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Område Landskapsarkitektur

Participatory Public Art Projects in Run down Residential Areas

-A discussion on how to run the process

Deltagande offentliga konstprojekt i
nedgångna bostadsområden
- En diskussion om processen

Emelie Bertholdson & Emma Johansson

Examensarbete i landskapsarkitektur 30 hp
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Preface

This essay is the result for the masters of Landscape Architecture, Swedish University of Agricultural Sciences in Alnarp.

We want to thank everyone who has inspired and helped us during the process. A special thanks to our respondents;

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Astrid Göransson

To each other for keeping up a good spirit during the work!

Abstract

Participation, public art and participatory public art as phenomenons and subjects have been studied and discussed. With interviews and observations as a base, we have studied projects and discussed participation, effect and quality in relation to these.

Furthermore we have looked at how the participatory art processes work in Sweden and England. This essay seeks to discuss the process of participatory public art and to emphasize the elements contributing to the quality of this process.

It is up to us as planners to recognize the possibilities for a qualitative place. To mediate between different interests, for example between politicians and stakeholders, between economics and quality, between the place and its users, between individuals and the community, and in our case between artists, users and the municipality.

Public art has gone from being about the product, an art piece, to becoming more of a process, from non interactive to interactive. Participation ranges from receiving information to play an active part in the process.

Four cases have been studied, taken both from

Sweden and England, showing the diversity of processes connected to Participatory Public Art.

From interviews conducted in Sweden and England information and thoughts have been received and they show a higher degree of use of participatory public art in England, and also a higher consciousness. In England participation in public art is a common working method and the artists see themselves acting different roles. In Sweden this method is used less frequently and mostly to gain information to help the process. In general the method focuses on the artist and the art as object or product in Sweden while the process itself is the more important in England.

The most evident part missing in all participatory art projects seems to be the lack of evaluations. A good project should be well planned throughout all the phases; before-, during-, and after. A project manager should be present to overview and reintroduce energy into the project. Last but not least, the outcome and the process of developing the project need to be evaluated.

In the creation of meaningful places, participatory public art contributes from two directions. Firstly, when you engage in your surroundings a

bond is created, a common history between you and that place. Secondly the art can differentiate places from each other and give them an identity.

Swedish artists need to let go of some of their professional role, without sacrificing pride and quality. This would make it easier to collaborate across borders.

Sweden can learn from England and use the participatory public art in a way that is adaptable for Swedish conditions, for example helping new housing developments to get the identity that they lack.

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4 projects

The following four projects are examples/case studies of Participatory Public Art projects in run down residential areas that have been studied for the understanding of this phenomenon. They have been taken from both Sweden and England and show on a diversity of processes connected to Participatory Public Art. All of the examples are connected to the respondents in the interviews conducted during the work with this essay.

på plats i fridhem

Location: Fridhem, Karlshamn

When: 2003-2008

Initiator: Karlshamns bostäder AB

Participants: Astrid Göransson-Artist, Ulf Celén-Carver, David Skoog-Photographer, Martin and Mathias Ravanis-Nyhamns såg och båtbyggeri, Annika Svenbro-Project Manager, Art Council, Bert-Inge Storck-Project Manager, Karlshamns bostäder AB, The residents in Fridhem.

What: art project in two parts: sculptural exterior design in the shape of a painted figurehead of solid oak and nine portrait photographs mounted in the stairwell.

How: The artist Astrid Göransson let the residents vote for one of them to be potraited as wooden figurehead in the residential area Fridhem. Göransson got the inspiration for her work from an old figurehead in the museum of Karlshamn, she wanted the wooden sculpture to become a contemporary figurehead for the residential area. The artist lived for a month in an apartment in the area where she organized workshops, displayed art films and sketch models and received notification to the campaign of the figurehead. At first she was met with resistance and skepticism, but that only motivated her not to give up.



fisksätra mönsterarkiv

Location: Fisksätra, Nacka, Stockholm

When: 2008

Initiator: Stena Fastigheter Stockholm AB

Participants: Katarina Wiklund och Susanna Wiklund-Artists, Helene Burmeister, Nacka city council-Project Manager, Anders Boqvist, Art Council-Project Manager, Stena Fastigheter Stockholm AB, The residents in Fisksätra.

What: A mobile indoor furniture made of wood with a pattern archive consisting of photos, fabric etc. Adornment in the staircases and lighting and marker boards for outdoor environments based on the pattern archive.

How: The artists Katarina and Susanna Wiklund created patterns of the residents' memories and stories and made a pattern archive. They used the patterns to decorate the doors and staircases. Each street has its pattern and hence its identity. One pattern for each of the ten streets of Fisksätra created an environment colored of those who live there.

The pattern were further spread and used in different ways at different places in Fisksätra. For example, on the chairs in the library and on the curtains in the church.



brandparken i skarpnäck

Location: Skarpnäck, Stockholm

When: 2006-2009

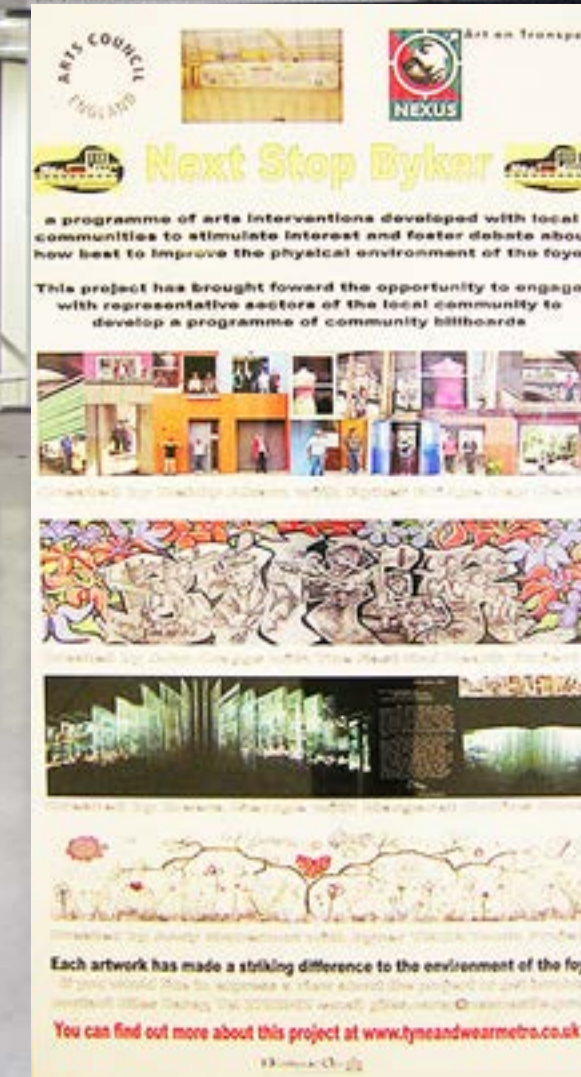
Initiator: A design commitment from Stockholm city council. NOD combine was the initiator of using user participation in the project.

Participants: NOD combine, Stockholm city council, The residents in Skarpnäck.

What: Design proposal for the run down park Brandparken in Skarpnäck, Stockholm. NOD combine was commissioned to develop a proposal for a park that would invite people to use it and to clearly be perceived as a public space.

How: NOD combine used user participation to reach a sustainable design proposal for Brandparken and the residents in Skarpnäck. Active, creative consulting and workshops where those who would use the park were able to contribute with thoughts and ideas. The presentation of the process and result were presented at a arranged "Park day"

The central question in this project was whether and if so, how people would like to use the park if it appeared in a certain way. It was important to create a high degree of involvement from various stakeholders in the planning process, both the professional consultants and the users.



next stop byker

Location: Byker, east-end Newcastle

When: ongoing since 2005

Initiator: Next Stop Byker Initiative; partnership between metro operator Nexus and Newcastle city council.

Participants: Local people, local artists, Nexus and Newcastle city council. Assistance from Art council of England.

What: Temporary art works displayed on a 11 metre by 2.5 metre wall in the ticket concourse on the metro station.

How: Local people working with local artists doing temporary art works, to change the run down appearance of Byker metro station and give the area a more positive image.

By enabling local people to work with local artists to express and celebrate a personal view of what Byker is to them, it has given residents of the east end involvement and insight into the process of urban design, art and improvement.

"The participants have really enjoyed poring over their photos and sharing stories about their past to create this artwork. It's another great example of how the project has not only got the local community actively involved in making art, but also got everyone who passes through talking about how art can be used to enhance their Metro station."

Giles Carey, Arts Development Officer for Newcastle City Council



Introduction

Background

*In the “På plats i Fridhem” project in Karlshamn Astrid Göransson organized a participatory process with the residents in the rundown housing area. The residents were able to vote for who they wanted as the model for a figurehead to be placed in one of the courtyards. People were engaged and took part whilst Astrid organized festivals and meetings. Today the piece is a meeting point with many people engaged in its wellbeing. The area has a better reputation and the occupation is nearly full. The figurehead was the result of a **participatory public art project**.*

Can projects like the one above, with an urge to engage people and use art as a working method, anchor a place to its surroundings? What are the basic elements in successful participatory public art?

It is up to us as planners to recognize the possibilities for a qualitative place and in our case with artists, art and users as tools in productive processes. In participatory public projects it is our responsibility to look at, and consider, all the components of the context. To mediate between different interests, for example between politicians and stakeholders, between economics and quality, between the place and its users, between individuals and the community, and in our case between artists, users and the municipality.

By improving the collaboration between municipality, users and artist you can also improve the quality of the process.

Our main focuses in these projects are to look the balance and tension between the users and the artists and the product and process. Process/Product/Users/Artist are always present in these projects. The question is how the balance and focus between them affects the quality of the outcome?

In Sweden this working method, combining user participation and public art, is just starting to evolve. User participation in Sweden has also been used in a more formal way in planning projects to receive information and to inform the users. Letting people actually engage in their own environment can be something different, depending on how it is used. In England, where we have gained a lot of our inspiration, the municipalities, private actors and other groups have been using this method for many years and it is now more a necessity than an exception.

Art and social behaviour are two fields of interest, merging in landscape architecture. We want to discuss when, how and why participatory public art can be used as a tool in place making processes in neighbourhood renewal. With

interest and knowledge in the two different fields, the authors are taking responsibility for each subject.

This essay seeks to discuss the process and outcome of participatory public art and to raise the question about using participatory public art in place making processes.

Aim and Issues

This essay seeks to discuss the process of participatory public art and to emphasize the elements contributing to the quality of that process.

As planners/landscape architects we hope that this essay will inspire an interdisciplinary discussion about the quality of participatory public art processes in run down residential areas. The essay will also investigate and discuss the collaboration of different actors in the projects

Comparing the case studies of Fridhem, Fisksåtra, Byker and Skarpnäck and the responses from people working with participatory public art, we want to find planning methods for a sustainable process.

Our aim is further to clarify what we as planners can bring into the process.

Issues:

1. **What are the basic elements contributing to a successful process regarding participatory public art projects?**
2. **What can we as planners contribute with in the process and what is our role?**

Method

This essay is based on theoretical studies, informal interviews and case studies. The outcome is a qualitative discussion based on these parts. The work is conducted within the discourses of public art and public participation in a general sense, related to urban development and spatial planning. The theoretical part focuses on why these projects are of importance, while the interviews and their results focuses on how the projects are conducted. In the qualitative discussion, we try to find ways how to approach applicable methods for well performed projects.

We derive from two discourses, public art and sociology, and this has characterized and shaped the work throughout the process. These two approaches have merged into the common subject of participatory public art and have given a depth to the discussions.

Through the literature study we tried to understand the basic features of the phenomenon of participatory public art. These elements shaped the foundations of the interviews we performed.

The four case studies are connected to the respondents and are used to concretize the information received from the theory and the interviews. The result that we were able to withdraw from the interviews and case studies gave substance to the qualitative discussion,

together with our gained understanding of the background.

The literature used in the theoretical studies includes reviews of projects, academic works from the fields of public art, participation, place, sociology, landscape architecture and city planning. We have chosen to look into both purely scientific works as well as abstract writings and critiquing reviews.

The research and the interviews have focused on, and been conducted in, Sweden and England. As one of the aims of this study is to enhance the use of participatory public art in Sweden we chose to look at Sweden in comparison to a country where this working method is well known- and used. Because England appeared frequently in our research we chose to use it as a reference. The northern parts of England seemed to be especially represented in the literature which is why we chose to go there for the interviews and a fieldtrip. In Sweden we focused on Stockholm and Karlshamn since this is where we found our Swedish respondents and case studies.

The study was mainly carried out between February and May 2011.

The most time consuming part of the work have

been the interviews. The respondents were chosen because of their connection to participatory public art projects, in some instances to the cases studied. The respondents represent the different collaborators of a project. We have held interviews with planners, landscape architects, artists and curators in Sweden and England for a deeper understanding of the phenomenon. The interviews have been qualitative conversations rather than questionings. Because we did not know what information we were about to receive, we let the respondents speak freely with just a few themes as structure. (Brinkemann, Kvale 2009)

Methodological Considerations

We early realized that every project has its own context and needs to be treated from that very context. Therefore we had to study several cases, as well as talk to several people to be able to find the specific aspects of each and every project. The cases we chose all represents different ways of working and different ways of looking at the process.

In the beginning of the research process the intention was to find projects to take part in, to

find an understanding of the process. However, it was hard to find an ongoing project. Instead we chose to look into four projects conducted during the last couple of years. We also chose to interview both people connected to these projects and people connected to our research literature.

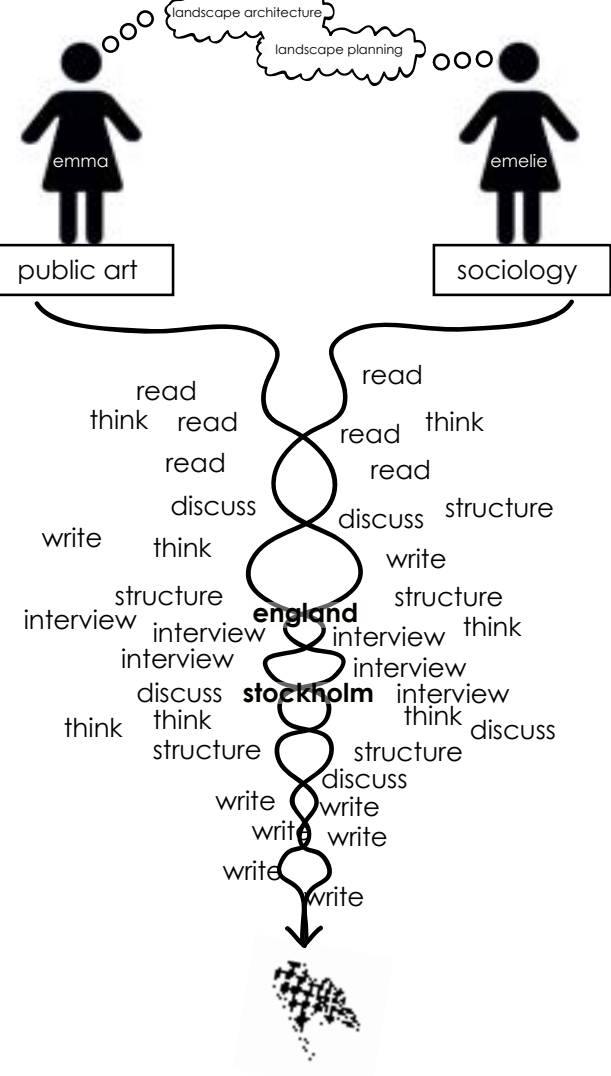
The absence of Swedish projects explained why there was mostly English literature talking about these issues. This made it difficult to get an equal comparison between the two countries but we tried to get all the information we needed about participation and the arts in Sweden from the Swedish respondents.

