



Supplementary Planning Guidance: Public Art

July 2004



***Chester
City Council***

1. INTRODUCTION

1.1. This Supplementary Planning Guidance provides information on the application of Chester District Local Plan policy GE 7 regarding local distinctiveness. The guidance sets out:

- the different forms public art can take
- the benefits public art can bring
- recent projects and future opportunities
- the planning policy background
- how the local distinctiveness policy will be applied
- the procedure to be followed in the provision of public artworks

In addition the Supplementary Planning Guidance contains four appendices which:

- set out the North West Development Agency's Public Art Funding guidelines
- provide a location plan indicating primary locations in the City centre where the Council will seek the provision of public artworks
- set out the Council's local distinctiveness policy
- provide a standard method for organising a public art competition and appointing artists

1.2. It is intended that this guidance will:

- contribute to the Council's Public Art Strategy
- contribute to the Council's Local Distinctiveness Strategy
- provide a framework for negotiations with developers to secure the provision of public art as part of new developments in Chester District, in accordance with Local Plan policy

2. WHAT IS PUBLIC ART?

What is public art?

2.1. Public art is art situated in publicly open spaces and buildings which becomes part of the environment, rather than art which has to be specially visited in designated spaces.

2.2. The creation of art works for public enjoyment has a long history. It can be seen in the detailed craftsmanship of many of the District's finest buildings. This care and attention to detail has made Chester the attractive City it is today - it is vital that this tradition continues in the future.

2.3. The most successful schemes are usually those where the artist has been involved from the earliest stages of the development. In these cases the

work of art is fully integrated into the development and makes a positive contribution to the quality of both the site itself and the wider area.

Where should it be provided?

- 2.4. Public art does not simply mean the creation of freestanding structures in civic spaces, although it may take this form. It need not be restricted to high profile sites either, although the impact of artworks in these locations can be particularly beneficial. Public art may be:
- small or large in scale
 - incorporated into the facades of buildings
 - located within public areas, such as:
 - in buildings
 - new housing developments
 - parks
 - road junctions
 - roundabouts
 - hoardings around construction sites
- 2.5. The prime requisite for such art is that it should be visible and accessible to members of the public and original in design and conception.

What form can it take?

- 2.6. Public art can be expressed in various media, temporary or permanent, and can take forms as diverse as:
- stained glass
 - imaginative lighting schemes
 - decorative paving
 - mosaics
 - metalwork
 - murals
 - sculpture
 - paintings
 - photography
 - installations
 - video and new media
 - land moulding and planting
 - crafts
 - events and festivals
- 2.7. Public art can be a solution to a very practical problem, such as the design of decorative security grilles. Many high quality artworks have involved the imaginative use of materials to enhance a new development, often at little or no additional cost.

3. WHAT ARE THE BENEFITS OF PUBLIC ART?

- 3.1. Across Britain public art is extensively used as a tool for economic regeneration. Cardiff Bay and Gateshead illustrate how areas can be revitalised by a new profile brought about, to a large extent, by public art. Other examples of this success include Morecambe Bay, Bolton, Oldham, Liverpool and Birmingham.
- 3.2. In addition to this role in promoting regeneration, public art can also:
- contribute to local distinctiveness
 - promote the national and international profile of a place
 - create a new heritage for future generations to enjoy
 - set a development apart from similar schemes and so make it easier to let or sell
 - create a stimulating environment to work, live, invest in or visit
 - create local landmarks to make a place easier to understand and move through
 - enhance important public spaces
 - help to integrate new development with the existing built fabric
 - involve the community directly in new developments, creating a sense of local pride and ownership

