changing landscape, little remained of the old wooden docks and quays; rich material that give clues into its history. These timber piles, now transformed into something new, still show the marks and effects of a lifetime in the river. The tidal markings could be seen as emblematic of Derry's history as a port with its many

waves of emigration and trade. The structure, rising to 10.4m (34 feet), weighing 34 tones and forming a kind of totem, exploits the physical power and beauty of the wood. It refers directly to processes of construction and strongly suggests skyscrapers or stepping-stones. Like modernist architects' experiments in the 1920s and 1930s with new urban forms the neat columns of **Atlantic Drift** belie a complex rhythm of space and form.

Locky Morris was born in Derry in 1960, where he continues to live and work. He studied in Belfast and

Manchester. His work has been exhibited widely nationally and internationally. Throughout his career, his engagement with Derry City and its changing character has shaped his work. For a number of years in the late 1990s he concentrated solely on making music with his band Rare. He has been the recipient of numerous awards including an *Art for Architecture* award from the RSA.

The work was funded by Derry City Council and the National Lottery through the Arts Council of Northern Ireland.



Lagan Symphony

Riverside Gardens, Lanyon Place, Belfast

‘designs matter’ Susan Crowther and Willis Engineering, 1999

Laganside commissioned this work in mild and galvanised steel for the new riverside walkway running from Mays Meadow to the Waterfront Hall, and funded it along with funds from the National Lottery through the Arts Council of Northern Ireland. The references are both to the natural life of the river and to the musical performances which take place in the landmark Waterfront Hall building (by Robinson McIlwaine Architects). Steel bands wave in and out and up and down to create a feeling of movement associated with music

and, representationally, the musical stave. The lines change in character from formal and controlled at one end to free-form at another, which is also marked by the figure of a standing heron. This inclusion of bird-life reflects the variety of activity along the river and pays tribute to the work of the RSPB. In the evening, the work creates dramatic shadows of birds up and across the wall when caught by the sunset.

Susan Crowther is an architect working for the private practice

‘designs matter’. She has worked on a number of commissions in collaboration with Portadown-based Willis Engineering. Her work can be seen at the Gasworks railings in Belfast, railings at Market Street in Lurgan and in the street furniture at Belfast Castle.



Dividers

Clarendon Dock, Belfast

Vivien Burnside, 2002

Dividers was commissioned for Clarendon Dock by Laganside and funded by it, the National Lottery through the Arts Council of Northern Ireland, and Belfast Harbour Commissioners. To the passer-by today's buildings around Clarendon Dock are quiet, but in them the business of international communication is on a line of continuum of commerce earlier effected by the ships built on the site, which connected Belfast with the rest of the world. Like **Dividers**, simple, familiar hand-held tools were key to the designing, constructing and planning which allowed circumnavigation from the city. The 8.3 metre-high bronze form (with stainless steel core) acts

as a frame or doorway in the space, both entrance and exit, and provides a symmetrical, linear shape among a great many blocks of buildings, echoing the Harland & Wolff sentinel cranes on the other side of the river. Laganside encouraged community participation with the **Dividers** piece. Interested individuals attended design workshops and physically made their own bronze plaques to be located near the **Dividers**. Each participant was asked to prepare an image or text, which best described what Clarendon Dock and the surrounding area meant to them.

Vivien Burnside lives and works in Northern Ireland. She has an MA from the University of Ulster and is an Associate Lecturer at the Belfast Institute. She has been exhibiting work, in a variety of media, in galleries and public spaces since 1981. In Belfast, previous public artworks include billboard paintings, participation in Horsehead International Sculpture Project and a commission for The Royal Belfast Hospital for Sick Children. She also has considerable experience in project-managing large integrated arts projects at the Mater Hospital in Belfast and for South & East Belfast Health Trust in its development of three Community Treatment and Care Centres.



Jane Ross Commemoration Sculpture

Catherine Street, Limavady, Co. Londonderry

Philip Flanagan, 2002

The work in Portland stone with a water feature (measuring: h. 200cm x w. 150cm x l. 400cm) was funded by Limavady Borough Council and the National Lottery through the Arts Council of Northern Ireland. It alludes to a mid-19th century event associated with the town of Limavady – a local woman, Jane Ross, on hearing a blind fiddler outside her window in Main Street,

wrote down the melody known today as the ‘Londonderry Air’.

The artist Philip Flanagan, whose work alternates between figurative and abstract minimalist work, has created a work composed of a series of lines cut within the stone which refer to the town’s coat of arms, the lines of the musical stave and the River Roe.

SOME RECENTLY COMPLETED SINGLE WORK PROJECTS IN RECEIPT OF ARTS COUNCIL FUNDING

DERRY

Foyle Valley ‘Art in the Travelling Landscape’ **Double Bridge** by Noah Rose (Commissioned by Sustrans)

LARNE

Migration sculpture by John O'Connor (Commissioned by Larne Borough Council)

TOOME

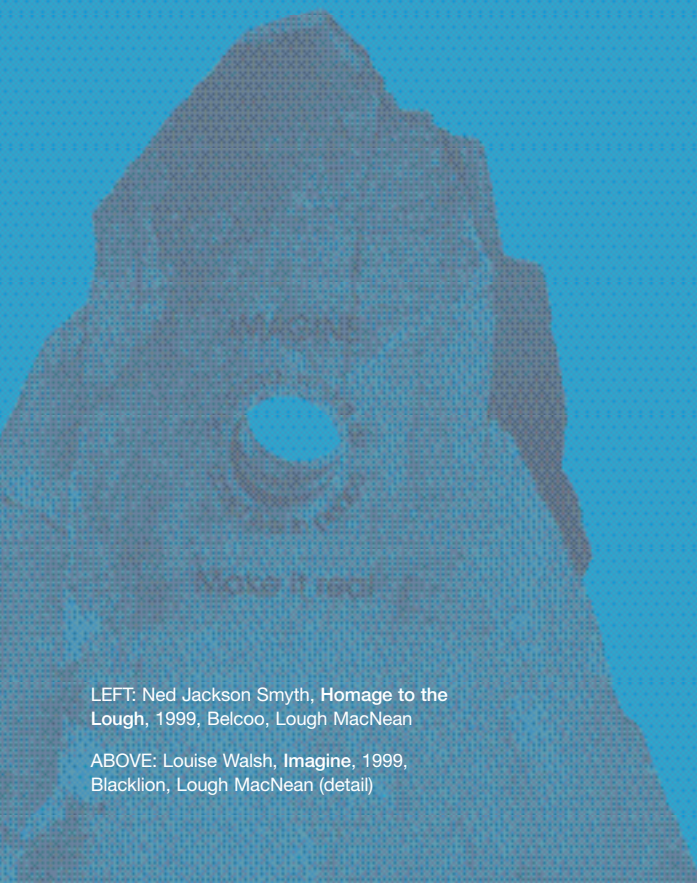
Gateway artwork by Chris Wilson (Commissioned by Toome Industrial Development Amenities and Leisure/TIDAL)





TYPES OF PROJECT MULTIPLE WORKS

These projects may be conceived as a whole or in stages, but involve the creation of more than one work for a location or group of connected locations; often they are sculpture trails, although the artworks may be in a variety of media and they need not necessarily be linked by a unifying theme. A couple of case studies are given, followed by brief descriptions of a selection of other examples funded by the Arts Council of Northern Ireland and other projects currently in development. It is worth noting Laganside's Art Trails in Belfast (see www.laganside.com) and Sustrans sculpture trails along the National Cycle Network (see www.nationalcyclenetwork.org.uk).



LEFT: Ned Jackson Smyth, *Homage to the Lough*, 1999, Belcoo, Lough MacNea

ABOVE: Louise Walsh, *Imagine*, 1999, Blacklion, Lough MacNea (detail)

Lough MacNea Sculpture Trail

Belcoo, Co. Fermanagh

1998-2000

The Lough MacNea Sculpture Trail is set in an area of outstanding natural beauty around Upper and Lower Lough MacNea in south-west Fermanagh, bordering counties Cavan and Leitrim; at one end is Florence Court House and between the two lakes is the village of Belcoo. The lakeland area is popular with fishermen and walkers, as well as artists and writers, and is rich in historical and cultural interest. A group with a vision to link the communities around the lough shores and unite them in a celebration of shared experience through physical expressions of their identity formed in order to realise a sculpture trail at locations all around the area of the Lough.

The Sculpture Trail received a National Lottery award from the Arts Council of Northern Ireland for £44,600, as well as funding from a variety of other funders, such as Fermanagh District Council, Leitrim and Cavan Councils, An Chomhairle Ealaíon, the EU Peace and Reconciliation Programme and Co-operation Ireland.

Artists included: Ned Jackson Smyth (**Homage to the Lough**);

David Kinane (**Letterbreen Mark**); Niall Walsh (**Monument**); Betty Newman-Maguire (**Circle of Hands**, **Salmon Leap** and **Hazel Den**), Louise Walsh (**Imagine**); Seamus Dunbar (**Forum**); Martina Galvin (**Inish Ocha & Glen Fearnmuighe**); Anna MacLeod (**Reflectress**); Derek Whitticase (**Points of Contact**); Anthony Scott (**Kissing Boars**); and Gerard Cox (**Duet**).

