

# LANDWORKS



***An art and landscape project  
for the Southern Upland Way***

***Point of Resolution - Charles Poulsen, Southern Upland Way, Minch Moor,  
near to Traquair and Innerleithen***

PHOTOGRAPH BY HELEN DOUGLAS

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# Landworks

## Objectives

- Create a programme of nationally and internationally significant artworks along the route of the Southern Upland Way. These will be grown or made from the woodlands, plants, earth, rocks and water along the route, or specifically relate to the landscape and geology.
- Strategically develop the commissions programme to ensure that the artworks link up to form a complete and co-ordinated idea and project, which supports the Southern Upland Way as a total entity, famous for its 'Landworks'.
- Create commissions, training and mentoring opportunities for Scottish, UK and International artists.
- Involve local people in its programme activities through community participation, education and access.
- Support increased outdoor activity, encouraging people to walk, run, cycle or horse-ride to view the artworks and to travel along the Southern Upland Way in its entirety, in sections or in circular walks.
- Create an integrated new visionary landscape across the Southern Upland Way corridor without taking away from its existing beauty and give added meaning and interest to the more utilitarian parts of the long distance path.
- Add to the profile of this 212 mile long distance footpath and establish new relationships with the southern Scottish landscape.
- Utilise green and sustainable processes for procurement and methods of working wherever possible.
- Use the commissions programme to help improve bio-diversity and create new habitats.



*The Southern Upland Way above Beattock looking towards Craig Fell.*

***This document is illustrated by examples of artworks from other projects and commissions which show what can be achieved within the Landworks ethos.***

## The Southern Upland Way route.

Established in 1984, The Southern Upland Way was Britain's first official coast to coast footpath. Planned as a 212 mile "Wilderness Walk" it starts on the western Scottish coast at Portpatrick and ends on the eastern Scottish coast at Cove Harbour and Cockburnspath.

The route passes through a variety of landscapes, from coastal paths, high hills, moorland and lowland fields. Whilst connecting with or passing through a number of villages and towns in Dumfries and Galloway, South Lanarkshire and the Scottish Borders, the Southern Upland Way is still essentially a walk in the less populated parts of the Southern Uplands.



Map courtesy of Tourism Doctor Ltd. [www.southernuplandwayholidays.com](http://www.southernuplandwayholidays.com)



**The Southern Upland Way— points on the route from west to east**

## Introduction to Landworks

Landworks has been set up by Charles Poulsen and Steve Chettle in partnership with the Southern Uplands Partnership to establish a new strategic arts organisation to develop and deliver a landscape based commissioning and arts programme for the whole 212 mile length of the Southern Upland Way.

People have always responded to their landscape and environment, resulting in land-based interventions such as the Nazca Lines, Peru, The White Horse, Oxfordshire and Charles Jencks' Garden in Dumfriesshire.



The core of the Landworks project will be concentrated on making artworks that use growth and grown materials. Some of these works will be placed within the landscape to utilise the advantages of distant viewpoints which are created by valleys, hills and slopes.

This has not been attempted on any scale in the UK or internationally and as such is a unique opportunity to create a high profile Scottish arts project that is locally responsive and specific to place whilst having a national and international profile.

One such work which already exists on the Southern Upland Way was created on Forestry Commission Scotland land by Charles Poulsen. *Point of Resolution* also supports land conservation as the shapes, created as ovals but viewed as circles, are cut from the old heather as part of the management of the grouse moor. The work was funded by Dumfries and Galloway and Scottish Borders councils.

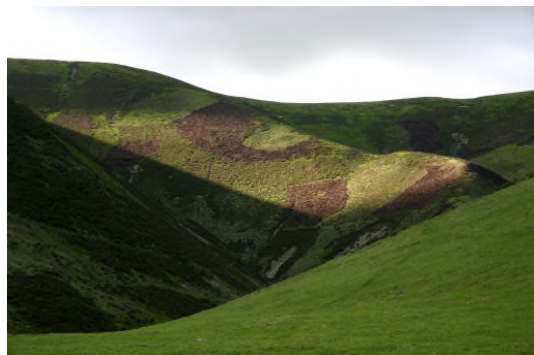
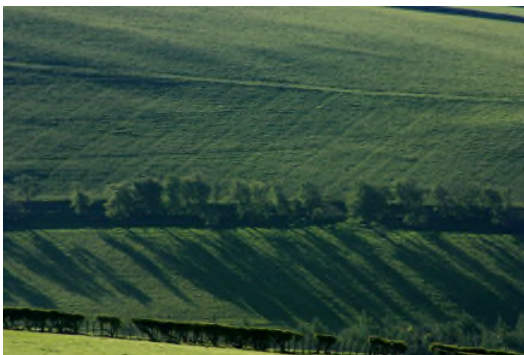
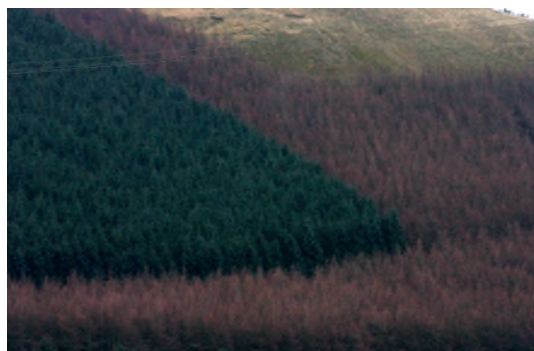


Landworks will implement its programme through partnership working with the communities along the route and the many agencies from the arts, heritage, land management and tourism sectors with a core stake in the Southern Upland Way.