Many English reviews have been read and even if not all of them are used as actual references in the paper many of them have been an inspiration and they have helped as a base for how to understand the underlying issues.

One thing to take into consideration is that the users have not been heard, the focus has been on other participants like artists, planners and initiators. To include the users would have been a difficult and time-consuming task which did not fit into the time frame of this essay.

The next step in this research would have been to investigate and evaluate a project with the

users as respondents. This way the whole process could be penetrated and understood. English is not our mother tongue which naturally has complicated our work. Even so, we wanted to use the language to be able to communicate with our English respondents throughout the process. Some of the expressions used in this essay are hard to translate into Swedish, especially since participatory public art as a phenomenon is not used to the same extent here as in England.



The figure is visualising the process of this paper with the two authors combining two fields of interest and how the work has proceeded in waves.

Limitation

Participatory public art is an expression that we came across during our research. This might not be a well known term but for us it stands for a specific approach to creative activity that connects artist and locals in using the arts as expression and development. This type of public art stands out and is just one form of many of how to use art in public.

Participatory public art has been questioned (Tornaghi, 2008, Hall & Robertson, 2001) to be a succesful working method in place-making. We are aware of this discussion and has taken it in to consideration. However, for this essay, we have choosen to primarily concetrate on the actual process, and that it can contribute to positive changes in residential areas.

The following two expressions are reappearing throughout the essay and therefore needs to be defined.

Public art: site specific art in the public domain from an urban perspective, i.e. its use and impact on the urban outdoor environment with a focus on the public and not the private room.

Participation: There are two different kind of participation connected to urban planning and urban development: Passive Participation/Engagement – passive audience

to the end product of art activities and Active Participation/Involvement – active in the process producing or developing these art activities. Throughout this essay participation in the arts refers to Active Participation/ involvement except otherwise is specified.

Another important discussion is that of quality. Quality is an abstract expression, hard for anyone to pin down and difficult to value in the two fields we handle, art and participation. There are two definitions of quality in the field of participatory public art, the quality of the actual art piece and the quality of the process, concentrating on the social aspect.

Our main aim in this essay is not to discuss artistic quality. Instead our focus is the entire procss and not just the art. Neither do we feel we are professionally qualified to have this discussion, we are planners and our role is to see the whole picture. The only occasion when we do discuss the quality of the art is in the tension between fine art (art as a piece made by a specific artist) and art produced without focus on the artist. On the other hand, what we are entitled to do is to judge which criteria is demanded of the artist for him/her to be able to sustain a qualitative process. For us this quality is connected to site specificity and to the people.

We are aware of that the quality of those projects depends on who is judging it, and that one must judge each specific situation since all projects have different contexts. It may be of greater importance to judge the quality from the project itself, for example if the outcome of the project was consistent with the aim, than to compare it to other projects.

User participation and public art are components that can affect the quality of the process and the product. User participation contributes to the quality of public and vice versa. Art quality is usually evaluated by the art critic and an experienced art audience. In terms of participatory public art you have to be aware of that the target group is not art critic and the experienced art audience, but the people who are actually using and living at the site.

Structure

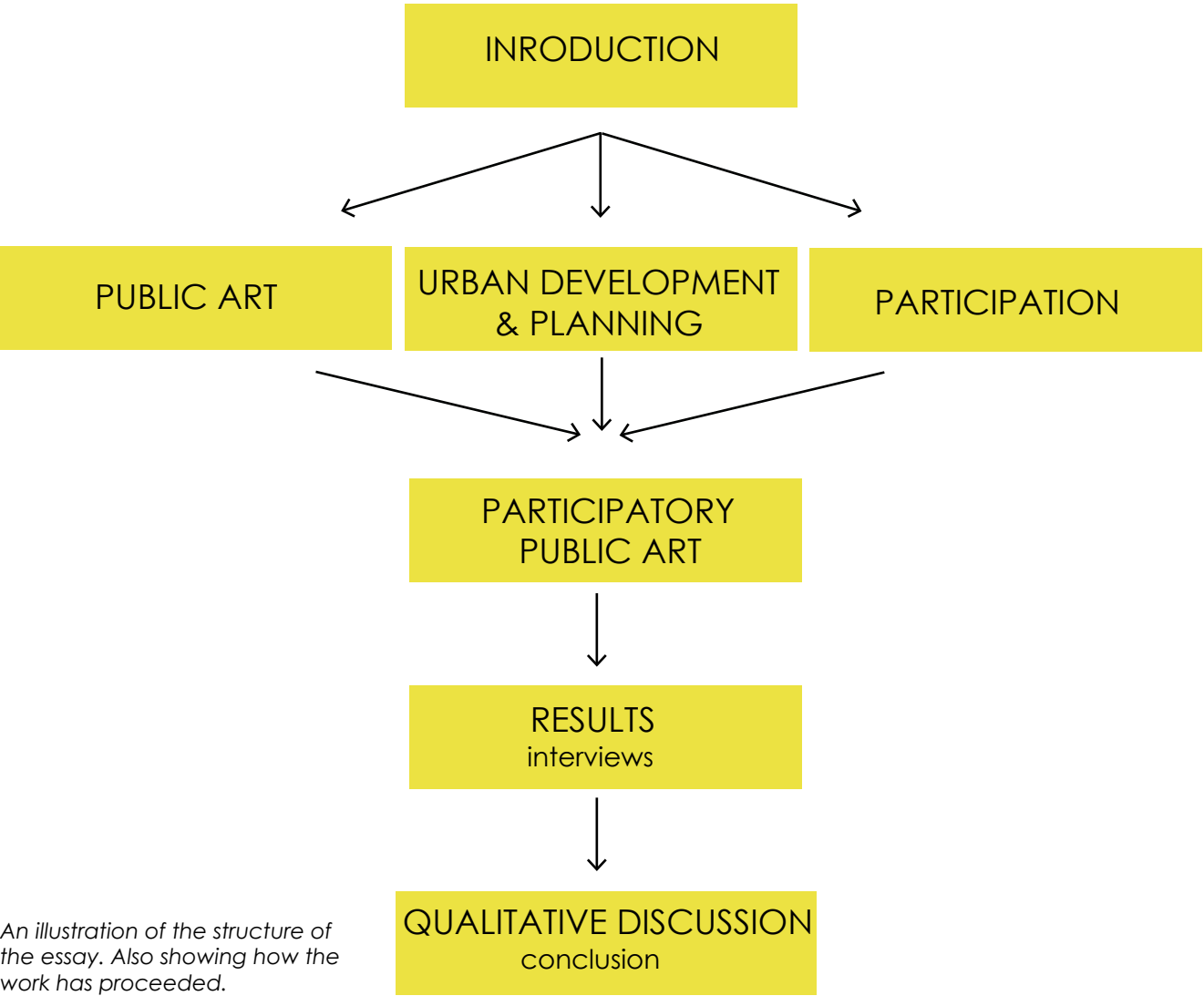
The essay is divided into three sections, with subheadings:

The introduction contains of a background to the theory with contexts, public art and participation, planning history place/space discussion.

Practical part: Interviews connected to case studies and the literature.

Discussion part: Qualitative discussion and conclusion.

A theoretical background for the understanding of concepts used in participatory public art has been the base of the essay. In consideration it takes both abstract concepts such as place/space and public art as well as more substantial concepts as participation and planning history. Together they will give the knowledge base needed for the interviews. The theoretical part of the essay has been active throughout the work, returning in the result and interview part.



An illustration of the structure of the essay. Also showing how the work has proceeded.

The Related Discourses in; Urban Planning, Urban Development, Public Art and Participatory Art

The following chapter will describe the theoretical background of participatory public art. Topics such as public art, participation, urban development and planning will be examined to get a better understanding of the basics behind participatory public art. How city planning and public art have developed and the need for participation. Public art and planning have developed towards being socially useful tools. Dialogue between users, practitioners and stakeholders has become more and more requested. From this angle, participatory public art fits well into the present.

The Different Levels of Participation

Central to many of the social development claims of public art is the idea of participation. Participation, or engagement as we also refer to, can be many different things. At its best people are engaged and consulted throughout planning processes and, as this paper addresses, processes concerning their own neighborhood and the creation of a common identity. At its worst it is just an illusion, created from a top-down perspective, letting people believe that they have the power to change things, when in fact they don't. Still participation is primarily seen as involving more consultation rather than the public actively participating in the decision making (Taylor, 1998)

When starting to discuss these issues several questions appear; what are you able to engage in, decide over? On what terms? In the relation to who? This paper does not seek to go deep into the theoretic of these questions but at least to highlight the difficulties when handling them. This part will look into different levels of participation with a focus on planning, for a deeper understanding of the mechanisms on participation. Further down participation will be handled in connection to art and neighborhood renewal.

The Use of Participation

Participation as a means to get people involved in the planning process evolved during the 1960s. This was when planning started to be seen as a political issue and there were calls for the public to have the opportunity to become more actively involved. Town planning was acknowledged as a political activity, and with the value judgments that existed in plans and planning, the decisions should be opened up to political debate, including participation of the public. (Taylor, 1998)

This has continued into the present and today both The United Kingdom and Sweden has regulations on how to engage and inform the citizens of and in the planning process. (*Local government improvement and development, 2010, Boverket, PBL Kunskapsbanken, 2011*) In the UK the councils have a duty to inform, consult and involve the stakeholders and the councils will be judged on how well they work with partners to engage their citizens and improve local areas (*Local government improvement and development, 2010*). In Sweden, by law you have to have consultations during the planning process (*Boverket, PBL Kunskapsbanken, 2011*).

When we talk about participation, there is a difference in actions of *involvement* and *influence*. Influence is more connected to the planning process, being able to take part in decision-making processes. Involvement on the other hand refers more to the kind of participation this paper focuses on, an engagement in activities. (Delshammar, 2005)

Levels of Participation

There are different degrees to which people actually are participating. When talking about the actual power people have in projects Sherry R Arnstein's (Arnstein, 1969) "Ladder of participation" is commonly referred to. It shows the relationship between power and influence. The ladder is used as an analytical tool and explains how the type of participation controls the degree of influence in the process. The steps of the ladder can make it easier to define what is involvement and what is not. Arnstein argues that there is a difference between the empty rituals of participation and having the real power to affect the outcome of the process. There is a significant gradation of citizen participation. (ibid)

The ladder is built up by eight steps, ranging from manipulation to citizen control. The eight steps are divided into three sections; nonparticipation, tokenism and citizen power. The two steps on the bottom rung are *manipulation* (1) and *therapy* (2) which falls under the *nonparticipation* category. These steps are not meant to enable people to participate in planning but are mostly a way for power holders to educate and cure the participants. The next three steps *informing* (3), *consultation* (4) and *placation* (5) are put under the category *tokenism* and all three are different levels of “hear” and “be heard”. But even though the participants are being heard there is nothing that guaranties that there will be any result in the end. The decision is still up to the power holders. The last category is *citizen power*, which holds the three steps: *partnership* (6), *delegated power* (7) and finally *citizen control* (8). Partnership enables participants to negotiate and engage and delegated power and citizen control gives them the majority of decision-making seats or full managerial power. (*ibid*)

Arnstein’s ladder of participation is an important contribution to the evaluation of projects. But it is mainly focusing on participation in the field of planning. When it comes to public art it gets more complicated

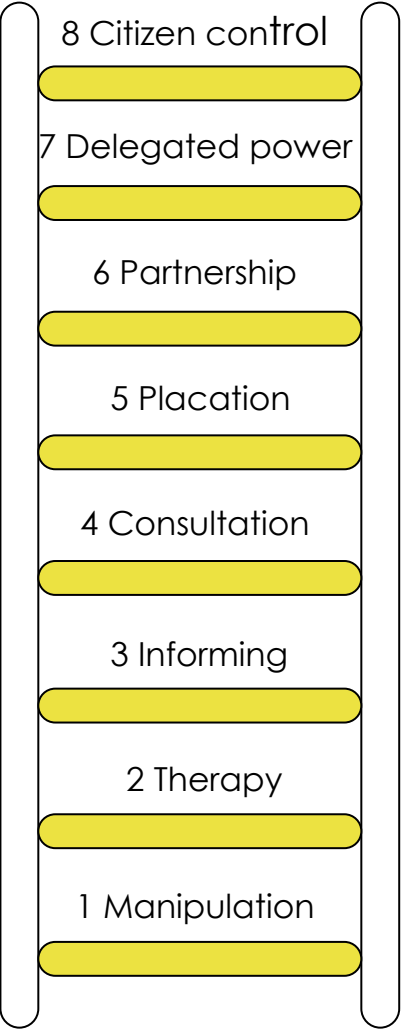
since it is not only peoples involvement to take into account but also the quality of the art produced.

Simon Heald (*2009*) acknowledges these difficulties:

“This simplistic approach, which deals with the power of the participant, suggests that the higher up the ladder the degree of participation, the better the result. This will not be true in artistic terms, with the danger of the “lowest common denominator” art being a probable end result if the power to make artistic decisions is put into the hands of a community.” (*Heald, 2009. p 44*)

When it comes to participatory public art, it is important to take into account all the different aspects and carefully decide to what degree, and how, the users or citizens are to be involved. However, Arnstein’s thoughts can be used to inspire a good and working process.

The ladder of participation (Arnstein, 1979)



The Changing Role of the Planner

Planning play a significant role in the process of participatory public art. When it comes to areas lacking identity or new development it is most often up to the planners to recognize the need for action, to understand what kind of measures that needs to be undertaken. This chapter will give a short history of the development of planning, the role of the planner and the situation today. It will concentrate on planning in England and Sweden.

The Development of Town Planning

Town planning in general has evolved from the same problems throughout the world. When the cities started growing due to urbanisation after the industrialisation, health problems appeared.

Town and country planning in Britain developed as a task for the government from public health issues and housing policies. The nineteenth-century increase in population and, even more significant, the growth of towns led to public health problems which demanded a new role for government. (Cullingworth, Nadin, 1994)

Town planning in Sweden evolved mainly on the same grounds as in Britain. As early as the middle age (Scandinavia) regulations for buildings and streets appears. But planning as a working method did not appear until long

after that. The first attempts to town planning emerged because of a need to handle the lack of sanitation and the fires that ravaged cities. When the industrialisation reached Sweden the urbanisation increased and with that problems with how to coordinate the building of housings and infrastructure. (*Nyström, 2003*)

In Sweden, planning models were taken primarily from Germany, France and Britain. Initially the planners only gave the city a form and street structure. Around the turn of the century thoughts about the environmental impact on humans began to develop proposals for the organization of the spatial structures in the urban area.

It took a long time before the legislation was subject to formal requests for plan documents in comprehensive planning. For long the only mandatory plan instrument was the town plan. (*Nyström, 2003*)

With an increasing interest and discussion about the design of urban areas there was also other demands on the planner’s professional skills (Nyström, 2003). Town planning was earlier seen as a field for architects and there was no distinguishment between them. Town planning was, as architecture, seen as an art where functionality was the main focus. (*Taylor, 1998*)

Planning was not just longer about how to perform schematic drawings, but also about giving settlements form and content of the plans, thus bringing architects into, but it was still an excersice in physical design (*Nyström, 2003*). In the 1960s there was a change in the attitude in the view of towns as physical and aesthetic objects. Instead they were being looked at in terms of social life and economic activities (*Taylor, 1998*).

The second change occurred during the 1970s and 1980s, and represented a shift in view of the planner’s role. In particular it was a shift from the image of the planner as technical expert to that of the planner as a kind of ‘facilitator’, who collected other people’s views and skills into the making of plans. The town planner was seen as a specialist, and someone who is a facilitator of people’s views about how a town, or part of a town, should be planned. (*Taylor, 1998*)

Today town planning is a social action, or a social practice. It is about intervening in the world to protect or change it in some way – to make it other than it would otherwise be without planning. It requires judgment about what is best to do. It is now generally accepted that one cannot investigate the effects of the planning system independent of its political economic context, and that the market system of

Place - a Social and Communicating Phenomenon

This paper seeks to discuss how participatory public art can contribute to identity- and place-making processes. But what is a place and how is it created? How is identity and place linked together? When does a space become a place? When is identity created? These questions are central to everyone working with design and planning. They are both important and difficult to answer. This chapter will shortly examine the features of the words and their understanding.

