Grangegorman
Development Agency
Gníomhaireacht Forbartha
Ghráinseach Ghormáin

Grangegorman
Arts Strategy

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Arts Strategy

Contents

Summary

In developing this strategic plan, the GDA demonstrates its recognition of the value of the arts, and their contribution to the project of Grangegorman. This strategy makes a number of recommendations for, in particular, public arts commissioning at Grangegorman. It outlines a vision, values and a direction which are in keeping with projects of this scale. The intention of commissioning art is to build and connect with a diversity of artists and arts practices which will enrich Grangegorman and its extensive networks in ways that are artistically ambitious and relevant.

The core function of this strategy is to provide structure and orientation for good practice in the commissioning of art on a progressive phased basis. It focuses on methodologies which secure a longer-term organisational approach for governance and commissioning. The strategy recognises that it will operate over a significant length of time.

The document offers examples of commissioning approaches which will support a programmatic and curatorially cohesive process. This is not a prescriptive document, but offers values and indicative methodologies for framing and developing commissions.

The research underpinning this document has been developed over nine months and with reference to national and city policy. The strategy is directly informed by communities, healthcare professionals, stakeholder organisations, artists, arts organisations and the opinions of the various and

diverse networks of communities who will connect with Grangegorman. What is exciting for the commissioning of public art in Grangegorman is that it will happen over time, and involve extensive networks. An important and positive aspect of this strategy is that it has been written and researched in a time when there is a strong social and organisational understanding of the potentials and rationale for commissioning public art which is ambitious and connected to an arc of interests and arts practices.

The generous advice, opinions and thoughts which arose from meetings and research over the nine-month period form an important part of this document. To this end summary meeting notes are included within the body of the strategy. These illustrate the depth of the tacit and explicit knowledge available locally and nationally and which will be important to the realisation of the strategy.

Although not included in this document, case study research of comparative contexts also informs the strategy and is available from the GDA. This research was important to understanding the potential of art at Grangegorman in the longer term and included material from: Aberystwyth University, Zurich University of the Arts, Ohio State University, University of Dundee, University of the West of England and The New School (focused on the Vera List Centre for Art and Politics).

The strategy is divided into three sections.

1. Context, Vision & Values

This section provides an introduction to Grangegorman and its existing and projected future cultures. It considers the potential for public art and the vision for commissioning. It outlines what is expected from commissioning art in relation to Grangegorman, how artists and the commissioners will support and challenge each other, and create opportunities for innovation, make new collaborations, and bring energy to the culture of the surrounding community and campus. Finally it articulates a set of principles and values from two perspectives: that of the commissioner and that of the artist.

2. Implementation

This section outlines a proposed methodology. It provides guidance on the formation of a programmatic approach to commissioning and details processes which will support the realisation of artworks. It addresses the following areas which support the implementation phase of the strategy:

- The roles and function of the public art working group and arts planning;
- Programmatic and project pathways;
- The role of a curator or public art manager;
- How the processes of commissioning will be resourced;
- Artistic briefs;
- Processes of commissioning and engaging with artists;
- Selecting art works, including the formation of selection panels and their composition and objectivity.

3. Case Studies

While the strategy is not prescriptive it includes a number of case studies which unfold a range of artistic practices, from traditional works such as sculptural objects, to poetry, music and movement, technology and people-centred works. They also offer insight into commissioning in contexts that may mirror aspects of the cultures connected to Grangegorman. They reference commissions from a range of organisational and creative perspectives and show practically the breath of possibility for an approach to commissioning. They are grouped under the following headings:

- Public sphere works, including physical and social works;
- Expansive practices and innovation, including publications, talks and research;
- Testing and challenging; making new relationships for people and art-making;
- Residencies; acts of hospitality, observation and advice.

The following processes have been highlighted as key in the document. Securing and sustaining these priorities will indicate a commitment to supporting the realisation of the Arts Strategy:

- The formation of a public art working group. The effective work of the public art working group, in tandem with these sets of

interdependent networks and cultures, will be key to realising the ambitions of the strategy. An indication of the qualities and skills required from the group is included in the Appendix 1.

- The appointment of a public art manager. The manager will have extensive commissioning experience, and work with local and other relevant agencies to actively build a culture for the arts within the scope of the project.

- Developing clear processes by which finances are pooled into a capital expenditure code for public art. Agreeing and activating a process of financial management for the project which collates a percentage levy, in addition to, but not overlapping with, the national Per Cent for Art scheme.

- The drawing up of project pathway documents. Programmatic approaches to commissioning are vital to realising a range of artistic ambitions, and support the process in a cohesive way.

A key indicator of success is achieving a variety of commissioning processes, which address a range of art forms and supporting artistic ambition and practices. These should include:

- Public sphere works, including physical and social works;
- Expansive practices and innovation, including publications, talks and research;
- Testing and challenging; making new relationships for people and art-making;
- Residencies; acts of hospitality, observation and advice.

"The transformation of Grangegorman's closed compound into an integral part of the life of the City is one of Grangegorman Development Agency's highest goals."[1]

Grangegorman Strategic Plan

Section 1

Context, Vision & Values

Context, Vision & Values

1.1. Introduction

The Grangegorman Development Agency (GDA) was set up in 2006 to redevelop the grounds of St Brendan's Psychiatric Hospital into a new urban quarter for Dublin City. The executive and staff of GDA with the campus master planners Moore Ruble Yudell have led the process of design. The drive was to design with sensitivity, care and imagination for Grangegorman's past and a dynamic vision of its potential futures. Services for health, education and community are at its heart, and these are underpinned by social principles such as connectivity, accessibility and sustainability.

The development at Grangegorman is of national significance, as it will open up what had been previously inaccessible lands for the city of Dublin. Grangegorman will house new public amenities including a primary school, public library, playgrounds, a parkland area and a new campus for the Health Services Executive and Dublin Institute of Technology. The DIT is Ireland's largest third-level institution. This development will bring a new focus to the area and beyond, and the change in energy as it grows

will make it immeasurably different to the historical resonance of Grangegorman, which had been the home to the oldest public psychiatric hospital in Ireland.

It is a complex site – one of many interests, memories and stakeholders. It is a location which brings together distinct and shared cultures which may be loosely named as communities, such as local residents and businesses, and communities with social, educational, health, religious, social heritage or historic interest in the area. As a significant urban development it will engage with an array of community interests, and their various sub-cultures. Although this is a new campus, the primary stakeholders have very well established identities within the city and internationally. And although there is a range of expectant users all anticipating change through their own cultural lens, the cultures of Grangegorman's new users and their environment will continuously change and develop as the campus evolves and matures. The Arts Strategy aims provide a framework for commissioning artworks which respond to, challenge and reflect the changing narrative and complexity of Grangegorman.

1.2 Function of the strategy

The function of the strategy is to set out a direction for future public art commissioning and its associated arts projects. It is a document which advocates for a cohesive and inspirational vision and for a public art programme that supports the principles of the GDA Strategic Plan. It aims to provide a framework for the delivery of a public art commissioning programme, which is to be managed by the GDA. The Arts Strategy seeks to complement the wider city arts strategies and national arts policy, to make partnerships with and work in alignment with national arts and other relevant policies.

It is a document of shared statement from the stakeholders.

It communicates a seriousness of purpose and the intention to commission art, including the vision and processes for commissioning art in Grangegorman.

It outlines governance structures.

It provides a framework for the selection and management of commissioning.

It advocates for programmatic commissioning.

It is intended to support comprehensive and timely access to the Per Cent for Art scheme and a Grangegorman Art Levy. This is detailed in Section 2.7 Finance.

"Public art is not the grinding, arduous discovery of a common denominator that absolutely everyone will understand and endorse. It actually assists in identification of individuals and groups and what separates them, so that agreement on a common purpose is an impassioned deliberation rather than a thoughtless resignation."[2]

Patricia C. Phillips

1.3 Context - an overview

The communities of Grangegorman are wide-ranging. There is a local community-networking infrastructure, the North West Inner City Network, which has been operating since 1997, and many local community and voluntary groups are affiliated to this network. In the north-west inner city there are of range of social issues at play which relate to child care, youth, drug use, education, family support, capacity building, resource centres, intercultural issues and so on. A community forum representative of local authority flat complexes is well established. There is a Grangegorman Residents Alliance and other residents' associations in the surrounding areas and a Grangegorman Community Forum has also been established. In terms of arts, a document written by Grangegorman Community Forum, 'A Campus for all our Community', expresses vision and energy, and considers that the arts have a significant role to play in the development of Grangegorman. There is much in terms of existing arts infrastructure: the Smithfield, Stoneybatter and Phibsborough areas are notably active and home to a number of cultural activities including festivals, a range of artists' studios, collectives, theatre, museums, music, gallery and publishing resources, all of which are very important in defining the existing artistic culture and energy.

The GDA has built a new replacement health facility for St Brendan's Hospital on behalf of the Health Service Executive on the grounds of the site. This new building, along with other health-related services, forms part of the care provision at Grangegorman. It will be followed by a variety of other healthcare facilities provided by the HSE and other partners to create community-based healthcare on campus.

The Grangegorman project is one which will contribute to a new energy within Dublin City, but also to it's reputation internationally. The potential of bringing the various DIT schools together will have an aggregating effect, animating the campus beyond the immediate area. The DIT brings a strong track record in support, collaboration, participation and growing its community engagement. Developing a forward-looking, ambitious international viewpoint is important for the Institute and aspects of arts commissioning can support this.

DIT's research activities are an increasingly significant component of its international and national reputation. This exploration can stretch existing knowledge bases and develop new ones. From the perspective of the Arts Strategy and future arts commissioning they represent dynamic expertise and cultures that can be explored and engaged with.

"My favourite public art connects directly to the differently public world of the gallery or museum, never dumbing down the work just because it has some different notion of a greater audience to negotiate."[3]

Alan Phelan

1.4 The public art context

Public art is a complex field and encompasses a broad range of approaches to its realisation, including residencies, invitations, competitions to make new work or direct purchases from artists, events and documentation processes. Forms of practice are wide-ranging; they can include theatre, visual arts, literature, music, dance and performance. Public art can support the commissioning of objects and interventions into the public realm which engage the public over a short or long period of time. It can involve artists working with other professionals in various teams.

1.5 Vision

Grangegorman is a place with a resonant history. As it changes and develops the possibilities for its social and physical impact will be multifaceted, dynamic and of significance to the city of Dublin. The core vision for the Arts Strategy is to connect ambitious art and artists with Grangegorman's past and futures in ways which meaningfully contribute to the cultures and sub-cultures at play through its stakeholders and various communities. The ambition is for a high standard of contemporary art which is aesthetically and socially nuanced and relevant. The vision is to support the ongoing commissioning of artworks which have the imaginative potential to address the possibilities of this context and which build a legacy into the future.

