Art in public spaces: communication and audience engagement

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IDEA
CONSULT *thinking ahead*

DEPARTMENT OF CULTURE, YOUTH & MEDIA

Z33

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Introduction to the international field study

Image: Ling Zhi Helicopters - Huang Yong Ping, The Hague, Netherlands (2020) - © Stroom

Study framework and approach

Context and objective

Z33 is an arts organisation based in Hasselt (Belgium) and subsidised within the Arts Decree of the Flemish Government. Z33 pioneers with art in open space projects in the province of Limburg. Starting with 'De Badeend' by Florentijn Hofman (2009), Z33 coordinated several larger scale projects as PIT Borgloon (2011), de Unie Hasselt Genk (2014) and Kunst aan de Maas (2022-2025). Through its work, Z33 intends to develop a leading and stimulating role with regard to artistic actors in Limburg and Flanders. With an international field study on communication of art in public space, conducted by IDEA Consult, Z33 aims to gain deeper insight into communication and outreach with art in public space initiatives.[1] With the launch of the "Kunst aan de Maas" (Art on the Meuse), Z33 is able to valorise the accumulated knowledge and insight and gain new experiences. The fact that Z33 is also committed to developing and sharing expertise on art in public space will strengthen its role and position in a broader field.

The objective of the international field study is to clarify the ways in which **communication and audience engagement** in art projects in public spaces can (best) be organised, the **tools** used in this regard, and the **cooperations** that are set up. The results of this study are therefore relevant not only to existing and potential commissioners of art projects in the public space, but also to project intermediaries, owners, artists and other actors involved in art in public space.

The study should answer the following questions:

➔ Is it possible to develop a generally applicable strategy for the communication and audience engagement of art projects in the public space?

➔ What are the 'best practices' in terms of communication and audience building of art in public space? Both from the perspective of quantity (audience reach), quality (experience), diversity (audience diversification), sustainability (the impact on the environment) and continuity (the effectiveness of the communication in the longer term)?

➔ What actors and what profiles (artistic and non-artistic) need to be involved in communicating art in public space? What knowledge and expertise, what competencies are desirable or relevant in this regard? What is needed to ensure the necessary knowledge and skills among the various actors?

➔ What role do the various stakeholders play in a project: artist, commissioner, mediator, owner, etc.? And how to successfully make these stakeholders visible in communicating about a project?

➔ What tools are used to communicate art in public space, both physical and digital? And what target groups can be identified in the process?

This report compiles the results of the international field study and presents structured practices from home and abroad. Insights on communication and audience engagement in art in public space projects are translated into concrete conclusions and recommendations for a suitable policy on communication and audience engagement practices.

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[1] For a definition of the public space, we refer to IDEA Consult's "mapping research of commissioned art in public space" (2020) (freely translated): "There is commissioned art in public space when the commissioner specifically wants the artistic intervention to take up a space that is publicly accessible. This 'public space' is a broad concept and includes publicly accessible outdoor spaces (e.g. streets, squares, parks, natural areas, landscapes), as well as publicly accessible indoor spaces. As such, infrastructure, railway stations, government buildings, hospitals and museums are also included in the (semi) public space in the broad sense." in: Accardo M. and De Voldere I. (2020), Mappingonderzoek kunst in opdracht in de publieke ruimte. (IDEA Consult), p. 8.

Methodology

A steering committee with domestic and foreign experts was set up to guide and monitor the research. At the end of each phase, as well as in the interim, reports were made to this steering committee. The steering committee was closely involved, always had an overview of the progress of the process, gave feedback on the results and the next steps. The field research was conducted in four phases.

→ Phase 1: Theoretical framework and desk research - the first phase involved drafting a research framework, and collecting and screening documentation. Based on this, the study framework could be further dimensioned. A broad mapping of cases and potential actors to be consulted was also carried out. The results of these steps were presented to the steering committee. In consultation with the steering committee, the scope of the study was determined, and a selection was made from the longlist of cases.

→ Phase 2: Demarcating the research framework - the second phase further demarcated the study by collecting sources, based on the selection of cases. A guide for interviews was drawn up. Preparations were also made for a survey on visitor experience of art in public spaces. The results of this phase were again presented to the steering committee for discussion.

→ Phase 3: Field research- a deep dive - in the third phase, the selected cases were examined and numerous in-depth interviews with various actors involved in the specific cases were organised. Visits were made to several works, where conversations were held with passersby. This allowed us to form a picture of the experience of local residents or passersby - which enriched the analyses. At the same time, based on the site visit, we were able to prepare the visitor experience survey. The results of this phase were processed in a structured way, and discussed with the steering committee. Where necessary, new cases were selected, and follow-up interviews were planned. The visitor experience survey was finalised in consultation with the steering committee and then programmed. Following comprehensive testing, the survey was conducted at five locations.

→ Phase 4: Final report - in the fourth phase, all research findings and results of the face-to-face survey were incorporated into this report and enhanced with conclusions and recommendations. The complete document was presented to the steering committee. After finishing the report, a symposium on the topic was organised together with Z33, artists and art in public space actors.

Research framework

The field study was conducted using a research framework drawn up in consultation with the steering committee. This research framework allowed us to collect information about various cases in a structured way for each phase (before, during and after the realisation of an artwork in the public space) and for each topic (tools and cooperations), as well as to visualise the various types of actors involved in each case. The next section - a deep dive into practice- presents the results of the research case by case.

In previous studies,[2] we could already see that in practice, the communication and audience engagement around art in public spaces is often insufficiently covered (for various reasons such as budget, agreements, ownership, etc.). This does not take away from the fact that there is communication (in some form). We therefore kept all options open at the outset of the research:

It is possible that the implemented communication is primarily concentrated in the period before, during or just after the opening, and then slowly fades away. It is possible that others - parties not directly involved in the realisation - may take over some or all of the communication. It is possible that agreements between artist and site manager or owner are inadequate. It is possible that the work is so powerful that it autonomously and/or permanently generates positive and negative attention. It is possible that there is only a stream of communication after the work has come into the spotlight because, for example, it has to give way to large-scale infrastructure plans, or it raises questions following a renewed historical awareness. And there are many more possibilities to think of....

Those possibilities are an indication that in terms of communication, and perhaps even more so in terms of audience engagement, some practices are rather experimental. Indeed, seemingly less or undirected communication and audience engagement , and even "bad practices" can also provide insights and contribute to knowledge building.

We therefore assumed that these would not always be best practices, but also, or possibly primarily, practices of learning by doing. We also assumed that the tools are not always deployed and that all kinds of collaborations (individually) arise as a result of an arts initiative. As a result, we gain a better view of the opportunities and challenges relating to communication and audience engagement .

The research framework (see Figure 1) served primarily a useful tool for searching and processing information in a targeted way. We always approached each case individually, with an open mind. Because not everything that takes place in an art initiative in the public space follows a calibrated path, and consequently cannot be "framed" just like that. In part two of this report, we therefore chose to present the cases from their specificity or uniqueness, before bringing the visitor's perspective more into focus in part three of this report. In part four, we zoom in on communication and audience engagement , and synthesise the results of the research according to the research questions.

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[2] Accardo M. and De Voldere I. (2020), *Mappingonderzoek kunst in opdracht in de publieke ruimte*. (IDEA Consult).
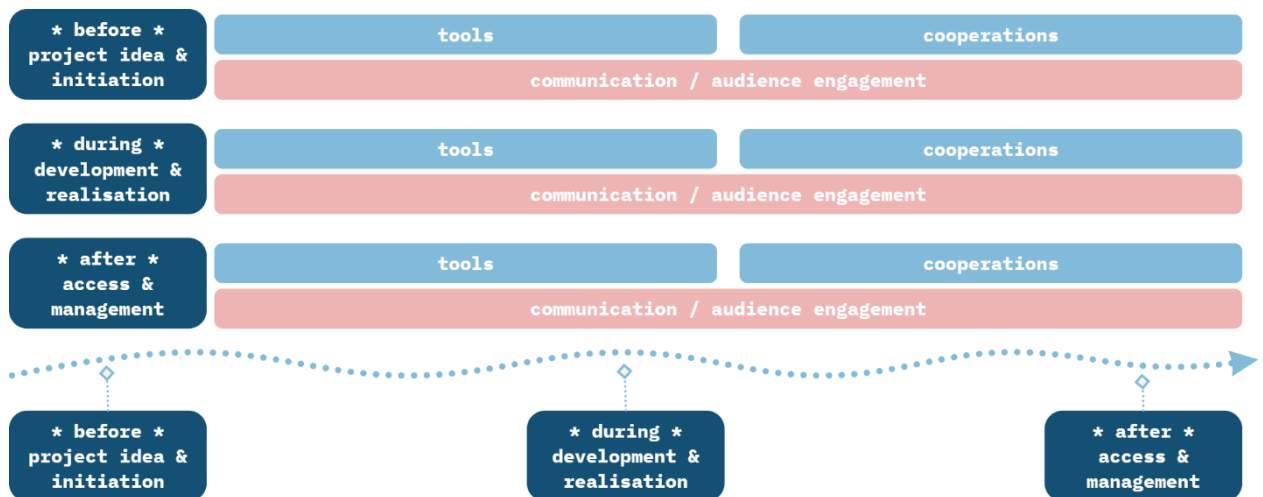
Figure 1 – general research framework

Reading guide

The report consists of four parts:

➜ Part 1 is an introduction to the international field study, provides interpretation of the research question and approach, including research framework, and also includes an executive summary.

➜ Part 2 is a deep dive into the practice, describing the selected and explored cases. These cases are 10 art initiatives in the public space, and 5 organisations involved in art in public space.

➜ Part 3 delves deeper into the experience of visitors or passersby and processes the results of the face-to-face visitor survey.

➜ Part 4 is the final chapter and synthesises the results of the study. This section answers the research questions and makes recommendations.

Executive Summary

This report compiles the results of an international field study on communication and audience engagement in art in public space projects, commissioned by Z33 and conducted by IDEA Consult. During the study, a tailored research framework was set up based on an analysis of documents on the topic, followed by an in-depth exploration of practices for which 15 cases (10 art projects and 5 organisations) were selected. The deep dive into these practices entailed extensive desk research, a mapping of the actors who were or are involved in the specific cases, and over 40 interviews. A survey was also developed, tested and conducted at artworks in the public space. The results provide initial insights on the visitor experience of art in public space.

In previous research,[3] we observed that communication and audience engagement are often insufficiently covered in practice, although there is communication (in some form). What stands out throughout this research project is the multifaceted nature of the topic of communication and audience engagement. It is interpreted and valued in very different ways, by just as many actors involved. This prompted us to move away from a "search for the ideal communication strategy" and distillation of "best practices," and to focus more on the effort required to establish communication and audience engagement around art in public space. We have learned from the field study that it is often more about people than about resources, about preferences and priorities rather than an effective strategy. We also learned that a robust, tailored communication plan can serve as a guide, without being too restrictive. Since the public space belongs to everyone and the artwork installed within it is also part of the common good, it is important to respond with flexibility to interactions between "art and environment", "art and audience", and "art and partners", among others.

Field studies demand a certain openness on the part of the actors involved (including artists, organisations, commissioners, partners) to share their insights. Some actors spoke openly about their experience with communication and audience engagement in the projects, and also expressed interest in the results of the study. For them, this form of knowledge sharing was sometimes part of their communication policy, personal and professional goodwill and/or curiosity to learn from other practices. Other actors were more reluctant to respond to our questions, for a variety of reasons: competition, confidentiality, artistic freedom and protectionism, etc. Whether an interview request was accepted or not, whether there was openness during the interview, a willingness to share (additional) information and whether or not there was subsequent permission to make information public, illustrates the multifaceted nature of the study topic and the dynamics within which this study was conducted. The deep dive into the practice was as intriguing as it was inspiring.

Not so much "best practices", but above all **fascinating practices** are highlighted. Each case illustrates how actors deal with challenges that art in public space entails in terms of communication and audience engagement , with varying degrees of 'success'. This research provides new insights regarding communication and audience engagement in art in public space projects. We briefly summarise the key insights here:

➔ Communication and audience engagement always require **customisation**. There is no one-size-fits-all communication strategy that is applicable in every situation. Various factors, specific to the creative process, the artwork or the context in which the artwork manifests itself, create unique dynamics that help determine the design and content of communication and audience engagement actions. Customisation helps ensure support and appreciation.

➔ We can observe that thoughtful communication and audience engagement can help in developing a connection between the public and the artwork in the public space, and in creating support before, during and after the realisation of an artwork. It is recommended that the approach to communication and audience

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[3] Accardo M. and De Voldere I. (2020), Mappingonderzoek kunst in opdracht in de publieke ruimte.

engagement be outlined even **before the start of a project** and be made more concrete and refined along the way.

➜ Bringing together **experience and expertise** can indeed be a lever for optimising the communication and audience engagement. Although we see in practice that the (artistic) mediator communicates with various actors, it is still recommended that expertise be brought together to generate more impact. Indeed, we also see that there are practices where tourism and culture, communication agencies and artistic organisations reinforce each other. A multidisciplinary team, assembled for this specific remit, should ideally start drawing up a plan as early as the initiative phase, targeting the communication needs and audience engagement opportunities.

➜ The **role** each actor takes on in the project is directly related to the mandate they have (e.g., policymaker makes the final decision) and/or the expertise that is brought to the table (e.g., a curator advises on the selection of the artist). The degree to which people know and trust each other determines how different stakeholders relate to each other and the initiative. Organisations that take care of building up and improving the access to an art collection in the public space, often have communication tools that are used to make access easier. There is an opportunity to increase the **visibility** of actors involved. As part of the communication strategy, it can be opted to put emphasis on the positioning of the organisation 'behind' the artworks as well. But the question is for whom the visibility of the involved (and leading) actors is relevant: for the partners within their own network or for the general public? In any case, as regards the profiling and positioning of the organising actor, it is recommended segmenting the target groups. Furthermore, clear agreements among all stakeholders on who-what-when to communicate can enhance stakeholder visibility.

➜ The international field study shows that **diverse tools** are used for communication and audience engagement, both before, during and after the realisation of an artwork. Whether spontaneous or not, communication is driven by dynamics that are often related to a specific context and, of course, (the choice of) the artist. A communication and audience engagement strategy is strikingly rare, except among organisations that are committed to improving access to art collections in the public space. In practice, there is often a case-by-case, artwork-by-artwork approach and customised approach, both to the general public and to partners.

➜ Organisations responsible for managing and maintaining a collection of art in public space, as well as those responsible for the development of art in public space, in the cases studied, focus mainly on the execution of their core task. They achieve this with the people and resources at their disposal, and through collaboration with partners. It is striking that, despite the many fascinating practices, some of which are based on decades of experience, none of the cases involve a **long-term vision of art in public space**. When an art collection continues to be built in the public space, there are several reasons to adopt a long-term vision: structural collection management, professionalisation, ecological and social sustainability, audience engagement around existing artworks, etc.

A deep dive into practices

Image: Use me - Roberta Gigante and Sarah Melsens, Ghent (2012) - © inhabitat

Dimensioning the research framework

As explained in the previous section, the field study was conducted based on a research framework. Based on previous research (IDEA, 2020), literature study and screening the cases, the research framework was further dimensioned. The idea is to specify the dimensions that (can) characterise projects and (can) make communication and audience engagement understandable. We identify several subcategories within each dimension. In consultation with the steering committee, the research framework, including dimensions and subcategories, was further refined.

The dimensioned research framework (see Figure 2) was used as a guideline to collect information in a structured way in each case study for each phase (before, during and after the realisation of an artwork in the public space) and for each topic (tools and cooperations), as well as to visualise the various types of actors involved.

Dimensions and subcategories
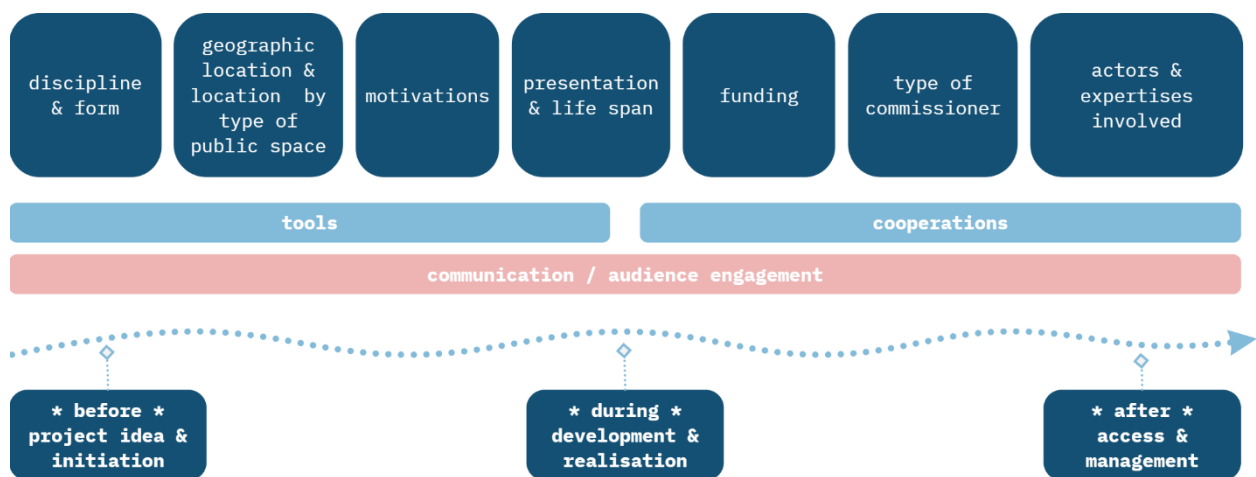
Figure 2- study framework and dimensions

Below, we describe for each dimension the various subcategories that come into focus in this study. At the end of this description, the selected cases, which will be presented in the chapter '10 artworks, 10 insights', are linked to these dimensions and subcategories.

Artistic discipline and form of appearance

Art in public space can emerge from a variety of artistic disciplines. Moreover, there are also works that combine two or more of the disciplines listed below (e.g. plastic arts and literature, dance, theatre or music, plastic arts and architecture, etc.).

➔ Performing arts: performance

➔ Plastic arts: sculpture, (wall) painting (including street art), photographic work, graphic work (graphics, drawings, posters, newspapers, books, etc.).

➔ Audiovisual arts: film or video work, audio and/or visual installation (both visible and ephemeral, etc.)

➔ Digital art: using digital tools.

➔ Applied art: relationship with architecture and/or design.

➔ Literary art

Besides a diversity of disciplines, other (than discipline-specific) forms of appearance can be identified. For example, an artwork in the public space can be immovable, mobile, performative or ephemeral in nature, among other things. It may be process-based art: research, participatory, workshop, action-oriented... Monumental art, and/or historical monuments in the public space can still be identified separately in this list, as they sit at the intersection between art and architecture and/or art and heritage. Finally, an (intended) artwork may ultimately not be realised or installed.

The form (discipline-specific or otherwise) can help determine the presentation form and lifespan of the artwork.

Location in the public space

For the purpose of this study, the concept of public space is defined for pragmatic purposes and categorised by type of location in the public sphere. The focus is first of all on artworks realised in the **physical public space**. In practice, these works may have a digital or virtual component as part of their form, but they are mainly presented in physical public space.

We distinguish between publicly accessible outdoor spaces or 'open' space (e.g. streets, squares, parks, natural areas, landscapes) and (semi)publicly accessible indoor spaces or buildings (e.g. stations, buildings housing government services, hospitals, museums, etc.). In the publicly accessible outdoor space, we distinguish between the 'urban public space' and the 'landscape public space'. Referring to a publicly accessible indoor space, we use the term (semi)public buildings.

Within the cases, we use the following three typologies: (1) (semi)public buildings, (2) urban public space and (3) landscape public space.

Motivations

Previous studies[4] have shown that there are almost always multiple motivations for commissioned art in public space in Flanders, and there are therefore often multiple objectives (simultaneously). While providing artists with the opportunity to create in the public space appears to be the most common motivation, it is not the only motivation. Other common motivations include strengthening the cultural dimension of the citizen's living environment (tradition, building up patrimony, representative function, prestige, etc.), enhancing the quality of the living environment and strengthening social cohesion and community participation. We list below various motivations that may play a role:

➔ Strengthening the cultural dimension of the citizen's living environment (tradition, building up patrimony, representative function, prestige, etc.).

➔ Creation: giving artists the opportunity to create in the public space.

➔ Co-creation: offering artists and local actors (residents, businesses, associations) the opportunity to jointly create art in public space.

➔ Construction and renovation: the art commission comes about as a result of the construction or renovation of public buildings (including in the context of the decree on the realisation of art commissions for buildings housing public services).

➔ Urban renewal: the art commission is launched in the context of an urban renewal project.

➔ Landscaping: the art commission is launched in the context of a landscaping project.

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[4] Accardo M. and De Voldere I. (2020), Mappingonderzoek kunst in opdracht in de publieke ruimte. (IDEA Consult).

➔ Redesign and construction of the public domain: the art commission comes about to regenerate the public space.

➔ Heritage and memory: the art commission aims to highlight/reinforce heritage (tangible and/or intangible) or a specific (historical) memory in the public space.

➔ Healing environment: the art commission aims to contribute to the layout of a site that pays attention to specific and personal conditions of people (physical, mental health).

➔ Quality of the living environment: the art commission aims to contribute to strengthening the aesthetic, social and economic functions of the public space.

➔ Social cohesion and community participation: the art commission aims to connect citizens, passersby, users, residents, etc.

➔ Experiment: the art commission aims to provoke reactions and questions, initiate change, explore the possibilities of a place, etc.

➔ Tourism: the art commission is intended to add a tourist experience in the public space (public attraction).

➔ Identity development and/or city/region marketing: the art commission is intended to contribute to the positioning and marketing of the city or region.

➔ Debate and dialogue: the art commission aims to encourage dialogue or debate.

Presentation types and life span

We distinguish three presentation types: temporary or event-based, semi-permanent and permanent. The form of presentation is often related to the actual form of appearance (discipline-specific or otherwise).

The 'life span' of an artwork can change over time, for example, a temporary artwork can still acquire permanent status, or a monument can be removed from the public space even after a century of service due to the changing context.

The form of presentation or life span obviously also affects how the artwork is managed and accessed.

Funding

Art in public space is often funded by a combination of resources: own resources, subsidies and sponsorships. Third-party subsidies are often part of the funding mix. These subsidies can come from a local, provincial, regional or European government.

Factors that may determine the required funding budget include the artistic form, size of the artwork, choice of materials, complexity of realisation, artist's compensation, etc.

Type of commissioner

When it comes to commissionership, we can refer to the earlier mapping study[5] where the various types of commissioners (and the role they take on) are extensively detailed. We list them again here: policymakers (governments), not-for-profit arts and cultural organisations, health and social organisations, knowledge and educational institutions, for-profit or commercial organisations, and the artists themselves. We also applied this classification in the selection and analysis of the cases.

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[5] Accardo M. and De Voldere I. (2020), Mappingonderzoek kunst in opdracht in de publieke ruimte. (IDEA Consult).

Stakeholders

Various stakeholders may be involved in the initiation and realisation of art in public space. Again, we can refer to the earlier mapping study[6] where the various types of actors (and the role they take on) are extensively detailed. These include:

➔ Government - policy makers at different policy levels and within different policy domains.

➔ Not-for-profit arts and cultural organisations.

➔ Health and social organisations and charities.

➔ Knowledge and (higher) education institutions.

➔ Producers and intermediaries, often for-profit, commercial organisations, freelancers or self-employed.

➔ The artist or artists, an artist collective, etc.

➔ Citizens in general and more specifically local residents/neighbours, resident platforms and local interest groups.

Expertise involved

Just as various actors are involved in the initiation and realisation of art in public space, multiple areas of expertise also come together. In the field study, these various areas of expertise come into focus (in addition to the expertise of the artist him or herself): artistic mediation, crafts, technical mediation, tourism, city marketing, education, spatial planning, nature and landscape management, communication, heritage, architecture, culture, science and research, health and wellbeing, and more.

Matrix cases - dimensions and subcategories

The 10 cases of artworks in the public space were selected using the dimensions and subcategories described above to ensure as diverse a selection as possible. The matrix on the next page shows the link to the dimensions and specific subcategories for each case. This overview is not exhaustive and is partly influenced by the availability of documentation and the willingness of actors (with specific expertise) to share knowledge.

These cases are presented in more detail later in this chapter.

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[6] Accardo M. and De Voldere I. (2020), Mappingonderzoek kunst in opdracht in de publieke ruimte. (IDEA Consult).

Overview of dimensions and subcategories by case

CASE	Artistic discipline	Type of public space	Motivation	Presentation and form	Stakeholders	Expertise involved
10 taarten - Simona Denicolai en Ivo Provoost	Conceptual art	Situational art project	Heritage and memory Participation Co-creation	Event-based and ephemeral	Policy makers (commissioner) Artist Residents' platforms and local interest groups Local entrepreneurs	Artistic mediation Heritage Crafts
Untitled - Peter Struycken	Audiovisual art / architectural	(Semi)public buildings	Construction and renovation Quality of the living environment Creation	Permanent and immovable	Not-for-profit cultural organisation (commissioner) Artist Producers and mediators	Architecture Technical mediation
Ling Zhi Helicopters - Huang Yong Ping	Plastic arts - monumental art	Urban public space	Urban renewal Identity development Creation Memory	Permanent and immovable	Policy maker (commissioner) Artist Producers and mediators Local residents/neighbours Residents' platforms and local interest groups	Artistic mediation Technical mediation Communication
Wanna Play - Dries Verhoeven	Performance / audiovisual art - interactive	Urban open space	Debate and dialogue	Temporary and performative	Not-for-profit art and cultural organisations (commissioner) Artist (and team) Producers and mediators Citizens (general) Local residents/neighbours Knowledge and educational institutions.	Technical mediation Communication
Use Me - Roberta Gigante and Sarah Melsens	Architectural / Visual / Street art	Urban open space	Urban renewal Community participation Creation	Semi-permanent and immovable / process-based	Policy makers (commissioner) Artist(s) Producers and mediators Local residents/neighbours	Technical mediation Spatial planning City marketing

Case	Artistic discipline	Type of public space	Motivation	Presentation and form	Stakeholders	Expertise involved
11Fountains - Multiple artists	Plastic arts	Urban open space	Heritage and memory Tourism	Permanent and immovable	Not-for-profit art and cultural organisations (commissioner) Policy makers (commissioner) Artist(s) Producers and mediators Neighbours/local residents Local entrepreneurs Residents' platforms and local interest groups	Artistic mediation Technical mediation Tourism Communication and marketing Crafts
Colour by numbers - Milo Lavén, Erik Krikortz and Loove Brom	Audio-visual arts	Urban open space	Creation Community participation Urban renewal	Permanent (+ temporary) and digital installation	Artists (commissioner) Producers and mediators Citizens (general) Local residents/neighbours Residents' platforms and local interest groups	Technical mediation Communication City marketing
Gramsci Monument - Thomas Hirschhorn	Monumental (reinterpretation) / conceptual art	Urban open space	Creation Social cohesion Community participation Experiment	Temporary and immovable	Not-for-profit art and cultural organisations (commissioner) Artist Producers and mediators Neighbours/local residents	Artistic mediation Education Culture
Solange - Katharina Cibulka	Plastic arts	Urban open space Landscape open space	Debate and dialogue	Semi-permanent and intervention/installation	Policy makers (commissioner) Artist (and team) Not-for-profit art and cultural organisations (commissioner) Producers and mediators	Technical mediation Communication
Angel of the North - Antony Gormley	Plastic arts - monumental art	Landscape open space	Urban renewal Identity development Heritage and memory Creation	Permanent and immovable	Policy makers (commissioner) Artist Producers and mediators Knowledge and educational institutions. Local residents/neighbours Local entrepreneurs	Technical mediation Tourism City marketing Communication Science and research Nature and landscape management Heritage

Use of tools

From the literature study and later the cases, various tools (or methodologies) emerge that are used (combined or not) in the initiation, realisation and public presentation of artworks in the public space. From the literature study, the tools that come to mind are mainly those used before and during the realisation of an artwork in the public space. The deep dive into the cases also brings into focus tools deployed after realisation.

There is a wide range of tools deployed in the initiation phase such as formulating the commission, mediation, a public call, selection committee, and site visits. During the realisation of an artwork, we mainly observe process-related initiatives such as project supervision in a participation or co-creative process, citizen consultations or information sessions, and documentation of the realisation process.

After the realisation of the artwork, tools come into the picture that may or may not be deployed by the instigator(s). The opening is often the tipping point at which a number of concentrated communication tools are used to publicise the artwork, for example with an official unveiling, a press event, a neighbourhood party or an opening event with (cultural) programming. After the public presentation, the communication and audience engagement are often rather limited, typically, with an information board at the site and an informative website, the artwork as a 'marker' on a cultural-tourism or educational route etc. In some cases, the artwork itself embodies an element of communication, which invites or challenges the audience to interact with it.

In the discussion of the cases, the initiatives taken and the tools used are indicated for each phase of the art project. The final section of this report answers the research question related to the use of tools. This contains an overview of the initiatives and tools categorised by employability by phase.

Organising cooperation

The survey shows that cooperations are set up both formally and informally. In informal cooperations, historical trust between the actors involved often plays a role. When organising formal cooperations, the following agreement frameworks can be identified within this study:

➔ Political decision-making: a governing body makes a formal decision regarding the initiation and funding of an arts initiative and mandates the implementation of the initiative.

➔ Cooperation agreement: a cooperation agreement is concluded between the parties involved, this is often an agreement between the commissioner and artist, the commissioner and mediator or other type of expert who helps ensure follow-up and realisation.

➔ Implementation agreement: the implementation agreement may formally stipulate that an artist will be commissioned to carry out an art project based on an approved design and associated budget.

➔ Subcontractor agreement: an agreement between artist and technical experts for the production and installation of the artwork.

➔ Management agreement: an internal or external actor is appointed to manage the artwork. A combination of management and maintenance can also be the subject of an agreement.

➔ Maintenance agreement: an internal or external actor is appointed to maintain the artwork. A combination of management and maintenance can also be the subject of an agreement.

➔ Permits: a permit application is submitted and/or permit is granted for the realisation of an artwork at a specific location. For this, a procedure involving the commissioner, artist, permit experts and (public) owner, among others, is followed.

➔ Structural subsidy agreement: a structural subsidy agreement allows an organisation to perform a specific mission remunerated by the (local) government for several years, regarding the development, management and improved access of art in public space. We see this at Z33, Stroom The Hague and 019 Ghent, among others.

