South Norfolk Council

Public Art Strategy

December 2004

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1. Recent initiatives in the District together with the potential for public art to assist the Council meet their tourism, economic and community development objectives makes a strong case for South Norfolk Council to support and lead the development of public art within the District.

2. Context

2.1. South Norfolk: Existing and Past Activity

There has been a limited level of public art activity in the District, but when this has taken place a strong level of commitment and enthusiasm has been demonstrated.

The Southern Broads Cultural Initiative resulted in the commissioning of nine works by visual artists over a three-year period. The initiative, which has already been the subject of evaluation, has made a strong case for a broad approach and forms a strong base for future activity.

Safeway commissioned an environmental art work at Diss as part of a Section 106 agreement and a project by Norfolk Homes for Poringland is currently planned. Both the Norfolk and Norwich University Hospital and the John Innes Institute on Norwich Research Park have commissioned work.

The Sculpture Trail developed by the Bergh Apton Community Arts Project is a unique initiative. The project does not receive public funding but benefits from South Norfolk Council's assistance and help with press and publicity.

A series of discrete waymarkers have been commissioned by the Council as part of Boudica's Way, and by Sustrans on the Sustrans cycle route. The latter are editioned works, which appear elsewhere around the country.

2.2. Regional and Comparator Projects

Huntingdonshire District Council have undertaken a number of commissions linked to the redevelopment of Huntingdon town centre, which include a historic trail, street furniture and seasonal banners.

The Louth Art Trail is an exemplary example of a project initiated and led by a town council. The project, which involved three major linear commissions, received substantial lottery and European funding.

Fakenham Town Centre regeneration scheme was developed by North Norfolk District Council in partnership with the local Chamber of Commerce. The

project has won numerous design awards and has contributed to the economic regeneration of the town.

Gainsborough in Lincolnshire, appointed a lead artist who was involved in every aspect of the regeneration of a major riverside site alongside the River Trent. The project, which responds to the history of the site, resulted in a series of works, which challenge traditional notions of waterside public arts.

South Cambridge's public art programme includes a scheme where the Council matches funds provided by local parish Councils and that demonstrate community involvement.

East Cambridgeshire have undertaken a series of projects in the historic City of Ely and the small market towns of Soham and Littleport. The projects, have a strong community development aspect.

These projects demonstrate the potential for a wide range of public art projects to contribute to tourist, community and economic development in locations, which range from small villages to historic cities.

2.3. National and International Projects

The Thames Path Project commissioned four artists to explore the 180 mile walking route along the riverside from its source to the Thames Barrier in London.

Grizedale Arts is an exemplary commissioning and residency agency based in Grizedale Forest in the Lake District.

Littoral is an arts trust producing influential projects and research into arts and agriculture and rural life.

Northumberland Public Art Strategy produced a programme of ambitious and exciting visual arts commissions. The plan focuses on market towns, national parks, rural areas and countryside networks.

Kielder Partnership Visual Arts and Architecture Programme was developed as part of the Partnership's sustainable tourism strategy. The programme substantially increased the visitor numbers and had an impressive impact on the economy.

SKOR (Foundation for Art and Public Space is based in the Netherlands which develops exceptional art projects in relation to public spaces.

Artscape Nordland (Skulpturlandskap Nordland) is an international sculpture project, which aims to bring the work of artists to the sparsely populated County of Nordland.

The national and international projects demonstrate the potential for ambitious innovative projects to contribute to the development of a range of rural and countryside locations, and to involve their communities in this process.

3. Strategy: Aims and Objectives

3.1. Tourism

South Norfolk is made up of arable land, the Southern Broads and waterways, country parks and wildlife sanctuaries, and picturesque market towns and villages.

Public art has been shown to contribute to identity, generate tourist opportunities, attract new visitors to an area, increase the tourist season and could help establish South Norfolk as a quality destination that exceeds personal expectations.