4. RECENT PROJECTS AND FUTURE OPPORTUNITIES

Recent projects

- 4.1. Chester displays a long history of artworks incorporated into buildings and the built environment. Today's developers have also proved willing to fund public artworks when opportunities have been identified – one example is David Annand's sculpture at Bache roundabout. Other recent public art projects have included:
- The Narrows Community Park project
 - Canal Corridor
 - Millennium Trail
 - Forum Phase 1
 - Walls signage
 - Garden for the Blind sculpture in Grosvenor Park
 - Museum gates
 - Town Hall gates
 - Decorative lead panels at 25 Nicholas Street
 - Nomansheath memorial to Celia Fiennes
 - Works by Stephen Broadbent including:
 - Capital Bank buildings
 - Town Hall Square
 - Cathedral Cloister Garden

Future opportunities

- 4.2. This Supplementary Planning Guidance seeks to add to this historic and modern public art heritage. The following are likely priority areas where the Council will seek the provision of public artworks:
- Gateways to the City, such as roundabouts
 - Northgate development
 - North East Urban Action Area including:
 - Boughton Canal Corridor
 - Gorsestacks
 - Railway Lands
 - Chester Ports Development Brief area
 - Riverside Development Brief area
 - Chester Zoo
 - Public parks and squares
 - Home Zones
- 4.3. A plan showing principle locations in the City centre where the Council will seek the provision of public artworks is attached at Appendix 2.
- 4.4. The Council will seek to provide public art within the types of development indicated in paragraph 6.1 below. Given the nature of these developments, it is more likely that opportunities for providing public art will arise in the City centre. The plan shows an indication of locations where public art could be provided. However, wherever possible, the Council will seek the provision of public artworks in the rest of the city and rural area as part of new developments.
- 4.5. The Council will further develop this Supplementary Planning Guidance to find ways of providing public art in rural and suburban locations. This policy should be developed in consultation with the Area Committees, Parish Councils and other neighbourhood forums in the Chester District.

5. POLICY BACKGROUND

Government Guidance

- 5.1. The benefits of public art are also recognised by Government guidance. *By Design - Urban Design in the Planning System: Towards Better Practice*, for example, states that successful places have certain key characteristics in common: character; continuity and enclosure; quality of the public realm; ease of movement; legibility; adaptability; and diversity.
- 5.2. According to the guidance, public art can contribute to several of these key characteristics:
- Character

As *By Design* states: “Every element of the street scene contributes to the identity of the place, including sculpture, lighting, railings, litter bins, paving, fountains and street furniture.” The use of local materials and details is a major factor in enhancing local distinctiveness. Local art and craft traditions - such as ironwork or stained glass - can contribute to this.

- **Quality of the public realm**

Public art can improve the quality of the public realm. “Works of art and well-designed street furniture integrated into the design of public spaces give identity and enhance the sense of place”, according to the guidance - every item of street furniture is a potential work of art. However, the guidance stresses that street furniture should be co-ordinated to avoid clutter and confusion, and the work of artists should be integrated into the design process at the earliest possible stage.

- **Legibility**

Public art can also enhance legibility, helping to create a place that has a clear image and is easy to understand. According to *By Design*: “A sense of place often depends on the design of the public realm and its contribution to an area’s character and identity. Bespoke design can help, not least of street furniture.” Works of art can aid identity and legibility – as the guidance states, something memorable is worth a hundred signs.

Cheshire 2011: Replacement Structure Plan

- 5.3. The County Structure Plan Cheshire 2011 also recognises the importance of art to improving and monitoring the vitality of towns and cities. Policy TCR3, for example, states that:

Within the framework of Local Plans, comprehensive strategies for town centres will be prepared, taking all of the following into account:

- *the function of the centre within the hierarchy of centres;*
- *the need to maintain and improve their vitality and viability;*
- *the need for modernisation, refurbishment and environmental improvement;*
- *the need to improve facilities and access for residents, shoppers, visitors, tourists and business people;*
- *forecasts of the potential need for additional shopping floorspace;*
- *opportunities to expand and diversify town centre activities, including the identification of a range of suitable sites for retailing, eating and*

drinking, commercial and public offices, leisure, entertainment, culture, art and housing; and

- *opportunities for pedestrianisation, traffic calming and other measures to provide easy access on foot and by cycle, together with the need for cycle parking, efficient public transport and management of car parking to provide for shoppers, visitors and tourists.*

Local plans will make land allocations and transport proposals to implement these strategies.