Influential factors and dynamics

The first research question[7] within this study probes the possibility of developing a generally applicable strategy for communication and audience engagement with artworks in the public space. In the literature, where a great deal has been written about art in public space, and many notable artworks are discussed in detail, communication and audience engagement are also covered. In particular, these elements are strongly influenced by factors and dynamics specific to the creative process, the artwork or the context in which the artwork manifests itself. We give an overview below of the factors and dynamics that - based on the literature study - could potentially have a specific impact on communication and audience engagement .

Accessibility and locality

Accessibility relates to the extent to which an artwork in the public space is comprehensible or approachable - in a broad sense: "Can someone interact with it, regardless of their financial background or disability?", "Can the work be understood or grasped?". Locality is about how the artwork relates to the context and/or public place. Both factors affect the (spontaneous) experience by the visitor or passerby, but also the audience engagement and communication (Willard 2018).[8] An artwork that is more recognisable, has a high "cuddly factor" and fits playfully into the place - such as the famous "De Badeend" (The Rubber Duck) by artist Florentijn Hofman, will generally be embraced more readily and generate spontaneous publicity than an artwork that appears smaller and more refined in the public space, such as "Op zoek naar de prinses" (Looking for the Princess), by artist Willo Gonnissen.

Intention of the artist and/or commissioner and the experience of the audience

The motivation (intention) of the artist and/or commissioner and the actual experience of the audience, are not always in alignment. Zebracki and de Bekker (2018) describe this as a situation where the 'producers' of an artwork in the public space have (too) high expectations of the impact an artwork can have on a community. Specifically with motivations such as combating social exclusion, improving social cohesion, facilitating urban renewal, boosting the local economy, etc., the desired goal is not always or easily achieved.[9] Zebracki and de Bekker (2018) tested the effect of multiple artworks in the community, concluding that an artwork does not so much 'tackle' the problems in the community, but that the process does temporarily have a positive effect on the neighbourhood residents involved.

Although according to Zebracki and De Bekker (2018) it is difficult to achieve a long-term impact with an art initiative in the public space, we have found cases in this international field study demonstrating that it is possible to bring about positive change, in particular through projects with a strong participatory and co-creative approach throughout the realisation process and in which the artist him or herself plays an important role (see 'Gramsci Monument' (Thomas Hirschhorn) and 'Angel of the North' (Antony Gormley)).

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[7] Is it possible to develop a generally applicable strategy for the communication and audience building of art projects in the public space?

[8] See Willard M.B. (2018), "When Public Art Goes Bad: Two Competing Features of Public Art", in: *Open Philosophy*, 2, p. 1-9; The article by Radice also touches on this topic, see Radice M. (2018), "Putting the Public in Public Art: An Ethnographic Approach to Two Temporary Art Installations", in: City & Society, 30, p. 45-67.

[9] See Zebracki M. and De Bekker D. (2018), "Public Art for an Inclusive City: Producers and Publics on the Social Potentials and Problems of Flagship Vis-a-Vis Community Art," in: *City & Society*, 30 (1), p. 14-44; see also Zebracki M. (2013). "Beyond public artopia: public art as perceived by its publics," in: GeoJournal 78, (2), p. 303-317.

Co-productive acts

Co-productive acts are the interactions between the audience and the artwork that arise after the artwork is realised. These interactions are described by Palmer (2018) as the factor that is (partly) decisive for an audience's acceptance or rejection of an artwork.[10]

Co-productive acts include spending time with the artwork, getting used to it being there and learning something new about it, as well as simply taking a selfie and sharing it. There are a hundred and one acts that can be co-productive as long as they help make an artwork in the public space memorable and meaningful for individuals and communities. These acts add something to the original provision of the artwork. Co-productive acts can be performed individually or collectively.

Palmer (2018) cautions that co-productive acts are not always positive: one group's appropriation of an artwork through certain acts may exclude other groups.[11] The politicisation of 'The Angel of the North', when a Brexit message was projected onto the work, is a good example of an artwork being claimed by one group in society. The message was removed following intense criticism, including from the artist.[12] (Repeated) acts can also have a negative impact on the experience of other visitors. Examples of co-productive acts can be seen in the cases "Angel of the North" and "Colour by Numbers".

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[10] For the article on co-productive acts, see Palmer J.M. (2018). The Resonances of Public Art: *Thoughts on the Notion of Co-Productive Acts and Public*, Art. City & Society, 30, p. 68–88.

[11] Palmer J.M. (2018). The Resonances of Public Art: *Thoughts on the Notion of Co-Productive Acts and Public*, Art. City & Society, 30 (1), p. 83.

[12] Chronicle Live (2016), Angel of the North stunt prompts anger as anti-EU message is projected across its wings, https://www.chroniclelive.co.uk/news/north-east-news/angel-north-stunt-prompts-anger-11047235

10 artworks - 10 insights

This section presents 10 cases from the international field study. These are all art projects in public space with specific challenges in terms of communication and audience engagement . The cases were selected together with the steering committee using the dimensions and subcategories described earlier, to ensure as diverse a selection as possible. The field study provides insight into the influential factors and dynamics that play a role in communication and audience engagement - orchestrated or otherwise.

Each case is presented in a similar structured manner. A bio introduces each case, primarily outlining the context of each art project, followed by a description of the tools used for communication and/or audience engagement at each stage of the art project. We then explore on how cooperations are organised. Finally, relevant insights are summarised for each case.
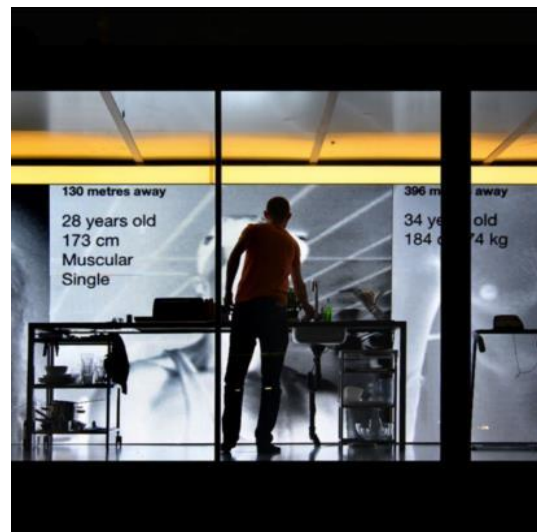
Image (from top left to right): Solange - Katharina Cibulka, Vienna - © Dage; Gramsci Monument - Thomas Hirschhorn, New York - © Thomas Hirschhorn ; Colour by numbers - Milo Lavén, Erik Krikortz and Loove Brom, Stockholm - © Colour by numbers ; Wanna Play - Dries Verhoeven, Utrecht or Berlin - © Dries Verhoeven

10 taarten (10 cakes), Denicolai and Provoost, Genk (BE)

'10 taarten' (10 cakes) is an artwork created on behalf of the City of Genk by the artist duo Simona Denicolai and Ivo Provoost. In collaboration with 10 associations and a group of bakers from Genk, 10 different cakes were developed, each commemorating a historical event, such as the mining past and the closure of the Ford factory.

Bio(tope)

Discipline	Form	Form of presentation	Type of public space	Motivation	Realisation
Conceptual art	Ephemeral	Event-based	Semi-public space - at the bakery and on the party table	Heritage and memory Participation Co-creation	2015-2017

Budget: The budget for this art initiative was estimated at €50,000, of which €15,000 was a subsidy through the pilot project 'Kunst in Opdracht: Meer dan object' (Team Flemish Government Architect, Kunstenpunt and Department of Culture, Youth and Media) and €35,000 from the City of Genk's own funds (the commissioner). The total budget included artists' fees, making the molds for the cakes, printing costs for publication and communication on the ten cakes, costs for the launch event of the ten cakes, etc.

Actors and expertise involved

The realisation of this artwork involved many different actors, each with their own role and specific expertise (see Figure 12).

As part of the pilot project 'Kunst in Opdracht - Meer dan Object' (Commissioned Art: More than Object) launched by the Department of Culture, Youth and Media, Kunstenpunt and the Team Flemish Government Architect, the City of Genk was selected as one of the five commissioners of an ambitious and experimental art project in public space. The City of Genk then launched its own call, initially to develop an artistic concept for a World War II memorial. This mission was then broadened by the artists as there were other requests from various stakeholder groups (including local associations and heritage organisations) to commemorate various historical events.

During the development and realisation, the artists played a directing role. They worked without formal cooperation contracts but on the basis of openness and trust with various stakeholders. The artists monitored the lines of communication and worked towards open dialogue. Together with the stakeholder groups, themes were decided on and a concept was developed: cakes that each commemorate a different event. These stakeholders were then actively involved in the cake creative process, with local bakers providing a usable recipe.

This project had more of a "duo-commissionership", whereby the steering committee of 'Kunst in Opdracht. Meer dan object' provided in the necessary (external) expertise and, together with the commissioner, appointed a mediator and the City of Genk, which, as the selected commissioner, gained experience in playing this role during the realisation process. The artists focused on a co-creative process with various stakeholder groups, which requires openness from the commissioner in terms of the process and the outcome.

Following the realisation of 5 pilot projects, a publication will be launched with recommendations for (future) commissioners, based on the experiences gained in these projects. The publication emphasises the importance of communication (freely translated): "Therefore, at all stages of an art commission, good communication is crucial to the success of a project. The actors involved do not always speak the same language. It is therefore important to become familiar with each other's frames of reference and identify any misunderstandings. Only then can different expectations be clearly set out and aligned. That way, there are also more opportunities for all actors involved to appropriate the art project."[13]

| Artistic mediation | Culture and Heritage | crafts - artisanal bakery | Communication |
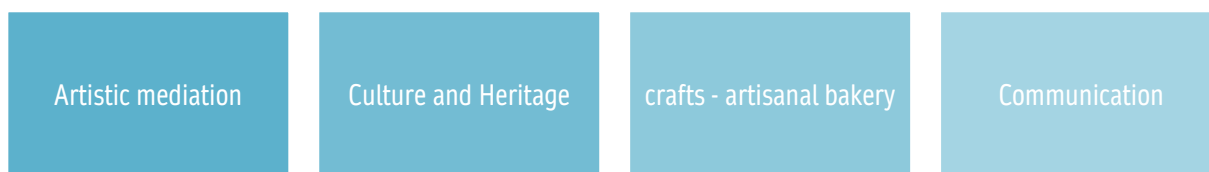
Figure 3 Expertise involved

Communications and audience engagement

Before - project idea and initiation

Selection with professional support: Selection procedure in which the mediator worked from longlist to shortlist before selecting the artist duo with the commissioner.

Commission description: In consultation with the artist duo, the commission description was revised. The artists made a proposal to design 10 cakes to commemorate 10 historical events suggested to the City of Genk by local stakeholder groups.

Mediator in formulating the commission: In consultation with the Flemish Government Architect, external expert Ronald van de Sompel guided the city of Genk, the commissioner, in formulating the commission for the artists. During the creative process, he was also a sounding board for the artists.

During - development and realisation

Visit to workshops: Among other things, the artists visited bakeries in Genk to discuss the design and development of the cakes.

Participatory process: The artists discussed with citizens and local residents for inspiration, and to inform them about the project. As part of a participatory process, citizens helped decide on the design of the cake.

Consultation: The designs of the cakes reference historical events which are important in the community. Residents and interest groups were consulted in this regard.

Process guidance: The artists played the role of mediator between the commissioner and the audience. They set up several workshops with the different stakeholder groups and followed up the creative process with the bakers and stakeholders.

Structural informational communication: Various tools are used to inform the audience, including leaflets and a website.

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[13] Department of Culture, Youth and Media (2015), Naar een stimulerend kunstopdrachtenbeleid voor de publieke ruimte in Vlaanderen, Aanbevelingen voor het beleid, https://www.pilootprojectenkunst.be/_files/ugd/f43f3c_e63da0a2cc0247b6a24c596c1594b39a.pdf

Afterwards - improved access and management

Public opening: Several tasting events were organised, where the general public could sample a piece of the cakes.

Handover: The bakers and associations take care of maintaining the art project after it is realised. The cakes are displayed in the counters of the bakeries, and the cakes can also be ordered from the relevant associations. Not all actors are still active in this regard.

Cultural valorisation: At the end of the pilot project 'Kunst in Opdracht - Meer dan Object', a publication was proposed, to make recommendations for policy on art commissions in public space. Exhibitions were also organised. The '10 cakes' are part of the artist duo's retrospective exhibition at SMAK in Ghent, every Sunday one of the cakes can be sampled. The City of Genk developed an informative page about the project, and the outcome, on the website of the Emile van Doren Museum.

Documentation: A promotional video of the process was produced by the commissioner. Both the artists and the commissioner produced a publication on the project. The artists from an artistic point of view, the commissioner as an order folder indicating the respective bakers who make the cake, and the price.

Cooperations

Before - project idea and initiation

Open collaboration and coordination between the commissioner and artists for the execution of the commission.

During - development and realisation

Co-creative collaboration in which the cakes take substantive form through interaction between artists, bakers and heritage associations. It is essential for the artists that this collaboration is based on trust and transparency, and one condition for them is that nothing is laid down in a formal contract.

Afterwards - improved access and management

There are no agreements regarding the maintenance of (the continued existence of) the artwork. It is not clear who is responsible for keeping the cakes 'alive'. The commissioner orders the cakes itself on a number of commemorative occasions, but states that it is up to the associations to keep the artwork alive by ordering them regularly, to commemorate historical events. Some bakers stopped selling the cakes after a while.

According to the artists, this is not necessarily something negative: there do not have to be any absolute protocols regarding the use of the artwork. If no-one orders the cakes anymore, the art project is complete, and the memory of historical events is 'processed'. This is even more the case in the public space, where they do not want to 'impose' an artwork if there is no motivation for one.

Insight 1: based on trust

'Trust' is the central aspect in the communication and audience engagement surrounding this artwork. There is a bond of trust between the city and the bakers, built up thanks to good cooperation in previous projects. Trust is how they were able get the bakers on board from the outset. Speaking the same 'language' and aligning the expectations between the commissioner and the actors involved are also important in this regard.

The artists also work on the basis of trust, although with a different slant: they have a lot of faith in the co-creative process as a tool and they have faith in each of the actors involved. As such, no formal agreements or contracts are drawn up. In fact, for the artists, trust is an essential condition for collaborating with others to create an artwork in the public space. Consequently, the preservation of the artwork (i.e. the availability of the cakes at the bakers involved) is not 'contractually' guaranteed and depends on the individual engagement of the baker and the demand from the customer and/or interest groups involved.

Untitled - Peter Struycken, Rotterdam (NL)

A 170-meter arcade is part of a building designed by Jo Coenen for the Netherlands Architecture Institute (NAI). Commissioned by the NAI, Dutch artist Peter Struycken created a light installation that at night lights up this arcade in a series of alternating colours. The work was first exhibited in 1994 and has been active every night since. The building and artwork are situated in the Museumpark in Rotterdam.

Bio(tope)

Discipline	Form	Form of presentation	Type of public space	Motivation	Realisation
Audiovisual art architectural art - light installation	Immovable	Permanent	Urban public space - arcade under the archive of the New Institute	Construction and renovation Quality of the living environment Creation	1993

The budget for Peter Struycken's artwork is not known. It was sponsored by the Volker Stevin Development Company, in exchange for several favours from the Netherlands Architecture Institute (including being included in publications). No separate budget was envisaged for communication and audience engagement .

Actors and expertise involved

The realisation of this artwork involves different actors, each with their own role and specific expertise (see Figure 4). These included, in particular, the commissioner, the Netherlands Architecture Institute (now New Institute), the architect of the building, the artist and the technical experts responsible for the execution and fitting of the lighting installation.

The commission started from the commissioner's desire to find a solution to a potentially problematic effect of the architectural design. No tools were envisaged to communicate about the artwork, or to involve the public in creating it. The commissioner and artist decided on the commission together, after which the artist and technical experts took on the realisation.

Technical mediation

architecture

expert light installation

Figure 4 Expertise involved

Communication tools

Before - project idea and initiation

Commission description: During the design of the building for the New Architecture Institute, there were concerns that the long arcade beneath the building's archives could become the setting for anti-social behaviour at night. He believed that an artwork based on lights could prevent this.

Unique commission: Light artist Peter Struycken was commissioned to develop a proposal. At the commissioner's invitation, and in consultation with the technical experts from Eurogenie, he devised a solution to the problem by designing an artwork that illuminates the arcade at night in different shades of colour.

Site visit: The artist arrived on site with the technical experts to look at the possibilities.

During - development and realisation

Visit to workshops: Technical experts from the company Eurogenie created prototypes based on the artist's designs, which they tested together in the workshop and later in the public space. The idea was to see what the impact was on the surrounding area and passersby. A final version was built, based on this.

Mediator on construction projects: The architect Jo Coenen explored with Peter Struycken how they could integrate the artwork into the design of the building, and how it could replace the lighting installations envisaged in the original design. The artist then worked with the technical experts to set up the lighting installation in the arcade.

Afterwards - improved access and management

Cultural valorisation: Exhibitions and events are held in the arcade where the artwork is situated. The artwork - a public attraction in Rotterdam - has been featured on websites and publications highlighting the public art collection in Rotterdam and is part of artwork routes around the city.

Interaction with the artwork: Peter Struycken's artwork is an installation that interacts with the visitor through the play of light. Schenk (2007), author of *P. Struycken, het Digitale Paradijs*, puts it as follows (freely translated): "For the pedestrian entering the arcade at night, an exciting spectacle unfolds. Rhythmically receding into the depths, the space takes on a different character each time through the changing light, forming an enticing backdrop into which the walker is absorbed like an actor."[14]

Cooperations

Before - project idea and initiation

The **cooperation** between the commissioner and the artist was based on a unique commission and has a concrete and artistic solution as the objective. There was also an **informal cooperation** between the artist and architect to integrate the lighting installation into the building plans and construction costs and replace the original lighting fixtures.

During - development and realisation

The **cooperation** between the artist and the technical experts was a first for this artwork, but also the start of a long-term collaboration between Peter Struycken and Eurogenie.

Afterwards - improved access and management

No **arrangements** were made regarding the maintenance of the lighting system in the arcade. The current New Institute organises its own maintenance for the illuminated arcade.

For subsequent artworks by Peter Struycken, Eurogenie arranged maintenance contracts with the commissioners for an annual inspection of the installations and environment and data monitoring. A **good rapport** has developed over the years between the technical experts and the artist. Eurogenie draws up quotes for Peter Struycken and

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[14] Schenk R. (2007), *P. Struycken: Het digitale paradijs*, p. 36

presents them to potential commissioners. These quotes also directly refer to maintenance contracts, so that Peter Struycken's lighting installations are well maintained after inauguration.[15] The technical experts therefore handle the commercial aspect of new commissions and facilitate the realisation process as well as maintenance after realisation.

Peter Struycken brought legal proceedings against the NAI in 1998 for using the arcade to temporarily exhibit another artwork. In the artist's view, this detracted from his own work. The legal proceedings started with a discussion of the public space and who or what can 'claim' it. In the judge's view, the temporary artwork disrupted the effect of Struycken's light installation and vindicated the artist. The legal proceedings resulted in an injunction, that during the activation of the work prohibit "the bare concrete of (one or more) of the pillars from being removed from the operation of the light-based artwork, for example by painting the pillars."[16]

Insight 2 - technical expertise and mediation experience as an asset

The bond of trust that develops after several collaborations between an artist and technical experts is also seen in the case 'Wanna Play'. These are often collaborations that go beyond a purely technical implementation of the artist's design - the technical experts speak the same language as the artist, anticipate the artist's needs in terms of support, and can smoothly mediate between the artist and other parties. The experts therefore play an important role before, during and after the realisation of the artwork. In fact, they have a crucial role in the professional maintenance of realised works, by proactively communicating about technical maintenance and other conditions.

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[15] This information was taken from a sample quote from Eurogenie.
[16] Sculpture International Rotterdam (1998), Kunstenaar Peter Struycken wint rechtzaak NAI, https://www.sculptureinternationalrotterdam.nl/dossier/kunstenaar-peter-struycken-wint-rechtzaak-nai/

Ling Zhi Helicopters, Huang Yong Ping, The Hague (NL)

The Ling Zhi Helicopters is an artwork consisting of three large mushrooms made of plastic and copper plates. The work was installed on the runway of the former airport in Ypenburg, a neighbourhood between The Hague and Pijnacker-Nootdorp. The artist, Huang Yong Ping, passed away in 2019, before the mushrooms were fully installed. Under the supervision of his widow, the artwork was completed and unveiled in 2020.

Bio(tope)

Discipline	Form	Form of presentation	Type of public space	Motivation	Realisation
Plastic arts - monumental art	Immovable	Permanent	Urban public space - former runway at Ypenburg airport	Urban renewal Identity development Creation Memory	2016 (call by the Hague) - 2020 (unveiling)

Budget: Part of the budget for the development of the Ypenburg district was earmarked for an artistic intervention in public space. The total budget for the art installation was estimated at €400,000. Stroom received a fee to supervise the process, including (part of) the communication and audience engagement . In general, Stroom sets aside up to 15% of the project budget for communication.

Actors and expertise involved

The realisation of this artwork involved many different actors, each with their own role and specific expertise (see Figure 5).

The city of The Hague acted as the commissioner. Via the execution and maintenance agreement with the builder of the Vinex district of Ypenburg, the Municipality of The Hague also became the owner of the artwork. Members of various municipal departments sat on the steering committee that guided the creative process, in a non-content related way. The city deployed its own communication tools to inform citizens about the art project. Stroom, an art institution in The Hague, receives structural subsidies from the municipality, and plays a guidance and advisory role for art in public space, with a focus on public participation and artistic quality.

A project leader from Stroom, Wineke van Muiswinkel, provided mediation before and during the realisation process, between the various actors. We gleaned from our interview with her that audience engagement should ideally be based on a broad variety of experiences in working with people (for example, experience gained in the hospitality industry). Building personal relationships with the actors provides a foundation of trust which is essential for the co-creation. Audience engagement requires dedication and is a continual and lengthy process that must make participants feel comfortable, there needs to be investment in common understanding, in ways of communicating and in building good relationships.

This case shows how important it is to ensure that information can be broadly disseminated. The Leidschenveen-Ypenburg district supported communication at the local level to build support among residents. They did this through traditional media, such as leaflets and invitations and through e-newsletters. Schools and libraries in

Ypenburg were an important forum for information sharing about the artwork, and a place for dialogue. Citizen platforms were used by Stroom to reach and engage citizens throughout the realisation process .

Communication tools

Technical mediation	communication & platforms	Artistic mediation	education & library	interpersonal skills

Figure 5 Expertise involved

Before - project idea and initiation

Commission description: When the construction phase was finalised, it was decided to crown the new "Vinex district" of Ypenburg with an artwork in the public space, using the remaining budget of the project.

Handover: The construction manager of the Vinex neighbourhood asked the municipality of The Hague to take on the construction and management of this artwork and handed over the commission and budget. The municipality subsequently commissioned Stroom, the core institution responsible for art in non-museum contexts in The Hague, to guide the process.

Selection committee: Stroom set up a selection committee, consisting of residents of the district, from different backgrounds and ages, including a student from the Ypenburg Lyceum. They were guided in their selection of the artist by two external art advisors and the project leader from Stroom. As ambassadors, they helped create support among local residents for the artwork.

Mediator for the selection: Stroom invited two art experts who guided the members of the selection committee through the selection process, engaging with them on the topic through conversations, artist presentations and visits to artworks. After this process, the selection committee drew up a shortlist of three artists, who were invited for an interview and site visit.

Site visit: The three artists were invited to visit the Leidschenveen-Ypenburg district to visit potential sites and enter into discussion with members of the selection committee about the identity and history of the site, before submitting a design.

Selection with professional support: After the site visit, the three artists proposed a design, with the selection committee choosing Huang Yong Ping's design. This proposal was then forwarded to the municipality, where the relevant authorities made the selection of the artist official.

During - development and realisation

Site visit (workshops): Once Huang Yong Ping's proposal was accepted, the artist had his design implemented by the technical experts at the Anything is Possible work studio. Throughout the process, the artist was kept informed of progress through video calls and face-to-face visits.

Project leadership/process supervision: The entire process was supervised by the project leader from Stroom, who acted as a mediator between the parties involved.

Mediator on construction projects: Stroom was also the mediator between the artist and the technical experts.

Structural informational communication: Throughout the creative process, local residents were informed about the artwork through digital (social media, newsletters) and traditional means of communication (leaflets, information sessions).

Ambassadors: Presentations and workshops were given in libraries, schools and at resident platforms. The members of the selection committee were the ambassadors of the project and participated with Stroom in these information sessions.

Person responsible for audience engagement: Stroom was responsible for audience engagement throughout the process, organising various information sessions and events.

Communication plan: Stroom worked with a communication plan, broadening the communication scope as the unveiling of the work approached. For example, early in the project, the main focus was on building support in local neighbourhoods, then on national audiences through radio, and finally an international audience through media. The artist's international reputation helped generate international interest.

Documentation: The realisation process was documented and shared via social media and the project website, among other channels.

Afterwards - improved access and management

Public installation and unveiling: The artwork was installed in 2020 by the technical experts at Anything is Possible. During the installation, the project leader and other members of Stroom were on hand to answer questions from curious passersby. The art class of the Ypenburg Lyceum was also invited to attend. Local residents were invited to the unveiling of the mushrooms, but corona and heavy rain meant that the opening was on a smaller scale than planned.

Conservation and management: According to the agreement with the construction manager of the Vinex neighbourhood, the municipality of The Hague would assume management of the artwork once it was realised.

Cultural valorisation: On the initiative of Stroom, a separate website was developed for the artwork, so that people could follow the realisation process (to avoid issues due to the technical limits of its own website). All information about the artwork could be consulted on the project website, while the collected visual material could be easily accessed, and citizens could ask questions. Citizens' questions were answered by the project leader from Stroom during the realisation process. As part of the city's collection of public artworks, the artwork was also included on the 'Buitenkunst Den Haag' website developed by Stroom. This site features information about all public artworks owned by The Hague, as well as walking routes to explore them.

Press and media operations: Stroom communicated the unveiling of the artwork to the media. Given the artist's international renown, the unveiling of the artwork was picked up by the press, in particular at the local and national level.

Co-productive acts: The grass area surrounding the artwork is a popular spot in the summer for picnics and photos. Throughout the year, the adjacent skate park attracts mostly young people. It is not known whether they interact with the artwork.

Cooperations

Before - project idea and initiation

The **commissionership** was arranged through a handover from the 'Bestuurlijk Orgaan Ypenburg' (construction manager of the Vinex district of Ypenburg) to the Municipality of The Hague.

There was a **structural subsidy agreement** between the Municipality of The Hague and Stroom, which is responsible for various aspects of the municipality's art policy, including guiding the creative process of artworks.

Stroom set up a **selection committee** along with five members of the public and two art advisors.

A **contract** was signed between the Department of Education, Culture and Science of the Municipality of The Hague and artist Huang Yong Ping, following the selection by the selection committee and approval of the design by the Municipality of The Hague. A steering committee, with members from various departments, then guided the process.

During - development and realisation

A **subcontractor agreement** was drawn up between the artist and technical experts from Anything is Possible, to implement the artwork.

A **communication partnership** was put in place between the Municipality of The Hague, the Leidschenveen-Ypenburg district and Stroom to coordinate and provide communication to residents, media and art enthusiasts.

Afterwards - improved access and management

A **maintenance agreement** was signed between 'Bestuurlijk Orgaan Ypenburg' and the Municipality of The Hague, to add the work to The Hague's outdoor art collection and provide for its maintenance.

No agreements were made between the Municipality of The Hague and the Leidschenveen-Ypenburg urban district regarding the artwork and the public space in which it is situated. When the nearby skate park was subsequently expanded, the initial project partner (Stroom) was no longer involved. With reversed reasoning, the involvement of skaters in the arts initiative would produce a different, perhaps a more integrated result.

Insight 3: clear agreements, clear division of roles and citizens on (steering) board

Stroom is the actor that takes care of audience engagement around art in public space in The Hague, both for new artworks and existing works in the city's arts collection. The responsibilities are clearly identified in agreements with the city, and their operations are supported by structural subsidies.

Stroom and the City of The Hague have an unambiguous cooperation, where Stroom provides guidance during the creative process of the artworks, for which the city is the commissioner and subsequently takes ownership. The communication is also tailored to this.

Stroom works with a customised communication plan for each artwork (to be realised). It communicates in different layers to reach the widest possible audience. The starting point is interest: anyone interested in an artwork (or project) should be able to learn more about the project.

In the case of this artwork, there was a focus on ambassadorship by involving a number of citizens in the selection of the artist and in the design process. The selection committee was guided by artistic experts, mediating between citizens and the artist. It was essential in this regard to take the time to build a connection and understand each other's language. As such, the neighbourhood was represented and more support could be created, together with the relevant citizens.

Wanna Play, Dries Verhoeven, Berlin (DE) - Utrecht (NL)

'Wanna Play' is a performance that questions love in the age of digital dating apps. Dutch artist Dries Verhoeven locks himself in a glass container for 10 to 14 days, living there in the public gaze, who can follow everything he does. While he lives in the container, he chats with other gay men through dating apps. He invites them to come to the container to perform non-sexual, but intimate, activities together, such as cooking, shaving each other, sitting hand-in-hand, etc.

Bio(tope)

Discipline	Form	Form of presentation	Type of public space	Motivation	Realisation
Various - installation, performance, audiovisual art	Performative - interactive	Temporary	Urban public space - busy square	Debate and dialogue	01/10 - 05/10, 2014 (closed early, Berlin - normally 15 days) 21/05 - 30/05, 2015 (Utrecht)

Budget: The project was financed with own resources; the exact amount is not known. Part of the project budget was set aside by Dries Verhoeven's team for communications. For the project 'Wanna Play', €4,895 was recorded in the sub-budget, with costs for photography, video and recording, an advertising campaign, printing, distribution and digital media.

Actors and expertise involved

The realisation of this artwork involved many different actors, each with their own role and specific expertise (see Figure Figure 5

In this case study, there are two commissioners in festival contexts: HAU in Berlin and SPRING in Utrecht, each with a different role - due in part to different conditions that are, among other things, highlighted by the artwork:

➔ In Berlin, the participants did not know they are part of a performance. The performance evoked resistance and HAU tried to cope with the controversy by inviting those who objected to the performance to enter into conversation with the artist in the container. This intervention was not part of the performance, but an ad hoc decision by the commissioner. Any attempt at communication proved futile, and the art project was terminated when the container was vandalised.