1.7 Strategic principles

There are three strategic principles: ambition for strong arts practice, enrichment through arts, and that the arts are pertinent to the context of Grangegorman and its stakeholders.

a. **Ambition:** To commission works which are artistically ambitious and to work with artists who are energised by the context and interested in the communities, networks and sub-cultures connected to Grangegorman.

b. **Enrichment:** Artworks are commissioned to enrich the campus and its wider reach: through their beauty, their challenges, in their contribution to a community's enjoyment, experience or knowledge, in how they engage a range of expertise, make connections, locally, nationally or internationally.

c. **Relevance:** Grangegorman is a place for recreation, healthcare, learning and knowledge development and exchange. Artworks and programmes should compound or challenge the artists' practice, and also add to the potential of the campus, as a place for the people working in, living in or visiting the city.

1.6 Principles and Values

To realise and deliver a cohesive and fully rounded commissioning approach which is clear artistically and organisationally, the guiding principles are written as strategic and artistic. The principles bring to the fore the potential scope of the artworks and the exciting potential of the context at Grangegorman as a place of inter-generational and inter-cultural communication and learning, a place for recreation, healthcare, and a wider range of cultural activities.

1.8 Artistic principles

The artistic principles work to bring together four elements which the commissioner and artist or creative producers will need to bring commissioning forward to successful realisation. These relate to innovation and risk-taking, openness to ideas, developing creative engagement by working beyond existing remits, and a focus on developing briefs which will be dynamic and engage with artists.

a. **Supporting innovation:** The campus and its cultures of learning are central to the strategy. The principle is to support innovative practices and risk-taking with the ambition of developing a public art commissioning mix that is at the forefront of public art practice in Ireland. Academic research and community engagement can also work alongside such processes.

b. **Openness:** Commissioning is open to the existing set of energies, skills and work practices connected to Grangegorman. For example, there are various constituents' expertise and skills available, and many local organisations of note, such as festivals, studios, community arts projects, schools, healthcare services, and communities which are connected through sets of values and practices.

c. **Working beyond existing remits:** Commissioned works aim to reach beyond a remit of solving or servicing a particular organisational function, such as pedagogy, communications, site design issues or anniversaries, although commissions may complement such interests.

d. **Providing motivating project briefs:** Artistic briefs will be relevant and dynamic in scope, developed by or with the advice of curators and artists, and with the support of the public art working group which will oversee the management and realisation of programmatic commissioning at Grangegorman and will include the knowledge of relevant communities. The brief is strongest when it is generous in it's spirit of engagement, and reflects the concerns of contemporary and innovative artists, while being respectful and inclusive of the campus's communities of interest.

1.9 Values

The values of the Strategy support a mutalised understanding of the intentions of the GDA and the artists, and create a grounding for good conditions. The values which are expected to govern the commissioning process are written from the perspective of the commissioner as an organisational body and that of the artist or cultural producer.

1.9.1 Values: Engaging with the arts

a. **Organisational support:** Support for ambitious commissioning will be considered at the highest level. The commissioning of art is regarded as integral to the process of development.

b. **Good working conditions:** Budgets will be secured in advance of commissioning, and will include an amount of expenditure that can adequately support the project's ambition. Communications and management processes will be clear.

c. **Supporting realisation:** Planning and identifying roles, processes and needs will be addressed clearly. The process for realising artworks is a shared organisational responsibility, and not a marginal process of management. The inclusion of procedures for realising an art project within the general management function maximises resources and ownership.

d. **Fairness:** As a public body, the Agency and its stakeholders have the responsibility to take the lead in creating a culture of mutualised value. The GDA values fair standards of payment. There may be rare yet appropriate occasions where constituents agree to work together through an economy of exchange or barter (for example, access to space or expertise) and this will be underpinned by written and equitable agreements.

1.9.2 Values: Engaging with the GDA

Public arts practices require skill and experience for their realisation. The GDA understands the conditions of arts production – that each commission is unique in itself, every time. It is understood that this can make for a different and slower culture in its day-to-day business.

As the realities of working in context emerge and proposals move into realisation, ideas change. Negotiations often bring people together to work in unfamiliar ways. A sensible level of flexibility is expected and important for healthy outcomes.

An artwork may challenge the organisation. Tension can be an important part of art-making, not just at commissioner or artistic level, but also at a social level. For an artwork to be read, understood, taken to, or rejected by a public, it bounces off a reaction. Bland art makes for less tension; less bother, but less bounce.

This is not to say that, as the commissioner of artworks, the GDA will include projects or use commissions as demonstration of liberal values, but that it is holistic and long-term in its intent and engagement with the arts. The GDA sees its work in this area as enduring and is not overly concerned with the projection of the short-term concerns of the organisation. It seeks to champion a vision of art which commits to a deeper sense of publicness and legacy.

"Arts commissioning should be an agent of questioning and change. As one of the oldest parts of Dublin the mixed history and the future of the area is significant. This richness should be included, developed and acknowledged. Also important is the area's richness in people with artistic interests and diversity."

Meeting notes: community members

"Commissioning should not progress in a vacuum. For local schools access to arts is important. The DIT's relocation will add to the community for the better. A person with an arts or curatorial specialism is needed to support project work. This will develop and spot opportunities, activate and make links with communities."

Meeting notes: community members

"Art can play a pivotal role to change society. Communities can be transient and at times alienated. Commissioning should ask what is needed to gather together these communities."

Meeting notes: community members

"Local arts organisations have knowledge and expertise of what is working well in the neighbourhood. They are connecting effectively with local businesses. There is a spirit of enterprise in the area, particularly between food and arts; this is welcomed by artists, designers, creatives and businesses."

Meeting notes: artist's meeting

"In classic regeneration models, the arts can be manipulated without a long-term vision. With particular reference to cultural zoning in the Smithfield area, there was disappointment expressed. Learnings from failures are important for the Grangegorman project."

Meeting notes: artist's meeting

TheMarketStudios.ie
Unit H
Mural

"Arts and creative networks create momentum. It was acknowledged that the success of networks ebbs and flows; that networks function best when focused on outcome, but that the outcomes from a project often last longer than the networks that form them. Supporting local networks will feed the strategy, keeping it dynamic. These networks will underpin the work of commissioned artists, who can be informed by the artistic knowledges and networks already here."

Meeting notes: artist's meeting

"Local arts organisations are providing cultural mechanisms, and creating energy and attracting people to the area in ways businesses can't. They are an important resource to be embedded."

Meeting notes: artist's meeting

"On-going research and meetings will keep the strategy dynamic. Local arts should be engaged with regularly; this would allow them to prepare and plan too. Even if this were to happen in small ways, it would be an important start."

Meeting notes: artist's meeting

"From the Student Life perspective the volume of student activity in societies, unions and clubs is vast. It's deeply important to the culture of the DIT and its stakeholders. The 'flow' of activity between schools and courses is not at the organisation's full potential; this will change as the campus is being developed. Due to the geographical spread of the DIT the scope of student life may not be apparent to the city, the wider public, the administrative and academic side of the organisation. It is really important that there is a full and dynamic range of art available to the students."

Meeting notes: DIT Student Life

"The value of a resident artist was discussed, and this might support a better understanding of the specific context. We spoke about examples of artworks, and the range and orientation of art commissioned in healthcare and mental health contexts, and in particular about those coming from documentary, social and relational perspectives."

Meeting notes: HSE

"There is great importance in finding respectful ways to document and commemorate the history of Grangegorman, particularly in relation to the use of the hospital archives. It was emphasised that art commissioning that could connect the past and the present would be valuable."

Meeting notes: HSE

"The value of a longer, slower approach to commissioning needs to be taken on board at a high level, both in the GDA and within the DIT."

Meeting notes: Orna Hanley, DIT School of Architecture

"Sustained change is difficult to achieve if driven by only a few key motivated people. Communication and building communities of interest will be a significant challenge for the project, but this type of thinking and action is crucial to its success."

Meeting notes: Orna Hanley, DIT School of Architecture

"Public arts commissioning can make opportunities, can cut across traditional boundaries and be cross-disciplinary and challenge people and take a longer historical viewpoint."

Meeting notes: Dr Brian O'Neill, DIT Research

"The management of this process needs time. Success in driving something through the organisation can be considered to lack value as driving energy comes and goes. Emphasis should be on creating a legacy and a culture of commissioning. A drive needs to be inclusive, to be seen to offer deep legacy, interest, and to engage a broad range of individuals."

Meeting notes: Orna Hanley, DIT School of Architecture

"At a deep and profound level DIT is developing new interdisciplinary practices and works towards a concern for civil society. Logistical/geographical barriers in developing collaborations between disciplines will change with the new campus and will bringing an appetite for cooperation. The research space in DIT has facilitated more freedom to engage in cross-disciplinary thinking as it is less constrained by curricular structures and undergraduate teaching in the schools. A research culture is conducive to sharing resources and having a strong interest in innovation and creative thinking."

Meeting notes: Dr Brian O'Neill, DIT Research

"A social model of practice would perhaps be of more value over the long term. These models offer a more interesting and richer vein of sustained influence than placing conventional artworks on the site."

Meeting notes: Orna Hanley, DIT School of Architecture

"A coordinated approach to an arts element is the most important issue. There should be good understanding of the vested and stakeholder interests in the project, so that potential briefs can reflect this."

Meeting notes: National Transport Authority

"The NTA experience is that there is a lot of negotiation about the artwork itself – and how that works into realisation; there will be to be compromise and negotiation by all parties."

Meeting notes: National Transport Authority

"Arts commissioning should engage with the city and its communities, and the neighbourhoods influenced by change."

Meeting notes: DIT, College of Arts and Tourism

"Innovational projects with educational links are seen as adding key values which underpin commissioning, leveraging and underpinning the diversity of DIT. A cross-disciplined approach could be a key element in creating new configurations of commissioning energy."

Meeting notes: DIT, College of Arts and Tourism

"From the OPW perspective our Per Cent for Art scheme is a integral part of any building. We apply the scheme rigorously on all capital expenditure for example even on something like a security camera contract. What is interesting is that Percent for Art monies might yield a figure as low 150 euro on a small contract. But core to the success it the aggregation of these sums. This is key to funding and it's fair. A clause in automatically included in contacts. All the monies, in total, should be transferred into an account for the exclusive use of art commissioning in advance of the project starting. This is how finance is managed by the Arts Team."

Meeting notes: Office of Public Works

"The NTA places importance on the public realm and on the special unique 'wrinkles' public art can offer, and how it can lift a project. There is great potential to work with the physicality of place."

Meeting notes: National Transport Authority

"There is an appetite for a range of artistic disciplines to be represented in commissioning new work, particularly in light of the scope and potentials possible within the DIT."

Meeting notes: DIT, College of Arts and Tourism

"There is ambition and interest in new and innovating arts practices. There is ambition in the School of Media to provide a media hub on campus. This could provide a platform for DIT's cross-disciplinary work. There is opportunity for the School of Media to produce independent radio and television."