- 5.4. In promoting the provision of public art, this Supplementary Planning Guidance will help to ensure the continuing vitality of Chester in line with policy TCR3.

Chester City Council policy

1. Chester City Council Public Art Strategy

- 5.5. The City Council has adopted a Public Art Strategy in order to secure the benefits of public art for the District. The Public Art Strategy is designed to:

- inculcate a public art 'culture' into the workings of the City Council so that public art is automatically considered as a vital component of any development;
- establish mechanisms for encouraging developers to incorporate public artworks within their schemes;
- ensure quality of concept, design and execution of public art;
- promote expanded opportunities for local and regionally based artists;
- attract the work of nationally and internationally recognised artists to Chester;
- widen and inform debate about public art in Chester District;
- develop public art expertise within the Council;
- identify and maximise funding opportunities;
- create opportunities for high profile, internationally significant public art features; and
- increase ownership of and pride in Chester District's public spaces.

This Supplementary Planning Guidance is intended to facilitate the provision of public art and help deliver these objectives.

2. Chester's Local Distinctiveness Strategy

- 5.6. Local distinctiveness is what shapes the personality of a place. It is the combination of characteristics and qualities that combine to give a place its own particular identity and atmosphere and provides its citizens with a sense of civic pride. Local distinctiveness is important because it gives meaning to a place and is an important factor in attracting people to live,

work, visit or invest in one place rather than another. It is therefore an important element in economic competitiveness.

- 5.7. The Council has produced *Chester's Local Distinctiveness Strategy* and will expect new development to make a contribution to local distinctiveness in accordance with this strategy. This should be through high quality design and the use of suitable materials and could include the provision of public art. Public art is an important component of local distinctiveness because it can create vitality and interest and reinforces the individuality and identity of a place.

3. Draft Chester District Local Plan – Proposed Modifications (April 2003)

- 5.8. The Chester District Local Plan Statement of Strategy sets out the plan's overall aim and guiding principles. It also includes general policies guiding all development within the District.
- 5.9. Local Distinctiveness is a key component of the Local Plan strategy (see Appendix 3). Policy GE 7 sets out the requirement that:

*PROPOSALS FOR NEW DEVELOPMENT WILL BE PERMITTED ONLY
IF THE PROPOSAL MAKES A CONTRIBUTION TO THE PROMOTION
OF LOCAL DISTINCTIVENESS.*

- 5.10. The Reason/Explanation to this policy states that the Council expects new development to make a contribution to local distinctiveness in accordance with *Chester's Local Distinctiveness Strategy*. This should be through high quality design and the use of suitable materials and could include contributions to, for example, public art or lighting.
- 5.11. To achieve this, the policy states that where appropriate, the Council will seek to secure the provision of public art in development schemes through voluntary contributions. These art works must be of a high quality and should be done by artists or crafts people.

6. HOW THE LOCAL DISTINCTIVENESS POLICY WILL BE APPLIED

- 6.1. Whilst public art can play a role in all forms of development, the policy will be particularly focussed upon schemes which have the greatest impact on the public realm. These will generally be larger, publicly accessible developments, or those located in and around the key public focal points. The following provides an indication of the type of schemes in which public art will be sought:

- housing developments of over 30 units or 1 hectare in size (conversions or new-build)
- retail and commercial developments of over 1,000 square metres (conversion or new build)
- new public or community buildings