Landworks has started consultations about the project and the responses have been positive and enthusiastic.

## The influence of the landscape

The landscape of the Southern Uplands contains visual phenomena which are dramatic and highly visual. The images below illustrate some of the potential areas within which artists could work, including physical forms and light.



**From top to bottom:**

- ***Patterns made by the management of heather:***
- ***Colour forms in conifer plantations created by different tree species:***
- ***Effects of light on drainage channels and trees forming a herringbone; and deep shadow within a valley:***
- ***Distinctive shape made from planting a single species.***

## Project concept

Artworks will be created along the route of the Southern Upland Way. These will be grown or made from the woodlands, plants, earth, rocks and water along the route, or relate specifically to the landscape or geology.

The intention is that the works should sit lightly in the landscape and wherever possible support landscape conservation, revitalisation and interpretation.

Two relationships will be created for the users of the Southern Upland Way:

**art path** - art work immediately in and around the path

**art view** - art work that can be seen from the path

Landworks will comprise of several interlocking elements:

- Commissions programme
- Community development and regeneration
- Education
- Training and mentoring
- Access and information
- Health impact
- Tourism benefits
- Sustainability and sustainable land use
- Conservation and bio-diversity
- Green procurement and processes

These are all presented in more detail from page 18.

Landworks will develop and deliver projects that are short, medium and long term. With the latter, this may well involve a growth time of 20 – 30 years before the work is fully completed.



*Southern Upland Way looking south west towards Sanquhar*

## **Commissions programme**

The commissions programme will consist of a variety of elements:

### ***Ephemeral and semi-permanent works***

These artworks will exist for a matter of days, a season or at most a year but may be re-planted on an annual basis to provide a longer-term presence in the landscape. This area will comprise:

- Working with farmers to grow crops into art such as mazes.
- Using flowers, leaves and coloured plants to create images
- Ploughed and cut crops to make drawings
- Cutting timber to create drawings and patterns
- Drawings made from grass and heather on hillsides

Farmers are already using crops to create mazes and pictures as visitor attractions. Landworks will introduce artists to farmers to help develop more unique designs, which are otherwise usually taken from readymade templates.

### ***Long term and permanent works***

This area includes long-term planting and growing artwork, which is designed to fit in with the existing native trees and other plants, and create:

- Trees woven, pleached, grafted and pruned into living sculpture.
- Large areas of trees planted to form drawings.
- Grass used to create visual images
- Waterways altered with stone and trees
- Earthworks and land forming
- Landscape structures and planting

### ***Temporary or other long term or permanent works***

These may be pre-existing, commissioned or invited for exhibition and relate specifically to the landscape or geology of the Southern Upland Way. For instance at Wanlockhead, lead based sculpture could be sited to draw attention to the history of lead mining in the area.

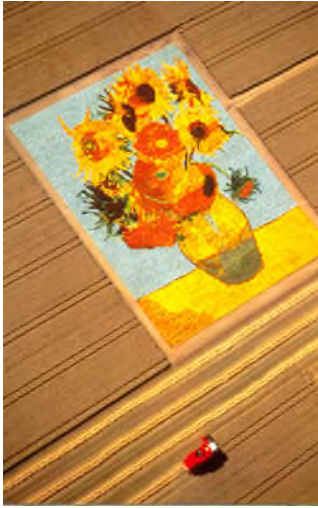
### ***Conservation, bio-diversity and habitat***

Alongside the range of artworks Landworks will seek to utilise the art to support conservation, the improvement of bio-diversity and creation of new habitats

### ***Artform areas***

Within the Landworks commissions programme there is a range of different artform areas. These are presented under their separate headings in the next section with notes where relevant.

## Crops



Left - an image of Van Gogh's Sunflowers made using different flowering plants by Andrew Scott and friends in Berwickshire.

Right - a maize maze created by a farmer using a standard template.

Artists would work with farmers to help develop more unique designs using similar materials and methods.

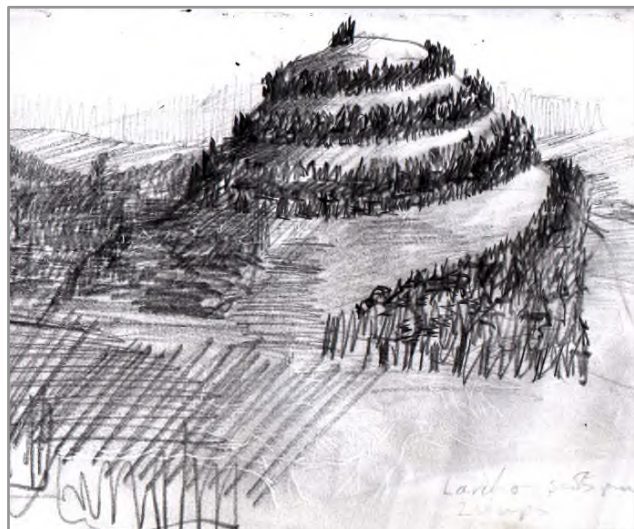
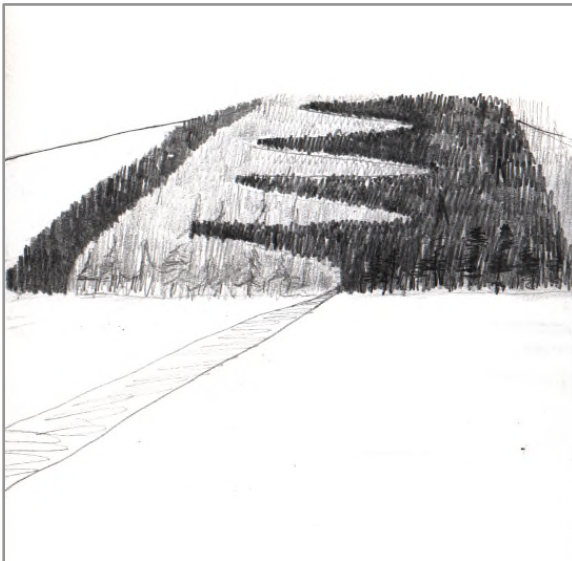