➔ The performance in Berlin did not do enough to ensure privacy for the users. The protocols were improved by the technical expert for the edition in Utrecht. There was less controversy about the installation in Utrecht. The commissioner welcomed the performance with its sensitive subject matter as a way to foster public dialogue.

The interview with the communications manager of Dries Verhoeven's team revealed that the communication of the artwork and the communication of the festival was not always on the same page. This can create tensions if a festival wants or has to justify its actions: it uses public funds to organise something in the public domain. When an artist is free and confrontational in his art, it can clash with the commissioner's vision and communication goals.

The audience plays an important role in the performance 'Wanna Play'. The audience can be co-creator - as users of the dating app, and/or as the target audience with whom a dialogue can be held on the subject of the artwork. The experience in Berlin showed that not every audience is equally willing to participate in this form of co-creation, especially if they are not aware of it beforehand. The risk is that the co-creation can hijack the narrative, and thus the communication, around the artwork - in Berlin, the media didn't talk about love in digital times, but about the privacy issue. It was no longer possible for the performance to get its message across.

The artist led the co-creative process during the performance, by interacting with and inviting users of dating apps. The artist's team focused on other communications, such as teaser leaflets, while conversations on the dating apps were projected onto the container. The artist also wrote down his own experiences in a blog. The result was a combination of the artist's intimate communication (on the dating app, in the container with visitors, and in his personal blog), and communication aimed at the general public. The communication strategy was an intrinsic part of the performance.

The Department of Media and Theatre at Utrecht University organised a symposium on Dries Verhoeven's oeuvre, including 'Wanna Play', as part of SPRING Academy, the educational platform of the SPRING Festival. On the last day of his performance, the artist ran with a camera from his container to the symposium to take part.

Producers and mediators (audiovisual experts, ambassadors) played an important role in this regard. From the conception of his idea, the artist worked with Sylvain Vriens, a creative programmer who builds custom installations for artists, museums and commercial companies. Their collaboration was a process of researching, proposing and making adjustments, etc., to achieve a result based on prototypes that could be used by the artist's team during his performance.

| technical mediation | communication (social media) | audiovisual expertise | higher education |

Figure 6 Expertise involved

Communication tools

Before - project idea and initiation

Own initiative: The artwork 'Wanna Play' was conceived by the artist himself. The concept was based on the artist's experience with dating apps within the gay community.

Unique commission: Dries Verhoeven was invited to take part in the art festivals in Berlin and later Utrecht, where he could perform his work.

Site visit (workshops): Prior to creating the installation, the artist discussed his idea with a technical expert with whom he has collaborated on various projects. Based on a number of prototypes, the design was modified until when they arrived at the final version. The technical expert then showed the team and the artist himself how to use the installation during the performance.

Site visit: The artist and technical expert visited the site to look at the technical and conceptual possibilities. The location had to be centrally located and busy, but also be a place where people lingered a while, rather than hastily passing through. This was essential for interaction with the audience.

Structural informational communication: Before and during the festivals, flyers with an appropriate design were displayed to attract attention (the flyers depicted the artist naked from the waist up, just as he poses on dating apps). In addition, the festival itself rolled out communication tools to raise awareness of the programme, incl. 'Wanna Play'.

Communication Plan: In all his art projects, Dries Verhoeven has a strong interest in the interaction between the artwork and the audience. In other words, communication and audience engagement are an integral part of any artwork, and are approached accordingly. Dries Verhoeven's team always creates a communication plan at the start of an art project, involving the artist in the process. The communication plan for the performance 'Wanna Play' was adapted for the second installation in Utrecht.

During - development and realisation

Artwork: The performance itself was a communication tool: the audience could follow along from outside everything that happened in the container and on the dating apps. The conversations between the artist and other users were projected on the wall of the container.

Co-creation: During the performance, the artist used dating apps to interact with other gay users of the app, inviting them into the container. As such, the audience was (initially) involved in the making of the performance without realising it. This created tensions in Berlin, where members of the local gay community felt they had been 'outed' without their consent. As a result, the performance in Berlin was ended prematurely. In Utrecht, the artwork was modified so that there was more privacy protection for app users, for example by blurring data. The performance then went ahead without any problems.

Person responsible for audience engagement : Dries Verhoeven's team has a communications manager who coordinates and organises audience engagement and communications with the commissioner.

Documentation - blog: The artist himself was isolated during the performance and didn't engage with the general public except through the dating apps. But he wrote down his experiences every day in a blog that anyone could read on the artist's website.

Ambassadors: Following the tensions in Berlin, it was decided in Utrecht to use theatre and art students as ambassadors, engaging in conversation with audiences outside the container. The idea was to initiate a dialogue on the topic and provide an explanation of the performance.

Media: Due to the artist's fame in the Netherlands, the controversial nature of many of his works, and commotion surrounding the performance in Berlin, 'Wanna Play' received a lot of media attention in the Netherlands.

Afterwards - improved access and management

Interaction with the artist: On the final day of the performance, the artist invited everyone who visited the container in the previous days to wrap up the performance with a party.

Cultural valorisation: At the end of the final day, the artist jogged to a symposium on his oeuvre, while filming himself. After 'Wanna Play', the artist did several more interviews about the work and its theme, the artwork appeared in a catalogue with other works and later became the subject of exhibitions and academic research.

Cooperations

Before - project idea and initiation

A **cooperation** developed between the artist and the commissioner(s), to perform the work at art festivals (2014 and 2015), through a unique commission.

The **cooperation** between the artist and the technical expert, Sylvain Vriens was not limited to this performance. The technical expert was involved in the creative process from the outset, to think along with the artist and his team in terms of content and technique, and to see what was feasible within budget and time.

There was a **temporary building permit** from the municipality of Utrecht to install the container and use the facilities.

A **communication partnership** was set up between Dries Verhoeven's team and the festivals, to promote his performance.

During - development and realisation

The **cooperation** between the team and the technical expert continued, in order to keep the performance installation working and support the artist. For example, the technical expert also came to make technical adjustments during the performance, at times when there weren't many peoples outside the container, so as not to disturb the performance (early in the morning and at night).

There was **co-creation** when the artist invited users of dating apps to visit his container for non-sexual activities.

Afterwards - improved access and management

A **good relationship** has been built up over the years between the artist and the technical expert, as well as with the commissioner in Utrecht, who has already organised several of the artist's performances at festivals, appreciating the controversial aspect as a way to spark public dialogue.

Insight 4 - communication as an intrinsic part of the artwork requires planning and adjustment

Every audience is different, and communication and audience engagement initiatives sometimes need to be adapted to the local context. The audience in Berlin reacted differently to the artwork than the audience in Utrecht. It is not always easy to anticipate reactions and adjust the communication. This may lead to modifications of the protocol for a subsequent performance. Trust also plays a role, between the commissioner and the artist, but also between the artist and the audience.

The artist used communication as an integral part of the artwork. This enhanced the experience of the visitor, who was challenged by the sometimes-provocative nature of the tools deployed, and responded accordingly. The technical expert contributed to the technical capabilities of communication and audience engagement . The artist and his team were well prepared, with a communication plan and appropriate communication budget.

Use me, Roberta Gigante and Sarah Melsens, Ghent (BE)

The architecture/art project 'Use me' transformed gravel containers on the 'Oude Dokken' (Old Docks) into a meeting place. The project was implemented by artist Roberta Gigante and architect Sarah Melsens in the context of 'De Meesterproef', an initiative of the Flemish Government Architect to engage young architects and artists for public projects. The gravel containers enjoyed a second life as a tolerated zone for street art, until most of them were demolished in May 2022 to make way for a bridge.

Bio(tope)

Discipline	Form	Form of presentation	Type of public space	Motivation	Realisation
Architectural and plastic arts - street art	Immovable Process-based	Temporary - semi-permanent	Urban public space – Oude Dokken, industrial area	Urban renewal Community participation Creation	2012

Budget: the architecture/art project was self-funded by the City of Ghent/ sogent (commissioner) and the cost was estimated at €150.000. For the first 'exhibition' and commissioning of 'Use Me', Roberta Gigante and Sarah Melsens invited Rotor and received a project grant from the Flemish community. No separate budget was envisaged for communication and audience engagement .

Actors and expertise involved

The realisation of this artwork involved many different actors, each with their own role and specific expertise (see Figure 7).

There was joint commissionership between the City of Ghent and sogent for 'De Meesterproef' in the 'Oude Dokken'. Throughout the creative process, they each communicated about the project.

The Flemish Government Architect was responsible for the architectural and artistic selection and mediation, assisted by an adviser and an art coach.

Roberta Gigante and Sarah Melsens' design for the temporary repurposing of the gravel containers envisaged an additional artistic aspect, so that the gravel containers became an open space for encounter and intervention. The duo went on site visits to speak with local residents and explain their proposal for the project. This coordination helped refine the concept, as the intention was that associations and individuals could subsequently rent the gravel containers for events such as picnics, concerts, street art workshops, etc. Local residents were therefore a sounding board group during the design process.

technical mediation	spatial planning	urban development	construction expertise	socio-cultural expertise

Figure 7 Expertise involved

Over time, the gravel containers were taken up by street artists. For them, the site was a perfect place for their art: an open space with lots of light, away from the city centre and the associated crowds. Sharing the favourable location, as well as sharing photos of the artwork on social media, were important to the artists and street art community, and were a pull factor for other artists.

Communication tools

Before - project idea and initiation

Commission description: 'De Meesterproef' of the Flemish Government Architect is organised every 2 years to give young artists and architects experience in the process of public commissions. For 'De Meesterproef' in 2010, there were several project sites, selected in consultation with the City of Ghent. The former gravel containers on the 'Oude Dokken' was one of these sites. The former industrial district was being redeveloped according to a master plan, and the architectural-artistic repurposing of the gravel containers can be seen within this context. From the start of the project, it was clear that it was a temporary repurposing, as the gravel containers were torn down a few years later (2022) to make room for a new bridge.

A project commission was formulated for each location in Ghent. In the case of the gravel containers, an architectural intervention was the initial proposal, with no artistic dimension. The specifications of the Flemish Government Architect mentioned several conditions for the project, including a public participation process: this condition stated that advice had to be sought from the relevant city departments, the sounding board group of the master plan - consisting of local stakeholders - and a number of local actors with youth and/or sports activities.

Artistic selection by the mediator, for a fee: The Flemish Government Architect and the artistic expert selected 3 young architects and artists for each project in consultation with the commissioner.

Selection with professional support: From the three proposals for the temporary repurposing of the gravel containers, the design by Roberta Gigante and Sarah Melsens was selected. Their collaboration envisioned adding an artistic aspect to the project, and aimed to transform the gravel containers into a meeting and event space.

Site visit: The design team went on site visits to speak with local residents and explain their proposal for the project.

During - development and realisation

Consultation - sounding board group: As part of the art project, the artists presented their design to the sounding board group of the master plan, made up of local residents and local business owners.

Project leadership/process supervision: The project leader from sogent took on the role of process supervisor. She put the design duo in touch with stakeholders and the sounding board group. This role reflected her role as project leader for the implementation of the master plan for the 'Oude Dokken'.

Mediator on construction projects: The project leader from sogent was the mediator between the design duo and the stakeholders, and followed up the implementation of the design for the gravel containers with the contractors.

Afterwards - improved access and management

Public opening: When the gravel containers were ready for use, a public event was organised to inaugurate the opening - this was held along with an exhibition in the gravel containers by the collective Rotor, who produced an artistic intervention at the request of the artists. While they were painting the walls of the gravel containers, Rotor taped off certain areas so that they couldn't be painted over, as 'traces' of the site's industrial past.

Conservation and management: Associations and individuals had the opportunity to rent the gravel containers for various events, including picnics, concerts, street art workshops, sports activities, etc. This management was initially in the hands of the owner of the site, sogent, but they preferred to hand this over to the city.

Handover: Management of the gravel containers was handed over to the City Department of Festivities and Events, after complaints were made due to disturbances during one of the parties in the gravel containers. The rentals continued for a while, but then stopped.

Artwork: The artwork itself was the main tool for audience engagement , with the public being able to use the site for a variety of activities.

Co-productive acts: The street art activity started during workshops in the gravel containers continued, and the artwork gradually became completely painted over with street art frescoes. It came to be known as a hot spot for street art, away from the busy centre of Ghent and ideal for taking photos. In consultation with sogent, the site was designated as a tolerance zone for street art. The communication about the artwork was subsequently organised within the street art scene, through word of mouth and photos on social media. The Culture Department incorporated the gravel containers into the city's street art offering, and promoted it as one of the hot spots in a walking and biking trail and festival dedicated to street art.

Cultural valorisation: 'Use me' is discussed as a case on a website with a podcast of the action research "Kunst in Opdracht Verkent' (Art by Commission explores), under the section on 'production and economy'.

Media: Social media was an essential tool for street artists to share photos of their (temporary) works in the gravel containers with other artists and the general public. The partial demolition of the gravel containers was covered in the press, mostly the regional and local press.

Cooperations

Before - project idea and initiation

There was a **cooperation** between the Flemish Government Architect, the City of Ghent and sogent, to select a number of sites in the city for the 'Meesterproef' 2010, including the gravel containers. The architect and artist worked together to develop a proposal for the gravel containers, splitting the budget for the fee. Then there was a cooperation between the commissioner, the architect and the artist to execute their design.

Informal communication was organised through cooperation between the city services of Ghent, the Flemish Government Architect, sogent, the architect and the artist with the aim of presenting the design for the gravel containers to local residents and local actors.

During - development and realisation

The commissioner drew up a **subcontractor agreement** with the contractors to transform the gravel containers into a meeting and event space designed by duo architect and artist.

A **cooperation** between the architect, the artist and Rotor was set up to make an artistic intervention in the gravel containers, namely the partial taping of the walls during the painting as 'traces' of the industrial past.

Afterwards - improved access and management

There were **no communication agreements** between the architect, artist and the arts collective Rotor regarding the communication of Rotor's temporary intervention. The result was confusing communication, with uncertainty as to who had produced the artwork.

No **arrangements** were made for the management and maintenance of the gravel containers between the city, sogent and the designer duo. Sogent took care of renting out the containers for events, but transferred this to the City Department of Festivals and Events after complaints of disturbances. After a while, the containers were no longer rented out. At the request of Culture Department of the City of Ghent, the gravel containers were designated as a tolerance zone for street art.

Insight 5 - multiple users, multiple lives

'Use me' was part of the master plan for the redevelopment of a new district of Ghent. The communication and audience engagement should be seen in this context: the project was assessed with the sounding board group of the development project, the mediation between the different parties was done by the city development company and the audience engagement was taken care of by the two commissioners.

From the start of the project, it was clear to all involved that this was a temporary artwork. No arrangements were made as to who would take on the management and audience engagement for the meeting site after its completion, and for the lifetime of the artwork. For a time, the city development company was in charge of renting out the site for events. Following complaints, they handed this service over to the city. The site was eventually no longer used for events. 'Use me' subsequently became a tolerance zone for street art, and got a second life thanks to artists who embraced the site.

Communication and audience engagement about this artwork evolved with the ways in which it was actually used: from event site to free space for street art. This case demonstrates that artworks in the public space can have multiple lives. Changes in the interpretation of the public space (from meeting place to free space), changes in user groups (from event organisers to street artists) and actors involved who were flexible enough to adjust the communication and audience engagement , ensured that 'Use me' was used to its full potential. After 'multiple lives', the artwork was demolished in mid-2022.

11Fountains, 11 cities in Friesland (NL)

On the occasion of Leeuwarden European Capital of Culture in 2018, the decision was taken to set up an ambitious art project with international allure in Friesland. Under the guidance of curator Anna Tilroe, 11 different international artists were invited to design fountains for the region's 11 historic cities. Every year, the '11Fountains' are turned on during 'Kletterdei', the day it 'clatters down with rain'.

Bio(tope)

Discipline	Form	Form of presentation	Type of public space	Motivation	Realisation
Various - mostly plastic arts	Immovable	Permanent	Urban and landscape public space - squares, parks and coastal waters	Heritage and memory Tourism	In May 2018, 10 fountains were turned on (the ice fountain in Dokkum was not turned on until February 2019, delayed due to technical difficulties).

Budget: the budget for the realisation of the project was initially €5,600,000, a shortfall of €1,250,000 was later plugged by the province and the municipalities. Grants were obtained through the Mondriaan Fund to realise additional (communication) projects around '11Fountains.' There was also sponsorship from a number of Frisian and other Dutch companies. After the project was taken over by the Province of Friesland, a budget was provided for communication. The exact amount is not known.

Actors and expertise involved

The realisation of this artwork involved many different actors, each with their own role and specific expertise (see Figure 8).

Artistic mediation	Technical mediation	tourism	Communication and marketing	Crafts

Figure 8 Expertise involved

Curator Anna Tilroe was requested by the LF2018 Foundation, the initial commissioner, to supervise the project. She came up with the concept of creating fountains for each of Friesland's 11 historic cities, and then invited international artists to develop a design sketch. "Fountain commissions" were set up in each city, in which citizens and city council members could participate. Although the public participation seemed to be well organised in this

way, there was little support among local residents for the initiative. Residents felt left out of the process of choosing the location and design of the fountains, and criticised the fact that no Frisian artist was selected.[17]

Owing to financial difficulties, a lack of local support for the project, and fears that it would not be realised in time, leadership of the project was transferred to a task force in 2017. This task force was formed by municipal, provincial and external experts (project management, relationship management and communications and marketing). One of the task force's priorities was to focus more heavily on communication and audience engagement , in order to build support among the Frisian population for the art project. As part of the transfer, it was also agreed that the municipalities would provide additional funds for the project.

After the transfer, the province assumed a role as commissioner. With communication as an essential part of the process, targeted efforts were made to engage residents and build local support, among other things, through interaction with resident platforms and local interest groups. Local residents therefore had more opportunities to express their concerns and engage in dialogue.

Communications and marketing expert Magryt Keuning was in charge of communications. Her background in business and behavioural psychology came in handy. The communication and audience engagement then put more emphasis on the Frisian aspect of the art project, namely the stories (nature and heritage) and craft involved in realising the fountains. By highlighting Frisian craftsmanship, the 11Fountains also become interpreters of a Frisian story. A dedicated brand and [website](#) were developed, which meant that the communication on the fountains could be recognisable and timeless.

Communication tools

Before - project idea and initiation

Commission description: The curator came up with the concept of creating fountains for each of Friesland's 11 historic cities.

Unique commission: The curator selected international artists and invited them to draft a design proposal.

Ambassadors: "Fountain commissions" were set up in each city, in which citizens and city council members could participate. They were responsible for hosting the artist, showing them around the city and suggesting some locations for the fountain. Their role was also to create support among local people as ambassadors for the art project.

Site visit: The artists visited the historic city for which they designed a fountain. They were received by the fountain commission, who accompanied them to potential sites and told them about the identity and history of the respective city.

Consultation: The artists consulted with the fountain commission to learn more about the city for which they were designing a fountain.

Structural informational communication: Various information evenings were held to inform the local residents about the art project and the artist. Early in the process, the local community was anything but positive about the project, and had various complaints: their limited say, the cost, the exclusion of local artists, the location and design of the fountains.

Media: From the start of the process, the art project received considerable press coverage. This was partly due to the controversy among the locals, and the cost.

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[17] A playful protest action was started in this regard, the so-called 'penis fountain', which made fun of the whole initiative and travelled around from city to city during the process. See, among others, Algemeen Dagblad, *'Piemelfontein' tegen 'autoritaire' besluitvorming Leeuwarden 2018*, https://www.ad.nl/binnenland/piemelfontein-tegen-autoritaire-besluitvorming-leeuwarden-2018~a907996b/?referrer=https%3A%2F%2Fnl.wikipedia.org%2F

During - development and realisation

Handover: The project management was casually handed over from the organisation behind the European Capital of Culture Leeuwarden 2018 to a task force, consisting of municipal, provincial and external experts who could bring experience in project management, relationship management, communication and marketing. One of the priorities was to build support among the Frisian population for the art project. As part of the transfer, it was also agreed that the municipalities would provide additional funds for the project.

Mediation between the artists, technical experts and commissioner was taken care of by members of the task force, some of whom also helped overcome language barriers between the international parties.

To execute the designs of the fountains, several artists collaborated **on site** with Frisian artisans with backgrounds in woodworking, custom-made work, ironwork, water technology, etc. The **workshops** of these artisans were opened to the public, who could visit to learn about the techniques used to produce the fountains.

The task force included an experienced marketing manager who was responsible for communications and audience engagement . A **communication plan** was drafted which helped build up public support for the fountains:

➔ The story of each fountain was told through the themes of culture, nature and water. These themes guided the design of the fountains, and communication about each fountain was highlighted from this perspective. For example, it was explained how the artist Shinji Ohmaki was inspired by the Frisian stinzen plant when designing his fountain for Ijlst. Strong stories also transformed the narrative in the media from 'high cost of the works' to 'special values of the works'.

➔ One recognisable house style for the 11fountains was developed. With its own style guide, the art project became detached from the European context. The website, guidebooks, information boards, etc. were updated accordingly.

Cultural and tourism valorisation was ensured by linking the art project more with other activities:

➔ The exhibition "de Tocht" was organised on the traditional Frisian sailing ship "De Tromp", which visits the 11 cities. On board, visitors found models of the fountains, explanations of the fountain designs and biographies of the artists, and a slide show of visual materials (photos, videos, sketches, and more) which got bigger every week. The ship was crewed by members of the project team, who answered questions from interested parties. The exhibit remained permanent after passing through a museum in Ijlst.

➔ A swimming tour 200km along the 11 cities was organised for a good cause in 2018 and again in 2019. In each of the cities where swimmer and Olympic champion Maarten van der Weijden swam through, the story of the fountain was put in the spotlight, and money was raised for charity. The initiative received enormous acclaim from the public and athletes.

Image: De fontein Onsterfelijke bloemen – Rikka – Shinji Ohmaki, IJlst, Netherlands - © visit Friesland

Afterwards - improved access and management

Public opening: Once the fountains were installed, the artworks were turned on at the same time, as a public opening. This particular day, "Kletterdei", (clattering with rain day) is declared an annual event that always takes place after winter.

Press and media operations: various media outlets were invited to attend the (annually recurring) public unveiling of the fountains.

Evaluation: 11Fountains was evaluated in the context of the European Capital of Culture project. A final assessment by the independent Monitoring and Evaluation working group of the Province of Fryslân and the municipality of Leeuwarden declared the following about the tourism aspect of 11fountains: "There was a lot of appreciation for these events. A number of projects have created a lasting cultural tourism offering, such as the 11Fountains (...)."[18] This was confirmed by an information note prepared for Harlingen council in 2019, where the "noticeable positive effects in terms of tourism and economy" were recorded. They especially noticed an increase in visitor numbers that benefited local restaurants, shops and museums.[19] The evaluation of the project helped shape future communication and tourism initiatives.

Conservation and management: Once the fountains were realised, there was confusion as to who should take on the conservation and management of the artworks, as well as the financial resources for maintenance. Eventually, the municipalities took over the management, and it was agreed that the province's tourism department would take care of audience engagement .

Tourism strategy: The artworks were included in the tourism strategy of Merk Fryslân, the provincial tourism service. They obtained additional budget in this regard.

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[18] LF2018 Foundation (2019), *Final assessment LF2018 study results*, p. 11.

[19] See Municipality of Harlingen (2016), *Raadsinformatiebrief. 11Fountains*.

A **tourism plan** was drawn up by Merk Fryslân. A different target audience is targeted every three years: first the residents, entrepreneurs and businesses of Friesland, then the Dutch target market, and finally the international community. Various products were developed, including walking and biking routes centred on the fountains. The idea was to let tourists experience the cities, with a fountain as a starting point. The walks are easily accessible, and range from 30 minutes to an hour. Other tools included advertisements, regional TV, newspaper, and magazines. 11Fountains also has its own website with information for visitors. The tourism service wanted to reach a wide audience in this regard: day trippers, cyclists, art enthusiasts, etc.

It was also explored how to keep the fountains under the spotlight in winter, even though they are switched off.

Cooperations

Before - project idea and initiation

There was a **cooperation** between the commissioner and curator to conceive an artwork for the European Capital of Culture and guide the process. The curator sent international artists an **invitation** to devise a concept around the fountains. There then was a cooperation between the commissioner and the artists to design the fountains.

With a **subcontractor agreement,** the commissioner arranged for support from technical experts, who executed the fountain designs in collaboration with the artists.

During - development and realisation

The art project was subsequently **handed over** to the province, the new commissioner. There was a **cooperation** between the province and municipalities to realise the fountains, within the frame of the European Capital of Culture. A task force made up of experts was set up to help make sure this was the case. A **communication partnership** therefore developed between the task force, the municipalities, regional and local DMOs to help promote the fountains.

An additional **subsidy agreement** was signed with the Mondriaan Fund to fund (communication) initiatives within the project.

Afterwards - improved access and management

Maintenance was outsourced by the municipalities to experts or city departments.

There were no arrangements for **communication** around the fountains in the first year after the project was completed. The provincial tourism service, Merk Fryslân was responsible for communications, with additional budget. There was **close cooperation** between all actors involved: provincial tourism department and entrepreneurs, regional and local DMOs.

Insight 6 - task force to get a grip on communications and build support

A documentary by Dutch comedian Jan Jaap van der Wal followed the creative process of this artwork, highlighting how it was clumsily communicated to a Frisian population who wanted absolutely nothing to do with a European art project that had been foisted on them. This and other previously negative news reports eventually morphed into a strong narrative based on the local DNA.

Led by a task force from the province and the municipality, a communication strategy was developed that focused more on the Frisian character of the artwork, the artist's inspiration, the local craftsmanship, the unique story of each fountain within the regional whole, etc. The focus shifted from the aesthetic and financial aspect of the

artworks - which dominated the media - to a narrative that respected the public's frame of reference, focused on the locality of the artworks, and made the story behind them accessible.

A year after the artworks were realised, management agreements were drawn up between the owners, and the audience engagement was transferred to the province's tourism department, which suitably promoted the ensemble, working closely with local governments, entrepreneurs and DMOs to this end.

Colour by Numbers - Milo Lavén, Erik Krikortz, Loove Brom, Stockholm (SE)

'Colour by Numbers' is an illuminated artwork installed in the Telefonplan tower in southern Stockholm by a trio of artist, architect and designer. It occupies ten floors of a tower and consists of an array of colours that can be controlled by anyone with a cell phone. The user can adjust the colour shades to their liking, for five minutes. The current light installation is the permanent successor to the temporary artwork from 2005, and was reinstalled due to popular demand.

Bio(tope)

Discipline	Form	Form of presentation	Type of public space	Motivation	Realisation
Audio-visual arts	Digital installation	Permanent (+ temporary)	Urban public space - Telefonplan Ericsson	Urban renewal Community participation Creation	First, temporary, installation in October 2005 and permanent installation in January 2011

Budget: The budget for the realisation of the project was not disclosed. For the first installation, the costs were covered by the owner's association of the building, and for the second installation by the property company Vasakronan. For the original artwork, a PR firm was hired by the commissioners to handle communication and take care of the official opening.

Actors and expertise involved

The realisation of this artwork involved many different actors, each with their own role and specific expertise (see Figure 9).

| Technical mediation | communication | City marketing | Technological development | audiovisual expertise |

Figure 9 Expertise involved

At the time of the first installation of 'Colour by Numbers', investments had been made in the industrial district around Telefonplan, with the aim of developing a hip, artistic district. The Telefonplan tower is the former headquarters of telephone manufacturer Ericsson.

Artist Erik Krikortz, architect Milo Lavén and interaction design expert Loove Broms met at the then Interactive Institute in Stockholm, where research was being carried out on the intersection between communication, interaction design and visual arts. They spontaneously decided to design an illuminated installation for the (partially) vacant Telefonplan tower, and presented the concept to the owners' association, which agreed to finance the project and provide access to the building. They saw the artwork as a temporary repurposing that

could help upgrade the neighbourhood within the intended transformation project. In this context, a PR firm was also recruited to manage the promotion.

The design team was always in creative control, which meant they could make the artwork as accessible as possible for all: "We believe we created a simple democratic interface, allowing for remote controlling creative expression on an architectural scale - so simple that there was no need for any type of censorship, yet complex enough to allow endless variations to explore."[20]

The original financier had their own motivations for supporting the project, which was to foster the transformation of the neighbourhood into a highly attractive artistic quarter. It is with this goal in mind that the owners' association rolled out additional communication tools, such as the large banner with instructions for use, but especially the official unveiling that was attended by several politicians from Stockholm and centred on the transformation of the neighbourhood - something the design team was not involved in. Communication between all parties involved was not always smooth or transparent, which sometimes created tensions between the designers, the building owner and local policy makers (see communication and audience engagement).

The installation was later dismantled and exhibited in Spain. Since returning to Stockholm, the artwork has become so popular that it communicates by itself. The current owner of the installation and the building, Vasakronan, facilitates operations by providing an annual budget for maintenance and financially supporting the app.

Communications and audience engagement

Before - project idea and initiation

Own initiative: For the design team, the spontaneous concept for the artwork was a playful way to give citizens more control over the public space, by controlling the lights on the installation.

Site visit: Artist Erik Krikortz was already familiar with the Telefonplan tower, as the University of Arts, or "Konstfack", is located there.

On behalf of the design team, a technical expert developed an initial prototype of the user programme that allows people to choose colour combinations via their phone. These controls were continuously improved throughout the process to ensure user-friendliness and broad accessibility. The latest version was an app that could be downloaded on a smartphone.

During - development and realisation

First, public opening: Organised by the PR firm, the unveiling of the first edition of the artwork was attended by various politicians and stakeholders involved in the redevelopment of the neighbourhood. We learned from the interview with Loove Broms that the design team was initially not even aware of the unveiling event. A local city council member switched on the light installation.

Structural informational communication: A large billboard, funded by the owners' association, showed local residents and visitors how to use the light installation.

Co-creation: The artwork revealed itself thanks to the constant interaction of users with the light installation. It was a highly popular interaction with thousands of users using their phones to choose the colour patterns of the artwork.

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[20] Broms L. (2014), *Story-forming. Experiments in creating discursive engagements between people, things, and environments* (thesis), p. 90.

