

Introduction

The District of Canterbury has a long and continuing history of involvement with the arts. The contribution of artists and crafts-people to the built environment and public spaces can be seen from the stonemasons working on the cathedral 1,000 years ago, and is of equal importance today. The provision of public art is therefore seen as a vital part of development within the Canterbury District.

Canterbury City Council has recently adopted a Public Art Policy which sets out how the Council will deal with public art commissioning within new developments and also in Council-led projects.

This information leaflet is intended to assist developers in fulfilling the Council's requirements for public art commissioning. It augments the summary information given in the "Developer Contributions Supplementary Planning Document" issued by the Council.



© Stefan Shankland

Public Waste Bins - Andrew Sabin and Stefan Shankland, Horsebridge Development, Whitstable. Commissioned by Canterbury City Council and West Beach Homes.

What is Public Art?

Public art can be summarised as bringing the specially commissioned work of artists and crafts-people into the public realm, both in terms of the physical environment around us and within social activity and interaction. Canterbury City Council considers that public art commissioning should be site-specific - where the artwork or project has been specially made to reflect the place and the people.



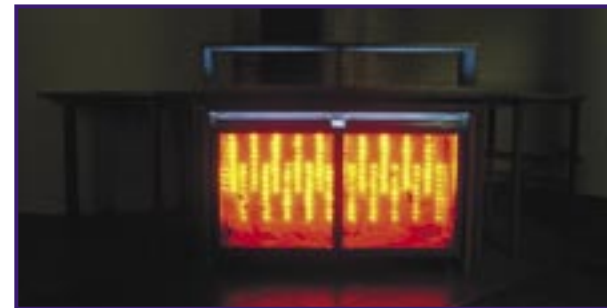
© Stefan Shankland

History Wall - Andrew Sabin with Stefan Shankland and Doug Brown, a temporary work as part of the Horsebridge Development, Whitstable. Commissioned by Canterbury City Council and West Beach Homes.

Definitions

The Council's Public Art Policy recognises that public art commissioning can include a variety of art forms and materials, including:

- collaborative design work between an artist and architect or other design professional - e.g. an artist influencing the design of buildings, landscape, lighting or other functional and integrated elements
- artist interventions using sound, light and colour, e.g. feature lighting for a public space
- 3D and sculptural interventions in all materials, or design of functional elements or furniture
- digital work in the public realm of the internet
- books, film and video
- temporary, seasonal and ephemeral work
- participative or event-based work.



© Stefan Shankland

Reception Desk - Andrew Sabin and Stefan Shankland, Horsebridge Arts Centre, Whitstable. Commissioned by Canterbury City Council and West Beach Homes

Why Commission it?

Canterbury City Council recognises the important role that the arts play in contributing to the quality of life. This applies in the physical environment, and in the contribution they can make to health and well being as well as in the provision of arts activities and arts facilities.

Artists can make a valuable contribution to creating humane, distinctive and beautiful environments.

Public art commissioning, when done well, has many benefits:

- contributing to a sense of place and identity
- assisting with orientation and directions
- creating a Unique Selling Point (for a commercial developer)
- increasing knowledge in the built and natural environment (many commissions make reference to historical features not apparent in today's landscape)
- offering people the chance to get involved, through participative and event-based artworks
- creating employment opportunities for artists, crafts people and the creative industries.

The Council sees public art commissioning as an important contributor to many of its cross-service strategies and provision, in particular contributing to the aims of its cultural strategy.

Summary of Good Practice Guidelines

- The use of specialist advice where appropriate.
- A written brief to be agreed for all commissions.
- An open and inclusive selection process for appointment of artists.
- Fees, budgets and timetables to be agreed in advance and included in briefs and contracts.
- Appointment on mutually agreed contracts, to include details on the moral rights of the artist, attribution and acknowledgement, copyright and reproduction rights.
- Contracts should also include defects and maintenance regimes and decommissioning agreements (the council has a decommissioning policy and maintenance arrangements will be put in place as a condition of planning approval).
- Artists to be treated as professionals, with realistic rates of pay.

Arts and Creative Development Unit
Canterbury City Council
Military Road, Canterbury, Kent CT1 1YW
01227 862201
publicart@canterbury.gov.uk

Visual Arts Department
Arts Council of England South East
Sovereign House, Church Street, Brighton BN1 1RA
0845 300 6200
www.artscouncil.org.uk
enquiries@artscouncil.org.uk



This publication is printed on recycled material

What are the Council's Policy Requirements?

Canterbury City Council expects all appropriate major developments to incorporate public art commissioning. Appropriate developments are those which include some public space and public access. (A dense industrial factory site for example may not be appropriate).

The Council expects developers to consider public art commissioning during discussions held with Council Planners in advance of submitting planning applications. All major applications received will be scrutinised for the appropriateness and possibility of public art commissioning, and where it is absent, Council Planning Officers will discuss and negotiate for its inclusion.

In most cases, delivery of a public art commission will be ensured through Planning Conditions.

The Council expects developers to observe good practice in commissioning artists (see back page), and for the work commissioned to be site-specific, relevant to its location.

The Council will expect all commissioned work to have a decommissioning agreement and a maintenance plan and agreement in place – this requirement may also form part of a Planning Condition.

In general, the Council will encourage innovation in public art commissioning and collaboration between artists and design teams wherever possible. The earlier an artist is brought in, the better.

The Council does not have a requirement of “per cent for art”, a policy often used which demands that 1% of the construction budget is spent on commissioning artists. However, this figure might be a useful guide to developers in thinking about the costs of commissions. In the largest developments, Planning Conditions may stipulate a minimum sum to be spent on artist commissioning.

There are external funding sources, particularly in the arts sector, which may assist with the costs of commissioning public art. Developers may be able to apply for grant aid, although note that all funding bodies have their own conditions, aims and objectives. Details can be obtained from the Council or the Arts Council of England regional office (see lists of contacts at the end of this guidance note).



© Janet Hodgson: Paul Grundy

The Pits - Janet Hodgson, Whitefriars Development, Canterbury. Commissioned by Land Securities PLC and Canterbury City Council for the new Whitefriars development.

How Should I Go About It?

Planning for artist involvement should be started as early in the development process as possible.

Appropriate information should be submitted at each stage of the planning process:

- Outline Planning Permission should include an outline plan for involving artists including a summary of methods of selection/appointment, a budget allocation and maintenance plans.
- Full Planning Permission (or Reserved Matters) should include a full description of the commissioning process, detailed proposals for involving artists, or designs from artists if already progressed, budget and maintenance details.
- Note that a freestanding commission may require separate planning permission (this must be discussed in advance with Planning Officers).



© Marion Kalmus

Get Up and Go - Marion Kalmus, temporary lightwork for the Whitefriars scheme, Canterbury.

Guidance

In the first instance, Council Planning Officers can offer initial guidance and contact with the Culture and Communications department. The first step is to decide how you want to work with an artist, and agree a brief for the project. This might be a detailed requirement for design and fabrication of a particular feature, or an open brief for an artist to work with an architect on the overall design of a building. Finding the right artist is also key, and then the appointment itself needs to be made in a formal manner agreed by both parties. Specialist assistance is available to help with briefing, selecting and appointing artists, and the Council can give contacts for this.



© Paul Grundy

A New Moon - Claire Morgan, Whitstable Harbour. Commissioned by Canterbury City Council as part of the temporary lighting programme 'Sparks'.

Canterbury City Council Public Art Commissioning Information for Developers



Gatefold – Heinrich and Palmer, Westgate, Canterbury, part of 'Sparks'
© www.dragon-media.co.uk