Works pictured:

Homage to the Lough

by Ned Jackson Smyth

Located in Blacklion, and sited in the cottage meadow in Belcoo, on the pathway near to Lough, this abstract sculpture measuring 2.5 metres high and constructed of steel, wood and stone, is symbolic in a number of ways. It represents the history and the passage of time in the area. The corten steel forms are based on bronze arrowheads that have been found in the area and the material represents the coming of the railway to the village. The three forms have negative shapes cut out to reflect the moods of the Lough – calm to rough. The centre-piece is an oak

form in the shape of a boat referring to the early settlers; the lime stone path around this is a reference to the famine road that was built in the area.

Ned Jackson Smyth is a sculptor based in Newtownards, Co Down. He was born and educated in Belfast, and completed an apprenticeship in light engineering. He attended University of Ulster, where he achieved a BA (Hons) in Fine and Applied Art. Since leaving University he has been practising as a professional artist, through exhibitions, commissions both private and public, workshops and lecturing. He has exhibited throughout Ireland, and internationally with group exhibitions in the UK, Europe, Russia and Brazil. His public commissions have been a mixture of community-based projects and public authority commissions; he is currently working on a large-scale work for the new Regional Acquired Brain Injury Unit at Musgrave Park Hospital, Belfast.



Salmon Leap

by Betty Newman-Maguire

Located in Claddagh Glen, along the river beside the weir, this Douglas Fir work measuring 4.5ft (W) x 12ft (H) was the outcome of a two month residency working with local children. It was inspired by the weir on the Claddagh River where the salmon leap. Looking through the negative fish shapes on the sculpture one can see the weir. The undulating side of the piece echoes the flow of the water.

Betty Newman-Maguire was born in Kells, Co. Meath in 1952. She graduated with a first class honours degree in Sculpture from the National College of Art and Design, Dublin, 1988 and was awarded a Master of Fine Art from the University of Ulster, Belfast in 1998. She has mounted many solo exhibitions in Ireland and America and has also exhibited in group shows internationally. Since 1988 she has been awarded many major public commissions. Her public sculptures range in material from

steel, wood, stone, bronze and earth. All her public sculptures are site specific and are made in response to the environment – an example is **Flight of Geese** at Alexandra Park in East Belfast, commissioned by the Forest of Belfast.

ABOVE LEFT: Homage to the Lough

ABOVE RIGHT: Salmon Leap



XPlore Art Public Art & Sculpture Trail

Lagan Valley Island, Lisburn

1999-2001

In a sense, the commissioning of artworks at Lagan Valley Island straddles 'multiple artworks' and 'integrated art' categorization as many works of art were commissioned alongside the building of the new civic and arts centre on the regenerated site – several of these are sited within the building itself. The commissioning was also staged rather than created as a 'one off' – the first public art programme was 'Natural Forces', a competition launched in 1999 inviting artists to submit proposals considering earth, fire, wind and water; a second phase commissioned further external commissions to enhance a public realm art trail, of which two included significant local community involvement.

Funding for the commissions came from a variety of sources including the commissioners themselves, Lisburn City Council; all but two received support from the National Lottery through the Arts Council.

Artists include: Ned Jackson Smith (**New Growth** wood sculpture and **The Island and the Elements** bronze and concrete water sculpture); Janet Preston (**Dig** prints); Larissa Watson-Regan (**Salmon Leap**, **Air** and **Canal Walk**

mixed media works); d3 Art & Design/Ngaire Jackson, Clare Lawson and Gerry Woodcock (**Concentric Twist** steel sculpture); Brian Connolly (**Artist's Easel** bronze sculpture); Karl Ciesluk (**The Lagan Revival** carved stones); Bob Sloan (**Tree of Dreams** stainless steel and bronze 'tree').

Main work pictured:

Artist's Easel

by Brian Connolly

This work is located on the river path adjacent to the entrance to the Island Arts Centre. It takes the form of a bronze artist's easel, picture frame and stool and works on several levels. It is interactive in that the viewer can sit on the stool and look through the frame to contemplate the view of the river and riverbank beyond, or one can place oneself within the frame to 'become' the work of art, or the frame can act as a celebration of the natural scene seen within the frame; it also playfully references the work of the Surrealist artist Rene Magritte.

(Biographical details on the artist are given with **Shades of my Father** on page 26.)



TOP: Ned Jackson Smyth, **The Island and the Elements**

ABOVE: Karl Ciesluk, **The Lagan Revival – Salmon Ladder**

Castlewellan Forest Park Sculpture Trail

1992

The Sculpture Trail in Castlewellan Forest Park was opened in September 1992, as the first of its kind in Northern Ireland. The trail was the result of a three week Sculpture Symposium involving nine sculptors from Northern Ireland, the Republic of Ireland, Holland and Greece. This Symposium was jointly promoted by the Forest Service of the Department of Agriculture, Down District Council and the Sculptors' Society of Ireland, with funding from the European Arts Festival and the Arts Council of Northern Ireland.

The eight sculptures along the trail were created from natural materials, most of which were gathered from the park. They were designed and made specifically for the three mile lake-side walk, with sites chosen to emphasise some of the park's most

beautiful features. The Trail is owned and maintained by Down District Council.

Works pictured:

Dreams and Stones

by Michael Bulfin

Michael Bulfin has been creating and exhibiting sculpture since the early 1960s. He has had a number of solo exhibitions and has shown work widely in Ireland, the UK, Europe and the U.S. He is very interested in public art and, in particular, site specific and land art; with a scientific background and knowledge, he brings a special approach to these areas of sculpture. He said of this work, 'This sculpture creates a space, a place to stop and ponder, to sit and think, to dream, to dream perhaps of stones. Remember these stones may be three hundred million years old but still they can be reshaped.'



Piece for a Maple Tree

by Kathy Herbert

Kathy Herbert was born in Dublin in 1955 and studied Fine Art Printmaking at the University of Ulster. She has had solo exhibitions in the USA and in Northern Ireland. In 1996, she was awarded a major prize from the Irish Concrete Society and the Alice Berger Hammerschlag Travel Award. Her work is held in private collections in England, U.S.A. and Ireland. She said of this work, 'It is inspired by the maple tree, under which it is

sited. In a sense, the sculpture and the tree are both part of the piece: they make reference to each other and work together as a unit. The pattern of the leaf motif is interrupted by the stone with the image of the hand, inferring man's interference in the natural order. The piece both honours the tree and warns of the danger of its loss.'



TOP and ABOVE: **Piece for a Maple Tree**

LEFT: **Dreams and Stones**

Flight of Geese and Goose Bench

The Commons, Donaghadee and Portaferry

Tourist Information Centre

Owen Crawford, 1997

Ards Borough Council, with Arts Council of Northern Ireland support, commissioned, through their 'Art in the Community Programme', Kircubbin-based sculptor Owen Crawford to design robust outdoor public seating for council designated sites. Inspired by previous work on site at Castle Espie with the World Wildlife Trust (WWT), Crawford conceived these practical yet visually attractive seats for two locations.

Flight of Geese is constructed from Turkey and Pendunculate Oak, carved and sited 'green' from Clarke Cunningham's wood yard Killyleagh, Co. Down. The work measures 420 x 240 x 45cm.

Goose Bench is constructed from granite boulders (4 x 225mm diameter) and oak, carved and sited 'green' from the same wood yard in Killyleagh. The Brent Goose has the distinct shapes and patterns that the artist worked from. In contrast to its sister piece, the oak was given a thin varnish coat to provide temporary protection that has now decayed and now appears as sun-weathered grey grain, an effect that can only be achieved with time. The reclaimed Mourne granite remains lighter in colour than the timber.

Owen Crawford trained in Fine Art Painting at Ravensbourne College of Art & Design, Kent. He has

completed over forty public commissions in Ireland, north and south, including work for the Royal Victoria Hospital, Bangor Heritage Centre and the Forest of Belfast. He has exhibited in venues throughout the country.



ABOVE: **Goose Bench**

LEFT: **Flight of Geese**

Garden of the Senses

Palace Demesne, Armagh

1998

The Garden of the Senses is a sensory experience offering elements accessible to both able-bodied and disabled persons. The garden itself was built in 1996 in the grounds of Armagh City and District Council's headquarters – the 18th-century Palace Demesne that was formerly home to the Church of Ireland Archbishop of Armagh. The Garden's modern design is complemented by two bubbling water sculptures – **Sensory Form** by Ned Jackson Smyth and **Kinetic Blooms** – which are each linked to a central pond. The sculptures were commissioned as a result of a competition funded by the National Lottery through the Arts Council of Northern Ireland and by Armagh City & District Council.

Work pictured:

Kinetic Blooms

by Barry Callaghan and Joanne Risley

The focal kinetic sculpture by Barry Callaghan and Joanne Risley is 2 metres high and consists of a plant form in bronze (patinated and polished elements) with a dragonfly resting on an upper leaf. Water spurting from the insect's mouth fills the uppermost flower head, causing it to tip. The action is then repeated with a second flower form. Designed to be interactive for children, there is a pulley and lever to move the dragonfly's wings and the lower flower head can be moved by a handle.