*Repens* by Anya Gallaccio. A Locus Plus temporary land-work commission using a decorative ceiling motif designed by Robert Adam for Compton Verney. The pattern was created in the grass using design drawings and templates to guide the team of workers who used trimmers and mowers.

## Growing, cutting or harvesting trees



Forestry Commission woodlands at Ae, Dumfries, which show the potential for using larch and spruce to create colour contrasts and patterns.



Drawings by Charles Poulsen to show the potential of planting different tree types which create patterns using colour. Designs can also be made by felling during harvesting operations. The bottom proposal uses one of the Eildon Hills (pictured) near Melrose for Inspiration.

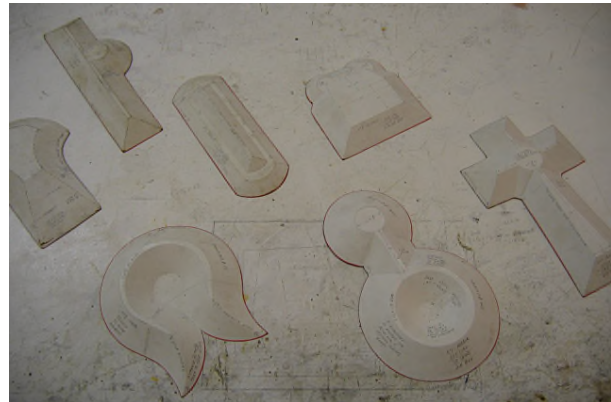
## Earthworks and land-forming



Works by Trudi Entwistle.

Left- *Fold*, National Garden of Wales. Grassed geometric forms provide a dynamic feature in an open landscape.

Right - *The Space Inbetween*, South Carolina Botanical Gardens. Showing the potential of creating sculpture within woodland areas which subtly animate the space.



Design (left) models (right) and three completed earthworks *Flood Forms* by Doug Coker for Stirling Castle. The shapes were derived from Celtic and Pictish imagery.

The models are at scale of 1/100 and the top left hand three show the forms of the completed earthworks

## Weaving, grafting and pruning to form shapes



Proposal drawing and sculpture *Ash Dome* - David Nash, Mid Wales. The work was planted in 1977 for the Millennium.



Proposal drawing and sculpture *Elm Arch* - Dann Ladd, Vermont, USA. The arch is made by grafting two saplings together.



*Willow Fedge* - Charles Poulsen, Allanton, Berwickshire. The left hand image shows the work at an earlier stage, and the right hand one more recently after being pruned.

## Plants, leaves and grass



Works by Andy Goldsworthy, Dumfriesshire.

Left to right- *Chestnut leaves*. *Bracken stalks*. *Last yellow leaves of autumn*



*Finger Maze* - Chris Drury, Hove Park, Sussex

## Heather



*Point of Resolution* - Charles Poulsen. Ovals cut in heather, which when seen from the viewing point appear as circles. The work was made as part of a conservation project on the Southern Upland Way. The aerial image shows the potential for creating iconic landscape images which can refresh people's perception of the southern Scottish landscape through which the route passes.

## Water related



Works by Lucien den Arend.

Left - *The Iron Pollard*, Hardinxveld Giessendam, Holland.

Right - Pieter Janszoon Saenredam Project, Holland.

The artist has created many land based commissions in Europe, particularly in the Netherlands. Many of these works use water and related tree planting, and especially pollarding, as in the above examples.



*Heart of Reeds* - Chris Drury, Lewes, East Sussex. An entirely new lake created as an artwork. There is potential for landowners along the route to do similar and to make new habitats for wild-life. This work created a new range of wildlife habitats.