- proposals located in or adjacent to key areas of the public realm, such as public squares and key landmarks and focal points identified on the plan included at Appendix 2
 - opportunity sites identified for public art works in development briefs, Area Action Plans, Village Design Statements and Parish Plans
 - Home Zones
- 6.2. The precise form and scale of provision will vary, depending on the size and nature of the scheme, and will be determined in light of the proposal under consideration. In some instances the simple incorporation of specially designed features such as railings, paving, brickwork or street furniture may be the most appropriate response. In other larger schemes or in key public realm locations more substantial individual pieces may be sought. In exceptional circumstances financial contributions towards off-site provision (in the vicinity of the development) may be accepted. This should be of equivalent value to the on-site provision in lieu of which it is provided.
- 6.3. A Section 106 Legal Agreement will normally be required to ensure that a specific sum of money is spent on original art or craft works within the overall development. This Agreement should specify a time scale by which the artwork should be provided. This will vary depending on the size and type of project, but normally should not be longer than one year after completion of development.
- 6.4. A condition will normally be attached to the planning permission requiring that full details of the artwork be submitted for approval by the Council. This is to overcome the need for a separate planning application should the artwork be of such a size or nature as to require planning permission.

7. THE PROCEDURE TO BE FOLLOWED IN THE PROVISION OF PUBLIC ARTWORKS

1. The contribution stage

- 7.1. It is essential that opportunities for the provision of public artworks are recognised at the earliest possible stage in the development process. Therefore, during pre-application discussions, officers within the Development Service will identify appropriate schemes and bring the Council's public arts policy to the attention of the developers. For major schemes the Council offers a Development Team approach, involving officers from different Council service areas.
- 7.2. Where no pre-application discussions have taken place, appropriate schemes will be identified during the earliest stages of the planning application process.
- 7.3. In either case a team of Council Officers will be involved in facilitating the project (including officers from Development Control, Forward Planning, Countryside and Landscape, Projects and Property and other services,

such as County Council Highways, as appropriate) with the Arts Development Officer playing a lead role in delivering the project.

- 7.4. Where the Council is either the landowner or has an interest in the development, it will apply the policy as if the scheme was a private development.
- 7.5. If the development is granted planning permission, a Section 106 Legal Agreement will be entered into requiring the developer to contribute a specific sum of money towards the provision of original art and craft works as part of the development or in the immediate vicinity. These works should be visible and available for the public to enjoy.
- 7.6. It would not normally be the case for the type of artwork to be decided prior to planning permission being granted, unless the work was to be incorporated in some manner into the development (for example, the use of stained glass, a mosaic floor or a decorative façade). In these cases the developer should indicate the artwork the contribution will provide, but ordinarily this would not be specified in the Section 106 Agreement.

2. Art selection process and procedures

- 7.7. Once the provision of a work of public art has been agreed, there are likely to be three different scenarios for delivering the project and each will require a different procedural response from the Council. In all three cases outlined below, the Council will seek to ensure the local community, including the young, elderly, disabled and minority groups, are fully involved in the development and final outcome of the project. This could be through:

- the work of Area Committees;
- local community groups;
- workshops with the artist;
- public exhibitions;
- local schools (through initiatives such as the Sustainable Environmental Education Network)

or a combination of these.

(a) Condition on a planning permission

- 7.8. Where the art or craft element is to form part of the structure of the development, such as a stained glass window, the developer and architect will want close control over the final product, because it is closely integrated with the development.
- 7.9. In these cases the commissioning process will therefore be left to the architect and developer, but final approval will still need to be granted by the Planning Committee or under delegated powers in the same way that other detailed submissions on planning applications are approved. The approval will be on the basis of a condition on the planning permission. The Officers

dealing with the project will need to ensure that the standard of work is acceptable and that the appropriate sum of money has been spent in accordance with the Section 106 Agreement.

(b) Free-standing commissions

- 7.10. The second scenario is where the artwork is free-standing or where there is a separate commissioning process for the proposed work. Normally in such cases, the sums involved will have to be sufficient to make the commissioning process practical and viable, particularly if some form of competition is involved. It is important that the cost of commissioning and organising a competition does not use up a large proportion of the available budget.
- 7.11. Where this approach is adopted, a Working Group should be set up between the developer's team and the Council. This Group should include representatives from the developer, architect, Council Officers, Council Members and the local community. Appendix 4, from the Council's adopted Public Art Strategy, sets out a standard method for organising a competition and appointing an artist.