Press and media operations: Various media outlets and blogs reported extensively on the artwork and how to use it.

Afterwards - improved access and management

Second opening: After a few years, the artwork was dismantled in Stockholm and was moved to Spain, where it was exhibited at the International Biennial of Contemporary Art in Seville. After, at the request of the new owner of the Telefonplan building, the property company Vasakronan, 'Colour by Numbers' was installed a second time in the tower, this time permanently.

Co-productive acts: The huge popularity of the artwork, and the support it enjoyed among the local community, can be attributed to the co-productive acts that took place after the initial installation of the artwork: the fact that users could appropriate the artwork for 5 minutes by deciding on its appearance. In the words of a respondent to a survey in Brom's thesis: "I felt like taking part in the production when the metro passed. Okay, it isn't me that built the tower. It isn't me that installed the lights. But right now, it is my show".[21] The show came in different forms: a secret language between users expressed in colour, the colours of their favourite football team, but also the colours of the flags of the parties involved in the war in Ukraine to show support... The visibility of the artwork also regularly resulted in attacks by hackers.

Artwork: The artwork itself was the most important tool for audience engagement . The Telefonplan towers over the neighbourhood, projecting a play of colours every night that is too random to be computer controlled. Spectators were curious and started looking for the source of the light show themselves, only to end up on the website with instructions for use.

The design team tried to keep access to the light installation as democratic as possible, and focused on user-friendly controls via phone, and later a smartphone app.

The artwork itself, word-of-mouth communication and curiosity were still the main ways users and spectators were involved in the artwork. There was even a popular crime novel published in which the artwork plays a key role. Milo Lavén told us during the interview that an average of 500 users were counted every day at the time, sometimes peaking at up to 1,000. They still receive weekly emails asking about the artwork, share experiences or report technical defects.

Conservation and management: The owner of the second installation, Vasakronan, pays a fee to the artists every year for maintenance of the installation, and also pays for the improvements to the user app.

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[21] Broms L. (2014), *Story-forming. Experiments in creating discursive engagements between people, things, and environments* (thesis), p. 93-94.

Cooperations

Before - project idea and initiation

The artwork came about at the initiative of the design team. To create the artwork, there was an **informal cooperation** between architect, artist and interaction designer.

The design team worked with the owners' association of the building, and obtained access to install the artwork.

There was **a communication partnership** between the owners' association and a PR company, to promote the artwork within the neighbourhood transformation process. They sent out press releases about the artwork and hosted the official opening.

A **subcontractor agreement** was set up between the design team and an outside expert to develop the user tool, in the first version this was a computer connected to a phone number that users could call.

During - development and realisation

This artwork exists thanks to permanent **co-creation** between the users of the light installation who choose the colour shades on the Telefonplan tower.

Afterwards - improved access and management

A **maintenance agreement** is in place between the site owner (building) and the design team to maintain the light installation and app, for which they receive an annual fee. There were no agreements regarding the long-term vision for the artwork or related communication. A new website will soon be launched by the owner, featuring the artwork.

Insight 7 - success has a price, especially if there is no agreement regarding the life span

This case prompts reflection on the impact of an artwork's success with the public, thanks in part to audience engagement which facilitates interaction in a very accessible way.

What started as a temporary artwork that playfully invited citizens to use public space resulted in a permanent installation, thanks to its continued popularity, which required the constant attention of the design team. Answering emails, thwarting hacking attempts and updating the software is a costly and intensive responsibility for the design team.

The owner envisages a fee for maintenance, but this maintenance is much more intense than could have been estimated. Success increases public support for an artwork to a significant extent, but agreements are necessary to cover this extra attention and intensive use. And support the artists in this regard. The fact that the owner did not have a vision for the future of the artwork meant that the design team didn't know where it stood.

Gramsci Monument, Thomas Hirschhorn, New York (US)

The 'Gramsci Monument' is a temporary artwork by Thomas Hirschhorn that was installed in 2013 in Forest Houses, a social housing development in New York. It is a monument dedicated to Italian Marxist philosopher Antonio Gramsci, that consists of a building structure made of wood that housed various facilities, such as a radio room, stage and library. The site is operated by Forest Houses residents and through the summer of 2013, it became a centre of cultural activities in the social housing district, before being demolished on 15 September of the same year.

Bio(tope)

Discipline	Form	Form of presentation	Type of public space	Motivation	Realisation
Monumental art (reinterpretation) / Conceptual art	Immovable	Temporary	Urban public space - social housing project	Creation Social cohesion Community participation Experiment	1 July - 15 September 2013

Budget: The budget for the realisation of the project was estimated at €500,000 and was a mix of own resources (Dia Art Foundation) and donations from not-for-profit organisations and individuals. No separate budget was envisaged for communication and audience engagement .

Actors and expertise involved

The realisation of this artwork involved many different actors, each with their own role and specific expertise (see Figure 10).

| communication | neighbourhood mediation | Artistic mediation | education | culture |

Figure 10- expertise involved

The Dia Art Foundation invited artist Thomas Hirschhorn to create an artwork in the public space in New York. In an email, Hirschhorn explained his proposal for a temporary artwork, the fourth and final installation of monuments dedicated to philosophers. The artwork in New York was dedicated to Italian philosopher Antonio Gramsci. The commissioner agreed to this design. The Dia Art Foundation then gave the artist complete freedom to execute his design, and supported him by taking on part of the communication and administration.

Erik Farmer, the president of Forest Houses neighbourhood association, one of the social housing districts the artist visited, invited Hirschhorn to implement the artwork in that neighbourhood. Throughout the process, Farmer was the mediator between the artist and various parties involved. For example, he helped obtain permission from the relevant authorities to temporarily occupy part of the public space, and helped recruit local residents to participate in the construction and dismantling of the artwork, as well as operating it. Participants were given

temporary paid contracts, with the only condition being that they lived in Forest Houses. The paid contract made a big difference for the residents of Forest Houses, a neighbourhood with a lot of poverty.

Thomas Hirschhorn had a clear vision for involving the audience in his artwork. He used communication to involve residents in the creation of the artwork, and to ensure that the project was supported by the local community. He did this through the more traditional tools such as leaflets and a website, but in particular by continually being physically present and engaging in conversation with Forest Houses residents and visitors.

Another staff member remained on site as an ambassador for the project, and answered questions from both visitors and residents. There was a great willingness on the part of the commissioner to follow and support the artist's vision. Specifically, the concept of *'presence and production'* was followed by the staff, who rented an apartment with the artist near the artwork so that they could be present and participate in the activities at all times. Finally, the commissioner focused on communication to reach the art audience in New York.

Communications and audience engagement

Before - project idea and initiation

Unique commission: The Dia Art Foundation invited artist Thomas Hirschhorn to create an artwork in the public space in New York.

Consultation and site visit: After reaching an agreement with the Dia Art Foundation, the artist spent 18 months on fieldwork, visiting more than 40 social housing districts in New York and having informal conversations with residents. The aim of these site visits was to find a suitable location for the 'Gramsci Monument'.

Mediator for the selection: Erik Farmer, the president of the Forest Houses neighbourhood association, played an important role as a local mediator between the artist and the local community. He helped ensure support for the artwork, both locally and among policymakers, and that residents took part in the creative process.

During - development and realisation

Presence and production: A concept developed by Thomas Hirschhorn, *presence and production* is the common thread throughout the project. It entailed a co-creative cooperation in which the artist was present at the site of the artwork at all times and took part in every activity, in this case the construction and dismantling of the installation, and the many activities that took place during the temporary exhibition of the 'Gramsci Monument'.

Artwork: Once the 'Gramsci Monument' was built, the wooden structure consisted of several areas that housed public activities, including a radio room, studio, library and bar. Workshops, stage performances, presentations and other events took place here.

Ambassadors: A curator from the Dia Art Foundation, Yasmil Raymond, was on site as an ambassador for the project. She answered questions from visitors and residents, and organised field trips to cultural institutions for Forest Houses residents.

Structural informational communication: Digital and traditional means of communication were used to inform people about the activities, such as the radio, a dedicated website that only existed for the duration of the project, leaflets and a newsletter published by the participants. The priority target group for this communication was local residents, who were the first to be notified of activities. The communication tools were the result of co-creative production between the artist and the residents of Forest Houses, and easily accessible in terms of content and format. This emphasis on easy accessibility in favour of the co-creative process was the common thread throughout the art project.

Person responsible for audience engagement : Some of the communication, including contact with the media, was recorded by the commissioner. In addition, the local residents themselves, along with the artist and other stakeholders, produced communication tools and set up audience engagement .

Participatory process: The residents of Forest Houses were an essential part of the 'Gramsci Monument': they built it together with the artist at the beginning of the summer in 2013 and operated the various facilities as DJs, librarians, workshop facilitators, security, etc. In September, they and the artist demolished the installation, and all the parts were raffled off via a tombola system.

Educational programme: As part of the activities proposed in the 'Gramsci Monument', there was a focus on learning about the life and work of philosopher Antonio Gramsci, and art in general. To this end, workshops and performances were set up, as well as lectures and outings, and there was the possibility of visiting a small exhibit and library.

Afterwards - improved access and management

Cultural valorisation: The 'Gramsci Monument' was the subject of various art studies given the philosophy behind it, the 'radical' nature of the participatory process and the fact it took place in a social housing district in New York. The artist and several participants took part in a symposium on art in public space, called the Oslo Pilot Project (see Box 1). Furthermore, Thomas Hirschhorn has written quite extensively about his work, and concepts such as 'presence and production' and 'ownership'. Finally, a publication was published on the 'Gramsci Monument'. As such, there is a great deal of information available about the artwork and its public aspect.

Media: Thomas Hirschhorn enjoyed a lot of attention from the international media, on account of his international fame and the experimental, sometimes provocative, nature of his work. The 'Gramsci Monument' also received a lot of media attention, from different angles.

Cooperations

Before - project idea and initiation

Through a **unique commission** from the Dia Art Foundation, Thomas Hirschhorn created a temporary artwork in the public space. Erik Farmer, president of the Forest Houses neighbourhood association invited Thomas Hirschhorn to set up the 'Gramsci Monument' at Forest Houses.

The New York City Housing Authority drafted a 'memorandum of understanding' to temporarily install an artwork in a social housing district. This symbolic permission helped obtain a temporary **building permit** from the New York City Department of Buildings to install a temporary artwork.

The **cooperation** between local residents from Forest Houses and the artist on the 'Gramsci Monument' was positive, for the purpose of building, operating and demolishing the artwork. The participants signed a contract with the Dia Art Foundation and were paid for their work.

The artist and the Dia Art Foundation arranged joint communication about the artwork and activities. Several Dia Art Foundation staff members remained on site to support the process.

During - development and realisation

There was cooperation with Forest Houses **residents**, who took on various roles in operating the 'Gramsci Monument': hospitality, radio, library, security, etc. There were also cooperations with **external partners**: guest speakers, workshop leaders, etc. who were invited to participate in the activities.

Afterwards - improved access and management

After it was completed and at the end of the artwork's useful life, the 'Gramsci Monument' was dismantled by the residents of Forest Houses. The parts were raffled off through a tombola.

Box 1 - OSLO PILOT PROJECT (2015-2017)

OSLO PILOT was a two-year project that explored the role of art in and for public space. The intention was to lay the groundwork for a future art event in the public space in Norway's capital city.

In the context of the project, several artworks in the public space were created on commission from the steering committee, under the heading of "art pilots." The name "art pilots" refers to the experimental nature of the works, which explored the boundaries of what was possible in terms of exhibitions and audience engagement , allowing curators, urban planners, architects and professionals from different disciplines to explore ways of shaping events and making use of the city space and resources. This would help to better understand the limits and potential of the city's public spaces, the various audiences involved, and the potential for cooperations between communities and the city infrastructure for transport, tourist information and event promotion, among other things.

A two-day symposium was organised in 2016, *The Giver, the Guest and the Ghost: The Presence of Art in Public Realms*. Thomas Hirschhorn and participants in the 'Gramsci Monument' were also asked to lecture and engage in conversation with the attendees.

A publication was made of the event, with essays by artists on the subject, transcripts of the lectures and explanations of the project's design.[22]

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[22] González-Sancho E. en Gunnar Eeg-Tverbakk P. (2018), *OSLO Pilot (2015-17) - a project investigating the role of art in and for public space - laying the groundwork for OSLO BIENNIAL.*

Insight 8 - thorough co-creation fosters accessibility

The 'Gramsci Monument' was an experiment of co-creation that fell under the artist's philosophy that everyone owns the artwork. The result was a far-reaching form of audience engagement , benefiting the residents of the social housing district and even partially excluding visitors coming from outside the district. Accessibility for residents was at the heart of the project: accessibility to participate - wheelchair accessible, for a fee - and accessibility to understand the subject - performances, speakers, library, workshops, etc. The socio-political-economic context of the housing district played a role in the audience engagement : it was a place where a lot was possible, because there were few cultural activities, and with financial resources, a dedicated artist and enthusiastic staff, a popular art project was set up that provided resident-produced programme of cultural activities for an entire summer.

It is the contrast between the poverty-stricken housing district and the wealthy commissioner and artist who temporarily installed themselves there and returned to their respective affluent surroundings after the completion of the project that led to criticism from various quarters; first and foremost, the media. It is not for us to judge this, especially when it appears that local residents were satisfied with the project (according to a publication and published interviews), but it raises the important ethical question of whether public participation can also be misused to instrumentalise an audience for the benefit of an artwork and the reputation of an artist and/or commissioner. This is a question that 'Wanna Play' also struggled with. The difference is due to transparency and a relationship of trust between the actors involved.
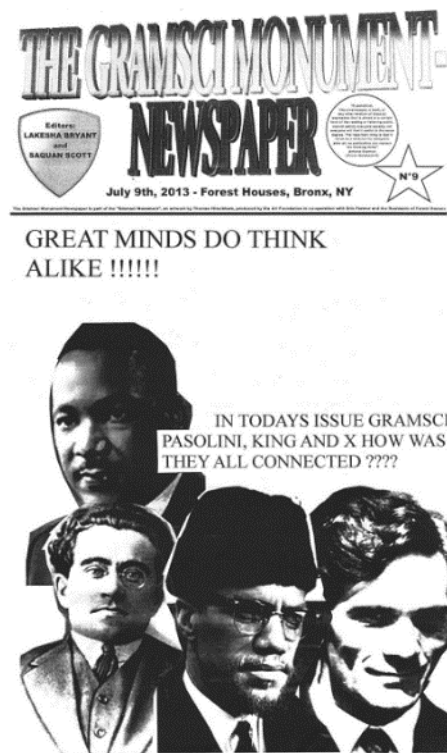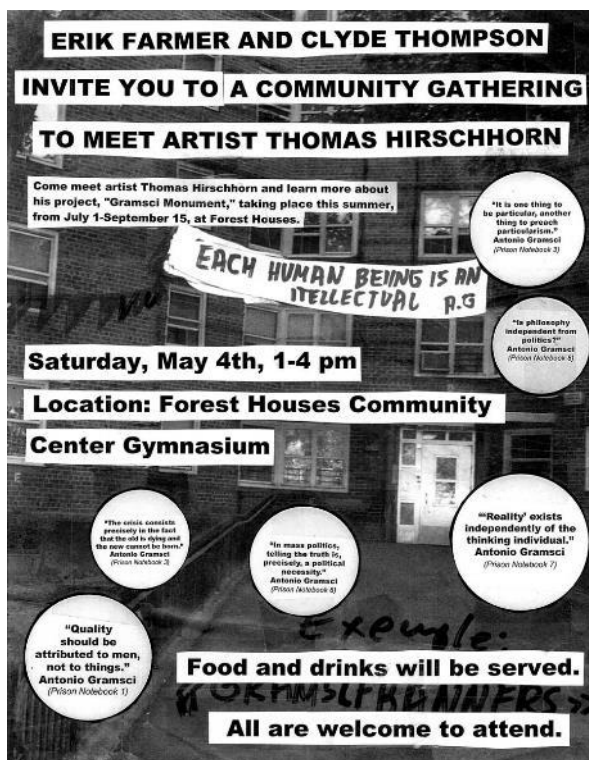
Images: Newsletter and leaflet Gramsci Monument - © Dia Art Foundation

Solange, Katharina Cibulka, various cities

'Solange' is a communicative art project that promotes dialogue. The project includes a series of installations consisting of embroidered scaffolding nets mounted from building facades. These buildings play a symbolic role in the artwork through their function, often because of their historical emphasis on male supremacy in society, such as a city hall, a church or a fortress. On 200 to 400 square metre canvases, statements are embroidered in pink wool that address gender inequality in society. These statements always have the same opening and ending: "Solange ... (as long as ...) bin ich feministin" (am I a feminist). These inscriptions appear in German, English and the local language (Arabic, Slovenian, etc.), depending on the location.

Bio(tope)

Discipline	Form	Form of presentation	Type of public space	Motivation	Realisation
Plastic arts	Intervention - installation	Temporary	Urban public space, a facade of a public building with symbolic meaning, in a city centre or in a highly visible location.	Debate and dialogue	Several months from installation to demolition

Budget: the budget is not known.

Actors and expertise involved

The realisation of this art project involved many different actors, each with their own role and specific expertise (see Figure 11). To date, more than 20 building coverings have been implemented internationally, including in Cologne (DE), Freiburg (DE), Bregenz (AT), Ljubljana (SI), Rabat (MA), Innsbruck (AT), Vienna (AT) etc. There is cooperation at each site with local actors, including arts and cultural organisations, educational institutions, policy makers and commercial parties (construction and scaffolding companies; developers, etc.).

Katharina Cibulka is generally requested by the municipal council or a cultural institution to install a temporary edition of 'Solange' on a building. The location of the artwork needs to be a building that is highly visible (tall building, e.g., a church) with symbolism that refers to a patriarchally dominated society (e.g., the Catholic Church where women cannot be priests) where many people pass by, and which is in the process of renovation. In the case of a construction site, the feminist message may clash with the construction industry, as it is traditionally an industry dominated by men. The purpose of the installation is to initiate dialogue or discussion.

Katharina Cibulka also searches construction sites herself, especially in Austria where she works, where she can affix an installation of 'Solange' to the facade of a building under renovation. She enters into discussion with construction and property companies in this regard. In an interview with Salto magazine, the artist calls this a difficult process because the construction industry is still heavily male-dominated, and there is still scepticism towards feminism.

Katharina Cibulka's team uses social media (Instagram) to share information with their followers, currently around 10,000. The page provides insight into the process of working out new editions of 'Solange' (the brainstorm), shares photos of the latest artworks and asks followers to share photos with their own message. This is perceived as a form of participation.

Communications and audience engagement

technical mediation	communication	culture	scaffolding	education

Figure 11- expertise involved

Before - project idea and initiation

Unique commission: The artworks fall within a communicative art project that has since gained worldwide recognition. The works are generally installed at the request of building manager.

Consultation (site visit): After agreeing on the location, the artist visits the site to enter into conversation with passersby, building owners and construction workers working on the construction site. Her questions gauge feminist awareness among the interviewees, such as "How long have you been a feminist?" Based on the answers, she thinks about an appropriate message for the installation.

Consultation (brainstorming with team): The artist brainstorms new messages with her team, based on the responses from interviews and current events. She looks for a tagline that is provocative but also humorous. The idea is to provoke and start a public dialogue about gender inequality in society, and feminism.

Media operation: Social media is used to facilitate conversation with a wide audience.

Image: Instagram posts Solange - © solange_theproject

During - development and realisation

Site visit: After the dustproof canvas is constructed by the artist's team, they go on site to work with a scaffolding company to hang the canvas on the facade of the chosen building. For safety reasons, a scaffolding company has to be called in to install the artwork.

Artwork: The main communication tool is the artwork itself: dust-proof canvases cover the entire length of the building in question, with bright pink lettering. The combination of often tall buildings, the striking colour and humorous insertion of the message, plus the busy location, makes the artwork temporarily dominate the public space.

Person responsible for audience engagement : Someone within Katharina Cibulka's team is responsible for communication. Social media is the main medium of communication in this regard.

Afterwards - improved access and management

Social media: Photos of the completed artwork are shared on Instagram.

Documentation (Blog): blog posts appear on the artist's website, describing the latest installation and explaining the context, as well as a video about the project.

Local media: Local media report on new editions of 'Solange'.

Cooperations

Before - project idea and initiation

There is a **cooperation** between city administrations, cultural organisations or construction and property companies and the artist, to temporarily hang a 'Solange' installation on the facade of a building under renovation.

The artist and her team work together to come up with new messages for the artwork. Followers of the 'Solange' Instagram page can also suggest new messages for the artwork. In December 2022, her impressive 11,200 Instagram users followed the 'Solange_the project' page, and photos and messages from followers were shared by the account, highlighting the regular and substantial interaction with the public.

During - development and realisation

Katharina Cibulka and her team work together to embroider the message on the canvas.

There is a **subcontractor agreement** between the artist and a scaffolding company, to affix the artwork to the building.

Afterwards - improved access and management

We have no information available within the study about cooperations after an artwork is installed.

Insight 9: The importance of adaptive communication

The commissioner and Katharina Cibulka both play a role in communication and audience engagement during the realisation process. The artist uses the same communication tools for each commission: the artwork itself, the blog on her own website and her own Instagram page. Depending on the edition, the commissioner organises additional audience engagement activities; for example, in Freiburg, the Gymnasium, where the artwork will be mounted, hosts a workshop with students on the topics of activism, feminism and the public space.

This case illustrates how an artwork touches diverse audiences differently each time, which either requires communication or prevents it. The following examples show how important it is to consider the local context in which a work is presented:

➔ In Freiburg, Germany, the theme of the work was well received by the students, who were familiar with the subject on account of the Gymnasium's 'progressive' curriculum.

➔ In Ljubljana, Slovenia, an artwork was torn to pieces by vandals. In the aftermath, the commissioner and artist published messages to express their disappointment, with the hope that this event would lead to dialogue.

➔ In Morocco, there was discontent over an edition of 'Solange' because the message was mistranslated in Arabic. The problem was that the translation from English to Arabic was too literal.

➔ Online (Instagram, blog, website), the communication is aimed at an international audience of (interested) followers, who help spread the message of the artwork.

The Angel of the North, Antony Gormley, Gateshead (UK)

The 'Angel of the North' is a structure in the north of England designed by artist Antony Gormley and commissioned by Gateshead Council. The giant structure is based on the body of the artist, with huge wings instead of arms. It is made of steel and alludes to the region's past as a major hub of the industrial revolution. It is one of the most famous artworks in the United Kingdom.

Bio(tope)

Discipline	Form	Form of presentation	Type of public space	Motivation	Realisation
Plastic arts Monumental art	Immovable	Permanent	Urban public space	Urban renewal Identity development Heritage and memory Creation	Location designated in 1990 Concept developed in 1994 Artwork installed in 1998

Budget: The budget to realise the project was estimated at €900,000 and came primarily from grants (including from the European Regional Development Fund in recognition of the work's tourism potential, and the National Lottery of the Arts Council) as well as sponsorships. No separate budget was envisaged for communication and audience engagement .

Actors and expertise involved

The realisation of this artwork involved many different actors, each with their own role and specific expertise (see Figure 12).

Technical mediation	Tourism & City marketing & communication	Science and research	Nature and landscape management	Heritage

Figure 12 Expertise involved

Gateshead council was the commissioner, and supervised the process. Although the site was designated by the city council for the creation of a monument in 1990, it took until 1994 for the artist's commission to be issued and awarded. The artwork was installed in 1998.

Antony Gormley was awarded the art commission and partnered with several local entrepreneurs in the construction industry and the city's chief engineer to create the final product. He was involved in every step of the realisation process. He was also involved in the audience engagement initiatives of the commissioner, e.g., as a workshop leader in schools.

Gateshead Council's Department of Art in Public Spaces had a strong focus on engaging the public throughout the creative process for the artwork, with a variety of activities. In particular, the "Year of Art 1996" festival was an excellent opportunity for the commissioner to build support among the residents of Gateshead (see Box 2).

The University of Newcastle was also involved and was solicited to create computer simulations of how the artwork would look in its environment, an innovative approach in the 1990s.

Communications and audience engagement

Before - project idea and initiation

Selection Committee: In 1990, a decision was made by Gateshead Council to build an artwork by an artist of international reputation along the main road into the city. It would be a landmark to put Gateshead on the map. Over a two-year period, the department's committee on art in public space went through the process of selecting an artist. Antony Gormley was the panel's preferred choice.

Site visit: The artist visited the site of the artwork, a hill rising above the road that runs alongside it. He met with members of the committee as part of the selection process.

Commission description: After visiting the site, Antony Gormley drafted a design proposal, namely a huge structure based on one of his exhibitions held in 1990: "a Case for an Angel." The structure, made of steel, symbolises the region's industrial heritage. The design of the 'Angel of the North' took shape through models and sketches that will also be shared with the public.

Media: Given the artist's international reputation, the design and cost of the artwork, and the objections from the political opposition in Gateshead, there was a lot of media coverage of the artwork, often negative. For example, the design was compared to Nazi symbolism, and described as blasphemous.

During - development and realisation

Project leader/Process guidance: Once Antony Gormley's design was approved, project management was entrusted to the chief engineer of Gateshead Council, who followed up the creative process with the artist. Together with external specialists from Arup Engineering, the design of the artwork was worked out, and it had to consider various factors, including balance, material and wind resistance.

At the artist's request, local companies were solicited to build the structure in steel. Hartlepool Steel Fabrications was selected to produce the artwork, Thomas Armstrong Ltd. for the base, and a crane company with rig experience to install it. The artist's reason for working with local businesses reflected the link he saw between the artwork and regional history: "if they can build ships, they can build this."[23]

Site visit (workshops): The artist regularly visited the Hartlepool workshops where the structure was being built. He also visited Newcastle University, where new technology was applied to create a simulation of the structure in its surroundings.

Interaction with the artist: Throughout the creative process, school and community visits to the workshops were organised by the Gateshead art committee, the artist gave talks in secondary schools, workshops were organised with local sculptors, and there were also poetry and music sessions around the theme, etc. Following a two-year educational programme with 30 schools, more than 1,400 angels were made by children and displayed in galleries and non-museum venues in Gateshead, along with the model of the design. According to a publication from 1998

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[23] North East Documentaries, *Building the Angel of the North* (Video), https://www.youtube.com/watch?v=emIzggJ8Qa0&t=0s

about the realisation process, a visiting artist from New York noted that Gateshead had become "Gormleytown," a reference to the many events taking place during the realisation of the artwork.[24]

In addition, the Visual Arts Year took place in the UK in 1996. Organised by a consortium of regional actors (counties, art institutions, tourism organisations and a regional developer), 3,000 different exhibitions, residencies and events took place in the north of England during the art year. Antony Gormley's oeuvre was exhibited to the public, and the design for the 'Angel of the North' was presented. Various articles suggest that 1996 was the year of a tipping point in public opinion, with local support for the artwork starting to grow.

Cultural valorisation: The artist presented his design at an "Art and the Spiritual" conference at Durham Cathedral in 1997.

Box 2- Visual Arts Year 1996

At the turn of the millennium, a call was launched each year in the preceding years by the organisation Visual Arts UK, to create a large-scale art event.

In 1996, the public-private consortium of Northern Arts, the Northern Development Company, the North of England Assembly of Local Authorities and the Northumbria and Cumbria tourism authorities won the contract to run the 1996 event in the north of England. The motivation was partly to convince residents in the region of the positive impact of visual arts, and partly to show people outside the region how vibrant cultural life was in the north.

The success of the event is described in the publication "96 from 96. A Year in the Visual Arts in the North of England".[25] Activities were also organised in Gateshead as part of this major arts event. The 'Angel of the North', then still in the construction phase, was at the forefront of this focus on visual art. Thanks to various activities organised with the aim of engaging the public, a strong local support base was also created. Workshops were held in several schools, led by local sculptors, based on a similar design process that Antony Gormley used in designing the monumental artwork. The works that were created were given a place in the schools.[26]

According to several articles, the 1996 Year in the Visual Arts was instrumental in positively influencing public opinion about the 'Angel of the North', and the positive impact of visual art in general.

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[24] See Gateshead Council (1998), *Making an Angel,* p. 22.
[25] Northern Arts (1996), *96 from 96. A Year in the Visual Arts in the North of England".*
[26] The Gallery (1996), *Visual Arts Year Gateshead: A what's on guide.*

Afterwards - improved access and management

Public unveiling: The official unveiling of the artwork featured on-site performances, workshops, live performances and also a book signing by the artist. Years after the artwork was installed, events are still held there regularly.

Conservation and management: conservation and management are organised by the owner of the artwork, Gateshead Council.

Documentation: There are several documentaries and publications describing the creative process behind the artwork.

Tourism strategy: Over the years, investment in public art in Gateshead and Newcastle has declined, but the 'Angel of the North' remains a prominent aspect of the tourist promotion of the region, due to the artwork's national and international appeal. It is a visual brand that is highly recognisable and promotes the region as a cultural destination. The artwork itself is promoted as a cultural destination, especially for taking photos and videos, as there is nothing there but a car park.

Co-productive acts: The moment seen by the media and articles as the moment the local community appropriated the artwork was when, in the year it was inaugurated, local citizens wrapped the 'Angel' in a giant football jersey of the legendary Newcastle United player, Alan Shearer.

Over the years, the structure has been continually incorporated into local traditions, such as photos for weddings and graduating students, commemorations, sporting events, etc. These acts ensure there is strong support from the local community. Shelley Johnson, Head of Marketing at Newcastle Gateshead Initiative, described the remarkable turnaround among residents during the interview we arranged with her. These days, local residents no longer feel any initial resistance to the artwork; they embrace it as part of their environment and are proud of the landmark's fame and recognition.

The artwork's international appeal and enormous size also make it a highly sought-after tool for political and commercial campaigns: in 2016, a political slogan was projected on its wings by supporters of Brexit, with the message "Vote Leave Take Control". Two years before that, advertising for a supermarket chain was projected on the image. In both cases, the artist objected to the stunt.

Media: The media was mostly positive after the unveiling of the artwork, and occasionally reported on noteworthy events.

Evaluation: An evaluation of the artwork's economic impact on the region in 2008, commissioned by Gateshead Council, was positive: according to the report, 400,000 people visit the site annually and the completion of the artwork heralded a new image for Gateshead, leading to significant investment in the region in the following years, which boosted the tourism and creative industries, among others.