3.2. Community Development

Public art gives young people the opportunity for expression, participation in the creative process and involvement in the development of the local community.

There is a growing aging population in the district. This may provide benefits; a retired population will have more time and possibly interest to attend and support events and projects.

Residents in the District are a vital focus of the strategy and it is important to create opportunities in which they can participate and can become involved in decision making.

Public art projects developed locally are vital to achieving sustainable communities. They are a bonding element in local life and give identity, a platform for expression and social cohesion.

3.3. Economic Development

Britain's modern, post-industrial economy, with declining farming industry is becoming more reliant on the 'knowledge' economy and creative industries.

Collaboration with East of England Development Agency, Arts & Business and other regional agencies will be vital to succeeding in establishing a relationship between arts and business and for supporting major culture led initiatives.

Many successful urban regeneration programmes have started with artists occupying unwanted space (old warehouses, dock areas etc.) and slowly developing a new community. Similarly public art commissions have become an indicator of regeneration.

3.4. Strategy: Aims and Objectives Recommendations

It is recommended that South Norfolk Council:

- commissions a range of district wide projects which draw attention to and link villages or market towns thus utilising combined resources and potentially contributing to tourism development across the region

- supports public art projects linked to current visitor attractions such as local festivals and historic sites.

- links programming to strategic periods in order to help extend the tourist season and ensure a wide range of activities.

- produces a signage policy for all events and installations supported by Council.

- engages local organisations and residents, of all ages, in the development and realisation of public arts projects in order to encourage ownership and pride in the programme.

- supports high quality arts education and outreach projects linked to major commissions in collaboration with education, life long learning and community development agencies.

- commissions artists to undertake projects which have an interpretative, educational or community development aim.

- advocates public art as vital to the regeneration process.

- encourages business and art networks to research and develop sponsorship for larger scale projects.

4. Strategy: Approaches and Opportunities

4.1. Planning and Public Art

South Norfolk Council has an existing public art policy, which is incorporated into the current local development plan. However, in common with many similar local authorities has found it difficult to implement due to other priorities and lack of clear guidelines.

There are a number of opportunities that will occur over the next few years for public art commissioning resulting from a policy linked to Section 106 agreements and the Council should make appropriate revisions to the existing policy and appropriate developer guidance.

4.2. Public Art and Waterways

The Southern Broads and the District's waterways are one of South Norfolk's greatest attractions, offering important tourism opportunities and a major recreational asset.

The Southern Broads Cultural Initiative has over a three year period made the case for the arts as an important tool in cultural and economic development.

4.3. Artists and the Landscape

South Norfolk's high quality landscape, nature reserves and parks are a vital part of the region's tourism portfolio. Public art has the potential to improve access, understanding and add to the enjoyment of the countryside and wild life habitats.

This may be through temporary site-specific installations, research projects or permanent features such as public shelters, seating and landmarks.

4.4. Visual Arts in Places of Cultural and Historical Significance

Public Art can add to the interpretation, understanding and enjoyment of heritage and cultural sites whether it is by setting up an artist residency in a museum or commissioning artwork as part of a town centre refurbishment scheme.

Furthermore Public Art increases visitor numbers, attracts new audiences and as a result has a positive impact on the economy.

4.5. Strategy: Approaches and Options Recommendations

It is recommended that South Norfolk Council:

- takes an holistic approach to projects which emphasises quality and consistency and a commitment to innovation.

- adopts the Public Art Policy and supplementary developer guidance incorporated in this report.

- includes consideration of public art in the Council's core strategy and the Local Plan (2007-16).

- works closely with developers from an early stage and encourages them to take a more adventurous approach to public art commissioning.

- applies the Public Art Policy to all new developments comprising more than 10 or more dwellings, floorspace of 1000m2 gross (or where the site area is 0.5 hectare or more).