(c) Small-scale commissions

- 7.12. Smaller commissions or purchases of artworks will normally be dealt with in a simpler way. In such cases, Council Members and the local community – for example through consultation or an exhibition - will decide on the acceptability of the proposed artwork.
- 7.13. In all cases the commissioned work will normally remain the property of the developer who will remain responsible for its maintenance and repair.

APPENDIX ONE:

Northwest Development Agency Public Art Funding

Guidelines for Commissioning Agencies and Promoters

Why is the Northwest Development Agency supporting public art?

The Northwest Development Agency, working closely with Arts Council North West, the Northwest Cultural Consortium and the RIBA, is keen to provide support and advice to encourage the creation of high quality public art in the region.

The Agency believes strongly that public art can contribute to the achievement of its Regional Strategy Objectives. In particular public art can help to

- Renew and transform urban and rural areas, both developed and regenerating
- Restore the environmental deficit through regenerating areas of dereliction and by investing in the highest quality environmental assets
- Project a positive image, reinforcing strong regional brands and countering negative stereotypes
- Promote high standards of design, landscaping and architecture by creating or adding to distinctive public spaces, environments and buildings
- Encourage further investment, tourism and employment

What do we mean by Public Art?

Public art encompasses all the art forms, including the visual arts, performance, music, video and new media. The prime requirement is that projects or events are publicly accessible and site specific, designed for a particular place at a particular time. Projects may be permanently or temporarily sited and locations can include the interiors of buildings, the spaces around them, parks and waterways as well as the rural environment. Increasingly, public art is moving into new technologies and includes the use of light and projected images.

Artists should have as much freedom as possible to respond to sites and possibilities in their own way; briefs should be open, not prescriptive. Their work may mirror and interpret the environment of the place and this can sometimes include exploring difficult or sensitive issues.

Increasingly public art overlaps into the related disciplines of architecture, urban design, community participation and regeneration. This collaboration does not necessarily have to result in a 'work of art'. Artists working alongside other professionals and designers can contribute their conceptual and practical skills to the creation of buildings, other structures and public spaces.

Public art can have a part to play in the regeneration of communities. It can involve a process that encourages local people to embrace new ideas and skills, develop a sense of ownership and to engage in decisions about their locality.

Who can apply for assistance?

Any one or any body proposing a substantial public art project within the englandsnorthwest region can apply. That includes local authorities, local strategic partnerships, public-private sector collaborations, private companies, community-led initiatives and individual artists.

What things may be supported

Support can be given for

- Permanent or temporary works in public places or publicly accessible places
- Work in any medium; proposals including use of modern techniques and technologies are welcomed
- Work that contributes to architectural quality or public realm design including the early involvement of artists in design teams
- Projects that promote good practice and wider knowledge and expertise in public art in the region
- Marketing, promotion and curatorship of public art in the North West applications that reflect Arts Council North West development priorities for arts and artists from ethnic minority communities, from low income neighbourhoods and people with disabilities

How much can be applied for?

There are no upper or lower limits to how much may be applied for. NWDA support will not normally meet 100% of the costs of any proposal. Applicants are strongly advised to seek partnership funding (including in-kind support) and demonstrate other ways of earning income, which should be fully noted and explained in your budget.