Joanne Risley was born in Knutford and completed Foundation in Norwich London Road College of Art. She studied sculpture at Dundee and undertook an MA at the University of Ulster, Belfast where she met her partner Barry Callaghan also on the MA programme. Barry Callaghan was born in London in 1960. He studied at the University of Ulster. He has had solo exhibitions at the Octagon and Orpheus Galleries in Belfast and exhibits regularly with the Royal Hibernian Academy, Dublin and the Royal Ulster Academy, Belfast. Major commissions include **Ninth Life** 1992 for the Arts Council of Northern Ireland Sculpture Garden, Riddel Hall. He also created **Nest Egg** 1994 which is located in the Northern Bank, Donegall Square, Belfast. Both have worked as sculptors for a number of years and have completed a number of public commissions including sculptures for the integrated artworks project at the Mater Hospital, Belfast. **Kinetic Blooms** was their first collaborative commission.



Ards Public Art Trail

Various artists

1999-2002

Ards Arts (Ards Borough Council) was awarded a three-year Access grant from the Arts Council in order to develop a range of public artworks by various artists across the Peninsula which actively engaged with local communities. The project took the form of two phases: the first was an art Symposium (1999) which allowed eight artists – Betty Newman-Maguire, Ann Henderson, Helen Sharkey, Petri Westerlund, Gavin Weston, Pirjo Nykanen, Angela George and Graeme Hall – to develop temporary pieces which would arouse the interest of the communities in which they were placed. Some of these works are documented in the *Sculpture Symposium Sites* document produced by Ards Arts – Gavin

Weston's **Sea Green Belt** at Ballyhalbert and Pirjo Nykanen's **Painting on Site** at Portavogie are pictured. The second phase saw the creation of permanent artworks in Portavogie (by Colin Telfer), Millisle (by Laureen Magill), Portaferry (by Raymond Watson), Kircubbin (by Bronagh Wright) and Greyabbey (by Alan Cargo).

Main work pictured:

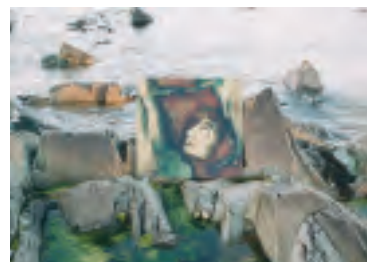
Look Out

by Gavin Weston

Located on the gable wall of the Community House in Ballyhalbert, this slightly larger than life size figure is constructed of glass fibre and resin. The artist draws attention through the work to

Ballyhalbert's historical connections to the nearby airfield and directs our gaze far out to sea.

Gavin Weston is a multi-media artist, writer and curator who lives on the Ards Peninsula and works in Belfast. He studied Fine Art at Saint Martin's School of Art and Design and Goldsmiths' College, London, and subsequently worked and taught in West Africa. In 1995 he completed an MA at the University of Ulster, where he has recently been teaching. He is also an associate lecturer at Belfast Institute and a regular contributor to The Sunday Times. He was awarded a major commission – **The Spring** – by the Upper Springfield Development Trust, in West Belfast.



TOP: Pirjo Nykanen, **Painting on Site**, Portavogie

ABOVE: Gavin Weston, **Sea Green Belt**, Ballyhalbert

Creggan Poets' Glen Park Artworks

Crossmaglen, Co. Armagh

2001-2003

A series of artworks – a mosaic on the theme of peace and reconciliation and three sculptures representing local 18th-century poets Seamus Mor MacMurchaidh, Padraig Mac A Liondain, Peadar O'Doirnin, Seamus Dall Mac Cuarta and Art McCumhaigh buried in Creggan Churchyard – was commissioned by Creggan Hall Management Committee for the Walled Garden and Park in Crossmaglen, Co. Armagh. The commissions are, therefore, examples of work for a rural, natural landscape setting, engaging artists in the interpretation of cultural and historical themes.

The nature of the project suited artists working in environmental and/or time-based practice, and also those interested in working with children as local school pupils participated in allied creative workshops, producing time-limited environmental works.

Mike Hogg sculpted **Ag Smaoineamh** – a 'ruminating' or 'thinking' stone – for location by the river, and the sandstone wedge, **Ag Titeamh Amach** or **A Falling Out** as a seat. Patrick Ward and Aine Ivers created **Clay of Creggan** – five etched copper panels celebrating the work of the five

poets with extracts from their work inscribed on them, for a landscaped mound which they created to echo an ancient stone circle across the Creggan River from the Poets' Glen; and **Common Thread** – twelve Portland Stone slabs threaded together with stainless steel wire rope to symbolize division and unity. David and Catherine Wilcoxson created **Peace and Reconciliation** – a circular mosaic of geometric design incorporating bird motifs.



TOP: Mike Hogg, **Ag Titeamh Amach**

ABOVE: Patrick Ward and Aine Ivers, **Clay of Creggan**

TOP: Mike Hogg, **Ag Smaoineamh**

ABOVE: David and Catherine Wilcoxson, **Peace and Reconciliation**

TOP: Patrick Ward and Aine Ivers, **Clay of Creggan**

ABOVE: Patrick Ward and Aine Ivers, **Common Thread**

Central Station Artworks

Belfast

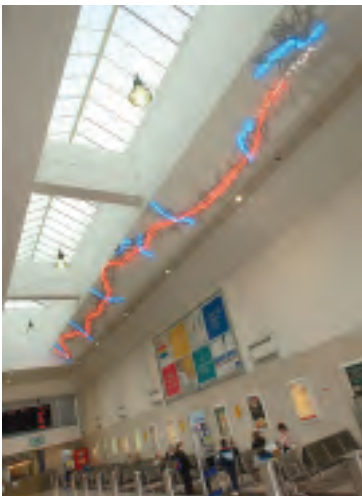
Chris Wilson, 2005

These works were commissioned by Translink/Northern Ireland Railways, supported by a New Work National Lottery award from the Arts Council. As the result of an open competition, Chris Wilson was selected on the basis of a proposal which envisaged a range of works both above the refurbished main station concourse and on the stairwell leading to the car park. The works employ the topography of maps as a way of exploring landscape. The intention was to focus on the links that exist between different locations. In the natural landscape the lines created by the road network, railways and rivers can be viewed as large scale line drawings that criss-cross the landscape creating connections between people and places, with

each of these lines creating pulses of movement, of trains, cars and flowing water.

In the work titled **Landscape Lines** the intention was to create a linear flowing drawing in metal and neon that would extend from Belfast to Dublin with the patterns of the road networks highlighting the clusters of urban development located along the connecting rail line. The six panels situated at the car park entrance are collectively titled **Networks** and illustrate six locations served by Translink. Each panel employs the geography of maps, focused on the roads and pathways as indicators of human activity, with each section of landscape backlit with neon to create a floating blue field pattern.

Chris Wilson studied at Brighton College of Art and since graduating from the University of Ulster with a Master of Fine Arts degree in 1985 he has maintained a strong commitment to exhibiting in Ireland and internationally. His work has been included in many national and international exhibitions of Irish and British art. He is represented in several public collections, including the Arts Council of England, Arts Council of Northern Ireland and the Arts Council of Ireland. His work is multidisciplinary in approach, exploring both 3 dimensional and 2 dimensional forms in a wide variety of media. Current projects include a major sculpture commission for Toome Bypass.



ABOVE LEFT: **Landscape Lines**



ABOVE RIGHT: **Networks**

OTHER RECENTLY COMPLETED MULTIPLE WORKS PROJECTS IN RECEIPT OF ARTS COUNCIL FUNDING

DERRY

Credit Union works for exterior of building by Louise O'Boyle and Marie Barrett



INTEGRATED ARTS PROJECTS TYPES OF PROJECT

The Arts Council encourages the adoption of Per Cent for Art policies in all public sector developments in Northern Ireland. ‘Per Cent for Art’ is when a percentage of a capital budget is specifically reserved for art, usually a minimum of 1%, so, for example, a project costing £1 million would allocate £10,000 for the commissioning of art works. The case for this policy is made clearly in the Arts Council’s *Architecture & the Built Environment: Policies, Strategies and Actions* document (available from the Arts Council; a summary is given in the Appendix). In essence, the drive is to instill a culture of engaging artists meaningfully and collaboratively in the design process of buildings and large-scale environmental schemes, and to integrate artwork within the physical fabric of buildings which interface with the public. A couple of case studies of integrated arts projects are given, followed by brief descriptions of a selection of other examples funded by the Arts Council of Northern Ireland and other projects currently in development. It should be noted that considerable progress in integrating art within healthcare buildings has been made in Northern Ireland over recent years.

LEFT: General view of Main Street, Royal Belfast Hospital for Sick Children (works by Rita Duffy, David Dudgeon, Hilary Cromie, Peter Rooney, Rhona Henderson and Helena Kaushal)



The Verbal Arts Centre

Derry

1995-2000

The transformation of the former First Derry Presbyterian Primary School, located next to the City Walls in Derry City, into a Verbal Arts Centre took place from the mid-1990s to 2000. Through the work of architects Hall Black Douglas it became a centre designed to promote writing, storytelling, performance and verbal creativity. (For a fuller explanation of the building's construction, see *Building for the Arts: celebrating 10 Years of Lottery Funding*, available from the Arts Council of Northern Ireland). From the start, the project conceived the thorough integration of permanent artworks by a wide range of artists, funded as part of the overall capital budget. The holistic approach was rewarded in the building receiving a number of significant awards: a Civic Trust Award (2001); the RIAI regional Award (2001), and the EHS Conservation Award (2001).