- places particular emphasis on the achievement of projects at the Norwich Research Park, Longwater Business Park, the Caistor Roman Town Visitor Centre, the proposed Norfolk Centre for Engineering Excellence at Hethel, and major new housing developments.

- prioritises developing projects in the District's market towns with local development partnerships.

- pursues the possibility of developing projects in Health, Libraries and Education buildings with other public sector partners.

- continues the development of an ongoing programme of projects for the District's Broads and Waterways.

- works closely with the Whitlingham Trust and the Broads Authority on a major programme of public art activity at Whitlingham Broad, resulting in a major project for Contemporary Art Norwich 2007 (the Norwich Biennial).

- develops partnerships with the Countryside Agency, English Nature, National Farmers Union, Easton College and other rural and environmental agencies with the intention of developing new opportunities for artists to work in rural locations.

- works with their partners to develop a consistent approach to interpretation projects in locations such as at East Hill Woods and Surlingham Nature Reserve

- works with their partners on identifying opportunities for artists to produce work for capital projects such interpretation centres, signage, seating and shelters for reserves, cycle ways and walks such as the Tiffey Valley Heritage Centre

- builds upon the success of current cultural activity encouraging churches and local festivals to deliver a co-ordinated approach to temporary public art commissions

- works with Wymondham Abbey with the aim of delivering a major public art commission in the Abbey marking the 2007 celebrations linked to Contemporary Art Norwich.

5. Process

5.1. The success of the strategy will depend on theCouncil taking a proactive role in the development and support of the four project areas, and establishing standards of good practice.

5.2. Best Practice

The Council has an important role in setting best practice principles. This includes the provision of adequate budgets, proper briefs and agreements for artists, a strategy for consultation and interpretation, and a commitment to care and maintenance.

5.3. Partnerships

The establishment of new partnerships and the development of partnerships to support every aspect of projects is a priority.

5.4. Staff Support and Training

The provision of training for council officers and the allocation of sufficient staff time for managing and overseeing the delivery of projects is important.

5.5. Marketing and Promotion

The marketing and promotion of the strategy and the projects that result from this will be crucial to their success and the allocation of sufficient funds and staff time to this will be important.

5.6. Process Recommendations

It is recommended that South Norfolk Council:

- promotes best practice as an integral part of all schemes and in particular those led by the Council itself. This should be applied to both permanent and temporary works, and includes appropriate funding, legal agreements and selection processes.

- considers ongoing care and maintenance in the development of all major projects and if appropriate, request commuted sums from developers for this purpose.

- allows for the decommissioning of works that are no longer appropriate or have suffered extensive damage.

- plans consultation and interpretation as a major element of all projects with working partnerships developed with local groups where appropriate.

- develops a broad range of partnerships for the delivery of public art projects with organisations such as the Broads Authority, Parish Councils, countryside and heritage organisations, societies and others.

- develops ongoing partnerships with regional arts providers such as Creative Arts East, Commissions East and others for the delivery of public art projects, and the training and support of local artists in this activity.

- plans for appropriate staffing and resources, and supports this through the appointment of specialist consultants when appropriate.

- undertakes an annual programme of development for officers involved in planning and economic development, which would provide information on current developments, the range of opportunities and processes, benefits and relevance.

- provides an annual information programme for members on current projects, opportunities and economic and social benefits.

- develops a programme of marketing and promotion linked to existing and future projects.

6. Costs and Funding

6.1. Project Costs

The success of the strategy will be dependent on the Council's investment in public art in the District

6.2. Funding Opportunities

There is a range of potential grants and funds available towards to the cost of directly and indirectly funding public art projects identified in the report. This is not an exhaustive list and changes to funding criteria and application procedures are common so it is essential to check in advance. In addition, new funding opportunities may also occur due to changes in local policy and new government initiatives.

The Council may not be eligible for some of these funds, but their partners, such as community and arts groups may be.

6.3. Costs and Funding Recommendations

It is recommended that South Norfolk Council:

- gives a strong lead in developing public art projects in the District through the allocation of an annual budget for project development, promotion and public programmes.

