

**Master SHS**  
**Mention Sciences Sociales**  
*Villes et Territoires*



**UMR 6173 CITERES**

*Cités, Territoires, Environnement et Sociétés*

CNRS-Université de Tours

MSH de Tours

**Into the Using Public Art in Urban  
Regeneration  
as a Social Tool; Cases from Scotland and  
Denmark**

**Master dissertation**

**Année 2011**

Tutor: BREVET Nathalie

**SARI Omer**

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#### **Summary:**

Public art issues is a relatively not easily defined term, because of the critics' about relation between art and space, role of the art on public in terms of social and built environment, role of government on public art, aesthetic concerns. As a result public art was fragmented by these critics as conventional, critical, and new genre public art, which are more than self-expressions of artists on public place. Within the Urban projects, mainly permanent public art have been used for different reason; economic, environmental, social, sometimes it seen a tool for economic development in urban areas especially prestige projects, sometimes it seen as a social tool to gain the participation of local in projects or to provide sense of ownership by residents, sometimes it seen as education tool to provide new skills or new understandings. On the other hand by independent initiatives such as from artist, art agencies, or non-governmental organizations, mainly see temporary public art as a way to create debate about social and environmental problems. Even urban (re)development projects prefer permanent artworks on urban space by 80s, within the urban regeneration projects which have comprehensive approach on the project area have started to take into account by providing funds to the local or individual initiatives who suggest the critical and new genre public art into the planning process of the projects by 90s, because of the its roles on society. I try to figure out the concerns about public art in urban regeneration practices as choosing two case studies in EU; Royston Road Community Parks Project in Glasgow/Scotland and Sid Ned! in Copenhagen/Denmark;

*Key words: public art; urban regeneration; social inclusion, urban, art and culture policy*

# IMPORTANT

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**6° L'exclusion définitive de tout établissement public d'enseignement supérieur."**

# Contents

Table of Figures.....	3
<b>1) INTRODUCTION.....</b>	<b>5</b>
1.1    AIM OF THE RESEARCH STUDY .....	5
1.2    RESEARCH QUESTIONS .....	5
1.3    CONCEPTUAL FRAMEWORK OF THE RESEARCH STUDY.....	6
1.4    METHODOLOGY OF THE RESEARCH STUDY.....	9
1.5    STRUCTURE OF THE RESEARCH PAPER .....	11
<b>2) INTO THE PUBLIC ART .....</b>	<b>12</b>
2.1    PUBLIC ART.....	13
2.1.1 <i>Into the Definition of Public art; “Public Art versus Art in Public Space”-“Derivatives of Public Art”</i> .....	14
2.2    ROLES OF PUBLIC ART IN URBAN REGENERATION/DEVELOPMENT .....	20
2.2.1 <i>Physical approaches of Public Art</i> .....	21
2.2.2 <i>Social Approaches of Public Art</i> .....	27
<b>3) CASE STUDIES .....</b>	<b>32</b>
3.1    SCOTTISH APPROACH TO PUBLIC ART .....	34
3.1.1 <i>Scotland Urban Regeneration Policy according to the Funding Bodies of Royston Road Community Park Project</i> .....	34
3.1.1.1    Urban Programme .....	34
3.1.1.2    New Life for Urban Scotland - Urban Partnerships.....	35
3.1.1.3    Programme of Partnerships .....	36
3.1.1.3.1    Priority Partnership Areas (PPAs).....	36
3.1.1.3.2    Social Inclusion Partnerships .....	37
3.1.1.3.3    Community Planning Partnership .....	39

3.1.2	<i>Scottish Art and Culture Policy according to the Funding Bodies of Royston Road Community Park Project.....</i>	41
3.1.2.1	National Art and Cultural Strategy for Scotland.....	41
3.1.2.1.1	The National Lottery .....	41
3.1.2.1.2	Scottish Art Council (SAC)-Creative Scotland by 2010.....	44
3.1.2.1.3	The British Council Scotland .....	48
3.1.2.2	UK Trusts and Foundations .....	49
3.1.2.3	Arts and Cultural policy in Local level.....	50
3.1.3	<i>Case Study – Royston Road Community Parks Project (1998-2001) .....</i>	52
3.1.3.1	Introduction of the Project.....	52
3.1.3.2	Review.....	63
3.2	DANISH APPROACH TO PUBLIC ART .....	68
3.2.1	<i>Denmark Urban Regeneration Policy according to the Funding Bodies of Sid Ned! Project .....</i>	68
3.2.1.1	The Sanitation Act of 1939 .....	68
3.2.1.2	The Urban Renewal Act of 1982 .....	68
3.2.1.3	Urban Committee (1993).....	69
3.2.1.4	Urban Area Improvement Programme (Kvarterløft-Områdefornyelse-Områdeløft) .....	69
3.2.2	<i>Danish Arts and Culture Policy according to the Funding Bodies of Sid Ned! Project .....</i>	74
3.2.2.1	National Arts and Cultural Strategy in Denmark .....	74
3.2.2.1.1	The Danish Arts Agency .....	78
3.2.2.1.1.1	The Danish Arts Foundation.....	78
3.2.2.1.1.2	The Danish Arts Council .....	79
3.2.2.2	Arts and Cultural Policy in Local Level.....	81
3.2.3	<i>Case Study – Sid Ned! - Mimersgade, Copenhagen (2006).....</i>	82
3.2.3.1	Introduction of the project.....	82
3.2.3.2	Review.....	90
4)	CONCLUSION .....	94
5)	REFERENCES .....	100

## Table of Figures

Figure 1: Tilted Arc.....	15
Figure 2: (i) La Fontaine Stravinsky, (ii) Lenin sculpture, (iii) Vietnam Veterans Memorial in Constitution Gardens.....	16
Figure 3: (i) Astor Building, (ii) Arm Me .....	18
Figure 4: (i) Monster, (ii) sculpture in Plaça de George Orwell by Leandre Cristòfol.....	21
Figure 5: (i) Quincy Court, (ii) The Amazing Whale Jaw, (iii) Le Parc Güell, (iv) Place du Général Leclerc Fountain.....	22
Figure 6: (i) Flossis, (ii) The Neuer Zollhof, (iii) Hafenspitze, (iv) The Colorium .....	24
Figure 7: (i) Seven magic points, (ii) Untitled.....	26
Figure 8: (i) Lui and the art of going to the woods, (ii) Cosmometrie .....	26
Figure 9: Intersection Repair Intervention .....	28
Figure 10: Code 33 .....	29
Figure 11: (i) Sanitas en Objets project, (ii) Habiter La Ville .....	30
Figure 12: Priority Partnership Areas in Scotland in 1996.....	36
Figure 13: Community Planning Partnership scheme .....	39
Figure 14: Location of the Spire and Molendinar Parks .....	53
Figure 15: Organization body of Royston Road Community Parks Project .....	55
Figure 16: (i) The Spire Park, (ii) The Molendinar Park.....	56
Figure 17: We Belong to You.....	57
Figure 18: Signal Hut .....	58
Figure 19: Bolt FM .....	58
Figure 20: Romantic Vanguard.....	59
Figure 21: Mongrel .....	60

Figure 22: The Naming of the Rose.....	60
Figure 23: (i) Bazooka Arts Show, (ii) Time Capsule.....	62
Figure 24: Body of the Kvarterløft Programme.....	72
Figure 25: Organizational structure of the Ministry of culture and its bodies .....	76
Figure 26: Arm's length bodies of Ministry of Culture .....	77
Figure 27: Organization body of the Sid Ned!.....	84
Figure 28: Modified Social Benches. ....	85
Figure 29: Babylon Shuttle Bus. ....	86
Figure 30: Café Heimdal.....	87
Figure 31: Bakkeland.....	88
Figure 32: The conception of the neighbours, illusions and nightmares.....	89
Figure 33: Mjølnerparken.. ....	90

# **1) Introduction**

## **1.1 Aim of the Research Study**

In this study I will try to examine; the ways that public art practices try to find to be performed in urban projects especially urban regeneration, the roles that public art play in urban projects, which types of public art used, and the roles of the urban, art and culture policies of countries on public art. I will focus on two case studies; Royston Road Community Parks Project in 1998-2001, Glasgow/Scotland, and Sid Ned! in 2006, Copenhagen/Denmark, with their urban, public, art and culture policies of the countries to see the relations between policies and public art practices.

## **1.2 Research Questions**

First of all, the reason why I choose this issue as a research study is to try to figure out new concepts in the regeneration policies as a reflection to the Turkish approaches in urban projects. If we examine the urban transformation policies in Turkey, we see that the projects are focused on the property-based and economic-based models which are transform the segregated areas that are increasingly controlled by the market because of the economic values of these areas in terms of their location in the city. As a result, not on the paper but as a reality; the residents who are living there, are forced to move from their neighbourhoods to the peripheries of the city by creating new segregated areas which create social exclusion rather than inclusion. So while the transformation projects re-produce new areas, on the other hand the projects moved social problems from one place to another places rather than producing solutions.



So the main question of this research paper is that ‘can “Public Art” be used as a social inclusion tool in urban projects to solve the urban problems that be derived from socio-spatial segregation?’

In order to make the research deeper, following research questions should be asked: What types of solutions can public art suggest to the urban problems? Which types of public art have what types of approaches to urban issues? In which process of the public art show its effect? What is the role on public art on socio-build environment? Can it be seen as an economic development tool? It is a way to the gentrification, or not? Who are the stakeholders or organizations that help to realize the public art, how and for what reason? What are their roles? What are the roles of urban, art and culture policies? What is perception of public art by the art councils? What are the roles of artists? What is the role of community? What is the importance of the public place in public art? Who is the public?

(The case studies will be examined according to these research questions as analytical tools.)

### **1.3 Conceptual Framework of the Research Study**

Segregation is a feature of metropolises from all over the world. The dynamics of producing social and spatial segregation are discussed in terms of the urban poor and disadvantage sub-classes. Jürgen suggested a model, which has three layers, for explaining the process of social segregation; macro level, micro level, and another level (context-effect) which correlates between two levels (1998; ct. Ozgur, 2006; p.80). Main thesis for macro level is that there is a print which consists of social inequality and segregation in residential area. For micro level, it is a personal level, it can describe with income, life style, ethnicity and religion. The relation between micro and macro level, context-effect is described that the cities serves

big opportunity to people, such as in business and residential areas. He stated that with the deindustrialization, while the jobs require high qualifications with high-wage and low-wage unskilled job are increasing, qualified jobs are revealed, and opportunities are unequally distributed in residential areas. As we consider Hamlet thesis that there is a close relationship between segregation and welfare state policies (1998; ct. Ozgur, 2006; p.80), it can be said that levels and effects of segregation are changed between the countries.

In some places the segregation is associated primarily with racial groups, in other places, ethnicity or religion, while in still other places, income and status. In Us and Europe as developed countries, mostly it occurs from ethnic and racial and religious, and forms itself also as a socio-economic reasons, on the other hand, in developing countries mainly it is related with socio-economic issues.

As Musterd states that Europe is highly fragmented in different states, with different welfare regimes, different economies, and different histories, there are big differences within Europe. Various explanations were suggested varying from the impact of the welfare state, via the specific historical paths that have been followed in different cities, to differences in the cultural realm (2005; p.345). Segregation shows itself in cities as clustering; in other word it takes a form of spatial segregation. It creates isolated areas from the other population in cities. The big problem is that "What are the consequences? Does spatial segregation reproduce inequality and separation? " (Musterd, 2005; p.332).

*American Apartheid* argues that segregation has created ghettos; it increases the problems of social and economic isolation from the rest of society by limiting the educational and employment opportunities for the segregated residents (Massey & Denton, 1993). This situation leads isolated spaces and lifestyles, social integration problems of a massive urban organism divided into various subsystems functioning in a fragmented manner, loss of

collective urban memory and citizen sensitivity, lacking integration, vanishing of collective public area concept, security problems etc.

The approaches of the urban projects have played a vital role on segregation issue by providing social exclusion or social inclusion, in terms of the project's; aims, process, approaches both social and built environment, stakeholders, outcomes. So using public art in urban projects also plays a catalyser role to achieve the goals according to the urban projects' attribute.

Urban re-development projects in the historical city centres, old working-class neighbourhoods, inert dock and industry areas which have remained in the centre of the cities and which have transformed to the rant areas, and urban development projects in out of the city as gated communities or central business districts (CBD), were emerging during 1980s with the partnership of public, private sectors and special agencies, by using public funds as a catalyser (Roberts, 2000). Also 1980 was a "renaissance" for cities in terms of public art (Moody, 1998; p.2, cited in Hall & Smith, 2005; p.175), especially conventional public art practices. While the economic values of these areas are creating attractiveness, the approaches of the projects are based on property-led model and economic-led models, as a result; attribute of the public art using in these types of the projects were characterized by public and private sector commissions (Hall & Smith, 2005) to provide mainly conventional types artworks, especially permanent works which try to change the image of the area, to increase the attractiveness as a design tool. So the outcomes of the urban (re)development beside the contribution to the city economy, can be concluded inevitably as social exclusion, because of its approach by excluded the residents from decision making process.

However, in 1990, urban projects shaped as urban regeneration projects which have comprehensive methods difference from other planning practices, urban regeneration cannot be defined only by economic, social, and physical changes it also takes into account possible

future changes, with sustainability context (Roberts, 2000). The past solutions were seen not have enough ability to produce solutions to the economic, social, and environmental problems. Beside the multi partnership, another difference of the urban regeneration from past practices is that citizens are introduced as key actor and stakeholder. As a result of citizen partnership in the planning process and social aims of regeneration practices; establishing relation between social problems with physical environment and improving the quality of the urban life (Roberts, 2000), besides the conventional public artworks, critical and new genre public art practices started to be used for *“empowering citizen participation, providing sense of ownership, promoting sense of community, developing social networks and civic identity”* which are the outcomes of public art identified by Hall and Robertson (2001), in sum up for social inclusion.

On the other hand art and culture policies of the countries started to interest in the social problems to provide the art and cultural activities to all as a way to the social inclusion. The reason of the art and culture policies related with social inclusion is that art and culture have been seen as development tool.

As a result, understanding or approach of the urban, public, art and culture policies change the usage of the public art types as conventional, critical, or new genre public art by providing opportunities for public art to be used in urban projects or local initiative projects as in the two case studies; Royston Road Community Parks Project and Sid Ned!.

## **1.4 Methodology of the Research Study**

First of all, the reasons why I choose the two these case studies are because of their relation between the urban projects, their scale as in neighbourhood scale, the similarities of the

social problems of the neighbourhoods, the projects approaches to the public art in variety in each project, public art approaches to the problems and the urban project, the different project budget.

The research study is desk research depended on the literature review about public art and personal experiences of public art practices in Paris, Barcelona, Düsseldorf and Tours cities and testing literature reviews on selected cases by comparison.

In second part of the paper the method composed of literature review; interview with Mellisa Manki from Le Palou; conservation with guest lectures during the research period; personal conservations by people on public art issue; and examples of public artworks from literature and the cities that I travelled and lived.

In the third part (Case studies), as we said the urban, art and culture policies can changed the approach of the public art in terms of its type, process or understanding of the public art countries to countries, the selected case studies firstly examined by their countries' urban, art and culture policies from; articles; official web sites of local and national bodies; policy reports; urban project's reports, countries review from EU's web sites. Then the project will be examined by their organizational structure, stakeholders, aims, processes, artworks, outcomes, relations with community and environment according to; the reports by research institutions; official websites; artist websites, interviews with project stakeholders, artist from media; articles from newspaper and magazines; videos related with the projects from internet; reviews of the projects from web forums.

Additional to the questions that I talked in the Research Questions part as result of the research study, the following questions that will be asked to the case studies as a way to examine the projects;

- What is the vision of the project?

- Whose vision?
- Is there any aim of stakeholders in the projects?
- What types of arts were used to achieve the vision of the project?
- What is the methodology of the project used for communication with community?
- What is the relation of the artwork with build environment in terms of public place?
- Level of participation of communities to the projects?
- Is there any short-term benefits?
- Long-term benefits were seen in the area?

## 1.5 Structure of the Research Paper

The second chapter of the paper focus on the understanding of the public art definition, differences with art in public space, its evolution by the different approaches and derivatives, then public art approaches and roles in urban projects, the reason why urban projects prefer art.

The third chapter will focus on the case studies, but firstly flowingly on their urban and public policies and their evolutions to understand the approach of the policies to the public art, then art and culture policies, understanding of public art by the art and culture policies. Finally the case studies will be examined by the methods that I talked, one by one.

The conclusion chapter will talked about the general review of public art urban policies, the comparison of the cases according to characterizes of the artworks and policies of the countries. It will be finished with personal critic about limitations of the study and suggestion for the further research studies.

## **2) Into the Public Art**

In this part of the paper, I will talk about the literature review of the public art, its derivatives in which conditions or movements, its use in the urban regeneration projects according to the policies how does it get shaped. Even the use of art in urban fabric has a long history from the beginning of the civilization, but I prefer to start the history from the beginning of the using art in urban fabric as named “public art” which was started in 1960s in US.

## 2.1 Public art

Even the history of the “public art” began formerly in 1960s and considering its roots to monuments from history and murals in 1930s or began with social movements of 60s; there is a big debate about the definition of the public art by artist, art historians, etc., or by governmental bodies and art institutions. The description is also not an easy task because of its interwoven model and its openness to possible art movements and cultural changes.

In this section, I will try to demonstrate why public art seems as a social tool and why it has been used in regeneration projects or local initiative projects, more than making criticism about public art. But firstly, it would be helpful to understand the borders of the public art; “why it takes ‘public’, what it means, role, what is the difference between ‘public art’ and ‘art in public space’?”, also with which movements the public art divided in its imperatives in different points?”, in next section.



### 2.1.1 Into the Definition of Public art; “Public Art versus Art in Public Space”- “Derivatives of Public Art”

Defining “public art” is not easy task as some authors described it as works of art in any forms that have been created with specific intention in the public space accessible to all (Taborska, 1996; Goldstein, 2005; Finkelppearl, 2000; cited from Szostak, 2010; pp.80), defining or framing public art borders are not just about it location being in the public space of its publicness. Also it could be an art in public space, but not all art in public spaces are public art. So how can we describe public art? What is the difference? Which criteria’s make art in public space to a public art?