## Structures



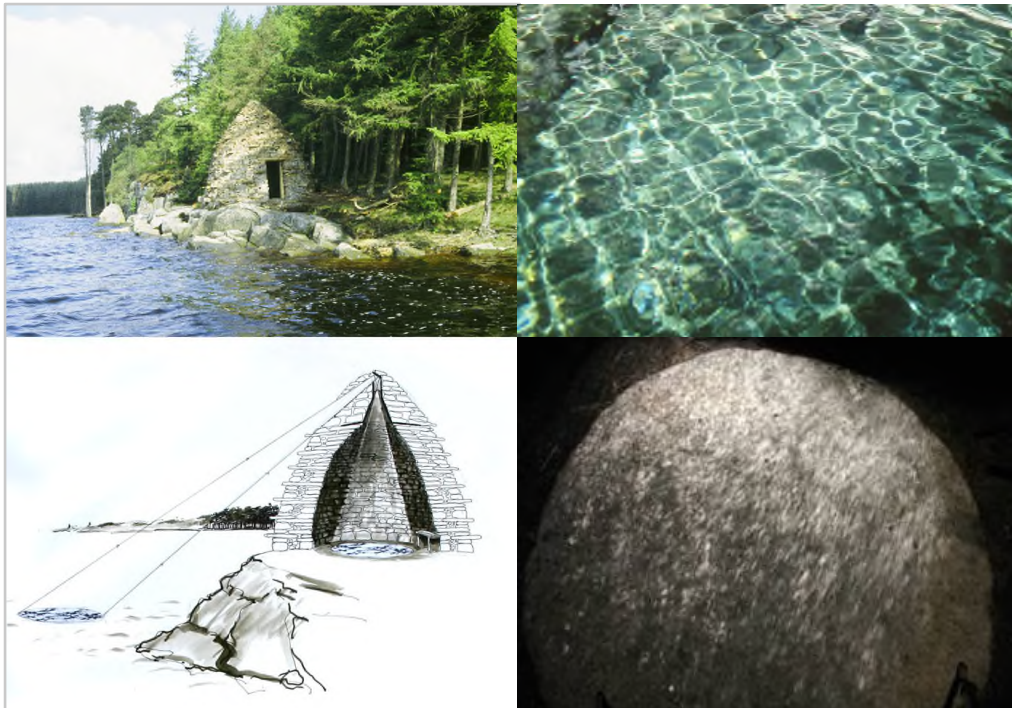
Top - *Pine* - one meter cube of pine needles - Rebecca Chesney, Killhope, County Durham.

Middle - *Simple Pleasure* - Patrick Dougherty, Bowdoin College Museum of Art, Brunswick, Maine, USA.

Bottom - *Blackthorn Fold* - Andy Goldsworthy. Proposal where the fold is rebuilt and a dense thicket of blackthorn is planted which will cover and uncover the fold through each season, with flowers followed by leaves.

## Geology and geography

In addition to works which use growth and growing materials, *Landworks* will also consider commissioning pieces which relate specifically to the geology and geography of the route. This will provide an opportunity to have works which reflect other aspects of the Southern Upland Way, for instance having lead based sculptures sited in the lead mining areas of Wanlockhead. Some of these pieces will be short-term, acting more as an outdoor exhibition; others will be longer term.



*Wave Chamber* - Chris Drury, Kielder Water. A stone built bee hive hut, utilising a camera obscura, which reflects the image of Kielder Water down on to the floor. His work focuses us on and helps us to think more closely about our relationship with the natural world



Left - *Twin III* - Charles Poulsen. A lead wrapped tree.

Right - *Stonecone* - Colin Rose. Showing how locally available stone can be made into a distinctive geometric form which fits into the forest landscape.

## Commissioning processes

Landworks will place commissions along the whole route of the Southern Upland Way. This will support and maintain the holistic view of the path as a complete entity, reinforcing the line of the route and connecting a series of villages and towns between the start at Portpatrick and the finish at Cove Harbour and Cockburnspath.

The commissions programme will be delivered through a series of connected strategies. These would include:

- Curated commissions to provide the core identity
- Open submission commissions to allow wide access to the programme
- Residencies and placements within the community to involve local people in the creative processes
- Education and Access programmes to involve talks, exhibitions, presentations and other publicly accessible methods of information gathering and exchange
- Dedicated website to support Education and Access programmes

Commissions will be for specific sites – some of these will be identified by Landworks in partnership with landowners, land-managing agencies and local communities – others will be the result of artists being asked to look at a section or sections of the route and coming forward with their own site proposals which would then be discussed and assessed. Local consultation would be an essential part of the commissions process and would be carried out both by Landworks personnel and also artists appointed to develop ideas, commission concepts and designs.

A commission brief will be written for each project. This will involve appropriate partners in the drafting and agreement of the brief. The brief will create a clear set of parameters for the work and establish a range of requirements set in advance of the commission proposal being developed, and before any physical works could be carried out. Within the scope of the brief, artists would be encouraged and supported to be as creative and imaginative as possible. Artists would receive appropriate support and help from Landworks on technical and other matters.

Commission development will be in two stages – design and implementation. The design stage is intended to establish with some precision a range of items from design, to costs, to maintenance and de-commissioning. Implementation would only happen once the design and all its related requirements had been met and approved by all key partners of that commission, including any statutory or voluntary permissions.

The programme of works would be built up over a period of time. Some of the first works may be light, low cost, interventions such as *Point of Resolution*, where only heather was used as a material. These works would help to establish the programme fairly quickly, whilst other, possibly more complex, commissions were planned, and money was raised through ongoing fund-raising.

All commissions would be subject to statutory approvals where required, and there would be a commissions process which allowed local people to know what was being planned. Landowners and land-managing agencies on whose land work was planned would always be involved, as the initial and final permissions to develop and place a work or works on their land would require their absolute consent.