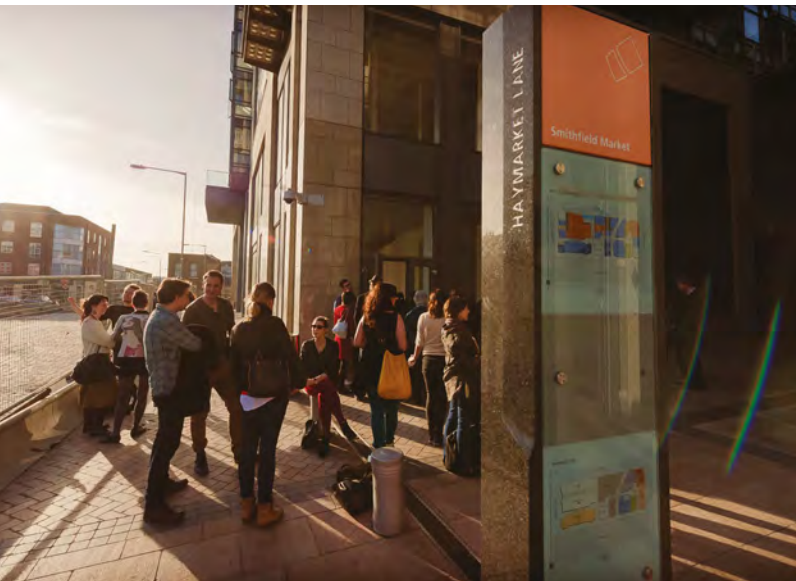Meeting notes: DIT, College of Arts and Tourism

"I think the better projects are those that do plan for those multiple concentric layers of reception."[4]

Claire Bishop

Section 2
Implementation

CAUTION
HOSPITAL ENTRANCE

Implementation

2.1 Introduction

This section advises on methods for managing and funding a schematic approach to public art commissioning. It outlines the importance of good relationships and the potential and importance of engaging specialist expertise and processes for overseeing the selection of artworks.

Delivering an ambitious public art programme is a dynamic process requiring commitment from the GDA, its curators and the artists involved. Support for curatorial and artistic expertise is a core value at board level. The public art working group is akin to a sub-committee and is appointed by the executive of the Agency. The remit of this working group body is to provide the Agency with a range of arts expertise. Good dialogue between the public art working group, the governing board of the GDA, and the support the executive and staff are understood as central to the success of the programme.

This section of the strategy recommends that commissioning will take a range of approaches, beginning with one-off projects and residencies at early stages, which will support the arts into the longer term as the process of development of social and physical infrastructure for the arts begins to mature.

> "Public art should now be understood as a variety of forms and approaches that engage with the sites and situations of the public realm. These range from embedded scenarios where artists operate from within planning departments; process-based projects, where the artworks constitute collective, participatory processes; fleeting sculptural or performative interventions and long-term durational model institutions. But despite the vibrancy of art in the public realm, the role of producer still persists to be characterised as a 'service provider', to be under-resourced and misunderstood and is rarely promoted to emerging artists, curators or creative entrepreneurs..."[5]

Claire Doherty

2.2 Public art working group

A public art working group appointed by the GDA will oversee a programmatic approach to commissioning. Their role is to ensure that a programme of ambition and vision is delivered for the GDA and its stakeholders. The group is appointed by and reports to the CEO of the GDA. Their remit is to support a cohesive and relevant long-term curatorial vision as articulated in the values of the strategy. The public art working group is composed of between five and seven people, the majority of whom bring senior-level artistic experience and/or practice experience to the group. A suggested list of competencies and skills is included in Appendix 1.

The functions of the public art working group are to:

a) Support a strong creative vision in the formation of arts plans, project briefs and creative direction over the course of an agreed period (with blocks of three to five years in the early phase being recommended);

b) Oversee and sustain a clear, cohesive curatorial vision of ambition for public art on-site and off-site;

c) Agree and sanction processes for the development and realisation of public art projects;

d) Ensure that procedures are in place to effectively manage a levy and pool a percentage into a fund for public art programmes;

e) Support the Agency in maximising opportunity and in making applications to other suitable funding sources;

f) Promote the public art programme within the city neighbourhood, and liaise with representatives of the core stakeholders;

g) Support mechanisms which review and evaluate the work of public art;

h) Develop a public art programme of high reputation and good practice in line with national policy;

i) Develop a cohesive communication method regarding the commissions, including meditation, educational and audience development processes, promotion, critical review and documentation.

2.3 Curator or public art manager

It is a core recommendation for a project of this scale that a specialist manager with expertise in arts and public arts management be engaged to oversee, drive and maximise the potential for the site. The current funding climate will mean that the manager/curator needs to be responsive to changes in funding processes and have awareness of opportunities. A good working knowledge of short to medium-term changes in government funding and European and other funding opportunities is needed. Funding under such schemes often involves a range of international partnerships and it offers the opportunity to work with stakeholders and their connections and interests.

The role will be to:

a) Manage and make recommendations about selection processes to the public art working group;

b) Identify opportunities for connection across stakeholders and support knowledge-sharing between stakeholders;

c) Link with the relevant creative institutions and other agencies in the city;

d) Support local cultural producers to engage with relevant projects and processes;

e) Identify project support needs in the commissioning process and ensure due processes and relevant national policies are adhered to in matters such as child protection policy, health and safety issues;

f) Draw up schedules to facilitate early planning for public art.

2.4 Relationships

A strong vision is the core of good artist–commissioner relationships. The process of realising artworks requires good communications, understanding and time. From a commissioner's perspective, a good understanding of the artist's work, their previous approaches to contexts and commissions and their processes is important. As artists begin to develop ideas beyond paper-based proposals, they may need considerable support with the logistics of a particular context. At an organisational level thought about matching available expertise with the projects requirements affords good foundations for the realisation of the project. The work of the public art working group, a curator or manager is crucial here.

2.5 Arts planning

As Grangegorman is a long-term project happening over a range of phases, a management focus on scheduling is important in identifying opportunities and affording the timely matching of potential resources with programming.

In the light of this, the drawing up of an arts planning document, which details schedules that may yield resources, and identifies resource needs for the arts, is highly recommended. The plans highlight what is possible within a building scheduling period. An arts plan identifies the resources available and secured and indicates resources needed for specific public art opportunities. This is a task overseen by the public art working group, and managed by a curator/manager.

2.6 Programmatic and project pathways

In the case of complex major commissions/projects, project pathways will outline the methods for their management and realisation, including communications and other relevant processes. Though the main reason for developing a pathway is one of management, it can also identify potential connections with local and other relevant stakeholders. The pathway may include specific guidelines, advice and policy from communities, peers and other experts that might be relevant. It may also lay out the technical parameters established by engineers and planners. Pathway plans clearly define the roles and expertise of staff, committees and selection panels, set out technical needs and expertise, and include an agreed communications and mediation approach. They will also include a process for documentation and review as the project is completed. A project brief and an outline project pathway may be very closely linked and similar in detail. The project pathway is a document of support for review by artists, staff and the site team, and its development is led by the public art working group. It may be made publicly available, as it documents process.

2.7 Finance

2.7.1 Resourcing the processes

There was consensus in the consultation process that commissions which are sporadic or ad hoc will stymie potential. A cohesive approach and good planning will yield work that will be more ambitious artistically. This in turn depends on a reliable funding stream.

2.7.2 Funding Streams

Per Cent for Art scheme

The national Per Cent for Art scheme allocates a percentage of the total budget of any government-funded capital project (capped at €64,000 per capital project) to the arts. The scheme will be applied for where eligible. It will be limited to particular projects such as the replacement mental health facility, the proposed new Educate Together school, DIT's EHSI Research Building (funded from PRTLI funds administered by the Higher Education Authority) and the two public–private partnerships at the central and east quads. Aspects of public realm works, all of which will be developed over a short-term period, from 2012 to 2017 will be eligible also. There will be other national Per Cent for Art budgets arising at later stages of the development. Arising from these projects there will be a number of commissioning possibilities based on projected building plans as they are clarified. Pooling the various funds into one central budget may not always be suitable as commissioning may be driven through the partner organisations. However, pooling is the preferred method of managing finance as it offers the best opportunity for maximising finances over the life of the strategy.

Grangegorman Art Levy

To resource the public art programme at Grangegorman an art levy procedure is to be implemented which mirrors the national Per Cent for Art scheme. This is a modest nondiscretionary levy of 1% to 0.5% on all capital expenditure throughout the development. This will form a pooled central budget resourcing the campus with a funding stream for a sustained programmatic approach to commissioning over the period of its development.

This is agreed by GDA Board and will be managed by the GDA public art working group.

The scale and reach of the commissioning will be largely determined by the phasing of the capital development programme. The application of a percentage levy will afford a budget of significance and facilitate forward planning and decision making for the public art programme.

The art levy process will be integrated into the overall financial procedures for the capital developments on the site; a clause relating to the Percentage for Art levy is automatically included in contracts. The financial aspect is to be managed by the project budget-holders who are responsible for transferring the percentage drawdown into the Public Art Capital budget. It is the consistency of its application that will provide for the maximisation of funds for art. This process therefore should be included in staff induction training.

This kind of funding model has previously been applied outside of state-funded construction projects, notably in the construction of the National Convention Centre and the Criminal Courts Complex. The National Convention Centre was a partnership with Office of Public Works,[6] Department of Arts and Tourism, Failte Ireland and Treasury Holdings, and funded under a PPP procurement model. The arts budget was based on the national Per Cent for Art scheme and was managed by the OPW and CREATE. The budget was €180,000, which was a tiny percentage (0.17%) of the estimated overall cost of €104 million.

Philanthropy

Philanthropic donations to arts and cultural organisations have traditionally been driven by capital investment campaigns, or gifts of important pieces of art-work/collections. In the context of Grangegorman philanthropic giving will ideally support the creative direction taken over the course of the strategy. The intention for public art commissioning is that philanthropy will supplement, enhance and drive an ambitious programme, and can support artist's residencies, education and outreach programmes over the course of the strategy. There are a number of laws which enable tax-efficient giving to cultural organisations, including Sections 606, 848A and 1003 of the Taxes Consolidation Act 1997 and Section 77 of the Capital Acquisitions Tax Consolidation Act 2003. The DIT Foundation is co-ordinating a funding campaign that aims to include a €15 million fund for research, access, participation and overall academic activities. There is an opportunity to partner with and complement the Foundation's work and make philanthropic links that serve the arts on the campus well into the future.

Institutional and agency partnerships

Internationally, nationally and locally there are a number of significant small and large arts organisations and institutions which can play an important role in the development of and approaches to public art. These include galleries and museums, collectives and service organisations, which may all have access to sources of funding and can bring expertise and partnership in funding projects. Partnerships with industry and international academic research agencies may create research opportunities for artists. (See also Appendix 4: Links and resources.)

There is the possibility of developing partnerships with outside agencies and other organisations to fund and develop commissions. There are a number of important local arts events, processes and organisations with whom partnering would be a strong addition to the programme. There is a rich community of arts organisations and individuals in the area.

2.8 Artistic brief

The brief sets out the vision, direction and scope of the commission. It is important that time is taken and a range of viewpoints is considered in developing the brief to ensure that it provides relevant information about the context and the commission.

As the brief outlines guiding parameters for commissioning it is important to consider who should be involved in developing the brief. The public art working group can greatly improve the quality of the brief by inviting input from specific community members and drawing on local knowledge or specific expertise, whether historical, educational, environmental, artistic or social.