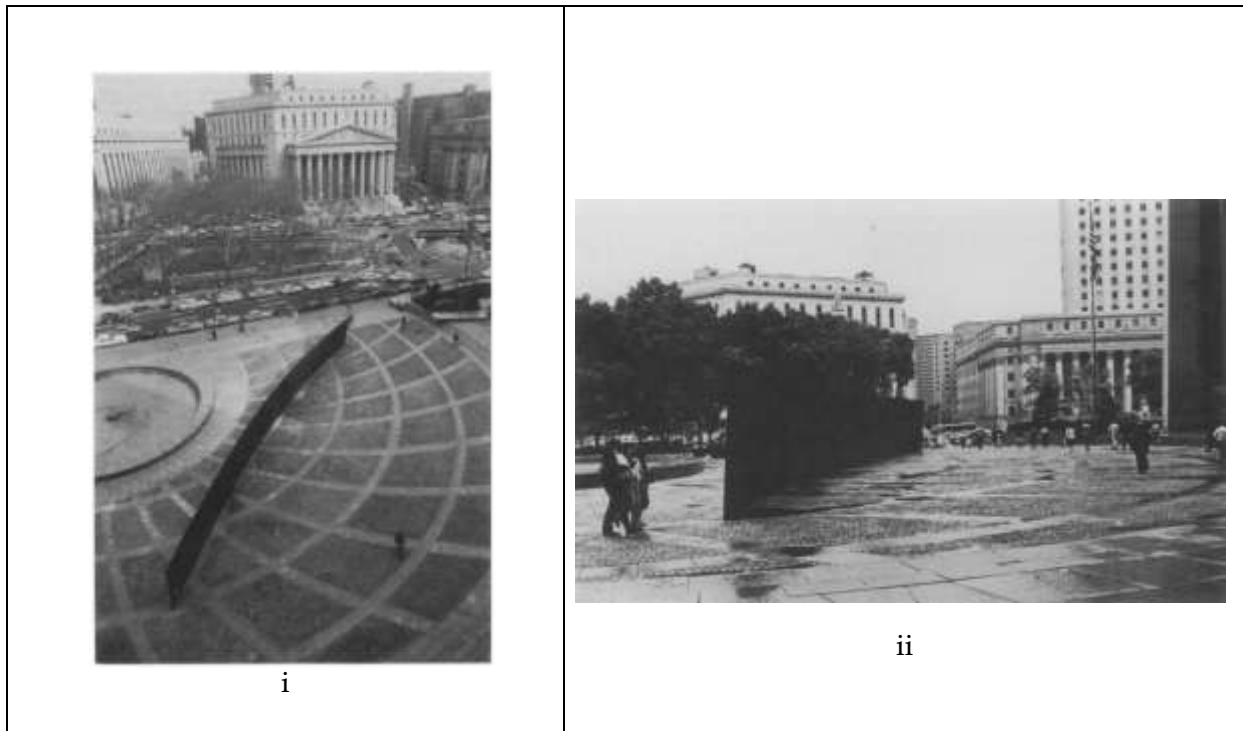
There is two debates about the public art, first one is about (i) the “public” and “art”; according to emerging a paradox from using both terms together which have polar definitions as “art” symbolizes the self-expression of the artist, individual inquiry (Hoffman, 1991), but “public” symbolizes the common good of the majority of the people (Balfe, 1986), so according to the art definition the public art where art making process is performed by public, seems not an art form. On the other hand this debate is valid for the new genre public art, not for the conventional and critical forms.

Richard Serra’s Tilted Arc<sup>1</sup> financing by the General Services Administration in 1981, have been criticized in context of “art” and “public” paradox, symbolized the conflict between public and art. It was removed in 1989 by the petitions of daily user of the place who advocate that the artwork blocked the easy movements of people, visibility of place, and created dead spaces which are filling with rubbish, and allowed the graffiti on the surface. Also this action questioned the ownership of the art work, relation between art and space,

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<sup>1</sup> Tilted Arc was located on open space which was bordered by office and federal buildings in Lower Manhattan, New York City.

role of the art on public, role of government on public art, aesthetic concerns (Hein, 1996; Miles, 1997; Friedman, 1995; Balfe and Wyszomirski, 1986; Kelly, 1996; Horowitz, 1996;).



**Figure 1: Tilted Arc : (i) Richard Serra, Tilted Arc. (Photograph by Kim Steele, New York. NY. Courtesy of Richard Serra), (ii) Serra, Tilted Arc. (Reprinted with permission of Museum of Modern Art. Photograph by Susan Swider. Courtesy of Richard Serra.), Both photograph were adopted from "Friedman, D. S., Public Things in the Modern City: Belated Notes on "Tilted Arc" and the Vietnam Veterans, *Journal of Architectural Education* (1984-), Vol. 49, No. 2 (Nov., 1995), pp. 62-78**

The second debate is about (ii) the “public art” and “art in public space” terms’ perceptions by different disciplines. This debate came from the role of the “public” in “public art” term, not as in the first debate. As Phillips clarified this debate as “Clearly, public art is not public just because it is out of doors, or in some identifiable civic space, or because it is something that almost everyone can apprehend; it is public because it is a manifestation of art activities and strategies that take the idea of public as the genesis and subject for analysis. It is public because of the kinds of questions it chooses to ask or address, and not because of its accessibility or volume of viewers.” (1989; p. 332).

Point of the urban planners, architects, landscapers, designers; public art is object located in places which add value to urban form, or aesthetic object which can define identity of places Stravinski Fountain as in Paris (Figure-3,i), or it can be an urban furniture..., point of the governments or public bodies views; according to regime, a symbol for the power such as *Lenin sculpture* (Figure-3,ii), or history such as *Presencia de América Latina*, or momorail such as *Vietnam Veterans Memorial* (Figure-3,iii) (Miles,1997; Friedman,1995) or *Diego Rivera's Murals*, in the late modern period as a public policy such as *Art in Public Space Programme*<sup>2</sup> (Martin, 2006; Kester, 2006) and derivatives in EU, or a tool which is used in urban re-development and development policies such as regeneration in *Cardiff Bay and dock area in London* (1990) (Miles, 1997) causing with gentrification which are under control of market economy, also nowadays such programmes under cultural policies such as an art event *Essener Lichtwochen*<sup>3</sup>, or tourism polices such as *Luci D'Artista project*<sup>4</sup>, for point of business,



**Figure 2: (i) La Fontaine Stravinsky in La Place Stravinsky, by Jean Tinguely and Niki de Saint Phalle in 1983, for the memory of Russian composer; Igor Stravinsky, Paris/France, (photo from personal archive) (ii) Lenin sculpture by Nikolai Tomski, erected in Berlin/East Germany , removed in 1992, (cited from Wikipedia)(iii) Vietnam Veterans Memorial in Constitution Gardens , designed by Maya Lin in 1982, for the mamory of Vietnam War, Washington D.C/USA (cited from Wikipedia)**

<sup>2</sup> A programme of the National Endowment for the Arts launched in 1965 by the federal Government Services Organization in US

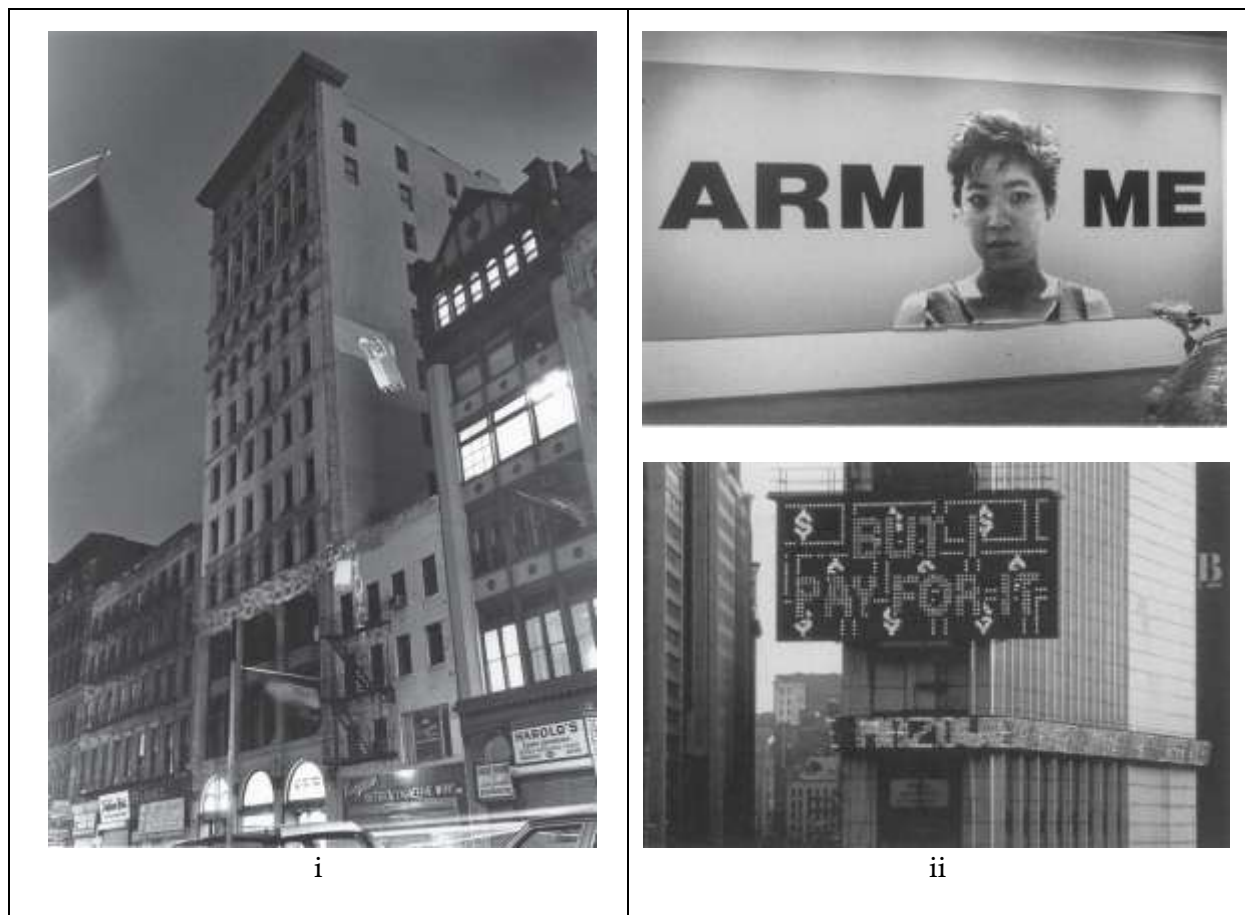
<sup>3</sup> video and light installation in Essen/Germany in terms of Cultural Capital 2010

<sup>4</sup> a contemporary art festival lunched in Torino/Italy from 1998

an advertising tool which is perfect way to meet with their possible clients, point of some artist view; it is an opportunity to a self-expression in public spaces, not in conventional art places such as galleries, museums. These approaches is one of the three understanding (Kester, 2006; Martin, 2006) of the public art according to Martin described it by citing from Miwon Kwon (2002) as “ their identification of public art was quite simply their sittings outdoors or in locations deemed to be public primarily because of their ‘openness’ and unrestricted access. ...” The specific attributes of the site “mattered only to the extent that they posed formal compositional challenges”. Hein described this understanding as a conventional approach which explains public art as a family of conditions composed of the object’s origin, history, location and social purpose (1996).

Second understanding was described as a form of representation which “can be considered a particular kind of social good that serves as a means to bring forth ideas about our lives together” by Martin (2006). For this understanding, aesthetic values have not weight as much as civic function which has ability to get society pay attention about specific concerns (Kester, 2006) with references to the places where they are sited. Kester defined this type of public art as critical public art (Wodiczko’s definition) which emerged in mid-1980s with two approaches; (i) synthesizing the formal gallery-based art with figurative vocabulary based on historical and cultural references, (ii) exhibition of text and photographic images via billboards, outdoor projections, wall posters, and other media such as; Krzysztof Wodiczko’s works(Figure-4,i) (Hein 1996) such as; *Astor Building* (Kester, 2006), Anne Bray’s works (Figure-4,ii) such as *Arm Me* and *Single-Handed* (Bray, 2002).

Kester explain the role of this type of art as “they reclaimed the urban public sphere as a space in which difference of privilege and political power could be revealed and questioned rather than suppressed.”(2006). This type of arts based on being in the public space and addressing critique issues, not as a conventional public art which is based on its location.



**Figure 3: (i) Krzysztof Wodiczko, Astor Building, 1984. Public projection held at the Astor Building of the New Museum of Contemporary Art, New York. Photograph © Krzysztof Wodiczko. Courtesy of the Galerie Lelong, New York, (ii) Anne Bray, "Arm Me", indoor billboard 8' X 16 ft, 1989. Shown at University of California Santa Barbara and previously shown as an outdoor slide projection by FA.R., L.A.I.C.A. and Installation Gallery. The piece basically asked viewers why they would not give the depicted young Asian American woman a gun. "Single-Handedly", 40-sec animation on a 20-X-40-ft electronic billboard, 1989. The piece appeared every 6 minutes over Times Square in New York. It was sponsored by the Public Art Fund. Thirty hand-drawn frames were entered into a graphics computer and then programmed to dissolve, cut and generally animate. The drawn hand dismissed a commercial billboard, radio, TV, newspaper and LED readout and commented that the price of ads was alienation.**

Third understanding of the public art is as Suzanne Lacy's term "new genre public art", not defined as its type of art nor as type of good, also the issue is not its publicness about access or interest (Martin, 2006). It is a relation between aesthetic and collective experience where collaborative interaction which transform the roles between artist and audience is important than the final performance or artwork (Kester, 2006). It means process of the work makes it "new".

Lacy (1995) clarified the term by explaining the roles and process of the work by;

*"Artist as a reporter maybe said to engage with an audience not only to inform but to persuade.... As an experienter, artist begin to analyse social situations through their art..., contribute intellectual endeavour and shift our aesthetic attention towards the shape or meaning of their theoretical constructs....The last step ..., is from analysis to activism.... In seeking to become catalysts for change, artist reposition themselves as citizen-activist. ...consensus building inevitably entails developing set of skills not commonly associated with art making", "... the audience as a series of concentric circles whit permeable membranes that allow continual movement back and forth. .... If we represent the genesis of the work as a point in the centre of the circle, radiating out-like the waves caused by a rock in a pond-ould, the individuals or groups of people who assume different degree of responsibility for the work. .... The centre of the circle is those without whom the work could not exist. .... The next circle out of rom the centre includes the collaborators or co-developers, shareholders who have invested time, energy, and identity in the work and who partake deeply in its ownership. Often these consist of both artists and community members and without their contribution to the work would not go forward. .... The next level of participants would be the volunteers and performers, those about, for and with whom the work is created. It would include the community members and representatives of various organizations who volunteered to organize the pride (final event). .... Another ring of the circle consist of those who a direct experience of the artwork. Traditionally the audience...." <sup>5</sup>*

Miles described new genre public art as a process-based related local dynamics in relation with the social health, cultural diversity, and environmental sensibility by politicised way, and he underlined its starting point as a reaction against the patronage of arts by its market and institutions, a reaction of modernism in terms of its self-expression and aesthetic, a reflect of Marxism, feminism and ecology movement (1997). Furthermore Miles saw the one of the differences of new genre public art from the conventional public art as an artist role; being a catalyst for the people's creativity.

Even the terms first used by US government, the derivatives of public arts are reflected by protest against government's patronage in 60s, civic movements of 60s, elitism (Miles, 2004), art movements (Kester, 2006; Miles, 1997) such as abstractsim, avant-garde, dada

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<sup>5</sup> Debated Territory:Toward a Critical Language For Public Art. in: Mapping the Terrain – New Genre Public Art. ed. by Suzanne Lacy (1995) . Cited from <http://www.hints.hu/upload/lacy.pdf>

movements, and it seems it is possible to now see new derivatives where the new movements emerged.

## **2.2 Roles of Public Art in Urban Regeneration/Development**

In this part I don't exactly lay stress on the outcomes of the art to the communities or city scape, I try to demonstrate why public art is used in the urban regeneration projects. As we defined public art as art in public space, we can see lots of examples of using art in urban (re)development projects. But the difference is important as between the urban regeneration with urban (re)development as public art and art in public space. While urban (re)development projects refers the property and economic based intervention approaches, urban regeneration refers comprehensive intervention to the city including social, cultural, economic, environmental issues and sustainability. So while the art in public place refer the physical intervention to the public places, public art can refer both physical and social intervention to the public. The differences emerging of public art can be divided there;

-Art in public place; decoration and enriching of the public place,

-Art as public place or architecture; design tool in urban (re)development tools; less object oriented, related with the design of the place,

-Art in public interest; temporary projects focusing on the social issues rather than built-environment.

So according to the approaches, we can classified the role of public art as Miles (1997) suggested it in two heading; (i) as a decoration in urban design in which the needs of users are central, and (ii) as a social process of criticism and engagement.

## 2.2.1 Physical approaches of Public Art

The understanding of public art in point of urban issues; planning, architecture, and landscape or urban design, the public art issue has two derivative which are mainly permanent works; (i) art in public space, and (ii) public space or architecture as in art form, a part from the derivatives that we discussed before, and also this terms have big problematic about being “public art” in terms of their role, process, and publicness. In this part I try to discuss in point of the urban regeneration term to the public art.

As we grouped public art in two groups as above;

- (i) Art in public place (Figure-4); this types art can be seen in the sculpture forms, murals - wall paintings, or memorials, and etc.



Figure 4: (i) “Monster”, sculpture in Place du Grand Marché by Xavier Veilhan in 2004, Tours/France, (ii) sculpture in Plaça de George Orwell by Leandre Cristòfol in 1991 ,Barcelona/Spain, (both photo are from personal archive)

- (ii) Public space and architecture as in art form (Figure-5); this types of usage are seen in the design of the public spaces as a whole or architecture as art form,



art as means of design tool for urban design; Parc de Guille as a public space in art form, landmark buildings, or urban furniture; street benches, light elements, pavements, and etc.



Figure 5: (i) Quincy Court by Rios Clementi Hale Studios; Julie Smith-Clementi, Mark Rios, Frank Clementi, Bob Hale in 2009, for shade and seating by demand of General Services Administration, in Federal Plaza, Chicago/USA, (cited from Uffelen 2010) (ii) The Amazing Whale Jaw by NIO architecten in 2003, for bus stop, in Voorplein Spaarne Ziekenhuis, Hoofddorp/Netherlands, (cited from Uffelen 2010) (iii) Le Parc Güell, even it was designed for housing site by Antoni Gaudí in 1900-1914, it has been used as public space, in Gràcia district, Barcelona/Spain, (photo from personal archive ), (iv) Place du Général Leclerc Fountain by Yves Brunier in 1992, Tours/France (photo from personal archive )

Even public art was emerged as social policies in USA and after other countries, using as a design tool in urban projects was started with the city centre development and renewal projects, especially “Per cent for Art” schemes in USA (Miles, 1997) which makes available to

use urban development budgets to create art objects in the area. The main aims of the using public art were recreating the image of the area, attracting the business services such as finance, insurance, real estate, etc. to the area or becoming a hub city in global scale. Such as re-development in Medienhafen (Figure-6), the harbour area in Düsseldorf, renovation of the area with landmark building in art form is a way of using art in urban development.