- Produces a Planning Advice Note for Developers and others. This is likely to be in the region of £2,000 - £4,000.

- produces marketing and publicity material linked to projects. This should be funded through individual projects, or included as a part of ongoing tourism development initiatives.

- allows for external management and advisory costs. This should be included in relevant project budgets where appropriate.

- continues to support the Broads and Waterways projects with particular reference to the development of a major partnerships project at Whitlingham Broad. The recommended budget for this is £20,000 annually.

- commissions research into the possibility of a major art and landscape project in partnership with a range of countryside organisations. The recommended budget for this is £8,000.

- develops a series of projects linked to historical and cultural settings. The recommended budget for this is £10,000.

- allocates funding for the ongoing care and maintenance of projects. A guide budget for this is £3,000 per year.

- adopts a strategic approach when applying for funds.

- utilises Council funds to attract additional funding and funding partners particularly with regard to Broads and waterways, and historical based projects.

- actively applies its Public Art Policy based on the allocation of 1% of construction costs, as set out in the Planning Advice Note (draft).

- investigates the opportunities offered through Arts & Business to commercial developments in the District.

1. Introduction and Methodology

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The South Norfolk Public Art Strategy has been commissioned by South Norfolk Council following the Southern Broads Cultural Initiative, with the intention of building on this successful initiative, making recommendations for future development.

An important aim of the Strategy was the investigation of how public art could assist with the delivery of the Council's existing objectives relating to 'economic development and employment opportunities, tourism, community development and rural regeneration, environmental improvement, education and lifelong learning'. An outcome of this research has been the identification of a range of approaches, potential partners, funding sources and guidelines on good practice.

Particular attention has been paid to developing an approach, which is sensitive to the environmental, social and historic context of the District. In order to achieve this an extensive consultation process was undertaken with a wide range of individuals and organisations, followed by a series of workshops organised as part of the 'Showcasing the Southern Broads' conference.

As well as evaluating previous projects, research was undertaken in to policies and projects elsewhere, and these have informed the recommendations. This has informed the proposed revisions to the Council's Percent for Art Policy and the support of this through the Planning Advice Note.

There has been a growing acceptance of the role and benefits of the visual arts in the public realm and in commercial development and these are discussed in detail in this report. This combined with the potential benefits arising from Article 27 of the Universal Declaration of Human Rights and Cultural Entitlement, which promoted the rights of the individual to participate in cultural activity, makes a strong case for South Norfolk Council to lead the development of this area of activity within the District.

The Summary and Recommendations at the beginning of the report provides a quick guide to the contents of this report.

2. Context

2. Context

2.1. South Norfolk: Existing and Past Activity

There has been limited activity to date in the District with much of this taking place in a non-strategic way. This has included a number of projects negotiated through planning agreements, commissions on the Norwich Research Park at Colney, two waymarker projects (developed by the Council and Sustrans), the Bergh Apton Sculpture Trail, some village signs and the Southern Broads Cultural Initiative commissions. These are described in detail below:

- Safeway supermarkets in Diss commissioned a landscape work as part of Section 106 negotiation with the Council. This links the town centre with the supermarket and although successful in landscape terms, it is unclear whether this is the work of an artist or a landscape architect.

- A further commission as a result of a planning condition is currently being developed for a new housing development by Norfolk Homes for Poringland.

- On Norwich Research Park in Colney a number of works have been commissioned as part of new building developments. These include commissions for the John Innes Institute by artist blacksmith Alan Evans and others, and a number of high quality and often challenging commissions for the new Norfolk and Norwich University Hospital by artists such as Sokari Douglas Camp and Robin Blackledge. Both schemes demonstrate the commitment to public art by two public organisations based in the District.