We believe that a "Portfolio" of proposals would be helpful in gaining support for the programme. It would allow commission proposals to be developed to fully costed design and implementation stages. The design process would engage with communities and landowners as each commission was developed.

Commission costs would be identified and that would assist in creating an overall budget for the programme which could then be planned over a known number of years.

The designs would enable funders to see what their money would be funding. In addition to the initial portfolio of designs, other commissions would be developed as part of the longer term programme.

Each commission would be approved using information required and forming part of the commission brief. The brief would then become an assessment and approval tool against which the proposal was measured. The information presented by artists would contain the following elements:

- Visual design (2D and/or 3D)
- Written design concept
- Environmental and ecological assessment
- Any technical considerations
- Costs and contingencies including maintenance
- Implementation plan and timescale for build
- Health and Safety plan including risk assessment
- Life span of work
- Maintenance schedule/programme
- De-commissioning requirements

In addition to the information which artists would have to supply, there are other issues which Landworks would deal with. These include:

- Commission budgets
- Ownership of the work
- Legal and contractual arrangements
- Maintenance responsibility
- De-commissioning policy and plan
- Access
- Health and safety
- Insurance
- Landscape, habitat and wildlife assessment
- Costs in addition to the immediate build

The final decision to build a work would be determined by available budgets.

## **Community development and regeneration**

Landworks wants to place its work within communities and to use its programme to help people identify more strongly with the place where they live.

Part of the commissions programme will be directly involved in community based commissions where artists will work directly with local people to create commissions which fulfil the Landworks criteria whilst also engaging strongly with people and their place. Artists may be employed in a residency format where they work with particular communities or groups to develop and implement the work. The close engagement with the consultation, design and implementation can help people to further identify themselves with the area where they live, make community bonds stronger and help support a greater sense of confidence and pride.

Community regeneration can be supported through existing visitor and tourism strategies where Landworks creates a new focus of interest about the Southern Upland Way. Local goods and services will be used whenever possible in order to contribute and support the local economy. Goods and services might include accommodation, transport and fuel, subsistence, design and print, materials, equipment and equipment hire.

## **Education**

Education is a key element for the Landworks programme. We believe that people's lives are enriched by involvement in high quality educational activities which are connected directly with high quality arts programmes.

We see the following as forming the core part of the education programme:

- Workshops
- Talks
- Exhibitions
- Seminars and conferences
- Publications and Papers (Physical and electronic)

These would take place in a variety of locations and with a variety of groups. For instance workshops could be held in schools, village halls or other local facilities. Exhibitions might use a local gallery but could also be within education establishments or other local venues.

Our intention is to place Landworks within the communities along the Southern Upland Way and to embed its activities with local people of all ages and abilities. We intend Landworks to be a real project in people's lives. We believe by doing this Landworks will gain support locally, and encourage increased engagement with arts, education, ecology and conservation. Through this process, people will be able to engage more fully with the completed commissions and the landscape setting.

## **Training and mentoring**

Landworks will examine ways in which people can be involved in training programmes. One of the elements would be mentoring opportunities for artists who are at an early stage of their career development or who would benefit from learning new skills. They would benefit from a closer association with more experienced artists within a live commissioning programme. Other training could involve workshop sessions on Professional Practice. This could involve a range of arts professionals giving more formal sessions on different elements of arts practice such as promotion and development, understanding briefs and client requirements, budgets and project planning.

Other training opportunities, for instance, land management or practical skills, such as walling, hedging and planting will be explored. We expect that partnerships will be created with other training providers. One of these might be with Barony College, Dumfriesshire, which offers a range of agricultural and land managing courses which might well benefit from a connection with a live programme of work.

## **Access and information**

There will be a number of ways in which people can access the programme in addition to the main programmes of work.

Landworks will be a project which has a local, regional, national and international dimension which sits alongside new developments in digital and electronic media.

We would use the following as methods of keeping people informed and for people to access the programme to find out more about it.

- Dedicated and regularly maintained Website
- Links to and from other relevant websites including key partners
- E-Newsletters, E-Alerts and iPod downloads
- Publications and Papers (Physical and electronic)
- Articles in journals, press, media and other published sources

## **Health impact**

Access to the physical works will be in the main by foot, bike or horse, due to the nature of the terrain and the nature of a long distance footpath. People will be encouraged to use the route and in so doing will add to their fitness, health and well-being.

Landworks will work in partnership with health organisations to develop strategies to encourage more people to engage with the work as a way of supporting a healthier lifestyle through physical exercise. We will explore ways to engage people in woodland maintenance which has been tried and worked with other NHS schemes.

The commissions programme will be publicised to groups and organisations which are involved in the physical activities of walking, running, cycling and horse-riding.

## **Tourism Benefits**

The Southern Upland Way is a long distance route which is recognised as being underused.

A commissions programme of the magnitude and quality that Landworks proposes offers a new and major attraction for visitors. Users may be encouraged afresh to travel the whole route as a single undertaking. There will also be opportunities for shorter walks and routes which are circular and connected more directly to the local communities and settlements.

Landworks will liaise closely with tourism organisations in order to ensure that its work is embedded into the tourism strategies for the route, thus further enhancing the activities and attractions which are promoted to potential visitors on a local, regional, national and international basis.