Urban Economic Regeneration: Cardiff Bay/Wales or re-development in London Docklands area/Britain are another examples of this type of usage such as several sculpture, street sign as art form, which aim attracting visitors, enriching the visual quality. But as Miles criticized the project in Cardiff Bay as this sentences; “The art can improve and enhance all visual aspect of the environment of the Bay for the benefit of those who live, work and play there, obviously not including birds, but also excluding those citizens who regard the sight of wildlife as pleasant and believe in the responsibility of citizenship to safeguard it.” (1997, p. 68). Especially not just for the wildlife, also citizens who don’t live there also effect this situation by becoming segregated from the area which is known as gentrification.

Actually public art is not the only reason to the gentrification, but it can be seen as a catalyser in economic-based development projects in historical town centres, old working-class neighbourhoods, old industrial areas, dock area... which are timely turn to rant areas in city scape.



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Figure 6: (i) Flossis by artist Rosalie, (ii) The Neuer Zollhof by architect Frank Gehry, (iii) Hafenspitze by JSK Architekten, (iv) The Colorium by architect Will Alsop. (Düsseldorf/Germany). (all photos from personal archive)

Akkar described this problematic related with the economic and symbolic values of the public spaces which are seen as a tool as a means of economic values regeneration (no date).

As Cameron and Coaffee said “The role of art and the artist has played a part in both of the main long-established theories of gentrification, looking respectively at ‘culture’ and ‘capital’ as key drivers. Cultural analyses of gentrification have identified the individual artist as an important agent in the initiation of gentrification processes in old working-class neighbourhoods. Alternative theorizations have recognized a second stage where capital follows the artist into gentrified localities, commodifying its cultural assets and displacing original artists/gentrifiers” (2005). So where does gentrification started by public art or where do social roles of public art seen, while it has been used in city scape?

According with the Cameron and Coaffee’s sentences, one of the popular terms of nowadays which is cultural-based development models which are transforming culture as an economic tool, mostly use the public art to regenerate or revitalise areas to integrate the areas to the global market. Such projects which have art-based development model; Skulpturlandskap Nordland (Artscape Norland) and Luci D'Artista<sup>6</sup>:

- Skulpturlandskap Nordland (1992-1998) is a type of site-specific art project in landmark-art form (Figure-7), in countryside of cities of Bodø, Narvik, Mo i Rana, Sortland, Svolvær, Fauske, Mosjøen, Sandnessjøen and Brønnøysund, in northern Norway. The project includes 33 artworks by 33 artists from different countries, in 33 municipalities (Preece, 2004). While the idea came from the artists who want to tackle lack of cultural provision in the region, the regional government’s demands were; to provide opportunity to meet art with local people, and to use art as a way to people be conscious about their environment, actually there were also expectation about the development of the area in terms of commercial activities and tourism (Newbery, 1999-2000).

- Luci D'Artista (Figure-8) is a light installation in open public places as a part of the city regeneration policy, has been held between the beginning of November and the end of

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<sup>6</sup> <http://www.publicartonline.org.uk/casestudies/lighting/turin/description.php>



January each year from 1998 by City of Torino in Italy, the main aim of the project were said; to create an occasion where contemporary art meets the general public, to contribute significantly to the development of Turin as a major centre for contemporary art.



Figure 7: (i) Seven magic points by Martti Aihla, in 1994, Iron relief, 21 x 550 cm. diameter, Work installed in Skånland, near Steinsland, (ii) Untitled by Dan Graham in 1996, Two-way mirror construction and stainless steel, 250 x 300 cm. Installed in Vågan. (both photo cited from: Preece 2004)



Figure 8: (i) "Lui and the art of going to the woods" Coloured lights, by Luigi Mainolfi (words by Guido Quarzo), 1998. Via Garibaldi, Turin (Luci d'Artista). Photo: Bruna Biamino, (ii) 'Cosmometrie', 42 projections of drawings by Giordano Bruno, by Mario Airo (with audio design by Riccardo Mazza), 2002. Piazza Palazzo di Citta, Turin (Luci d'Artista). Photo: Giorgio Sottile, (cited from <http://www.publicartonline.org.uk/casestudies/lighting/turin/images.php>)

## 2.2.2 Social Approaches of Public Art

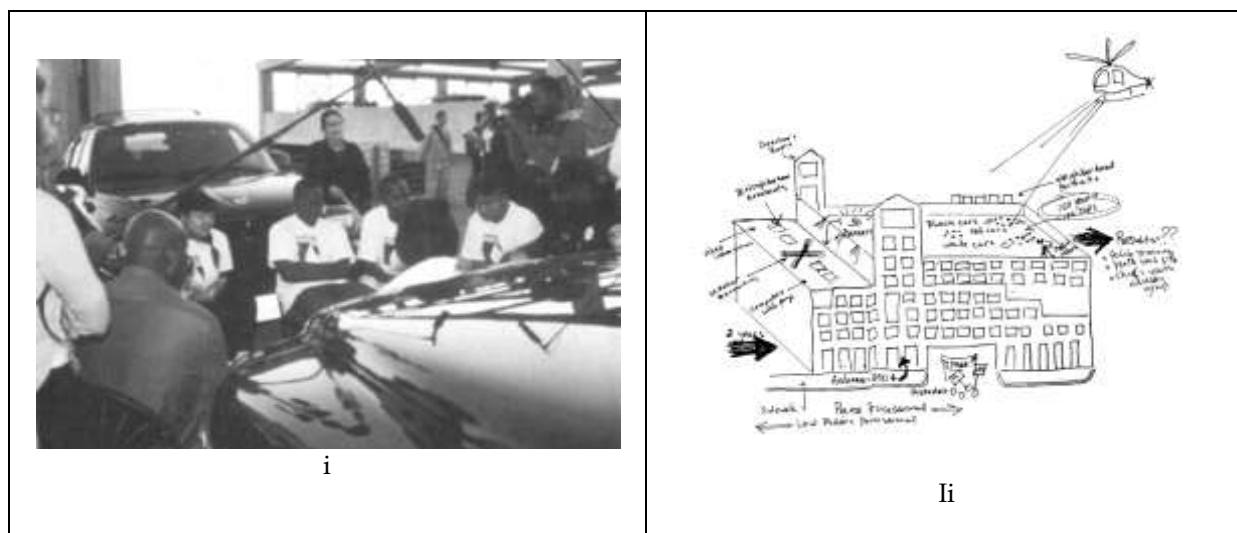
As we talked before, the emerging of the urban regeneration is started in 1990s, while new approaches to the public art were emerging as critical and new genre public arts. And this era was also using these types of the public art to manage the process of the urban regeneration in a holistic approach especially in terms of social issues such as; to provide security, to increase the participation of the citizens to the planning process, to create sense of ownership, creating a debate about the projects and its process, while conventional public art tends to be as an aesthetic object to the public places. Especially this part of the paper will be explained more detailed in the case studies. The examples that I talked about in this part are not a part of the regeneration projects, they are prepared by artists, local initiatives or art commissions. Such projects;

Intersection Repair Intervention (Figure-9) in Portland, Oregon/USA (2003) is type of community-based public art, under the management of the City Repair Project which is non-profit organizations with the mission to inspire and empower communities to creatively transform the built and social environment by guiding residents and non-resident stakeholders, composed of street painting, building ecological kiosk and benches, planting around the streets, and etc. (Semenza & March, 2008). The important point of the project is all the works was carried on by the residents of the area, which was resulted positive social outcomes such as; sense of place, community capacity building, participation to the local problems, social interaction, etc. according to the Semenza & March (2008).



**Figure 9: Intersection Repair Intervention; In clockwise order, painting of a street painting at Site 1, dome raising ceremony at Site 1, completed cob bench at Site 3, and inauguration of street painting at Site 2 (Portland, Oregon, May 2003). (photo cited from Semenza, Tanya 2008)**

Suzanne Lacy's "Code 33" (Figure-10) is a well know "new genre public art" project with youths, police officers and community residents in Oakland/California in 1998-1999, including; workshops with youth and police; video installations, press reports, community discussions, and a final performance, which have a propose of the project was to emerge a public debate about; youth and police interaction, criminalization of youth, and the role of youth in community life (Roth, *et al*, 2001).





urban projects, works with the artist residencies to try to create a debate about the contemporary city problems, such as "Sanitas en Objets" project (figure-11(i)) in 2009/2010, with artist Nicolas Simarik who is market designer, , try to take attention to the one of the deprived neighbourhood named Sanitas in Tours, where people try to ignore or not prefer to pass away from there, by the participation of residents and neighbourhood associations, develops and produces specific objects and features of this neighbourhood, such as; printing photos of the areas to the tea cups, t-shirts, table mat, and shopping bags which are the symbol of the consumer society. Another project; "Habiter La Ville" (Living City) (figure-11(ii)) in 2011 with Sébastien Renauld and Laurent Boijeot who are architect-artist, in collaboration with residents as workshop of self-build micro furnitures and located them to the open public places of Tours city; streets, squares..., to give opportunity people to enjoy street life, to become relax, and to show real function of the public places nowadays which is just used for commuting between home and job, transportation.



Figure 11: (i) Sanitas en Objets project by Nicolas Simarik, picture on cup become visible with hot liquid, ( picture adopted from web page of La Nouvelle Republique, 21/05/2011: <http://www.lanouvellerepublique.fr/indre-et-loire/ACTUALITE/Infos-Departementales/Le-Sanitas-en-objets?sondageNodeID=1305384>) (ii) Habiter La Ville project by Sébastien Renauld and Laurent Boijeot, self-build furnitures on public places, (picture adopted from web page of Le Polau: [http://www.polau.org/index.php?option=com\\_content&view=article&id=196:habiter&catid=42:accueils-ponctuels&Itemid=90](http://www.polau.org/index.php?option=com_content&view=article&id=196:habiter&catid=42:accueils-ponctuels&Itemid=90))

Even Miles declared that there were no systematic evidence of effects of public art on communities (1997), there are researchers who evaluated the social outcomes of community-based arts such as Matarasso (1996b, 1997, 1998); individual and personal development in terms of new skills, social cohesion, community empowerment and self-determination, new contacts and co-operation between community groups, community organisational capacity, awareness of community issues, Jones (1988); sense of community, identification with the community, participation in community affairs.

### **3) Case Studies**

Royston Road Community Park Project /Scotland

&

Sid Ned! /Denmark

While I was talking about the different practices of the public art in the previous part, I will test these practices by theoretical discussions that we talked before, on two cases which have relatively similarities and differences in terms of their urban, art and culture policies, project aims, project process, funding backgrounds, relation of the art projects with community; funding bodies, stakeholders, policies related with the public art are the borders of this part. Except related points, the paper don't go further evaluation.

Before talking about the public art projects, firstly I will talk about the backgrounds of urban policies. The aim of this part is to explore the understanding of the approach of the urban policies on the public art practices. Evolution of the urban interventions, which condition of the urban projects prefer art, for what reasons to reach the urban project purposes, are the issues that I will answer.

Secondly art and culture policies which go around the public art for both of the cases to try to see the relation between the policies with the public art practices. The aim of this part is to explore the understanding of the approach of the art and culture policies on the public art practices. National and local art and culture policies, art funding bodies; art councils, non-governmental organizations visions are the issues that I will talked.

Finally, art projects will be examined, according to their organization schemes, funding bodies, type of artworks in the projects, outcomes.

### **3.1 Scottish Approach to Public art**

#### **3.1.1 Scotland Urban Regeneration Policy according to the Funding Bodies of Royston Road Community Park Project**

##### **3.1.1.1 Urban Programme**

Urban regeneration policies were mainly started with the Urban Programme; a major funding for deprived areas in social, economic, and environmental context, in Scotland by Scottish Office (now Scottish Executive) since 1969. The projects were selected by local authorities to apply for Scottish Office, in terms of the extent of the projects which meet local needs (Carley, Chapman, Hastings, Kirk, and Young, 2000; McCarthy, 1999). Projects were funded, 75% of capital by Scottish Office and the remainder by local authorities (University of Dundee, 1998; Taylor P.). Project criteria's had to be;

- The demonstration of a direct and specific benefits to deprived areas,
- The creation of new asset, resource or service,
- The demonstration of innovation,
- Sponsorship by local authorities (Scottish Office, 1993)

The selections of projects were in completion and nearly half of the projects got funding from Urban Programme. Therefore, a review of Urban Programme for 1991-92 by the government, the weakness in the funding system were focused, and suggested a more strategic and greater degree of co-ordination with integration of the projects at local level (University of Dundee, 1998). Also Programme should be combined with the local initiatives such as public, private and voluntary agencies (Scottish Office, 1993). As a result of this, Urban Programme

wanted local authorities to specify projects which are contributed to wider local strategy (University of Dundee, 1998), which made Urban Programme to block to focus on more specific local needs.

#### **3.1.1.2 New Life for Urban Scotland - Urban Partnerships**

In 1988, “New Life for Urban Scotland” policy statement was led by Scottish Office and involved local stakeholders including public agencies such as SDA, Scottish Homes, Health Boards, the Manpower Services Commission, private and voluntary sector, and community groups to formalised Urban Partnerships, aiming effective use of public funding and encouraging private sector investment, for addressing most four deprived areas which were in Castlemilk, (Glasgow), Ferguslie Park (Paisley), Wester Hailes (Edinburgh) and Whitfield (Dundee), Scotland (Carley, Chapman, Hastings, Kirk, and Young, 2000; McCarthy, 1999). However, while the Urban Partnerships in these areas had successful improvements, social and economic regeneration were problematic (GASTER et al., 1995; O’ TOOLE et al., 1995; MCGREGOR et al., 1995; ct. in McCarthy, 1999) because of lack of city-wide strategy formulation (HALL, 1997; ct. in McCarthy, 1999).

### 3.1.1.3 Programme of Partnerships

#### 3.1.1.3.1 Priority Partnership Areas (PPAs)

By the recommendations in the review of Urban Programme for 1991-92 by government, such as more strategic focus, local coordination and integration of projects (Scottish Office, 1993), Urban Partnerships were transformed the Priority Partnership Areas (PPAs) (SCOTTISH OFFICE, 1995) in order to demonstrate a comprehensive, co-ordinated, strategic, inter-agency model, under The Programme of Partnerships policy statement in 1995 (Carley, Chapman, Hastings, Kirk, and Young, 2000; McCarthy, 1999).

Local authority	PPA area
Aberdeen City	Great Northern
Dundee	Ardler
Edinburgh	(a) Craigmillar
	(b) North
Glasgow	(a) East End
	(b) North
	(c) Easterhouse
Inverclyde	Inverclyde
North Lanarkshire	Motherwell North
Renfrewshire	Paisley
South Ayrshire	North Ayr

Figure 12: Priority Partnership Areas in Scotland in 1996. (cited from McCarthy 1999)

In 1996, Scottish Office announced 12 PPAs (Figure-12) which were selected in competitive method and a criteria with a proposal of demonstration of local needs, and forced PPAs to demonstrate new partnerships with non-governmental public bodies, the private sector and voluntary and community groups or new partnerships with council area level as a “two-tier”

system, by reducing funding from Scottish Urban Programme (McCarthy & Pollock, 1997; Taylor P.).

The common characteristic of the areas as selected PPAs where were high concentrations of deprivation, had same problems which are; youth and long term unemployment, low income households, uptake of benefits and education support grants, levels of educational attainment, crime, mortality rates and other health indicators (University of Dundee, 1998).

McCarthy talked about the concerns about the initiative in three lines;

*“Evaluation of the impact of these initiatives is premature, but several areas of concern may be identified. First, the competitive bidding process placed considerable strains on local authorities. Second, the geographical distribution of the PPA areas indicated that small geographical areas were unable to demonstrate required levels of social and economic disadvantage. Third, the relatively small levels of funding involved may prove insufficient to enable the PPAs to achieve their objectives.”(1999)*

Consequently, funding of PPAs was delivered to the more skilled writing business plans rather than less experienced initiatives as a result of this PPAs’s aims were used for private sectors aims (Macpherson, 2006).

#### **3.1.1.3.2 Social Inclusion Partnerships**

By the Labour Government’s policy about against “Social Exclusion’s” approach and failures of PPAs about involvement and commitment of the local community (McWilliams *et al.*, 2004), the existing PPAs were transformed into “Social Inclusion Partnerships” (SIPs) and additional SIPs were introduced in 1998 (Macpherson, 2006), totally 48 SIPs, with Social



Inclusion Strategy which claimed putting communities at the hearth of policy-making (Scottish Office, 1999) as in the New Life policy also argued the same issues; “plans for the regeneration of problem areas must have the full understanding, involvement and commitment of the local community” (Scottish Office, 1988, p. 9).

“The Social Executive (1999) policy demonstrates a triple concern;

- To tackle inequalities between communities for all groups and areas,
  - To secure integration of people into market, state and voluntary structures,
  - To enable self-demonstration in taking advantage of opportunities in all areas of life”
- (Goodlad, Hamilton, Taylor, 2002; p.4).

SIPs were built on the existing policies such as New Life for Urban Scotland, Priority Partnership Areas/Regeneration Partnerships, and majorly depended on the New Labour Government policy on “Social justice” with social inclusion strategy (Scottish Office, 1999). The policy mainly targeted on the groups and areas which were associated with poverty and exclusion, securing social inclusion as a key aim in five groups; children, young people, families, older people and communities (Goodlad *et al.*, 2002; p.4). The actions were concentrated on; employment, training, labour market, poverty, educational attainment, community learning, enhance self-confidence, health.

The main difference from the PPAs policy is that SIPs were divided in two groups, majority in urban areas and small numbers in rural, as area-based regeneration partnerships (34) and local thematic or issues-based partnerships (14), which are more focus on the social inclusion as a holistic approach on physical, social and economic (Macpherson, 2006), not more centrally controlled as PPAs (McWilliams *et al.*, 2004). The partnerships model based on co-ordinated, multi-agency, community involvement and long-term strategy undertaking by local partners. As in the body of PPAs, SIPs were also composed of local authorities, health

boards, the employment service, community and voluntary organization, public and private sector agency, local business.

### 3.1.1.3.3 *Community Planning Partnership*

By Local Government in Scotland Act 2003, Scottish Executive wants to strengthen the contribution that SIPs and SIP funding make to closing the gap between disadvantaged communities and the rest of Scotland with transforming the SIPs into Community Planning Partnerships (CPPs). The background of this action came from the Government strategy of “Better Communities in Scotland – Closing the Gap” in 2002 (Scottish Executive, 2002).

