


<b>Institution:</b> University of Central Lancashire		
<b>Unit of Assessment:</b> 32 - Art and Design: History, Practice and Theory.		
<b>Title of case study:</b> <u><i>Shaping Civic Space: Increasing cultural engagement and informing policy through temporary public art.</i></u>		
<b>Period when the underpinning research was undertaken:</b> June 2006 – September 2013		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b>	<b>Role(s) (e.g. job title):</b>	<b>Period(s) employed by submitting HEI:</b>
Co-PI Prof Charles Quick	Professor	1990 – Present
Co-PI Elaine Speight	Reader	2013 – Present
<b>Period when the claimed impact occurred:</b> September 2013 - Ongoing		
<b>Is this case study continued from a case study submitted in 2014?</b> Y/N No		
<p><b>1. Summary of the impact</b> (indicative maximum 100 words)</p> <p>This case study describes how <i>In Certain Places</i> – an art-led research project, involving a programme of temporary public artworks – has increased cultural engagement and informed policy within the City of Preston. Following the financial crash of 2007/8, which ended developer-led plans for Preston City Centre and within the context of austerity, the project has offered a fresh approach to urban regeneration, which is predicated upon the cultural and social life of the city. Held up as a model of good practice within national art and placemaking discourses, aspects of the project have also been replicated in cities overseas.</p>		
<p><b>2. Underpinning research</b> (indicative maximum 500 words)</p> <p>Quick's research took place in Preston City Centre between 2006 and 2013 via the <i>In Certain Places</i> (ICP) project. ICP grew out of a partnership between the local authority-run Harris Museum &amp; Art Gallery and the University of Central Lancashire, and was delivered by Prof Charles Quick and Elaine Speight, a Harris employee who joined the University of Central Lancashire in 2013. The project was conceived during the Urban Renaissance era, when post-industrial cities were embarking upon large-scale regeneration. Preston's plans centred on the <i>Tithebarn Project</i>, a retail-led development by Grosvenor Ltd., covering over a third of the city centre. The impetus for ICP was two-fold: to draw attention to the cultural significance of Preston's city centre spaces, such as the distinctive Market Square and Victorian Covered Markets, which were overlooked by Tithebarn and to explore the potential for the area to become an important cultural hub, rather than simply a shopping centre.</p> <p>The research involved over 20 temporary public artworks across key city centre locations, supported by a programme of public events by renowned art and urban practitioners, such as Alfredo Jarr, Charles Jencks, Maria Stukoff and Lewis Biggs, who presented international examples of culture and community-led regeneration and sparked debate about the potential for similar approaches in Preston. These activities were supported by grants, totalling around GBP240,000, from Arts Council England (ACE), Esmée Fairbairn Foundation, Lancashire County Council (LCC), Preston City Council (PCC) and Granada Foundation.</p>		
		
<p>Each artwork generated specific insights into the nature of the city centre and ideas about how it could be enhanced to better serve local communities, attract visitors and, ultimately, create a more vibrant and liveable city. For example, over six weeks, <i>Appearing Rooms</i> by Jeppe Hein transformed Preston's Market Square from a city centre shortcut to a social destination. Similarly, John Newling's <i>Preston Market Mystery Project</i> demonstrated the potential of the Covered Markets to become an evening event and performance space, paving the way for activities organised by local groups and PCC, such as a temporary drive-in cinema. Following the financial crash of 2007/8, which signalled the end of Tithebarn, ICP offered new strategies</p>		

for Preston. *Open to the Public* by Wouter Osterholt and Katja van Driel, for example, brought community activists and PCC executives together to explore how empty buildings could become important social assets.

During this time, ICP also gained an international profile, with features in publications such as the US-based *Sculpture Magazine* (2012), *Art and Architecture Journal* (2008) and *The Daily Telegraph* (2007), and the presentation of research outputs in international venues. Shezad Dawood's Preston-based film *Piercing Brightness*, for example, was shown at Museum of Modern Art New York, the Sci-Fi London Film Festival, Art Basel Hong Kong, and the Institute of Contemporary Arts in London.