The integrated artwork included: a series of oil paintings on the stairway by Rita Duffy illustrating traditional stories from all over Ireland (in conjunction with the Department of Education's 'Everlasting Voices' project); maple and walnut lectern, chairs and table by Michael Bell for the Blue Coat Room; oak and white oak chairs and a table for the first floor Library

also by Michael Bell; a storyteller's seat and lockers with textured and shaped wall panels in American Red Oak by Ben Russell for the children's workshop; a hand-carved cornice inscription in American red oak for the Library also by Ben Russell; a glass sculpture containing 212 original hand-written poems for the reception hall by Killian Schurmann; an oil painting by Martin Mooney commissioned by the Honourable the Irish Society for the Library, entitled **The New Verbal Arts Centre, 2001**; a multimedia video projection by Caroline McCarthy, **Forms for Space**; French flashed glass panels for the top section of the Library windows by Deirdre Rogers, with sandblasted text naming 24 writers from the North-West; a bronze work, **Figures Passing** by Caroline Mulholland for the Mezzanine balcony; a bronze and copper work by John Behan, **Word Jugglers**, for the first floor; ceramic floor tiles for the ground floor by Louis Le Brocqy and Studio Van Der Noll, entitled **Chariots** from *Tain Bo Cuailge* (1969); a reception desk in steamed beech with eagle black granite by Knut Klimmeck & Henderson; and steel security grills and gates on the exterior of the building by Gerald Pullman. A *Short Guide for Visitors to the Centre* is available from the Centre.



TOP: Gerard Pullman, Steel railings

ABOVE: Michael Bell, Oak chairs

MAIN IMAGE: Louis Le Brocqy and Studio Van Der Noll, **Chariots** floor tiles



The Mater Hospital McAuley Building

Crumlin Road, Belfast

2000-2002

An holistic approach was taken in the construction of a substantial new building programme at the Mater, one of Belfast's major hospitals, so that an integrated arts project developed alongside the raising of the structure. With a substantial grant from the National Lottery through the Arts Council of Northern Ireland, a creative team was formed and the project was able to get underway, co-ordinated by artist Vivien Burnside. Thirteen artists worked on eleven major projects in a variety of disciplines. The project involved artists working closely with many members of staff, patients and individuals from the local community in North Belfast.

The McAuley Building now houses an impressive body of artwork, which is immediately apparent upon entering the building with carved brick panels and seating and ceramic floor panels by Eleanor Wheeler, textile hangings by Clare McCarroll and stained glass by Kate Baden-Fuller. In the atrium, the centrepiece of which is the original Gothic convent door leading to the old hospital building, the bright, airy space is enhanced by wall hangings by Joanna Kinnersly-Taylor and an installation of 30 portraits of patients and staff by Brian Maguire. Glass doors lead off the atrium into a peaceful internal courtyard, which features

sculptural works by Joanne Risley and Barry Callaghan and Bill Moutrie and Colin Mortimer. On the main staircase off the atrium and throughout the building, Catherine Harper's **100 Words for Mother** consists of one hundred small boxed artworks created in workshops with local people – they can be 'discovered', as can prints and photographs by Lucy Turner, Anushiya Sundaralingham and Jim Maginn in corridors and waiting rooms. The works are the products of time spent by the artists responding to the people, atmosphere and architecture (the building was designed by Todd Architects). Smaller commissions by Carmel Cleary, Hilary Cromie, Sara Cunningham-Bell, Michael Hogg, Kate Malone, Elaine Megahey, Tony O'Malley and D.H. Smith are also located throughout the building. An illustrated catalogue of the Integrated Arts Project is available from the Arts Council of Northern Ireland.



TOP: Joanna Kinnersly-Taylor, **Series of Four Wall Hangings**, atrium (showing original convent door)

MIDDLE: Kate Baden-Fuller, **Sky, sun, stones, and arches**, café

ABOVE: Catherine Harper, **100 Words for Mother**

MAIN IMAGE: Eleanor Wheeler, **Untitled**, boundary wall

Antrim Area Hospital Bush Road, Antrim 1994

Antrim Area Hospital engaged collaboratively with artists to provide artistic stimulus at the entrance to and in the grounds of the new regional hospital. Funding for the work was provided by Artscare, James P Corry Holdings Ltd, Doran and Partners, Isherwood and Ellis, Murland Partnership, W H Stephens and Sons, the Arts Council of Northern Ireland, British Enkalon Foundation, Scarva Pottery, and Weir and McQuiston.

Works pictured:

Swans

by Eamonn O'Doherty

The 4.5m (16ft) high sculpture is made in stainless steel and the surface reflects the changing light. The imagery of swans was chosen for several reasons: it reflects the colonies of swans at Lough Neagh;

it has reference to migrating birds, their returning each year giving a sense of continuity; and it also has reference to the story of the Children of Lir, in Irish mythology when four children were turned into swans.

Eamonn O'Doherty is best known for his large scale public sculptures, five of which stand in Dublin, two in Galway, two in Derry and others in Navan, New Ross, Ardagh, Ballymahon, Cobh, Dun Laoghaire, Enniskillen, Cahirciveen, Killarney, Belfast, Liverpool and New York. He is also a painter and printmaker and has won major awards for painting. O'Doherty took a degree in architecture in U.C.D. and was subsequently Visiting Scholar at the Graduate School of Design at Harvard University.



The Healing Tree

by Brian Connolly

Connolly's 1.2 metre high bronze cast sculpture, sited in the hospital forecourt, has as its theme 'mutual support' and represents a self-supporting unit of two men and two women. The hollowed-out figures are in a sitting position. They are positioned in a circle, facing outwards, with each supporting the other. The rear surface of the figure is textured with elements of bandages and embedded leaves. According to Connolly, the tree, an ornamental Norwegian Maple, is 'symbolic of life around which we are placed'.

Causeway Hospital Artwork Project

Causeway Health & Social Services Trust, Coleraine

1997-2002

Causeway Hospital was constructed as a busy, modern acute hospital on the edge of Coleraine, Co. Londonderry, between 1997 and 2001. An Artworks Group was set up in order to integrate art across the site, internally and externally. Nineteen artists in all were commissioned to create 29 artworks for 18 locations. One work, **Colours of the Causeway**, facilitated by the hospital's artist-in-residence, Kathryn Nelson, is a rag-rug textile worked on collaboratively by pupils from 26 schools from across the Trust area. The Trust sought a cocktail of funding from a wide range of partners – from individuals to businesses to charitable bodies – and was successful in receiving an award of £78,000 from the National Lottery through the Arts Council of Northern Ireland (1998).

Artists: Cindy Friers (Causeway Hospital mosaic sign); Stephen Todd (**Synergy** sculpture); Jo-Anne Hatty (**Salmon Leaping** bronze sculpture/fountain); Roisin Dowd-Murphy (**Homage to Grandparents** stained glass); Elizabeth McLaughlin (**Let There Be Light** bronze and stained glass); Annabel Konig (**The Aquarium** back-lit resin work for a ceiling); Diane McCormick (**As I went over the Water** ceramic wall piece); Louise O'Boyle (**Some Days it Rains, Some Days it Shines** and **A Spiralling Rich Landscape** ceramic works); Alan Burke (**Nature's Remedies** wood carvings); Michael Killen (**First Visit** wood carving); Lydia De Lange (**A Dream of Africa** painting); Alan

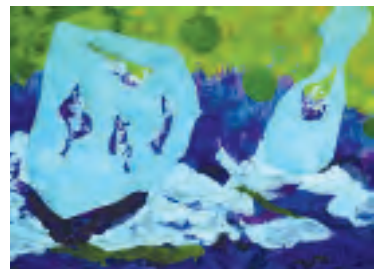
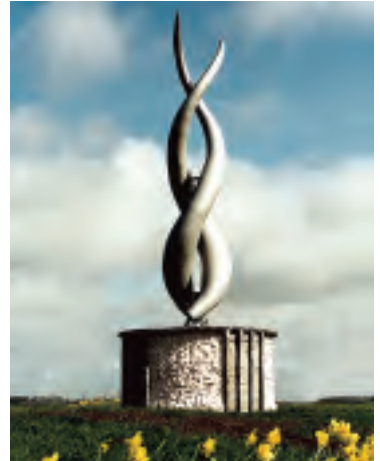
Thompson (**Close Encounters** and **Yesteryears** photographs); Chris Wilson (**DNA** stained wood work and **Interior Worlds** back-lit brushed steel piece); Anne-Marie Robinson (**2000 Things We Love to Love** ceramic piece); Claire McCarroll (**Within I** and **Within II** textile works); Louise Winward (**Familiarity** and **Reference** paintings); Cheryl Brown (**Test Flight I**, **Test Flight II** silver and gold leaf sculptures); Mark Christie (**Mowgli and Friends** paintings – separate commission); Graham Rowland (**Room with a Blue Space** and **Vertical Houses** by Graham Rowland – donations); James O'Kane (**Children of Lir** etched glass); Ned Jackson Smyth (**Water Lilies** aluminium sculpture/fountain).