- Waymarker projects have been commissioned by South Norfolk Council for Boudica's Way by Nicola Slattery and Jane Stockley, which are both discreet and sensitive to their locations. Sustrans waymarkers, however along the Sustrans cycle route through the District are part of editions of work and bear little relevance to their context.

- Bergh Apton Sculpture Trail is a unique initiative. Initiated by an artist living in the village, the project has been embraced by the whole community and is remarkable example of local co-operation in the support of artists. The project does not receive public funding due to its success in attracting entrance fees, support in-kind, and making sales but does depend on assistance with press and publicity from South Norfolk Council. The project is a rare example of a scheme, that attracts new audiences to the arts and visitors to the area.

- The Southern Broads Cultural Initiative has included three years of public art commissioning as an integral part of this programme. The first year resulted in a series of permanent works for prominent settings along the river system. These works although relatively unchallenging, have been welcomed by local residents and tourists.

- As a development of the first year's programme, a sculpture was commissioned which celebrated the South Norfolk skies as part of the Celestial Festival. In the third year a series of temporary works were commissioned and although more challenging, were readily accepted due partly to the enthusiasm and support offered by the Council and Broads Authority's officers. The project, in many ways, makes the case for the commissioning of a range of works from the permanent to the ephemeral.

Many of the projects to date have been dependent on the commitment to public art by a limited number of officers and have been restricted due to the lack of time and resource.

2.2. Regional and Comparator Projects

A range of regional and comparator projects were identified and researched in the development of the strategy. The projects demonstrate the range of opportunities, management and general benefits.

- Huntingdonshire District Council have undertaken a number of modest commissions linked to the redevelopment of the town centre and funded through a Section 106 agreement, and sponsorship. These have included a historic trail, street furniture and seasonal banners in Huntingdon. Further schemes are now being considered as part of market town re-developments in the District.

  Led by the arts development officer working in partnership with planning and economic development colleagues, the projects have made a sensitive contribution to the District's streetscapes.

- Louth's Art Trail is a pioneering project to create a significant visitor attraction and sets a precedent for the introduction of contemporary art in a market town. Initiated by a Town Councillor and managed by a council committee, the project is an exemplary example of local involvement in the development of a contemporary art project.

  The resulting commissions by four artists took place over a period of three years and cover a range of media whilst all focusing on a particular aspect of Louth's heritage.

  Funded by Lincolnshire County Council, East Lindsey District Council, the Arts Council, the European Regional Development Fund and Groundwork Lincolnshire, the project has resulted in a series of major works, which has increased tourism.

- North Norfolk District Council's regeneration of Fakenham Town Centre has won numerous design awards. The scheme, which was developed in partnership with the local chamber of commerce aimed to address the commercial decline of Fakenham.

  The Council appointed an artist as part of the design team for the town centre with the artist's work being fully integrated into the overall project.

  The project, which was a joint initiative between the Council and the County Council, was funded by the Heritage and Arts Lotteries, the European Regional Development Fund, and sponsored by several local companies.

  The scheme has made a significant contribution to the economic regeneration of the town centre.

- Central to the programme of regeneration of the Lincolnshire town of Gainsborough was an ambitious programme of art commissions and events, which aimed to revive a declining riverside industrial area.

  The project involved a series of new technology commissions, exhibitions and events developed by a 'lead' artist in partnership with local community groups.

  The project, which was funded by Lincolnshire County Council, the Arts Council and the East Midlands Development Agency, played a significant part in the regeneration of the area which now includes apartments, a riverside walk and business premises in previously unoccupied warehouses.

- South Cambridgeshire has developed an ambitious district wide policy for commissioning public art.

  As well as an ongoing programme of projects in new settlements funded through Section 106 agreements, the Council has an innovative programme for commissioning village sculptures. This provides match funding to parish councils' who wish to commission public art.

  To date six village sculptures have been commissioned with an average budget of £10,000, each demonstrating significant local involvement.

- East Cambridgeshire District Council has undertaken a series of projects in the historic City of Ely and the small market towns of Soham and Littleport.