Place and Placelessness

The expression “sense of place” is often used when talking about what characteristics that makes a place special or unique, as well as to those places that gives a sense of authentic human attachment and belonging. *Tuan (1977)* gives one definition of place which tells that a place comes into existence when humans give meaning to a part of the larger, undifferentiated space. *Henri Lefebvre (1974)* claims that space is a product, and a product of the history. The past leaves traces, but at the same time the space is always a present space, it has associations and connections to what happens now. The production process and the actual product are two inseparable aspects.

Today there is a believe that while in traditional environments places were better differentiated

and the place-based meanings were more easily understood, the last century there has been an increasing homogeneity and soullessness of urban spaces. Many theorists have been investigating the relationship between space and place in order to better solve the problem. One approach is to try to understand the relationship of personal experience to environmental settings as well as the relationship between physical settings and human subjects. (*Larice et al, 2007*)

Edward Relph (*1976*) is one of the theorists that have recognized this loss of significant places. He means that the growing focus on efficiency and mass culture in our planning strategies for urban space during the last century has created many environments with a sense of placelessness. To Relph, there exists two sorts of places; those filled with meaning and variety connected to the space, and those who are placeless, building on similarities. The important qualities of place are meaningful experience, a sense of belonging, human scale, connection to physical and cultural context and local significance. Relph argues for a self-conscious planned diversity that allows people to make their own places, rooted in local contexts and filled with local meaning.

To come to terms with this placelessness places needs to be differentiated from each other. *Kwon (2004)* believes that since our sense of identity is tied to our relationships to places and the history of them, we need to pay attention to the role of places when forming our identities and culture values. To retrieve lost differences it is needed to reconnect to the uniqueness of place and to establish an authenticity of meaning, memory, history and identities as differential functions of places.

Relph (1976) emphasizes the relationship between place and individual, since all places are experienced on an individual basis but in a communal context. This further means that the same “place” can have different meanings to different individuals, and even change through time for a certain individual in the space that the surroundings or the individual’s knowledge is also changing.

Identity and Memory

Identity could be to enhance the collective self-esteem in weak socio-economic neighborhoods and to raise the status of the area in the eyes of others. Many say that interventions to strengthen place-based identity and self-esteem is a necessity for a successful physical refurbishment to be sustainable. It could also

land development in particular plays a crucial role in determining the outcomes of planning practice (Nyström, 2003).

Planning organization in Sweden today is based on decentralized responsibility for municipalities to draw up and adopt the physical plans. State power is guaranteed by departments, government agencies and departments and by provincial offices and control advice. Some of the major tasks of local planning today are the integration of environmental and social issues in planning and to meet the requirement of citizen participation. (Nyström, 2003)

In England, the draft for planning has recently changed, with the new government. From having regional spatial strategies they have returned to give spatial planning powers to local government. The draft framework sets national priorities and rules only when it is necessary to do so. This is to ensure that planning decisions reflect the national objectives. But they are allowing local authorities and communities to produce their own plans with the thought that this will reflect the distinctive needs and priorities of different parts of the country. The power is now transferring from the central government

to local authorities and the communities and individuals they represent. (*Planning portal, 2011-12-10*)

Even though there are similarities in the planning systems of Sweden and England, they are different when it comes to the economical systems. In Sweden there has been a long unbroken social democratic government in which society has been built up which has created a society that is a more cohesive phenomena. Much land has been owned by the state and so the local authorities have been able to decide what and where to plan different things. Though, it now seems like we are headed into a more market driven system. In England there has historically been a much higher degree of private landowners and with that, a market driven system.

Public Art - from Bronze Bust to Social Process

be about changing the identity with help from extraordinary landmarks, things that put the place on the map, in a positive way. *(Boverket, social hållbarhet)* Martha Schwarz *(2011)* says that the public space perform as the face of the city or neighborhood, and that there needs to be something that differentiates peoples neighborhood, a symbol of that community. The image of our urban neighborhood is our personal image, and it should give self-esteem. People need to be invested in places to feel a belonging. One way of doing this is letting artists bring out the beauty of that place.

E Relph *(1976)* said “To be human is to live in a world that is filled with significant places: to be human is to have and to know your place”. It is an important human need to be attached to places and to have close ties with them. Only then will a place be a place and not just space. When a location is identified or given a name, it is separated from the undefined space that surrounds it. *(E Relph, 1976)*

How does a space become a place; how do you get an attachment to a place? Sense of place, as well as identity, is a social phenomenon and construct that is dependent on human engagement for its existence, which means place is more than a location *(Hauge 2005)*. Relph

(1976) said that “place” meant somewhere where memory, experience and interpretation are mixed together. You can say that a place is a geographical space that is identified with both natural characteristics as well as meanings and memories.

Landry *(2007)* wants us to think of our city as a living work of art, where citizens can involve and engage in the creation of a transforming place. Heritage and tradition can be a tribute in creating working places but it can also constrain and contain, it can force a way of thinking onto people. What turn it takes comes down to how you treat it. Heritage works best when we see ourselves as part of the process of history making, not as separated from it. Memories of the past are a big part of what gives the place its identity. The past and present cannot be easily erased in favor of some new identity. *(Hauge, 2005)*

But memory is not only about historical memories and traces; by engaging in your surroundings, being creative, you create an attachment to the place. Identities are processes; identity is a dynamic concept that changes with its changing context. Hauge *(2005)*

So how can participatory public art help create a sense of place in the for example rundown neighbourhoods?

While participation can help people create their own memories of a place, and create history, public art has the ability to create differentiated places. New places with identity can be created if they become differentiated from others, if they connect to history and culture, if they create memories and bodily remembrance, through participation.

“Any time a location is identified or given a name, it is separated from the undefined space that surrounds it.” *(Tuan, 1979)*

To define public art is about as difficult as to define art; the answers can be laid in the opinion of the viewer. The main thing is that art affect people regardless of how. The public art is needed to establish the identity of the city or places in the city and should mirror the society that we live in today. It is made for the public and to somehow communicate with it. (Johansson 2009)

Public art can be expressed in other terms than visually and site specific, for example in terms of media internet, television and soundscapes. *(Sharp, Pollock, Paddison, 2005)* Because of the link between Public art, social engagement and place making processes this part, as rest of the thesis, will focus on the visual terms of the Public Art in outdoor environments.

Public art is art with the goal to desire and engage its audience. It should create material, virtual or imagined spaces that people can identify themselves with by new reflections on the community in the way of people behaving and using the public space. *(Sharp, Pollock, Paddison, 2005)* Public art should encourage a diversity of voices that represent all kind of people using the public space rather than aspire “to myths of harmony based around essentialist concepts”. *(Hall & Robertson 2001)*

Miles (1997) writes that public art can make

places more interesting and attractive. By creating rich visual environments the economic regeneration will improve and the contemporary art can be more visible to a broader public. Public art will encourage closer links between different professions like architects, landscapers, engineers, artists and environment. *(Miles, 1997)*

Public art has the potential to work on many different levels; in culture and community but also in culture-led urban regeneration and in the economic realm. Public art does not only increase the aesthetic and visual value of public space it can also be used by authorities to increase the status of an area by dealing with environmental and social problems through for example community based art projects. *(Sharp, Pollock, Paddison, 2005)*

Public art has an important role in many contemporary western countries. England is one of them where 40% of the local authorities had adopted a public art policy in 1993. *(Miles, 1997)*. Newcastle and Gateshead have for example used the public art in their urban regeneration. *(Hall & Robertson 2001)* The Art Council of Sweden is running a Project Collaboration (2010-2012) on the design of public spaces *(Samverkan om gestaltning av offentliga miljöer)*, where National Heritage Board, Plan-

ning and Architecture Museum cooperates. *(national art council of Sweden)*

History of Public Art

The history of Public art is important to present to be able to understand the meaning of public art today and in the future. Participatory public art is an example of modern public art, which as we see it, can be developed in the future. The history of public art from power monuments to social needs will here shortly be presented.

At the end of the 1800s our contemporary public art was born when art began to integrate with the architecture of public buildings and parks. The development of rich sculpture parks began when the royal grounds were replaced by expressive motifs of naked women, nymphs and genius. The public art still filled more monumental than social needs but by the end of the 1910s one begins to think of public art as available for all. After the First World War (1918) the thoughts became more democratic and public. The art was radicalized politically when contemporary artists saw it as the function of art to be integrated with the environment in the new society. Art should be for the people, and become the new

poetic and creative driving force. In the 1930s Engberg’s one percent rule was introduced and the State Art Council in Sweden was founded. *(Sandström, Stensman, Sydhoff, 1982)* Arthur Engberg, Minister of Education and Religion, was the first who started working with cultural issues and brought forward the issue of the one percent rule; meaning that one percent of the construction costs for state buildings should be for aesthetic embellishment. The percent rule is not binding, more of a recommendation or goal. *(Grant, 1999)*

At the beginning of 1950 much of the art in public spaces was integrated in the design of for example flags, bins and paving. The integration between art and architecture was also important and became visible on the facades during this time. In the 1960s, public art in Sweden flourished and new methods and materials were developed and tested. The 60’s and 70’s had an ironic and playful approach to public art but during the later part of 60 and 70’s increased criticism of motoring and advertising took over of the city’s public spaces and the art failed quest to compete in the public domain. *(Sandström, Stensman, Sydhoff, 1982)*

The relationship between art and publicity has had a special meaning since the 60th century, when artists rejected the frames and bases, art

department, and the modern bourgeois concept of art. They did “Escape Attempts” through performances and actions in the public environment. The American artist Suzanne Lacy introduced the concept of “New genre public art” to define the new temporary public art that was not monumental and that re-started in production from the early 1990s. The interaction and relationship between art object and viewer is the essence of the new genre public art in which the relationship can become an artwork in itself, according to Lacy. Art in public space is today often described as new genre public art and community art. Fagerström and Haglund write that old categorizations no longer works when the public art now lies between public art and architecture, or between art and “street art” or replace advertisement and consumption in the public domain or expresses itself in the form of sociological studies in which the audience can participate and become part of the art piece. *(Fagerström & Haglund, 2010)*

In the 1990s the role of public art shifted from changing the physical environment aesthetically to improve the society and quality of life. *(Brenson, Jacob, Olson 1995)*

Three distinct paradigms can be identified within the roughly 35-year history of the modern public art movement:

Art-in-public-place-model: Modernist abstract sculptures that were often enlarged replicas of works normally found in museums and galleries. From the mid 1960s to the mid 1970s public art was dominated by this paradigm. These art works were often signature pieces from internationally established male artists.

Art-as-public-spaces-approach: Design oriented public sculptures that function as street furniture, architectural constructions or landscaped environments.

Art-in-the-public-interest approach: New genre public art: an intensive engagement with the people of the site involving direct communication and interaction over an extended period of time. (Kwon M. 2004)

The National Art Council of Sweden

Founded: The National Art Council of Sweden is responsible to the Ministry of Culture and was founded in 1937.

Goal: To make sure that art is a natural prominent aspect of our social environment and that all forms of artistic expression are reflected in the society. By informing, educating and developing the field of public artistic expression the council makes public art to an important part in a creative and positive social environment with positive encounters between art and citizens.

Future: During the years 2010-2012 Art Council Cooperation is running a Project Collaboration on the design of public spaces(Samverkan om gestaltning av offentliga miljöer), where National Heritage Board, Planning and Architecture Museum cooperates. The vision and goal of this project is that artistic creation should be a natural, given element in the planning and design of our public spaces by using a holistic approach in which the artistic, technical, economic and social objectives are included. Artists will have the opportunity to work as consultants in all levels and building process elements by incorporating them in shaping, along with other professionals who design our public environment such as architects, landscape architects, planners and curators.

The National Art Council of England

Founded: In 1940, during the Second World War, a Council for the Encouragement of Music and the Arts (CEMA), was appointed to help promote and maintain British culture. The Council was government-funded and after the war was renamed the Arts Council of Great Britain. The Art Council of Great Britain was than divided in 1994 to form The Art Council of England, Scottish Art Council and the Art Council of Wales. Since the start 1994 the Art Council of England is responsible for distributing lottery funding, an investment that has helped art organization to create lots of high quality arts activity. (Wikipedia)

Goal: To get great art to everyone by developing and investing in artistic experiences. They support all artistic activities which include dance, music, literature, theatre, combined art and visual arts. (Arts Council England)

Future: Arts Council of England has an ongoing and future plan called Great art for everyone 2008-2011. The plan stand for what John Maynard Keynes set up the Art Council for; to give courage, confidence and opportunity to artists and audience. It is about creating conditions by which the great art activities can happen and then try to engage as many people as possible to discover what art can do for them. (Art Council England)

The economic differences have their backgrounds in the two countries economic history. The biggest differences between them are that the Art Council of England has got a broader view that includes all kinds of artistic activities while the Art Council in Sweden has a narrower spectrum with mostly citizen art.

The Art Council of England is funded both private and governmental and is more about collaborating between different artistic areas compared to how it works in Sweden were almost all of the commissioned public art in are funded by the state through the National City Art Council. But in the future it is possible that culture will be more private financed. Swedish postcode lottery will donate 100 million Swedish kronor each year for cultural activities. 29% of 2011's turnover is expected to go to charity. Of these, 29%, a certain amount earmarked to go to culture. Chairman of the Postcode Lottery Culture Foundation Björn Språngare says that not only are the traditional charitable organizations that can contribute to the social impact. Cultural projects can help to reduce the social and ethnic divisions in society. (Leffler, 2011)

Art historian Rosalyn Deutsche differ in assimilative and divisive public art in which the assimilative is about integration into an existing environment, harmony and healing and the divisive is a critical intervention in an existing environment through fragmentation or dissolution. Richard Serra's Tilted Arc is an example of divisive public art where the artist had a giant metal arc cutting through a site loaded with institutional power. In this way, he argued provocatively place of art in a democratic society. *(Fagerström & Haglund, 2010)* 1989 the U.S. General Services Administration (GSA) removed the artist Richard Serra's piece The Arc from the federal plaza in New York after people working in the area complaining about the art piece blocking the sun and overtook the site. A lot of changes has been done how to commissioning public art since then. Grant *(1999)* cites the director of public art programs in New York Cynthia Nikitin who says that that there is a traditional approach to commissioning public art that fails in three areas; firstly the people living or working in the area is rarely being consulted about selection or placement of the public art. Secondly the panel that is in charge of the placement makes no effort to find out how the place is used. Thirdly the art is introduced to the living/working people too abruptly like "plop art". There is rarely an educational process about the work or artist. Grant writes that there has to be

a balance between selecting work by the best artists with lessing the controversy that their work may excite. An example of that is the artist Jenny Holzer's installation of 14 granite benches outside a federal courthouse in Allentown Pennsylvania in 1995. Holzer planned to incise aphorisms on these benches but got objected by a resident federal judge. Holzer had to changes aphorisms like "A man can't know what it is like to be a mother" to less provocative remarks like "Solitude is engaging." It can be very difficult for the artist when there is a public outcry of their work when it comes to making changes of their art piece without take away its integrity. *(Grant, 1999)*

New policies and practices will make the artwork and commissioning procedures less controversial. The major of public arts programs in the United States are based on percent-for-arts statues at the federal state and municipal levels. Up to 1% of the building or renovation outlays of public facilities have to be spent on art at the site. In the past an artist created something within or outside the facility after the construction or renovation without any receiving output. Now there is more focus on the community involvement. The commissioning agency and artist establish a contact with local residents and employers learning about the history of the community, in some cases incorporating aspects

or even objects from the area in to their art piece. To increase the awareness of a public art project before its completion public arts program has been set up. Temporary installations of public art are created to get the local community and building employees accustomed of seeing art work in particular areas. Agencies and local art institutions create exhibitions of the artist's previous work and artists talk to local schools and community centers about their work to work against the surprise factor. *(Grant, 1999)*