Works pictured:

Synergy

by Stephen Todd

Coleraine artist Stephen Todd created a 6.3 metre-high sculpture of galvanized steel wrapped in kevlar coating and painted with translucent paint on a circular base plinth of limestone inset with granite details, to symbolize the working together of the different elements of the body; the form itself is inspired by the DNA double helix and the medical emblem of the serpent (here – two serpents intertwined). The sculpture is located on a prominent site at the entrance to the hospital and is illuminated at night.



Within I and Within II

by Claire McCarroll

Omagh artist Claire McCarroll's textile work was commissioned for the Day Room in the Department of Psychiatry, Ross Thomson Unit. They are colourful and vibrant yet contemplative pieces using contrasting colours, forms and textures.

The Royal Group of Hospitals Belfast

1995-2004

An impressive integrated arts approach (supported by the National Lottery through the Arts Council) has been taken in several separate stages over the phased redevelopment of the Royal Group of Hospitals in Belfast, which is indicative of the pioneering approach taken by Health Estates in Northern Ireland. The first phase was the work carried out at the Royal Belfast Hospital for Sick Children, designed to create a welcoming and unthreatening environment for children, their parents and carers and staff; the project was co-ordinated by Rita Duffy. Substantial integration of artworks into the fabric of the new Main Building followed closely on the heels of the work at the Children's Hospital, co-ordinated this time by Philip Napier. The work of this second phase is documented fully in the publication, *New Art at the RVH*. The project has engaged many artists, and a few are selected here by way of illustration.

Works pictured:

Etask – Extra Terrestrial Ambulance Service for Kids

by Peter Rooney

Located at the entrance to the Children's Hospital, this sculpture is constructed of stainless steel with reflective graphics and cold cathod



lighting. The artist pursued the commission as a design project to reflect the location and context. He incorporated elements of interstellar ambience reflecting the night sky and ambulance signs. It is a children-driven concept of the 21st century. The spaceship gives children a chance to use their imagination and perhaps distract them from their painful experience

of visiting the hospital.

Peter Rooney was born in Belfast in 1954. He received his BA from the University of Ulster in silversmithing and jewellery and he then pursued postgraduate study in Applied Arts. He has been involved in a number of public commissions for Laganside Corporation including **Jigsaw**, 2001 an indoor aluminium sculpture

located in Royal Avenue. He also was commissioned by Derry City Council to create a stained glass window commemorating Bloody Sunday and this is located in the Guildhall, Derry.

Night Ship

by Janet Mullarney

Located in the Endocrinology Unit on Level 1 of the Royal Victoria Hospital, the work was created in 2000 and is made of Pinus Cembrus High Altitude Italian Pine, oil and acrylic painted metal; it measures 135 x 80cm x 50cm. In the work, the figure dreams on through the open window, which replace the sails of the boat. These dreams flow out as images set into the floor, in inlaid linoleum.



Janet Mullarney is a well established sculptor based in Dublin. She has exhibited widely throughout Ireland and Europe. Her public commissions include **Seated Figures** for Waterford Regional Hospital, and **Making Space** at the Historical Centre of Grönigen, Holland. Essentially a figurative sculptor, Mullarney engages with the human condition and works on universal themes.

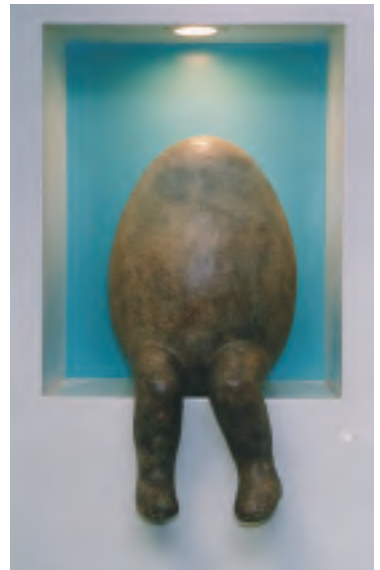
Fairytale Wall

by Alice Maher

Created in 2002 for location in the Special Investigation Unit on Level 2 of the Royal Victoria Hospital, the work consists of four sections. It seeks to create an ambient space and activity centre for visiting children and adults where discussion over the tales will pass the time in a pro-active way instead of more passive television watching. The wall consists of eleven alcoves each containing a sculptural object in patinated bronze related to a well-known fairy tale.

Alice Maher was born in Tipperary in 1956. She studied Fine Art at the University of Limerick and Crawford College of Art, Cork, and received an MA in Fine Art from the University of Ulster, followed by a Fulbright Scholarship for further studies at the San Francisco Art Institute in 1987. She has exhibited widely in Europe and the U.S.A.

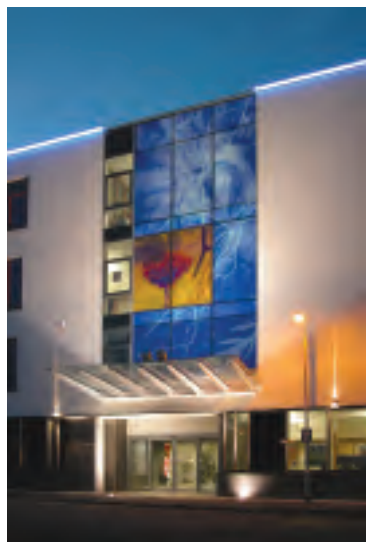
and represented Ireland in the 1994 Sao Paulo Bienal. Maher's work is predominated by the themes of nature, culture and memory. Her sculptures and drawings show a continuous sourcing of these themes through myth, fairytale and oral narrative.



South & East Belfast Trust Community Treatment & Care Centres Belfast 2003-

The South & East Belfast Health & Social Services Trust took a fully integrated arts approach to its development of pioneering 'one-stop-shop' health centres being developed across the south and east of the city at three separate locations: Hollywood Arches, Lisburn Road and Castlereagh. Project-managed by artist Vivien Burnside, who had overseen the integrated arts project at the Mater Hospital previously, a wide range of artists have been selected through open competition for the creation of external and internal works across the various sites. The process has been funded primarily by the Trust

and the National Lottery through the Arts Council. The first building to be completed will be Hollywood Arches, where the impressive large coloured glass work of Martin Donlin (work pictured) is the hallmark of the entrance and front façade; other artists in receipt of major commissions across the sites are: Tony Stallard; Shirley Ross; Michael Disley; Joanne Risley and Barry Callaghan; Clare McCarroll; and Diane Gorvin and Philip Bewes.



Green Park Trust, Regional Acquired Brain Injury Unit, Musgrave Park Hospital Belfast 2003-6

The Green Park Healthcare Trust was also successful in 2003 in obtaining two Arts Council National Lottery awards towards the commissioning and production of several works to be fully integrated into its landmark new Regional Acquired Brain Injury Unit, currently on site. Co-ordinated by artist-in-residence Nora Gaston, the commissions include sculptures for the entrance to the unit, the courtyard and the garden, stained glass work, ceramic floor works, photography and multi-media wall pieces, such as those by Lynn

Walters (pictured). The commissioning process has involved broad engagement with users and staff. Commissioned artists include: Ned Jackson Smyth, John Baucher, Eleanor Wheeler, Diane Bewes and Richard Gorvin, and Michael Disley.



SOME INTEGRATED ARTS PROJECTS IN RECEIPT OF ARTS COUNCIL FUNDING

ENNISKILLEN

Fermanagh University Partnership Board – Clinton Centre, Higher Bridges, Enniskillen (as integral element of Capital project)

BALLYMENA

Ballymena Borough Council – Ballymena Museum and Arts Centre (as integral element of Capital project)

OMAGH

Omagh District Council – Omagh Arts Centre (as integral element of Capital project)

MUCKAMORE

North & West Belfast Trust, Muckamore Abbey Hospital, Antrim

BELFAST

University of Ulster, 'Art in Architecture', Belfast Campus



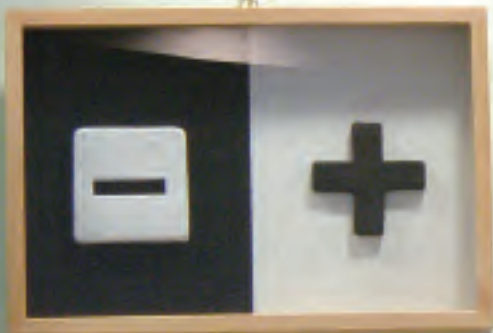
TYPES OF PROJECT PUBLIC ART IN HEALTHCARE

As seen in the Integrated Arts Projects section of this Handbook, considerable effort has been put into enlivening art in healthcare contexts in Northern Ireland over recent years. It is generally accepted that the arts enrich human experience, and through the reconnection between the artist and the community, the arts are now more inclusive, more people-orientated and connect more intimately with all aspects of our lives and that of society. Artists, patients, relatives and medical staff tend to agree that there is an important role for creativity in the healthcare setting. The simple notion is that more pleasant surroundings make people feel better, and art which makes a place feel less clinical can positively affect mental well-being. This may be particularly true in the case of children and young people who may be more intimidated by their surroundings. The well-established work of Arts Care which employs 14 artists-in-residence in hospitals and healthcare venues across Northern Ireland should be particularly noted in this regard.