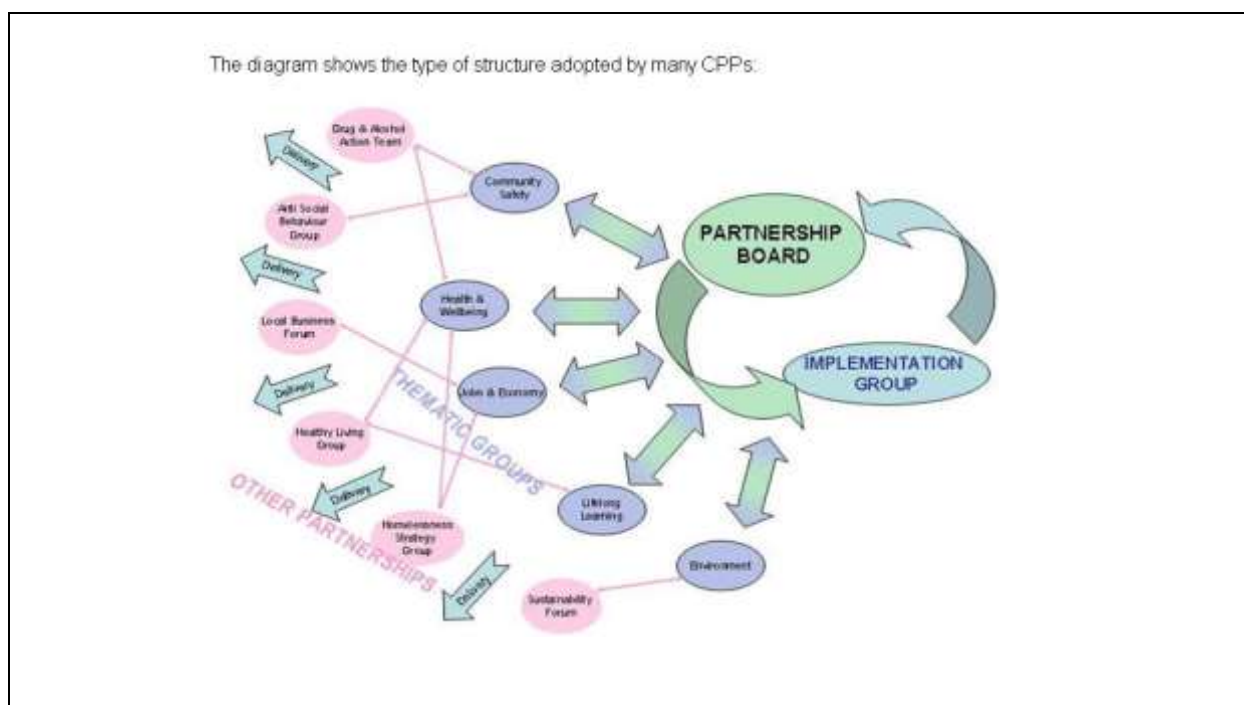


Figure 13: Community Planning Partnership scheme. (cited in “<http://www.scotland.gov.uk/Topics/Government/PublicServiceReform/community-planning>” )

This Strategy recommended the integration of SIPs with CPPs, by the aims of;

- Wider strategic context (figure-13) for community planning

- Decision-making in neighbourhood level
- Using the experiences of SIPs to transform them into more effective partnerships
- Focusing on disadvantaged communities
- Greater recognition of local needs
- Linking physical, social and economic for more effective (Scottish Executive, 2003).

### 3.1.2 Scottish Art and Culture Policy according to the Funding Bodies of Royston Road Community Park Project

#### 3.1.2.1 National Art and Cultural Strategy for Scotland

When The Department for Culture, Media and Sport (CDMS) is responsible for National art and cultural strategies in UK level, even CDMS have limited responsibility for cultural policy in Scotland, Scottish Government is responsible for setting and delivering the policy in Scotland scale. In Scotland's Culture (2006), The Government purposed a cross departmental approach to the arts and culture, which is with oversight of Scottish Parliament's responsibility; The Minister of Europe, Culture and External Affairs, have the responsibility for arts, films, architecture, cultural heritage, Gaelic language, tourism, sport, liaison, under the delivery of institutions which are grouped by Non-Departmental Public Bodies, Executive agencies of The Scottish Government, Non-ministerial Department, National Performing Companies.

##### 3.1.2.1.1 *The National Lottery*

The National Lottery is a Non-Departmental Public Body (NDPB) sponsored by the Department for Culture, Media and Sport (DCMS) that is responsible for lottery policy in UK in the name of The National Lottery Awards, and operated by a private company.

There are 13 funders who decided to fund the projects, which are; Arts Council England, Arts Council of Northern Ireland, Arts Council for Wales, **Big Lottery Fund** (a merger of The Community Fund and New Opportunities Fund), British Film Institute, **Scottish Art Council**

**(Creative Scotland), Heritage Lottery Fund**, Olympic Lottery Distributor, Sports Council Northern Ireland, Sports Council for Wales, Sport England, Sport Scotland, UK Sport.

The Funds are distributed in following *ways*<sup>8</sup>; Charities, Health, Education & the environment 46%, Sports 18%, Arts 18%, and Heritage 18%.

The National Lottery funds under the name of “National Lottery Good Causes” are distributed to organisations ranging from small local groups to major national charities by the **Scottish Art Council** by four main criteria;

- *“Making the arts available to those who have few or no opportunities to experience them*
- *Increasing arts activities for and by children and young people*
- *Increasing the numbers and broadening the range of people enjoying and taking part in the arts*
- *Making sure there is a fair geographic spread of buildings and activities throughout Scotland.”*<sup>9</sup>

As funded directly from The National Lottery, the Creative Scotland (SAC) can also make partnership with **Big Lottery Fund in Scotland** to support directly funding the projects, such as funded under the “*Awards for All*”<sup>10</sup> programme of Big Lottery, by the aim to people to take part in art, sport, heritage and community activities and projects that promote education, the environment and health in the local community. The other programmes; “Investing in Communities, Investing in Ideas, JESSICA Trust and Life Changes Trust” can be funded in co-operation by the Creative Scotland to fund the projects which are using art as a tool for the each aims of the programmes, such as;

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<sup>8</sup> <http://www.lotterygoodcauses.org.uk/lottery-grants/lottery-grant-faq/>

<sup>9</sup> Scottish Art Council- <http://www.scottisharts.org.uk/1/artsinscotland/lotteryandthearts.aspx>

<sup>10</sup> <http://www.awardsforall.org.uk/scotland/>

Investing in Communities<sup>11</sup>; £10,000 - £1 million, by main aim of “Equalities, Environment and Empowerment” in three strands with their aims;

- Growing Community Assets; to help communities to control on their own lives through ownership of physical assets.
- Life Transitions; to support projects that help people at key times of change, helping them to make their lives better for the future
- Supporting 21st Century Life; to support projects that build stronger families and stronger communities

Investing in Ideas<sup>12</sup>; £500 - £10,000, by the aim of providing groups with an opportunity to spend time and money developing ideas that have a clear public benefit.

JESSICA Trust<sup>13</sup>; fund is depend on the project scale, according to web site, by the end of the 2011 will be available, by the aim of supporting disadvantaged urban communities which have been most affected by serious economic decline, market failure and disadvantage, linking with Scottish Government and European Investment Bank for regeneration in Scotland.

Life Changes Trust<sup>14</sup>; fund is depend on the project scale, according to web site, by the 2012 it will be available, by the aim of transforming the life chances of young people leaving care and fundamentally improving the lives of older people with dementia and their careers.

**Heritage Lottery Fund** is not a direct funding body for the public art, but as we will see in the Royton Road Project, the restoration of the Tower Spire by the **Glasgow Building**

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<sup>11</sup> [http://www.biglotteryfund.org.uk/prog\\_investing-in-communities.htm?regioncode=-sco](http://www.biglotteryfund.org.uk/prog_investing-in-communities.htm?regioncode=-sco)

<sup>12</sup> [http://www.biglotteryfund.org.uk/prog\\_investing\\_ideas.htm?regioncode=-sco](http://www.biglotteryfund.org.uk/prog_investing_ideas.htm?regioncode=-sco)

<sup>13</sup> [http://www.biglotteryfund.org.uk/prog\\_jessica\\_trust.htm?regioncode=-sco](http://www.biglotteryfund.org.uk/prog_jessica_trust.htm?regioncode=-sco)

<sup>14</sup> [http://www.biglotteryfund.org.uk/404?url=/pr\\_050310\\_sco\\_\\_50\\_million\\_investment\\_aims\\_to\\_transform\\_lives](http://www.biglotteryfund.org.uk/404?url=/pr_050310_sco__50_million_investment_aims_to_transform_lives)

**Preservation Trust**, Heritage Lottery Fund can also fund the project over the Trust who related preservation, restoration, landscapes, or every part of our heritage; in different programmes such as; *"Heritage Grants, Your Heritage, Young Roots, Townscape Heritage Initiative, Parks for People, Landscape Partnerships, Skills for the Future, Repair Grants for Places of Worship"*<sup>15</sup>.

#### 3.1.2.1.2 *Scottish Art Council (SAC)-Creative Scotland by 2010*

The Scottish Art Council was an independent non-departmental public body as main channel for funding, development, and advocacy of the arts in Scotland, established by Royal Charter and annually funded by the Scottish Government and also distributed the National Lottery Funds which are received from Department for Culture, Media, and Sport of UK.

In the official web page of the SAC, public art is described as; "...creativity activity that takes place or is situated in a public space that is not a traditional art space for example; hospitals, public parks, playgrounds.....high street in a town, a green space left over from housing development, a car park, an informal meeting space on a street corner...the space don't have social barriers as theatres, art galleries..."<sup>16</sup> as grouped in four priorities areas;

- Living space; public hostels, housing developments, care homes,
- Healing space; hospitals, hospices, surgeries,
- Learning and playing spaces; schools, playgrounds, parks,
- Green spaces and unexpected places; leftover urban land, rural countryside, street corners, vistas.

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<sup>15</sup> <http://www.hlf.org.uk/HOWTOAPPLY/PROGRAMMES/Pages/programmes.aspx>

<sup>16</sup> <http://www.scottisharts.org.uk/1/artsinscotland/lotteryandthearts/publicart.aspx>

To better understand the public art policy, SAC plans will be analysed;

### The Scottish Art Council Corporate Plan for 2004-2009

First of all the approach of SAC for social inclusion should be considered;

*“Many feel that there are few opportunities for employment in the arts and that artistic programming could do more to encourage attendance at arts events. We are actively increasing opportunities for people from minority ethnic backgrounds to work in the arts with a programme of arts traineeships and also encouraging wider cultural programming by mainstream arts organisations... We support the principles of the social model of disability which states that disabled people face many barriers – physical, social, economic and attitudinal – and that it is these barriers which exclude people from taking part in the arts, not the particular impairment of any individual. We are supporting more arts development organisations working in arts and disability and we will encourage improved marketing and access initiatives... We do not have a direct role funding the health sector, but we provide active support for artists and organisations to work with people to improve health and wellbeing...”<sup>17</sup>*

That means the point of view of SAC; art can be used in social inclusion process.

According to *“The Scottish Art Council Corporate Plan for 2004-2009”*<sup>18</sup>, the purpose<sup>19</sup> of the SAC was;

- *To develop and improve the knowledge, understanding and practice of the arts*
- *To increase the accessibility of the arts to the public*
- *To advise and co-operate with government departments, local authorities, Arts Council England, the Arts Council of Wales and the Arts Council of Northern Ireland and other bodies with similar objectives*

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<sup>17</sup> The Scottish Art Council Corporate Plan for 2004-2009, p.8

<sup>18</sup> <http://www.scottisharts.org.uk/resources/publications/Annual%20reports%20&%20plans/Pdf/ANU1%20Corporate-Plan%202004-09.pdf>

<sup>19</sup> The Scottish Art Council Corporate Plan for 2004-2009, p.3



The aims are;

- *To increase participation in the arts*
- *To support artists and arts organisations in Scotland to fulfil their creative and business potential*
- *To place the arts, culture and creativity at the heart of learning*

Even there was not directly statement about the public art, such as; “increasing accessibility, co-operation between the public bodies which have similar objectives, increasing the participation to the arts, art as at the hearth of the learning”, these statements open the ways to the public art projects, especially the objective<sup>20</sup> of the first aim; “...Opportunities for young people, by supporting national networks of artists in the community/development ports...” with Social Inclusion partnership, and objectives<sup>21</sup> of the third aim; “Advocate to education providers the value attached to arts education and the need to integrate arts into education policy, training, practice and delivery, including the curriculum review process”, “Connect schools to dynamic arts organisations and artists by establishing Creative Links posts in every local authority...”, and “Integrate arts in lifelong learning programmes in order to promote excellence in arts and creative education” with education authorities, could be analysed as an indirect investment to the public art. So, as talked on the bottom, the National Lottery Funds are used for funding the public art project by SAC; “(i) Making the arts available to those who have had few or no opportunities to appreciate them, (ii) Increasing the numbers and broadening the range of people enjoying and taking part in the arts (iii) Increasing arts activity for and by children and young people, (iv) Making sure there is a fair geographic spread of buildings and activities throughout Scotland.”<sup>22</sup>,

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<sup>20</sup> *The Scottish Art Council Corporate Plan for 2004-2009*, p.12

<sup>21</sup> *The Scottish Art Council Corporate Plan for 2004-2009*, p.13

<sup>22</sup> *The Scottish Art Council Corporate Plan for 2004-2009*, p.24,

were the four priorities given to fund in the budget plan<sup>23</sup> of the Lottery Funds, especially considering first aim and regarding directly benefiting the public by lottery fund.

#### The Scottish Art Council Corporate Plan for 2007-2009

According to “*The Scottish Art Council Corporate Plan for 2007-2009*”<sup>24</sup>, aims of the SAC had the same aim with the 2004-2009 Plan, on the other hand the priorities were clearly described as;

- *“Increase the scope and quality of our support to artists*
- *Secure the foundation of Scotland’s artistic development*
- *Create flexibility to support the new and the innovative*
- *Create opportunities for participation in the arts*
- *Build a culture of co-operation with partners and the arts community*
- *Make the transition to Creative Scotland.”*<sup>25</sup>

The criteria’s of distribution of Lottery funds by SAC is described in the National Lottery part. A part from the last plan for 2004-2009, the new plan directly used the Public Art concept, also regarding to the Strategic Review of SAC for 2005/06 years, the *Creative Scotland*<sup>26</sup> is the new lead body replacing Scottish Arts Council and Scottish Screen by 2010, with a mission; “*To invest in Scotland’s creative future*”.

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<sup>23</sup> The Scottish Art Council Corporate Plan for 2004-2009, p.15

<sup>24</sup> <http://www.scottisharts.org.uk/resources/publications/Annual%20reports%20&%20plans/Pdf/Corporate%20Plan%202007-2009.pdf>

<sup>25</sup> The Scottish Art Council Corporate Plan for 2007-2009, p.5

<sup>26</sup> The Scottish Art Council Corporate Plan for 2007-2009, p.13

### Creative Scotland Corporate Plan 2011-2014;

Under the mission of *investing in Scotland's creative future*, the objectives are;

- *"To invest in talent,*
- *To invest in quality artistic production,*
- *To invest in audiences, access and participation,*
- *To invest in the cultural economy,*
- *To invest in places and their contribution to a creative Scotland"*<sup>27</sup>.

The Public art sector is seemed relatively underdeveloped, need to be more competitive, and regarding to last objective; public art is underlined as a tool for defining places and be supported with partners; SURF and Architecture and Design Scotland. So the most of the public art projects funded by Creative Scotland are seems art in public space projects which are summed as visual art, performance art.... On the other hand, the lottery funds are used in public art projects as in last reports.

#### **3.1.2.1.3 *The British Council Scotland***

The British Council originally known as *"The British Committee for Relations with Other Countries"*<sup>28</sup> is an independent agency for education and cultural relations between people in UK and around the world, established by Royal Charter and supported by the Foreign Office of UK since 1934. Also it creates its own budget from education activities such as English teaching, British examination and training contracts by one main office in England; three

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<sup>27</sup> Creative Scotland Corporate Plan for 2011-2014, p.5

<sup>28</sup> A story of engagement: the British Council 1934–2009 by Ali Fisher  
<http://www.britishcouncil.org/new/PageFiles/12882/A%20Short%20History%20of%20the%20British%20Council%202009.pdf>

national offices in North Ireland, Scotland, and Wales; and more than 100 worldwide branch offices.

The British Council Scotland (BCS) has the same mission with The British Council and to represent the Scotland arts and culture in the world also participate in social projects. BCS works with Scottish Development International, the Scottish Government, and the Scottish Arts Council, and etc. The most of the works are internationally big scale projects such as; film, book festivals, participation in World Expos, and etc.

Art Projects are evaluated under the British Council Art Groups, such as; Creative Economy Unit, Design and Architecture Department, Drama and Dance Department, Film and Digital Content Department, Literature Department, Music Department, Visual Arts Department. Although BC is not a funding body except Grants to Artist scheme, it works as a commission body, such *works*<sup>29</sup>; guideline and advice on strategy for projects, finding partners, tailoring projects and budgeting. Such as “*My City*”<sup>30</sup> was one international public art project conceived by the British Council together with partners from Turkey; Anadolu Kültür and Platform Garanti Contemporary Art Centre. The project was funded by the European Union within the framework of EU-Turkey Civil Society Dialogue: Cultural Bridges Programme and British Council.

### 3.1.2.2 UK Trusts and Foundations

This Independent foundation bodies prefer to fund the projects which are fully recovered by the government funding, such as one-off projects, access to service for disadvantaged

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<sup>29</sup> “*Arts and Culture for Development in Profile*”, <http://www.culturalprofiles.net/scotland/Units/5698.html>

<sup>30</sup> My City Project. The cities in Turkey; Çanakkale, Istanbul, Mardin, Konya, Trabzon. Residency programme cities; Berlin, Warsaw, London, Helsinki, Vienna, Dortmund.  
<http://www.britishcouncil.org/turkey-arts-culture-my-city.htm>

community of peoples, minority groups, and experiment using new methods such as public art in community development to tackle existing problems<sup>31</sup>.

As in the Royston Road Community Park Project, **Esmeé Fairbrain Foundation** which was established in 1961 by Ian Fairbairn as a memorial to his wife *Esmée*<sup>32</sup> is one of the foundation bodies. As said that on the official web site, the main aim of the foundation is to improve the quality of life for people and communities in the UK both now and in the future, as main interests are in the arts, education and learning, the environment and enabling disadvantaged people to participate fully in society, in main four programmes; *Arts and Heritage, Education, Environment and Social Change, Enterprise and Independence*.