Sometimes public art is forced to retreat. One example is from Sweden, Vimmerby 1997 where a memorial of Astrid Lindgren would be established in the square. Berit Lindfeldt's proposal of a fountain sculpture in bronze was replaced by a more traditional bronze sculpture by Marie-Louise Ekman because of pressure from a strong local opinion. An important fact - any publicity is balanced by anti-publicity in one way or another. *(Fagerström & Haglund, 2010)*

One aim with public art can be to strengthen the bonds between people and place and out of that also strengthen the bonds between people. *(Hall & Robertson 2001)*

Public art is often being connected to place identity, that art should reflect or strengthen local identity. A difference must be made between image and identity. Image is the summation of the impressions that people have from a city and identity relates to the history and character of the city. If the identity of the city is weak a new city image can be sought for. Local identities are socially constructed as a process that evolves and cannot be taken for granted. *(Miles, 2005)* This social construction, the public commitment can only be revealed by site-specific art that invite the audience. Art that is well integrated with the physical site offers sustainability, communication and interaction with a general "non-art-audience" (Kwon, 2004)

Many new terms such as site-oriented, site-responsive, site-determined and site-conscious have emerged recently among artists and critics to describe the new terms of site-specific art. *(Kwon, 2004)* The modernist sculpture with its base/pedestal to connect or differ from the site was self-referential, transportable and placeless compared to site-specific works. Whether inside or outside, architectural or landscape

oriented site-specific art initially took the site as an actual location with an identity composed by physical elements. It is being directed or formally determined by its environmental context. The space of art was no longer perceived as a blank slate but as a real place. In the earliest formation of site-specific art, in the late 60s, early 70s, focused on the relation between the work and the site and needed the physical presence of the viewer there and then complete the work *(Kwon, 2004)* The spatial expansion of site-specific art makes it adapt many disciplines such as architecture and urbanism, sociology, anthropology, psychology, philosophy, cultural history and political theory and is more accommodated to popular discourses like advertising, film, television, fashion and music *(Kwon, 2004)*

Kwon has schematized three paradigms of site specificity; phenomenological, social/institutional and discursive. The paradigms are defined as competing definitions that works overlapping in past and current site-oriented art;

Phenomenological: Site-specific art was based in a phenomenological or experiential understanding of the site, defined primarily of the physical attributes of a location such as size, scale, texture, dimensions, topographical features, seasonal characteristics of climate etc with architecture to enhance the art in many instances.

Social/Institutional: The site was reconfigured by the institutional critiques as a network between interrelated spaces and economies; studio, gallery, museum, art market and art criticism, which together sustain the ideological art system.

Discursive: The site of art is being redefined again as constituted through social, economic and political processes instead of just being a physical arena. Recently the site of art has extended beyond the familiar art context to more public realms on broader cultural and social discursive fields. The artist has great freedom and many options when it comes to the site that can be as various as a billboard, an artistic genre, a disenfranchised community, an institutional framework, a magazine page, a social cause or apolitical debate. Literal like a park or virtual like a theoretical concept. *(Kwon, 2004)*

Kwon writes that the multiple expansion of the site in location and concept terms is more accelerated today than in the past when it was more about the literal interpretation of the site. Current forms of site-oriented art work with social issues and collaborative participation of audience groups are enabling art to affect the sociopolitical organization of contemporary life. The site becomes something more than a place, something that can redefine the public role of arts and artists. *(Kwon, 2004)*

The Quality of Participatory Public Art

"Public art is an ideal tool to restate a presence in the urban landscape and interact with the contemporary landscape."
(Paddison, Pollock, Sharp, 2005)

What's Art got to do with it?

In England the use of participatory public art projects are common, especially in regeneration projects. However, this use has been discussed, both by advocates and critics. This discussion needs to be highlighted.

Advocates have argued that participatory public art can contribute to enhancing neighbourhoods on several levels, while critics question the outcome and asks for more evaluations. What does art got do with participation and connection to place? What follows is a summary of advocacy and critique that tries to answer what it is with public art that makes it adaptable to engagement in urban place.

Jane Jacobs (1961) acknowledges art as something that helps us to understand our surroundings. Symbols that we can refer to places and history that can create a sense of belonging. She talks about a city's relationship to art; that there is an aesthetic limitation on what can be done with cities, that a whole city cannot be a work of art. We need the art in the cities and in other realms of life to explain life, show us meanings and our own humanity. Art and life are interwoven but not the same thing. Jacobs means that disappointing city design comes from confusion between life and art. Art is

abstract and symbolic compared to life that is more intricate. Approaching a neighbourhood as if it were a massive disciplined work of art is a mistake to substitute art for life. (Jacobs 1961)

Back in time in the British Victorian cities the role of culture was appreciated both as civilizing force and as essential component of a stable, cohesive community. The absence of those perspectives in the 1950s and 1960s which was the result of the modernistic planning ideal is still evident. But today we begin to have a more holistic approach that can locate local needs through effective partnerships. There is still a long way to go before essential role of culture is appreciated. (Matarasso, 1997) Hall and Robertson (2001) write that advocates claim that public art can bring back the uniqueness and identity to homogeneous places that the modernistic planning resulted in. They continue that the aim of participatory public art is to strengthen the bonds between people and place and by doing that also strengthen the bonds between people. The sense of place can be reached through site-specificity by creating an art work that is unique to its site. This engagement and teamwork will increase the awareness and respect for others and engender pride and ownership, which will reduce vandalism and make people care more for their environment (Hall & Robertson, 2001)

Matarasso questions if it could be done without art. Could the social benefit be reached through more established non-creative approaches? He argues that it is good to do things in personal and community involvement. Some can be achieved through other means but art projects are different and special because of those whom they engage and the quality of the engagement. Everyone can participate in the art project and everyone can enjoy and share its benefits. Participating in the arts is a human activity that enriches many people's daily life and also offers engagement in society. The arts attract different people also the ones that had no previous experience of art. Matarasso writes that people are not afraid of getting involved in these projects which shows that this is an approachable way of getting people to involve in community activities. People get social contacts and the sense of achievement. (Bianchini, Greene, Landry, Matarasso, 1996)

The best social impact of participation in the arts and the one that cannot be achieved from any other activity according to Matarasso is the ability to help people think critically about their own and others experiences. Not in some discussion group but in the action of the art with excitement, colour, symbolism, feeling and creativity that it is offering. The participatory art projects will transform people from passive

consumers of culture and social policy into engaged participants in creative activity and in local democratic processes. Matarasso states that meanings are the currency of the arts. Culture and especially arts, more than any other human activity, is charged with values and meanings. Without it, the object itself would cease to be, and so would we. J. Doorman, Professor of Philosophy at Erasmus University in Rotterdam argues that values are not given to us or made by nature. We create our own values and that is our most special ability as human beings. Our relationship and values to the artefact is shifting and changing over time. Art as object, process and activity is important when it comes to how we experience, understand and shape our surroundings. (Matarasso, 1997)

Matarasso, Hall and Robertson not only bring up the advocacies for participatory public art projects but also the critique. Matarasso thinks that too much is expected from public art and it would be naïve or cynical to expect art to solve social problems. Art has a responsibility to the community but it is important to remember that art is not going to solve the current problems of society but it can go a very long way by making a valuable contribution to social policy objectives both in the everyday context and conceptual. (Matarasso, 1997)

Hall and Robertson write that since public art was positioned in the social rather than in the economic realm a lot of writing has been done from advocates telling what public art can do for urban regeneration, but there are not much critical, theoretical writing. There is a lack of satisfactory evaluations and Hall and Robertson think that you have to be aware of the social scientific criteria when evaluating public art. They continuing criticizing that in the critical writing on public art the voice and opinions of the public is absent. Too much advocacy is based on essentialist concepts like nature, place and identity, about giving the abstract a social meaning. For example it is claimed that public art would have the ability to turn space into place. According to Hall and Robertson this makes the artist to a research machine that analyse data that results in appropriate piece of art work, which they think are not the way that the process around public art should work because it is lacking artistic integrity and quality. (Hall & Robertson, 2001)

The Role of the Artist

Participatory public art seems to be more about the process than the actual product. By this you could question if there is enough artistic integrity and aesthetic quality in the process. The artist becomes something in between ingenious creator and creative facilitator instead of the traditional creative genius. *(Paddison, Pollock, Sharp 2005)*

The service and the support that artist can give in a community group project can trigger the regeneration of an area. Artists connected to place are valuable in terms of local identity. The British art group Welfare State International uses the phrase Engineers of the Imagination to describe their relation to art, about the unique quality that artists can bring to the process of urban generation through their different ways of looking at things. Originality and authenticity are central to Artists; they look beyond convention. The individual touch and attention to details as artists can give are needed in a time when cities are becoming more standardized. “Artists recognize the value of the individual, the different and the local” Artists can contribute not just being creative themselves but by encouraging other people in the regeneration process to be creative. *(Bianchini, Greene, Landry, Matarasso, 1996)*

Worth noting is that involvement in these participatory art projects can have positive impact on the confidence, skills and training of the artists themselves. A study showed that much involvement work is done by freelance artists that often work alone rather than specialists employed by the community. Many of the freelance artists, especially those with less work shop experience benefited greatly from the participatory projects and had help from it in their own artistically work. But the employment conditions for the artists who work with people needs improvement in case of pay, contracts, work environment, training, career development, management and professional support. *(Matarasso, 1997)*

A community based art project must benefit the community with which the artist has collaborated. This community is the main audience and must not feel that the project is serving the interest of the artist or an institution more than it is serving them. When it comes to art for public places it is important to make a distinction between projects that result from collaborations between artists and communities and projects conceived by artists to call attention to communities. *(Jacob, Brenson, Olson, 1995)*

The German artist and pedagogue Joseph Beuys had a concept of Social Sculpture where art was life and not a profession where everything could be approached creatively and everything could be seen as art and everyone was an artist. For an activist artist it is about not focusing too much of the ritual that it pushes aside the issue that inspired it. Jacobs calls the participatory public art Social Sculpture when the audience extending the boundaries of public art. Jacobs even refers to the artist connected to participation as healer or shaman in the community, because she thinks that those artists can contribute to get people closer to art in their everyday life instead of just thinking of art

Quality of the Participatory Public Art

Regarding quality of the art the Swedish artist and art theoretician Lars Vilks brings up two conceptions of art / paradigms regarding what art and quality is about; The modernist classic idea; that the quality can be found in art itself, the viewer assessing the quality based on what she/he sees and the post-modernist view based on the art world actors judging the quality based on the moment. Art is something that has an aesthetic value. The quality of the art therefore becomes synonymous with a high aesthetic value. *(Vilks, 2001)*

The socially minded artists involved in participatory art projects try to include those who usually are outside the art institutions. Involvement from the participants from the non art world make many from the art-world flee. Jacobs question if the art world audience is separating itself from community based projects because individuals feel that they are not part of the targeted community and if participatory public art romanticizing community/social problems. She also question if the work only can be understood and appeal to those uneducated in contemporary art and must represent the lowest common denominator and lack quality. *(Jacob, Brenson, Olson, 1995)*. There is a discussion if the public art is too common and how low the quality of art can be when trying to get art to work for a general in this kind of project.

Jacob and Heald call it “the lowest common denominator of art” and the public art critique Patricia Philips calls it “minimum risk art”. She refers to it as; public art that is easily adapted by everyone and that does not disturb anyone. She question the quality of this art when the point of public art is to enrich public life by making people react to it and feel something about it. *(Philips 1988 in Paddison, Pollock, Sharp 2005)*

The “minimum risk art” is the result of public art’s failure to intervene critically in the process of urban development. Philips argues that there are a lot of bureaucracies behind the machinery production of public art that have a fear of hostile public and media reaction. The “minimum risk art” is produced to appeal to the diverse publics but does not offer neither criticism nor artistic risk or challenge. The art historian Rosalyn Deutsche extends Philip’s arguments by critiquing the technocratic view of art. That art cannot be seen as technical tool to improve the social problems of a city. *(Deutsche 1991 in Hall & Robertson 2001)*

The community based artist focus on process, events, education and dialogue rather than object and the political and social orientation of these public works are seen to override aesthetics. Jacobs claims that Russian constructivists early in this century provided a model in which

Sculpture in Action Chicago 1992-1993

A Chicago based public art program called Sculpture in Action took place from 1992 through 1993 and was organized by Sculpture Chicago, an organization that specialized in unique public art. Eight participating artists were chosen to join the project because of their interest in social issues and new public art by curator Mary Jane Jacobs. This was seen as new form of Public art and in the project the emphasis should be placed equal on artist and the audience to reduce the gap between them. The arts that were produced in the project attended to focus on the real life that people were living in their neighborhoods and not on the art as an object. The process, dialogue and discourse around the project were much more important. All of the artists involved in the project were collaborating activists and no object makers. They belonged to the socially based community art that did not belong in the art institutions, including The Russian Constructivists, Joseph Beuys, the Situationists, Allan Kaprow and Christo. They all had a tradition. *(Jacob, Brenson, Olson 1995)*

aesthetic quality could coexist with the social activism of the artist. Jacobs asks if it is the functional nature in the work with community-based art that lessen its status as art and place it to the same high low dichotomy that has traditionally existed between paintings and crafts. She desiderates how artists can be supported as cultural workers as well as object makers. *(Jacob, Brenson, Olson, 1995)*



Result - Interviews

The result section consists of a summary and discussion of the interviews conducted in England and Sweden, with collaborators of participatory public art projects. First there will be a short presentation of the participating respondent followed by the result. The answers have been discussed towards the background theory. Interesting similarities as well as differences has emerged. The last part of the result shows two comparative models developed to be able to compare and explain the case studies.

Respondents - a short presentation

RESPONDENT	OCCUPATION	INTERVIEW
Andrew Rothwell	Team manager of Arts and Culture at Newcastle City Council.	Newcastle City Council 9th of March, 2011
Michael Crilly Delton Jackson	Town planer/Urban Designer working part time at the Council of Newcastle and at the city council of Leeds and part time at their office <i>Studio Urban Area</i> . A sustainable urban design partnership esablished 2008.	Office of <i>Studio Urban Area</i> , Newcastle 9the of March, 2011
Simon Heald	PhD student that 2009 wrote the dissertation/report; <i>on the different perceptions of the role of public art in the minds of the various stakeholders</i> . Submitted for the degree of Msc Town Planning, the University of Newcastle upon Tyne.	Café,city centre of Newcastle 10th of March, 2011
Kate Maddison	Lead artist, design co-ordinator and project manager of the artist led public art company <i>Chrysalis Arts</i> . She has extensive experience of collaborative and community involvement processes and wide ranging skills in the design, production and installation of public artwork.	Office of <i>Chrysalis Arts</i> Gargrave, North Yorkshire 17th of March, 2011
Chiara Tornaghi	Professor based at the University of Leeds. PhD in applied Sociology and research methods that also has been studied politics, geography, planning and fine arts.	University of Leeds 15th of March, 2011



Michael Crilly



Kate Maddison



Chiara Tornaghi



Anders Mårsén



Astrid Göransson

RESPONDENT	OCCUPATION	INTERVIEW
Katarina Wiklund Susanna Wiklund	Artist/Designer Artist/Architect that together become the col- laboration <i>WiklundWiklund</i> , that preferably work with site specific public art. Started the collaborative project <i>Fisksätra Mönsterarkiv</i> in Nacka, 2008.	Café in Stocholm 6th of April, 2011
Helene Burmeister	Works for Nacka city council and was project manager of <i>Fisksätra Mönsterarkiv</i> .	Bakery/Café, Saltsjöbaden Stockholm 7th of April, 2011
Anders Mårsén	Landscape architect working at NOD combine, consultants in land- scape architectur, architecture and urban design. On behalf of Skarp- näck city council and Stockholm city council NOD combine started with the project Improvemnet of <i>Brandparken in Skarpnäck</i> in 2006.	Coffice, Stockholm 5th of April, 2011
Astrid Göransson	Artist who made the site specific permanent art work <i>På Plats i Frid- hem</i> , inaugurated in October 11th, 2008.	Home of the artist in Kvidinge 13th of May, 2011

Interviews



Kate Maddison

“Generally, if they are genuinely participating, consulting people is about asking about their opinion. Involvement and engagement is about getting their hands dirty. “

“It is a community interest, but who is the community. Usually it is the people (in the area) who should be involved, who should be asked or consulted.”