## **Sustainability, sustainable land use, conservation and bio-diversity, green procurement and processes**

Landworks will support and use all of the above. There is already an example of the use of the arts within conservation with Charles Poulsen's *Point of Resolution* which has been described earlier.

The programme will aim to improve the land quality. not damage the landscape and sit lightly in its setting. Commissions will be framed within an environmental consultation process with, for instance, Scottish Natural Heritage and other relevant organisations. The commissioning brief will support our desire for artworks, wherever possible, to enhance the landscape beyond the visual by use of elements which add to bio-diversity and increased habitat quality.

Landworks will support the reduction and minimisation of environmental impact wherever it can within its work, for instance, walking, cycling and horse riding to sites, linkage with local public transport systems, use of green transport vehicles, identifying the closest public transport point for each commission. As the Landworks programme develops there may well be an opportunity to have a dedicated bus service to drop people off and pick people up at points along the route.

Procurement will be framed within a policy which calls on already established systems such as *Buying Green – studies in the adoption of sustainable procurement in Scotland* – John Forster and Belinda Miller, and The Environment Agency's *Sustainable Procurement Guide*.

## **Meeting key strategic criteria of the Scottish Government and Scottish Arts Council**

Landworks meets or supports many of the key objectives of The Scottish Government and Scottish Arts Council. These are laid out on the next three pages.

We also looked at Creative Scotland but the information is not available yet due to the early stages of its own development and establishment in Dundee. Once key strategic criteria is available we will include it in our plans.

## The Scottish Government

<b>Strategic Objective</b>	<b>Narrative</b>	<b>How Landworks supports the objective</b>
Strategic Objective 1  <b>Wealthier and Fairer</b>	Enable businesses and people to increase their wealth and more people to share fairly in that wealth.	Use of local services will add to the local economy and help safeguard jobs in rural areas.  Enhanced Tourism visits to see Landworks on the Southern Upland Way will increase local economies and income.
Strategic Objective 2  <b>Healthier</b>	Help people to sustain and improve their health, especially in disadvantaged communities, ensuring better, local and faster access to health care.	Provide opportunities for people to walk, run, cycle or horse ride to view the commissions and thus engage in physical activity.  Outdoor activity contributes to well-being and health improvements
Strategic Objective 3  <b>Safer and stronger</b>	Help local communities to flourish, becoming stronger, safer places to live, offering improved opportunities and a better quality of life.	Provide opportunities for communities to engage directly with the arts and its education and training to gain quality of life experiences.  Improving local people's environment through the commissions programme.
Strategic Objective 4  <b>Smarter</b>	Expand opportunities for Scots to succeed from nurture through to life long learning ensuring higher and more widely shared achievements.	Use the education, access and training programmes to offer high quality experiences for people of all ages and abilities.
Strategic Objective 5  <b>Greener</b>	Improve Scotland's natural and built environment and the sustainable use and enjoyment of it.	Enhance the existing natural elements of the landscape through which the footpath runs.  Provide new attractions through commissions which can be enjoyed by visitors.  Support sustainable tourism by encouraging visitors to use public transport and then walking, running, cycling or horse riding to see the works.  Add to the profile of the Southern Upland Way and thus encourage more people to use it

## The Scottish Government

### Other policy objectives

<b>Policy/objective</b>	<b>Narrative</b>	<b>How Landworks supports the objective</b>
General objective	The Government's aim is to encourage the widest possible participation in a vigorous and diverse cultural life, bringing real benefits for communities and individuals.	Involve people of all ages and abilities in the commissions programme either as visitors to the commissions or as participants in the Education and Access programmes
Cultural Policy	The Scottish Government wants to see a culturally cosmopolitan Scotland, capable of attracting and retaining gifted people, where our creative community is supported and their contribution to the economy is maximised.	<p>Develop opportunities for Scottish born or based artists to take part in commissions.</p> <p>Attract new talent from other parts of the UK and internationally and thus generate a range of ideas from around the globe which reside in Scotland.</p> <p>Create an international exemplar project which leads the world.</p>
Widening Access to the Arts	The Scottish Government is fully committed to widening access to culture for all communities and individuals across Scotland. We plan to take this forward in partnership with those who have a major role to play.	<p>Attract people of all ages and abilities to take part in the Landworks programme either as a visitor or as a participant.</p> <p>Work with organisations to generate new audiences and visitors from sectors of society which are under-represented.</p> <p>Centrally involve the rural communities along the route in the project.</p> <p>Use Landworks to promote the path to Scottish urban population centres, for instance the Edinburgh to Glasgow corridor, Stirling and beyond.</p>

## Scottish Arts Council

<b>Aims and priorities</b>	<b>Narrative</b>	<b>How Landworks supports the aims and priorities</b>
Aim 1	To support artists and arts organisations in Scotland to fulfill their creative and business potential.	A new organisation offering a high quality creative opportunity to artists to take part in an innovative project with excellence at its heart.
Aim 2	To increase participation in the arts	Involve people of all ages and abilities in the commissions programme either as visitors to the commissions or as participants in the Education and Access programmes.
Aim 3	To place the arts, culture and creativity at the heart of learning.	<p>Provide a chance for communities to engage directly with the arts and its education and training to gain quality of life experiences.</p> <p>Use the education, access and training programmes to offer high quality experiences for people of all ages and abilities.</p>
Priority 1	Increase the scope and quality of our support to artists	Support arts programme innovation from which artists will directly benefit through commissions opportunities and also training and mentoring strategies
Priority 2	Secure the foundation of Scotland's artistic development	A long term ambitious internationally significant development which will feed into and support artists and arts related work.
Priority 3	Create flexibility to support the new and the innovative	As a new and innovative project it will offer a chance for this to happen.
Priority 4	Create opportunities for participation in the arts.	Encourage new audiences to see the work, engage with the programme and take part in the range of connected Education, Access and Information Programmes.
Priority 5	Build a culture of co-operation with partners and the arts community.	As a major arts project along a 212 mile route, public, voluntary and private sector partnerships and community engagement and involvement will lie at the heart of its success