### 3.1.2.3 Arts and Cultural policy in Local level

With the Local Government Scotland Act in 2003, Community planning power was handled by local, and each local authority have responsibility for local cultural strategy and support arts in terms of a cross-sectorial and social inclusion agenda. Responsibility area of the local government in terms of cultural issues is; municipal-based theatres, art galleries, local festivals, heritage projects and **community-based arts** activities.

Let's see the Glasgow City Council's body how they support art activities;

Glasgow Arts Development Team is responsible for the arts under the Cultural and Leisure Service and now known as Culture and Sport Glasgow until 2007 to support art with in three areas; Cultural Grants, Development Projects and Information and Advice.

Cultural Grants are given to the Glasgow-based artists and organizations. Grants are include

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<sup>31</sup> [http://www.culturalprofiles.net/scotland/Directories/Scotland\\_Cultural\\_Profile/-7145.html](http://www.culturalprofiles.net/scotland/Directories/Scotland_Cultural_Profile/-7145.html)

<sup>32</sup> Official web site of the Esmeé Fairbrain Foundation, <http://www.esmeefairbairn.org.uk/about-us.html>

- Arts Grants for Social Service Users
- Glasgow Cultural Grants; are available for the following purpose;
  - o To enable professional art organizations to develop arts activity for the benefit of the citizens of Glasgow.
  - o To encourage arts project with children and young people, social work service users and cultural diverse groups.
  - o To encourage new work by art organizations across all art forms either in community settings or a general audience.
- Glasgow Visual Artists Grant is for Glasgow-based artists who live or work in Glasgow City Council boundaries, partnership with SAC.

### 3.1.3 Case Study – Royston Road Community Parks Project (1998-2001)

#### 3.1.3.1 Introduction of the Project

Royston Road Community Parks Project was formed with the local action against the demolition of the Townhead church and to rescue the Spire which was a landmark building of Northeast of the Glasgow city by local people from Roystonhill in 1997 (Noema, 2001). The church was constructed in 1865 and was sold in 1992 to a private owner to use as a warehouse, after that because of neglect and vandalism, it was demolished, but petitions by local people to City Council, the spire of the church was rescued from the demolition <sup>33</sup>. Then Royston Road project Ltd. was set up by the Roystonhill and Molendinar communities (Provanhill and Blackhill), around the threat of demolition to Spire. Even two communities had different proposals: while Roystonhill community believed that the spire could only be saved with a local function to around the spire as a park, Molendinar communities were looking to construct a new park by Molendinar Burn as a health of their communities (Spencer, 2007), also they had same problems in the area, the socially: poverty, social exclusion, marginalisation, security problems, drug use, lack of employment and training opportunities for young people, poor health record, and physically: poor environment quality, physical isolation from city and each other, demolition of old housing, vandalism , limited access to services (Noema, 2001). Under the Royton Road Project Ltd., the actors agreed on specific goals;

*- To secure the Townhead Spire as an important landmark,*

*- To bring training and employment opportunities to the area,*

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<sup>33</sup> the project website for the Spire restoration; <http://www.brocweb.com/spire/history.html>

- To provide focus of interest to young people and involving them in making a difference to the area,
- To inject new purpose into the local community council,
- To involve the arts in a process of community development for all ages,
- To bring social and economic development of Royston Road corridor (Spencer, 2007; p.1).



**Figure 14: Location of the Spire and Molendinar Parks**

The project partners<sup>34</sup> by their role;

- Royton Road Project Ltd.: the client, the board of the project formed by local people.
- Fablevison: artist commissioning, a partner of the board and social and artist commissioning between all partners, helping to identify funding, shaping ideas and finding artists and other consultants to work on the project.
- The Centre: artist commissioning.

<sup>34</sup> [http://www.roystonroadproject.org/archive/team\\_and\\_funders/team\\_and\\_funders.htm](http://www.roystonroadproject.org/archive/team_and_funders/team_and_funders.htm)



- Loci Design: Landscape architects service for the parks design.

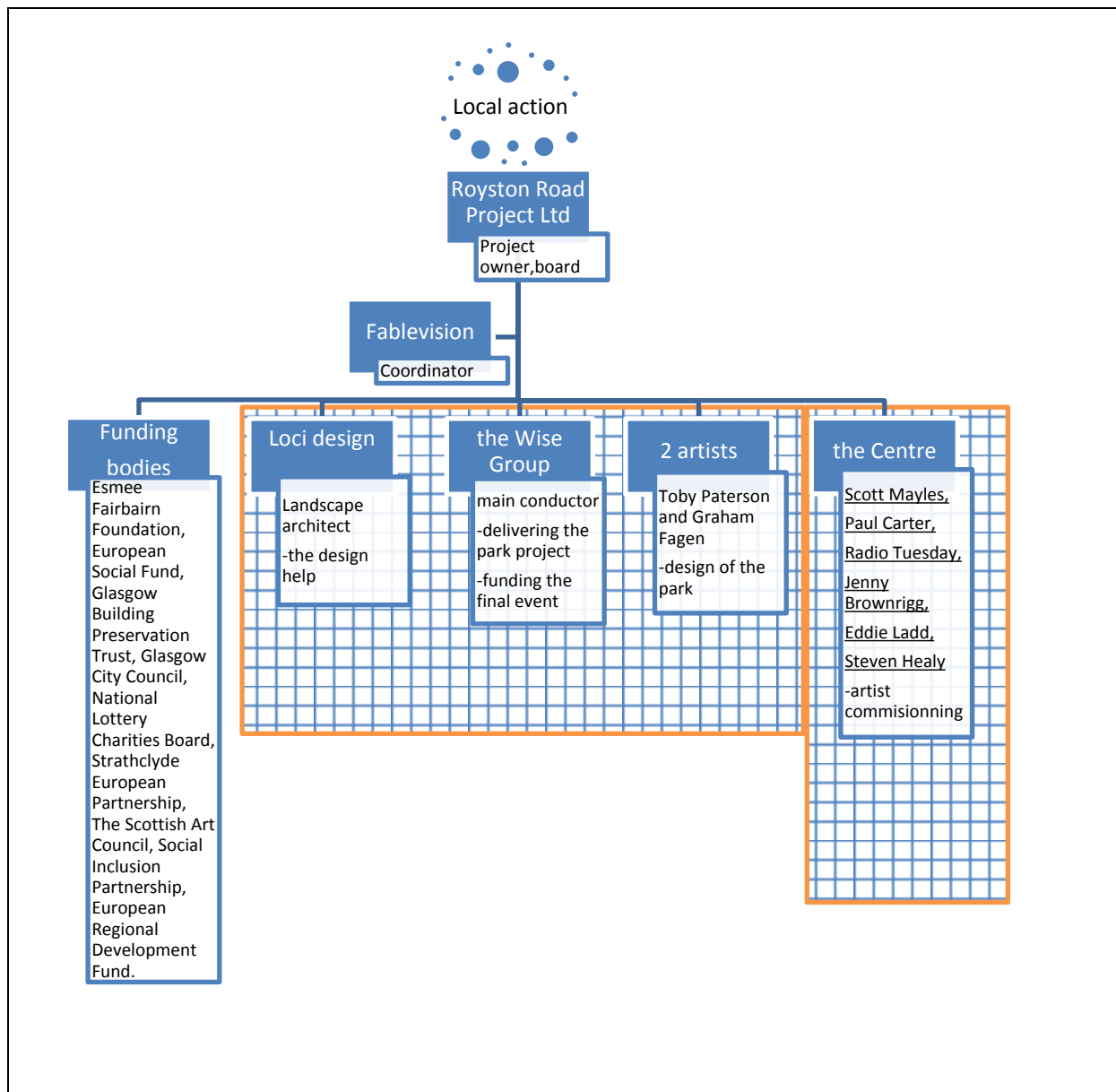
- 2 artists: Toby Paterson and Graham Fagen working in the parks projects.

- The Wise Group: The main contractor with providing training and education

- 7 artists in residence: Graham Fagen, Paul Carter, Scott Myles, Stephen Healy, Eddie Ladd, Jenny Brownrigg, Radio Tuesday; working with the local people and organizations.

- Funding bodies: Esmee Fairbairn Foundation, European Social Fund, Glasgow Building Preservation Trust, Glasgow City Council, National Lottery Charities Board, Strathclyde European Partnership, The Scottish Art Council, Social Inclusion Partnership, European Regional Development Fund, totallty 1.7 mil. £ in 2001.

The project is composed of three stages: First stage was to create two pocket parks at the both end of Royston Road; second stage is artist residence programme with local community groups and individuals; and Third stage is the final process and celebration event.



**Figure 15: Organization body of Royston Road Community Parks Project**

### First stage

As different proposals of two communities, adding two packet parks at the ends of the Royston Road, the project was described as “ joining the dots along the road, break down old boundaries, cross the invisible thresholds and make new connection between each area” <sup>35</sup> in official website.

<sup>35</sup> [http://www.roystonroadproject.org/archive/the\\_parks/the\\_parks.htm](http://www.roystonroadproject.org/archive/the_parks/the_parks.htm)  
<http://www.anewpath.org.uk/existing-artworks/5/details>

A first step is a plan formed with local people, Fablevision and Glasgow Building Preservation Trust to restore the spire, and then first funding came from Glasgow City council. But the restoration of the Spire was not started in expected time because of bureaucratic obstacles (Noema, 2001; p.13), it started in 2001 (Glasgow Building Preservation Trust, 2002). But it was not an obstacle for the construction of the parks.



Figure 16: (i) The Spire Park, (ii) The Molendinar Park. cited from  
["http://www.publicartscotland.com/archives/62-The-Royston-Road-Project"](http://www.publicartscotland.com/archives/62-The-Royston-Road-Project)

The development of the parks had a consultative process between: artist; Toby Paterson and Graham Fagen under the commissioning of The Centre, architects from Loci design, and local people, under managed by Fablevision, to design parks by considering local demands, when Toby Paterson was included in the process by urban furniture designs; play/seating arrangements for older generation and young people such as skateboarders and cyclists, Graham Fagen was included with his two projects; "The Trees" which is a tree planting project, dedicated trees to a special person from the area in ceremony with local people by the aim of thinking the development of the parks not just as building boundaries (Gardiner, 2001; p.1). Also in the construction process, 2000-2001, the Wise group as a main conductor

provided 22 paid training for local unemployed people to achieve the training and employment opportunities (Noema, 2001; p. 17-18).

## Second stage

This stage was composed of 7 artist residencies three within each community, and one of Graham Fagen's projects "The Naming of the Rose" under The Centre art commissioning, in order to develop a *greater sense of ownership* (Spencer, 2007; p.2; Gardiner, 2001; p.2) and confidence, during the construction process.

- Scott Mayles, (Gardiner, 2001; p.2) in library on the way of Royston Road by two projects<sup>36</sup>: "Memorial Study Room" was shaped after his research on the history of the area and finding important political history events, then opening a room in library for local people to access historic archives and Royston Road Project archives. "We Belong to You" is a large text sign upon the roof of the library to encourage the access to the library.



Figure 17: We Belong to You, cited from Gardiner, 2001; p.2

<sup>36</sup> [http://www.roystonroadproject.org/archive/memorial\\_studyroom/memorial\\_studyroom.htm](http://www.roystonroadproject.org/archive/memorial_studyroom/memorial_studyroom.htm)

- Paul Carter, with Royston Youth Group: “Signal Hut”<sup>37</sup> was a graffiti balloon which is described as a project about “communication with extra-terrestrial life” (Gardiner, 2001; p.2), putting their graffiti sign into the park and adding a receiver on top of the spire to transmit the local voices into the space as a light form on the Spire.



Figure 18: Signal Hut, cited from Gardiner, 2001; p.2

- Radio Tuesday, with Molendinar Drugs Project and other local young people: “Bolt FM”<sup>38</sup> was a local radio station which was set up with Radio Tuesday collaboration with members of the drug project and the young people, run and managed with themselves, to teach new skills (Noema, 2001; p.19; Gardiner, 2001; p.2).



Figure 19: Bolt FM; (i) cited from “[http://www.roystonroadproject.org/archive/bolt\\_fm/bolt\\_fm.htm](http://www.roystonroadproject.org/archive/bolt_fm/bolt_fm.htm)”, (ii) cited from “<http://boltfm.co.uk/about-2/>”

<sup>37</sup> [http://www.roystonroadproject.org/archive/signal\\_hut/signal\\_hut.htm](http://www.roystonroadproject.org/archive/signal_hut/signal_hut.htm)

<sup>38</sup> [http://www.roystonroadproject.org/archive/bolt\\_fm/bolt\\_fm.htm](http://www.roystonroadproject.org/archive/bolt_fm/bolt_fm.htm)

- Jenny Brownrigg, with Molendinar Community Council: “Romantic Vanguard”<sup>39</sup> was a writing project to provide participants to create their own pieces of personal writing. The project also was published in a book named “Romantic Vanguard” by the artist



**Figure 20: Romantic Vanguard, (i) writing project with the residents, cited from Gardiner, 2001; p.2. (ii) Artist book, cited from “[http://www.roystonroadproject.org/archive/romantic\\_vanguard/romantic\\_vanguard.htm](http://www.roystonroadproject.org/archive/romantic_vanguard/romantic_vanguard.htm)”**

- Eddie Ladd, with the local people from each communities: “Cutz Royale”<sup>40</sup> was a series of around 10 short films as a documentation of the events generated by people in the area and to show the area how used by the local people, for the celebration of the project (Gardiner, 2001; p.3-4).

- Steven Healy, with Royston Youth Action: “Mongrel”<sup>41</sup> was a selection of the large format images of the dog’s and the dog owner’s portraits from the area and its exhibition in the Rainbow Hall and the Spire Park site (Noema, 2001; p.19).

<sup>39</sup> [http://www.roystonroadproject.org/archive/romantic\\_vanguard/romantic\\_vanguard.htm](http://www.roystonroadproject.org/archive/romantic_vanguard/romantic_vanguard.htm)

<sup>40</sup> [http://www.roystonroadproject.org/main\\_menu\\_page.htm#rrpltd](http://www.roystonroadproject.org/main_menu_page.htm#rrpltd)

<sup>41</sup> <http://www.roystonroadproject.org/archive/mongrel/mongrel.htm>





Figure 21: Mongrel, (i) cited from "<http://www.scotregen.co.uk/pdf.pl?file=surf/news/Final%20Report.pdf>", (ii) cited from "<http://www.roystonroadproject.org/archive/mongrel/mongrel.htm>"

- Graham Fagen, with local schools: "The Naming of the Rose"<sup>42</sup> was a competition of the naming the planted rose in the both parks, which was produced in laboratory known as by a code, JC30518/A, and then known as "Where The Heart Is".

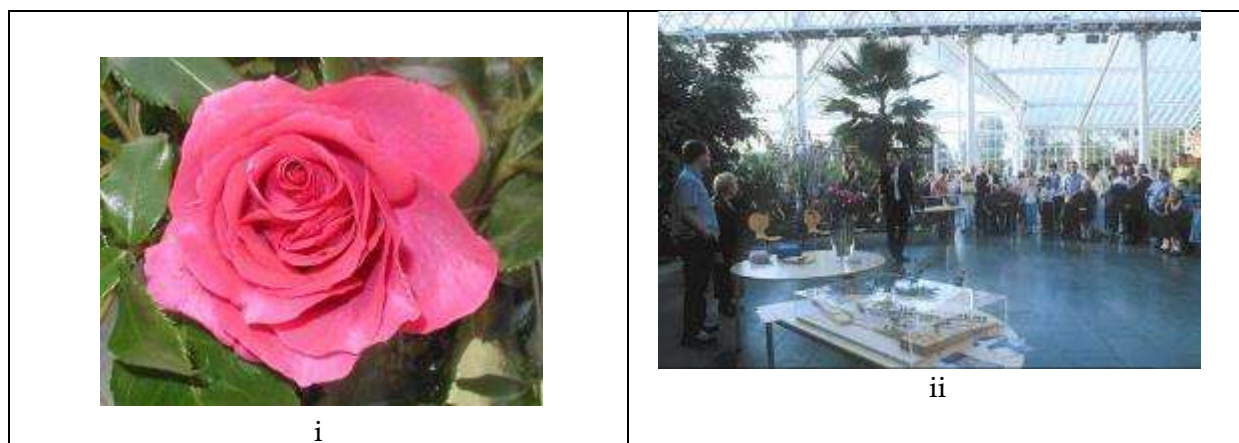


Figure 22: The Naming of the Rose, (i) rose by code: JC30518/A, cited from Gardiner, 2001; p.1, (ii) ceremony of the competition, cited from "[http://www.roystonroadproject.org/archive/the\\_rose/naming\\_the\\_rose.htm](http://www.roystonroadproject.org/archive/the_rose/naming_the_rose.htm)"

<sup>42</sup> [http://www.roystonroadproject.org/archive/the\\_rose/naming\\_the\\_rose.htm](http://www.roystonroadproject.org/archive/the_rose/naming_the_rose.htm)

### Third Stage

Stage 3 was a final process to take all works together in a programme of activities depending on two objectives: the creation of an interactive web site of the project, and celebratory events to allow people to take part in these events to celebrate the whole process and themselves.

Main aims of the stage 3 were:

- *To bring all communities together in a sense of commonality,*
  - *To show the usage of parks around daily lives,*
  - *To establish the ownership of the public spaces*
  - *To show nationally and internationally how regeneration programmes which are arts-led and community driven, can be achievable and as an example for other regeneration projects*
- (Gardiner, 2001; p.4-5)

The web site, with Royston Road Project Board and Eddie Ladd<sup>43</sup>; aiming to be accessible all information and processes about project and to make it visible, and to encourage local companies and organizations on web site. When first part of the web site talked about the stage 1 and 2, second part is about the live performance videos from Eddie Ladd, local bands and individuals. Last part, naming “Hub” is for a network for local business, community groups, and organizations by encouraging to build their own web site. Also with the aim of accessing to internet, two computers with high-speed internet were located in the community building for local people usage. When thinking of the internet usage ratio in 2001 in the world, it was important part for the encouraging people to internet usage.

Performance Projects, with schools and community groups’ workshop programme of arts activity being funded and managed by the Wise Group (Gardiner, 2001; p.8). “Park life” was a celebration project in the parks by young people to encourage confidence and self-esteem

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<sup>43</sup> Communities Scotland(2007)

[http://www.ce.communitiesscotland.gov.uk/stellent/groups/public/documents/webpages/cs\\_008631.hcsp](http://www.ce.communitiesscotland.gov.uk/stellent/groups/public/documents/webpages/cs_008631.hcsp)



amongst young people as well as teach new skills in creative arts and to bring young people without their background. “Bazooka Arts” was event between schools in the area and community groups to celebrate their achievements. “Time Capsule” was a project to bring a sense of ownership for Molendinar Park, by putting school children’s experiences on the park creation with an exhibition of paintings, writings, poetry, photographs and planting the copies of all works in a capsule in the park when the opening ceremony.