Such recognition, combined with the research outcomes and partnerships developed with communities, businesses and the local authority, laid the groundwork as part of a wider research programme, for a series of larger-scale projects; Harris Flights [1], Open City [2], People's Canopy [3], and Expanded City [4]. These are described in the following section, and produced the impacts outlined in this study.

In an independent evaluation carried out in 2017 "...all interviewees suggested that In Certain Places worked to a very high standard' and "... whilst they are strongly associated with Preston, the work is applicable to placemaking in a national and international context." [C]

### 3. References to the research (indicative maximum of six references)

#### **Reference 1: Harris Flights**



**Authors:** In Certain Places (Prof Charles Quick) and Research Design.

**Type of output:** Temporary architectural intervention and community festival.

**Date:** September 2013.

**Partners:** Harris Museum & Art Gallery, PCC events team, UCLan.

**Sponsors:** PCC, Preston Guild Trust.

**Sponsorship Value:** GBP42,500 (GBP40,000 PCC, GBP2,500 Preston Guild Trust).

**URL:** <http://incertainplaces.org/projects/harris-flights/>

*Harris Flights* addressed issues of access to the Harris Museum and a lack of connection between the building and Preston City Centre by creating a new temporary staircase, which invited people to move directly from the Market Square into the heart of the building. The *Flights* also became a new destination: a space to 'hang out' and a cultural hub for performances, contemporary art installations, workshops, demonstrations and talks by artists and university and community groups. During the four weeks of its installation, over 60 events were organised on and around the Flights.

#### **Reference 2: Open City**



**Authors:** In Certain Places (Prof Charles Quick).

**Type of output:** Public event.

**Date:** September 2013.



**Partners:** PCC, LCC, North Lancashire Society of Architects and RIBA North West, Centre for Cities, The Methodist Church, Bhailok group.

**Sponsors:** North Lancashire Society of Architects, RIBA North West and PCC.

**Sponsorship Value:** GBP4,000.

**URL:** <https://incertainplaces.org/project/open-city-symposium/>

Open City was a two-day programme of talks and debates by urban professionals and artists, including international artist Jeanne van Heeswijk and Paul Swinney, Director of Policy and Research at Centre for Cities – and ‘hands-on’ workshops, which took place in empty buildings in Preston City Centre. The event, which brought together 80 community stakeholders and municipal decision-makers, employed Preston as a case study for exploring the contemporary role of ‘mid-sized’ cities in the UK and presented creative responses to urban development. It examined the current condition of Preston City Centre and explored possible plans and aspirations for its future, particularly in relation to the declining high-street and underused city centre.

### **Reference 3: *People’s Canopy***



**Authors:** In Certain Places, People’s Architecture Office.

**Type of output:** Architectural product and community festival.

**Date:** September 2015.

**Partners:** PCC events team, UCLan Sport, PCC cycling development team, Cycling Preston.

**Grant details:** GBP40,500 (GBP11,000 PCC, GBP29,500 ACE)

**URL:** <https://thepeoplescanopy.wordpress.com>

*People’s Canopy* is a temporary architectural intervention, developed specifically for Preston, which can be pedalled to different locations and opened up to transform underused public spaces into sites of cultural engagement. The *Canopy* was created in conjunction with and took centre stage at the inaugural Lancashire Encounter festival, in which ICP was a curatorial partner. Cycled into the city centre by over 50 University of Central Lancashire volunteers and accompanied by a procession of Preston cyclists, it provided a social space in which communities from both the university and the wider city could share ideas, culture and traditions, and was a hub for artworks, community gatherings, performances, workshops, meetings, interventions and a wide spectrum of creative activity. It has since been used to activate city spaces in China, Hong Kong and Belgium, and was presented at the Venice Architecture Biennial. The canopy won awards the Red Dot Design Award 2016, an AZ Architecture award 2017, and has featured in publications such as *Mobitecture* (Phaidon: 9780714873497)

### **Reference 4: *Expanded City***



**Authors:** In Certain Places, Gavin Renshaw, Olivia Keith, Emily Speed, Lauren Velvick, Ian Nesbitt, Ruth Levene, The Decorators, Julia Heslop.