The brief aims to provide useful information without pre-empting artistic outcomes. It can function as a discursive document, keeping possibilities open rather than fixed from the start. It is usually written by the curator/public art manager so as to help both commissioner and artist to focus on what is important about the context.

2.8.1 Types of brief

Briefs are written to address the focus of a particular commission. A tightly focused brief may seek a specific response, such as a permanent sculpture, or focus on a specific medium, such as sound, digital media or film. A brief may sometimes place a greater emphasis on community engagement and process-based interaction than on a finished product.

Other briefs allow for a more open response, giving greater scope for artists to respond in ways that are specific to their practice. The brief may also be tied into an overall curatorial design where a conceptual or philosophical framework is offered for consideration. In some instances artists have been invited to write their own brief. It is also possible that artists and commissioners jointly write a brief based on a shared approach. Briefing documents should be clear and considered.

2.8.2 Contents of the Brief

a) The vision and values of the GDA and relevant stakeholders in relation to arts, including references to any relevant policy documents;

b) Practical information about the commissioning context, including the place/site, architectural context, geographic or social context and dynamics. Any specific limitations should be clearly mentioned;

c) Details about the artistic emphasis, an indication of openness to a variety of art forms or requirement for a specific art form. If a specific artistic direction is sought, some explanation of the reasoning for this;

d) Details of organisational supports or requirements that may inform an artistic response;

e) Information about the public art working group, the emphasis of a selection process, selection criteria and sometimes the names of the selection panel;

f) The budget, project management information, time frame;

g) Submission information, including closing dates, address and contacts for addressing queries;

h) Appendices – maps, drawings, photographs and other useful reference material for artists. These might be included in the body of the brief.

For more information see www.publicart.ie.

2.9 Commissioning & selecting

Selecting the artworks will involve a range of approaches; these should represent best use of the funds available for the size of the budget. The following are some traditional approaches:

a) Selecting through artist and artists' collectives;
b) Selecting through agencies with specific expertise;
c) Selecting through residency processes;
d) Selecting through open call to artists;
e) Selecting through limited or invited call;
f) Selecting through mix of the open and invited calls;
g) Direct commissioning;
h) The direct purchasing of work.

2.9.1 The selection panel

Although the GDA is the ultimate decision-making authority, the selection processes will involve input and expertise at many levels, from both inside and outside the Agency. When the process for commissioning is competitive a panel is usually chosen to make recommendations for selection.

The selection panel is a small group of people who consider the merits of proposals submitted and make recommendations on awarding the commission. The panel can decide on the basis of their considerations not to award a commission.

The formation of this group of people is important and it is recommended that there is strong artistic representation.

An alternative to the traditional selection panel, which tends to be made up of a range of expertise, a peer review panel which involves artists, curators and other professionals with expertise in the field of contemporary art. This type of panel can be very useful, particularly when underpinned by agreement at the public art working level or when it is proposed by a curator or arts manager that a particular type of art or arts process be commissioned.

Peer review panels keep decisions about the quality of art free of institutional bias or political intervention. Considered best practice by foundations, granting agencies and many institutions, it is a policy which can protect the GDA from external pressures and lend legitimacy to the selection process.

2.9.2 Forming a panel

On the instruction of the GDA the panel may be recommended by the consultant, a knowledgeable art professional, or by independent professional bodies. They are presented for review by the public art working group. Depending on the scale of the commission the process itself can be facilitated independently or by a curator.

2.9.3 Notes on the composition of the panel

a) The selection panel should consist of leaders in their specific field, who have the integrity, ambition and professionalism of the programme as their principal value.
b) It will consist of a majority of artists or art professionals.
c) It can include a key design team member, and include community members.
d) Community members may be invited to attend meetings to support decision-making and contribute perspectives; this may also apply to nonvoting advisors with specialised technical or cultural expertise.
e) It will include about five members but may range from three to seven depending on the scale.
f) Selection panels may be invited from the national or international art community depending on the scope of the competition.

2.10 Supporting the artwork

A culture of research can extend or conclude artworks or projects in meaningful ways. This implies that the GDA and its stakeholders have a good understanding of the projects in question and their potential audiences.

2.10.1 Mediation

Mediation is a process of developing ideas and concepts arising from the artwork. It is context-specific. Usually it is a process that opens up points of engagement for an audience and creates opportunities to consider meaning, develop understanding and discuss an artwork or associated subjects. It works well through collaboration with the artists, although it may or may not be an aspect of engagement which the artist is interested in. Mediation can equally work independently; for example it can be community-driven or academic. It often takes the form of texts, video, audio and discourse with a range of actors – including lectures, seminars and educational information for young people or communities – and may also be ad hoc and informal. It can be a programmatic response run by a practitioner of a different discipline.

Mediation in advance of developing an artwork or programme can be a helpful platform for exchange and discussion, but it can also be a tangential process happening independently and alongside the artwork. Mediation can work as a process of review and assimilation. Thoughtful mediation can be an exciting and informative public practice in its own right, and can lead to a sense of cultural ownership. It might involve lectures, talks, film and texts from disciplines which complement or challenge the artwork. It may use educational processes to deal with the subject matter of the artwork, or a particular methodology to address conceptual aspects of the work. These may be informal or structured so as to support a curriculum or the professional development of stakeholders.

2.10.2 Evaluation

Arts evaluation can be a difficult area. The metrics usually used in evaluative processes – quantitative and qualitative measuring – can be ineffective or too heavy-handed to address the subtleties of arts practices. The response to art is subjective, but review, analysis and critique in the public sphere is important. Actively seeking feedback generated from outside the organisation, through the media, industry, or in peer or academic review, can bring a detachment that is valuable and useful. Evaluation will be most effective if it is understood as a process which supports the management and experiences of those connected to the commissioning process. This places evaluation as a process of gathering, which will inform a programme or commission and help the GDA to consider the organisational values of an initiative. It can inform current and future rationales and provide stakeholders with the opportunity to give feedback. It is part of the process of accountability and provides an opportunity to contribute and disseminate substantive knowledge in the field.

2.10.3 Decommissioning

The life span of public artworks will vary; temporary, semi-permanent and even seemingly permanent artworks that will eventually end. Decommissioning takes place for a number of reasons. For example, the use of a space may have changed, or a work might not have been designed to withstand the long-term effects of weather, and in some circumstances the social context for the work changes. However, the decommissioning of artwork requires serious consideration and thorough communication. The artist must be notified and any stipulations in the contract considered. As with the arrival of a new work, its decommissioning is a matter of public interest and should be a considered process.

2.10.4 Monument and memorials at Grangegorman

The need to remember and note the contribution of, or circumstances, regarding a person or a group of people can be addressed in many ways. With reference to the particular context and energy of Grangegorman, past and future, forms of commemoration should be addressed beyond the realm of art production as they are of wide cultural importance. The master planners have considered the naming of spaces, honouring the past through names and locations which reflect on histories. Active arts processes such as bursaries and residencies are considered appropriate to the memory of deceased people, providing inspiration and active encouragement to those still living, encouraging a new generation to embody a sensibility while acknowledging that the development of Irish society is a collective, multi-generational process. Permanent art is not necessarily the best way to do this. Therefore it is recommended that sculptural commemoration or monuments should not be considered for commission until at least fifty years after the death of the individual(s) or an event. The GDA recognises the sensitivities of communities who wish to permanently mark individuals and will be advised also by Dublin City Council policy and national policy in this area.[7]

2.11 Early implementation - potentials for Grangegorman

2.11.1 Activation: artists engaging in the context

Supporting artists to explore the context of Grangegorman can be a starting point for activating arts on site, encouraging a culture which welcomes and engages with the arts. This could involve a series of residency commissions which invite artists to spend time working in response to the site. These could be varied in approach, with longer-term engagements allowing time for observation of change, and others developing networks or support existing local activity. These processes can support new works of art which might be deeply resonant with the site. The presence of artists, artistic groups, curators or cultural producers could also be short-term, with intense engagements that energise and activate a sense of place, and develop a set of connections or test potentials for longer-term ideas. The Case Studies section looks at some examples of such approaches.

2.11.2 Creating a culture for the arts

The short-term repurposing of available spaces and buildings on the Grangegorman site can provide temporary spaces for artists or artist groups. This could attract and facilitate interested artists, and help to embed a culture of engaging directly with artists. The provision of studio spaces provides a locus or home for an arts programme; a hosting space, for example, may symbolise the potential of a longer-term commissioning programme and the energy that the strategy aims to activate.

2.11.3 Making connections

Residencies and artists' practices which respond directly to a site or context offer the potential for a stronger connection with communities of interest. Connecting the arts with city-wide or local initiatives will help create a positive culture for the arts. Local organisations and groups may seek to host or access the site in partnership with the GDA, bringing audiences and networks with them. Working in partnership with local, stakeholder, national and statutory organisations is an important aspect of the GDA's arts work. Examples of projects that make connections through arts practices or which establish artists within organisations and facilitate new practices and experiments are referenced in the Case Studies section.

'I've never seen
critical [art]work
in opposition to
historical work: like
many others I try
to hold the two in
tandem, in tension.
History without
critique is inert;
criticism without
history is aimless.'[8]

Hal Foster

Section 3

Case Studies

Case Studies
3.1 Introduction

This section focuses on relevant examples of commissioning in contexts that mirror aspects of the cultures connected to Grangegorman. Set out as short case studies, they provide background to projects which address commissions from a range of organisational and creative perspectives.

These examples are not intended to suggest the creative scope of suitable artworks but are included as references, as they illustrate a breath of possibility for commissioning approaches. The intention is to offer ideas for commissioning which reflect the principles articulated in the strategy.

The case studies unfold a range of artistic practices, from traditional works such as sculptural objects to poetry, music and movement, technology and people-centred works, which are resolved to their full potential through strong artist and commissioner values. These practices include:

1. Public sphere works, including physical and social works

Peter Wenger's year-long period of research forms the knowledge base from which he makes three permanent sculptural works, on the theme of change.

Rafael Lozano-Hemmer's installations explore notions of publicness in UK cities using technologies to make random moments of interaction.

Theresa Nanigian's cross-agency commission *Travelogue* uses advertising media and technologies re-tell the stories of working lives and experiences.

2. Expansive practices and innovation, including publications, talks and research

YoHa's *Invisible Air* project examines how public information maybe made accessible through playful sculptural works.

An Opera for Carlow, through the leadership of leading Irish musicians, brings a range of publics on a journey to the realisation of a full-scale opera production.

Quantified Self invites artists to respond to and play with new biometric technologies including exhibition and talks series.

3. Testing and challenging; making new relationships for people and art

Filmmaker and musicians, Dave Douglas and Bill Morrison's collaborative residencies spark a year-long *Art and Invention* programme for a Creative Campus.

The poet Lavinia Greenlaw is commissioned to write new works and make a temporary audio experience for a festival.

4. Residencies; acts of hospitality, observation and advice

The Carlisle Pier Project, supported by three agencies, invites a deep commitment to place and time by artist Julie Merriman, by commissioning the making of new artworks over ten weeks every year, for five years.