“The proposal had to be anchored at the site. This could be understood in different ways. But somehow they wanted to have a dialogue with the users/people living in the area. But it was not supposed to be user participation.” Katarina Wiklund & Susanna Wiklund



Chiara Tornaghi

“In England today participation is a frame, but it is hard to know what is meant by participation.”

“Participation has got limits and boundaries. It is important to be honest: “this is what you can decide and this is what you cannot decide”.

“-It will only be coffee-cups in your staircase if you do not contribute.”

Katarina Wiklund & Susanna Wiklund

Levels of Participation

In projects where participation is used as a working model, the level to which people participate differs. As we have seen in the theoretical discussion participation can be used in different ways and for different purposes, ranging from manipulation to citizen control (Arnstein, 1969).

All of the respondents acknowledge the different levels of participation, but choose to treat it in different ways. In England there is usually a demand for methods where people play an active part in the process. This is whilst in Sweden, participation stands for a contribution to the process, ideas for the product.. Astrid Göransson’s project is the differing project; it has many similarities to how the projects work in England. But even here, active involvement was not an outspoken part of the process.

Anders Mårsén at NOD Combine tries to analyze the differences in the approaches between England in Sweden by saying that since in the UK there is less democracy, less contact between the citizens and the government, and thereby the need to create and organize community groups and community engagement are greater at a local level. Because of the large disposal in Sweden, the need to commit is not as wide.

Rothwell at the Newcastle City Council rec-

ognises and separates the different degrees of public engagement in the same way as Arnstein (1969) does. He is clear about that the lowest step is when you ask people afterwards a plan has been done what they think about it, he also believes that this is not meaningful engagement. However, he is defending it by saying that at least they get an opportunity to express their opinion. But as Arnstein (1969) states, if this is not followed up by actions it will just be empty rituals. Göransson touches this subject when she says that there needs to be something physical as an end result, something to visualise that a process has happened. This way, it is easier for people to connect back to what they have been a part of. Arnstein (1969) argues that there is a difference between the empty rituals of participation and having the real power to affect the outcome of the process. There is a significant gradation of citizen participation.

As Rothwell is working for the City Council, he is positive to their way of working. On the other side is the PhD-student, Chiara Tornaghi, who has done research on the use of participatory public art in England. She questions what is really meant by participation by the municipalities. To her, participation has become a frame to work from, but she means that when the act of participation is not defined it is hard to judge the value of it. She also thinks that you have to

be open and clear with what people actually can decide on. This way, it will be easier to gain the trust of people.

However, she continues, it is not just depending on what degree of participation is used in a project, if projects are poorly planned or the consultants/artists does not have enough experience, projects with a too high degree of participation could be too expensive. Especially if there is no real outcome from the decision-making, it must be accommodated for the purpose and context, to what you want to achieve.

Kate Madisson, an architect/artist working with participatory public art, simplifies the differences in participation by separating it into two directions. First, consultations, which she means is a way of asking about people’s opinions, and secondly, involvement and engagement which is about letting people be creative, “getting their hands dirty”. This could be linked to the discussion Tim Delshammar (2005) have on the difference of user influence and user engagement. But if you use engagement, letting people be part of a creating process, people automatically gain influence as well. When Middleton separates consulting and involvement/engagement, she gets close to the difference between these projects. It is here that projects differ and as a result, the outcome becomes different.



Kate Maddison

"I think that where participation comes in, the creativity and involvement is opened up. It has to be an open process, so the work might end up very different from how it was started."

"Both of those projects were very good about engaging local people in ownership of the development as it went along, understanding what was being developed, making a contribution towards the vision and the participation.

Andrew Rothwell

.This is about making an effort to create a new location, a new identity."

Katarina Wiklund & Susanna Wiklund



Astrid Göransson

"They wanted me to look at a complex project, something that engaged the residents somehow. Karlshamn's bostäder had decided to either use a famous artist who just put down a piece or to choose someone who wanted to do something that related to the residents."

"What we wanted was more "we don't just arrive and place an object here". We made interpretations of what we got from users and that helped us to anchor the object. Katarina Wiklund & Susanna Wiklund

As many of the respondents acknowledge there seems to be some difficulties with whom to engage and who should actually be involved. It can be hard to reach the people who need to be involved sometimes they do not participate. Often it is the middleclass people who say what they want and the special targeted groups get excluded. Kate Middleton thinks that you should be aware of why people express their opinion; it is not just the loudest voices to take into account, sometimes you have to directly seek out the people you think should get involved. It can be a struggle to do an innovative art project in really depressed areas, where infrastructure, services and other things are really poor, and then people just want some basic stuff and do not understand or want to engage.

Also Wiklund and Wiklund did experience the difficulties in engaging people. They wanted to leave something in the environment that people could relate to, but to start with, they did not get the response they wanted. Sometimes they had to put pressure on people and they thought that if they did not contribute, nothing useful would be created.

In the project Wiklund and Wiklund did for Fisksätra, they knew they wanted a dialogue instead of a process where people actively took part.

From the beginning they knew they wanted a project that would be able to go on without them and they had to work hard to create a real relationship with the users. In this case, since they were clear about what they wanted to gain from the process, having a dialogue was a better option for them than having a project where everyone could be creative. This shows that as long as you know what you want, you do not have to use an all-including working method.

Actual Effect on the Users

How participation affects people, or should affect people, was discussed in many of the interviews, even though no one could show on any actual results. Not enough evaluations have been done to give a satisfying answer. But the respondents could still see some result from the different projects. The actual effect on the users, wanted or expected seems to be hard to discuss. Like Hall and Robertson (2001) argue, it is hard to justify these projects without knowing what they generate in form of physiological effect. How does it change the lives for the targeted people?

One example of how the process influences people in a positive way is the development of the Baltic and the Sage in Gateshead (Newcastle). Rothwell explains that both of these projects were very good about engaging local people in ownership of the development as it went along. People could get an understanding about what was being developed and make a contribution towards the vision. The project leaders ran extensive community engagement and education programs before AND after the buildings opened. This shows on the importance of a follow-up procedure. People were already thinking about the art form, what the new institution would represent and the opportunity

"We do art projects in local communities for example in order to encourage improved communication skills, what we call social inclusion or community cohesion."
Andrew Rothwell

"In this case they themselves have chosen what to include into the archive, and this action, to me, indicates a high commitment."
Helene Burmesiter

"Right now it is more about the recognition, when the patterns appear in the staircases people can trace it back to something."
Helene Burmesiter

"The proposal had to be anchored at the site. This could be understood in different ways. But somehow they wanted to have a dialogue with the users/people living in the area. But it was not supposed to be user participation."
Katarina Wiklund & Susanna Wiklund

"Last year the City Council made a decision about a new vision and strategy for how we should work with art in public space, it is called "the open arts". It is based on the one-percent-rule and it, above all, is safeguarding that you are working with much denser contact with the citizens' interests in focus, both in the process towards the arts but also in the art. That there may be a greater degree of involvement, not only on the public side but also support private initiatives."
Helene Burmesiter

"But since we haven't done any interviews after the project we don't really know how this has affected the residents."
Helene Burmesiter

"What we wanted was more "we don't just arrive and place an object here". We made interpretations of what we got from users and that helped us to anchor the object."
Katarina Wiklund & Susanna Wiklund

it might generate. So when the building opened there was already a very substantial audience of interested people who were keen to get inside. Here it is clear that the fact that people were engaged throughout the process created a bond between the people and the place. This place, by the river Tyne, has before been a working area, experienced by some as an unsafe environment. But by being involved in the transformation to something new, the place, and the people, changed the identity. Like Hauge (2005) said, identities are processes, it is a dynamic concept that changes with its changing context. It works best when we see ourselves as part of the process of history making, not as separated from it.

In Newcastle they are used to be working with methods that encourage improved communications skills. They believe that if you bring people together in creative celebrate activity, it is much easier for people to work together in matters that are important for both them, and the community as a whole.

Another example of how they work with this is the Byker Metro project. It arose because there was a serious problem with destructive graffiti. To come to terms with this the project group was working with one of the arts development teams from the City Council. They turned the

project into public art by engaging artists to work with local community groups who they thought might be participating and who might have influence over people who participated in the destructive graffiti. This way they could have the opportunity to have a gallery in the public domain.

When discussing what kind of effect and outcome projects are supposed to generate, a difference in the approaches between the two countries could be spotted. In England it is ok to take on different roles, whilst in Sweden the artists want to keep their professionalism in their profession. In the Fisksätra project the main aim wasn't to "fix" social problems using a process hat built on actual participation. Instead the artists Wiklund and Wiklund wanted to create a product that was anchored at the site by collecting small parts of people's lives, things that could become patterns that connected people to the place, and the work. They tried to create something that that could become a new location, a new identity for the residence. With many patterns collected, Helené Burmeister, one of the project leaders from Nacka City Council believes this indicate a high commitment. People have chosen, by themselves, what to include into the archive (of patterns). Even though no evaluations has been done, when the patterns

appear in the staircases, people can trace it back to something, it is more about recognition at this stage. However, Burmeister realises that The Fisksätra Pattern Archives might not affect everyone. But having a landlord who realises that management is much more than just fixing broken things, is very valuable. Seeing that somebody cares about you and your wellbeing creates a mutual understanding.

When Astrid returned to her project in Fridhem a couple of years later to restore the figurehead, the young people engaged in the first process had grown up and new kids wanted to help. Even if they didn't have a connection to the former process a new one started, and with that a proceeded process.



Michael Crilly

"Things are very rapidly changing at the moment, the terms that public and private sectors are working. Pretty much because the economic decline.."



Kate Maddison

"Usually city councils contact artists. It is very difficult to initiate projects and get funding for them, it is much easier to do a piece of work where everything is already decided, as an artist."

"Today it is written in every brief you ever get that there should be community engagement."

"Under this government people will going to use engagement more and more in public bodies."

Andrew Rothwell



Astrid Göransson

"They wanted me to look at a complex project, something that engaged the residents somehow. Karlshamnsbostäder had decided to either use a famous artist who just put down a piece or to chose someone who wanted to do something that related to the residents."

Who are the Initiators?

How the projects are run is a very important question for the outcome. Participatory art projects can be done in many different ways. There seems to be a difference in how you treat these projects in England compared to how they are treated in Sweden. Part of the differences could be because of different political and planning systems, but some might just have to do with different perspectives.

In England participation is often a prerequisite for public art projects to happen and many artists working with public art have to adjust to this. This is even more true now during the recession when participatory projects are almost the only ones getting funded.

All of the English respondents acknowledge that the recession (in England) has had a negative effect on the possibility to get funding for public art. It seems like if you want work, at least from the local government, you have to include participation in your brief. Also, under the current government, engagement will be used more and more in public bodies. This is evident when you look at for example the UK planning portal where much information about engagement can be found. With the British political system, where it is far between the government and the residents, the local governments are trying

to get a connection with the residents to make them feel included.

This way, the City Councils are mostly the initiators in these types of projects. This is also what all our English respondents testify on, from both sides, City Council as artists.

In Sweden it is mostly the artist who takes the initiative for participation. Sometimes they recognize the need for letting people take part in the process, and sometimes they need information from the users.

When NOD Combine was looking into the project Brandparken they realised that they could not grasp the whole situation, which resulted in that they initiated a participatory process in order to understand the place and its difficulties. It became a socio-physiological process. But this is more of an opinion-based process; people were not taking part in any creation. However, many times it is written in the commission that the project should include some kind of relation to the users.

In the case of Fisksätra the artists, the project was a collaboration between the City council of Nacka, Stena Fastigheter and the Art Council commissioned the projects. Wiklund and Wiklund, interpreted the commission and understood that the proposal had to be anchored

on site. They understood that they needed a dialogue with the residents, but it was not supposed to be user participation. Instead they choose to do interpretations of the information they got from the residents and that helped them to anchor the object.

One example that differs to the other Swedish projects is "På plats i Fridhem". When Astrid Göransson was commissioned the "På plats i Fridhem"-project, the process was more like in the cases from England. Karlshamnsbostäder came with the enquiry that the project had to engage the residents; they wanted someone that wanted to do something in relation to the residents.

Something that exists in both countries is the so called "one-percent-rule". This means that for every (big) development one percent of the investment has to go to a public art- or other publically useful investment. Even though our English respondents seemed more affected by this, there was a strong commitment by the investors, our Swedish respondents acknowledged it as well. Burmeister talks about a project called the "open arts" which is based on the "one-percent-rule" and is a strategy for how to work with art in public space and above all, it is safeguarding that you are working with much

denser contact with the citizens' interest in focus, both in the process towards the art but also in the art. It is meant to support a higher degree of involvement, not only on the public side but also support private initiatives.

In England, the Art Council and the public domain sometimes have different interests in public art. Rothwell talks about the relationship between the Art Council and the local authorities and their sometimes conflicting ideas of public art. The Art Council covers a bigger area and are more interested in the art itself, while the local authorities is interested in the social effect of the public art projects. It is important to try to optimize the opportunities and to work strategically to develop the arts.

"It is important to get the art into the process, otherwise the art will be added as a bookmark in the corner when everything else is finished."

Helene Burmesiter



Astrid Göransson

"I think it would have been good if I would have been in the process from the beginning, working alongside the architect, I had many ideas about the whole area."

"To ask the question and to dare to listen is the hardest thing."

Helene Burmesiter



Anders Mårsén

"It's not easy to get it right, it is hard to find the right methods, you often want to have a package method which is difficult to find. A method development is needed!"



Kate Maddison

"Sometimes the best thing about the work was the way it happened not what was actually produced. But people were getting involved in the process. "



Chiara Tornaghi

"If the temporality is to short it is hard for people to feel that they have an influence. The timeframe have to be a bit longer, there should be a fluidity changing the environment and different population being able to shape it."



Kate Maddison

"I think you have to keep injection it. So either the piece has to change and develop or work has to have a life cycle"

"Projects we find being most successful is where the continuity is over years."

"If you ask a question, think about what they might answer."

Working Process and a Lack of Methods

There is an agreement between the respondents that the art, and participation, needs to be considered earlier in the planning process. For it to not become just a postmark, as both Göransson and Burmeister describes it, the artist needs to be a part of the early planning stages, being able to influence the process and make room for the art, or participation. Letting the art in just in the end, when everything is already decided, is not understanding the value of the art, for the area and the people connected to it. Burmeister stresses the question of not letting the money be the decision-making aspect. The goal is to enhance the quality not only in the implementation, but also as important, the way leading up to it. She believes that the whole process needs to maintain a higher quality.

When Astrid Göransson was contacted about the project in Fridhem the process was already in the move. There was already a plan made by a landscape architect, and most of the physical features were already in place. But Göransson believes that she would have got the opportunity to join the process at an earlier stage and work alongside the architect, this would have been positive for both the process and the final result.