  An important characteristic of these projects has been the development of an increasingly ambitious approach to projects and funding. These have ranged from local signage schemes to a major illumination project for Ely.

The projects have been funded through the Council's own funds, Section 106 agreements and sponsorship.

- Les Bicknell's project for Sibton Green in Suffolk is an exemplary example of an artist-led project in a small rural village.

  The project was about 'connecting a community' rather than creating a traditional public art work and resulted in a process of research and celebration culminating in a series of exhibitions, small publications and events.

The above projects demonstrate the potential of public art in a wide range of locations that include market towns, villages and rural locations. Common to all of these projects is a commitment to developing approaches which are appropriate to their context and include programme of community and economic development, whilst at the same time maintaining high standards of quality.

2.3. National and International Projects

A range of international and national projects, organisations and approaches were researched and have informed the recommendations made as part of the strategy.

- The Thames Path is a 180 mile walking route, which follows the old riverside towpath for much of its length from its Cotswold source to the Thames Barrier in London.

  Four artist's residencies were developed with the aim of finding new ways to interpret and communicate historical, cultural, anthropological, geological, sociological, industrial and environmental aspects of the river.

  Julia Manheim's residency involved research at Reading Museum and resulted in an artist's book and site-specific installation; Simon Read produced a series of drawings and photographs as well as a permanent wall drawing at the Thames Barrier; John Frankland developed a series of digitally manipulated photographs or 'virtual sculptures'; and Thomas Eisl produced a photographic archive and artist's book.

- Grizedale Arts is a commissioning and residency agency based in Grizedale Forest in the Lake District of Great Britain. The programme supports artists making new works that relate to the context of the area. Much of the work engages with ideas of romanticism, the environment and the way the place is used both symbolically and in real terms.

  The programme engages with local communities and events, integrating artists' thinking and communication into mainstream and traditional activities.

- Littoral aims to develop new arts projects in response to issues about social, environmental, and cultural change. Littoral's project Digital Arts and the Rural Economy aimed to introduce the rural community in Lancashire and the north-west to digital art and webcasting projects and to continue building links with rural and agricultural agencies. Digital audio and radio projects were a central focus and `re-imaging the farming community' was an important theme.

  Littoral has produced New Rural Arts Strategy – a discussion paper prepared for circulation to Arts Council England, DEFRA, The Countryside Agency, ACRE, NFU and RAFE which advocates art as a key tool in rural regeneration.

- Northumberland Public Art Strategy is building on Northumberland's existing reputation for ambitious and exciting visual arts commissions - such as Alnwick Garden, the art and architecture programme at Kielder, and programmes at Belsay castle and the Gymnasium in Berwick Upon Tweed.

  The strategy focuses on market towns, national parks, rural areas and countryside networks and sets out the practical steps needed to create a new climate for the development and realisation of high quality and innovative public art projects across the county.

- Kielder's programme of visual art started in 1995 and has evolved and expanded up to the present day. Run by the Kielder Partnership, the programme developed as part of their sustainable tourism strategy that aims to increase both the number and diversity of the visitors to the area.

  In1998, a report recommended that future commissions should use contemporary architecture and the idea of the shelter as their starting point. The following year saw the construction of the first of these -the award-winning Kielder Belvedere, designed by London based architects Softroom, a radical stainless steel structure sited on Kielder Water's remote north shore. Other projects have included James Turrell's Skyspace and Architect Nick Coombe and artist Shona Kitchen's Minotaur.

- SKOR (Foundation for Art and Public Space) is based in the Netherlands and is a publicly funded organization, which develops exceptional art projects in relation to public spaces. SKOR guides and advises organizations that wish to realize art in a public location, and provides financial support where necessary.

- Artscape Nordland (Skulpturlandskap Nordland) is an international art project that aims to bring art to people where they live, in the sparsely populated county of Nordland. The project involves a programme of commissions of permanent site-specific sculpture, which relate to the natural environment, the extreme climate and the philosophy of the four seasons.