Cultural valorisation: To mark the 10th anniversary of the 'Angel', Gateshead Council organised an **anniversary campaign**, with a local focus of "It's my angel". A dedicated website with a calendar of events for the year was set up. Activities included a birthday party for children born on the same day as the artwork, a party at the site with music and markets, an opportunity to renew wedding vows at the bottom of the structure, the launch of a local "Angel" beer, etc.

A **symposium** was organised by Gateshead Council to celebrate the 10th anniversary of the artwork in 2008. The focus was on the impact of art in public space on the region - culturally, economically and politically. The programme included lectures by various actors: the chief executive and curator of Gateshead Council, an artist,

the programme director of the Liverpool Biennial of Contemporary Art, etc. Tours were organised on the second day to visit the artworks discussed.[27]

The 'Angel' is highlighted in various **academic studies** on issues of public art and identity, impact, regional development, etc. To mark the 20th anniversary of the 'Angel', Gateshead Council commissioned a study into the artwork's economic impact. The study highlighted the artwork's positive impact on tourism, attracting visitors, promoting the area, attracting investment and helping to create a new identity for the region.[28]

Cooperations

Before - project idea and initiation

Gateshead Council and the artist worked closely together to realise the artwork. There was also cooperation in the area of communication. An audience engagement programme was set up to organise communication throughout the creative process of the artwork.

During - development and realisation

The **cooperation** between the artist, Arup Engineering and the chief engineer of Gateshead Council was aimed at discussing material, design and wind resistance issues relating to the massive artwork and making the final design.

The artist worked with Arup Engineering and universities to investigate the technical feasibility. A 3D simulation of the structure in the landscape was created with Newcastle University. Based on this computer model, specific instructions were given to the engineering companies to produce the components of the artwork. The Teesside University Virtual Reality Center created a virtual simulation of the artwork in the landscape so the artist could get an impression of it in (relation to) the landscape.

A subcontractor agreement was entered into between the artist, local engineering firms and the chief engineer to realise the artwork in accordance with the final design.

Afterwards - improved access and management

Agreements were made in advance between the artist and Gateshead Council regarding the management and maintenance of the structure once it was installed. For example, nothing could be projected onto the structure, and it had to remain isolated. Maintenance was organised by the owner, Gateshead Council.

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[27] Gateshead Council (2008), *The Angel Symposium. The effect of public art on regional culture, economy and politics.*

[28] LocalGov (2008), *Angel a vital 'economic icon' of the North*, https://www.localgov.co.uk/Angel-a-vital-economic-icon-of-the-North/13602

Insight 10 - audience favourite thanks to co-productive acts

The 'Angel of the North' is a good example of an artwork that found support among residents, who appropriated it as the symbol of their city through co-productive acts. A destination for both residents who have something to celebrate, tourists who may want to visit the most famous structure in the United Kingdom, and investors looking for an interesting region to invest in. The artwork is one of those artworks in the public space that has lived up to the commissioner's expectations: it has put Gateshead on the map.

Similar to '11Fountains', this is an example of a case where a large-scale communication campaign was conducted to reverse an initially negative perception and convince the public of the artwork's value. Once again, cooperations were set up with local businesses to highlight the site-specific nature of the artwork, and audience engagement was intended to bring residents into the story. One notable factor that contributed to the public appreciation of the artwork was the large-scale, regional arts festival that took place in 1996, which the commissioner and artist enthusiastically used to promote the artwork.

5 organisations - 5 challenges

Land Art Flevoland, Flevoland (NL)

In the polders of Flevoland, major works of landscape art have been realised over the past forty years by internationally renowned artists. Land Art Flevoland is a foundation set up in 2016, with the aim of opening up this collection of landscape artworks to the general public and maintaining and enhancing the collection.

The foundation organises public activities, which are set up in cooperation with various regional and local partners. The foundation also provides process guidance for the restoration of existing works, improving public facilities and realising new artworks.

Bio(tope)

Discipline Various - mostly plastic arts and applied arts (architecture).

Form: Various - monumental and immovable, performative and ephemeral, etc.

Form of presentation: Permanent.

Type of public space: Landscape public space.

Budget: Land Art Flevoland was structurally supported by the Province of Flevoland, and also received support on a project basis by funds including the Mondriaan Fund, VSB Fund, Fonds21 and Prins Bernhard Cultuurfonds Flevoland. The annual subsidy from Flevoland Province is approximately €118,000 and is indexed annually. Additionally, the organisation earned income by organising tours (approximately €7,000) and supervising the realisation of a new artwork commissioned by the Municipality of Almere (€32,975).

Land Art Flevoland has an annual communication budget of €10,000 (cf. communication plan 2018 and annual plan 2021[29]). The communication budget is spent on design, printing, photography, advertising and the website, among other things. In addition, there is a budget of around €30,000 for organising activities.

Team: Land Art Flevoland is a relatively small organisation with 4 employees: a curator, project leader, production coordinator and a communications manager.

Services and projects

In 2021, several initiatives were undertaken in the area of **communication and audience engagement** [30] that promote both collaboration around the existing artworks and their public display:

➔ Permanently improving access to the landscape artworks via information sharing on the dedicated website and partner websites such as VisitFlevoland, podcasts and other media channels. There are also organised tours of the artworks including specific communication about new departure points for these tours.

➔ Communication about the Land Art Weekend: an annual event that takes place on site and is accompanied by guides. This event aims to bring the landscape artworks more under the spotlight. The programme includes spoken word performances by young artists, a morning concert, a theatre walk, a tour by a conservator, a whisper performance, etc.

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[29] Land Art Flevoland (2022), *Jaarverslag 2021*, p. 103.
[30] Land Art Flevoland (2022), *Jaarverslag 2021*, p. 10.

→ Communication about the implementation of the Land Art Flevoland **master plan**, which among other things focuses on the restoration of artworks in the collection. For example, there has been extensive communication about the restoration of the "Groene Kathedraal" (Green Cathedral), owned by the Municipality of Almere. In cooperation with the municipality, a communication plan was drawn up to this end, and the process was documented.

→ The landscape artworks have also become places that play a role in the lives of Flevoland residents: people come here to walk or bike, to celebrate special events such as weddings, gatherings and performances. With 'Land Art Live', a series of temporary interventions by artists at the landscape artworks, Land Art Flevoland explores the social aspect of the artworks.

→ Cultural education is promoted via the knowledge centre, and an active contribution to provincial and local educational programmes. Information and training are provided for teachers. With the programme 'Cultural Haven', the history of the Flevoland Polder is approached in a multidisciplinary way, taking the form of cultural lessons, workshops and excursions on heritage and landscape artworks, theatre, visual arts and music, among other things. Land Art Flevoland also provides lectures for adults in cooperation with the Vrije Universiteit Amsterdam and the Willem de Kooning Academy

→ Process guidance in the realisation of art in public space. This service was developed in response to the need for guidance in the realisation process of a new landscape artwork in Almere and a new landscape artwork in Zeewolde. With this service, Land Art Flevoland took on a stronger role during the process of realising new landscape artworks. Part of the process guidance involved setting up and facilitating an advisory committee for a new artwork in Almere (see Box 3).

The realisation of a new artwork in Almere was overseen by the Land Art Flevoland Foundation, in consultation with the municipality.

The commission to install a new landscape artwork at the lake 'Weerwater' in Almere fits within the cultural policy plan of the municipality (2019-2024). The entire process is supervised by the Land Art Flevoland Foundation. When the artwork is realised (2026), it will be part of two collections: the basic collection of a new museum in Almere and the landscape art collection in Flevoland.

Land Art Flevoland is responsible for supervising the entire realisation process and has set up a participatory process at the request of the municipality. To this end, an advisory committee was set up at the initiative stage to help select the artist and design. The advisory committee consists of **professionals** from the arts world, as well as **residents** of Almere. The committee was first introduced to the collection of landscape art in Flevoland. The committee decided on the theme of the art commission and selected a number of artists from a long list to create a sketch design. The commission was to develop a proposal that showed a clear relationship to the Weerwater and to the identity of the residents or the city, and which is recognisable and monumental. The artwork also needed to be a place for people to come together. The selected artists were invited on site visits.

The selected artwork is a design by Japanese artist Sachi Miyachi, entitled "Reed Bank Cycles". Sachi Miyachi was commissioned to create a final design. The advisory committee met again in September 2022 to review it. Miyachi then continued her research and put together a team to build a temporary, iconic paper mill. The mill will produce paper money from water and reeds from the lake. The production cycles are scheduled to take place in 2024-2025. The paper money design will be ready by 2026.

Throughout the process, residents of Almere will be informed, including via the various communication tools of Land Art Flevoland and the municipality, and the design will also be presented during the internationally renowned Floriade in Almere. [31]

The process guidance for this art project is the next step for the work of Land Art Flevoland. In the future, in addition to improving access to the collection of Landscape Art in Flevoland, the organisation also plans to supervise the realisation process of new works in the region and therefore monitor the quality level of process and outcome.

Image: Reed Bank Cycles - Sachi Miyachi (2022) - © Land Art Flevoland

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[31] This information is from the internal plan of action shared by Land Art Flevoland. For more information, see the website of the artwork.

Tools

The landscape artworks are owned by eight different organisations: four municipalities, three nature organisations and the province. Land Art Flevoland brings all these parties together in **consultation** to improve the conditions of the landscape artworks and manage their joint development and accessibility. Besides consultation events, activities such as fieldtrips are organised, where insights on management and maintenance are shared. Land Art Flevoland is pushing to formalise this partnership through a covenant. Talks are ongoing in this regard.

In 2019, a **master plan** was drawn up in consultation with the founding partners, whereby the restoration of the older artworks was linked with improved public facilities for the entire collection. In cooperation with Flevoland Province, and thanks to contributions from the Vrienden Loterij (Friends Lottery), the Mondriaan Fund and the BPD Culture Fund, implementation of this master plan started in 2022. A **communication plan** has also been drawn up, linked to the implementation of the master plan.

The **general communication** is aimed at optimising the findability and promoting the accessibility of the landscape artworks after they are realised. As regards communication, a lot of attention is paid to the accessibility of the artworks and the availability of information relating to them. The approach is to work with a communication plan that includes specific communication objectives, brand awareness of Land Art Flevoland, identification of target groups and the use of various print and online tools.

➜ Tools: There is a bilingual [website](#) (NL/ENG) which centralises all the information about the entire collection. With the relatively limited communications budget, the emphasis is mainly on free publicity, such as social media and press releases, and traditional and digital communications: leaflets, newsletters, a website, and bulletin boards. Free publicity helps ensure the visibility of the collection. In 2021, there was a lot of media attention for Flevoland's Land Art collection, including the new project in Almere and the restoration of the Groene Kathedraal (Green Cathedral), which was a regional winner in the vote for the favourite [Outdoor Art Work of the Netherlands](#), organised by Radio station NPO4.[32]

➜ Target groups: Loyal visitors at the national level, art enthusiasts at the (inter)national level, art professionals and art students at the (inter)national level, nature lovers at the (inter)national level, children and schools (local) and casual visitors.

The **audience engagement** consisted of a broad educational-recreational product offering: car and bike routes were mapped out that take visitors to the artworks spread over the wide area, and recreational bus tours are organised. Educational treasure hunts and activities for children and audio guides are also proposed. In addition to this structural offering, various events are organised to keep the collection under the spotlight, and explore and enrich it through temporary interventions.

Cooperations: partners and areas of expertise

Land Art Flevoland has a number of strong partners with whom the organisation works together to ensure improved access and upgrading of the landscape artworks - as a whole. We identify several clusters of partners:

➜ **Owners and the Province of Flevoland**: Land Art Flevoland works primarily on behalf of the owners of landscape artworks, municipalities and nature organisations. For activities relating to, and communication about the artworks, they coordinate with the owners, and with the province as an umbrella partner. This collaboration helps improve the accessibility of the collection as a whole, mutual knowledge sharing, support among residents and quality assurance.

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[32] Land Art Flevoland (2022), *Jaarverslag 2021*, p. 10.

➔ **Education and culture**: For the design and rollout of educational programmes, there is close collaboration with educational institutions in Flevoland and Higher Education institutions such as the Free University of Amsterdam. There is also collaboration with cultural partners in Flevoland, such as museums, heritage organisations and others.

➔ **Businesses in Flevoland**: Local farmers and the catering establishments are involved in the tourist-recreational opening up of the artworks, the organisation of events, etc.

➔ **Tourism and marketing**: Land Art Flevoland developed structural cooperation with Visit Flevoland, local tourist information offices and city marketing agencies. These partners ensure tourism marketing and product development (biking and hiking routes, bus tours, basic site amenities such as special picnic spots, etc.). There are also strong ties with local and regional media, such as Omroep Flevoland.

➔ **Maintenance**: The landscape art collection consists of 10 works, each with a different owner. Some works are owned by the municipalities and others are owned by nature organisations, such as Natuurmonumenten. The owners are responsible for their own maintenance, and this is handled differently for each owner. A number of owners have outsourced maintenance to Kunstwacht[33], a company specialising in the management and maintenance of artworks in the public space. The company now takes care of artworks in some 85 municipalities throughout the Netherlands. Some of Land Art Flevoland's landscape artworks are also managed by Kunstwacht, at the owner's request. In addition to technical care, Kunstwacht also acts as a mediator between the parties involved, and develops communication tools, such as information boards with QR codes, a database, and mobile apps that include walking and cycling routes.

collection management	marketing & communication	entrepreneurship	education and culture	tourism & recreational facilities	maintenance

Figure 13 Expertise involved

Challenge 1 - mediate communicatively between 'art and audience' and 'partners and art'

The collection continues to grow, with the addition of the two new landscape artworks. Land Art Flevoland is funded by the province to communicate about its growing art collection and set up activities with various regional and local partners. Land Art Flevoland has to mediate communicatively between 'art and audience' and 'partners and art':

➔ Art and public: Communication and audience engagement includes targeted initiatives and serves to inform visitors and residents about Flevoland's collection of landscape artworks, new realisations or initiatives and public-oriented programmes.

➔ Partners and art: Land Art Flevoland aims to encourage a certain level of agreement among the owners on the management and improved accessibility of the works. There is therefore a focus on professional relationship management, which is a time-intensive process, but crucial to get owners on the same page to ensure quality management and improved access. There is no long-term vision for the collection, but getting the owners on the same page does contribute to socially sustainable development.

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[33] Kunstwacht takes care of artworks in some 85 municipalities throughout the Netherlands. Some of Land Art Flevoland's landscape artworks are also managed by Kunstwacht, at the owner's request. In addition to technical care, Kunstwacht also acts as a mediator between the parties involved, and develops communication tools, such as information boards with QR codes, a database, and mobile apps that include walking and cycling routes. As part of our study, we spoke with Paul Schulten, director of Kunstwacht. He started this company because as a restorer of art objects he noticed that the maintenance of artworks in the public space is poor to non-existent, and that owners need external support in this regard.

019, Ghent (BE)

019 was set up in 2008 and has been housed in a former welding factory at the North Dock in Ghent since 2013. The collective consists of artists who each add something to the work of 019: arts, graphic design, architecture, and recently even culinary art. 019 positions itself as a transdisciplinary platform that develops intermediate spaces for intuitive experimentation, collaboration and interaction between architecture, graphic design and visual art. The platform breaks down the typical ways of exhibiting in artistic and non-artistic spaces. It invites artists to explore and make visible the potential of these spaces. From a project space in Ghent, in the public space and at institutions at home and abroad, 019 therefore creates new interfaces between art and society.

Bio(tope)

Discipline Various - plastic arts, architecture, design, etc.

Form: Various - immovable, process-based, mobile, etc.

Form of presentation: Temporary - semi-permanent - permanent

Type of public space: Diverse - urban, landscape, buildings.

Budget: 019 has received €202,156.27 in structural operating subsidies from the Flemish authorities, Department Culture, Youth and Media for the period 2023-2027. The budget envisaged for communication and audience engagement is not known.

Team: The arts collective is formed by artists from various disciplines and a business coordinator. The team creates its own content and design for the organisation's publications.

Services and projects

Since 2017, 019 has taken an active role as a [mediator](#) in arts integration projects in the city on behalf of Cultuur Gent (Culture Ghent). Other cities and organisations are also interested in collaborating with 019, and are soliciting the collective to create art interventions and artworks in the public space. The role of the arts collective has evolved in the space of a few years to combine creation, mediation and project development.

The organisation realises artworks and exhibitions in the public space, in collaboration with artists and cultural institutions. Examples include [Billboard series](#), the participatory [process guidance](#) of art in public space projects and a [cycle route along](#) artworks in the public space.

Tools

019 is a production and development platform. It is a platform for experimentation that supports artists and partners in producing artworks. From this perspective, communication is not an immediate priority, since the decision to communicate about the work lies with the artist or the commissioner themselves.

019 communicates presentations and realisations through an active social media channel, and eye-catching publications designed by the organisation's graphic designer. The tools used for communication purposes are its own website, an online newsletter, social media (Instagram), publications, leaflets and information boards.

➔ Publications: Designed by the collective's graphic designer, the [publications](#) consist mainly of photographic material about the presentations taking place in the space of 019, and art projects they implement in the public space, either in collaboration with partners or not. The publications include self-reflective essays on their operations, and classified advertisements on their (emerging) activities. Some of the publications are sold as collector's items through the [web shop](#).

➔ Flyers: For a presentation, flyers are sent out to the neighbourhood with curatorial texts. These will be mailed to approximately 5,000 local residents. This communication tool is generally less accessible, both in terms of language and content. Feedback from local residents suggests that they are happy to receive it, but do not always understand the content. 019 is evaluating whether to convert the flyer to a postcard format and make the content more easily accessible.

➔ Information boards with curated text explain the billboard series displayed on the exterior facade of the 019 building.

A conscious decision is sometimes made not to communicate, precisely because limited information reinforces the guerrilla approach of the artwork in the public space. One example is the flags, designed by various artists and with different designs, that appear throughout Ghent. Information about the design is not given on site, but the photos appear in the publication and information about the initiative can be found on the website.

Image: For a Collective Dance - Vanessa Da Silva, Ghent (01/07/2022 - 21/09/2022) - © 019

Cooperations: partners and areas of expertise

Among other things, 019 works with local governments and cultural institutions, including the design museum in Ghent, to develop art projects such as the travelling billboard series and the flags. It is up to the partner to work out how to communicate it to their audience. A vital part of their work is obviously the cooperation with artists, who contribute to the dynamics of the collective from various artistic disciplines, or work on commission to create an artwork in the public space.

artistic mediation	collection management	architecture	plastic arts graphic design	communication / publication	culture

Figure 14 Expertise involved

Challenge 2 - the surprise effect can also work

019 is first and foremost a production and development platform. In many of their collaborations with commissioners, it is the partners who are responsible for communications and audience engagement . This is different for the works devised and presented by the collective itself. 019 then usually handles the communication, including via smartly designed publications and flyers with curatorial texts, information boards, etc. A guerrilla approach is sometimes used, where deliberately not communicating is part of the concept, such as the interventions in the public space with flags. Relevant information can then be found on the website.

019 is a growing organisation with more and more projects and partners, and an ever-widening reach. Growth brings new practices with it: more emphasis on participation, more tightly organised collaborations and more formalised agreements. The curated texts are also critically examined: are they too inaccessible to reach a wide audience? Can it be less complex? With a changing role, increasing experience and new ambitions also comes a change in approach. Although the effect is no less surprising as a result.

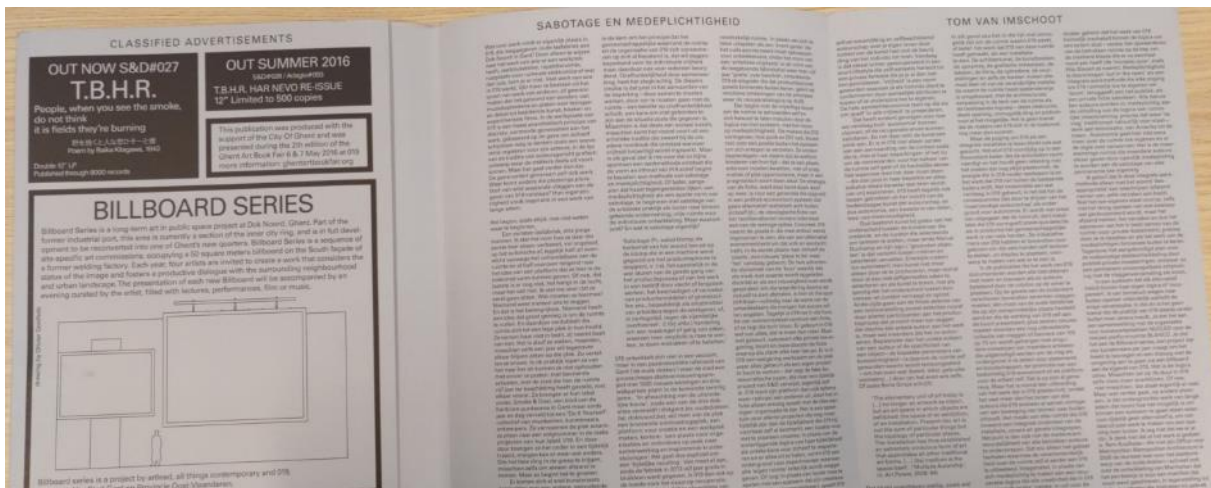Image - Sample publications from 019.

Image - Sample flyer from 019.

Stroom, The Hague (NL)

As an art platform, Stroom The Hague is responsible for interpreting the 'non-museum art policy' of the city of The Hague. Stroom was set up in 1990 as an independent foundation and is structurally subsidised by the city. Stroom has three functions: (1) realising and supervising the presentation of contemporary art, (2) taking care of the 'non-museum art policy' of The Hague, which manifests itself in policy and programme in the area of art in public space, and (3) supporting and encouraging art and artists based in The Hague. The art platform offers a programme of art content in which the connection with the city and the meaning for the (urban) society is a priority.

Bio(tope)

Discipline: Various - includes plastic arts and applied arts.

Form: Various - including immovable and process-based, monumental art and historic monuments.

Form of presentation: Temporary and permanent.

Type of public space: Urban public space.

Budget: In 2021, Stroom received a subsidy of €2,322,116, awarded by the municipality of The Hague.[34] According to the annual plan for 2021, the budget for communication, PR and publicity included was €31,406. This budget was used for communication about all of Stroom's activities, not just art in public space.

Interviews with staff at Stroom indicate that the budget for communications on projects can range up to 15% of the total. This budget is mainly used in the process before and during the creation of an artwork in the public space, less for communication after the creative phase.

Team: Stroom has a team of 27 employees, including 5 staff members focusing on projects involving art in public space, and 3 who are specifically engaged in communication and audience engagement (press, communication, social media and management of Stroom's three websites).

Services and projects

Stroom has three functions: (1) realising and supervising the presentation of contemporary art, (2) taking care of the "non-museum art policy' of The Hague, which manifests itself in policy and programme in the area of art in public space, and (3) supporting and encouraging art and artists based in The Hague.

In terms of handling the 'non-museum art policy', Stroom takes on different roles each time, including:

➔ Stroom acts as a **centre of expertise** for art in public space in The Hague, and implements this by researching, collecting and opening up information about art in non-museum contexts in The Hague.

➔ The organisation plays an **advisory and mediating role** e.g. in the creation of the Ling Zhi Helicopters, artworks at the Rotterdamsebaan, the Monument to The Hague's Slavery Past and Colonial Heritage.

➔ Stroom also acts as a **commissioner** and launches new commissions each year for an artwork in the Sculpture Gallery, with pedestals designed by Peter Struycken. The annual commissions are a way to address current issues and propose a structural audience engagement programme. Older artworks are kept in the 'Open Storage Sculpture Gallery' in the city's Zuiderpark.

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[34] Stroom (2022), *Jaarverslag 2021*, p. 98-99.

Stroom **improves public access** to 555 artworks in the public space of the city of The Hague via the website 'Outdoor Art The Hague' and information next to the artworks themselves. The accessibility of artworks is also improved thanks to several bicycle and walking routes, information signs and audio clips next to the artworks themselves.

Image: campaign image Outdoor Art The Hague - poster campaign (2021) - © Stroom The Hague

Tools

Communication and audience engagement is organised in collaboration with three parties: the city, a district where a development is taking place and Stroom. Stroom deploys various tools in this regard.

Stroom draws up a **general communication strategy** every year, with the aim of reaching the widest possible audience, as well as specific target groups. The target groups are first and foremost the local residents who live where the artwork will be installed. They also look at the target groups they normally reach, and new target groups they can reach through cooperations. This is described in the annual plan as a new objective relating to diversity and inclusion. For example, Stroom works with Oren en Ogen Tekort to make art accessible to people with visual impairments, by making accompanying audio clips to the artworks more accessible.

For new art projects, a **project plan**, including a communication plan and a budget for communication and audience engagement (max. 15% of the project budget), is drawn up each time. Stroom often acts as a mediator

in these projects and provides guidance on participatory approaches. A programme is then developed, together with the partners involved. For new art projects, Stroom is always in charge of communication with the art press. Processes are documented and publications and podcasts are created for all realisations.

The **website** 'Outdoor Art The Hague' ensures that the collection is easily accessible. The website offers the possibility to browse the collection (by location or artist name). Visual material and information on the context and the artist are provided for each artwork.

Communication is also **flexibly** organised, in response to new developments. In 2017, a lot of communication was organised in anticipation of the public backlash over the artwork 'And Life is Over There' by Femmy Otten. Walking became very popular again during corona, and Stroom worked on developing and communicating a walking route along outdoor art in The Hague.

Cooperations: partners and areas of expertise

The realisation of a new artwork involves **various partners** depending on the nature and design of the project.

➔ We gleaned from our conversation with the project leader of Stroom for the artwork 'Ling Zhi Helicopters' that collaborating with all **professional actors** involved is time intensive. They try to work towards a professional and trustworthy relationship, via understandable communication with all parties. Among other things, a mediator needs to speak the language of the artist, policy maker, city planner and other city services, educational institutions in the neighbourhood, sociocultural organisations and care institutions, etc.

➔ Involving **residents** in the initiative phase is also an important element. This helps build local support. Despite the fact that the scope of an artwork is (often) international doesn't mean that Stroom invests less time in engaging residents. This often means going out with residents, meeting up after working hours and creating an informal setting in which to discuss the design and progress of the art project with each other.

➔ There is limited collaboration with **visit The Hague**, the city's tourism authority. Information is exchanged or posted on the website every now and then. Despite the fact that The Hague's outdoor collection includes a number of internationally renowned artworks, including the artwork "Ling Zhi Helicopters," tourism marketing is centred on other assets of the city, such as The Hague as a city of peace and justice, and the city of the golden age of art (Mauritshuis).

artistic mediation	collection management	care and well-being	communication / publication	participation	urban planning & culture

Figure 15 Expertise involved

Challenge 3 - priority: projects, management and improved access

Stroom's priorities revolve around projects, management and improved access. The case 'Ling Zhi Helicopters' illustrates how Stroom plays a director's role in new art projects. Initiating and managing new projects, including the creation of public programmes concentrated on and around the opening, combined with the management of a citywide outdoor collection of over 500 items, requires the commitment of people and resources on various fronts. A lack of time and resources, but possibly also the lack of a sense of urgency, mean that the development of more structural audience engagement that goes beyond communication and the creation of a strategic vision for art in the city, is not yet on the agenda.

In a sense, Stroom is in a project cycle where the key elements are mediation, production, management and improved access. Communication and audience engagement are grafted onto this. Although there is a growing collection of artworks with the Sculpture Gallery alone, all installed in the Zuiderpark with a name sign, a long-term vision for collection policy has not yet been developed, which can provide insight into how to organise the long-term preservation, display, maintenance and possible repurposing of these artworks.

Image: campaign image Outdoor Art The Hague - postcard (2021) Hemels Gewelf - James Turrel (1996) © Gerrit Schreurs - Stroom The Hague

Beaufort, Belgian coast (BE)

Beaufort is a triennial arts festival which has been organised on the Belgian coast since 2003. Following each edition, a number of artworks remain on permanent display. In this way, a collection has developed in the public space, the permanent Beaufort Sculpture Park, which now features more than 40 artworks. The 10 coastal municipalities own the artworks on their territory. The two most recent editions were organised by the provincial tourism organisation Westtoer, in cooperation with the 10 coastal municipalities.

Bio(tope)

Discipline Various - mostly plastic arts and applied arts (architecture).

Form: Various - monumental and immovable, performative, ephemeral, etc.

Form of presentation: Various - permanent, semi-permanent, temporary.

Type of public space: Urban and landscape open space

Budget: Beaufort is financed with provincial and own resources (Westtoer) and co-financing from the province and coastal municipalities. The municipalities decide on the financial input (exact amounts are not known). The total budget is around €2.4 million, of which €1.5 million is financed by the province of West Flanders. The budget envisaged for communication and audience engagement is not known. Westtoer is in charge of the communication for the triennial, and the communication over the sculpture park (the artworks are mostly owned by the municipalities of the respective locations).

Team: The team that runs the Triennial is made up by the regional manager for the Coast from Westtoer, who is in charge of the commercial mediation with the partners, and a curator who is in charge of the artistic mediation. This core team receives support from the broader Westtoer organisation and from municipal partners.

Image: Touching To Sea You Through Our Extremities, Laure Prouvost, De Panne (2021) - © Beaufort 21

Services and projects

The Beaufort team has a tandem set-up that combines both tourism and artistic expertise to manage the overarching Beaufort project. The results are various services and projects that create structural operations around the Sculpture Park. The endeavours include:

➜ The **organisation** of the Beaufort Triennial, where a new batch of artists is commissioned each year to develop an artwork in the public space. A curator is appointed to this end, and an artistic committee composed of experts in the field of art (in public space) is put together.

➜ **Supporting** the municipalities in the management, maintenance and/or repurposing of artworks from the Beaufort collection and in the preparation of a new edition of the Triennial. Support has also been provided in recent years to formalise the ownership and insurance of previously realised artworks.

➜ **International marketing**, where markets up to 300 km from the coast are targeted, in accordance with Westtoer's sustainability vision for coastal tourism. In the same vein, knowledge is also regularly shared with partners on visitor numbers and experience.

➜ **Permanently improved access** to the collection, with an emphasis on communication with both online and on-site information tailored to a wide audience. There is a lot of focus on making the information understandable and proportional in this regard. The user-friendliness and recognisability of the communication tools used are also an important consideration. For example, visitors can browse on the website between the artworks based on the geographical location (municipality level) and for each artwork, in addition to extensive visual material, information can be found about the context, concept, material and exact location, linked to a route planner.