## Scottish Arts Council

### Other priorities

<b>Policy/Objective</b>	<b>Narrative</b>	<b>How Landworks supports the aims and priorities</b>
Visual Arts Department  1. Increase the scope and quality of our support for artists	Increase the number and range of opportunities for artists at all stages of their career	Making available opportunities for experienced and less experienced Scottish born and based artists to be commissioned to make work and to be involved in training and mentoring.
Visual Arts Department  1. Increase the scope and quality of our support for artists	Continue to promote international working from major showcases such as Scotland and Venice through to individual exchange and exhibition opportunities.	An opportunity for Scottish born or based artists to work within a programme which will have international status, and which will itself be a showcase to the rest of the world.
Vision  Mission  Paragraph 1	To serve the people of Scotland by fostering arts of excellence through funding, development, research and advocacy.	Landworks has at its core the achievement of excellence with its programme of work.  This will be supported through significant funding in order to support the development of new works from research and which are promoted widely through to the people of Scotland and which advocate a new approach to placing art in the landscape.
Vision  Mission  Paragraph 1	Express identity as individuals, as communities and as a nation.	Landworks will be entirely identified with Scotland and the Southern Uplands.  This will embrace the communities along the Southern Upland Way and the individuals who create, deliver or take part in the programme.

## **Artists and art forms**

Artworks will be commissioned from a range of artists and arts practitioners from local, regional national and international sources. The key criterion will be that the person selected must be able to produce work of the quality and sensitivity that will be required to meet the criteria of each commission brief and to create work which makes the Landworks a leader in its field.

It is envisaged that there will be varying levels of experience with artists and other practitioners, and the programme will accommodate this. For instance we may have a recent graduates section which offers opportunities for smaller scale commissions which would be within the level of experience expected from a newly qualified BA Hons ex-graduate. Other artists with established national or international reputations who would bring very high levels of experience to the project will be offered more extensive commission opportunities.

The bulk of the arts programme will be visual arts commissions but other art forms will be commissioned when appropriate. For instance, music, theatre, new media and creative writing could be used to respond to the characteristics of the Southern Upland Way. Crafts will also be used in core commissions and to provide high quality furniture for the route, which currently uses catalogue seats and benches.

## **Artists recruitment**

Landworks has started a process of identifying artists, some of whom have been included earlier in this document. A 'call for artists' will be sent out throughout Scotland, the UK and internationally, using the established arts networks. Some of the international recruitment will be through partnership working with The Green Museum, which is committed to supporting artists who work with land and environment and also the Visiting Arts Unit.

An advert will be placed in Arts Jobs which has a UK wide audience. We will ask arts officers and other personnel from across Scotland and other parts of the UK to flag up this opportunity and to advise us of artists to contact.

There will be selection criteria placed against each applicant as this ensures that the quality and experience required is identified, and where there may be gaps which can be closed through training or other methods.

In addition to open submission recruitment, Landworks has established contact with a range of suitable artists from the UK and abroad who have previous experience of making the type of work which may be commissioned. These artists will form the core for the first set of commission proposals, with others being identified and added as research continues. Artists identified include Doug Cocker, Patricia Leighton, Andy Goldsworthy, Chris Drury, David Nash, Lucien de Arend, Rebecca Chesney, Dann Ladd, Mary Ellen Long, Agnes Denes, Gloria Lamson, Carlotta Brunetti, Nils-Udo, Urs P Twellman and Albert Flynn.

As Landworks gains in reputation it is anticipated that more artists make contact to be considered for commissions. The recruitment of artists and other arts practitioners will be an on-going process to ensure that the programme contains a substantial and varied range of work which is not constrained by narrow curatorial interest.

## Promoting Landworks

Landworks will use local, national and international networks and systems to promote its work to the widest possible audience, including new audiences. There is already an established network of public, private and voluntary sector organisations which promote the Southern upland Way and these will be the first port of call for developing a more extensive promotional strategy.

## Evaluation

Evaluation of Landworks' work will be an important part of its annual programme, in order to ensure that targets, quality and management are kept to a consistent level of performance and attainment.

Landworks will carry out evaluation at several levels, in order to maintain the quality of its work and support continuous development

<b>Area of evaluation</b>	<b>Narrative</b>
<i>Corporate</i>	A 360 degree annual review of all Landworks' activities.
<i>Individual</i>	Assesses how staff and board members have been working.
<i>Artists</i>	Self assessment on how their work and project went.
<i>Community</i>	Assessment and feedback about the impact and effectiveness of projects and activity.
<i>Other partners and consultants</i>	A range of views about Landworks, its operation and programme delivery.
<i>Projects</i>	Each project will have a full evaluation, and this information will be used to create a model of good practice which will be available for other people to access and use.