Criteria by which your application will be assessed

To qualify for support a proposal *must* show

1. The proposed work will be of the highest artistic quality, as judged by the Panel. The Panel favours work that is innovative, striking, challenging and ambitious in its vision.
2. The project will be viable, both technically and financially
3. The applicant has the ability to develop, manage and sustain the project
4. There is public benefit for the community, for example through improvement to the image of an area or the creation of a draw for visitors or investors

In addition it is *desirable* that proposals meet all or many of the following criteria

- Appropriate arrangements are in place for consultation and/or communication with the local community and other stakeholders
- The location is in or near an area of priority for regeneration investment
- The work can help to develop a positive image for the location and preferably is part of a coordinated programme of public art, cultural or other regeneration projects, intended to shift perceptions about an area
- A public art work is likely to be viewed by a very large number of people, possibly due to its prominent location or linkage with other pieces of public art in a cluster or trail
- The immediate local environment is capable of absorbing the anticipated number of visitors without undue harm to ecology
- The local infrastructure can cope with the extra visitors
- The project is part of a longer-term development plan for public art that will develop a critical mass of pieces and expertise.
- Public art works are integrated into a broad design strategy which tackles the whole environment of an area
- The project directly or indirectly supports and develops the very best emerging artistic talent in englandsnorthwest , including enabling artists to find a first step on the ladder
- The project follows good commissioning practice
- Other potential funding sources are exploited in the most appropriate way

Your proposal will be assessed against these criteria but NWDA recognises that some strong proposals may go against the grain and wishes to encourage originality and breadth of vision.

How to apply and how your application will be assessed

Applications can be made at any time. In the first instance contact should be made with Arts Council, North West Public Art and Architecture Officer (Ian Banks, Arts Council, North West, 22, Bridge Street. Manchester M3 3AB; 0161 834 6644 extension 252; ian.banks@artscouncil.org.uk contact details). You will be encouraged to take your application through a two-stage process. There is an application form for each of the stages.

The first stage, which is optional, asks you to submit an outline of your ideas and objectives with indications of likely cost and timescale. This allows you to be given guidance as to whether the proposal is likely to meet funding priorities before you spend significant time and money on the project. It is possible that some development funding for the project will be granted if that is essential. Neither a first stage approval nor development funding guarantees that you will receive full approval and a grant for your project.

Your second stage or full application will need to give sufficient detail of design, location, budget (capital and revenue costs and sources of funds) and project management for a decision to be made based on how well it meets the objectives and priorities of the scheme.

Formally both first and second stage applications must be appraised through the Northwest Development Agency's procedures. A 'Project Champion' within the Agency, normally a member of an Area Team, will look at your project and present the application, and an appraisal will be made by a member of the Central Regeneration Team. Less formally the Public Art and Architecture Officer is able to give assistance in the development of your project. Your application will be assessed by an expert panel consisting of representatives of NWDA, Arts Council North West, the North West Cultural Consortium and invited agencies and individuals with experience in public art, which will make its recommendations to the NWDA.

The time-scale for decision-making

Written notification of the decision on a stage one outline application will normally be given within *4 weeks* of the formal application.

The outcome of a second stage or full application will normally be confirmed in writing within *12 weeks* of the formal application.

APPENDIX TWO:

Plan of primary locations in the City centre where the Council will seek the provision of public artworks.

Note: The plan shows an indication of locations where public art could be provided. However, wherever possible, the Council will seek the provision of public artworks in the rest of the city and rural area as part of new developments.

APPENDIX THREE:

Local Distinctiveness

POLICY GE 7

<p><i>PROPOSALS FOR NEW DEVELOPMENT WILL BE PERMITTED ONLY IF THE PROPOSAL MAKES A CONTRIBUTION TO THE PROMOTION OF LOCAL DISTINCTIVENESS.</i></p>
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Reason/Explanation

A partnership between the City Council and other public and voluntary agencies has been established to address the issue of local distinction particular to Chester and the contribution these issues make to the economic competitiveness of the city. The City Council has produced a "Local Distinctiveness Strategy for Chester" and will expect new development to make a contribution to local distinctiveness in accordance with this strategy. This should be through high quality design and the use of suitable materials and could include contributions to, for example, public art or lighting.

Public art is a key component of Local Distinctiveness because it can create vitality and interest in an area and reinforces the individuality and identity of any locality. The Council will seek to secure the provision of public art in development schemes, where appropriate, through voluntary contributions. There are many situations in which public art can be used to enhance the public realm, some of which are identified in area based development briefs. Art works must be of a high quality and should be done by artists or crafts people. Further information will be provided in supplementary planning guidance on public art.