A Room for London places an emphasis on mini 'residencies' which reflect on London's place on the global stage. International artists from all disciplines participate in a year of new writing, readings, performance, podcasts and live music webcasts from this new and intimate venue.

For The Grafton Street Improvement Project, Dublin City Council appointed a resident artist, Michelle Browne to work with the design team/ The integration of an artist into the team allowed for different consideration about intervention into the urban fabric.

3.1 Public sphere works: physical and social

3.1.1
Peter Wegner
Monument to Change as it Changes

Location: Stanford Graduate School of Business, Knight Management Center, Palo Alto, 2011

Background: The Business School commissioned artist Peter Wegner to produce a series of permanent artworks. In preparation for making the works Wegner spent over a year in residence in Stanford. His response was to make artworks installed in various public locations on campus. *Monument to Change as it Changes* is 32 feet long, built into the external facade of an auditorium. Using digital technology to make randomised patterns by rapidly turning colour tiles, which flip and change in constant movement. The wall denotes energy; that of pattern, randomness, unity, form and code. The flicking motion of the colour tiles makes a compelling cascading noise reminiscent of water or crowds.

Key points
- A long period of residency prior to developing the work means the artist is familiar with the social and physical context. There is a maturity and depth and strong rationale for artistic response and vision.
- Partially philanthropically funded by alumnus and commissioned by the Business School.
- Developed work that was responsive to the values of the institution.
- Employed technology in innovative ways and worked with specialists in realising the works.

Peter Wegner, *Monument to Change as it Changes*, 2011, Installed at Stanford University, Palo Alto CA. Image courtesy of the artist.

3.1.2

Rafael Lozano-Hemmer
Under Scan

Location: Lincoln, UK, 2005

Background: *Under Scan* is an interactive video installation using technology to detect people's movement and engage them with pre-recorded video-portraits to create surprise interactive moments. Over one thousand video-portraits of volunteers were taken in towns and cities in the north of England by a team of local filmmakers. People could portray themselves in whatever way they wished. A common reaction to being filmed was to perform, to sing or dance, and these formed the basis of the films for projection. Using a matrix on which on projectors with sensors were mounted, pedestrians unwittingly triggered the film projectors to make the short films visible. A viewer's shadow 'reveals' the portrait, at which time they 'wake up' and establish eye contact with a viewer. As the viewer walks away, the portrait reacts by looking away, and eventually disappears if no one activates it. This is a playful communication with the virtual realm from real space, and imbues this space with human connection. Commissioned by East Midlands Development Agency, it was initially installed in Brayford University Campus, Lincoln, toured the Midlands and was shown in Trafalgar Square, London.

Key points
- The work is a portrait of performances from a range of communities.
- The works animates a public space at night time.
- As a temporary work it makes using the public space surprising, interactive and playful.
- It works with technology in an interesting way.
- The work could be temporary or semi-permanent.
- It challenges notions of the public and private self in public spaces.
- The commission was supported by a number of agencies: the East Midlands Development Agency with multi-partner support (including Arts Council England, the Canadian High Commission, ICA, the Mexican Embassy, the Science Museum, Zabludowicz Trust, Tate Media and Tate Modern.)

Rafael Lozano-Hemmer, *Under Scan, Relational Architecture 11*, 2006. Castle Wharf, Nottingham, UK. Images courtesy of Antimodular Research.

3.1.3
Theresa Nanigian,
Travelogue

Location: Dublin, 2012

Background: *Travelogue* was made over nine months by artist Theresa Nanigian who developed a series of 'residencies' exploring and collecting the small, undocumented tales of daily commuting in Dublin. She worked with Dublin Bus, Iarnród Éireann, Bus Éireann, Luas, Taxis and Dublinbikes – gathering travel stories and gathering data about them. *Travelogue* captures the wit and humanity of people travelling around the capital city. The stories that emerged were of lost luggage and lost souls, small acts of kindness and gestures of empathy; heart-warming, poignant and funny. Through a wide range of advertising media such as giant plasma screens, billboards, posters on trains, trams and buses and at transport stations the collected stories were made public as an alternative to the usual language of advertising. Commuters were directed to a website which hosted the full range of stories and data collected over the course of the project. The project was commissioned under the Per Cent for Art scheme, through a multiple partnership funded by the National Transport Authority in conjunction with Dublin City Council and Dún Laoghaire–Rathdown, Fingal and South Dublin County Councils.

Key points
- Links were made between people and locations city-wide.
- The project offered various people the opportunity to talk and tell the stories of a city and its movement.
- It was a project which attempted to make the hidden visible, through celebration of the ordinary.
- It was an interagency commission, multi-partner funded and produced, and had multi-agency support; it involved four Dublin councils, the National Transport Agency and Railway Procurement Agency and private media and advertising companies.

Theresa Nanigian, *Travelogue,* 2012. Images courtesy of the artist. Photography by Ros Kavanagh.

3.2 Expansive practices and innovation, including publications, talks and research

3.2.1
YoHa
Invisible Airs

Location: Bristol, 2011

Background: The University of Bristol commissioned senior UK-based media artists Matsuko Yokokoji and Graham Harwood (YoHa) to work with the city of Bristol. At this time, the B-Open initiative was being developed by Bristol City Council. The aim of this initiative was to make public information more openly accessible. In response to this and with access to the City Council's information YoHa made the *Invisible Airs* project, which investigates the philosophy and practice of Open Data.

The artists' approach was research led, and they worked in collaboration with the City Council as they unpicked the mechanisms of data flow inherent in the Council's information system. Out of this research process they built a series of mechanical contraptions. These were designed to physically manifest occurrences and patterns that they found in the Open Data database. They developed a series of public events to demonstrate the contraptions and invited the public to use them. As part of this work they opened up public dialogue about the issues and the public impacts arising from visualising the data. The work set out to translate the database information into physical machines and to create a space where the technical and the imaginary might overlap.

Key points
- This is art-making as a process of research which investigates digital data systems.
- It is a project of multiple layers and outcomes bringing together a range of research interests into the public sphere.
- The emphasis is on public encounter with intriguing art objects, which work to marry data and play and to visualise complex data.
- A collaborative commission between a city council and a university research centre, UWE Digital Research Centre.
- Project commissioned as part of a city strategy Connecting Bristol, focused on green, economic, digital and international issues.
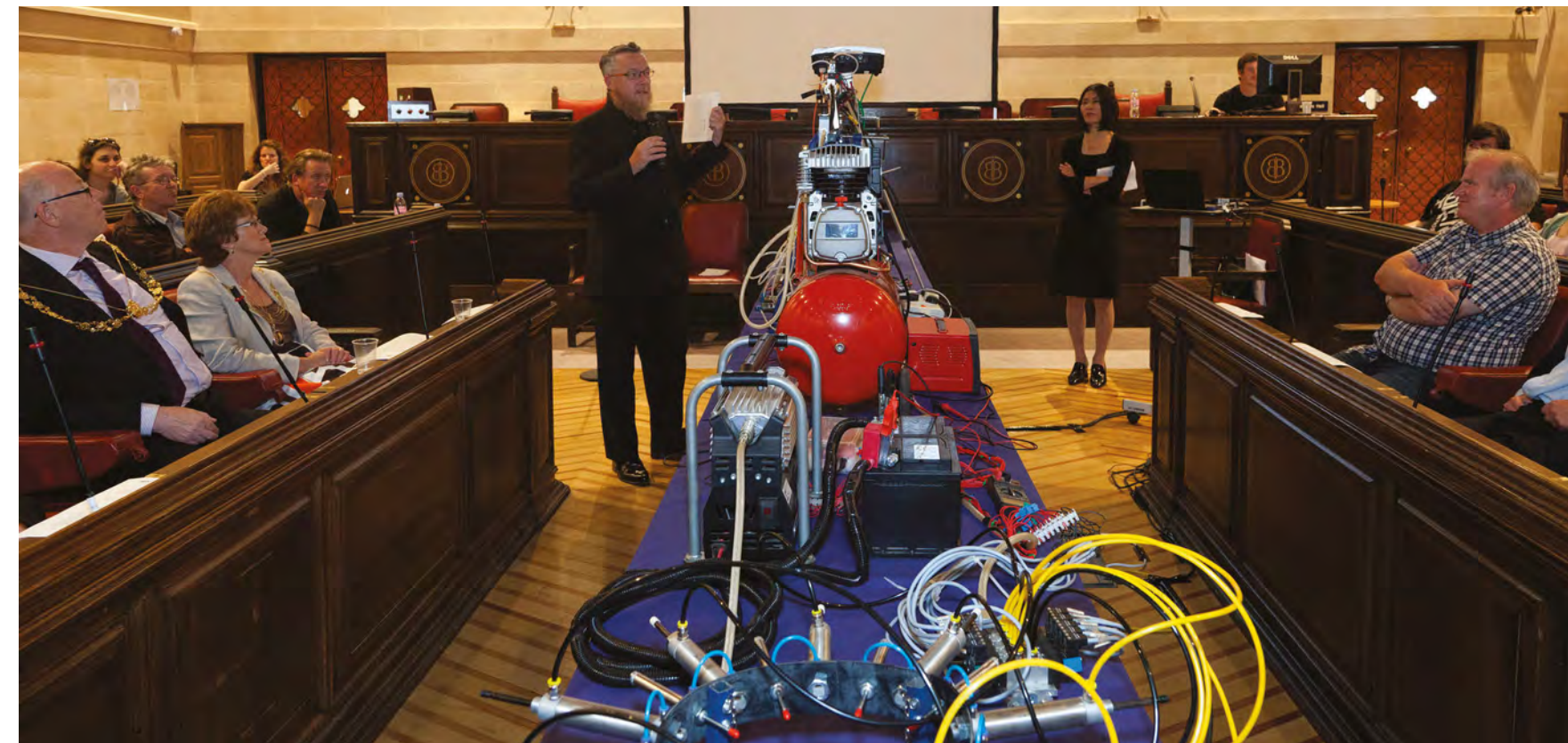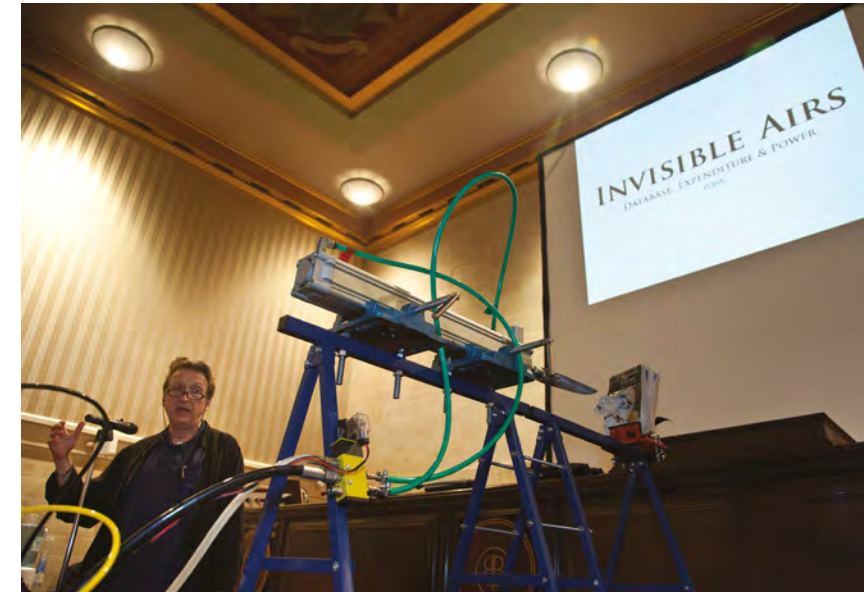
Invisible Airs, Jamie Woodley, YoHa, Bristol City Council House. Images courtesy of the artists.