Another important issue with participatory art

projects is the continuity, many of the respondents acknowledge that these kind of projects are, and should be, time-consuming. Only then can you get a sustainable project. Chiara Tornaghi is at times critical to how the city council uses participation. She believes that if the temporality is to short it is hard for people to feel that they have an influence. The timeframe have to be a bit longer, there should be a fluidity changing the environment and different population being able to shape it. Kate Maddison believes that you need to keep injection the process, either the piece has to change and develop or the work has to have a life cycle. She finds that the most successful projects are the ones where the continuity has proceeded over several years.

The artist Göransson talks about the two year delay of her sculpture in Fridhem, because a crack in the oak tree, as partly a good thing because the process than became longer and they arranged a festival pending for the sculpture.

Depending on what sort of effect or result you are working for, it is important to acknowledge and discuss the time limit. Some projects are supposed to be temporary, injecting energy to a place, maybe as a step in a longer process. Then it could work with this limited time, however it

is then important that this step is followed by others, to create continuity. Other times, it is this particular process that matters, and then it is important to keep the process alive.

It is not always that the supposed outcome is the best one. Kate Maddison argues that the process sometimes works it own way and that sometimes the best thing about the work was the way it happened. Her opinion is that there doesn't always have to be something to show for it, something that you could photograph. This is while other respondents, as Astrid Göransson, believes that there needs to be a physical evidence of the process for people to understand and accept it.



Kate Maddison

“Public art in this country (the UK) has been quite installation based, and long term permanent. The interpretation of public art can be much wider.”



Michael Crilly

“The idea of art perspective on public art has been about public art being a fresh way of debating issues of place making and of community involvement and ownership.”

“Public art is about getting everyone to get who the target group is and that it is not for a sub group of artists, curators and designers it is for the general public.”

“Public art has to be site specific, reflect the local area, relevant to the area, and be an intervention in the public space. What is critical to all of those things is that the public is really important and you have to make a choice of how actively you want to engage people.”

Andrew Rothwell



Kate Maddison

“The issues of working with public space and community engagement were not really looked at. If you put something in a public space it has to work with what is already there, people use the place differently.”

“Through art, discussions can be on another level, where no one needs to be locked in their professions. It is necessary to find an issue, in our case patterns, to work around where you can talk about something abstract to access anything else.”

Katarina Wiklund & Susanna Wiklund

Definition of Public Art

The definition of public art is a question mostly divided between England and Sweden; generally it seems that England has a wider definition of public art. Maybe it has to do with how the art councils in England and Sweden work. In Sweden the art council mostly works with object based public art while the art council in England deals with all kinds of artistic activities. England also seem to use public art in a broad way and talk a lot about what public art can do and how it can develop in the future.

Maddison see that the interpretation of public art can be much wider in the future and not as installation based and long term permanent as today. Crilly also talks about art in a broad way, using it as a tool in debating issues of place making and community involvement.

All the respondents put the public in the center when it comes to defining what public art is about. Crilly thinks that it is important getting people to understand that the target group is the general public and not sub groups. Maddison believes that public art work is about being open and involving the public.

Rothwell differ between public art and community engagement and state that working with the public does not make it public art. He defines public art and participatory public art

broadly as being creative interventions that changes the nature of public spaces.

Rothwell stresses the importance of public art being place specific, that the art adapt to its place. Maddison also talks about the importance of adapting/accommodating the project to its place. Rothwell as Maddison believes that public art is about involving the public but that you have to make a choice of to what level you want to engage people.

WiklundWiklund talk about what it is in or with the public art that make it adaptable and useful in participatory public art projects. That art cannot just be seen as some instrument that can do well in run down areas. But that art can create cool places in hot processes and can be used as a helping tool where all professions can meet on the same level.

Jacobs writes about the art as a tool that we need in the arrangements of our cities and in other realms of life to explain life and give meaning to us and to make our self aware of our own humanity. She states that life and art are interwoven but not the same thing and that there is aesthetic limitation on what can be done with cities. A city cannot be a work of art. *(Jacobs 1961)*

Matarasso asks if it can be done without the arts. That doing things that leads to personal and community developing is good for people but the art projects are different because they give high quality of engagement. The participants can enjoy the cultural life of the community and share the benefits of the arts. Culture and especially arts, more than any other human activity, is charged with values and meanings. That without it, the object itself would cease to be, and so would we. *(Matarasso 1997)*



Michael Crilly

"There is an intellectual snobbery around how artist look on community based art, about getting people to make things is not a bad thing to do if your audience is that community."

"There is concern among the artists that too great influence on art from the public will reduce the art quality and make it lowest common denominator art."

Simon Heald

"You have to find a way of making sure that the artist has enough freedom to design the piece of artwork that they want to make because there are notable tendency ,or less they are very skilled artists, that the community comes up with something that is really less than the quality of work than you want to."

Andrew Rothwell



Kate Maddison

"The whole way of approaching things has to be thought through. Artists have thought about getting work on they haven't thought about the afterwards."



Astrid Göransson

"It's pretty autocratic with art that you just stick on public spaces. It is assumed in any way that we do not talk to those who are there, but to someone else."



Michael Crilly

"The targeted audience group is important, who is it for? Design with them or for them. The targeted group is never going to be artists and art critiques."

"Public opinion is a very significant player. In the end, how good or bad successful or unsuccessful a piece of public art is, is dependent upon how clear you are at the beginning of a scheme for what it is you want to achieve."

Andrew Rothwell

For the Users, Judged by the Users?

Also the quality of the art produced spawn interesting discussions when many questions if there is enough artistic integrity and aesthetic quality in the process. The art in this projects are often made by residents with more or less help from an artist. Crilly says that the quality of the art must be judged on and by its intended audience. Not by art critiques or artists. Crilly discusses how people in the arts community look upon the quality of community based art and that you have to think about who the project is for.

The English economic decline is present in the English interviews. Crilly thinks that the quality of art is formed by the current economic climate but that cheap art does not have to mean bad art.

Jacobs writes that people in these projects often are people outside the art institutions, the non art audience which make the art audience flee. She questions if it is because they feel excluded or because they feel that this projects romanticizing social problems and only appeal to uneducated in contemporary art and must represent the lowest common denominator of art? *(Jacob, Brenson, Olson 1995)*.

There is a discussion if the public art is too common and how low the quality of art can be

when trying to get art to work for a general in this kind of project. Jacob and Heald call it "the lowest common denominator of art" and the public art critique Patricia Philips calls it "minimum risk art". She refers to it as; public art that is easily adapted by everyone and that does not disturb anyone. She question the quality of this art when the point of public art is to enrich public life by making people react to it and feel something about it. *(Philips 1988 in Paddison, Pollock, Sharp 2005)* Hall and Robertson also argue that the role of art is about encouraging contradictory voices from a diversity of people using the public space rather than harmony. *(Hall and Robertson, 2001)* Rothwell puts the artist in front of the common when it comes to high quality of public art.

All the respondents stress to reconsider who and what each project is for. Göransson sees it as art grades or categorizes the public instead of appealing to them and be made for them. Jacob writes that a community based project must benefit the community where the project has been taken place and that it is important to differ between projects made as collaboration between artist and community and a projects made by an artist for the community. *(Jacob, Brenson, Olson 1995)*

There are differences in public art projects and

participatory art projects and between each individual project so you have to judge each project separately.

When it comes to who can judge the art quality Rothwell believes that it is the local authority, the art council and the public that can judge the quality of the participatory public art. He as Maddison addresses good planning as the recipe for good quality and sustainability.



Kate Maddison

"If a piece is good it will stand and people will want it and people will look after it. There is a true test of something whether it can stand a few knocks."

"You have to keep injection it. Either the piece has to change and develop or work has to have a life cycle. It is really important that somebody is looking after it."



Kate Maddison

"Projects we find being most successful is where the continuity is over years with the same local authority same team, and they keep building and you go back and do a second and a third project at the same place. Then you can start to develop and the whole sustainability comes in."



Astrid Göransson

"The citizens guard this sculpture. It would not have worked if I had placed something there without the involvement from the residents. It is easier to root if they have felt involved. "

"This is about making an effort to create a new location, a new identity. The idea has continued in several processes and has appeared in various contexts and discussions. The project will be able to survive without us, it would be perfect, but one more step is needed, someone that drives."

Katarina Wiklund & Susanna Wiklund

"It is a playable option to have many processes. Often the art council is present at the start of projects discussing ideas but it would be interesting to keep the activity up and find out what happens next. "

Helene Burmesiter

How to get a Sustainable Process?

Through the interviews it seems like good quality of the process and the art piece goes together with sustainability. Maddison believes that if the quality of the art piece is good the locals will take care of it and it will stand. Göransson has experienced that the residents look after the art piece in Fridhem and report as soon something happens to it. Rothwell thinks that if the art is of good quality and well connected to its place it can become an icon or landmark for the residents and residential area, something that is integrated in the learning of the social fabric of the community. And if it is a poor piece of art it becomes exactly the opposite.

Maddison and Burmeister think that the recipe for sustainable participatory public art is planning the project well from the beginning. Decide if and how it will end or if it will start over and live in cycles. Someone have to take the responsibility and make sure that it does not fade. It is important to think of whom and what these projects are for. It is about the persons involved in the project. Someone that is driven or an artist that can linger or come back to make it sustainable.

Maddison has experienced that the most sustainable projects are the ones that have been living in circles with the same team and of local artists. Then there is someone looking after it

and got the knowledge about to decide to keep it or to start something new.

The participation part and sense of belonging is very important for the sustainability. If the residents feel that they have been involved in the project they will take care of it and it will be more sustainable by increasing the identity of the residential area and sense of belonging of the residents. Rothwell states that public art "has to be site specific, reflect the local area and be an intervention in the public space." This goes for participatory public art as well. Kwon writes that art that is well integrated with the physical site offers sustainability, communication and interaction with "non-art-audience". So to make people to participate the art has to be site-specific and inviting both physically and ichnographically. *(Kwon 2004)*

For example the public art piece The Arch by Richard Serra was high quality art but not used or appreciated by the people using the place. The Arch didn't connect to the place or the people using the place. It gave no identity to the place or sense of belonging to the people and was not sustainable. This compared to Göransson's sculpture in Fridhem that gives identity to the whole neighborhood by the process and product. The product has got accommodated quality to the place and its users which

also make it sustainable. Göransson does not think that the art piece would have been accepted without the involvement from the citizens. WiklundWiklund argues that the goal for these projects is not just an art piece but to create a new location and identity which is so much more worth and sustainable. That the project can go on and live without them as artists if someone else could run it.



Michael Crilly

"There is a point of the fact that public art exists at all is the most important thing that we are trying to contain there, weather there is a budget, a small piece of art or big it does not really matters, every project is quite important."

"The idea of conceptual art is that of not making something. Complicated issue for many communities that the artist is not going to produce anything, an object."



Kate Maddison

"In participation the process is more important than the product. But they come packet and parcel."



Astrid Göransson

"The process had already been, but it must surely be an object in which to prove that the process has taken place. There must be something that confirms that something has occurred but it is not the most important."

"You judge things according to the product. One should be open about how the product looks like."

"If we can have the instrumental outcomes of using art but also have the fantastic product then of course we will have both. But it seems to us that the process and the product both have value in them."

Andrew Rothwell

Process or Product?

The actual creating process is the identity making. A common opinion seems to be that participatory art project is more about the process than the actual product. Some of the respondents give equal attention to process and product but none focus on just the product. Sharp, Pollock, Paddison and Jacob also write that these kinds of projects are more about the process than the product. Jacob oppose that the political and social orientation would override the aesthetics and state that the aesthetic quality can coexist with the social activism of the artist. *(Jacob, Brenson, Olson 1995)*

Bianchini, Greene, Landry, Matarasso think that originality and authenticity are central to artists but that they can use it in these projects and look beyond convention. The artists are needed to encourage others to be creative and their eye of detail is needed in our more standardized cities. *(Bianchini, Greene, Landry, Matarasso 1996)*

The question whether the product or process is the most important for the quality of the project seems to differ between projects. But all the respondents agree on that a good project, with an experienced artist, produce both.

Rothwell says that there are significant differences between local authorities and the arts council when it comes to what they fund. The

art council is primarily interested in great art with the current mantra; Great Art for Everyone. Local authorities have a slightly more instrumental valuation of art. Then it is about the opportunity for everyone to be creative, rather than for everybody to be a great artist. A lot of the work that the city council does is about encouraging people to be creative in whatever they do. Rothwell gives equal attention to process and product in a participatory art project and thinks that both have value in them and that the process makes the community feel proud of the product.

Crilly talks about the participatory art process in Newcastle, England and that the focus on process vs. product varies depending on the project and the artist. The process is supported in different ways to make sure that communities work with art and artists to express themselves in a variety of ways but it does not always have to generate in a physical design. But it is a complicated issue for many communities that there won't be any produced object. Crilly thinks that no matter the budget or quality the most important is that there are opportunities for public art in public space.

Unlike Crilly who believe that the process does not require a product, Göransson thinks that the product works as evidence of the process that

has taken place for the people who have been involved but the process is still the most important. Göransson is also mentioning the traditional way of expecting a produced object from a project and talks about that you as an artist in participatory art project have to be prepared of an enormous responsibility as artist in a participatory project. That it is common that you are afraid of hassle and involvement of others, that it is easier to just get that thing - the product. Göransson thinks that the more you can remove the product and ensure that the process has a value, the better it is.

Maddison also enhance the process of participatory public art as the most important thing and that you as artist have to be open about the process and product.

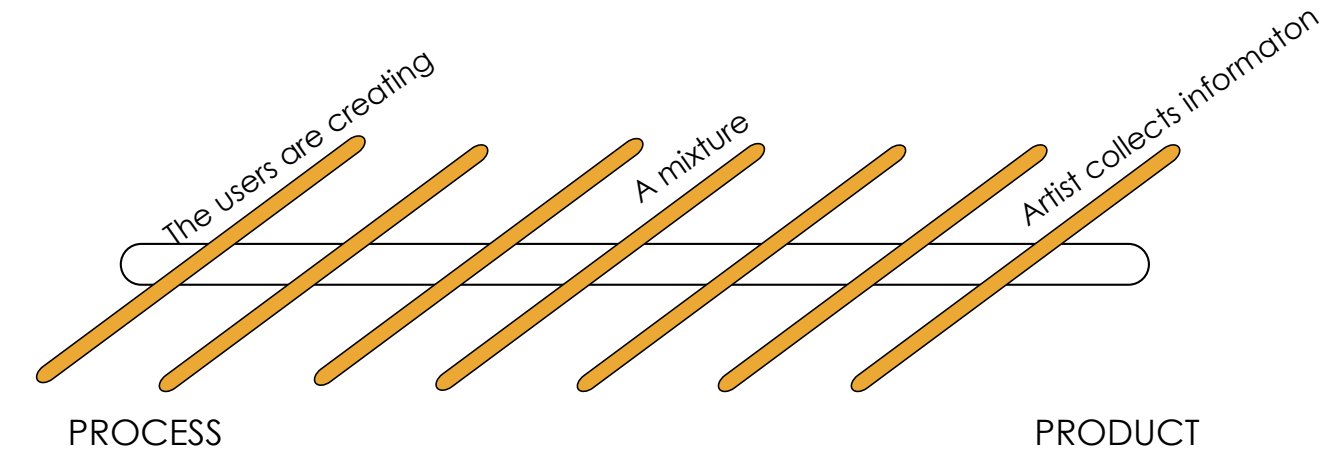
Comparative Models

Undergoing the interviews and case studies, a need for comparing projects to one another arose. As a result of this two models have been developed. They are trying to find the tension between the two relationships - that of the users and the artist, and of the product and process.

The models are not intended to be evaluative, only showing the differences and similarities between projects. These models can be used to help the understanding of the principles of a project; before, during and after a process.

These models can be used either to compare projects or to explain them, both to people working with them and people outside the project. They can also be used as schematically planning tools, from aim to outcome, through the process.