APPENDIX FOUR:

Standard method for organising a public art competition and appointing an artist (from the Council's adopted Public Art Strategy)

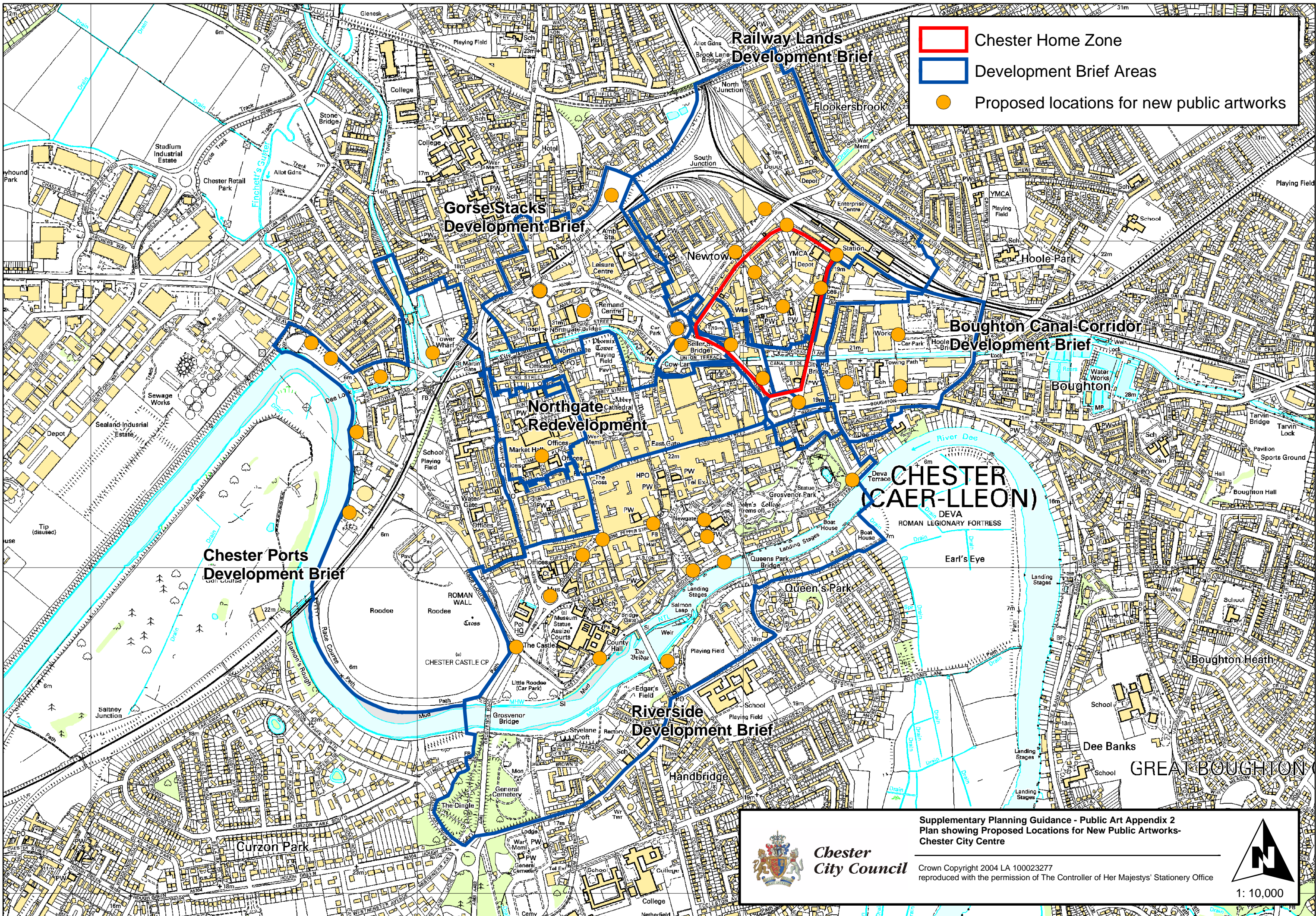
1. Convene an initial Working Group of logical and interested partners
2. Establish the aims of the project
3. Agree the parts of the project, by which the aims will be realised:
 - artwork
 - education and/or community element
 - consultation
 - installation
 - signage and interpretation
 - maintenance
 - landscaping