3.2.2
Collaborative Project
An Opera for Carlow

Location: Carlow, 2011

Background: *An Opera for Carlow, Shelter me from the Rain - a Field Guide to Love in an Irish Town,* was composed by Brian Irvine and written by John McIlduff. It was a large-scale choral project with a performance company of a 150 people, consisting of singers of all backgrounds in County Carlow. The concept for the opera was to include as many interested people as possible with or without previous vocal coaching/singing experience. They embarked upon a year-long training programme with a range of different artists, musicians and vocal coaches. This work culminated in the staging of a major performance. It celebrated the diversity of voices from the area. An innovative partnership with County Carlow VEC offered training courses for participants who were new to music performance. The opera's progress was tracked by a seven-part documentary for RTÉ Radio on Lyric FM.

Key points
- Commission brief emerged from public art working group.
- The work was produced collaboratively.
- It was mediated to the public nationally through performances and radio documentary.
- The commission worked across a range of professional and skills levels.
- It involved a network of agencies and organisations, including the local authority, VEC, RTÉ, and National Symphony Orchestra.

Shelter Me from the Rain: A Field Guide to Love in an Irish Town by Brian Irvine & John McIlduff, 2011. Commissioned by Carlow Local Authorities. Image courtesy of Carlow Local Authorities. Photography by Rory Kellet.

3.3 Testing and challenging; making new relationships for people and art

3.3.1
Various Artists
Quantified Self
Exhibition & Talks Series

Location: Dublin City Councils LAB, Dublin, 2011

Background: Artists were invited to collaborate with technology company Shimmer Research who make wireless sensor technology that gathers biometric data from a wearer. This gave artists the means to measure a range of data using wearable sensors that could then transmit the findings in real time.

Using information from these collaborations, the artist Michelle Browne worked with property developers and investors to make new video and sculptural work that explored the effects of risk-taking during a game of poker. Artist Cliona Harmey made an interactive sculpture where viewers could use the shimmer device to see their pulse as modulated lights. The artist Bea McMahon used the technology in an equine setting, in a choreographed dressage sequence, where the data collected through the movements of the horse's legs generated the sound track to the artwork.

Key points

- Artists make works with new technology, approaching it from an alternative perspective to scientists.
- Project connects a number of city-wide cultural initiatives: Innovation Dublin, Dublin City Council's Economic Development Unit's Creative Alliance.
- A series of talks involving speakers from artistic, technology and academic, and science research backgrounds, developing an audience from a wide spectrum to support the exhibition.
- This work illustrates the potential of a commission arising in collaboration with research centres with DIT and making links, city-wide and international.

Michelle Browne, *Risk*, 2011 (video stills)

Bea McMahon, *One Letter Poem*, 2011 (video still)
Images courtesy of the artists and the LAB Gallery.
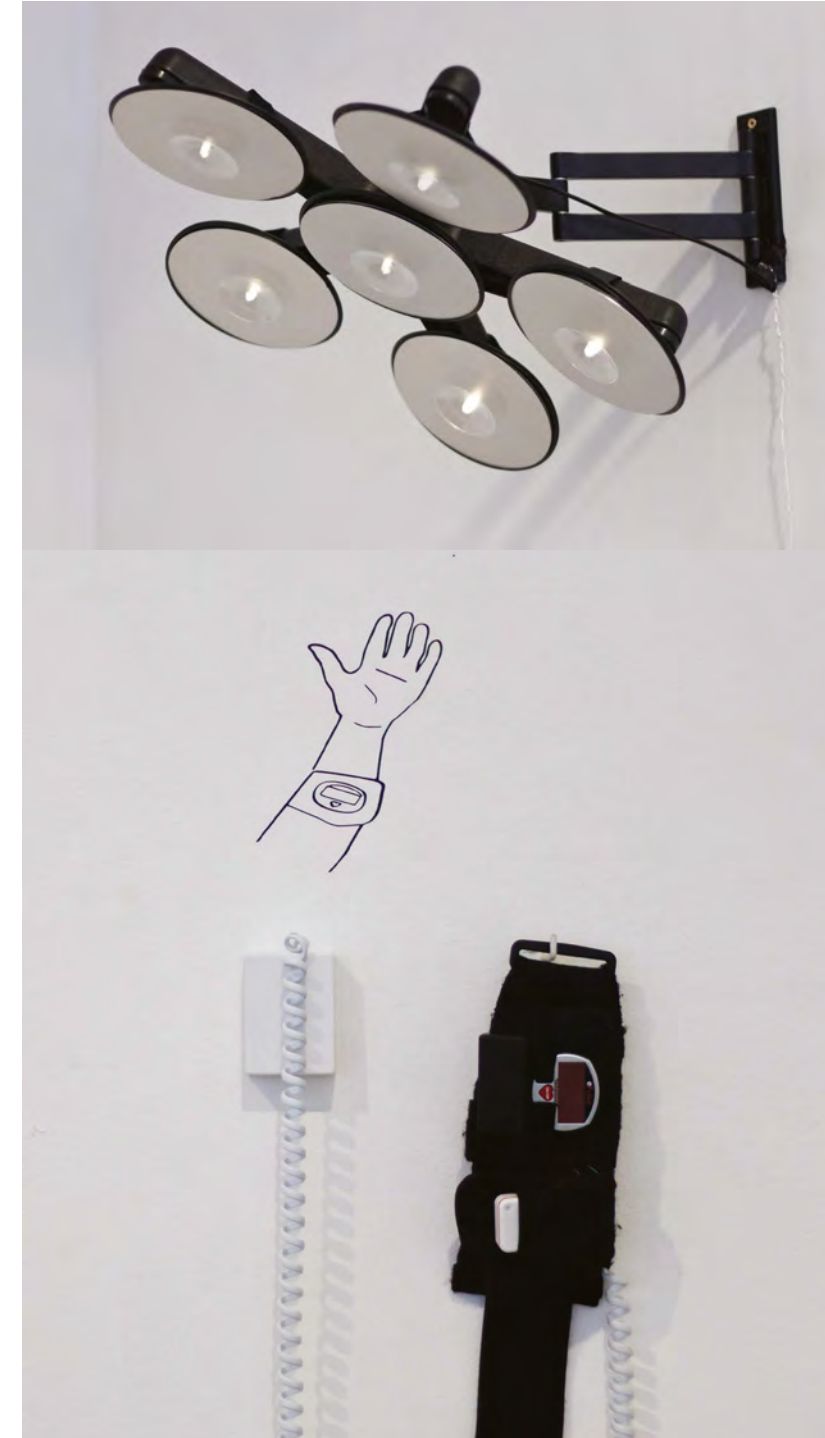
The Lab Dublin: installation shot of work by Cliona Harmey

3.3.2
Dave Douglas and Bill Morrison,
Art + Invention

Location: Stanford University, 2009–10 (Creative Campus)

Background: The *Art + Invention* project (A+I) was a year-long programme celebrating the arts, creativity and collaboration across the campus at Stanford University. It was a pilot project which sought to connect the campus through a central arts programming theme, and to act as catalyst and incubator for new activities, partnerships, courses, events and collaborations between and within academic departments, student organisations and arts groups on and off campus. Jazz composer/musician Dave Douglas and filmmaker Bill Morrison were the project's lead artists, developing their work on campus and with students during a series of intensive residency periods.

As the project centrepiece, Douglas and Morrison created an evening-length work of live music and film, Spark of Being, which received its world premiere at Stanford in April 2010. A long-term educational goal of the university is to teach students to interact imaginatively and creatively with the world around them, making links to the arts and humanities and promoting the integration of arts, science and technology.

Key points
- Championing and highlighting the arts as campus-wide initiative: developing a year-round programme, with long- and short-term collaborations, working across multiple faculties, hosting visiting artists, talks, performances, etc.
- Programme underpinned by two lead artists who created new work in an interdisciplinary collaboration of music and film.
- Co-organised by Stanford Institute for Creativity and the Arts (SiCa) and Stanford Lively Arts, with support from multiple agencies.
- Commissioning artist's residencies as fulcrum point around which DIT faculties and other stakeholders can activate art-making and discourse.

Spark of Being, 2010 (film still). Film by Bill Morrison, original compositions by Dave Douglas.
Commissioned by Stanford Lively Arts (2010, 68 min, DV). Images courtesy of the artist.

3.3.3
Lavinia Greenlaw
Audio Obscura

Location: Manchester, 2011

Background: The poet Lavinia Greenlaw was commissioned by Artangel and Manchester International Festival to make *Audio Obscura*. Greenlaw devised a new work for the restless atmosphere and moving crowd in Manchester's St Pancras and Piccadilly stations. The audio work is listened to via an MP3 player and set of headphones and the audience is invited to walk through the station. The soundscape mirrors the noises one might expect to overhear in the crowd but then a set of interior monologues emerge out of what might have been the usual ambient sounds of the station. These interior thoughts are voiced as a mix of painful, explicit and uplifting emotions. The listener is positioned as a solitary traveller but also as a confidant. Through the soundtrack they 'eavesdrop' and are drawn into the intrigue and drama of other people's lives through fragments of narrative and interior monologue written by Greenlaw.

Greenlaw's intention was that the listener forgets that they have headphones on, and maps the various thoughts and emotions onto people in the crowd. The monologues were more poetic than narrative, written to the point where the audience could overhear enough to spur their imagination. Greenlaw was awarded the prestigious Ted Hughes Poetry Prize for *Audio Obscura*. This prize is awarded annually for the most exciting contribution to poetry in the previous year. 'It recognises that we all want to work off the page, and to test the edges of what we're doing, and to explore what we are doing in other ways and in other forms.'

Key points
- The work is an exploration of our experiences of public space.
- It brings the perspective and experience of the author off the page, and into another form.
- It challenges the artist and audience.
- Co-commissioned for a festival.
- Commissioning of a writer of renown.

Audio Obscura, Lavinia Greenlaw, 2011. Commissioned and produced by Artangel. Image courtesy of Artangel. Photography by Julian Abrams

3.4 Residencies; acts of hospitality, observation and advice

3.4.1

Julie Merriman
Carlisle Pier

Location: Dun Laoghaire, 2006–10

Background: This was a three-way commission involving Dun Laoghaire County Council, the Dun Laoghaire Harbour Company and the Arts Council. Earmarked for demolition and redevelopment, the Carlisle Pier is an important historical site for the region, and one of departure from Ireland for many emigrants. Julie Merriman's residency was intended to engage with the history of the site and the process of change. The resulting work is both commemorative and documentary.