Creative art is being used widely in hospitals and healthcare environments throughout many countries in Europe, as well as in America, Canada and Australia, to enrich the lives of patients, clients and staff, and the evidence base proving the direct beneficial links between art and health is now emerging as a result of academic research such as that carried out at the University of Durham. (See also the reference texts in the Bibliography). In addition to the integrated arts projects in healthcare settings already outlined, a case study of a public art project is given.

LEFT: Hilary Cromie, **Orange Clocks**, 1996, Royal Belfast Hospital for Sick Children

ABOVE: Ned Jackson Smyth, **Movement Within an Edge**, 2004, Ulster Hospital, Dundonald (detail)



Movement within an Edge

Ulster Hospital, Dundonald

2004-5

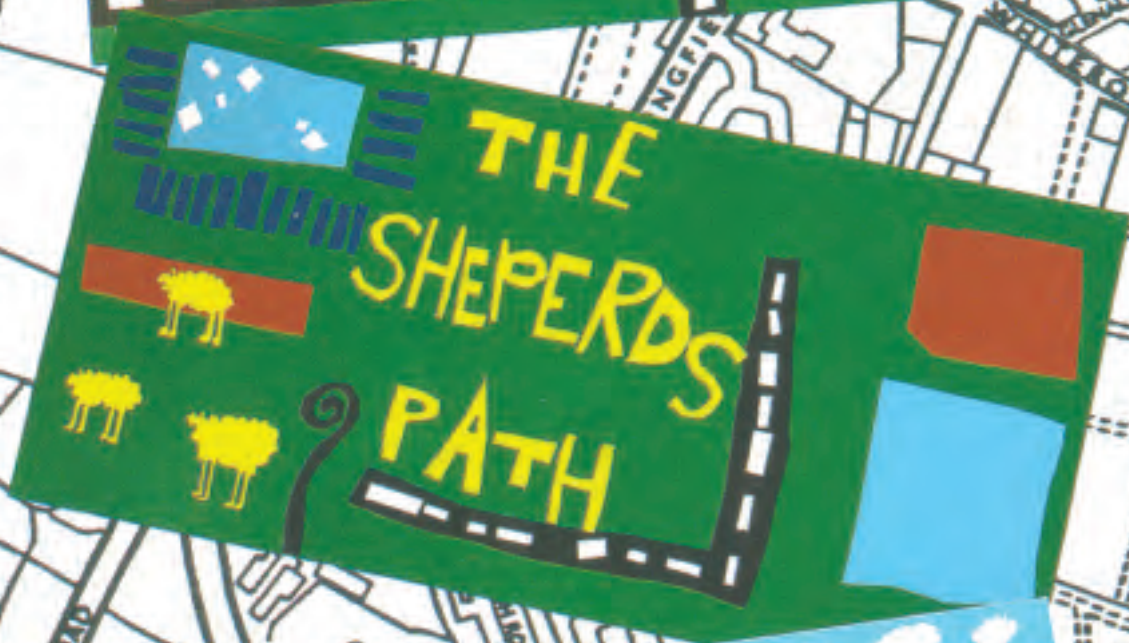
Through Arts Care, artist-in-residence at the Ulster Hospital (Ulster Community & Hospitals Trust) Ned Jackson Smyth, developed a project that involved visual art and creative writing on the themes of 'Our Hospital – Our Healthcare – Our Health'. Creative writing workshops with school children from the surrounding area and clients of the Trust were held by writer Lynda Nielands. The project was supported by an Arts Council National Lottery Access award.

One hundred artworks were created by patients, clients of the Trust and pupils from Movilla High School, Newtownards, Our Lady & St Patrick's College, Belfast, and Rudolph Steiner School in Holywood, over the course of a year. The mixed-media works –

from bronze to sound works – were then uniformly framed in box frames so that they form essentially one single impressive artwork communicating an eclectic compilation of views and visual and verbal perspectives on health and healthcare, from the community that is the life-force of the hospital. The participants varied in age from pre-school to the elderly and embraced a wide range of abilities and disabilities.

The 100 works were showcased and launched in an exhibition on the Level 2 Gallery of the Waterfront Hall, Belfast, before being placed for permanent display throughout the public areas of the main hospital site in early 2005.





TYPES OF PROJECT COMMUNITY-FOCUSED PROJECTS

Most public art commissions will – and should – actively engage with their community context. For the reasons mentioned below, every opportunity to engage should be explored and included at the development brief stage of any project and financial provision arranged. While there are general truisms to be borne in mind, there is arguably a distinct ‘type’ of public art commissioning which is so community-focused that the process is at least equally as important as the outcome (although quality in the finished work should always be striven for). In the context of Northern Ireland, it might be especially useful to consider the value of community-art mural work such as that developed by New Belfast Community Arts Initiative’s Summer Mural Festival in Belfast.

In a community arts project the artist acts as a facilitator, drawing out the experiences and images held by the group right from a pre-design stage. It is up to the artist to then bring some coherence to a multiplicity of images which, while they may be on a particular theme, will represent individual ideas. The community arts approach to public art has a number of key benefits:

- * The work is critically ‘owned’ by the community and thus valued and usually protected.
- * A skills exchange takes place by which a group becomes used to working with an artist and grows comfortable with its own creative expression.
- * Non-arts spin-offs occur by which group cohesion has an important community benefit, which can be expressed in other directions.
- * Artists can gain considerable insights into the thought processes of members of groups which can frequently be of value in their personal development and practice.

Two Case Studies of community-focused projects follow.

LEFT: Aisling O’Beirn, **Street Signs/ Nick-names**, 2002, Upper Springfield, Belfast

ABOVE: Farhad Nargol O’Neill, **Turf Lodge Welcome Stone**, 2003, Turf Lodge, Belfast (detail)



South Lough Neagh Wetlands Arts Initiative

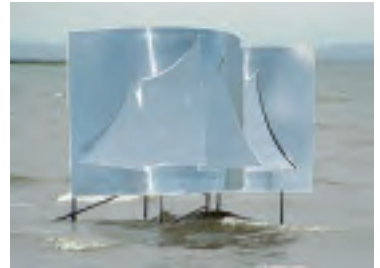
South Lough Neagh 2004-

The South Lough Neagh Wetlands Arts Initiative was conceived by South Lough Neagh Regeneration Association (SLNRA), Craigavon Borough Council and Sustrans, the sustainable transport charity, as a phased project based along the southern shores of Lough Neagh and Lough Beg. It was successful in receiving Arts Council National Lottery awards, first from the Access programme for Phase One and subsequently from New Work for Phase Two; the project is also partner-funded by Craigavon Borough Council. Phase One engaged an artist, Holger Lonze, appointed through open competition, to involve the rural communities in the South Lough Neagh area in the creative arts and to develop an overarching vision for the creation of a series of permanent public artworks for the area in Phase Two (which will involve a lead artist and a range of commissioned artists); he was also tasked with developing a work of public art himself.

Holger Lonze established a wide range of contacts with a broad section of the community in the area, including fishermen, farmers, basket-weavers and boat builders.

An interest in Irish boat building traditions led to the artist holding a currach building workshop for 18 people. A boat theme emerged as a theme holding powerful interest in the area and led to Lonze's creation of a site-specific sculpture based on sailing boats for Derrytrasna Pier (pictured). The work relates to the heritage of the area with the stainless steel sails reflecting the light on the Lough and the surrounding landscape and sky; the sculpture is also powered by the wind through a 12V wind generator which allows the work to be illuminated at night by a series of low-voltage halogen lights.

The vision which Lonze produced to inform Phase Two argues for the crucial role that art can play in reanimating cultural traditions, and that sustainable development, while rightly emphasizing environmental, economic and social sustainability must also consider cultural sustainability. Phase Two will enable artists to record, document and interpret social practices and to offer new insights, triggering redefinition and reconsideration to provide fresh interpretations of deeply rooted ways of life.



Holger Lonze is a sculptor based in Co. Cavan, who has been working as a professional artist since graduation in 1997. He has been involved in a range of residency programmes and has worked as a researcher and curator at the Eden Project and Falmouth College of Arts. He has worked collaboratively with architects from Italy, and is particularly concerned with the crossover of architecture and sculpture in public projects.

ABOVE: Artist's impression of the proposed work in situ at Derrytrasna

MAIN IMAGE: Maquette of proposed work



Ealaín Sraide – Street Art Project

Upper Springfield, Belfast

2001-

The Upper Springfield Development Trust developed a communities-led public art programme for the Upper Springfield and Turf Lodge areas of West Belfast, which has been running since 2001. The project was supported by an Arts Council National Lottery three-year Access award, and the series of works have been partner-funded by a range of agencies and organizations, such as Groundwork NI, the Housing Executive, Belfast City Council, the Creating Common Ground Consortium (New Opportunities Fund) and Lloyds TSB.