It is important to establish which parts the artists will be required to deliver

4. Agree the budget and the sources of funding
5. Establish requirements and constraints of the site
6. Outline a timescale for realisation of the project
7. Establish a selection process to secure an artist:
 - Determine the Selection Panel and Advisory Group. These will be drawn from:
 - City Councillors
 - City Council Officers (Planning, Arts Development, Education etc)
 - Funder/Sponsor officers if appropriate (e.g. Highways).
 - Regional Arts Board Public Art Advisor
 - Resolve questions, such as:
 - how to get a initial list of artists
 - how to reduce it to a shortlist
 - should the alternative of an invited shortlist be adopted?
 - what will artists need to submit (slides, drawings, folios etc)?
 - how and when should the material be submitted?
8. Prepare the arts brief
9. Seek Council authorisation

10. Either:
 - (i) Advertise to invite interest from artists; or
 - (ii) Invite a shortlist to make submissions
11. If option (i) is adopted, select a shortlist of artists from slides / CVs, portfolios etc - this should be 3, 4 or 5 artists
12. Invite the selected shortlist to submit outline plans / ideas for an agreed fee. Invite them for interview.
13. Exhibit outline submissions in relevant sites. These should include:
 - Council offices
 - local Libraries
 - local Community Centres
 - any other appropriate venue
14. Invite Press and Public to comment on designs, through feedback forms
15. Analyse feedback forms to inform selection of final artist
16. Prepare interview questions and agree interview format
17. Hold interviews and select preferred artist
18. Seek Council authorisation to appoint selected artist
19. Invite selected artist to take up commission. Inform other artists of the outcome.
20. Prepare draft contract
21. Exchange contracts, or simply issue contract to artist. Contract should cover:
 - time scale and schedules, including delivery / hand over date
 - assignment of responsibility for:
 - installation
 - maintenance
 - interpretation
 - lighting
 - education / community programme
 - cost / fee
22. Hold initial meeting with artist to agree the above, and a practical programme for commencing work


23. Arrange artists meeting with all interested parties, including and especially, community groups and schools / education groups
24. Dovetail community / education project with development / fabrication of artwork
25. Monitor production schedule
26. Issue periodic progress reports / pictures to press and other interested parties
27. Hold a public presentation evening to let the community see progress on the work and the education / community programme. This should feature the artist, community or education groups, and should take place approximately half way into the programme.
28. Obtain Planning Permission(s) at the appropriate point in the schedule. Liaise with interested parties to achieve synchronicity of purpose.
29. Review completion / installation dates, and redraw schedule if necessary
30. Arrange installation, or facilitate artist's installation, of the finished work. Ensure that relevant agencies (police, highways etc.) are informed / consulted. Ensure necessary actions (e.g. road closures, power interruptions) are in place. Document the process.
31. Agree launch date. Issue invitations to relevant parties. Prepare and issue press release.
32. Launch. Ensure information packs for press and others.
33. Monitor press coverage and handle accordingly
34. Arrange interpretation, lighting, information leaflet if not already done
35. Publicise the work to local, regional and national agencies / publications
36. Review the completed project



Chester Home Zone

Development Brief Areas

Proposed locations for new public artworks



Chester

City Council


Supplementary Planning Guidance - Public Art Appendix 2

Plan showing Proposed Locations for New Public Artworks-

Chester City Centre

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1: 10,000