The programme, which began in 1988, reflects the complex and varied approach to sculpture during the past three decades. The project was initially met with great hostility, which over time has changed from debate to dialogue, this interaction has been well documented and is an insightful resource.

2.4. Summary and Recommendation

South Norfolk: Existing and Past Activity

There has been a limited level of public art activity in the District, but when this has taken place a strong level of commitment and enthusiasm has been demonstrated.

The Southern Broads Cultural Initiative resulted in the commissioning of nine works by visual artists over a three-year period. The initiative, which has already been the subject of initial evaluation, has made a strong case for a broad approach and forms a strong base for future activity.

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3. Strategy: Aims and Objectives

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The Public Art Strategy aims to provide a framework for developing a cohesive and distinctive public art programme of visually stimulating, high quality and innovative projects that engage with local agendas and which enhance South Norfolk's unique environment.

The Strategy considers the important contribution public art can make towards the delivery of the Council's strategic objectives set out in the Tourism Policy, the Community Plan, and the Employment and Economic Strategy.

The following sections look in detail at how public art can help to meet these objectives.

3.1. Tourism

Tourism provides significant local employment and is vital part of the South Norfolk economy. However, the increasing propensity for weekend short breaks over longer holidays in England has resulted in changes to the traditional Broads boating holidays. That said, visitor numbers to South Norfolk have increased in recent years with associated increases in stays and spend.

South Norfolk's richness and diversity of natural and built environments, which include those of national and scientific importance, wealth of historically relevant sites, range of outdoor activities such as cycling, boating and walking and cultural events and local festivals, give a exceptional basis for developing public arts in relation to tourism.

The Council's Corporate Plan for 2004 – 2007 contains the following objectives relating to tourism:

To promote and encourage tourism, especially in rural areas
To protect our countryside's landscape and its spaces and habitats'

The following sections examine how new public art might help achieve these.

- **Cultural and Green Tourism**

  Research has shown that many of the 'new tourists' consider the arts and other cultural activities as an important part of their trip. 'Cultural' tourists spend on the art event and also in hotels, restaurants and local shops.

  Whilst there are very successful arts festivals and events in the region, such as Bergh Apton Sculpture Trail, which attracts large local and national audiences, The Broads and Rivers Leader+ Development Plan has stated

"there are too few significant events and too little cultural activity" and encouragingly that this is an area for potential growth and which requires support. In addition the Leader+ Development Plan promotes green tourism initiatives such a walking and cycling holidays and promoting the use, understanding and enjoyment of the Broads, nature reserves and countryside.

- **Public Art and Tourism**

  Public Art has been proven to have a significant role in supporting tourism and this has been demonstrated in the projects described in Sections 2.2 and 2.3 of this report.

  For example, the Keilder Parnership has seen a significant rise in visitor numbers and the local spend by tourists on accommodation and non-accommodation has risen from £4.6miliion in 1993 to £6.1 million in 1999.

  Furthermore, research has demonstrated that there has been an increase in tourism related employment and the Partnership has proved its sustainability by the length of its existence.

3.2. Community Development

South Norfolk is predominantly rural with a network of medieval market towns, villages and hamlets and with an urban fringe on the southwest edge of Norwich.

At the heart of the area is a vital and resourceful community, boasting a large number of voluntary and community groups experienced in running successful initiatives such as local arts festivals. Notable projects include: Bergh Apton Sculpture Trail, Wymondham Music Festival, the 100th Bomb Group Memorial Museum and Wymondham Heritage Museum.

However, rural isolation and a sparse population present a major problem in the area; transport is limited, and the quality of facilities in each village or town varies enormously.

There is also a limited cultural infrastructure, with no major art providers or venues or in the district. Access to the visual arts and other cultural opportunities is especially limited for those who are "socially excluded" through isolation and poverty and for those with limited access to transportation such as youth and people with disabilities.