**Type of output:** Artistic research project with outputs including: artworks, artist tours, public talks, workshops, symposia, exhibitions, performances and publications.

**Dates:** Jan 2016 – ongoing.

**Partners:** City Deal, PCC planning department, Story Homes, Harris Museum, Mott Macdonald transport consultants, Preston Transport Plan.

**Grant details:** GBP333,000 to date (GBP158,000 ACE, GBP175,000 PCC via City Deal),

**URL:** <https://incertainplaces.org/project/the-expanded-city/>

Expanded City is a three-stage programme of artistic research, interventions and events, designed to inform a series of planned infrastructure projects on the outskirts of Preston. Part of Preston's 'City Deal', a central government initiative which aims to encourage economic growth by addressing strategic infrastructure challenges, the scheme includes the creation of over 17,000 houses as well as new roads and amenities. Following an invitation by PCC to contribute to their plans, ICP has been working with artists to explore the existing characteristics of the development areas, raise questions and develop new approaches to infrastructure, which enhance personal, social and environmental wellbeing. Focuses include cycling infrastructure, play and leisure provision and community-designed social spaces.

#### 4. Details of the impact (indicative maximum 750 words)

**“In Certain Places are a strategic cultural partner leading on innovative placemaking practice in the city as well as contributing to the cultural development and vision ... With a robust track record of delivery ICP is leading on defining the expanding city footprint as part of City Deal ... ICP is part of the Council’s ongoing commitment to developing Culture in Preston”** Neil Fairhurst – Deputy Chief Executive, Preston City Council [A].

The impact of In Certain Places results from the cumulative effects of projects which have taken place since September 2013, supported by the underpinning research. In Certain Places developed during a time of austerity, where severe reductions in government grants led to cuts in local services and forced the large-scale closure of museums and leisure centres. ICP has worked with artists to develop temporary projects, which test new approaches to urban space and open channels of communication between municipal decision-makers and community stakeholders. ICP have developed an alternative model of regeneration which incorporates artist-led research. It is both responsive and resilient and has been adopted within local authority planning and cultural policy. It has been financially supported by PCC despite the economic climate and has increased cultural engagement within the city centre while helping to direct urban policy.

##### **Harris Flights**

ICP has actively increased cultural engagement within Preston city centre, specifically in the Market Square. Over four weeks in September 2013, *Harris Flights* increased visits to the Harris Museum by 70% and brought an increase of 66,000 visitors over totals for the previous quarter [D]. This has addressed the issue of access into the Harris Museum from the adjoining public square. It also increased audience expectations for cultural activity to take place in the square [B]. It led to the regular weekend programming of cultural events in the square, and the *Re-imagining the Harris* project, which aims to develop the building as a cultural and community hub for the region. In 2019, the project received external funding to support a GBP10,700,000 capital project to develop plans to integrate museum, gallery and library services and to create thoroughfares through the building, which connect with the square and encourage both day and evening footfall: **“The Flights project was a real catalyst for the city's and particularly the council's thinking around the whole approach to cultural programming ... their success really reinforced the need to reassess the physical relationship between the museum and the square, this led to research being commissioned into this and we're now at the stage of submitting a round 2 Heritage Lottery Fund bid.”** Tim Joel, Head of Culture PCC [A].

##### **Open City**

**“Open City Preston (September 2013) led by In Certain Places was a very significant event in the course of local government planning history.** John Crellin, Head of City Development, PCC [A]. In response to the ideas presented during *Open City* in September 2013, PCC updated their urban policy by rewriting the Area Action Plan for the City Centre, to allow the diversification of the city centre away from a focus on retail use [E]. This change in planning legislation facilitated the conversion of commercial property to residential, thus encouraging more people to live there. The renewed focus on looking at empty property with consideration for non-retail uses enabled *Post Post CIC*, run by University of Central Lancashire

Art graduates, to establish the Birley Artist Studios in 2014, a space that currently provides studios for 28 artists and a program of events that have attracted 1,000 visitors on average a year: **“ICP were able to open dialogue between artists and policymakers, and categorically without their involvement The Birley would not have happened.”** Steph Fletcher, Director of Post Post CIC and Cultural Governor, Preston Cultural Framework Board [A].