Merriman's practice is centred around the act of drawing, reflecting her exploration of architecture and the associated historical, social and emotional resonances buildings carry. She worked for a period of 6-8 weeks each year, starting in 2006, producing large-scale drawings based on the exterior of the main building, studies of its interior where the trains terminated, of the sea and of objects she associated with the building's roles. The drawings were created through a time-consuming process of tracing with carbon paper and layering drawings on top of drawings. Merriman concluded the project in 2010. The artist comments: It has given me the flexibility to explore, allowing each drawing to become an open-ended inquiry, backwards and forwards, within my method of drawing'.

The five-year commission included two exhibitions, a two-year educational project in a school and a publication about the project.

Key points
- A three-way commission involving Dun Laoghaire County Council, the Dun Laoghaire Harbour Company and the Arts Council.
- Residency over five years allowed work to develop progressively in response to the site.
- Work purchased by the Harbour Company Collection

Soundings: building to be demolished (Carlisle Pier), carbon on paper, 120cm x 160cm, 2006
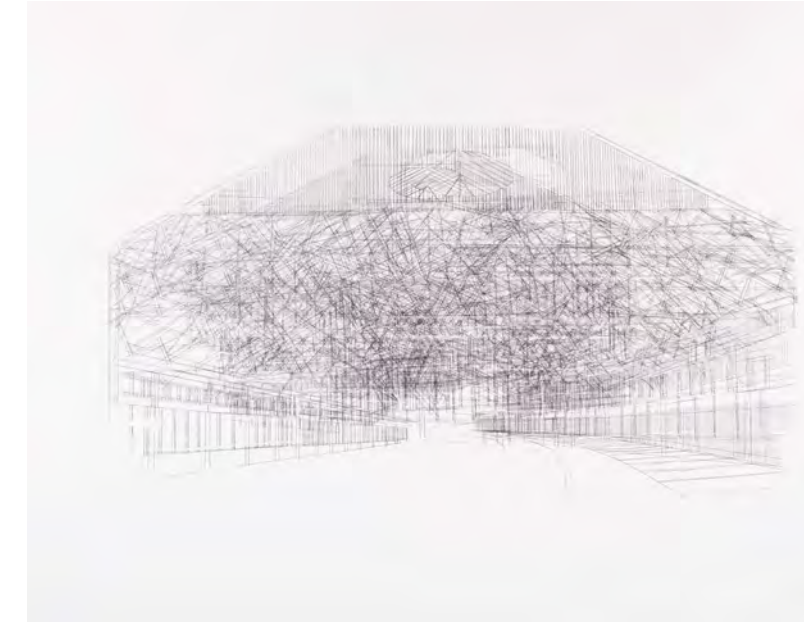
Terminal: building to be demolished (Carlisle Pier), carbon on paper, 150cm x 180cm, 2006
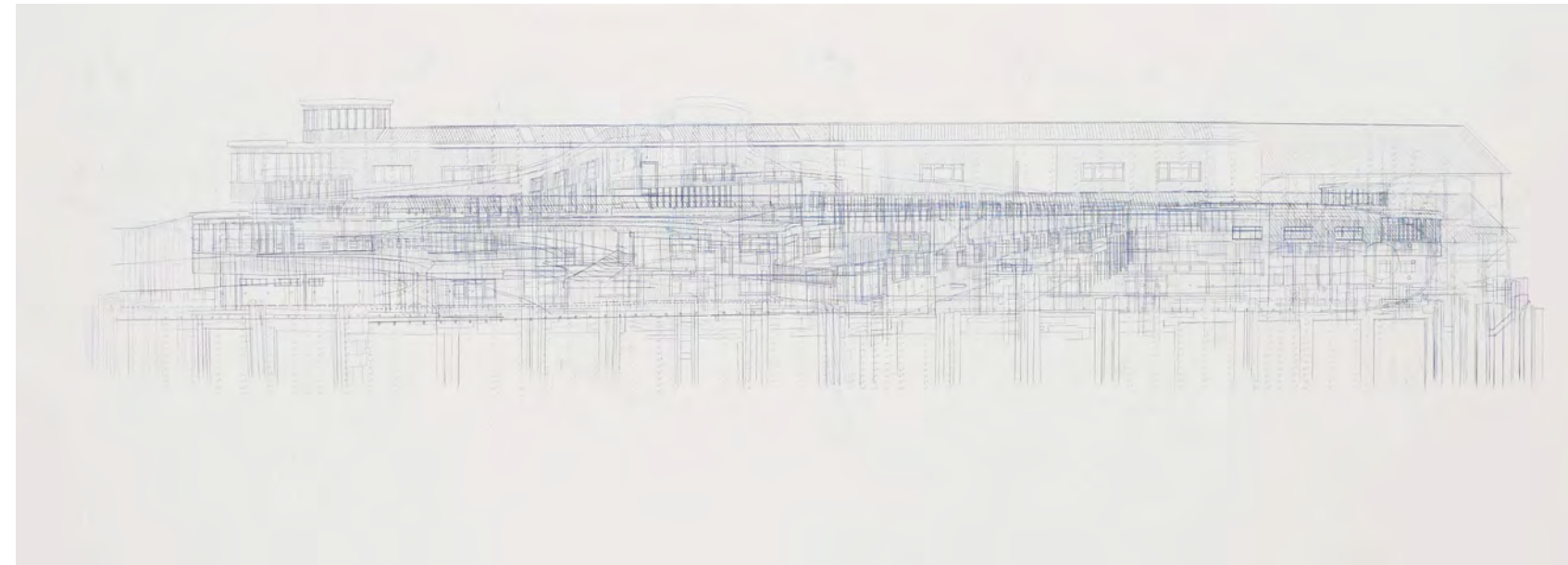
Terminal (Carlisle Pier), typewriter ribbon on paper, 110cm x 150cm, 2008. Images courtesy of the artist. Photography by Gillian Buckley.

3.4.2
Fiona Banner & various artists
A Room for London

Location: London, 2012

Background: *A Room for London* is a one-bedroom installation in the form of a riverboat, situated on the roof of the Southbank Centre's Queen Elizabeth Hall, and is part of the London 2012 Festival. The architectural design emerged from an open competition commission by Living Architecture and Artangel, in association with the Southbank Centre. The commission was awarded to David Kohn Architects in collaboration with artist Fiona Banner, whose design references Joseph Conrad's *Heart of Darkness* and *Le Roi de Belges*, the boat he captained in the Congo.

Artangel has produced an arts programme for 2012 to take place in the installation, inviting leading London and international artists from all disciplines to participate in a year of new writing, readings, performance, podcasts and live music webcasts from this new and intimate venue. The emphasis of these mini 'residencies' is to reflect on the London's relationship to, and place on, the global stage. Performances in the 'Sounds from a Room' series broadcast every month include American sound artist Laurie Anderson, German composer Heiner Goebbels, the Malian duo Amadou and Miriam, and Senegalese musician Baba Mal.

A Room for London is also available to rent by the public for one-night stays. Also taking place over the year is competition in association with the London *Evening Standard* to uncover Londoners' most innovative ideas to make their city a better place.

Key points
- An innovative residency space acts as a focus point for a year-long arts programme about place.
- Emerged from a high-level open competition.
- Multi-partner collaboration between architects, arts production company and an institution.
- Privately and publicly funded, programme supported by multiple partners.

Fiona Banner and David Kohn Architects: *A Room for London*, 2012. Image courtesy of Artangel. Photography by Charles Hosea.

3.4.3
Michelle Browne
Grafton Street Quarter Improvement Project

Location: Dublin City

Background: Dublin City Council appointed the artist Michelle Browne to work with the design team for the Grafton Street Quarter Improvement Project. Michelle's practice is concerned with the public realm and involves collaboration with other trades and professions including architects, planners, developers, transport providers and fabricators.

The collaboration with Miichelle Browne enhanced the thinking of the design team, broadening its knowledge. While working with the functional nature of the design, the inclusion of an artist in an integrated and collaborative way meant that the design team could consider quieter interventions into the urban fabric. They referenced Jane Rendell's book *Art and Architecture,* which makes much of the perception of artists as subversive and architecture as functional, and considered how these two elements could be brought together. Much of Michelle's role centred on research into best practice in collaboration between artists and architects, while considering alternative ways to approach the design of the city. While the artist's involvement was open-ended, working on specific projects or areas of concern proved very successful.

Key points
- Promoting a high level of visual quality and excellence.
- Integrating art projects into the core thinking and analysis for street-improvement schemes.
- Questioning and making suggestions regarding normal engineering and architectural approaches.
- Stimulating the team thinking regarding pilot or temporary projects that could be experimental, provoking thought and reaction, looking for opportunities to delight or surprise visually or even musically.

Grafton Street Quarter Improvement Project, Research Images. Images courtesy of the artist.

Appendix 1. Public art working group: list of skills and competencies

The public art working group is composed of between five and seven people, the majority of whom bring senior-level artistic experience and/or practice experience to the group. This group will be appointed for a three to five year period changing on a rolling basis. The following is an indicative list of competencies and skills required.

Skills: Chair, leadership, organisational understanding
- Previous chair leadership in key organisations
- Leadership experience of state/semi-state arts, academic, national and international organisational cultures
- Knowledge of issues of state, governance, Irish culture, international cultures
- Knowledge of arts practices; interdisciplinary interests of all types
- Financial and human resource planning and management experience
- A track record of working with artists and arts organisations

Skills: artistic – curator, artistic producer or advisor
- Strong understanding of stakeholder representation and needs
- National experience and international knowledge of arts, and art forms
- Experienced as a practitioner or in curating, writing and managing in the area of contemporary arts and culture
- Strong understanding of current arts practices including people centered creative practices
- Excellent track record of cultural production, including fundraising
- Pervious board experience
- Strong knowledge of national policies relating to the context

Skills: artistic - experienced in interdisciplinary practices, knowledge of working or commissioning arts in educational and community contexts

- National experience and international knowledge of contemporary arts and art forms
- Experienced in producing and managing contemporary arts
- Strong understanding of current arts practices at international level
- Excellent track record and social capital
- Comprehensive pervious board experience
- Knowledge of national policies relating to the context

Skills: communications and management
- Strong knowledge of systems of state governance
- Working knowledge of strategic communications
- Understanding of stakeholder organisational processes and structures
- Bringing strong strategic networks
- PR and media management, public information experience
- Experienced in securing funding for the arts
- Experience as a spokesperson

Skills: project management, conservation, architecture, engineering, planning and built environment management
- Financial and project management skills
- Extensive public realm management
- Knowledge of health and safety issues
- Good overview of organisational processes and structures

Appendix 2. DIT research centres

CTMP – Centre for Transcultural and Media Practice

http://www.ctmp.ie/
The Centre promotes the use of ethnographic and documentary modes of practice in social research, utilising new and established media technologies. CTMP constitutes a dynamic interface between lens and screen-based scholarship, ethnography and media and public policy/education.

FOMACS – Forum on Migrations and Communications

http://www.ctmp.ie/current_projects.php?id=79
Developed out of the activities of the CTMP.