Landworks will use the Scottish Arts Council's current extensive and detailed Quality Framework for its evaluation programme. This will be reviewed in the light of any changes which take place with the formation of Creative Scotland.

## Equal Opportunities and Disability Discrimination

We believe that no one should be denied opportunities because of their race or ethnicity, their disability, their gender or sexual orientation, their age or religion.

Landworks will strive to be a good Equal Opportunities organisation. We believe in opportunity for all, without exception.

Landworks will use information and guidance drawn from The Scottish Government, Scottish Arts Council, Equality and Human Rights Commission, amongst others to form its operational policies and approaches to these areas.

## Landworks' Constitutional Objects

Landworks is currently being formed into a Company Limited by Guarantee and not having a share capital, with the aim of gaining charitable status.

Its objects are:

*To foster, promote and advance for the public benefit and education the maintenance, improvement and development of the knowledge and understanding and appreciation of the arts for the benefit of communities in Scotland and in particular those that are identified with the Southern Upland Way long distance footpath and to provide source materials, workshops, education, training, studios, performance and exhibition facilities and resources as a public service.*

## Next steps

Landworks has been set up and progressed to its current status by Charles Poulsen and Steve Chettle using their own resources to fund their time and research.

The project now needs to enter a phase where it gains external funding for its work. In the next 12 - 18 months the following will need to happen, in order for Landworks to become a fully fledged and viable project.

### *Constitutional and Legal*

- Landworks set up as a Company Limited by Guarantee and Charitable status achieved
- Board of Directors/Trustees appointed

### *Finance*

- Funding achieved to support consultation, development and the artistic programme

### *Artistic Programme*

- Artists database enlarged through invitation and open submission
- Design Portfolio created to show initial range of work for the route
- Commencement of commissions programme
- Commencement of education, access and information programmes
- Website and Electronic profile established

### *Development*

We want to be clear about what has to be done in order to achieve our objectives. In order to do this we want to carry out a piece of work which will lead to a Development and Implementation Plan. This plan will map out a number of key areas which will feed into or become part of the main project.

The plan will be a mixture of on the ground information, desk research and interviews with key partners such as funders and the various land owning or managing agencies, local communities, businesses and other organisations with an interest or involvement with the Southern Upland Way.

The Development and Implementation Plan will examine the following:

- A strategic audit of the whole of the Southern Upland Way, divided into 10 mile sections, which will identify the following:
  - Land ownership
  - Landscape quality and potential for use
  - Commission opportunities
  - Permissions required
  - Access
  - Communities, villages and towns on, or in proximity to, the route
  - Groups and organisations which may take part in the programme
  - Public transport points and links on and to the route
  - Local facilities, goods and services.

The above will be carried out as a physical and visual ground survey and also through desk and consultative research.

In addition the plan needs to identify the following:

- Key Partners
- Development strategy and timetable
- Commission programme
- Company and artistic business plans
- Economic benefits and impact
- Tourism and visitor linkages and strategy
- Sources of funding
- Draft budget
- Commission brief
- Environmental and ecological impact assessment
- Consultation methodologies
- Educational strategies
- Marketing and promotion
- Recruitment and selection methodology
- Maintenance and de-commissioning strategy

The work will be carried out by Landworks and other people and organisations involved with, for instance, Economic Development, Tourism, Environment and Ecology, to ensure the audit has appropriate professional expertise.

### *Consultation*

We need to consult with a range of organisations, groups and individuals to identify the short, medium and long term partnerships. That will show us where and how to start the programme and move it along, and where and when to bring people on board once the first successes are happening.

This work will feed into the main report and will be a mixture of individual face to face and telephone interviews, email enquiries, questionnaires and group meetings.

The Landworks project will be explained and responses gained from each meeting or event to identify the levels of partnership available to Landworks, including funding and other key support.

## **Charles Poulsen and Steve Chettle**

Charles Poulsen is a sculptor based in Berwickshire who successfully created *Point of Resolution* for the Southern Upland Way. From this he has developed a programme approach to using landscape-based artworks to generate increased interest in the Southern Upland Way.

He has experience of working to client's specifications and commission briefs in a number of publicly sited works. His sculpture uses trees and other forms which are subtly restructured and then wrapped and encased in sheet lead.

His development of the initial Landworks concept arose from his involvement with growing sculptural structures.

**[www.charlespoulsen-sculpture.com](http://www.charlespoulsen-sculpture.com)**

Steve Chettle is an arts consultant based in Dumfries and Galloway and Newcastle upon Tyne with his own arts company ARTS UK.

He has successfully carried out an extensive programme of public art commissions in the UK, for instance in Cumbria with the *Andy Goldsworthy – Sheepfolds* project, which he set up with the artist. Other work has involved a number of key arts audits and public art strategies for local authority clients.

He has worked on a number of linear route arts projects. These include the *Whitehaven to Ennerdale cycle path public art programme* where 50+ commissions were completed. The 5 year creative writing project *Writing on the Wall* commissioned new poems and prose about the 120 mile line of the wall defences. Both projects were accompanied by extensive education and access programmes.

**[www.arts-uk.com](http://www.arts-uk.com)**

**[www.writingonthewall.uk.com](http://www.writingonthewall.uk.com)**

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