A model - Horizontal Ladder of Participation



The ladder is not valutive, just seperating different working methods. But you might say that the left side is more concerned about the process and the right side about the product.

The answers we got from our respondents testify on a difficulty to handle the participation side of the process. Especially in Sweden it seems like there are no, or few, models to work from. This might be because participation in Sweden is rather an exception instead of a well-known working method for the municipalities and private actors. Most difficulties seem to be found in the search for who should and would engage. To get the right people (if there is a “right”) to participate is hard unless you don’t have a clear picture of the outcome is almost impossible.

Evaluating participatory public art projects is an important but not easy task. How do you compare and value processes? Sherry Arnstein tried to valuate participation in her ladder but when trying to adjust participatory art projects into this ladder, you quickly realises that it is hard to compare the projects. As we have stated before, it is difficult to discuss the quality of the art and therefore, in these projects, other things has to be addressed when comparing them. A comparative ladder needs to be treated in another way. Arnstein’s ladder, simply put, ranges from bad to good participation; suggesting that the higher up the ladder the degree of participation, the better the result. At the bottom rang we find methods using participation as manipulation and in the top rang, methods where the users are active in the decision-making. But this lad-

A Model - The Chart of Artist/Users, Process/Product

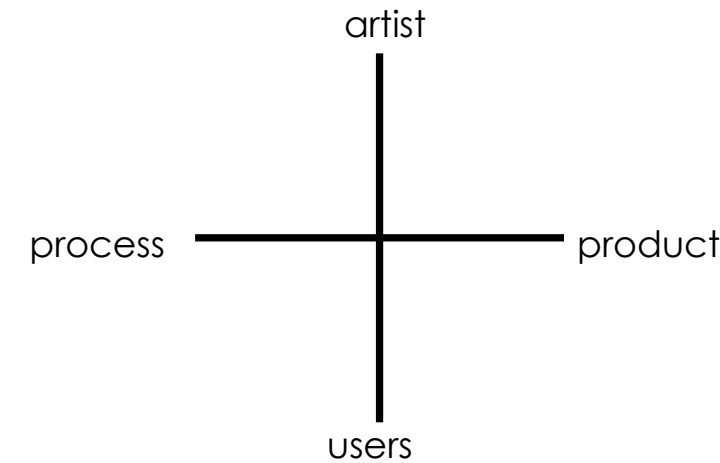
der was developed for participation in planning processes, and in that context it is easier to value the process. Since we are working with art this polarization needs to be considered, otherwise you will easily end up with what has previously been discussed as “the lowest denominator of art”. So, how can the idea of the ladder be used in the context of art? We advocate a horizontal ladder, without the polarization of good and bad, but instead focusing on what the purpose of the process is and what context it is used in.

In one end of the ladder we find the “contribution with opinions and information” where artists collect information and material from the users and from that creates public art that connects to the history, the area and the people using it. This way of working may suit a bigger project where many people use the place, a public place. People might then feel excluded if just a few people have been active in the creation of the artwork. Instead the artist reads/interprets the collected material of many people and uses it in his/her own way. The risk at this end of the ladder is that the produced artwork to some can seem disconnected to the area if the users think that they should be in the piece and also if the artist has made an artwork that is not easily understood.

In the other end of the ladder is the “getting your hands dirty” way of working. The users are the creators and the artist acts as a curator or consultant. The product is something that the users themselves have created. This might suit a small community where everyone feels they can join in and when the actual process is the most important feature. Projects where artists work in schools and where the children create art with help from the artist are examples on this side of the ladder. One anxiety to this working method is if it can be considered as art. The risk with these kinds of projects is that the quality of the art produced can be suffering when the artist stands back and take on the role as consultant. This is connected to what many critics talk of as the lowest common denominator or low risk art.

In between we find projects where the artist work together with the people. This can mean projects where the artist work together with the people throughout the process, with contribution from both sides.

This ladder illustrates the complexity of the projects; it's less important what kind of participation that is used than in which context you use it. Depending on the appearance of the project, you have to find the methods that suit that specific context.



Artist, common, process and product are all basic elements in a participatory art project. The outcome of the project is depending on what you choose to focus on in each project.

Artist, users, process and product are the basic elements in a participatory art project. There are different amounts of them in each project. The case studies we have been discussing in this essay will be spread out in the chart as shown on the following pages. It is important to be aware of that the outcome for each project is dependent on the balance between the basic elements; artist, users, process and product.

This chart can be used as a planning tool within the evaluation of the project, before during and after, to clarify what you need to work with to get the result that you want to achieve.

Some projects are about getting a sturdy product, something that can endure and inspire people for a long time, a land mark and identity symbol for a neighborhood and a quality product. Other projects focus on the process to help create a sustainable situation that involves the people to create social sustainability. Common ground is that they are all about the awareness of what it is that you want to achieve, what you are accomplishing and what you have accomplished.

Participatory public art is more about raising questions and getting attention, than the actual

result. It is about the process rather than the actual product, but as the artist Göransson says, there needs to be some proof that the process has happened.

The opposite artists in these projects would be the cultural worker compared to the object maker. The cultural worker- artist focuses on the process, helping the users to create the product, while the object making-artist only focuses on her/ his own creative process, only using the users as inspiration to create the enlightened product. Then there are the artists who fall between the two aforementioned types of artists who find the balance between his/ her artistry and the involvement of the users.

A good example is the project “På Plats i Fridhem” where a successful process between artists, residents and the place has given a popular piece of art. A project where the product and process are of high quality and well balanced and in which both artist and users are involved.

Some of these projects would not have been carried out without a participatory audience. Some artists only work in this way and are therefore dependent on the participation of others.

The Models and the Case Studies

To gain a deeper understanding of our four case studies, they have been tested in our models. The case studies/projects are spread out in the models and illustrates the different approaches and intentions for each of the projects.

The conclusion reached in this test has not been discussed with the respondents, but is a result of our discussion. It would have been interesting to ask the respondents to place their own project in the models and to compare the results.

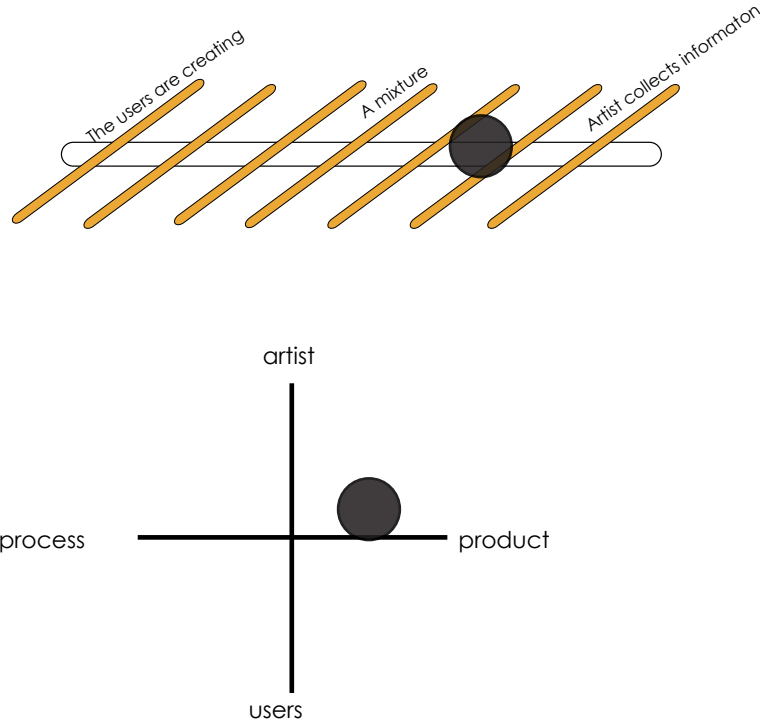
It is important to once again remember that these models are not evaluative, simply comparative.

Brandparken

When NOD/Combine began working with the project Brandparken they soon realized that they were lacking knowledge about the place. Questions like; why people disliked it, how people used it, how they wanted to use it needed to be asked. They decided that in order to understand the context they needed to bring the users into the process.

The working methods of this project show on an interest to understand the place and its difficulties, maybe more than an urge to engage people. The final outcome, the park, is the main focus. At the same time, if people feel connected to the park it will be better anchored and, naturally the result will show on a higher quality.

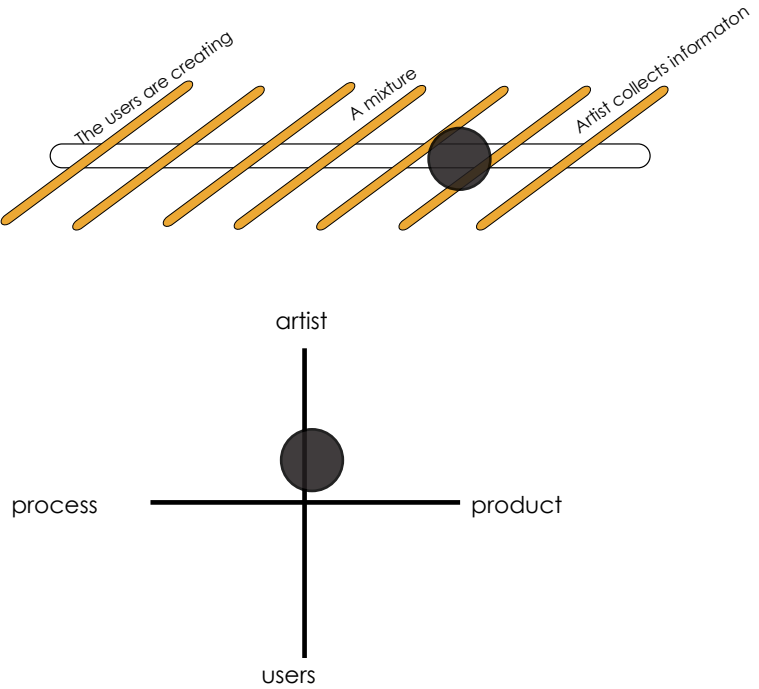
To the right the project is placed into the models introduced above. It ends up to the right in both of the models, implying a high focus on the product and the artist (or in this case office).



Fisksätra

The project Fisksätra Mönsterarkiv was initiated by the housing company Stena Fastigheter. They realized that something had to be done in the area and together with the City Council of Nacka they started a process where they wanted artists to somehow work with the residents. The artists Wiklund & Wiklund became involved and began the procedure of collecting memories and patterns from the residents to use in different ways.

In this project, the housing company and the city council wished to create a project where the residents were included and engaged. The process was an important part of the project, connecting people to the art and also, from the artists' point of view, the information received was of main focus. Knowing this this project had two slightly different agendas, working well together and creating a sustainable project. This fact puts this project in a slightly different place from the previous one, with more focus on the process, but still the product played a crucial role.

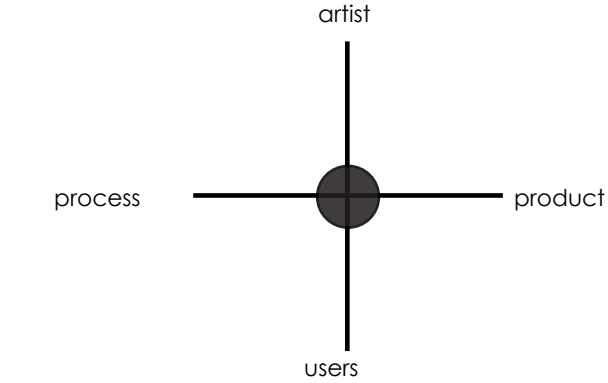
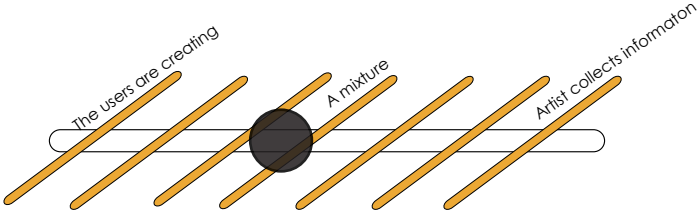


På Plats I Fridhem

In Fridhem in Karlshamn it was once again a housing company, Karlshamn bostäder, who took the initiative for a participatory process where the residents should be able to engage in their surroundings. Astrid Göransson decided what was being created but let the residents play an active part in the decision making of the appearance of the piece.

During the process Astrid engaged the residents, using workshops, questionnaires and meetings which engaged the entire area. This way, both the final piece and the process became important aspects. The process linked people to the area and the piece gave the area a specific identity.

This project is slightly different from the other two Swedish projects, appearing more as projects in England where the users play a more active role in the process.

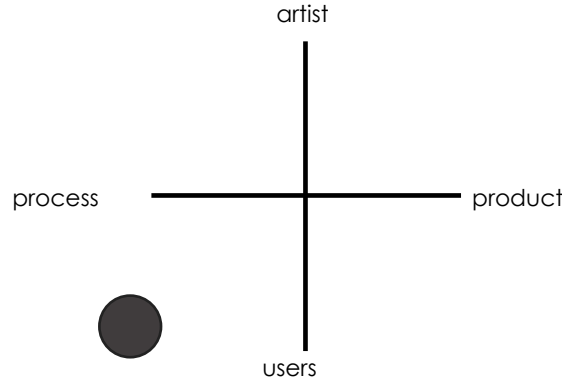
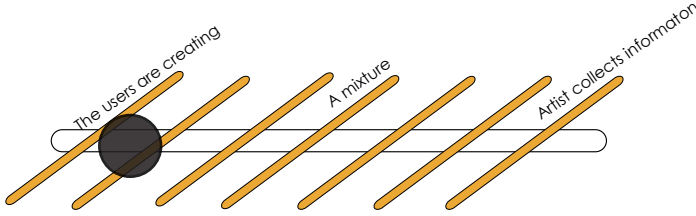


Next Stop Byker

Because of the widespread vandalism of Byker Metro Station, a partnership between the Metro operator Nexus and the City Council of Newcastle arose and a project called Next Stop Byker was initiated. They contacted active help groups in the area who knew both the people who vandalised and other hard to get groups. Local people and local artists were engaged in creating artworks on a wall at the metro station.

Compared to the other three case studies, this project included the residents in the actual making of the art. Targeted groups and people were contacted and asked to contribute. In this project, the process were (in fact, is still running) of main focus. It engaged both artists and non-artists.

Because of this the project places itself in the far left corner of the models, implying a focus on the users, not the object.

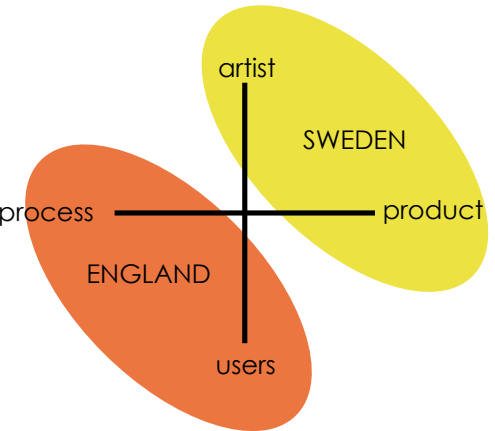


The Perception of Participatory Public Art Projects in England/Sweden

Looking at the result, a difference in attitude between England and Sweden can be detected. The differences are to be found in the way of using and looking at user participation in public art. In Sweden, the focus has so far been on getting information, which can give inspiration to the design and product, while in England it is the process itself that is important, that great creation contributes to something sustainable.

The differences in the view on participation in England and Sweden could be explained by the fact that Sweden does not have the same run-down and decreased areas as in England. The efforts on participatory art projects connected to the recession in England might have something to do with a will to get back to the basic human needs, showing that you care. Several artists' indicative of a tougher climate and that the need to address participation in the projects has gotten stronger. It can be that in harder social economic climate people need to feel engaged to something substantial. In the England the need to create and organize community groups and community engagement are greater at the local level since there is less connection between the government and the people if you compare to Swedish conditions. So when there is little care any people feel the need to get involved

Through the models our evaluation of the projects show that it is either about the artist / product or the user / process which may have to do with who it is that initiates projects. If the project is initiated by municipalities, it is generally the process itself that is important and if there are artists who initiates the project the product is often in focus.