➜ **Improved recreational access** to the collection, by developing specific products for visitors such as tram, bike and walking routes, and a child-friendly family game. Active jogging routes have been set up along the artworks on the coast. Finally, a Beaufort Beach Clean Up kit has been developed that encourages visitors to help keep the area clean and tidy by picking up litter.

Tools

The communication about Beaufort is organised by the destination marketing organisation Westtoer, but is strongly focused on content and not purely tourism oriented. The vision or story of the artist and the curator is the key focus. In this sense, the communication tools used are different from other sub-destinations and products promoted by Westtoer.

Accessibility is monitored throughout all communications. For each communication medium (website, information board, flyer, etc.), for example, the **proportion of content** is strictly laid down: information boards 100 words, flyers 200 words, website texts 300 words, etc. And efforts are made to use accessible language in which the curator and editor-in-chief coordinate with each other.

The tools used for communication and audience engagement include:

➜ **Physical communication media**, such as publications (a visitor's guide, family game and flyers), information boards next to the artwork, and signposts guiding people to the artworks. Ultimately, the intention is to achieve more refined and target group-oriented product development, for example, tailored to children, cyclists, people over 50, etc.

➜ Three multilingual **websites** that provide information on Beaufort: the Beaufort Sculpture Park website, a separate website for the triennial and the coastal tourism website.

➜ There is a comprehensive **press strategy**. This includes press releases and organising site visits and press conferences. An initial press conference is held when the curator, artistic concept and selection of artists are

announced. A second press conference is held at the opening of the triennial, during which the curator and artists give a speech, and the artworks are exhibited.

➔ The visitor experience is **monitored and evaluated** through studies into which works are visited and how they are rated. The goal is to understand the (niche) audience and ensure more diversity in an audience. The monitoring and evaluation are based on the results of a **survey**. When visitors on the website download a visitor's guide, they are asked to answer a short survey. Among other things, this survey asks about how the visitor perceives the communication. The feedback is shared with the various partners involved in Beaufort.

Cooperations: partners and areas of expertise

Since the competence of culture was transferred from the province to the Flemish Government, Westtoer, with the support of the coastal municipalities, has played a leading role in organising the triennial (2018 edition and 2021 edition) and improving access to the Beaufort Sculpture Park. The operations and impact of Beaufort now depends - more than ever - on a good cooperation between the coastal municipalities, combined with trust in the expertise of the artistic mediator or curator. Two editions later, there is a proven process flow that helps build a structural approach to Beaufort, with culture and tourism as the driving forces. This process consists of the following dynamics:

➔ The municipalities are involved in equal measure from the beginning of the process. The municipalities support the triennial financially, and in terms of organisation and promotion.

➔ Significant efforts are made to match the artist with the municipality, especially in the case of permanent works. A balance is maintained in this regard between the artistic expertise of the curator and the preferences and budget of each municipality. The curator draws up a longlist of artists who fit within the artistic vision.

➔ Individual consultations are organised by municipalities, where the regional manager and the curator are present. Along with the artistic vision for the triennial, a number of possible artists to recruit are proposed. The decision on the commission of a specific artist rests with the municipality.

➔ Each municipality involved will get an iconic, permanent artwork that fits that municipality's DNA. In addition, there is also a 'curators' choice', which is a commission for a temporary artwork. This allows the curator to set clear emphases that are in line with the vision.

➔ After the triennial, the artworks become the property of the municipalities. There are no formal agreements (yet) regarding improved access and communication of the collection, but contracts are drawn up between the municipality, Westtoer and the artist with provisions on maintenance and management.

➔ There are also other owners of artworks who need to simultaneously provide advice (or permits) for new realisations, for example, Maritime Services Coast and the Agency for Nature and Forests. Targeted contacts are organised with these parties.

➔ The communication on Beaufort is via various formats adapted to accessibility to the general public (e.g., proportional information) or specificity of the target audience (e.g., professional press strategy).

➔ Westtoer has a tradition of working with the hospitality industry on the coast. As regards Beaufort, it is important to keep the hospitality partners well informed about the design and rollout of the triennial, so that they can follow the artistic vision and anticipate it.

communication and marketing	spatial planning & permits	artistic mediation	project management	culture & tourism	hospitality industry

Figure 16 Expertise involved

Challenge 4 - balancing tourism, culture, and nature

After culture was transferred from the provinces to the Flemish government as a competence, Beaufort's continued existence was assured when the destination marketing organisation Westtoer took over the arts project, in consultation with the coastal municipalities. Over the years, Westtoer has built up a close cooperation with the coastal municipalities in the area of tourism and recreation. The cooperation between Westtoer, the regional manager for the Coast, the representatives and experts of the coastal municipalities (mayor, aldermen and various city services including space, tourism and culture) and - in the context of Beaufort - the artistic curator is based on transparency and trust. As a result, there is space for art within a partnership that was created with a tourism/recreation goal and will continue based on an appreciation for culture.

One challenge for Beaufort is to standardise the improved access, management and maintenance of the arts collection. A long-term vision for art in public space can also contribute to an environmentally sustainable development strategy. Such a vision can focus more on the balance between culture and tourism, the capacity of the site (coastline and hinterland) and support among residents and audience engagement around existing works.

Image: Stranded, Rossella Biscotti, Bredene (2021) - © Beaufort 21

Creative Folkestone, Folkestone (UK)

Creative Folkestone was set up in 2002 with the goal of reversing economic decline by creatively revitalising the seaside town of Folkestone, UK. The ambition of the organisation is to use arts and cultural activities to enhance the city's liveability, enhance its image and attract investment, so that Folkestone becomes a vibrant place once again. Creative Folkestone applies the concept that creativity is the ideal breeding ground for placemaking, and works with policymakers, cultural partners and residents to realise this creative ambition. Creative Folkestone is responsible for five projects: Folkestone Artworks, Folkestone Book Festival, Creative Quarter, Folkestone Triennial and Quarterhouse. The triennial contributes to its international appeal.

Bio(tope)

Discipline: Various - plastic arts, architecture, design, audiovisual, etc.

Form: Various - immovable, process-based, mobile, ephemeral, etc.

Form of presentation: Temporary - semi-permanent - permanent

Type of public space: Urban and landscape public space, semi-public space, buildings.

Budget: Creative Folkestone has an operating budget of over €4,200,000 (2021) of which approximately €1,400,000 is income from donations and bequests, and approximately €2,800,000 is income from charitable funds[35] (The Roger De Haan Charitable Trust is the foundation that set up Creative Folkestone, while Art Council England and other foundations are also involved in funding Creative Folkestone). The city also jointly finances the organisation.

The budget envisaged for communication and audience engagement is not known. However, it is estimated that 10% to 20% of the Triennial's total budget was used for communication.

Team: Creative Folkestone's full team consists of 23 employees. Of these, three employees are responsible for communications, and a fourth oversees contracts and relationship management.[36]

Services and projects

Creative Folkestone is responsible for implementing five projects: Folkestone Artworks, Folkestone Book Festival, Creative Quarter, Folkestone Triennial and Quarterhouse.

➔ **Folkestone Artworks** manages the largest public collection of art in the United Kingdom, built up through years of organising triennials. After each edition, the curators decide which artworks will be kept. This selection is submitted to Folkestone Council, which makes the final decision. Options to limit the permanent collection are currently being explored, given the substantial cost of maintaining the current collection. The organisation tries to avoid keeping the artworks in a depot or sculpture park, as this would make the artworks less accessible for the general public, and is seen as an undemocratic or undesirable development.

➔ **Folkestone Book Festival** is an annual literary festival organised since 1980 that brings together well-known and lesser-known authors.

➔ **Creative Quarter** is an 'urban village' of designers, filmmakers, musicians, web developers and artists. 90 buildings have been restored, which house residential areas, studios, offices, bars and shops. Folkestone

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[35] Source: https://register-of-charities.charitycommission.gov.uk/charity-details/?regId=1105174&subId=0
[36] Creative Folkestone, *Our team*, https://www.creativefolkestone.org.uk/our-team/

Creative Quarter contributes to the city's reputation, infrastructure and economy and is a hub for creative and digital businesses.

➔ **Quarterhouse** is a centre for performing arts in the centre of Folkestone. This is where Creative Folkestone organises a programme of theatre, music, film, comedy, etc. Local talent is encouraged here and given a stage, through a variety of projects.

➔ **Folkestone Triennial**: the first edition dates to 2008 and the most recent edition of the Folkestone Triennial was held in 2021. Over the years, the selection of artists has increasingly shifted from individuals with international allure (including Antony Gormley), to a more balanced range of both international and local artists. In consultation with the curator, a connection is always sought between the artwork and the location (Folkestone). This connection also manifests itself in the audience engagement throughout the triennial. In addition to the artistic offering, there are around 245 events, ranging from tours, lectures, events and a film festival. Workshops are held in local schools, and there are guided tours for children, to get them involved in the creative process and the outcome. The most recent triennial also hosted the [Folkestone Fringe](#), a programme of cultural activities (exhibitions, performances, workshops, interventions) led by artists.

There were an estimated 220,000 visitors to the triennial in 2021. The economic impact of the triennial on the region is defined primarily in terms of investment: the direct (estimated) spending by visitors, as well as investment by foundations and individual donations.

Each project has its own history and dynamics, but by coordinating it centrally, Creative Folkestone makes a significant contribution to the development of the city as a pleasant place to live, work, play and relax. In fact, Creative Folkestone wants people of all ages and backgrounds to be able to develop their creativity. In addition to the five projects, various other initiatives are tailored to children and young people, including after-school and summer school clubs and a youth work experience programme.

Creative Folkestone organises a **comprehensive public programme** on art in public space, both during and after the triennial. To make this possible, Creative Folkestone acts as co-organiser, facilitator and/or co-financier. The audience engagement includes.

➔ [SALT + EARTH](#): Festival of Landscape, Seascape and The Environment: a weekend filled with lectures, workshops, walks, etc. The purpose of the festival is to highlight the natural environment, specifically the coast, and the challenges posed by global warming.

➔ [Beacons](#): This artistic initiative was developed by artist Alison Neighbour in collaboration with composer Emily Peasgood, creative technologist Tarim and artists and local residents from Folkestone and beyond. It is a quest in which the public searches for objects representing sea grapes scattered throughout Folkestone. At the end of the quest, a participatory light installation was created on Folkestone beach with live acapella vocals.

➔ [The Plinth](#): 10 pillars have been temporarily installed throughout Folkestone, inviting the public to create artistic projects to be displayed on them.

➔ [Creative Coast](#): A collaboration between seven cultural organisations working along the English coast to create a new outdoor cultural experience that connects art with landscape and local stories with global perspectives. It includes a GeoTour and customised routes.

➔ [Pioneering Places](#): As part of a regional programme to revitalise abandoned or desolate sites, Creative Folkestone works in a participatory process with residents, artists, architects, historians and policymakers to upgrade an industrial site in the city.

Tools

For **general communication**, a mix of traditional and digital tools are used, including flyers, a website, social media, digital ads, brochures, visitor guides, etc. The communication is aimed at local, national and international audiences.

Creative Folkestone's website is a versatile tool that provides insight into the organisation's scope and projects. The scope and results of the five projects are made publicly available in equal measure, and in detail on sub-pages. As regards the collection of artworks in the public space, it is striking that the content is both comprehensive and layered, in terms of words and images. There are photos and accompanying texts, as well as videos and audio clips in which the artist personally explains the concept and context of the artwork. Special walks in the city have been developed that go past the artworks, with relevant communication via the website. There are also tutorials on the website, so that the artworks people have seen in the city can be recreated at home under the concept of "get creative at home".

A **communication plan** is drawn up for each edition of the Triennial[37]. A specialised communications agency is called in to this end. The communication plan for the 2021 edition included a SWOT analysis, so that a communication strategy can be developed based on the evaluation of the previous edition. A distinction is made between existing target groups (including visitors from previous editions, art enthusiasts, tourists) and new target group(s) (including hard-to-reach target groups and people with disabilities) and initiatives are devised to attract these target groups. To attract national and international visitors, Creative Folkestone works together with Visit Kent.

Image: Jelly Mould Pavilion, Lubaina Himid, Folkestone (2017) - © Creative Folkestone

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[37] The communication plan for the Folkestone Triennial 2021 was shared in confidence with IDEA Consult. We have disguised the content for that reason.

Cooperations: partners and areas of expertise

Creative Folkestone started with 'creativity-based placemaking' in 2002, based on a long-term vision to transform the town of Folkestone into a creative hotbed, where it is pleasant to live and work, to attract investment and to convince people to settle there.

Creative Folkestone now has a tradition of participatory processes, always seeking a local connection and always striving to strengthen mutual bonds. Public support is important to Creative Folkestone's operations: the relationship with the local community has been built up over the years. In the beginning, there was a lot of misunderstanding and opposition to the organisation's activities; some works were even vandalised. Visible impacts of the cultural investments and improvements in environmental and quality of life today make it easier to convince the local community of the value of art in public space. There is still criticism, but that is OK, because that is part of the conversation around art. The involvement of residents before, during and after the realisation of artworks remains the priority, and both communication and audience engagement are intended to contribute to this.

The communication and audience engagement also has positive effects on tourism, but tourism is not an immediate priority nor objective for the organisation. It works together with Visit Kent to this end.

In addition to working with residents, the organisation has also built close relationships with policymakers and cultural institutions. The artists who help create a creative vibe in the city are guided in their artistic process through mediation by Creative Folkestone. The project leaders of Creative Folkestone are all from the city, and mediate between the artist and actors who are involved. Depending on the art project, this can vary to a significant extent: teachers, youth clubs, a local historian or retired fishermen - everyone is a possible partner with substantive expertise and creative potential.

Creative Folkestone has established structural cooperation with schools, universities and colleges, giving students the opportunity to learn from artists, theatre artists and be involved in creative projects, such as Power of Diversity and Pages of the Sea. There are also collaborative initiatives to offer learning opportunities and activities for adults.

socio-cultural organisations	artistic mediation	crafts & history	participation & co-creation	culture & tourism & education	creative entrepreneurship

Figure 17 Expertise involved

Challenge 5 - the local connection as a carrier

Arts activities and audience engagement are essential in the efforts to develop and strengthen Folkestone as a creative hotbed. Creative Folkestone's initiatives are adapted according to the city's needs: in the beginning, internationally renowned artists were solicited to position the city, the organisation and the festival more effectively. These days, the focus is more on partnering with the local community and fostering local creative talent, participation and co-creation, and more subtle or more refined projects.

Creative Folkestone's team is also made up of (new) residents of the city, and more than half of the artists implementing a commission are Folkestone residents. The belief among the organisation's management is that it is exactly this local interconnectedness that guarantees that a relevant programme will be devised by the Creative Folkestone team. Relations with the local community are not always straightforward, and both extremely positive and extremely negative reactions are part of the process.

From practice - insights and challenges

The various cases show that there are no best practices, but there are fascinating lessons to be learned from the practices in which an artwork is realised and from the practices of organisations that take charge of an art collection in the public space. We will summarise the various insights and challenges below.

Insights

Trust as a foundation

The art project '10 cakes' by the artist duo Simona Denicolai and Ivo Provoost was able to grow, thanks to trust, into an ensemble of 10 cakes, each commemorating what the actors brought to the table during the co-creative process. Both the cooperations before and during the realisation, as well as communication after the realisation, are based on trust. A good rapport, openness and mutual understanding - rather than a formal contract - helped ensure that the artistic project produced 10 extraordinary cakes. But there are no guarantees that the project is future proof, as no agreements were made in this regard.

The importance of trust also emerges in other cases: between technical experts and the artist, between the commissioner and/or artist and residents, between the partners involved in the art project, between the actors involved in the co-creative or participatory process, between the artist and the public.

Expertise and experience make the difference

The expertise and experience in mediation of the technical partner proved to be a strong asset in the realisation and preservation of the work 'Untitled' by Peter Struycken. As a result of various collaborations, the technical experts can mediate between the artist and other parties such as commissioners. From this experience, it is recommended to make formal agreements on management and maintenance in an early phase of the project, even before realisation.

Clear agreements, a clear division of roles and citizens on (steering) board

The realisation process for 'Ling Zhi Helicopters' by the artist Huang Yong Ping shows that a professional actor in charge of supervising the process is perfectly capable of mediating between the various actors: the commissioner, artist, local residents, and the general public. This mediation runs smoothly thanks to clear agreements between all parties involved, and a clear division of roles. In addition, the mediator must have strong social and communication skills. The fact that residents can help steer through participation in a selection committee, and interact with artistic experts strengthens the ambassadorship. The communication is tailored and layered to the project, so that art connoisseurs, interested parties and a less art-enthusiastic audience are addressed.

Communication as an intrinsic part of the artwork requires planning and adjustment

Artist Dries Verhoeven shows with his work 'Wanna Play' how the lessons from Berlin inspired an adapted approach in Utrecht. Because communication was an intrinsic part of the artwork, the interaction with and experience of the visitor was greatly enhanced. This case shows that depending on the local context and public response, communication and audience engagement initiatives can be well planned and meaningfully adapted.

Multiple users, multiple lives

The case 'Use me' shows how Roberta Gigante and Sarah Melsens ensure that an artwork can lead different lives. It is an artwork that is part of the master plan for the redevelopment of the North Dock in a new district of Ghent. From the start of the project, it was clear to all involved that this was a temporary artwork. No arrangements were made as to who would take on the management and audience engagement for the site after the completion of the artwork. The spontaneous valorisation of the artwork by other street artists created a dynamic that, until the demolition of the work, highlighted its relevance. The openness with which the artist duo approached the design task and entered into collaborations led to shared use, and became a vibrant incubator for other artists.

A task force to get a grip on communications and build support

Following a difficult initial period, responsibility for implementing the art project '11Fountains' in 11 cities in Friesland was transferred to a task force. The task force combined various areas of expertise and then made communication and audience engagement the main priority. Led by the task force of the province and municipality, more attention was given to the Frisian context, local craftsmanship and the uniqueness of the place. Each fountain contributed to the experience of Friesland. The focus shifted from the aesthetic and financial aspect of the artworks to a narrative that was based on the public's frame of reference, the locality of the artworks, and the story of each artwork. After the realisation of the artworks, arrangements were made between the municipal owners regarding management, and communication and audience engagement was housed centrally within the province's tourism department. Product development involved close local collaboration with public and private actors.

Success has a price, especially if there is no agreement regarding the life span

'Colour by Numbers' by Milo Lavén, Erik Krikortz and Loove Brom, prompted reflection on the consequences of the 'success' of an artwork with the public whose communication is an intrinsic part of the artwork, thereby enabling interaction in a highly accessible way. What started as a temporary artwork grew into a permanent installation thanks to huge popularity. This permanent status requires the continual attention of the design team, something which was completely unforeseen. Given the intensity of the public's interaction with the work and the associated maintenance needs, the designers were in a permanent state of standby. After more than 15 years since the first realisation, new agreements are now needed between all parties involved.

Thorough co-creation fosters accessibility

The 'Gramsci Monument' by artist Thomas Hirschhorn was an experiment of co-creation that fell under the artist's philosophy that everyone owns the artwork. Accessibility for residents was crucial: citizens actively participated, there was no financial threshold, the site was wheelchair friendly, information was provided in understandable language, etc. Accessibility is fostered by public programming, including performances, lectures, library, and workshops. Although there was a huge contrast between the poverty-stricken housing project and the living world of the commissioner and artist - they managed to build a special bond with the local residents through transparent communication and connecting work, with the aim of continuously involving residents in the realisation process.

The importance of adaptive communication

Artist Katharina Cibulka uses the same communication tools for each commission that fits within the communicative art project 'Solange'. These include the artwork itself, the blog on the dedicated website and Instagram page. The communication tools aim to stimulate dialogue on social issues linked to feminism. This case illustrates how an artwork touches diverse audiences differently each time, and how important it is to anticipate the local context in which a work is presented.

Audience favourite thanks in part to co-productive acts

The 'Angel of the North' by Antony Gormley is a good example of an artwork that found support among residents, who appropriated it as the symbol of their city through co-productive acts. Similar to '11Fountains', this is an example of a case where a large-scale communication campaign was rolled out to reverse an initially negative perception by focusing on the (added) value of the artwork for the place and its residents.

Challenges

Mediate communicatively between 'art and audience' and 'partners and art'

The core task of Land Art Flevoland is to open up the collection of landscape artworks to the general public, and maintain and enhance the collection. The foundation sets up cooperations with various regional and local partners. In this regard, Land Art Flevoland always needs to mediate between 'art and the public', as well as between the partners involved and art (or the artistic field). That works thanks to the communication and audience engagement , which includes targeted initiatives to inform visitors and residents about Flevoland's collection of landscape artworks, new realisations or initiatives and public-oriented programmes. It also works thanks to professional relationship management that can ensure the quality of management and improved access.

The surprise effect can also work

019 is a production and development platform, and a growing organisation with more and more projects and partners, and an ever-larger reach. Growth brings new practices with it: more emphasis on participation, more tightly organised collaborations and formalised agreements. In many of their collaborations with commissioners, it is the partners who are responsible for communications and audience engagement . This is different for the works devised and presented by the collective itself. 019 then usually handles communication, often consciously limited to a leaflet and a website. There is also sometimes deliberate non-communication, a guerrilla approach in which the surprise effect of an unannounced upcoming artwork is part of the concept.

Priority: projects, management and improved access

We see in the case of Stroom The Hague that the organisation takes on a wide range of tasks and its priorities are new art projects, management and improved access to the outdoor art collection of the city of The Hague. For each new art project, a tailored communication plan is used for the project, focusing on the realisation and unveiling of new works. The organisation now manages a huge collection of outdoor art, which continues to grow through the new art projects. A lack of time and resources, as well as possibly not yet feeling a certain sense of urgency, mean that a long-term collection policy vision has not yet been developed that can offer perspective for the city of The Hague's growing sculpture collection.

Balancing tourism, culture and nature

In the case of Beaufort, we see a stakeholder partnership founded on transparency and trust. The coordination between the provincial tourism organisation Westtoer, the artistic curator, the representatives and experts of the coastal municipalities follows a fixed pattern of targeted consultations on a regular basis. As a result, there is space for art within a partnership that was created with a tourism/recreation goal, and will continue based on an appreciation for culture. One challenge for Beaufort is to standardise the improved access, management and maintenance of the arts collection at sea. A long-term view of art in public space can also contribute to an environmentally sustainable development strategy for the coast. Such a vision can focus more on the balance between culture and tourism, the capacity of the site (coastline and hinterland) and support among residents and audience engagement around existing works.

The local connection as a carrier

The development of Folkstone as a creative incubator is driven by a strong and sustained focus on arts activities and audience engagement . Whereas in the early days they still opted to work together with internationally renowned artists, today they work primarily on developing talent and collaboration at the local level. More than half of the commissioned artists are Folkestone residents. The city, the organisation and the festival have now established a strong position. Partly as a result, the focus of the team, made up of (new) residents of the city, is increasingly focused on local interweaving and collaboration through participation and co-creation and the creation of sophisticated projects. This local interweaving helps the organisation develop a programme relevant to the community.

The local connection as a carrier

The experience of the passerby/visitor

Image: The Angel of the North - Antony Gormley, Gateshead, United Kingdom (1998) - © Discover Britain

Design and rollout of the survey

A survey was drawn up in the context of this study. The survey can be used to ask spectators/visitors about an artwork in the public space in a structured way, in terms of their experience or perception of the artwork. The survey gauges the extent to which the visitor needs information before/during/after a visit and feels adequately informed. The survey also gauges the best way that communication should be organised.

In preparation, various interviews were conducted with passersby at a number of artworks from the case studies (including. 'Ling Zhi Helicopters'). Based on these conversations, a picture was formed about the experience of local residents or passersby - and the way they (did or did not) start and carry on a conversation. Based on this, the questionnaire (see Annex) was developed. After comprehensive testing, the survey was conducted at five artworks in the (semi)public space. In consultation with the steering committee, it was decided which artworks would be selected, with a preference for the productions of Z33. The selection of these artworks considered geographical location (urban, landscape), artistic discipline and form, with a view to ensuring a certain level of diversity. Below we introduce the five selected artworks where the survey was conducted.

Twijfelgrens, Fred Eerdekens, Borgloon (2018)

Location	Landscape public space
	Borgloon
	Located on hiking and biking trails
Type of passerby	Hikers, cyclists and art enthusiasts
Visitor numbers	Quiet

The 'Twijfelgrens' by Fred Eerdekens is a metal structure that appears to be formless, but when looked at from a certain angle, the artwork forms the word 'Twijfelgrens' (Border of Doubt). The artwork is located at the top of a hill along a quiet part of a walking trail that runs throughout the area, and is part of the PIT art trail.

Image - 'Twijfelgrens'- Fred Eerdekens, Borgloon ©Visit Limburg

Reading between the lines, Gijs Van Vaerenbergh, Borgloon (2011)

Location	Landscape public space Borgloon Located on hiking and biking trails
Type of passerby	Hikers, cyclists and art enthusiasts
Visitor numbers	Well attended

The iconic 'Reading between the lines'- popularly known as the 'see-through church' - by Gijs Van Vaerenbergh's art collective, is located just under a kilometre from the 'Twijfelgrens', but is a lot more popular with hikers, cyclists and art enthusiasts, who are familiar with it through social media, among other sources.[38] The artwork is located at the top of a hill overlooking the valley, along a busy hiking and biking trail. 'Reading between the lines' is part of the PIT art trail.

Image - 'Reading between the lines' - Gijs Van Vaerenbergh - ©Z33

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[38] When the survey was being conducted, the choice was made to add 'Reading between the lines' to the locations, after limited visitor numbers to the artwork 'Twijfelgrens'.

I was here, Pavel Balta, Hasselt (2021)

Location	Urban public space - city outskirts
	Road infrastructure - roadway and pavement
	Inside of a bridge
Type of passerby	Residents, walkers (with dogs)
Visitor numbers	Quiet

Pavel Balta's mural in the Ter Hilst neighbourhood on the outskirts of Hasselt depicts local residents on the inside of a bridge where a road runs through. Cars are the main traffic, with local residents sporadically passing by to go to the shops, walk their dog, or go to the bus stop. The artwork is the result of a participatory neighbourhood process that involved several community centres and key figures within the neighbourhood in the creation. The mural consists of the figures of local residents.[39]

Image - 'I was here'- Pavel Balta, Hasselt - ©Arnout De Vleeschouwer

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[39] Avansa Limburg, *I was here*, https://avansa-limburg.be/projecten/i-was-here-brug-ter-hilst

Smeermaas-Kessenich, Benjamin Verdonck, Lanaken (2022)

Location	Semi-public building in a landscape setting
	Museum Church Oud-Rekem
	Museum church in the village centre
Type of passerby	Residents, tourists
Visitor numbers	Quiet

Benjamin Verdonck's temporary presentation at the Museum Church of Oud-Rekem is part of 'Kunst aan de Maas' (Art on the Meuse), a project by Z33 and RLKM that runs from 2022 to 2024, in which the banks of the Meuse provide the backdrop for artworks in the public space. The museum church is visited by tourists who are out and about in the region, and are visiting Oud-Rekem.

Image - 'Smeermaas-Kessenich'- Benjamin Verdonck, Lanaken - ©Z33 - Kunst aan de Maas

Op zoek naar de prinses, Willo Gonnissen, Hasselt (1996)

Location	Urban public space - public building
	Hasselt centre
	Exterior wall of the beguinage adjacent to Z33
Type of passerby	Residents, visitors to the city
Visitor numbers	Busy

Finally, we conducted the survey at 'Op zoek naar de prinses' (In Search of the Princess), a modest artwork on the exterior wall of the beguinage adjacent to the building of Z33. The wall is located on a busy street leading to the city centre, where various shops and restaurants are situated.

Image - 'Op zoek naar de prinses'- Willo Gonnissen, Hasselt - © Arnout De Vleeschouwer

Results of the survey

The survey was designed with a two-part structure in mind that distinguishes between local residents (from the municipality or city where the artwork is located) and visitors from elsewhere. The survey starts with questions that help paint a profile, before differentiating between local residents and visitors from elsewhere. The set of questions is different for both groups. Residents from the area are surveyed proportionally more about how they were or are being informed about the artwork (before/during/after) in their neighbourhood. Visitors are asked whether they need information before/during/after a visit and feel adequately informed. The survey also gauges the best way that communication should be organised, for both groups.

Profile - 52 passersby share their experience

A total of 52 people were surveyed about their experience of the artworks. Figure 18 shows the breakdown of respondents by location. However, it is not so much the number of respondents that is relevant to this part of the study. It is primarily the correlation between location (urban, rural, building), reason for passing, affinity for art *per se* and appreciation for the specific work, that provides insight. We will discuss this in more detail in the next section.