**Figure 23: (i) Bazooka Arts Show, (ii) Time Capsule, Cited from Gardiner, 2001; p. 9 & 11**

To sum up the final event, the challenge was to bring all elements together in a celebration with 500 residents, partners, funders, participants by;

- Park life performance
- Lunching web site
- Planting time capsule
- Light exhibition on the Spire
- Live music from Bolt FM and local bands
- Fireworks

### 3.1.3.2 Review

#### **Report by Noema Research and Planning Ltd. (2001)**

Noema Research and Planning Ltd. is a company focusing on cultural mapping, planning and policy, and art-based development models. The report by Noema was produced in 2001 to assess the impact the project on the local community and highlights the obstacles encountered during its implementation. On the other hand because of the year of the report produced and the year of the project finished were the in the same year, the report talked out short-term outcomes and obstacles. So in this part we talked about outcomes of the project in the Noema report.

The methodology of the report is desk research, fieldwork, and telephone interviews with key actors. In results part composed of three subtitles which are about the physical construction, training programme and art programme with in three four evaluation; Original objectives, Outcomes, Difficulties encountered, and Issues that could influence future actions, in each subtitles.

- The outcomes of the physical construction were; restoration of the tower, two pocket parks as new public spaces for local citizens, improving the quality of environment.
- The outcomes of the training programme were; paid work experience with training opportunities to 22 local people, personal development in job search, new jobs for 3 people.
- The outcomes of art programmes were; community participation, Bolt FM, learning new skills among the all participants, tolerance between community groups.

## Media

In research process of media search, eleven articles were accessed by the years and amounts; 2000-1, 2001-4, 2002-4, 2007-1, 2009-1. Even there were a BBC programme, "Restoration Nation" in 2004 and news on local TV named STV in 2007, but couldn't access these TV programmes. Some articles gave very short summary of project and gave the opening ceremony news; when, where. Some were talked about specific artworks in the area and some interviews with artists. In the interview Liz Gardiner from Fablevision explained how they were involved the project as "We talked to people and helped them develop a vision. We got the council to agree that if we could develop a project that would involve the whole community and looked like it would be sustainable, then they would grant a stay of execution on the spire." (Cited in Pearson, 2002), and explained the role of artist in the project as a glue which kept the community together. In the same article, Lucy Byatt, who coordinated the artists' residencies defined the projects not only putting tow parks, it is learning process of the people how to make area better (Pearson, 2002). On the other hand few articles explained how the community movement was shaped by professional art organizations, and the role of art projects in the regeneration process, as a good example to community development projects (Pearson, 2002; Jeffrey, 2002; Evening Times, 2009), even in the beginnings people in the area did not believe the project would become successful as one of the articles 2001, there was an interview with a local resident who believed that even the project did not solve the social problems but she said that she could see easily the changings in the atmosphere of the area, and examined more communication between people.

Furthermore Scottish Urban Regeneration Fund (SURF) Award in 2002 (Evening Times, 2002) and British Urban Regeneration Award in 2008 (Evening Times, 2009) to project were written in the news as a success of the Royston Road Project.

Also in internet search, it seemed that some number of conferences, discussions, national or international, about public art, urban regeneration, the project owners and key people from project were chosen to explain their experiences from the project as Strasbourg by Banlieues D'Europe in 2001 and a conference in Berlin in 2002 (Evening Times, 12.2001). And the project is also located in the web site of funding bodies as a case study to be guiding the possible projects.

The possible effects of the project;

The project outcomes will be grouped under **physical effects** which came from the physical construction of parks in art form, **non-physical effects** which are the from art making process, place making process, effects on audiences, and the effects of art which is coming from its meaning (because of not having a tool for the evaluation of effects of art from its meaning, we won't consider this part), and lastly; **the relational effects** coming from the relation between physical effects and non-physical effects to build and social environment. The relational effects refer the total outcomes from the projects, which are the evidences for possible future development (sustainability).

#### *The Physical Effects;*

- Two pocket parks; improving the **quality of build environment**, **new functional areas** in the park for elderly people and for young people, new function to the area as a **recreation function**, improving the **image and attractiveness** of the area, empowering the trust between local people and project partners
- The rescue of the spire; restoration on the tower, having a **landmark** in neighbourhood and city scale, improving the image and attractiveness of the area

#### *The Non-Physical Effects;*

- In decision-making process of the parks; encouraging people in **participatory democracy, self and community confidence** to express local and personal demands or problems, **sense of trust** in community groups
- In place-making process(in the physical construction of parks; **training and education opportunities** for 22 people, gaining new **personal skills**, improving the **chance of finding job**,
- In art-making process of the 6 artist residence programme; **sense of ownership, training programmes** for young people, developing personal skills, gaining sense of ability to work in **coordination** among all residence, sense of achievement, allowing people define themselves, **integration and tolerance between social groups**; age, ethnic, race, denomination.

#### *The Relational Effects;*

- Defining public art, not just as an art in public space, public art as making art with public. (new genre public art)
- Allowing possible development plans, with experiences; new housing developments designed with the parks as the hub of the community
- Scottish Urban Regeneration Fund (SURF) Award in 2002
- British Urban Regeneration Award in 2008
- Positive publicity
- National and international interest in conferences, seminars, discussions
- Media coverage; BBC, STV
- The Creation of an Art and Retention Network, supported by Scottish Arts council and Social Inclusion Partnership
- Development proposals for a Molendinar Community Campus in 2007

- A teenage girls heritage project in Geriston scheduled in 2009
- Bolt FM has already provided training opportunities and jobs for young people

## **3.2 Danish Approach to Public art**

### **3.2.1 Denmark Urban Regeneration Policy according to the Funding Bodies of Sid Ned! Project**

#### **3.2.1.1 The Sanitation Act of 1939**

Danish urban policy was started with the Sanitation Act of 1939 which targeted the demolition of unhealthy housing especially large slums, causing the removal of the inhabitants to other housing areas (Leonardsen *et al.*, 2003;). Following the act, new development acts was introduced in 1959 and 1969, the period between 1940s and 1970s, and the urban policies was depending on physical intervention as a slum clearance of the late 19<sup>th</sup> century (EUKN, 2010).

#### **3.2.1.2 The Urban Renewal Act of 1982**

With the Urban Renewal Act of 1982 also known as Development act , renewal action was planned with municipalities in coordination with the existing town planning and policies (Foster, 2007), more concentrated on restoration and updating existing properties of the large scale housing (EUKN, 2010). Participation of the owner and tenants of the houses was also a significant point in the democratic process of the renewal projects (Leonardsen *et al.*, 2003).

### 3.2.1.3 Urban Committee (1993)

Danish Government established Urban Committee including several ministries (EUKN, 2010) to tackle the social problems formed by concentration of immigrants and refugees in social housing areas primarily located in suburbs in 1993. Targets of the Urban Committee are rent reduction, installation of social activities, physical renovation and improvement, employment of area-based social workers, special education programmes for immigrants and refugees, crime prevention. Housing for immigrants, state funds for local authorities, new rules for municipal activities were the additional tasks of the committee.

### 3.2.1.4 Urban Area Improvement Programme (Kvarterløft-Områdefornyelse-Områdeløft)

Kvarterløft is an area-based initiative, means integrated urban regeneration as comprehensive urban renewal plan that affected on social, economic, and built environment, such as architecture, housing, culture, traffic, ecology, employment (City of Copenhagen, 2007). It was introduced with the Urban Development Act of 1997 which is “to create well-functioning urban areas and improve general living conditions through an all-encompassing effort aimed at housing, building, open spaces, social housing and local conditions” (Foster, 2007; p.2). The aim was to shift the area with physical and social actions in a wider scope and to build a model for future developments.

The approaches to the problems can be collected under three titles (Leonardsen *et al.*, 2003);

- Cross-sector effort:



- Action on social issues; drug addiction, alcoholism, crime, social and ethnic segregation, etc.
  - Action on architecture and housing; improvement of lack of facilities in housing, beatification, public space, recreational areas,
  - Traffic action; traffic calming, cycling,
  - Ecological action; building and Housing refurbishment,
  - Action on culture; cultural and leisure activities, community centres, cultural institutions
- Partnership: encouraging the partnerships of bodies which have shared responsibility and visions; public administration, private business, local inhabitants.
  - Participation: encouraging the citizens and local business in decision making process.

The projects are built on *“the main features as follows:*

- *The projects concern selected areas, and not individual residents or properties*
- *The projects are based on coordinated and integrated action*
- *The projects are aimed at increasing local participation*
- *The projects are part of a controlled process*
- *Background of the urban regeneration experiment”<sup>44</sup>*

12 areas were selected with a selection criterion as quantitative socio-economic indicators and qualitative assessment of each area in 1997 for Kvarterløft. The selection process begins with the identifying areas and then applying for Kvarterløft to the central government by municipality (Atkinson, 2008).

The development criteria are;

- “Proportion of small housing unit (under 60m2)

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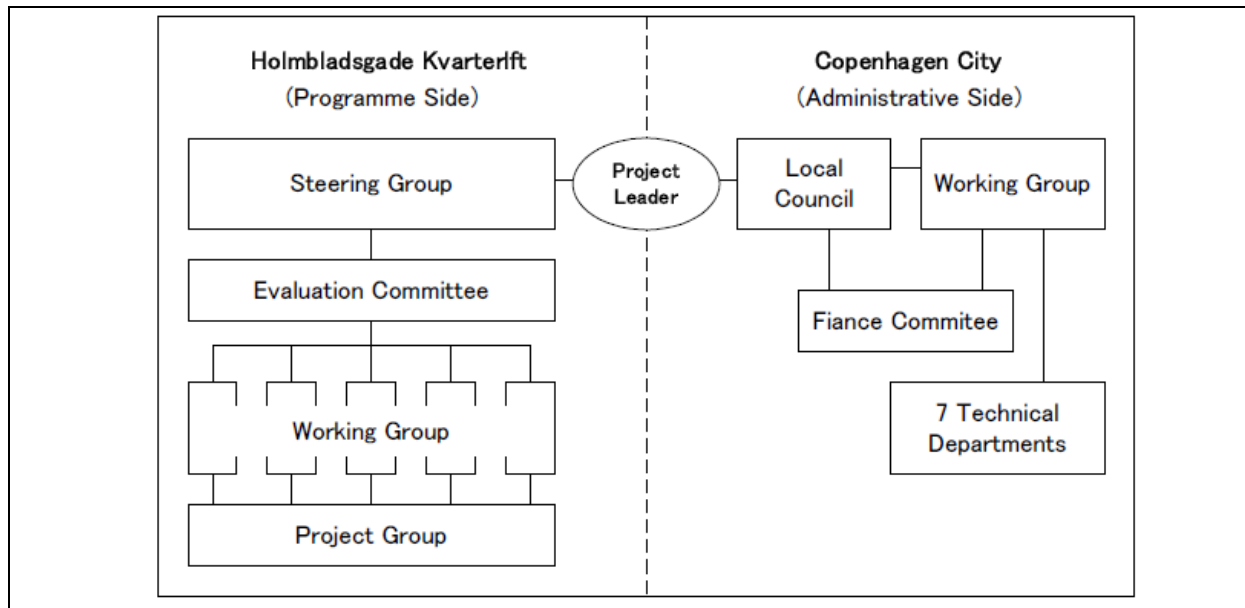
<sup>44</sup> [http://www.kvarterloeft.dk/uk\\_version/what%20is%20urb\\_reg%20and%20comp.%20of%20areas.htm](http://www.kvarterloeft.dk/uk_version/what%20is%20urb_reg%20and%20comp.%20of%20areas.htm), the homepage of the National Secretariat for Urban Regeneration

- Proportion of housing with lack of facilities (toilet, bath, central heating)
- Proportion of residents outside of the labour market
- Proportion of residents with ethnic background
- Proportion of privately rented housing and co-operative housing
- Observation on area such as; functions in the area, green space, street life, security in the area” (City of Copenhagen, 2007; p .11).

The project was composed of three stages (Leonardsen et al., 2003; City of Copenhagen, 2007) as;

- The area plan phase; first public meeting are held, working groups prepare a neighbourhood plan with co-operation with municipality, then the plans are discussed and approved by political system.
- The implementation phase; the projects are developed in detailed form and implemented.
- The anchoring phase; the clarifying of the future development and activities in the area.

There are three layers in the project body; national level, municipality level, and neighbourhood level;



**Figure 24: Body of the Kvarterløft Programme, cited from**  
["http://www.uic.edu/cuppa/cityfutures/papers/webpapers/cityfuturespapers/session6\\_2/6\\_2roleoflocal.pdf"](http://www.uic.edu/cuppa/cityfutures/papers/webpapers/cityfuturespapers/session6_2/6_2roleoflocal.pdf)

In national level; national secretary is responsible for funding, coordination of the project, and providing national vision under following the Ministry of Housing and Urban Affairs, then the Ministry of Refugee, Immigration and Integration, and finally Ministry of Social Affairs. The tasks are;

- "To provide service for the project; funding, network building, sharing experience and information,
- To control projects co-operation with the municipalities,
- To co-ordinate the national policies,
- To gather the experiences gained from projects" (Leonardsen et al., 2003).

In local level; local Kvarterløft secretariat is the representative of the municipality and works as a link between neighbourhood level, municipal level, and national level to integrate plans with a wider strategy and works as a project leader under the municipal directives and local demands (figure-24). It has a power of operation of the projects, managing the funds, resources for local projects (Savini, 2010).

In neighbourhood level; The Steering Group is representative of the local stakeholders, the social housing board, civic society, local collective entities (Savini, 2010). Also representatives from municipality and government can participate the meeting without the power of veto for sharing knowledge. Without citizen agreement, the city couldn't implement the plans. Under the Steering Group, the Working groups works for defining local demands and propose local plans to the Steering Group. The project groups are shaped in five issues;

- "Housing,
- Neighbourhood environment,
- Culture and sports,
- Social environment,
- And employment"<sup>45</sup>.

Financing model of the programme is characterised in each level as a partnership composed of co-financing of states, the municipality, private funds, land owners, residents, small business, companies, and associations (City of Copenhagen, 2007). The distribution of money to the plans is depended of the physical properties of the area. In some projects such as in Mimersgade area, nearly half of the money has been spent on the social issues such as cultural activities, activities for citizen participation, employment, health, quality of life (Savini, 2010).

In 2004 Kvartelof programme was changed its name as Områdefornyelse (area renewal) by the government demand and in 2007 as Områdeløft (lift zone) by Municipalities to collect all experiments under one name. The reason explained as "The intention is that the new name should signal a continuation of the close relationship with the now well-tested and successful Kvarterløft concept, whilst promoting an association with the formal name area renewal" (City of Copenhagen, 2007).

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<sup>45</sup>Municipality of Copenhagen <http://www.kk.dk>

### 3.2.2 Danish Arts and Culture Policy according to the Funding Bodies of Sid Ned! Project

The responsibility of the arts and cultural policies are divided in national and local level. After *the Local Governmental Reform in 2005*<sup>46</sup>, the regions have not been responsibility except a few tasks such as initiating cultural events.

#### 3.2.2.1 National Arts and Cultural Strategy in Denmark

The main responsibility of the national arts and cultural policies belongs to The Ministry of Culture established in 1961, to improve the condition of arts and culture, and now focus on the three main issues of the Ministry; “creative and performing arts, preservation and promoting of cultural heritage, higher education and training in the areas of the art and culture”<sup>47</sup>, and responsibilities about property rights, radio and television, spot, and cultural co-operation with EU, Nordic countries, Council of EU, UNESCO, and UN. The Ministry describes the strategy in *four values*<sup>48</sup> as;

- Freedom of speech; the State does not have an intervention on the arts and cultural process,
- Quality; supports should be given to the artistic community produces which are valued by cultural institution and associations,

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<sup>46</sup> <http://www.sum.dk/~media/Filer-Publikationer-IN/English/2006/The-local-government-reform-in%20brief/local-government-reform-in-brief.ashx>, Local Governmental Reform in 2005, p.28

<sup>47</sup> <http://kum.dk/en/english/What-we-do/Organization/> , official web page of the Ministry of Culture, Denmark

<sup>30</sup> <http://kum.dk/en/english/What-we-do/Organization/> , official web page of the Ministry of Culture, Denmark

- Decentralization; access of the art and culture must be widespread and the level of the policy making as close as citizens,
- Cultural Democracy; the State also supports the arts by amateur, cultural groups as professional activities.

With the “*Culture for All*”, a strategy plan of the Ministry in 2009, art and cultural policy was discussed with the social approaches to whole citizens from Danish backgrounds to non-Danish ethnic groups in overall aims such as; prompting arts to ethnic and non-ethnic groups, enabling to access the cultural activities by every citizens, etc. (Duelund, *et al.*, 2010). The strategy was explained as supporting arts in the public spaces such as shopping malls, sports hall, culture centres, open spaces, where people easily access. To interpret this strategy as public art strategy wouldn’t be false.

As political responsibility is belong to the Ministry of Culture, agencies, various independent councils, committees and other arm's length bodies, and state institutions have been working as associated body in the Ministry, more detailed in figure-25.