In Sweden it is still mainly about the artist and the art product while the process itself is important in England.



Discussion and Conclusion

The discussion will submit our opinions and suggestions for how to work with participatory public art project with focus on evaluating the projects after but also through the process. Discussion and suggestion on how the process of preparation, collaboration and evaluations can be done, and the artist and the planners's role in the process. Finally, a discussion about what quality in this context is about, followed by a conclusion.

Process

Introduction

In many of the participatory public art projects today there is a lack of good planning and structure. There are no stated objectives, goals or outcomes from the beginning. There also seem to be confusion about what role the different participants have in the process, also the artists often come late in the process which gives bad collaboration and disconnection. There is a lack of continuity in these projects that often have a lot of intensity and energy in the starting phase but the energy is fading as the projects proceeds. Because there is still not much understanding of the participatory arts, beyond those involved in it, they have drifted along as unquestioned and therefore unevaluated. There is a great need of evaluating these project from start to end to pin point the pros and cons and in the long run make them high quality and sustainable.

Planning through all the phases of the project; before, during and after

Project manager that makes it work, control, overview it, re-enegizing.

Evaluation of the outcome but also during the process

Pre Work

Representatives from all different collaborators discuss and decide what ambitions, goals and expectations each specific project has. They need to consider who and what the project is for and what they want to achieve. The objectives and goal should be clear; what should happen as a result of what they will do. The pre work will also involve estimation to what level and in what way the residents can/will participate.

To make the project fluid and well planned there need to be someone, a key person or project manager who controls, overview and drives the project forward. This person can be from some of the collaboration groups (initiator, planer, landscape architect, artist, common) as long as the person is committed to- and follow the project throughout the phases of the process.

Efforts should be made on finding a suitable artist for the project. Instead of the usual way of letting the artists apply for job/projects by handing in an idea of an art piece, interviews with the artists is a good way of finding out if they are suitable for the project. To come up with an idea of a piece of art/product should be part of the process and not something that is

decided before the participatory project starts. It is important that everyone is going to be involved from the beginning for a good collaboration and connection to the place and people living there. The project should be realistic and have fair and open partnership between the collaborators. To make the project connected to the residents and residential area the collaboration between planner/landscape architect and artist is important. They need to evaluate the situation and analyze the site through research about the history and the present, asking people who live there how they feel and what they want to achieve.

An important part in the pre work is to prepare and inform the residents what is going to happen with their living area. It can for example be to put up posters, arrange an exhibition or/and a lecture where the artist talk about his or her work or give information about other projects like this and what they can do for their neighborhood and show evaluations and outcomes from other similar projects. Additionally make the residents feel part of it and give those many different options how to participate, that you do not have to be an artist to contribute.

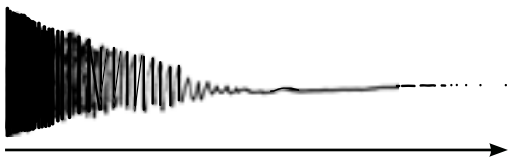
The Actual Process

The process is important and requires good planning. A goal is needed but the path leading to it can be quite open.

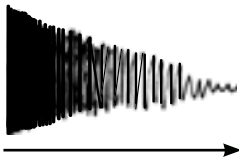
Many projects today have good intensity in the beginning with a lot of people showing interest with high activity and engagement. It often fades out to nothing and the project is left and the outcome is seen as bad quality and may have an opposite result than it intended. Lack of quality will not make the project sustainable and lack of planning will not give the project anything that keeps it running. Regularly evaluations as work develops are necessary, not just before and after but also during the process.

While planning you have to have an approximate time schedule and decide when the project is going to be finished. For example that it should last for three years but still be opened to changes if something will happen along the way. A project can be temporary, public art does not have to last forever as long as it is planned to be temporary. Short term projects can have a lot of qualities which long time project lacks.

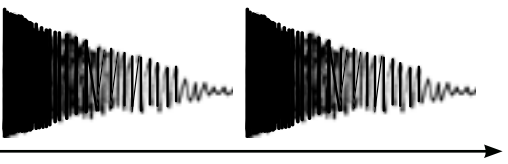
A project can live in cycles to keep the continu-



Many participatory art projects have good activity end energy from many different interests in the beginning. But along the process the energy and engagement fades.



A participatory art project can be temporary. Good planning will keep the energy up during the process.



A project can live in cycles and start over or develop in to new ideas and projects.

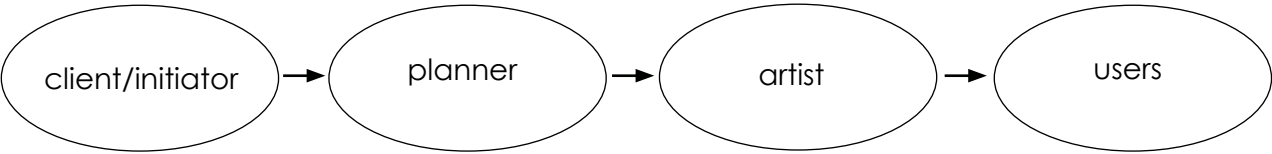
ity and fluidity. It can develop into new ideas that give life to new projects. Even if a project is well planed with a good pre work the energy and activity can reduce during the process. The project manager for the project can than decide to end the project or to let it continue as something else. It can be the same artist/s that develops the project in to something new or others can take over. You have to be open for change during the process and accept that someone else continues with your idea in a new project when it is for good sake.

Methods of evaluations should look at outcomes not just outputs. A problem with the existing evaluations of art projects is that they usually only report what happened up to the end of the project, not after. This results in that they do not see to the whole picture, that everything is part of a sequence, affected by what occurs before and after. The evaluation is valid to see if the target is reached.

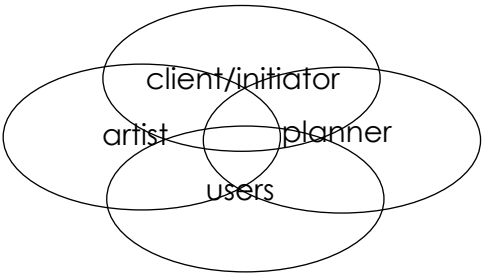
Evaluation

The evaluator can be the same person who does the analysis in the beginning of the project. It could be a planner, a landscape architect or the project manager - someone that can analyze the situations and see the bigger picture. The evaluation and the outcome are dependent on the goal and the expectations that were set up before the process started. There can also be an evaluation during the ongoing process. To see any changes the outcome must be compared to the analysis that was made before the process started. The evaluation should be planned as well as to make it flowing. A third layer, above process and product, is needed. This layer is planning and we as landscape architects can fill that gap and link product, process and location to those who live and work at the site. That can be the excellence that is required in those participatory art projects. The key concept for a sustainable and successful project is good planning from start to finish.

Collaborators



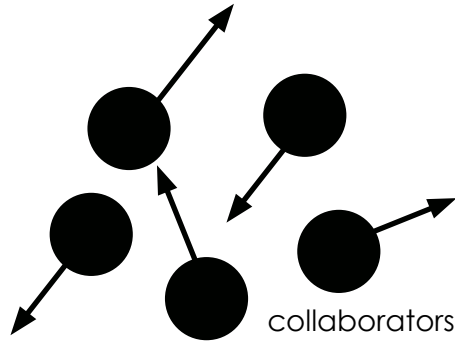
The schedule for when and how the different collaborators get involved in the process is today often linear and static. There is a lack of effective collaboration and overlapping between the different stakeholders.



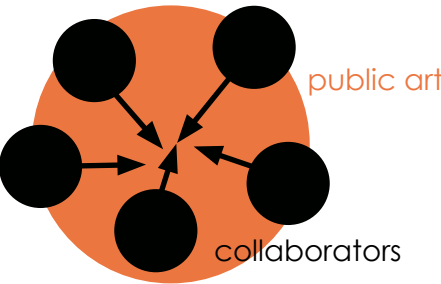
A circular and overlapping schedule where all stakeholders are active from the beginning of the process would give a better collaboration, process and outcome.

We as planners/landscape architects would very well serve as project managers in participatory art projects. Planner's/landscape architect's role is to connect the project to its site, making it site-specific, and also to mediate between the users, the artist, the municipality and any other interested parties. Putting everything in context and make sure that everyone's voices are heard.

The importance of evaluations of the projects has been emphasized in the essay. The aim and evaluation of the project depends on good planning, therefore, our role as a planner is important. The evaluation set against the project purpose can provide important information about the quality of the project.



What Public Art can do for the collaboration?
Contradictions are being created when everyone stick to their professional role and their cause. Difficult to understand each other which causes bad collaboration.



Through public art all are able to take a step out of their role and discuss on a neutral plane. It makes it easier to understand each other and to collaborate.

These kind of projects requires an open minded artist who is ready to collaborate and share ideas for a good cause and for a good whole. Someone who is willing to let someone else develops and works with their ideas if necessary. It is depending on the project, the artist and on the other collaborators in the project, if the artist should work as a project manager or not.

A suitable artist for these projects would be an artist that works between the “lowest common denominator artist” and the “object focused artist”

The lowest common denominator artist let people create with help from the artist as curator, where it is more about the process than about the product. The object focused artist puts a high value of authenticity, makes an object and put it on a spot, with no connection to the place or the people living there.

An artist between those areas can create something inspired by the users and adapted and incorporated with the place. It will require a lot of pre work, analyzing and investigating the place and the people living there. To get a good result there will be no clear product from the beginning. The artist instead gets her or his ideas with help from the place and the users to create something place specific. The product can

keep a high quality and still be the proof that the process has taken place. This way of working will bring quality and social sustainability.

It is the beholders, participants’ sense of place and belonging that should be in focus in these projects and not the opinion of the artist or the art world. It is important to distinguish the object artist who creates authentic good quality art for the art institution audience and the functional, lowest common denominator art produced by residents in an area for residents with the help of an artist. The artist must be able to share his or her art and its authenticity, which is needed when the cities are becoming more and more standardized. Every artist cannot participate in these kinds of projects, because they need to some degree function as consultant aesthetes. The artist should be able to combine her or his authenticity as artist with her or his knowledge to guide the participants through these projects.

Then What is Quality About?

As we have stated before in this essay, quality is hard to discuss in the kind of projects we have been looking into. As with most public art it is difficult to decide who is to judge what is good quality and what is not; is it the art world, the community or the users that have been involved in the process? Maybe it is not the quality of the final piece that is important, but instead how people feel and how their lives have changed because of the project? But can you valuate how people feel and how they experience their surroundings?

Participatory art projects should not only be connected to the people, but also to the actual place. This way it will be more sustainable. Andrew Rothwell implies that participatory art project has to be site specific to succeed. When you connect an art piece to the people and to the space it might generate a site specification. It can also be discussed that if identity has been the result of a process, is it then identity for people in general, in the city or for the people living in the area? The question, what do you want to gain?, must be answered before the process starts.

It is important to have all kinds of public art connected to the public space. There cannot only be participatory public art or just iconic public art (the artist in focus). But the question is - does everything in public space have to be

for everyone? Much of the art produced in participatory art projects are targeted at the residents of the neighborhood. Those are the ones actively contributing in the process, but should the art then just be targeted for those people? It is a challenging question to answer, and maybe it goes back to what purpose the project had in first place. If the process was the most important feature, then maybe the art can be inclusive, but if the product, the art piece, is of most importance, then it has to be more including.

For participation to be successful it has to connect to something, the users have to be able to engage in a process. Art can be a tool in these processes; it can be used to enhance the outcome if we connect it to the production of place. As it has been discussed earlier in the paper, it can be said that participatory art projects contribute from two directions. Firstly, by engaging in your surroundings, you create a bond to it, a common history for you and that space. The art, on the other hand, can differentiate places from each other; give them a specific identity.

However, it can be dangerous to say that art alone can construct or produce a place with identity. When you do that you invest the abstract with a social meaning and this is not easily done. This assumes that something essential, historical and unique exists, a quality of place that can be captured and/or enhanced through

planning and design. Also, the experience of the observer needs to be taken into consideration, everyone experience an art piece, as well as a place, in different ways.

Participating in most participatory public art projects will not make a huge difference, it will not remove segregation or such. Though it may change the minds of people. As we have seen in the “På plats I fridhem” project, engaging in a neighbourhood can change at least how the people living there feel; it can offer pride and identity. Attempts should be made to engage with everyone in a locality including hard-to-reach groups or those who traditionally have a low involvement profile. You also have to manage the expectations of the participants. Even more important, predetermined outcomes should be avoided, participation should be a central part of how the project is run and not add-on or diversion.

Participation could be seen from two directions; engagement in an activity creates a bond between you and that place, a care for it in the future. Secondly, and not less important, when you are performing the action together with others, for example in your neighborhood, a togetherness might be spire.

Conclusion

To sum up, the basic elements contributing to a successful process regarding participatory public art projects as we see it are; planning, place-specificity, fluid collaboration and engagement from all participants(artist, users, municipality) and evaluations.

Participatory public art as a well-known phenomenon has yet to be developed in Sweden. There are as many different kinds of art as there are kinds of artists. Even if they are named or categorized, they are difficult to understand and hard to place. If we broaden the terms on public art and make them more useful, it can increase the quality of this type of art, such as participatory public art. It is not only about broadening the concept of the word; it is about widening the entire public art discussion. In the future, perhaps it is more about the process than it is today. The future of public art will rather be a fluid process that includes people than a static bronze bust.

We believe that the participatory art processes can be used in a broader way. For example they can contribute in new developments to give identity to homogenous areas. This can also be the future of public art from long term objects to temporary processes.

We disagree that all are artists; there must be a guarantee for education. Artists have a profession and an education that should not be belittled. Not everyone can be artists, but anyone can be creative. Artists can learn to communicate

their creativity to others. There are different kinds of artists like in all other professions. All do not fit into this role. Anyone cannot do the artist’s work, but you should not hold on too tight to the artistic role either. One must look at the context; various projects concerns about different things. But like Göransson, we believe that there must be something that shows that a process has taken place. That is what is wrong in many English projects, they have nothing concrete to show and people are questioning what actually happened. Sweden could learn from England to be more open in their professions and let go of some of their professional role, without sacrificing pride and quality. You can still have/be your profession but may take on other roles. This makes it easier to collaborate across borders.

Identity and belonging are part of the wanted result in these projects, focusing on places that matters for the involved residents. We feel as if this aspect is sometimes missing in the discussion and needs to be highlighted in the future. We see us planners/landscape architects as important tools in the participatory public art process connecting place to process/project/people and merging different groups of collaborators to get a site-specific qualitative project.

The quality of these projects needs to be defined by the context. All components of the project are dependent on each other and contribute to the quality. It is hard to pin down an exact recipe for good quality. What we as planners can do is to

provide guidelines or recommendations, good conditions for achieving good quality. And one must always be aware of who it is for - who is to judge.

So what have happened in our four case-studies? Since no evaluations have been made no one can know for sure. But as we see it, there have been positive changes; in Fridhem the occupation is nearly full and the image of the area has moved from negative to positive, people are proud of their neighborhood. In Fisksätra the library has become an important meeting point, and the project, as well as the pattern, has spread to other establishments that join people together. Today Brandparken is not only a passing point; people come here and use the space. In Byker, the vandalism has decreased and the wall is still in use after six years.

Through this essay we have been discussing how public art can be incorporated into planning processes, how city planning can be imposed to public art. But what would happen if you used the artistic process in planning, what would the result be then? This is an interesting theory to try in another essay, maybe in our future.

Might it be that Participatory Public Art is about raising questions and giving attention more than anything else?

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