The various works, in a wide range of media, have been developed by several different artists who have all worked closely with community groups, school children, people with disabilities, senior citizens and residents' associations. The Trust's engagement of artists to create works with and for the local residents is underpinned by a desire to work towards sustained social, economic and physical regeneration of the area, through a long-term, people-centred development strategy; the creation of public art that is 'owned' and cared for by the people is seen as a core element of that work.

Works already in situ include:
Street Signs/Nick-names (pictured on page 64) by artist

Aisling O'Beirn, working with schoolchildren from St Aidan's Primary School and Whiterock After Schools group, and installed on various streets throughout the area;

Fáilte go Gort na Mona/Turf Lodge Welcome Stone (pictured left and detail right), a free-standing celtic Ogham stone with bronze plates by artist Farhad Nargol O'Neill, working with the Turf Lodge Residents' Association, Ardmonagh Womens' Group and Turf Lodge Senior Citizens' Group; the **Bleach Green Mural** (pictured right) by Gerard 'Mo Chara' Kelly working with residents of Bleach Green Terrace, Upper Springfield Resource Centre and young people from the Base Project for Bleach Green Court and Terrace at Whiterock Close; **Fionn**

MacCumhaill and the Seat of Tara by artist Raymond Watson, working with the Turf Lodge Residents' Association and the Action on Disability Sculpture Group, for the Turf Lodge Residents' Association Community Sculpture Garden; **Poet-Tree**, also by Raymond Watson, working with St Gerard's Educational Resource Centre and residents from Mount Alverno, for the Top of the Rock headquarters of the Upper Springfield Development Trust, and **Springhill Celtic Cross Mosaic** by artist Michael Baker working with young people from Springhill Youth.



ARTSITE



“SMILE

When You Say That To Me.”

MORE O'FERRALL

TEMPORARY OR TIME-LIMITED PROJECTS

Most public art projects funded by the Arts Council of Northern Ireland to date have been conceived of as works with a long-term or even permanent future; to that end, a general ‘rule of thumb’ has been a requirement (written into the specific conditions of grant in a letter of offer) that the work will be owned and maintained for 25 years. That said, the Arts Council also recognises the value and appropriateness of time-limited artistic interventions in the public realm (but expects they will generally be less cost intensive); certain works profiled elsewhere in the *Handbook* – such as some of the work at Sculpture Trails like Creggan and Castlewellan – could be thought of as time-based rather than decidedly permanent works. A case study of a temporary public realm project – commissioned (and therefore funded) as part of a Festival – follows and may be thought of as a model of good practice. A brief description of a billboard project involving a range of collaborating artists is also given.

LEFT: Damien Coyle and Vivien Burnside, **Smile**, 1996, Bedford Street, Belfast

ABOVE: Rita Duffy, **Drawing the Blinds**, 2001, Divis Flats, Belfast (detail)



Drawing the Blinds

Divis Flats, Belfast

Rita Duffy, November 2001

As a finale to the Belfast Festival at Queen's, the artist Rita Duffy created a temporary artwork directly involving the residents of the Divis Flats tower block in West Belfast. Recalling the artist Gerard Dillon's recollections of the place, she engaged with residents to both inform and permit the placement of about 200 acrylic on linen images of them, or text connected with them, within the windows of the flats. These were lit at night in order to create a giant backlit tapestry on the exterior surface of the building. The artist remarked that, 'the switching on and engagement with an audience showed the power of art to communicate.'

Born in Belfast in 1959, Rita Duffy has established herself locally and internationally since the 1980s. She studied at the Ulster Polytechnic

and later followed this with an MA in Fine Art at the University of Ulster, Belfast. Duffy has exhibited widely at venues including the Arts Council Gallery, the Hugh Lane Municipal Gallery, Ormeau Baths Gallery and in numerous galleries throughout the U.S.A. Her style originally drew heavily on the local political situation but over the past two decades she has established herself as a figurative/narrative artist.

The project was developed during the Autumn of 2001 and the backlit 'tapestry' was dramatically illuminated during the Festival in November of that year. It was funded by the Belfast Festival, the Arts Council of Northern Ireland, Imagine Belfast 2000, the Housing Executive, and Baird McNutt Linen Company.



compete



Bryson

MORE O'FERRALL



ARTSITE

*It was a protestant morning on a catholic street
And the hindu sun peered through jewish clouds
In a shifting buddhist sky
Harry and Sally snogged like free presbyterians
And the grapes of wrath were sweet as bibbloal honey
As muslim moments ticked idly by*

MORE O'FERRALL



Artsite Billboards

Belfast City Centre

1996

In 1996, the Arts Development Unit of the Bryson House charity based in Bedford Street in central Belfast, commissioned, with Arts Council support and sponsorship from the More Group (More O'Ferrall) and Ewart plc, a series of innovative billboards by a range of local practising artists from the city for display throughout the course of the year. These time-limited works provided unexpected artistic interventions in the streetscape, offering playful and/or provocative thoughts and imagery, taking the public and visitors to the city by surprise.

Artists included: Ruth Graham (**Random Thought** – pictured left below); Terry Loane (**Compete** – pictured left above); Damien Coyle and Vivien Burnside (**Smile** – pictured previously, and

Decommission Arms); Lorraine Burrell (**Dandy**); Amanda Dunsmore (**Limbo** and **Target**); Kevin Henderson (**At a standstill smoking**); Daniel Jewesbury (**Tourists**); Niamh O'Malley (**Mapping Space**); Gavin Weston (**Shut Up Shop**); Vivien Burnside (**The Noble Profile**); Karen Vaughen (**Untitled**); Ellis O'Baoill (**Hirstism**); Deirdre O'Mahony (**Erratic**); Zhenia Maudi Nau (**Beyond the Looking Glass**); Ciaran Gogarty (**Untitled**); and Alice McCartney (**Artist**).

Organizations listed below may be useful in terms of providing advice and information, and in the case of publications avenues for advertising commissions (the titles of the publications are given in parenthesis); those marked with an asterisk (*) may be potential sources of funding for public art in Northern Ireland.

Arts Council of Northern Ireland*

MacNeice House
77 Malone Road
Belfast
BT9 6AQ
W: www.artscouncil-ni.org

Architecture and Public Art Specialist:

Paul Harron
E: pharron@artscouncil-ni.org
T: 028 9038 5203

Arts Council/An Chomairle Ealaíon

70 Merrion Square
Dublin 2
Ireland
T: +353 1 6180200
E: info@artscouncil.ie
W: www.artscouncil.ie

Arts Council England

14 Great Peter Street
London SW1P 3NQ
T: 0845 300 6200
F: 020 7973 6590
E: enquiries@artscouncil.org.uk
W: www.artscouncil.org.uk

Arts Council of Wales

9 Museum Place
Cardiff
CF10 3NX
T: 029 2037 6500
F: 029 2022 1447
W: www.artswales.org

Art & Architecture Journal *(Art & Architecture Journal)*

70 Cowcross Street
London
EC1M 6EJ
T: 01462 896688
W: www.artandarchitecturejournal.com

A-N The Artists Information Company *(a-n Magazine)*

First Floor
7-15 Pink Lane
Newcastle-upon-Tyne
England
NE1 5DW
T: 0191 241 8000
E: info@a-n.co.uk
W: www.a-n.co.uk

Artworks Wales/Cywaith Cymru

Crichton House
11-12 Mount Stuart Square
Cardiff
Wales
CF10 5EE
T: 029 2048 9543
W: www.cywaithcymru.org

CABE Space

The Tower Building
11 York Road
London
SE1 7NX
T: 020 7960 2400
F: 020 7960 2444
E: enquiries@cabe.org.uk
w: www.cabespace.org.uk

CIRCA *(Circa)*

43/44 Temple Bar
Dublin 2
Ireland
T: + 353 1 679 7388
E: info@recirca.com
W: www.recirca.com

**Create – Supporting Arts
Development & Practice in
Ireland (Contexts)**

10/11 Earl Street South
Dublin 8
Ireland
T: + 353 1 473 6600
F: + 353 1 473 6599
E: info@artsincontext.com
W: www.communityartsireland.com

**Department of Arts, Sport and
Tourism – RoI**

Arts Division
South Frederick Street
Dublin 2
Ireland
T: +353 1 631 3956
W: www.gov.ie/arts-sport-tourism

Forest of Belfast*

4-10 Linenhall Street
Belfast
BT2 8BP
T: 028 9027 0350

General Public Agency

10 Stoney Street
London
SE1 9AD
T: 020 7378 8365
E: mail@generalpublicagency.com
W: www.generalpublicagency.com

**Groundwork NI
(Belfast Office)**

63-75 Duncairn Gardens
Belfast
BT15 2GB
T: 028 9074 9494
F: 028 9075 2373
W: www.groundworkni.org.uk

Henry Moore Foundation

74 The Headrow
Leeds
England
LS1 3AH
T: 0113 234 3158
W: www.henry-moore-fdn.co.uk
W: www.henry-moore.ac.uk

Laganside Corporation*

Clarendon Building
15 Clarendon Road
Belfast
BT1 3BG
T: 028 9032 8507
W: www.laganside.com

Ixia (formerly Public Art Forum)