### **Peoples’ Canopy**

In September 2015, *People’s Canopy* helped to develop further opportunities for cultural engagement in the city centre by providing the infrastructure for the pilot Lancashire Encounter Festival, which was designed to engage audiences from across the county and attracted 20,000 people over two days. **“The canopies came at the right time for the Lancashire Encounter Festival and they opened up a dialogue around the possibilities around the use of the space.”** Lorriane Norris – former Chief Executive PCC [B]. This success provided the impetus for its continuation as a biennial festival which, as a member of the city’s Cultural Framework board, ICP helps to deliver. The first large-scale festival in 2016 more than doubled visitor figures, with 43,000 attendees [F], had its second edition in 2018 and will take place every two years thereafter. Since 2015, the Canopy has also been adopted by local governments overseas, in cities such as Leuven, Belgium and Yantai, China, to facilitate increased cultural and social engagement within their public spaces.

### **Expanded City**

*Expanded City* has sought to inform redevelopment occurring in the north of Preston through the government’s City Deal scheme, via a focus on cultural, community and environmental infrastructure. Currently in progress, the project has already generated significant pathways to impact, as evidenced by ICPs invitation, subsequent funding and engagement and support for our model of artist-led research. 14 events, artworks and symposiums with over 800 direct conversations and engagements have taken place within the city and the area of development in North West Preston. With each project described as **“... solidly connected to what’s going on on the ground...”** and engaging with people [C]. Research addressing local vernacular and historic names of places undertaken by artist Olivia Keith led to her being approached to name a centre within the development. Gavin Renshaw’s research about new approaches to cycling infrastructure, culminating in the launch of a new cycling resource map for Preston have led to discussions between ICP, Preston Cycle Forum, LCC and their transport consultants Mott MacDonald, in order to inform the future Walking and Cycling Infrastructure Plan. Collectively, these examples demonstrate the substantial impact that ICP has within Preston and globally, **“...as one of a very small handful of outstanding public art agencies in the UK”** Professor Lewis Biggs OBE, Director Institute for Public Art [A] and as a **“...leader in the field of arts-led place and placemaking programmes, research and policy impact”**. Dr. Cara Courage, Head of Tate Exchange [A]

### **5. Sources to corroborate the impact** (indicative maximum of 10 references)

- A. In Certain Places (2020) Testimonials from Professor Lewis Biggs OBE, Director Institute for Public Art; Dr. Cara Courage, Head of Tate Exchange; Neil Fairhurst, Deputy Chief Executive, Preston City Council; Tim Joel, Head of Culture Preston City Council; Chris Hayward, Director of Development Preston City Council; John Crellin, Head of City Development Preston City Council; Steph Fletcher, Director of Post Post CIC, Cultural Governor Preston Cultural Framework Board; James Shen, Principal People’s Architecture Office.
- B. Jones, Susan. (2015) *Art in Everyday Life*, Arts Professional.
- C. *The Flag Market Preston Video*
- D. Smith, Karen. (2018) *In Certain Places Evaluation*
- E. Regeneris Consulting (2015) *The Socio-economic Contribution of The University of Central Lancashire in Lancashire and the North West*.
- F. Preston City Council. (2013) *Report to Cabinet, Performance Report 2<sup>nd</sup> Quarter 2013-2014* (presented 18<sup>th</sup> December 2013)
- G. Preston City Council (2016), *Preston City Centre Plan, An Area Action Plan to 2026*
- H. Preston City Council, (2015/2016) Attendance Summary Extract from Lancashire Encounter Evaluation Reports 2015 & 2016