EHSI – Environmental Health Sciences Institute

http://www.dit.ie/researchandenterprise/researchinstitutes/environmentalhealthsciencesinstitute/
Funded under PRTLI , this is a dedicated research institute for inter-disciplinary environmental health sciences research. It undertakes research into spatial and social areas; a distinctive combination that addresses gaps in research other sciences are not addressing, including a range of research initiatives that engage with populations, life span and environmental issues.

CSER – Centre for Social and Educational Research

http://www.cser.ie/cser/
Pioneering research into early education, social care, media literacy and the socio-legal area.

DMC – Digital Media Centre

http://www.dmc.dit.ie/
The Digital Media Centre is a multidisciplinary group which focuses on research and commercial projects in the field of Information and Communication Technologies (ICT). The DMC is part of the College of Arts and Tourism.

GradCAM – Graduate School of Creative Arts and Media

http://www.gradcam.ie
Ireland's leading centre for doctoral research across design, visual and performing arts, media practice and their associated critical, historical and theoretical discourses. The School provides structured doctoral studies and research development for the creative arts and media sector. It is a collaboration initiated between the Dublin Institute of Technology (DIT), the National College of Art & Design (NCAD), the University of Ulster (U-U), and the Institute of Art, Design and Technology, Dún Laoghaire (IADT).

Futures Academy

http://www.thefuturesacademy.ie/
The Futures Academy is an applied research and strategic consultancy organisation, which brings foresight methods to public and private organisations to help them to better understand how new technologies, scientific developments, social trends, legislative frameworks, environmental concerns and other emerging issues can affect their future and how they can prepare for their consequences.

ARROW – DIT Research Repository

http://arrow.dit.ie/
A digital collection of research publications produced by researchers at DIT. Research at DIT is distinctive in its socio-civic nature.

Appendix 3. Meetings informing the development of the Strategy

With many thanks to the following;

Dublin City Council:
Ray Yeates, Ruairí Ó Cuív.

The Arts Council:
Aisling Prior, Toby Dennett.

HSE and St Brendan's Hospital:
Derek Dockerell, Cormac Walshe, Claire Moloney, J.J. Sullivan, David Kilfeather, Celiat Adetogun, Mary Myron.

Community:
Ken McCue, Pirooz Daneshmand, Evelyn Hannon, Eithne Pope.
Note: Special thanks to Ken McCue, and those people with whom he has consulted; at this meeting he generously provided extensive support material and research information with has informed the strategy.

Schools:
Principal Gerry Cullen and Principal Aine Sotscheck.

DIT:
Paul Horan, Melda Slattery, John O'Connor, Kieran Corcoran, Gordon Munro, Barbara O'Shea, Orna Hanly, Brian O'Neill, Brian Gormley, Anita Conway, Jim Kelly, Siobhan Broughan, Valerie Conor.

Arts Organisations and Artists:
Grace McEvoy, Laura Garbatavicte Down, Ben Readman, Miranda Driscoll, Fergal Ward, Celina Carey, Vanessa Fielding, Annemarie Kilshaw, Claire Behan, Grainne Tynan, Lynn Parker, Freda Manweiler, Joe Salam.

Consultative Group:
Dr Noel O' Connor, Kaethe Burt O'Dea, Melda Slattery, Anne Casey, Louis Gunning.

National Transport Agency:
Marian Wilson, Eoin Farrell.

Office of Public Works:
Jacquie Moore, Jenny Deery.

Dublin City Council, Central Area Committee GDA Board:
John Fitzgerald (Chair), Bob Coggins, Dominic Dillane, Dick Gleeson, John Monahan, Prof. Brian Norton, Anne O'Connor.

GDA Team:
Michael Hand, Ronan Doyle, Nora Rahill, David Thomson, Ger Casey, Mark O'Sullivan, Una Merriman.

Master Planners:
James Mary O'Connor (MRY Architects), John Mitchell (DMOD).

Appendix 4. Links and resources

Grangegorman Development Agency

http://www.ggda.ie/about.html

http://www.ggda.ie/assets/GG_DraftStrategicPlanConsultationReport.pdf

Useful References

Arts Council – *www.artscouncil.ie*

Public Art.ie – *www.publicart.ie*

Public Art On-Line (UK) – *www.publicartonline.org.uk/*

Americans for the arts – *www.americansforthearts.org/networks/public_art_network/default_004.asp*

Public Art Scotland – *www.publicartscotland.com*

Ixia public art – *www.ixia-info.com/about-public-art/good-practice/*

Dublin City Council, Policies and Strategies for Managing Public Art – *www.dublincitypublicart.ie*

Creative City Network of Canada, Public Art Toolkit – *www.creativecity.ca/component/docman/doc.../611-public-art-toolkit*

Pan-European and International Arts and Culture Networks

Arts and Education Network – *www.artsed.net*

Boekman Stichting, Amsterdam – *www.Boekman.nl*

CEREC – *www.cerec-network.org*

Creative Clusters – *www.creativeclusters.co.uk*

Culture Action Europe – *www.cultureactioneurope.org*

EUCLID Network: third sector leaders – *www.euclidnetwork.eu/pubb/index.php*

Europa Nostra – *www.europanostra.org*

Eurolink Age: Older People and the Arts – *www.eurolinkage.org*

Europe Jazz Network – *www.europejazz.net*

European Council of Artists – *www.eca.dk*

European Institute of Cultural Routes – *www.culture-routes.lu*

European Institute for the Media – *www.eim.org*

European League of Institutes of the Arts – *www.elia-artschools.org*

European Network of Cultural Centres – *www.encc.eu*

European Research Institute for Comparative Cultural Policy and the Arts – *www.ericarts.org*

European Theatre Convention – *www.etc-cte.org*

Interarts – *www.interarts.net*

International Arts Bureau – *www.international-arts.org*

International Confederation of Societies of authors and Composers – *www.cisac.org*

International Council on Archives – *www.ica.org*

International Council on Monuments and Sites – *icomos.org*

International Council on Museums – *www.icom.org*

International Federation for Choral Music – *www.choralnet.org*

International Information Service for Culture and Management –*www.artsmanagement.net*

International Music Centre – *www.imz.at*

International Network for Contemporary Performing Arts – *www.ietm.org*

International Society for the Performing Arts – *www.ispa.org*

Mediacult – *www.mediacult.at/en/main.html*

Organisation of World Heritage Sites – *www.ovpm.org*

Österreichische Kulturdokumentation, Internationales Archiv für Kultur-analysen –*www.kulturdokumentation.org*

The Performing Arts Traveller's Toolkit – *www.on-the-move.org*

TransEuropeHalles – *www.teh.net*

UNESCO Culturelink – *www.culturelink.org*

Walled Towns Friendship Circle – *www.walledtowns.com*

Zentrum für Kulturforschung – *www.kulturforschung.de*

Grangegorman Local Arts Resources

Block T
Brunswick Studios
The Chancery Studios
The Complex
Culturefest
Dublin City Council Libraries
D:ploy/Bio:Space 033
Flatpack Studios
The Joinery
Light House Cinema
Lilliput Press
Market Studios
National Mueseum of Ireland Collins Barracks
Smashing Times Theatre Company
Visual Arts Centre Studios

Strategy Team

Sarah Searson and Claire Nidecker, Authors.
Jennifer Brady, Research support.
Simon Coury, Editor.
Eliane Pearce, Graphic Design, *www.elianepearcedesign.carbonmade.com.*

Biographies

Sarah Searson's early career as an artist influences her planning and policy perspectives. She is a Fine Art graduate of the DIT, and returning to Ireland after a number of years of practice in New York, she studied Cultural Policy and Arts Management at UCD and later gained a Master's in Public Culture Studies at IADT. Within academic contexts she has advised on arts processes with IADT, NUI Maynooth and lectured with DIT and UCD, currently she is head of Centre for Creative Arts and Media at GMIT. She was responsible for developing the arts in Dún Laoghaire–Rathdown for seven years, and there she oversaw the development of two major capital projects, Dance Theatre of Ireland and the Pavilion Theatre, and initiated and managed large-scale festivals such as the Festival of World Cultures 2001–2005 and the Poetry Now Festival.

She has written and implemented arts policy and programme development for the Arts Council, Dublin City Council, Galway City Council, Wicklow County Council and Dún Laoghaire–Rathdown County Council. She led mediation strategies for the InContext 3 public art programme, which included commissioning education processes, exhibitions, texts and events. She has developed and co-edited a national information project about Public Art in Ireland and later advised on the development of a parallel resource project in the area of Arts and Health. She is co-editor of the national public art guidelines. She has written about mentoring practices for artists in Ireland. Her creative practices include writing, curating and mentoring project development with artists. She keeps notes about her interests at *www.sarahsearson.com*

Claire Nidecker is currently working as a lecturer in new media practices, in third-level Fine Art education. She has worked long-term with a number of local authorities in Ireland (Dún Laoghaire–Rathdown, Cork, Galway and South Dublin) and has a strong background in policy development and project management. Her work included arts policy research, programme development and production, mediation processes; communications and education/outreach initiatives.

Recently she co-authored the Dún Laoghaire-Rathdown Visual Arts Strategy (2010), co-researched the Galway City Arts Strategy 2010 –2013 (2009) and authored South Dublin County Council's Arts Office's Communications Strategy (2008). She has an extensive range of arts research, management and technical skills, with emphasis on research methodologies, facilitation skills, communication strategies and systems.

Endnotes

1 The Grangegorman Master Plan.

2 *Public Constructions in Mapping the Terrain; New Genre Public Art,* ed. Suzanne Lacy (Seattle, Washington: Bay Press, 1995), p. 69. Patricia C. Phillips is professor of art at Cornell State University of New York, and was former editor-in-chief of *Art Journal.*

3 Alan Phelan is an artist based in Ireland; he provided this quotation originally for PublicArt.ie: see http:// alanphelan.com.

4 From presentation 'Participation and Spectacle: Where Are We Now' at Creative Time's Living as Form exhibition, September 23, 2011: http:// vimeo.com/24193060.

5 'The New Public Art Producers': www.e-n-p-a-p.net/files/Docs/symposium_primer_eng.pdf.

6 From the OPW perspective the Per Cent for Art is a integral part of the any building. The OPW has a policy that consistently applies this across the board on all capital expenditure, even if the capital expenditure is very small. Core to the success of the Per Cent for Art programme is the aggregation of small sums.

7 See Dublin City Council, 'Policies and Strategies for Managing Public Art', p. 7.

8 Hal Foster, 'Polemics, postmodernism, immersion, militarized space', Journal of Visual Culture 3 (2004), pp. 320–35. Interviewed by Marquard Smith.

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Image on page 14 courtesy of Theresa Nanigian, *Travelogue,* 2012. Photography by Ros Kavanagh.

CGI image on pages 28 and 29 courtesy of Moore Ruble Yudell.

Grangegorman site images courtesy of Grangegorman Development Agency.

Other images courtesy of Tadhg Nathan, Block T and The Joinery.
Artists, artworks and exhibition photographs by Tadhg Nathan, *www.photographicmemory.ie.*

Arts Strategy