1st Floor
321 Bradford Street
Birmingham
England
B5 6ET
T: 0121 622 4222
E: info@ixia-info.com
W: www.ixia-info.com

**Project – Engaging Artists in the
Built Environment***

Public Art South West
PO Box 189
Exeter
England
EX4 3XL
T: 01392 229266
E: info@project-awards.org.uk
W: www.project-awards.org.uk

Public Art Commissions Agency

Studio 6
Victoria Works
Victoria Street
Jewellery Quarter
Birmingham
B1 3PE
T: 0121 212 4454

Public Art South West

Arts Council England South West
PO Box 189
Exeter
England
EX4 3XL
T: 01392 229227
W: www.publicartonline.org.uk

Public Arts

The Orangery
Back Lane
Wakefield
England
WF1 2TG
T: 01924 215550
W: www.public-arts.co.uk
E: contact@public-arts.co.uk

Scottish Arts Council

12 Manor Place
Edinburgh
Scotland
EH3 7DD
T: 0131 226 6051
W: www.scottisharts.org.uk

Sustrans (Northern Ireland)

Marquis Building
89-91 Adelaide Street
Belfast
BT2 8FE
T: 028 9043 4569
W: www.sustrans.org.uk

Visual Artists Ireland

*(Printed Project and The Visual
Artists' News Sheet)*
Visual Artists Ireland
37 North Great Georges Street
Dublin 1
T: + 353 1 8722296
F: + 353 1 8722364
E: info@visualartists.ie
W: www.visualartists.ie

There is a wide range of publications relating to public art, from theoretical discussions to case studies of specific projects to policy statements, reports and guidelines. The following is a selection of works which may act as useful starting reference points, particularly (though not exclusively) in the Northern Ireland context. Some publications, however, may now be out of print.

Ards Arts

Sculpture Symposium Sites 1999
(Ards Borough Council, 1999)

A-N (The Artists Information Company)

The Code of Practice for the Visual Arts

Arts Council of England

Commissioning Art Works
(ACE, 1996)

Arts Council of Great Britain

An Urban Renaissance: 16 Case Studies Showing the Role of the Arts in Urban Regeneration
(Arts Council, 1989)

Arts Council of Northern Ireland

Architecture and the Built Environment: Policies, Strategies and Actions
(ACNI, 2003)

Arts Council of Northern Ireland

Building for the Arts: Celebrating Ten Years of Lottery Funding
(ACNI, 2004)

Art in the Public Interest

(Da Capo Press, 1993)

Ballymun Regeneration

Breaking Ground – Per Cent for Art Commissioning Programme
(2002)

Ballymun Regeneration

Per Cent for Art Strategy for Ballymun 2001 to 2011
(2001)

CABE/OPDM

The Value of Arts in Regeneration Practice
(2002)

Causeway Health and Social Services Trust

Causeway Hospital Artworks Brochure
(CHSST, 2004)

Crookshank, Anne O.

Irish Sculpture from 1600
(Department of Foreign Affairs, 1984)

Department of Arts, Sport and Tourism (Rol)

Public Art: Per Cent for Art Scheme General National Guidelines
(2004)

Department of the Environment

Art for Architecture: A Handbook on Commissioning
(HMSO, 1987)

Dickson, Malcolm

Art with People
(AN Publications, 1995)

Finkelpearl, Tom

Dialogues in Public Art
(MIT Press, 2001)

Heritage Lottery Fund, Arts Council of England, Crafts Council

New Art for the Historic Environment
(HLF; ACE; CC, 2002)

Hill, Judith

Irish Public Sculpture: A History
(Four Courts Press, 1998)

Jones, Susan (Ed.)

Art in Public: What, Why and How?

(AN Publications, 1992)

Kelly, Liam/International Association of Art Critics (Irish Section)

The City as Art: Interrogating the Polis

(IAAC, 1994)

Kelly, Liam

Thinking Long: Contemporary Art in the North of Ireland

(Gandon Editions, 1996)

Mater Hospital

Mater Hospital McAuley Building Integrated Arts Project

(2002)

Matzner, Florian (Ed.)

Public Art – A Reader

(2004)

McCartney, Annie (compiler)

Arts Care: Art for Health

(Blackstaff/ArtsCare, 2003)

Miles, Malcolm

Art for Public Places: Critical Essays

(Winchester School of Art Press, Hampshire)

NHS Estates

Improving the Patient Experience: The Arts of Good Health, A Practical Handbook

(The Stationery Office, 2002)

NHS Estates

Improving the Patient Experience: The Arts of Good Health, Using Visual Arts in Healthcare

(The Stationery Office, 2002)

Office of Public Works/
Government of Ireland

OPW Art Management Handbook

(TSO, 1998)

Public Art Commissions Agency

Public: Art: Space – A Decade of Public Art Commissions Agency, 1987-1997

(Merrell Holberton Publishers, 1998)

Petherbridge, Deanna (Ed.)

Art for Architecture

(HMSO, 1987)

Roots, Garrison

Designing the World's Best Public Art

(The Images Publishing Group, 2002)

The Royal Hospitals

New Art at the RVH

(RVH, 2003)

Scottish Homes

Public Art and Housing: Physical Quality

Sculptors' Society of Ireland

A City Guide to Sculpture in Dublin

(SSI, 1999)

Sculptors' Society of Ireland

Contemporary Sculpture in Dublin – A Walker's Guide

(SSI, 1991)

Sligo County Council

Placing Art: A Pilot Public Art Programme

(SCC, 2000)

Sligo County Council and Sligo Borough Council

Placing Art: A Colloquium on Public Art in Rural, Coastal and Small Urban Environments

(SCC, 2002)

Sligo County Council and Sligo Borough Council

A Report on the evaluation of the pilot public art programme Placing Art by the Public Art Steering Group

(SCC, 2002)

Sligo County Council and Sligo Borough Council

A report by the Public Art Strategy Group on the future application of the Per Cent for Art Scheme by the Sligo Local Authorities

(SCC, 2002)

TSWA Four Cities Project

New Works for Different Places

(TSWA, 1991)

Verbal Arts Centre

A Short Guide for Visitors to the Centre

Visual Artists Association of Northern Ireland (VAANI)

Public Art in Belfast – A Report prepared by Una Walker
(1998)

Wickers, David

Millennium Miles: The Story of the National Cycle Network

(Sustrans, 2000)

SUMMARY OF THE ARTS COUNCIL OF NORTHERN IRELAND'S ARCHITECTURE AND THE BUILT ENVIRONMENT – POLICIES, STRATEGIES AND ACTIONS DOCUMENT (PUBLISHED JANUARY 2003)

AIM

To develop policy, strategies and actions to define the Arts Council of Northern Ireland's role in raising awareness in the quality of architecture and the built environment, and to bring issues of national importance to the attention of government.

OBJECTIVES

- * To advocate and campaign actively for the creation of the highest quality contemporary urban design, architecture, landscaping and infrastructure
- * To ensure robust and sensitive conservation of the existing built and natural environment
- * To promote public and political awareness of the social, cultural, environmental and economic benefits of high quality architecture and urban design
- * To generate informed and critical debate and to promote greater interest and public involvement in the design of the built environment
- * To encourage higher quality of rural design

KEY ACTIONS FOR THE ARTS COUNCIL OF NORTHERN IRELAND

A Raise awareness

- * Create an Architecture and Public Art Officer post in the Arts Council (In post since January 2003)
- * Lobby media to cover architecture and the built environment
- * Develop education programmes through the Artist in Schools Scheme and in partnership with providers of further and higher education
- * Support Government's efforts to place creativity at the heart of the education system
- * Develop awareness-raising programmes for the public, business, and industry sectors
- * Ensure that quality of design and universal accessibility are key components of procurement processes in capital building projects
- * Encourage the integration of high quality public art into buildings and public spaces
- * Introduce a mandatory Per Cent for Art programme for all Arts Council-supported new-build capital projects
- * Support the establishment of an Architecture Centre to serve the whole of Northern Ireland

B Promote critical debate and community participation

- * Provide opportunities for critical debate and discussion through seminars and conferences
- * Promote excellence in architectural design through individual and civic awards

- * Work with regeneration and community-based agencies to promote the importance of the social, cultural, environmental and economic benefits of high-quality design and planning
- * Fund programmes of exhibitions, lectures and critical publications

RECOMMENDATIONS TO GOVERNMENT

C Raise quality

- * A policy on architecture and the built environment should be developed and adopted, one which supports high quality design and raises awareness among clients (public and private) and the wider public and through its own procurement processes.
- * Such a policy should include strategies to:
 - ensure that projects funded by the public purse achieve the highest design quality;
 - develop skills in urban and rural design;
 - identify and encourage locally-, nationally- and internationally-based talented designers, to work in Northern Ireland;
 - review the planning process to develop planning models that are proactive, flexible and supportive of high quality contemporary design and sensitive conservation;
 - establish a Built Environment Task Force for Northern Ireland;
 - establish a ‘Quality Watchdog’ based on existing European models;
 - put design quality and universal accessibility at the heart of procurement processes;
 - afford the Arts Council an advisory role in all major planning applications;
 - encourage District Councils to adopt the government’s policy on architecture and the built environment.