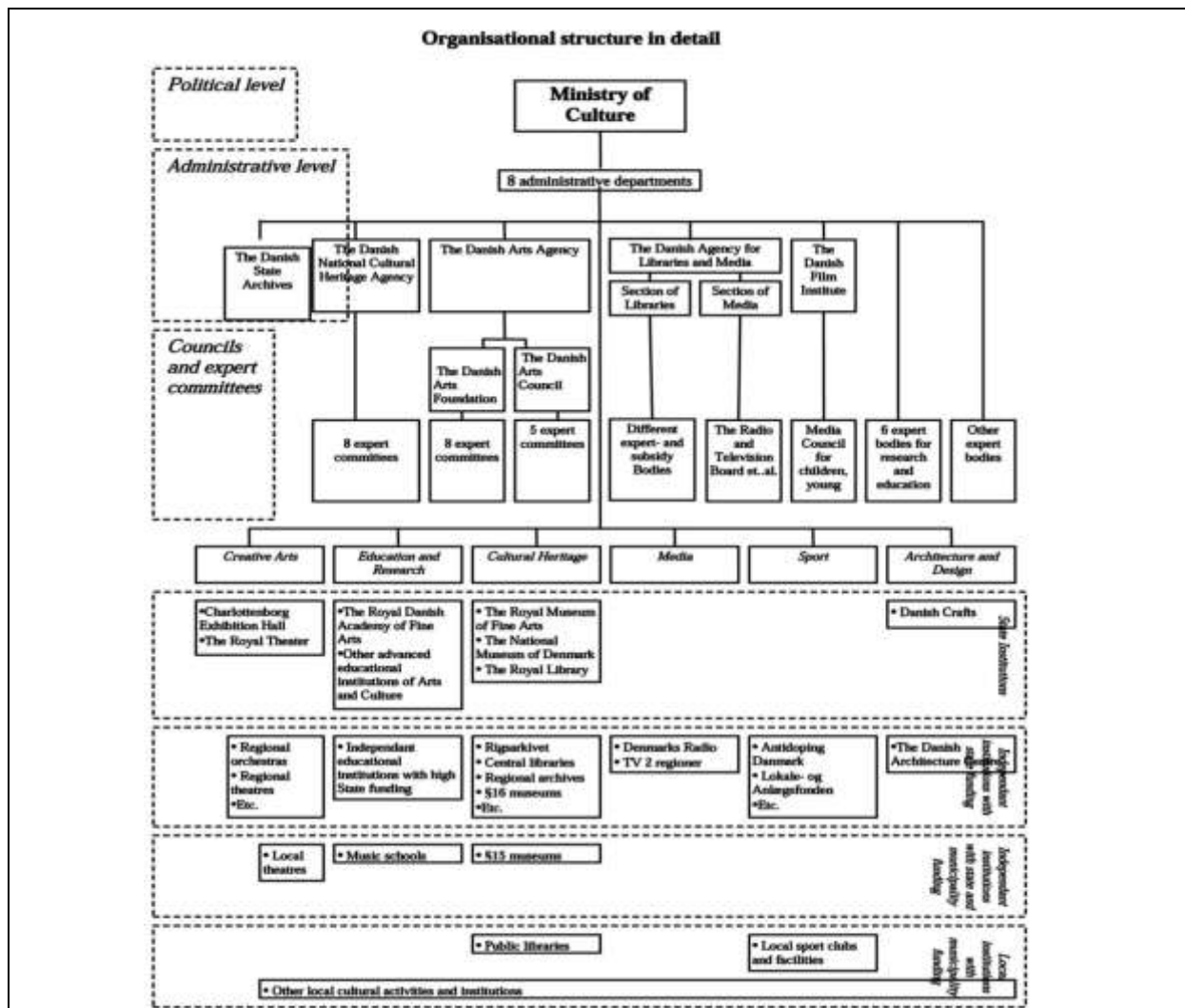
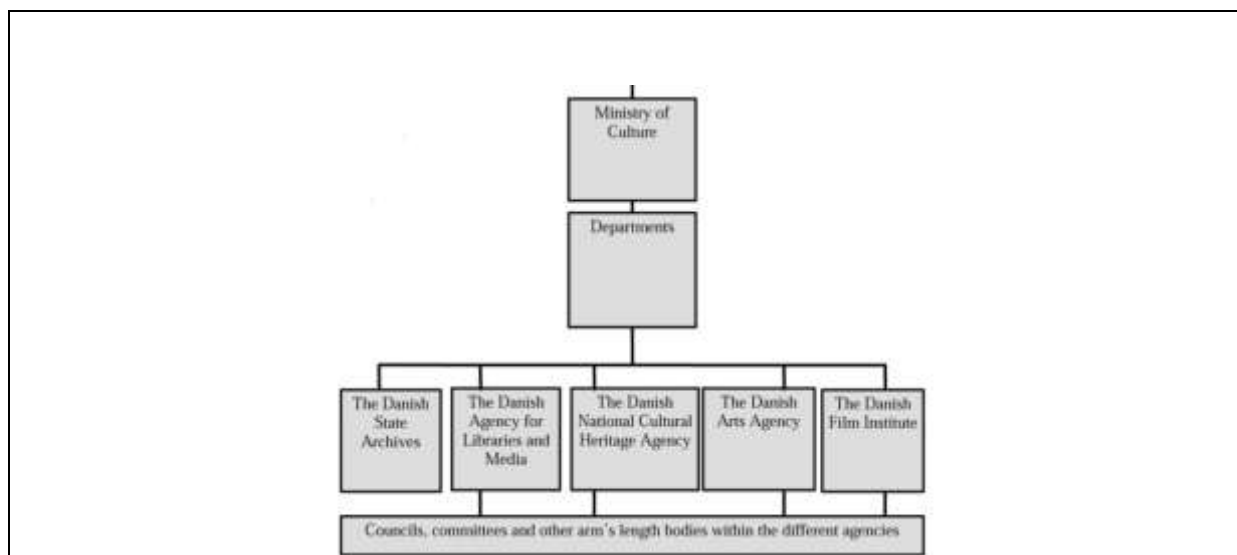


Figure 25: Organizational structure of the Ministry of culture and its bodies. Cited from Duelund, et al., 2010

The Agencies seen in the figure-...25 are responsible for the Ministries policies on libraries, cultural heritage, the arts, archives, media and film, as a state institution (Duelund, *et al.*, 2010).

Various independent councils, committees and other arm's length bodies as seen in the figure-26, we focused on the Danish Arts Foundation and Council described deeply in the next section.



**Figure 26: Arm's length bodies of Ministry of Culture. Cited from: Duelund, et al., 2010**

Also the cultural policy in Denmark has an inter-governmental co-operation between several ministries, the partners (Duelund, *et al.*, 2010) of The Ministry of Culture by their objective; The Ministry of Foreign Affairs; promoting Danish arts and culture in global scale with Danish Art Agency, organizing intercultural exchange programmes with the Danish Centre for Cultural Development, The Ministry of Economic and Business Affairs; promoting co-operation between culture, art, and business sector, The Ministry of Education; being responsible for cultural education in schools, providing and financing cultural activities by voluntary organizations and amateur activities for minority groups, The Ministry of Family and Consumer Affairs; providing network and cultural activities for children, The Ministry of Refugees, Immigration and Integration Affairs; being responsible for the culture and art project which are targeted at minorities, immigrants and refugees, with The Ministry of Education.



### 3.2.2.1.1 *The Danish Arts Agency*

The Danish Arts Agency (DAA) is established to merge the different councils related art in a common administrative body by the Ministry of Culture in 2003 (Duelund, et al., 2010). And the councils were merged into the Danish Arts Council (DAC) to create inter-disciplinary approach to arts also both the DAC and the Danish Arts Foundation (DAF) have been working as arm's length bodies of the Ministry under the DAA.

#### 3.2.2.1.1.1 *The Danish Arts Foundation*

The Danish Art Foundation established in 1964, is the second old body related art after the Ministry of Culture. The main role<sup>49</sup> is to promote creative arts and to provide grants for creative art in Denmark.

Funds are distributed according to the purposes<sup>50</sup>;

- *Grants to artists in the form of scholarships, awards, commissions, honoraria, and prizes*
- *Purchases of works of visual art, crafts and design to be housed in state institutions*
- *Providing works of visual art for public buildings and facilities*
- *Other measures appropriate to the Foundation's purpose*

The grants are distributed by the eight Committees<sup>51</sup> which for Visual Arts, Crafts and Design, Architecture, Film and Performing Arts, Literature, Classical Music, Popular Music, and Art in Public Space.

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<sup>49</sup> <http://www.kunst.dk/english/culturalpolicy/foundation/>

<sup>50</sup> <http://www.kunst.dk/english/culturalpolicy/foundation/>

### Committees for Art in Public Space<sup>52</sup>

The Committee provide public commissioning (include representative from municipality and the architects of the place) of visual arts which works in public buildings and facilities such as; hospital, parks, streets, squares, which are accessible for all public. If the place of the art works happened in the state building, the Committee cover all cost, otherwise for municipal or non-state buildings the owner has to cover 25% of total cost.

The approach of the Danish Arts Foundation to the public art is perceived as a permanent visual art in public space, especially community arts not in this definition. The reason is seemed; the arts should be met as possible as whole public rather than public art with community based models which are for specific communities.

#### **3.2.2.1.1.2 The Danish Arts Council**

As we said before, the Danish Art Councils was created to improve the arts conditions and to create an inter-disciplinary approach and a common platform for arts, as a result of merging different councils related art in 2003 (Duelund, et al., 2010). The *main tasks*<sup>53</sup> of the council;

- *To provide support artistic endeavours within the fields of literature, the performing arts, the visual arts, and music,*
- *To advice public authorities regarding matters within the Council's sphere of activity.*

The grants are distributed by the five Committee<sup>54</sup> which for; Literature, Performing Arts, Visual Arts, Music, International Visual Arts, with the focus area as in the Arts Council

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<sup>51</sup> <http://www.kunst.dk/english/culturalpolicy/agency/>

<sup>52</sup> <http://www.kunst.dk/english/culturalpolicy/foundation/danishartsfoundationfactsheet/>

<sup>53</sup> <http://www.kunst.dk/english/culturalpolicy/council/>, official web page of the Danish Arts Council

Action Plan for 2007-2011; *Art and Globalisation, Children, Youth and Art, Art and Municipalities, Art Criticism.*

Art and Globalisation Grants<sup>55</sup>; to increase the mobility of artist in global scale, to promote variety in the production and approaches as a result of interaction with foreign experiences,

Children, Youth and Art<sup>56</sup>; to increase the opportunities to meet children and youth with art as a participant and as a producer,

Art and Municipalities<sup>57</sup>; to provide support locally based art such as; festivals, music schools, to help local authorities to anchor the arts policies,

Art Criticism<sup>58</sup>; to support arts with media such as; documentation, publication, journalism, or with activities such as; lectures, debates.

The priorities of the Action plan were;

- Danish art in global scale
- New partnerships between state and local
- Focusing on non-Danish ethnic groups
- Art-related debate in society and media.

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<sup>54</sup> <http://www.kunst.dk/english/culturalpolicy/agency/>

<sup>55</sup> <http://www.kunst.dk/english/culturalpolicy/council/globalisation/>

<sup>56</sup> <http://www.kunst.dk/english/culturalpolicy/council/childreneyouth/>

<sup>57</sup> <http://www.kunst.dk/english/culturalpolicy/council/artandmunicipalities/>

<sup>58</sup> <http://www.kunst.dk/english/culturalpolicy/council/artcriticism/>

### 3.2.2.2 Arts and Cultural Policy in Local Level

The Local Governmental Reform in 2005 gave the political, administrative and financial responsibility to support and handle the local cultural institutions and activities, such as museums, libraries, festivals, amateur activities, community-based art or cultural activities, etc. (Duelund, *et al.*, 2010).

In the Arts Council's action plan 2007-2011, one of the agenda for coming years was “Art and Municipalities”; the plan underlines that with the Local governmental reform, the municipalities gain important role and seen as a partner in the local art activities which enable to work together, to promote art locally.

### 3.2.3 Case Study – Sid Ned! - Mimersgade, Copenhagen (2006)

#### 3.2.3.1 Introduction of the project

Sid Ned!(Sit Down!) was one of the temporary public art project in 2006 for four weeks, as a parts of the urban regeneration project which named Områdeløft started in 2005 and finished in 2010 in Mimersgade neighbourhood in Outer Norrebro in City of Copenhagen.

Mimersgade area had been a working class district with small scale industry. It has formed multi-cultural working class with high ethnic background (Drake, 2008), in addition with a large proportion of residents who are outside of the labour market. Problems of the area are; high proportion of small housing and housing without limited functions such as lack of toilet and bath, poor ins fracture lack of open space, vandalism, security problems, polarization between people from Danish and non-Danish background of people, integration problems of the ethnic groups (City of Copenhagen, 2007).

Sid Ned! Contemporary art project was started with the application of person who was local resident and artist, and founder member of “Publik”<sup>59</sup>; Christian Skovbjerg Jensen as a curator, to the Steering Group of the urban renewal programme. After approving of the art project by The Steering Group, project delivered by Publik which is an artist-focused organization for public space, with 6 artist residence programme.

In point of the artist organization, the aim of the project;

- To actively engage local people in the improvement of their neighbourhood,

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<sup>59</sup> <http://publik.dk/uk.htm>

- To promote lively public debate,
- To offer residents new insights into urban regeneration process,
- To meet people with contemporary art (Drake, 2008).

The project partners by their role;

- Christian Skovbjerg Jensen; curator of the project
- Publik; art commissioning
- 6 artists in residence; Jappe Hein, J&K, Kenneth A. Balfelt, Parfyme, Sonja Lillebæk Christensen, Superflex
- Funding bodies; Områdeløft Mimersgade (urban renewal programme), Danish Art Council, Private Sponsors, Overall, Sit Down! cost 372,000 kroner (around £40,000 in 2006) to deliver. The project attracted 300,000 kroner (£32,300) support from the Partnership's Områdefornyelsen Mimersgadekvarteret programme, 50,000 (£5,400) for communication/mediation from the Danish Arts Council and 21,000 (£2,200) from The Cultural Department of the City of Copenhagen (Drake, 2008).

The project was consist of 6 artistic works, artist guided tours in exhibition period, some educational courses, and a debate on contemporary arts involvement and interest in the city.

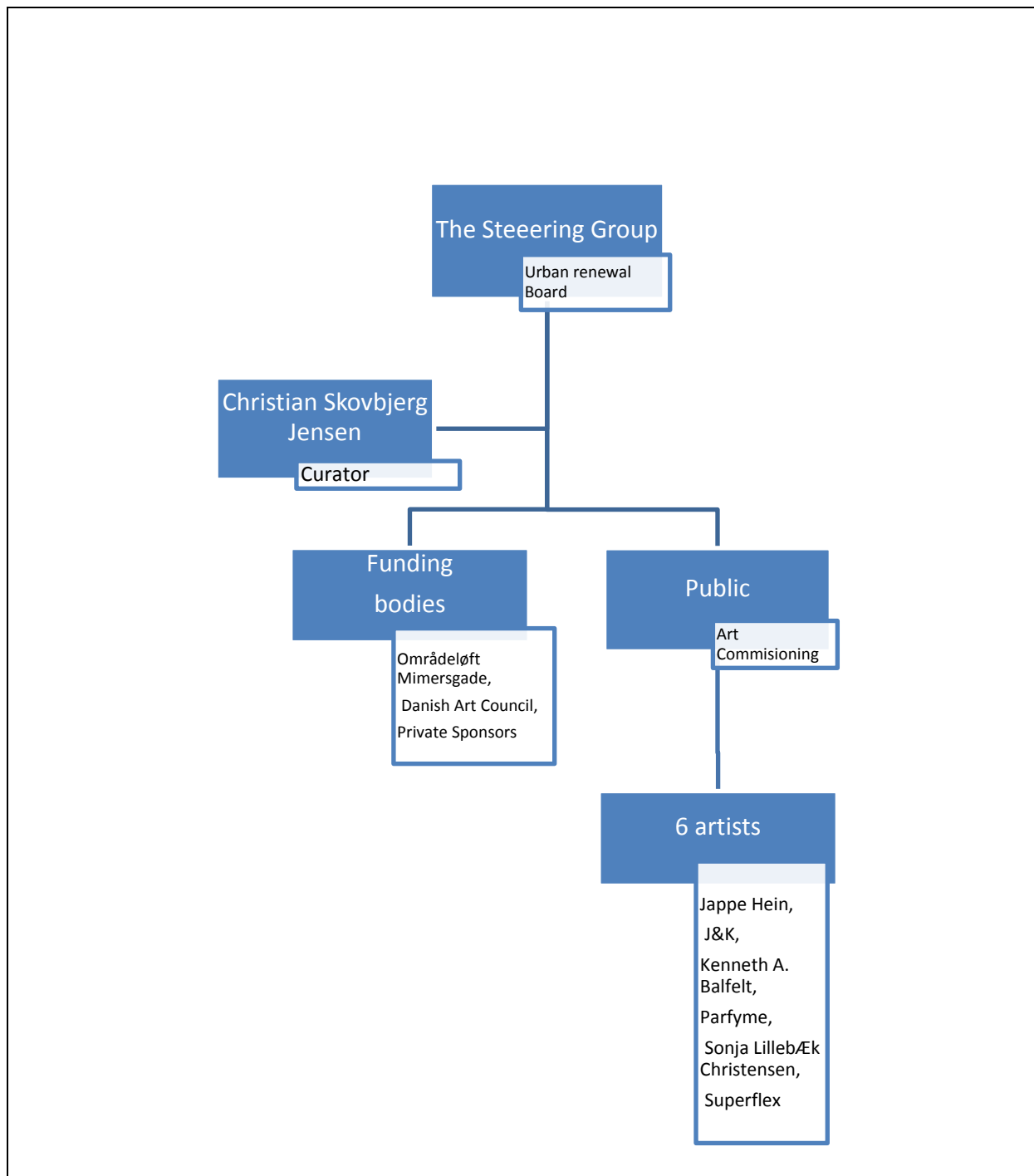


Figure 27: Organization body of the Sid Ned!

## Artist in Residence

6 projects were delivered by artist and art organizations under the Publik art commissioning.

These are;

Jappe Hein<sup>60</sup>; from Berlin, works on urban furniture in a sculpture form. The name of the work was “Modified Social Benches”, as name of the project; artist installed ten modified benches on the public space (Appelquist, 2010), mainly on the street. The artist thought that benches have a social opportunity for communication. Even the product was composed of benches; they were not for sitting, because of its forms such as some had a high slope, some were too high to sit, some had no space for sit. The artist thought that the people use the streets in Mimersgade just for driven through in it. The idea was the give a chance to people use the street in different ways.



**Figure 28: Modified Social Benches. (i) One of Jeppe Hein's modified benches, Photo: Kaare Smith Cited from "[http://www.publicartonline.org.uk/casestudies/regeneration/sit\\_down/images.php](http://www.publicartonline.org.uk/casestudies/regeneration/sit_down/images.php)". (ii) Cited from "[http://publik.dk/img/SIDNED\\_OK.pdf](http://publik.dk/img/SIDNED_OK.pdf)"**

<sup>60</sup> [http://publik.dk/img/SIDNED\\_OK.pdf](http://publik.dk/img/SIDNED_OK.pdf)



J&K<sup>61</sup>; Jame Schaefer and Kristine Agergaard, from Berlin and Copenhagen, they have been working in collaboration since 1999, their point in their works is “reflecting the contemporary society from completely unexpected perspectives”. The name of the work was “Babylon Shuttle Bus”, a modified bus which had local transportation and propaganda function in a funky and visually noisy way. The meaning of the Babylon for artist is that the cradle of the civilization and meaning of the mini-bus is that which have been used in Middle East for alternative public transport (Drake, 2008; Appelquist, 2010). The background of the idea was referring the west modernity with ancient complex story of Middle East where is also the cradle of western culture. The work gave local people to opportunity to transport their message on the roof of bus in the Mimersgade streets. The aim of the projects in point of artist view was to take some fun to the neighbourhood.