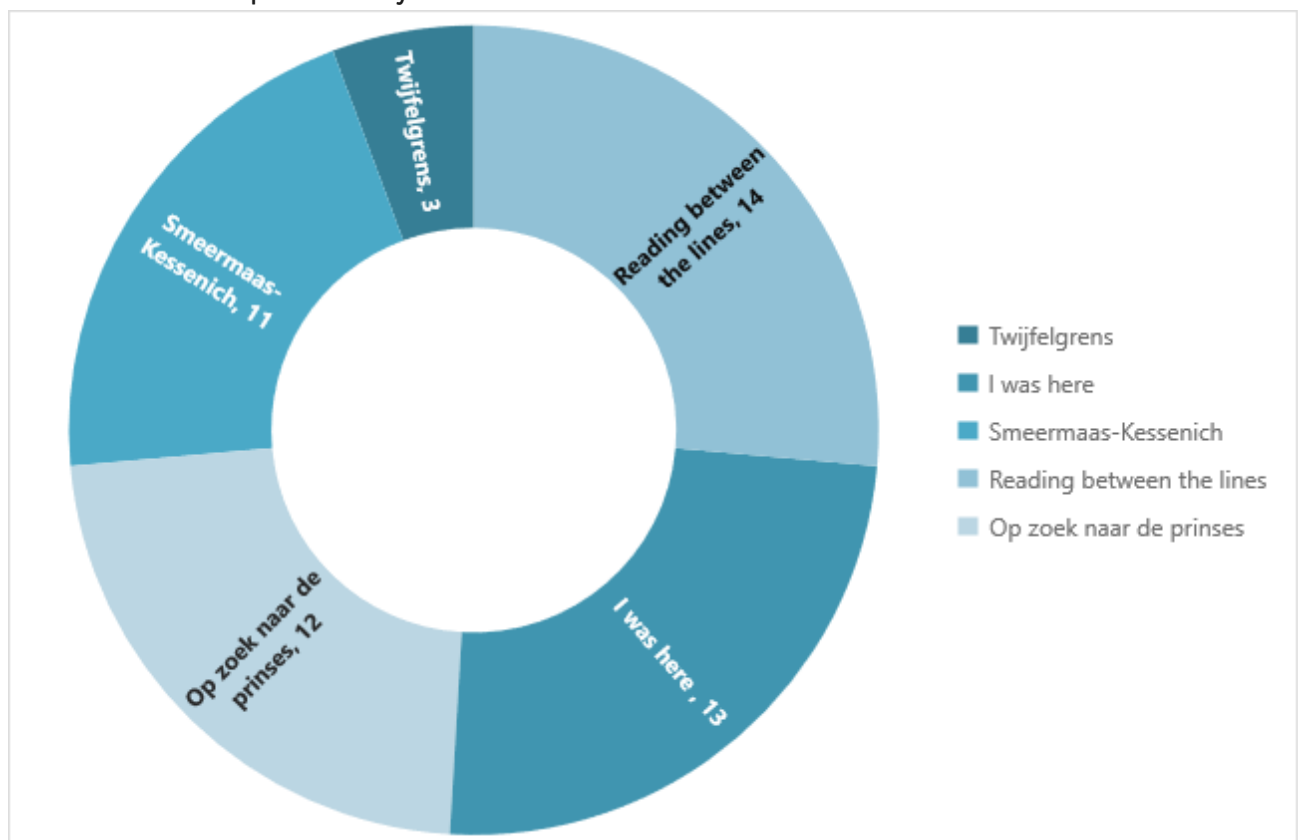## Breakdown of respondents by location

Figure 18 – respondents per location

With the exception of 'Twijfelgrens', there is an approximately similar number of respondents. During the survey at 'Twijfelgrens', there was little to no passersby, and so the choice was made to move to another artwork in the

neighbourhood, namely 'Reading between the lines'. The respondents at 'I was here' were mostly passersby, local residents on their way to and from their homes. At the 'see-through church', we found mostly visitors, especially hikers, cyclists and art enthusiasts.

Several factors played a role in whether or not passersby and visitors could be surveyed: the weather, the day of the week, the time of day, the time spent by the interviewer at a location, the environmental context itself (city vs. landscape), whether or not the artwork or was consciously visited or walked past, and finally the willingness to respond to a survey request. As a side note, we saw that in more peaceful, scenic settings, people were a bit more willing to answer a survey. People were also more willing to participate in a survey if they have an express interest in a particular artwork. In urban areas, where people are 'functionally' on their way from A to B, there is more passage but less willingness to respond to a survey. More people need to be addressed there to achieve the same response.

Breakdown of respondents by age and location

During the rollout of the survey, couples, families and groups of friends were primarily surveyed, with one person from the group speaking and the others adding things. In terms of age (Figure 19), there was a relative distribution, with peaks in the 26-35 (11) and 56-65 (12) age groups. This is partly determined by the location of the artwork. For example, for the work 'I was here' by Pavel Balta in the Ter Hilst neighbourhood on the outskirts of Hasselt, we noticed that the passersby were older, while in the city centre, for the work 'Op zoek naar de prinses' by Willo Gonnissen, the age of passersby was more varied.
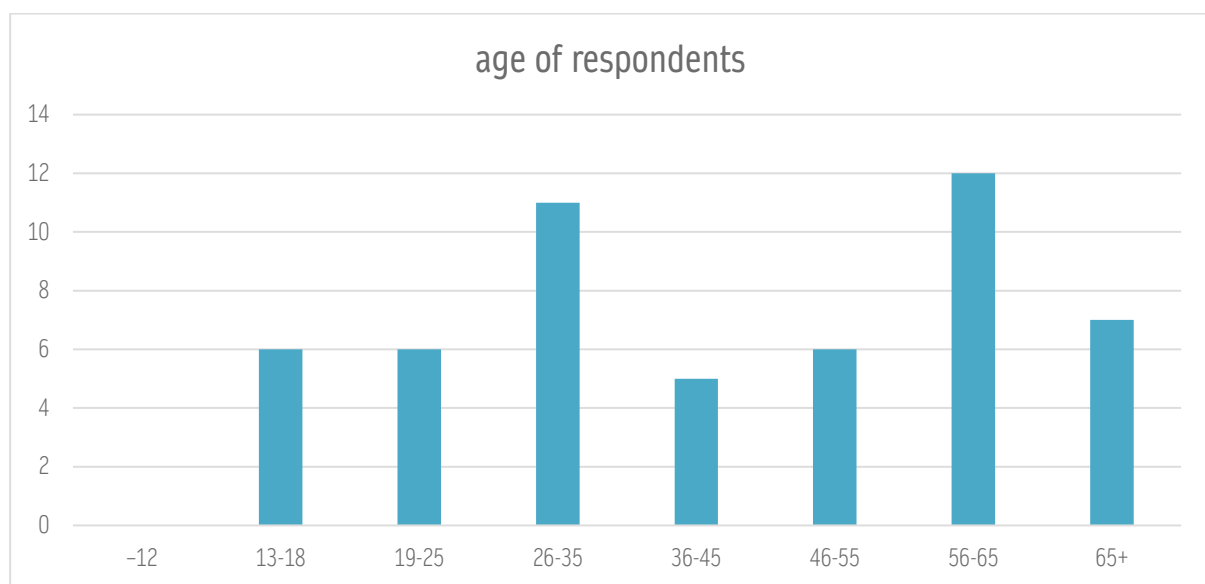

Figure 19 – breakdown of respondents by age – N=53

Finally, the geographical origin of the respondent was gauged: 59% indicated they were not from the neighbourhood, compared to 41% who were. The location of the artwork plays a role here too: in the residential area of Ter Hilst, we came across more local residents (10 out of 13 respondents) than at the 'see-through church' in the Borgloon landscape (1 out of 14). Although most visitors were not from the immediate area, they often came from the province of Limburg (46%) and thus from the region.

The table below shows the <u>origin of respondents by location</u>:

Table 1- Origin of respondents by location

Artwork	From the area	Province of Antwerp	Province of Limburg	Province of East Flanders	Province of Flemish-Brabant	Province of West Flanders	Brussels	International
'Twijfelgrens'	1	0	1	0	1	0	0	0
'I was here'	10	0	2	0	0	0	0	1 (Venezuela)
'Smeermaas-Kessenich'	3	2	3	0	1	0	0	2 (NL and DE)
'Reading between the lines'	1	4	2	3	0	3	1	0
'Op zoek naar de prinses'	6	0	5	0	1	0	0	0

Local resident or visitor - frequency, similarities and differences

For the subsequent processing of the results, where relevant, we distinguished between respondents from the area (the city or municipality where the survey was conducted) under the rubric of 'local residents', and respondents who came from further away, under the rubric of 'visitors from elsewhere'.

An important difference between local resident and visitor is the frequency with which they pass (or consciously visit) the artwork.

Most of the **local residents** regularly pass by the locations of the artworks, especially in urban locations (a small minority of interviewees at the 'Twijfelgrens' and the 'see-through church' were from the area). And 86% stated that the artwork in question was not the reason for their visit, which is not surprising given that the artwork is part of their neighbourhood, and they therefore see it regularly. This was the case, for example, for the bridge in Ter Hilst.

Half of the **visitors from elsewhere** were at the location of one of the artworks for the first time; the other half visited regularly. For 2/3 of visitors from elsewhere, the artwork was <u>not</u> the reason for their visit, but rather hiking and biking (natural landscape), visiting the region, shopping (city) or meeting with friends (city). This was the case for most interviewees at the artworks in Hasselt, Oud-Rekem, Ter Hilst, and the 'Twijfelgrens'.

For 1/3 of **all respondents**, the artwork was an express reason for them being in that place. This relatively large share is almost exclusively due to the popularity of the 'see-through church' in Borgloon, which attracts a lot of visitors from elsewhere (amongst others through social media).

In Hasselt, most visitors and residents admitted that they didn't know that 'Op zoek naar de prinses' was an artwork, with the result that none of those surveyed pass there with the intention of visiting the artwork.

How do individuals experience the artwork?

Personal appreciation of the artwork

When asked about the appreciation of an artwork, predominantly short, positive answers were given: 'nice', 'yes', 'great', or 'cool'. Nevertheless, there were also respondents who went deeper into the concept ('Smeermaas-Kessenich' was described as confrontational) or the design ('Twijfelgrens' was appreciated because of the perspective) or added value for the neighbourhood ('I was here'). In general, the responses were positive and always personal.

When interpreting the open-ended responses to the question about appreciation of the artwork, it is important to keep in mind that the survey may be asking people a question they have not considered up to that point. It may even be the first time that their attention is actively drawn to a given artwork in the public space, where they previously passed by without thinking about it.[40] This is mainly the case for artworks in an urban context, as in Hasselt ('Op zoek naar de prinses'- here passersby stated that they did not notice the artwork), and is different when the visitor deliberately visits the artwork, as was the case with the 'see-through church' in Borgloon.

Accessible thanks to information

Information lowers the thresholds and enhances the experience: the explanation for 'Smeermaas-Kessenich' makes it clear that the artwork is about recycling and waste, and that enhances the visitor's appreciation. Respondents expressed a different appreciation after the interviewer explained a little about 'Op zoek naar de prinses'. The interviewer consulted the website of Z33 and shared this info with the respondent, as there was no information board on site. For 'Twijfelgrens', reading the information board influences the experience: visitors start to actively view the artwork from different perspectives.

Finally, there is physical accessibility, how accessible is the site? This does not seem to be a problem with any of the artworks. Although it was observed with 'Twijfelgrens' that the artwork is not easy to find. Due to the limited number of respondents at this site, it is difficult to verify this observation and make any general assertions.

Locality

The location plays a big role for respondents, especially when the artwork adds something to a place that is beautiful in itself. The aesthetic power of the 'see-through church', combined with its location on a hill overlooking the landscape, makes it a popular spot for visitors, and a popular setting for photographs. Respondents indicated several times that the artwork 'fits' into the landscape, and another respondent highlighted the artwork's resemblance to a church situated further away, and how the area is known for this.

The substantive locality is particularly evident in Pavel Balta's artwork in Ter Hilst. This artwork is the result of a participatory process with local residents. In this sense, the artwork is also appreciated by various residents, because they recognise themselves and other local residents in the mural. The other artworks are less intrinsically tied to the location where they are situated.

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[40] Zebracki refers to this phenomenon as *"a reinforced critical audience,"* i.e. when an audience is forced to look critically at art in public space in the moment itself and form an opinion about it. In: Zebracki M. (2013). "Beyond public artopia: public art as perceived by its publics," in: *GeoJournal 78*, (2), p. 314.

The importance of communication and audience engagement

Opinions are divided among local residents

Local residents were asked if they had been well informed about the artwork in their area. Opinions were divided in this regard: 52% thought they were and 42% thought that was not the case. Moreover, it varies from artwork to artwork.

The local residents who feel they were **well informed** about the artwork indicated that they received information through emails and leaflets from the municipality, an information board near the artwork itself, or through other local residents.

In the case of "I was here", as part of the participation process, local residents stated that the community centres and neighbourhood worker informed them, or the artist who came on site. Two interviewees indicated that they were involved in the realisation of the artwork: one as an employee of the Arktos community centre and the other was asked for a photograph during the realisation that was depicted on the mural.

Local residents who felt they were **not well informed** generally attribute this to the lack of information near the artwork. For 'Op zoek naar de prinses' and 'I was here', there is no information board on site. People indicated not being informed about the first artwork in particular, as they often did not notice the work in the first place.

Sources of information (see Figure 20): Local residents surveyed would prefer to be informed via an information board next to the artwork, or other channels (QR code, social media, digital newsletter, etc.). In addition, some respondents believed the magazine or website of the municipality are a good information channel, as well as mentions on social media. A limited number of local residents (3 respondents) did not think it was important to receive information. This is more or less directly linked to a lack of interest in the specific artwork, or art in public space in general.

Figure 20 - Sources of information for respondents of the survey (n = 21)
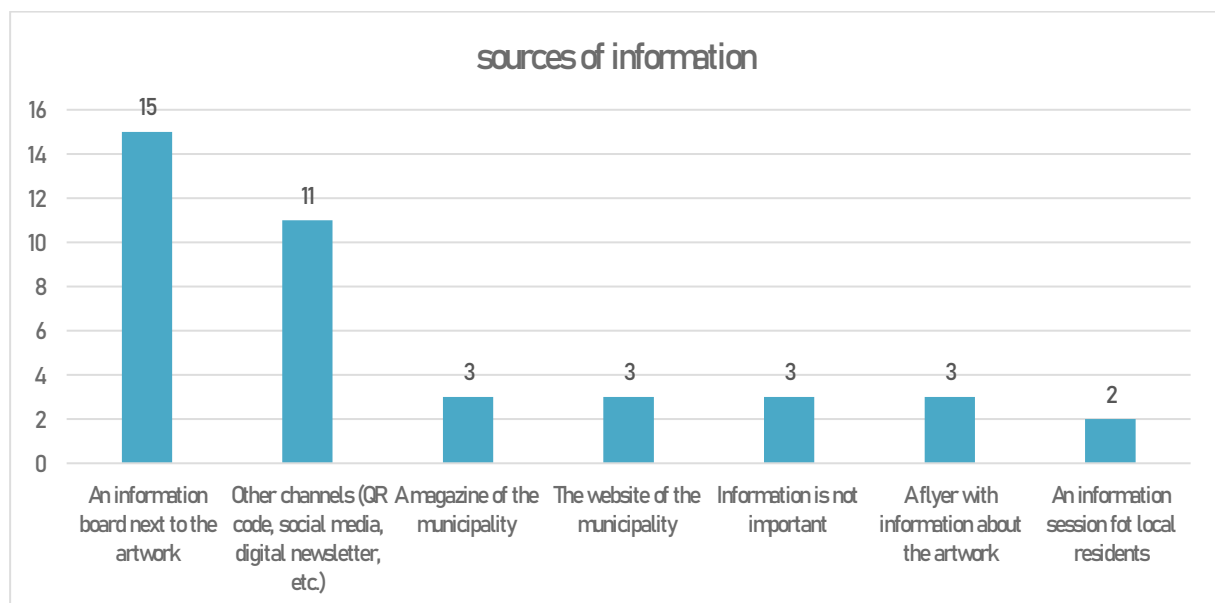
Searching and finding information

All respondents were asked if they looked up information about the artwork prior to their visit, and if they had found any. The responses showed that 83% did not look up information beforehand. This is not so surprising given that for 2/3 of these visitors, the artwork was not the reason for their visit. Among the 17% who looked up information about the artwork, most were found among visitors to the 'see-through church' and in each case were visitors from elsewhere.

When respondents said they looked up information **before the visit**, 2/3 actually found this information, with online sources in particular being consulted. Only 1/3 of visitors said they would look up information **after the visit**, predominantly online.

The artwork and/in the area

The question in this section was specifically addressed to local residents and gauged how the artwork 'fits' the area based on a number of statements: does it improve the quality of the area? Is it part of the area? Does it create a positive image? Does the artwork bring people closer together? Does it attract tourists or visitors from elsewhere? Is it a topic of conversation? The respondents overwhelmingly perceived a positive impact of the artwork on their area (see Figure 21):

➔ The statement with the most affirmative answers was whether the artwork contributes to the positive image in the area. Interestingly, even when an artwork is not seen as having a positive impact on the area, local residents did not necessarily see it as a negative element either.

➔ Local residents also believed the artwork was predominantly important to the area and considered the artwork a part of the area.

➔ Three statements were assessed as rather neutral overall, which is often related to the artwork and the context: the appeal of an artwork to tourists (e.g., the 'see-through church' does have this effect), the artwork as a topic of conversation ("I was here" does have this effect, as opposed to 'Op zoek naar een prinses') and the artwork as strengthening the sense of community.

statement	No opinion	Strongly agree	Agree	Neither disagree nor agree	Disagree	Strongly disagree
This artwork reduces the quality of the neighbourhood or surrounding area.	10%		10%	6%	71%	5%
This artwork attracts tourists and visitors from elsewhere.		10%	29%	24%	24%	14%
This artwork is a topic of conversation among residents.		14%	38%	19%	24%	5%
This artwork brings people closer together, strengthens the sense of community in the neighbourhood or surrounding area.	10%	19%	19%	24%	29%	
This artwork is important to the community, the neighbourhood residents.	5%	10%	52%	19%	14%	
This artwork improves the quality of the neighbourhood or surrounding area.		24%	52%	5%	19%	
This artwork is part of the neighbourhood, belongs to us.		33%	43%	10%	14%	
This artwork creates a positive image of the neighborhood or area.	5%	33%	43%	14%	5%	

Figure 21- Results from the statements about the artwork and the area, N=21

Finally, the survey gauged respondents' appreciation of art in public space in general, with an emphasis on the communication and audience engagement aspect (see Figure 22). There were no significant differences here between the responses of local residents and visitors from elsewhere. Overall, respondents were very positive about art in public space.

Giving artists opportunities, discovering art and maintaining art in public space was considered very important.

After that, a lot of importance is placed on information about an artwork in the public space, both on site and online.

Statements that were about the potential of art for a community predominantly received positive answers: an artwork in the public space is seen as a meeting place, as strengthening the (cultural) living environment of citizens, as a reason to look at the place differently and as an occasion to remember.

For 75% of respondents, a child-friendly programme about art in public space is a must.

The split (50/50) regarding personal participation in informative programmes about art in public space, such as a lecture, tour or event, is noteworthy. Most respondents who gave a negative answer indicated that they had little interest in participating in such programmes or had never done so. Others preferred to experience art in their own way.

statement	No opinion	Strongly agree	Agree	Neither disagree nor agree	Disagree	Strongly disagree
I would participate in an informative programme about art in the open or public space (e.g. A tour, event, lecture, exhibition at the library or at a museum).	4%	22%	31%	10%	31%	2%
An artwork in the open or public space provides a meeting place.		27%	49%	16%	8%	
It is important to offer a child-friendly programme about art in the open or public space (e.g., a workshop, guide tour, educational game).		43%	31%	16%	10%	
An artwork in the open or public space provides a place of memory.		39%	43%	12%	6%	
Art in the open or public space strengthens the (cultural) living environment of citizens.		43%	37%	20%		
An artwork in the open space makes you look at the place (landscape, environment, space...) differently.	2%	53%	27%	16%	2%	
Information about artworks in the open or public spaces should be findable online.		59%	33%	4%	4%	
Information about artworks in the open space should be given on site.		71%	12%	14%	3%	
It is important that people have the opportunity to discover art without having to go to a museum to do so.		90%	10%			
It is important that artworks in the open or public space be well maintained.		90%	10%			
It is important that artists have the opportunity to create work in open or public spaces.		92%	8%			

Figure 22- Results from the statements about art in public space, N=51

Evaluation of the survey as a tool

The survey conducted in the context of this study has the potential to be an audience engagement tool that can be used to monitor visitor perceptions of art in public space and evaluate communication initiatives. Indeed, the results of such a survey can provide more insight into visitors' appreciation of art in public space, and for the communication that takes place around them.

We put this to the test within this study and can deduce a number of elements:

Timing of the survey and the type of location are highly decisive

The type of survey used in this study was a *face-to-face survey with a digital questionnaire.* The goal was to have as diverse and sufficiently large a group of respondents as possible, in a number of locations selected according to various criteria (including type of artwork, location, type of public space, etc.).

The survey is best conducted at a time when the public space around an artwork is often visited by visitors and passersby. Weekends and holidays are advisable to this end, so the respondents are also less in a rush and are more open to answering a survey. The weather also plays a role. In this study, the choice was made to conduct the survey on a sunny summer's day. Most passersby were surveyed in the morning and in the later afternoon.

When the artwork was in an open landscape, more walkers and cyclists passed by. The atmosphere was relaxed, and visitors took a moment to admire the artwork and take a break. Even in a quiet suburb of the city, it is relatively easy to talk to people willing to take time out to answer questions. This is especially true for residents taking a walk or walking their dogs. The city is a much more difficult setting, as people are constantly in a rush, and suspicious of people approaching them on the street with a questionnaire. "Not interested," "don't have time," or an almost anxious look away as they start walking faster are more common reactions here.

The study tool relies on the interaction between the interviewer and the interviewee (respondent). It is therefore imperative that the interviewer is properly briefed and adequately prepared to conduct a survey on location.

It is possible to consult a highly diverse audience thanks to a survey

A survey conducted *face-to-face* has various advantages over other forms of monitoring. The other popular method, the online survey, has the potential to generate a lot more responses. The risk, however, is that the results of an online survey are not neutral because they are often sent out to, and answered by, a niche audience that feels drawn to the topic, in this case art connoisseurs and enthusiasts. For surveys gauging the experience of a particular target group, this is a useful tool, but when gauging the experience of art in public space by the general visitor, it is better to conduct the survey in person.

The interviewer can reach a highly diverse audience, regardless of age, background, gender, etc., with the only connecting factor is that they have to pass through the public space where the artwork is situated. As such, it is possible to draw general conclusions about the subject of the study in a more convincing way, based on the results.

Superficialities or generalities are inevitable, but not problematic as a result

As stated above, face-to-face surveys are the best way to gauge visitor perceptions of art in public space. The main advantage is that a wide variety of people are surveyed in the immediate vicinity of an artwork, and can judge it on the spot, without necessarily being art enthusiasts. The only condition is that they are users of the public space.

There is a downside: the vast majority of respondents had not considered the presence of the artwork in the public space at the time of the survey. It was only when the reason for the survey was indicated that the respondent became aware of it and had to quickly form an opinion. When the respondent felt like they weren't an authority on art (and frequently and almost apologetically indicated this), they felt a lot of pressure to express their opinions. Zebracki (2013) refers to this phenomenon as a *reinforced critical audience*.[41] The result is a large volume of superficial responses showing a cautiously positive appreciation of art in public space. This phenomenon is specific to surveys about art, and even more so in the public space. In fact, for Zebracki (2013), it was one of the main findings of his survey: "Nevertheless, on the whole, the publics' perceptions were expressed in platitudes. Here, it is an understatement to say that the publics did not decide on a critical and evocative attitude to public art."[42]

These superficialities are to be expected but can be compensated for by a conversational attitude on the part of the interviewer, to put the respondent at ease and encourage them to add something (but never to force or suggest an answer). A good selection of targeted questions can also gauge visitors' true appreciation of art in public space, as long as the above warning is kept in mind.

Appreciation of art in public space can be carefully captured

Based on the analysis of the results, it can be asserted that art in public space is predominantly appreciated by the public. The general public, the person in the street so to speak, reached through this survey also believes that giving artists opportunities, being able to discover art in a non-museum context and maintaining existing art in public space are all very important.

Statements about the positive impact of art on abstract concepts such as social cohesion, quality of life and identity are largely agreed upon, but these concepts rarely recur in respondents' answers about what they think of the artwork ('nice', 'great').

The survey can be used as a tool to capture the public's appreciation of art in public space. Although the rollout of the survey is a time-consuming aspect that requires the necessary communication skills on the part of the interviewer, as well as flexible planning, it has the major advantage that the audience reached is highly diverse, not necessarily inclined to visit a museum, and therefore very valuable as a sounding board for communication and audience engagement around arts initiatives in the public space.

Communication enhances appreciation and experience

The survey revealed a high level of importance attributed to art in public space in general. The appreciation of a specific artwork as well as the experience of it is enhanced by communication. Based on the analysis of the

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[41] Zebracki M. (2013). "Beyond public artopia: public art as perceived by its publics," in: *GeoJournal 78*, (2), p. 314.
[42] Zebracki M. (2013). "Beyond public artopia: public art as perceived by its publics," in: *GeoJournal 78*, (2), p. 314.

results, we can assert that there is a clear preference to obtain information about the artwork, even - or especially - if it is a work that was not initially noticed by the respondent. This communication can take various forms:

- Involving and or informing local residents about the proposed artwork (initiation and realisation phase) through local media (website of the municipality, newspaper, online newsletter, social media) and organising local info sessions for local residents. The majority of respondents said they experienced this as good or clear communication.

- Permanently informing local residents and visitors about existing artworks through a physical information medium is advisable. The information is shared at the level of the artwork and online (QR code, website, social media), this helps people to experience the artwork in a more multi-faceted way.

- As a minimum, the following is also possible: With the exception of a few respondents who felt that an artwork speaks for itself, the majority of individuals surveyed indicated a preference for readily available information. For some, this may be as minimal as the name of the artwork or the artist who created it, so they can look up targeted information, if they wish. The online search engine is the channel most often mentioned as a tool for looking up information in this regard.

- Less organised but just as effective is spontaneous information exchange. That way, the enthusiasm of other local residents, friends or family can add to the appreciation and/or experience.

Communication and audience engagement - findings

Image: I Can Hear It - Ivars Drulle, Middelkerke-Westende (2012) - © Beaufort

Lessons from the field study

There are fascinating lessons to be learned from the practices in which an artwork is realised and from the practices of organisations that take charge of an art collection in the public space. In this section, we first zoom in again on results from the field study, specifically the insights and challenges that emerge from the case studies, before answering the research questions in the next section.

Insights regarding individual artworks in the public space

➔ We see the **importance of trust** come back in several of the cases studied. This is trust in the process and the associated methodologies (participation and co-creation) as well as trust between the people involved in the art project. This can be trust between technical experts and artist, between the commissioner and/or artist and residents, between partners involved in the art project, between actors involved in the co-creative or participatory process, between artist and the public.

➔ **Expertise and experience** gained from previous collaborations can make all the difference in future collaborations. For example, the mediation between various parties can be more effective and efficient based on previous experience. Think of the reflex to immediately, even before realisation, make agreements regarding management and maintenance of the intended artwork.

➔ A **professional process supervisor** is able to mediate between various actors: the commissioner, artist, residents, the general public, etc. The mediation runs smoothly thanks to good social and communication skills, clear agreements between the parties and a clear division of roles for all parties involved. It is important to tailor the communication to the project and roll them out in a targeted manner.

➔ When **communication is an intrinsic part of the artwork**, there needs to be room for adjustment or optimisation. Because communication is a part of the artwork, the interaction with and experience of the visitor is greatly enhanced. It is therefore important to properly plan the communication and audience engagement initiatives according to the local context and public response, and adjust as needed.

➔ An artwork may involve **co-use** by other artists or the public. This requires a certain openness of the artistic concept and openness of the artist him or herself towards other (artistic) actors. Of course, this co-use can also arise spontaneously. In any case, co-use creates a special dynamic where the artwork can become a meeting place and even an incubator for other artists.

➔ Sometimes significant adjustments need to be made, for example because there is no public trust or support. Then a multidisciplinary **task force** can be set up to get back in control of the situation. To build support, it is important to have a good sense of what is going on at the local level, and capitalise on it. This does not necessarily have to infringe or curtail artistic freedom. It does mean carefully interacting with the site where the artwork will be installed, and the residents of that place. Clear and transparent communication about the process, and opportunities to enter into conversation, can be basic elements in this regard.

➔ Success has a price, especially if there is no agreement regarding the **life span** of an artwork. When a temporary artwork is embraced by the public, it can still achieve permanent status. This can create problems in terms of the responsibility for management and maintenance. When this requires new agreements, all parties must be involved and agree on the organisation and implementation of the management and maintenance.

➔ Thorough **co-creation with residents** fosters accessibility of the artwork for residents. This accessibility can be implemented in various ways: resident participation, financial and/or physical accessibility, understandable information. Accessibility can also be further fostered with an appropriate public programme

that includes performances, lectures, workshops, etc. It is often the artist him or herself who plays a key role in this regard, with or without the support of a team or mediator.

➔ If there is a communication and artistic practice with a recurring aspect, for example the installation of a work that is part of a larger art project and the same communication tools are used, it is advisable to anticipate the local context in which a work is presented. **Adaptive communication** can be used to stimulate or facilitate dialogue among diverse audiences.

➔ Some artworks give rise to **co-productive acts**, where the audience appropriates the artwork or gives it additional meaning. As such, there are artworks that become symbols of a city or region. And there are also artworks that are linked to stories of the place, gaining new meaning or support.

Challenges to a collection of art in public space

➔ Organisations responsible for the realisation and/or improved access of a collection of art in public space often have to **mediate communicatively** between 'art and the public' and between 'partners and art'. Communication and audience engagement that informs and engages visitors and residents about the collection, new realisations or public-oriented programmes make all the difference. Professional relationship management can also help ensure quality management and improved access.

➔ Not everything has to be orchestrated in advance. Sometimes, the **surprise effect** can also work, and it may be a conscious decision not to communicate about an upcoming artwork in the public space. Then there is a guerrilla approach that generates impact at the moment the work is unveiled. Restraint can also be an option. For example, using a select number of communication tools, such as a website and a leaflet distributed near an artwork, to get the message across to specific audiences.

➔ Organisations responsible for developing, managing and improving access to a collection of art in public space concentrate on their core missions. The realisation of new artworks usually involves professionally organised communication and audience engagement , with a **communication plan** tailored to the project. The related efforts and investments are mainly concentrated on the realisation and unveiling of a new work. The artwork will also be included on a central website and associated information channels. Meanwhile, the collection continues to grow, but none of the cases takes a long-term collection vision.

➔ We also see in organisations the importance of transparent communication and trust as a basis for fruitful collaborations in a multistakeholder context. Experience and skills of the mediator or curator involved make all the difference. The challenges are somewhat more complex in terms of scale, especially when the artworks are presented in a rural area, such as in nature or on the coast. A long-term vision for art in public space can contribute here to an **environmentally sustainable development strategy**. Such a vision can focus more on the balance between culture and tourism, the capacity of the site and support among residents and audience engagement around existing works.

➔ We see in several cases that **local connection** can be an important carrier for the artistic policies of organisations. This is sometimes about mining the stories of the place, involving local residents in the realisation of a new artwork, and so on. But it sometimes goes much further than that and an entire organisation can aim to create significant leverage for a city or region through art in public space. Cooperation with the local community, encouraging local creative talent, through participation and co-creation and the rollout of small-scale projects, ensure a high degree of local interweaving and relevance to a broader community than just the artistic community.

Answers to the research questions

We summarise the results of the study in this section by answering the research questions in conclusion.