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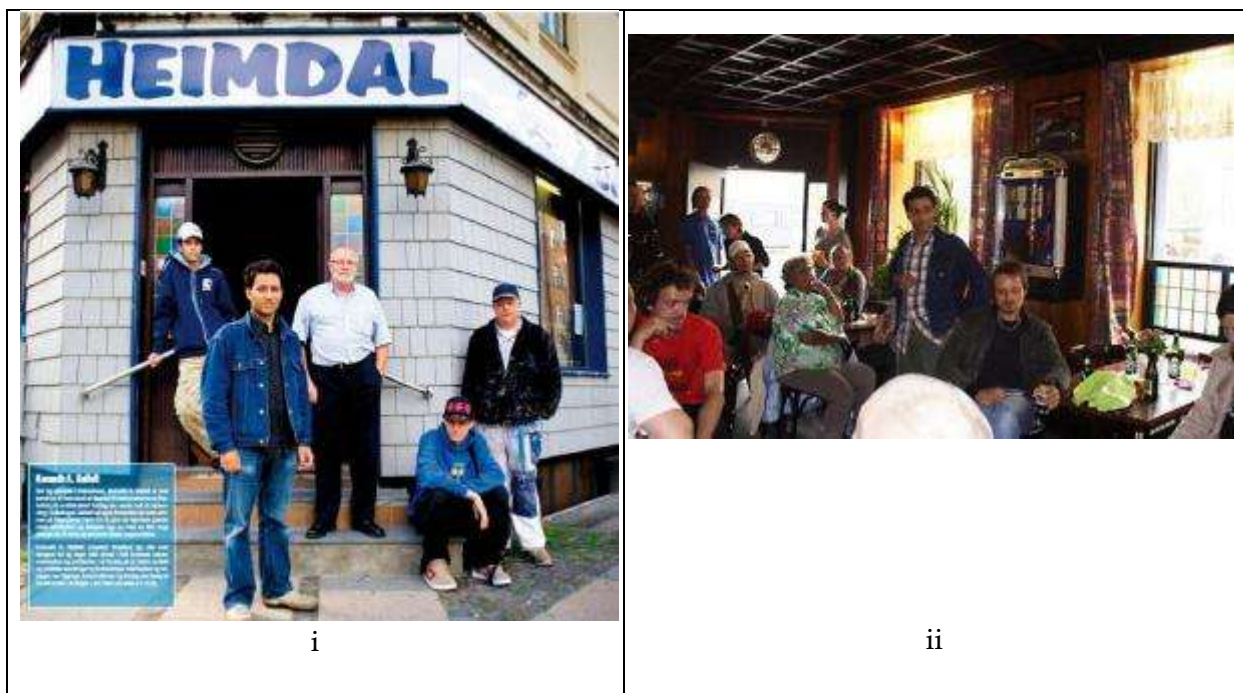


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Figure 29: Babylon Shuttle Bus. (i) J & K's Babylon Shuttle Bus on the move, Photo: Kaare Smith. Cited from: “[http://www.publicartonline.org.uk/casestudies/regeneration/sit\\_down/images.php](http://www.publicartonline.org.uk/casestudies/regeneration/sit_down/images.php)”. (ii) Children at the top of the bus Cited from: “[http://publik.dk/eng\\_sid\\_ned.html](http://publik.dk/eng_sid_ned.html)”

<sup>61</sup> [http://publik.dk/img/SIDNED\\_OK.pdf](http://publik.dk/img/SIDNED_OK.pdf)

Kenneth A. Balfelt<sup>62</sup>; from Copenhagen, works on the social problems. The name of the work is “Café Heimdal”, defined by the artist as a mini-urban renewal, putting two groups which are; non-Danish background students from local school and the clients of Café Heimdal which is a traditional bodega-style bar, used by mainly Danish natives, and let them to work together (Drake, 2008). The boys from school interviewed with the bar’s owner and customers to try to find out what the people would like to see in the bar. After the discussions, production and installation of new sign was hanged on the façade of the bar. The aim of the artist is to bring the divided communities which are from different eras and cultural background together by creating something that would also transform these people’s ideas about each other.



**Figure 30: Café Heimdal. (i) The artist Kenneth A Balfelt initiated a collaborative project to transform the tired facade of Cafe Heimdal, bringing together divided communities, Copenhagen 2006. Photo: Kaare Smith. Cited from “[http://www.publicartonline.org.uk/casestudies/regeneration/sit\\_down/images.php](http://www.publicartonline.org.uk/casestudies/regeneration/sit_down/images.php)”. (ii) Kenneth A. Balfelt introduces his project, cited from “<http://www.kopenhagen.dk>”**

<sup>62</sup> [http://publik.dk/img/SIDNED\\_OK.pdf](http://publik.dk/img/SIDNED_OK.pdf)

Parfyme<sup>63</sup>; from Copenhagen, an art organization works on installations and sculptural interventions in public space. The name of the work was “Bakkeland”, composed of a hilly landscape, football field, signs for area, BMX cycle ramps (Appelquist, 2010) to create a fantasy world for children and meeting point for local people (Drake, 2008). The main aim of the work is to show what could be accomplished in three weeks and to point a way for improving environment in a short time with local people, towards the weakness of the urban renewal process which takes in a long period.



Figure 31: Bakkeland, (i) The football pitch and flag at Bakkeland, created as part of the Sit Down!, Photo: Kaare Smith. Cited from “[http://www.publicartonline.org.uk/casestudies/regeneration/sit\\_down/images.php](http://www.publicartonline.org.uk/casestudies/regeneration/sit_down/images.php)”. (ii) Wide view of the artwork with users. Cited from “[www.sl.life.ku.dk/upload/playscapes.pdf](http://www.sl.life.ku.dk/upload/playscapes.pdf)”

Sonja Lillebæk Christensen<sup>64</sup>; from Copenhagen, works mainly on video installations. The name of the work was “The conception of the neighbours, illusions and nightmares”, video installation series about neighbourhood, in a mobile cabin in the public space. The project was described in the Sid Ned’s booklet as “The intention seems to be to create a kind of shared responsibility and decency as a response to distanced city people and paralyzed

<sup>63</sup> [http://publik.dk/img/SIDNED\\_OK.pdf](http://publik.dk/img/SIDNED_OK.pdf)

<sup>64</sup> [http://publik.dk/img/SIDNED\\_OK.pdf](http://publik.dk/img/SIDNED_OK.pdf)



middle class". The aim of the videos was to give an idea to people look social environment with another perspective.



Figure 32: The conception of the neighbours, illusions and nightmares. Cited from "[http://publik.dk/img/SIDNED\\_OK.pdf](http://publik.dk/img/SIDNED_OK.pdf)"

Superflex<sup>65</sup>; from Copenhagen, an art organization works on using existing structures of the area and transform it to an opportunity. The name of the work was "Mjølnerparken", a large neon arrow sign with the name of the area, showing the Mjølnerparken area which had a negative image with a reputation of crime and social problems in media, opposite the residential area (Drake, 2008). The main aim of the work was to change the perception of the area and its characterisation as a ghetto. Even the sign was welcomed by the some residents, the residents committee decided to reject the artist offer of the sign as a permanent, because of belief of the unnecessarily spotlighted the area, even artist believe the sign had a positive symbol or trademark the occupants.

<sup>65</sup> [http://publik.dk/img/SIDNED\\_OK.pdf](http://publik.dk/img/SIDNED_OK.pdf)



Figure 33: Mjølnerparken. Superflex's controversial neon sign 'Mjølnerparken' erected directly opposite the residential area of that name, Photo: Kaare Smith. Cited from "[http://www.publicartonline.org.uk/casestudies/regeneration/sit\\_down/images.php](http://www.publicartonline.org.uk/casestudies/regeneration/sit_down/images.php)".

### 3.2.3.2 Review

This part of the research report is based on the attention of the media, art magazine and several web sites about culture and art issues.

The first news of Birgitte Kjær in "Politiken" (31.08.06), talked about the short summary about the project works and informed about the guided tours in Mimersgade.

Secondly, there was an interview of Marie Büchert with project curator; Christian Skovbjerg Jensen in Turbulens.net (01.11.2006) was accessed. He explained why "Sid Ned!" as; "people have stop and think what was going on the area with urban renewal process, the process is going on how?, and why?". Furthermore he talked about the main aims of the art works as to make people aware of participation of the renewal process in different ways and to change the perception of the area by the outsider. He also add "even some projects were perceived by the residents in different way which artist did not mentioned by their works", such as;

Social benches as a racist work, because of not allowing everybody to sit; Babylon shuttle buses as German mason company because of the brick pattern of the bus; Neon sign as an unimportant work because of thinking to highlighted the bad reputing of the area; and the works as an important event when spending money to better things, but also many people excited about the works, because of happening something in their small neighbourhood, by the local citizens”.

Third citation was from Matthias Hvass Borello’s atrticle in the Afart magazine (2007; p.18-21). It is a general article about the public art, specifically on relational art (French artist; Nicolas Bourriaud’s term) issues where the one of the Sid Ned! projects, especially fucused on Café Heimdal, was shown as a successful project because of the issues about the project which are; local participation, community driven model, aim, dialogue, useful in the social problems, emphatic qualities.

Latest, Neo Habermann’s article in KBH magazine (v.50.2010; p.15-19), talked about the art projects in the Mimersgade where urban renewal process took 5 years, with giving the citations from urban renewal project manager; Peter Christensen, and Sid Ned! curator; Christian Skovbjerg Jensen. The project manager said that there was not actually a decided strategy for the art projects in the first stages but after the many ideas form the residents they decided to assigned a pool for it, and he add “it turned out to be an interesting way to work with urban development in the integration process”. On the other hand Skovbjerg talked about the with art projects also make visible the problems of the areas such as; lack of gathering space, lack of playgrounds, integration problems, crime problems, and etc., and added the works gave arise to talked about this problems.

So by these reviews we can talk about the possible effects of the projects by **physical effects, non-physical effects, and the relational effects** as in the report of the Royston Road community parks project.

### *The Physical Effects;*

Because of the time limitation, it is not easy to talk about physical effect. In four weeks, there had been an improving in the physical environment and image of the area, such as

- social benches; urban furniture in sculpture form
- hilly landscape; playground and gathering space for local
- Café Hemidal; renovation of the historic bar
- Neon sign; improving image for some part of the residents
- Babylon shuttle bus; more street life in the streets

### *The Non-Physical Effects;*

In Four weeks, Artists also think that it is not possible to see the social effects of the project but in common ideas were;

- bringing different people from different background, **integration and tolerance between social groups**
- meeting people with contemporary art; **artistic experience**
- encouraging and supporting the participation to urban renewal programme; **participatory democracy**
- making people to aware of about the what is going on the around themselves; **self and community confidence**
- showing people different approaches to urban renewal; **gaining new view point**

### *The Relational Effects;*

Mimersgade had an attention of the local and international with the social objects. After he Sid Ned! Project; there was a debate about the role of art on urban renewal programmes. Also with guided tours with artist, the people found a chance to explore the area; finally the neighbourhood found a way for the break the bad perception of the area

The using of the art in urban renewal programme was seen as an essential tool to tackle with the social problems and to support the local participation (City of Copenhagen). For the urban renewal programme, these projects were seen as an experience for future programmes (urban renewal programme).



## 4) Conclusion

By the examination of the two public art practices examples in the previous chapter, in the conclusion chapter, firstly I will make a short review of the artworks by comparison, and then the relation between the public art and the policies of the countries' urban, art and culture will be examined. Finally there will be a personal review of the research study in terms of obstacles in research process and suggestions for a further research study.

The Royston Road Community Park Project (RRCPP) started with local action to rescue the landmark of the area, as a bottom-up process, and then with the help of professional organizations and companies, it was shaped into a local regeneration project. Also Sid Ned! project was started with local initiative by an artist who is the local resident, by application to the Områdeløft Mimersgade, it can be also seen as a bottom-up process except not considering the renewal project stages. Even The Royston Road Community Park Project have more complex body compared to Sid Ned!, both of the project bodies have some similarities in terms of artist residency programmes with art commissioning part. Both of the artist commissioning units; "The Centre" and "Publik" have mediation role between artist and project boards.

While the Royston Road Community Parks Project was more than a public art project, it was as community regeneration project in terms of the physical approaches to the area; construction of two parks, restoration of the tower, and serving training and educational opportunities, Sid Ned! was one of the cultural activity as contemporary art practice in more than 100 culture and art projects in planning period of the Områdeløft, even the artist of the project saw it as a micro-urban renewal. So, approach of the public art also different in two cases; while RRCPP used the public art as tool to solve the local problems and celebration

events to create community sense, the Sid Ned! tried to create debate about the local problems of the area which are coming from contemporary society, and the planning process, way of living. On the other hand two project's manifestation was to change the approach of the urban projects by a new understanding with art. As a result, if we check the policies of both countries we will see the reason of the use of art in the urban project;

In Scottish case, as explained in the aims of "Social Inclusion" (1999) strategy, because of the overlapping of the methods of the policies and actions in the public art process, local initiatives which targeted the social inclusion in local scale as Royston Road Community Project were funded by the SIPs programme to integrate disadvantaged groups in community, and to produce solutions for; as talked before such as unemployment, health, security, education, discrimination problems, even SIP programme did not talk directly about funding art projects. The approach of the public art to the social problems was also increase the fundability of the art projects within in the local initiatives. The main reason for developing arts activity in the SIPs was to co-ordinate existing activity or to target it more effectively on social inclusion. Also the urban policy in Scotland encourage communities to create a partnership as we saw in the Partnerships Programmes, that is why RRCPP was depended on a partnership model.

On the other hand in the Danish case, Kvarterløft's approaches to public art should be examined under the cultural activities. As we talked about funding to social issues depend on the physical characteristic of the build environment. Addition to the physical renovation, building community capacity and solution of the social problems are seen as a way of solution by culture activities, so with the Working groups under the Steering Groups produces the local plans and cultural activities or evaluate the local initiatives and proposed them to the Steering group. Another reason to use cultural activities in Kvarterløft programme is to increase the participation, to increase the ownership of the area, and to

build a common solidarity between non-Danish background and Danish background people, in sum for social inclusion. While participation of decision making is an important step in the policies, we can interpret the supporting art in urban project as encouraging local participation in decision making.

If we check the art and culture policies of the countries, in Scottish policy use the public art term as; *"...creativity activity that takes place or is situated in a public space that is not a traditional art space for example; hospitals, public parks, playgrounds...,...high street in a town, a green space left over from housing development, a car park, an informal meeting space on a street corner...the space don't have social barriers as theatres, art galleries..."*. As permanent artworks to the public spaces related with its publicness is more focused than its role and process, as conventional public art, not as we described deeply the public art before. On the other hand, in the policies, generally art and culture are seen as a tool for social inclusion as in the Council's plans and coordination with the Social Inclusion Partnership is a significant point in terms of using public art for social inclusion. While the conventional public art are funded in national level in terms of SAC, the other types public art; critical and new genre, are funded by the local authorities as community based art, as we saw in the case, while SAC funded the artworks in the construction of the parks, 6 artist residencies were funded by the other funding bodies as Social Inclusion Partnership.

In the Danish case, art and culture policy, "Culture for All" has also pointed the social inclusion of the non-Danish background and segregated people by art and culture activities. Public art activities were supported by Danish Art Agency which has two bodies; Danish art Foundation and Danish Art Council. Danish art Foundation directly support public art in names of "art in public space" by "Committee for art in public space", the approach of the Danish Arts Foundation to the public art is perceived as a permanent visual art in public space, especially community arts not in this definition. The reason is seemed; the arts should

be met as possible as whole public rather than public art with community based models which are for specific communities. On the other hand Danish Art Council seems that they do not have a direct support to public art, as in the Danish Arts Foundation, according to above public art can be supported in a forms of local activities as festivals, community arts for children and young people or etc., not the same approach of the DAF. As in the Sid Ned! case one of the foundation body is not DAF, it is Danish Art Council. The other important point is that DAC works in coordination with the local municipalities to support art locally, as seen in the “Art and Municipalities” agenda of DAC which creates opportunities for public art in regeneration projects.

As we saw in the both cases, the perception of the public art by governmental bodies or government agencies is different from what we discussed before the definition of the public art. The perception is mainly the permanent interventions to the public places or urban fabric, which are named “art in public place” or “public place as an art form”. If the perception as like that, art using in urban projects have primarily reasons coming from economic demands more than social needs. But during the 1990s, by the urban regeneration term, the other type of public art; critical and new genre, have been started to use in projects, not in its own name, but as temporary visual art practices as seen in the two cases, which are more focused on to find a way for solution of the social problems or try to take the attention of the public to the problematics than adding economic value of the area.

So we saw different understanding or approaches about public art in urban projects, the effects of urban, art and culture policies on public art practices, we can say that the policies sometimes directly with funding the projects, sometimes in directly to open ways to use art in urban project to tackle the local problems under the name of social inclusion strategy.

As a result we can said that while public art can be an approach according to the urban, art and culture policies as seen as a way to brand cities; attract business residents, visitors,

tourist; in sum as a development tool; or cultural development tool, on the other hand public art especially contemporary public art has potential to tell something about contemporary societies what we notice or not; participation of people to urban life; different approaches to social problems or urban problems; in sum as a social tool. As public art have different roles on socio-built environment, we can conclude its effects as;

- *Physical effects*; effects on public space or on urban form; beautification, increasing attractiveness, improving environment quality, and etc....

- *Non-physical effects*;(i) effects in palace-making process; learning new abilities, educational training, increasing the possibilities in labour market, participation in community, communication, citizen engagement in environment and etc....(ii) effects of art because of its meanings; on peoples mind, viewpoints on their environment (life),

- *Relational effects* which are the effects that physical and non-physical effects on each other and which have the potential for possible future development in terms of social and built environment or psychological.

In addition to the arguments; economic development; prestige; cultural education; responsibility to art environment; ideology; the governments support public art for the reason in terms of relationship between public sphere that we talked above.

To Conclude, for further research study, some points that I couldn't talk, should be focused for deeper understanding public art issue, such as; for literature part: contemporary art, community art, and related tasks, cultural management, cultural planning and community planning issues should be examined. For case part: case studies can be chosen in recent works or live works which are continued in research period to evaluate the process and

outcomes better by accessing the stakeholders, artists, audiences, residents, project area. Because the cases Royston Road Community Parks project more than ten years ago, Sid Ned! more than five years ago were established, as a result it is not easy to make an interview with the organization body, artists and residents to see the effects on social and built environments.

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