The importance of a distinct approach

Is it possible to develop a generally applicable strategy for the communication and audience engagement of art projects in the public space?

In principle, it is possible to develop a generally applicable strategy for communication and audience engagement for artworks in public spaces, but the question is whether this is desirable? After all, the way in which communication and audience engagement are shaped and generate impact is significantly influenced by factors and dynamics specific to the creative process, the artwork and/or the context in which the artwork emerges.

This study has presented a variety of approaches. In no case is there a 'one size fits all' communication approach. On the contrary, we have learned that communication and audience engagement can be spontaneous or autonomous, that they may or may not generate the desired effect and that they can be adjusted, that the needs of the public in relation to existing artworks are often rather 'basic' (information board next to the artwork), that new narratives arise through interactions (including 'co-productive acts') with the artwork, that some artworks have a communication component, etc. We also see that communication and audience engagement are interpreted differently depending on whether it is an existing (and growing) art collection in the public space, or if it is new art initiatives. For each of the situations, the (broad) context helps determine the needs and possibilities in terms of communication and audience engagement , and a tailored approach is always necessary.

We conclude that a solid and tailor-made plan can be used as a guide in organising communication and audience engagement . It is advisable for the plan not to be too strict in this regard. Because the public space belongs to everyone, and therefore the artwork installed in it is also part of the commons, it is important to always respond with the necessary flexibility to the interactions between (among others) 'art and environment', 'art and audience', 'art and partners', etc. There must be sufficient room for evaluation and adjustment of the plan, i.e. an interaction between the predetermined goals, the actual effects of the communication and audience engagement , and the gradually emerging needs or expectations of the partners and public with regard to communication and audience engagement .

Fascinating approaches

What are the 'best practices' in terms of communication and audience engagement of art in public space? Both from the perspective of quantity (audience reach), quality (experience), diversity (audience diversification), sustainability (the impact on the environment) and continuity (the effectiveness of the communication in the longer term)?

There is no clear answer to this cluster of research questions. Judging a practice as 'good' or 'best' is not really possible, nor desirable. The context and dynamics are so case-specific that we can conclude that different approaches are (for several reasons) especially fascinating. Consequently, valuable insights can be gleaned from each approach.

The cases in this study are fascinating because they each try to answer, within their own context, the challenges of art in public space in terms of communication and audience engagement , with varying degrees of 'success'. These include approaches where there is not much focus on communication and audience engagement , and the artwork itself is the main communication tool ("let it speak for itself"), but also approaches where communication is an integral part of the creative process, and active investment is made in audience engagement e.g. through education, participation and co-creation.

Given the unique context of each of the cases in this study, it is difficult to say which approach is the 'best'. What we can say, however, is that thoughtful communication and audience engagement can help in developing a connection between the public and the artwork in the public space, and in creating support before, during and after the realisation of an artwork - and that in some cases, thoughtful communication and audience engagement even proved instrumental in achieving this.

Audience reach

The audience reach of an artwork in a public space is difficult to measure, but there are a number of cases within this study that are clearly popular with the general public, and attract a lot of visitors. A first element that plays a role in audience engagement is the accessibility of the artwork. As discussed earlier, the artistic choices regarding the design and concept of an artwork, its accessibility and relationship to the local context, are factors that help influence communication and audience engagement (spontaneous or otherwise).

In the case of 'Colour by numbers' it is the user-friendliness of the artwork that invites a very broad audience to participate. In addition, spontaneous co-productive acts ensure that an artwork generates a loyal and appreciative audience. The 'Angel of the North' is an artwork that has now become part of a community's identity and attracts people from far. The 'see-through church' is an internationally embraced artwork, which attracts a lot of walkers and cyclists and in this sense has an autonomous attractive power.

In several of the cases, organised communication and audience engagement help make an artwork accessible to the general public, for example, by making the "story behind the artwork" and the associations the artist makes with the local context transparent, by providing a platform for co-productive acts, and by continuing this after the artwork is realised.

There are initiatives that help ensure that an artwork or art collection remains permanently accessible in the public space, for example the creation of an educational public programme, a tourism strategy, a communication strategy, etc. This offers various possibilities and fosters cooperation well beyond the realisation of an artwork. One crucial consideration is to maximise alignment with the language and living environment of predetermined target groups when rolling out these initiatives.

Audience experience

The results of the survey conducted into artworks in the public space show that people consider art in public space very important. We saw that the appreciation of a specific artwork as well as the experience of it is enhanced by communication. Visitors and passersby have a better experience thanks to readily available and understandable communication (for example, an information board and website). For local residents, (various forms of) involvement or being informed can make all the difference. This can be via local media and organising info sessions. We have also learned from the case studies that involvement in the realisation process (for example, in a participatory or co-creative process) greatly enhances support for, and the experience of, artworks.

For example, being involved in the creative process of an artwork, getting an explanation about the context and locality of an artwork, or even being informed about the artist and the work itself, can each add value to residents, visitors or random passersby. Communication can effectively ensure a high-quality audience experience. A great example of creative communication with a storytelling component is the traditional Frisian sailing ship used to sail from town to town and the inspiring link between the 11 fountains and Frisian heritage and craftsmanship.

Sustainability and continuity

The impact of an artwork in the public space on the environment is not easy to grasp, and the literature advocates tempering expectations that an artwork will have a meaningful and socially sustainable impact. However, cases have emerged in this study where this is in fact the case, where the artworks can be said to have brought about long-term positive change in their communities.

The 'Angel of the North' shows that continuous communication around the artwork, combined with strong support from local residents can result in the transformation of a city's image. The same can be said of Folkestone, where the long-standing, multi-faceted but integrated, work of Creative Folkestone has put the city on the map as a centre for creativity. Continuous audience engagement is important in this regard, although it has also proven to be a sticking point. Communication is often limited to the process and public unveiling, after which audience engagement is at a low ebb. In none of the cases is there a long-term vision for art in public space, and usually there is no budget or consideration for further audience engagement after a new work is unveiled. When efforts to valorise a work (tourist and/or cultural) are made, this ensures continuity with potentially positive effects on both (diverse) audience reach and experience.

Combining experience and expertise

What actors and what profiles (artistic and non-artistic) need to be involved in communicating art in public space? What knowledge and expertise, what competencies are desirable or relevant? What is needed to ensure the necessary knowledge and skills among the various actors?

As with the question of which tools to use, here too the process, the specific context and the artist themselves are decisive for the use of specific profiles and expertise. Consequently, it is best to put together a multidisciplinary team in the initiation phase, so that opportunities in the area of communication and audience engagement are identified early and are then maximised by creating and rolling out a suitable communication strategy.

Interviews with actors mostly reveal that everyone feels strongly that good communication is crucial, but also a skill. For example, a mediator needs to be able to communicate with everyone, and in a different language each time: a municipal council member, the artist, the technical department, the residents involved. Besides professional knowledge (e.g., artistic expertise), experience plays a very important role. This may be experience in realising art projects in a multistakeholder context, but it can also be experience accumulated elsewhere: previous work experience in the hospitality industry, in companies or as a product developer in the tourism sector, etc. Sometimes a mediator him or herself can play this role, and demonstrate a certain 'multilingualism', as is the case with 'Ling Zhi Helicopters'. But it is sometimes necessary to combine expertise, as in the case of Beaufort, where tourism expertise and art expertise are used simultaneously throughout the process. And it is sometimes the artists themselves who take the lead in communication, supported or not by technical experts, as is the case with 'Wanna Play' and '10 taarten'.

We see in several cases that the expertise involved can be numerous: artistic mediation, crafts, technical mediation, tourism, city marketing, education, spatial planning, nature and landscape management, communication, heritage, architecture, culture, science and research, care and welfare, etc. In the matrix, we clearly depict the actors and expertise requirements for each case.

Combining expertise proves to be an essential element in making the process of realising an artwork in the public space and the associated communication and audience engagement successful. Actors who bring in expertise build it up throughout their careers and can take on specific roles as a result. The challenge is to gain experience, to learn by trial and error, and to apply lessons learned in the next round. Knowledge and skills must be allowed to mature. It is therefore important to value the learning processes associated with expertise as well as the actual expertise itself.

Several cases show the importance of the specific expertise of the artists (for example, in installations such as 'Colour by Numbers' and the performances 'Wanna Play') or of the actors involved (for example, technical companies in the case of 'Untitled', bakers in the case of '10 taarten', heritage experts in the case of '11Fountains') for the continued existence of the artwork. Making agreements as regards management and maintenance, but also about communication and audience engagement during the realisation process also appears to be crucial in several cases.

The fact that actors are no longer involved, and thus the disappearance of their specific expertise, even after the artwork is realised, can result in a shortcoming or loss in terms of appropriate (technical) management and maintenance, in terms of essential contact with target groups or the general public, with political stakeholders, the artist and the owner. The loss of expertise may even threaten the continued existence of the artwork. Various actions can prevent this, such as structural consultation during the realisation process, a formal handover of knowledge and tasks, and regular contact between stakeholders once the work is realised, also to ensure that ongoing initiatives do not stop once the work is unveiled. Documenting the realisation process can also provide

assurance of knowledge and insights. This can benefit the artwork itself, as well as benefiting audience engagement and fuelling academic research.

Role and visibility of stakeholders

What role do the various stakeholders play in a project: artist, commissioner, mediator, owner, etc.? And how to successfully make these stakeholders visible in communicating about a project?

We can answer the first question directly from the case study. We see here that the role each actor takes on in a project is directly related to the mandate they have (policy maker makes the final decision) and/or the expertise they can contribute (curator advises on artist selection). The extent to which people know each other and a relationship of trust is built up helps determine how different stakeholders relate to each other. We see this in each case when identifying actors involved and expertise involved. Of course, some actors are multidisciplinary in their profile and they may have multiple roles in that sense, for example with 019 this includes artistic development, process supervision and artistic mediation.

The second question is less obvious to answer because few 'ready-made' examples have been found on this subject. Organisations that take care of building and improving the access to a collection in the public space often have an online platform (website, database) that is used to organise access, in addition to or complementing the analogue communication media (notice boards, brochures, publications). The partners involved will also receive visibility in this regard, for example, by displaying their logo on various online and offline communication media. As part of the communication strategy, it can be opted to strategically organise the positioning of the organisation 'behind' the artworks, as well as to strategically organise public recruitment for the artworks...

Yet we see that Beaufort is primarily in the spotlight rather than the many organisations that help realise it, and Stroom chooses to go public with the Outdoor Art The Hague brand. Elsewhere, Land Art Flevoland does in fact focus on brand recognition, the name of the organisation reflects the thrust of the collection, which may make a brand strategy more opportune. It is important to be critical to whom the visibility of the involved (and leading) actors is really relevant: to the partners within their own network or to the general public? In any case, as regards the profiling and positioning of the organising actor, it is recommended segmenting the target groups.

Communication and audience engagement initiatives are often intertwined with the realisation process and end sometime after the opening or unveiling. Communication can be organised spontaneously (responding to the need or insights of the moment), but there are also practices where a (flexible) communication plan is used for each initiative. When the process is documented, improved access can be part of the audience engagement . The 'sender' of the communication is the one who can generate the most visibility. It is therefore important when drawing up a communication strategy to determine who the sender is, what tools will be used and to also make clear agreements on this with partners involved (who may or may not act as co-sender).

Tools

What tools are used to communicate art in public space, both physical and digital? And what target groups can be identified in the process?

Unfortunately, we cannot glean a golden formula for communication and audience engagement for art in public space based on this study, for the simple reason that each process of creating a public artwork is unique and because the artist and the context are highly decisive factors. In previous studies, we could already see that in practice, the communication and audience engagement around art in public space is often insufficiently covered (for various reasons such as budget, agreements, ownership, etc.). This does not take away from the fact that

there is communication (in some form). The international field study now shows that various communication tools can be used, both before, during and after the realisation of an artwork. Whether spontaneous or not, communication is driven by dynamics that are often related to a specific context and, of course, (the choice of) the artist(s).

Overview - tools for communication and audience engagement set-up

This study highlights a range of initiatives and associated tools that can be used in communication and audience engagement around art in public space. The **type of process** will largely help determine what initiatives are needed and what tools can be used in the process.

We give the example of a participation process that takes many forms in the cases. In general, we can state that actors can be involved from the very outset (project idea and/or project development) and possibly remain involved well after realisation, e.g. in terms of maintenance, as an ambassador, guide, evaluator, etc. The level of participation can vary case by case, from pure consultation to actual co-creation. For example, local residents can be consulted about the proposed initiative, such as via an information event in which the initiative is presented and questions can be asked. But residents can also be more intensely involved and co-direct choices at every step of the process, such as the selection committee formed by residents and artistic experts in the 'Ling Zhi Helicopters' art project, the bakers and associations who jointly decided on the design and even jointly managed the realisation of '10 taarten' and the local residents who helped build the 'Gramsci Monument'.

We will now bring together all the identified initiatives and tools and categorise them by phase of an art project.

Initiatives and tools in the initiation phase

➔ Commission description: The commissioner prepares a **commission description** that outlines the framework of the art commission with any specific conditions. A **mediator** may be involved in this regard. An (artistic) expert can develop a vision of the commission context, assist in the selection of the artist and in the preparation of the commission by the selected artist.

➔ Commission procedure: The artist is directly appointed through a **unique commission** for the purpose of producing or acquiring a unique artwork or providing a unique artistic performance. The artist is selected under an **open call without compensation** based on a proposal submitted following a public call. The artist(s) will be selected in the context of an **open call with compensation** where, after an initial phase, several artists will be invited to draw up a proposal, in return for a fee. A **site visit** can be organised, after which an artist can develop a proposal.

➔ Selection procedure: The commissioner selects an artist **without the support** of an expert from the arts field. The artist can also be selected by the commissioner **with the support** of an expert from the arts field. The commissioner may also choose to put together a **selection committee** for the artistic selection, which includes representatives of the commissioner, the designer, the user and (an) external artistic expert(s). Finally, a **mediator or artistic expert** may be in charge of selecting the artist(s) and/or pre-submitted proposals (this may be a curator or other type of expert from the professional arts field).

➔ Own initiative: Artists can also take their own initiatives to realise a work in the public space, without the prior involvement of other actors.

➔ Communication: Residents are structurally informed about the initiative (artist, design, location, timing, budget, etc.). This is via distributed **leaflets, newsletters, social media messages** and **information evenings**, among other things. An intelligent **press and media strategy** can be put in place, where the (local or international) press is informed about the art project in a regular/effective manner. The press and media strategy can be started as soon as the design brief is published or tendered.

Initiatives and tools during realisation

➜ Project leadership/process supervision: A mediator, the designer or other type of expert is in charge of **guiding the artistic project or process**. In the case of construction and renovation, the artist can be appointed as a mediator through the architect-designer. This may arelso be the case in projects where the [Decree on](#) Commissioned Art (formerly the Percentage Decree) applies.

➜ Documenting: The realisation process can be documented for the purpose of communication and audience engagement . **Photographs, videos and reports (written and audiovisual)** can be used to provide insight into the realisation process. A **project website** and/or **social media** can be an interesting platform to reach the wider public in this regard.

➜ Communication: Residents receive **information about the realisation process** of an artwork: progress of implementation, the form and content of the artwork, planning and opening. This is done through a (**project) website, leaflets, newsletters, social media posts,** among other things. Residents can be consulted more actively on the realisation process, for example through **information sessions** where the initiative is presented and questions can be asked. Residents can also be involved as a **sounding board group**. As part of the **press and media strategy**, (local or international) press can follow the art project, for example by distributing press releases, organising a site visit, organising/facilitating interviews or podcasts and/or organising an exclusive sneak-preview.

➜ Interaction with the artist: **Public activities** can be set up on the artist's initiative or in consultation with the artist, to get the public enthusiastic about the artwork, e.g. a **workshop** in schools under the artist's guidance, an **artist talk** where the artist explains their vision and the public can ask questions. The artist can regularly **visit the working studio** where the design of the artwork is implemented by technical experts. These work studios can also be open to the public, to show them how the artwork is produced.

Initiatives and tools after realisation

➜ Unveiling: the artwork is handed over and opened to the public. This may involve inviting involved actors to an **official unveiling**, but a large-scale **neighbourhood party** can also be organised. An opening can be accompanied by a **cultural event programme** (with performances, artist talk, etc.), with a **press event** and other activities.

➜ Handover: after realisation, the artwork is handed over to an organisation, community or entity that is jointly responsible for **its care, management, maintenance** and possibly improved access. These may be actors involved in realisation, an actor other than the commissioner or coordinating party. This may be a **professional organisation** whose core task is to take care of a collection of art in public space. This may also include a company (technical or specialised) responsible for the management and/or maintenance of the artwork. For the handover, it is important to formalise any agreements between all parties involved in a **contract** and ensure that previous agreements, e.g. with the artist on maintenance, are adequately incorporated.

➜ Communication: The artwork itself may have a **communication component** within it that invites or challenges the audience to **interact**. Spontaneous communication that comes from audience initiatives, so-called co-productive acts, can be given a **platform** and/or monitored. The artwork can have its own **website** or be included on a website about (a collection of) art in public space and the websites of (involved) partners.

➜ Improved access through audience engagement : Improving access to the artwork for the general public can take various forms, such as facilitating **dialogue or debate** and organising referral **and guidance**. In this regard, someone must be **responsible for audience engagement** after realisation. Audience engagement ideally aims to nurture, stimulate, facilitate the 'conversation' between art(work) and the audience in some way.

➔ Evaluation of the art project: An **evaluation** includes qualitative and quantitative **testing** of the process, outcome, audience reach, funding and artistic content quality, among other things. The initial commission (description) can be the basis for the format of the evaluation. Various actors involved in the process can be recruited as **evaluators**: partners, artists, producers, audiences, participants, art enthusiasts, critics and journalists. An evaluation provides insight into the course of the realisation and highlights possible areas for improvement (for this or other initiatives).

➔ Visitors experience survey: a face-to-face **survey** can be used to monitor the visitor experience of art in public space and evaluate communication initiatives. The results of such a survey can provide more insight into visitors' appreciation of art in public space, and for the communication that takes place around them.

➔ Cultural valorisation: the artwork receives (additional) valorisation through new initiatives that co-integrate the artwork into their scope, such as the inclusion of the artwork in an art (in the public space) **collection** of a city, the development of an **art route** whereby the artwork is made even more accessible, the inclusion of the artwork in an **online database** or other type of **publication** about art in public space, the organisation of an arts festival **, debate or symposium**, etc.

➔ Tourist valorisation: after its realisation, the artwork is included in the tourist offering of a city, region or province. In the context of the tourist valorisation of art in public space, tourism products can be developed, such as **hiking, biking and/or boating routes, a child-friendly family game, active jogging routes**, and **guides and ambassadors** can be trained. Cooperation can be set up with local (tourism) entrepreneurs. The artwork can also be included in the tourist **(city or region) marketing** and related **campaigns**, thereby contributing to the scope of the communication.

➔ The element of surprise: not communicating, not announcing anything, not involving anyone and just doing it, can be part of the strategy to open up the artwork publicly. This can spontaneously spark debate, dialogue, engagement, etc.

Target groups

A (fully-fledged) communication and audience engagement strategy, including a target group segmentation, is actually not very common (or not openly shared) in the case of individual artworks. In the cases in which we examine organisations responsible for a collection of art in public space, we do see a more strategic use of communication. This is particularly evident from the conversations we had with representatives, rather than from documents made available or not.

Examples of a more strategic use of communications include: Creative Folkestone, where they work with a communications agency. Land Art Flevoland, where brand awareness is part of the communication strategy and where target groups are divided by background, interest and motive to visit. Beaufort shows tourism-based expertise intelligently valued in the marketing and communication strategy for the art collection in the public space. It is noteworthy that an event such as a triennial or tourism objective are often the reason for communication plans and audience programmes.

The interviews reveal the fact that a lot of importance is placed on communication and audience engagement but also that, in practice, a case-by-case, artwork-by-artwork basis is applied, a customised approach is used, both to the general public and to the partners. This method of working is intensive but valuable, because it starts from a specific context and takes into account and flexibly anticipates associated dynamics.

Recommendations

We answered the research questions that prompted the study assignment in the previous section. Building on the conclusions from the international field study, we formulate two recommendations for art in public space practices. Whether they are one-time initiatives, recurring, or more collection-based initiatives, a strategic approach to communication and audience engagement and a long-term vision of a collection of art in public space can add great value to all actors dedicated to or involved in the realisation, technical management and enhancing accessibility of art in public space.

A strategy for communication and audience engagement

A strategy for communication and audience engagement for realised artworks is often missing. When new artworks are realised, communication initiatives, especially in the initiation and realisation phases, and a public programme are rolled out until the 'unveiling' of the artwork. But after opening, these initiatives are usually put on the back burner. We therefore make the distinction in this recommendation between artworks yet to be realised and already existing artworks - whether managed and opened up as a whole, an outdoor collection or not.

In the case of an **artwork to be realised**, we have seen that thoughtful communication and audience engagement can help in developing a connection between the public and the artwork in the public space, and in creating support before, during and after the realisation of an artwork. In some cases, thoughtful communication and audience engagement even proved instrumental in achieving this. It is therefore recommended to think about the communication and audience engagement before the start of a realisation project and to interpret it more concretely and in a more refined way as time goes on, according to design, motivation, budget, actors involved, dynamics, etc. Moreover, communication and audience engagement always require a custom approach. Various factors specific to the creative process, the artwork or the context in which the artwork manifests itself create unique dynamics that help determine the design and content of communication and audience engagement initiatives. Moreover, customisation has a beneficial effect on support and appreciation.

A solid and **tailored communication plan** can serve as a guide, without being too restrictive, and can be adjusted as the process progresses. Embedding a mid-term review and adjusting actions, moreover, can ensure that the needs or expectations of partners and audiences are better met. This can also further enhance the audience engagement .

For **collections of artworks** in the public space, it is recommended that **an overarching communication strategy** is set up. A communication strategy is based on research into the motivations of the partners involved and considers various roles and responsibilities. Communication needs of the general public can also help guide the communication strategy. A communication strategy includes a clear communication objective linked to concrete target groups, an overview of tools to be deployed and planning of communication activities (content, timing, sender, recipient, channel), linked to an appropriate budget. A suitable communication strategy considers the collection vision (see next recommendation) and contributes to realising the ambitions set forth herein. A suitable communication strategy also considers the audience programme and thereby helps build the audience.

Like the communication strategy, **audience engagement** can be elaborated from a strategic vision on the collection (see next recommendation). For the initiation and realisation of a new artwork in the public space, audience engagement can be aimed at involving (specific) target groups. To this end, contact with (the representatives of) target groups must be made early enough. In the field study, this often appears to be an initiative of the artists themselves and/or the mediator involved - each of whom uses social and communication skills to facilitate active involvement. It is recommended that audience engagement, like communication, is

regarded as a task in its own, right before, within and after the art project, and that partnerships are made to achieve this. It is advisable to make someone (internal or external) responsible for the public life of the artwork or of a collection of artworks in public spaces.

Audience engagement can take various forms (from dialogue, debate to referral and guidance) but in each case it aims to feed, stimulate, facilitate the '**conversation**' between the art(work) and audience in one way or another. With an educational programme, (specific) target groups can be given context to an artwork in the public space and can be more in tune with the living environment of target groups. The accessible aspect of art in public space (you don't have to walk into a museum for that), has the advantage that the audience engagement can really be tailored to selected target groups (e.g. children, young people, adults, care centre residents, etc.). This offers opportunities for interesting synergies: for the development of educational programmes aimed at children and young people, there can be collaboration with youth clubs and/or with local schools. For education partners, a cross-cutting perspective (language, geography, geometry, plastic education, physics, history, social studies, etc.) within the educational offering can be an additional value.

Exploring a long-term vision

Organisations responsible for the management and maintenance of a **collection of art in public space**, as well as those responsible for the **development of art in public space**, primarily focus on their core tasks. They work with a team and resources (project subsidies and/or structural operating grants) at their disposal, and through collaboration with partners from their network.

It is striking that, despite the many fascinating practices, and sometimes decades of experience, none of the cases take a long-term view of art in public space. It was stated in almost all the interviews conducted that a long-term vision, if sufficiently open or agile, would be an asset, but it is currently lacking. When we asked why this is the case, the answer was often that people involved in art in public space projects have not been asked about a long-term vision before or have not thought about it yet, but often was stated that it would be a logical next step. As collections of art continue to be built up in the public space, there are important reasons to pick up on the development of a long-term vision, for example:

➔ Cooperation can evolve from project-based to structural, and professionalisation can be further scaled up, for example through knowledge sharing, regional development, evaluation, etc.

➔ The public space is becoming scarcer and requires a sustainable approach (materials, lifespan of the work, interaction with the local context, etc.) and the courage to question and adapt previous choices.

➔ Existing works can be 'reawakened' by making them part of an audience engagement strategy, and the implementation of participatory, communicative educational projects.

A long-term vision on art in public space can contribute to an **ecologically and socially sustainable approach**, in which the carrying capacity of the site and support from local residents, dialogue and easily-accessible audience engagement around existing works, leverage a powerful synergy between various sectors (tourism, creative industry, culture, heritage, nature, etc.). Moreover, the long-term visions applied in these (involved) sectors can also contain interesting starting points and possibly help fuel a strategic 'art in public space policy'. It is also recommended that the exploration of a long-term vision is done in co-creation with partners and actors, who contribute to the realisation and preservation of art in public spaces, to communication about and audience engagement in art in public spaces.

ANNEXES

Overview of sources and interviewees and survey

Image: Pillage of the Sea, Rosa Barba (2021) - © Beaufort

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- Alastair Upton, Chief Executive Creative Folkestone, 30/03/2022

Visitor experience questionnaire

For the interviewer

1. Enter the location here

> Twijfelgrens by Fred Eerdekens, Borgloon
>
> I was here by Pavel Balta, Hasselt
>
> Museum church of Benjamin Verdonck, Oud-Rekem
>
> Reading between the lines by Gijs Van Vaerenbergh, Borgloon
>
> Op zoek naar de prinses by Willo Gonnissen, Hasselt

Profile of the respondent

2. Gender - What can we record?

> X
>
> F
>
> M

3. Age - What is your age?

> –12
>
> 13-18
>
> 19-25
>
> 26-35
>
> 36-45
>
> 46-55
>
> 56-65
>
> 65+

4. Origin - Are you from the area?

> Yes
>
> No

5. Origin - Where are you from?

> Belgium - Flanders
>
> Belgium - Brussels
>
> Belgium - Wallonia
>
> The Netherlands
>
> Germany
>
> France
>
> United Kingdom
>
> Other

6. What province do you live in?

Province of Antwerp

Province of Limburg

Province of East Flanders

Province of West Flanders

Province of Flemish-Brabant

7. What province do you live in?

Province of Hainault

Province of Liege

Province of Limburg

Province of Namur

Province of Flemish-Brabant

Art in public space - questions for local residents about the specific work at this location

8. Do you come here often?

Yes

No

9. Do you come here specifically for the artwork?

Yes

No

10. What do you think of the artwork?

I like it because

I find it intriguing because

I think it fits well here because

It bothers me because

I have no opinion about the artwork

Others

11. Do you think you are well informed about the artwork?

Yes

No

12. In what ways did you obtain information about the artwork?

I was involved in the realisation of the artwork

Via the magazine of the municipality

Via the website of the municipality (or other websites?).

Via social media (Facebook, Instagram, TikTok, etc.)

Via the information board next to the artwork itself

Via a hiking/biking brochure

Via an article in a newspaper or magazine

Via other local residents, friends, family, etc.

Other

13. In what way were you involved in the realisation of the artwork?

As a local resident in a civic participation process

As a sounding board in the selection of the artist

As an invited local resident for the opening

As an attendee at an information evening for local residents

Other

14. How did you experience the communication about this art project?

Clear

Good

Unclear

Too limited / too sporadic

Insufficient

Last minute

15. How would you like to receive information?

I don't think it's important to get information.

Via the magazine of the municipality/city.

Via the website of the municipal/city.

Via an information evening for local residents.

Via an information board at the artwork.

Via a flyer on the artwork.

Other

16. Please indicate whether you agree or disagree with the following statements

This artwork brings people closer together, strengthens the sense of community in the neighbourhood or surrounding area.

This artwork is a topic of conversation among residents.

This artwork is part of the neighbourhood, belongs to us.

This artwork improves the quality of the neighbourhood or surrounding area.

This artwork is important to the community, the neighbourhood residents.

This artwork reduces the quality of the neighbourhood or surrounding area.

This artwork creates a positive image of the neighbourhood or area.

This artwork attracts tourists and visitors from elsewhere.

Art in public space - questions for visitors from elsewhere about the specific work

17. Are you here for the first time?

Yes

No

18. Is the artwork the reason you are here?

    Yes

    No

19. What do you think of the artwork?

    I like it because

    I find it intriguing/special because

    I think it fits well here because

    It bothers me because

    Other

Communications and audience engagement

20. Did you look up information about this artwork beforehand?

    Yes

    No

21. You stated that you searched for information beforehand. Did you find the information you were looking for?

    Yes

    No

22. Through what channels did you find information?

    Online search engine (e.g., Google)

    Social media (Facebook, Instagram, TikTok)

    Website

    Blog

    Publication (flyer, book, magazine, etc.)

    Information board at the artwork itself

    Other

23. Do you plan to look up information about this artwork after your visit?

    Yes

    No

24. Through what channels do you hope to find information?

    Online search engine (e.g., Google)

    Social media (Facebook, Instagram, TikTok)

    Website

    Blog

    Publication (flyer, book, magazine, etc.)

    Information board at the artwork itself

    Other

Art in public space - appreciation

25. Please indicate to what extent you agree/disagree with the following statements about art in the open or public space:

  It is important that artists have the opportunity to create work in open or public spaces.

  It is important that people have the opportunity to discover art without having to go to a museum to do so.

  An artwork in the open space makes you look at the place (landscape, environment, space...) differently.

  An artwork in the open or public space provides a meeting place.

  An artwork in the open or public space provides a place of memory.

  Information about artworks in the open or public spaces should be findable online.

  Information about artworks in the open space should be given on site.

  Art in the open or public space strengthens the (cultural) living environment of citizens.

  It is important that artworks in the open or public space be well maintained.

  I would participate in an informative programme about art in the open or public space (e.g., a tour, event, lecture, exhibition at the library or at a museum).

  It is important to offer a child-friendly programme about art in the open or public space (e.g., a workshop, guide tour, educational game).

26. Would you like to give one last comment?