The Council's Corporate Plan for 2004 – 2007 contains the following objectives:

- To improve the quality of people's living environment by achieving a high standard of design.

- To ensure local people have a clear and meaningful opportunity to get involved in their communities and thereby influence their development.

- To work on tackling the key issues identified by young people living in South Norfolk, including lack of leisure facilities, rural isolation and boredom.

- To assist economic regeneration through the promotion of adult, community and vocational learning, to enhance the skills of the workforce in South Norfolk.

- To encourage walking and cycling through the provision of safe and convenient routes.

The following sections look at how public art can help the Council meet these objectives.

- **Public Art and Community Development**

  There are numerous community issues that present a platform for the Public Art Strategy and provide an opportunity for art to contribute to community development.

- **Access**

  The Public Art Strategy in association with other local cultural providers is vital in improving access and diversity to the arts in rural areas. Comedia's Rural Arts Touring Research states that although three quarters of attendees in their survey (Norfolk case study) had seen the arts elsewhere most people were appreciative of being able to see the arts in their own communities citing lack of time and the need to travel as reasons which prevented more frequent visits to exhibitions.

  Artists working and producing work in the public realm, beyond the formal constraints of the gallery or art institution are able to engage and stimulate a substantial number of people to become involved with the process of making art, developing art skills and being involved in the commissioning of others to carry out work which will make a lasting contribution to their local environment.

- **Social Cohesion**

  As clearly demonstrated at Bergh Apton Sculpture Trail, locally initiated projects can contribute to creating sustainable communities projecting a positive identity.

  Public art events provide a focus for communities as audiences and as participants.

  This opportunity for social interaction is particularly valuable to rural communities and can strengthen the social life of the village. In addition, public art can be an effective tool for involving the community in decision making with public art projects being developed to highlight local issues.

- **Housing and the Built environment**

  Housing development is an important issue in the area with an extra 11,500 homes due to be built in the district by 2021.

  The commissioning of public art as part of housing development schemes, promotes respect for and the increased use of public places and facilities through enhancing their visual appeal and can have a directly effect on reducing crime and promoting community safety.

- **Education and Life Long Learning**

  The Public Art Strategy gives artists and people participating in art projects the opportunity to share skills and extend their experience, understanding and practice of contemporary arts. Specifically the strategy, provides substantial opportunities for education and learning through out the commissioning process. Potential education projects should be identified at the consultation stage of developing a public art commission and should be planned with local schools and colleges and family learning and life long learning initiatives, such as Norfolk Learning Partnership.

- **Young People and the Ageing Population**

  Public Art provides young people with the opportunity for participation and creative expression and youth service providers with partners to produce creative projects. Importantly, the public art commissioning process can provide youth with the opportunity to be seen as being contributors to their community and local decision-making processes.

In contrast, there is a growing ageing population in the district. Leader + has identified the potential – a retired population will have more time and possibly interest in supporting events and could be encouraged to become involved in public art projects.

- **Health**

  Public Art can make a real contribution to healthcare and healthy living environments and has a significant impact on the well being of individuals.

3.3. Economic Development

South Norfolk has relatively diverse economic activity. The general picture is one of significant activity and employment occurring on the southern fringes of Norwich and in market towns and villages across much of the district.

Employers are predominantly small with five or less staff. However, within the public sector there are some major employers which include the Norfolk and Norwich University Hospital, Norfolk Constabulary Headquarters and the Council itself.

There are also a number of significant employers in the private sector, particularly in manufacturing. Several of these companies are world class in their respective fields including automotive, electronic components, transformers and glass to metal seals. The wealth of agricultural produce and expertise in the area means that food-related activity features highly in the local economy with this sector benefiting from advanced research at the Norwich Research Park at Colney.

An objective of the Council's Corporate Plan (2004 – 2007) was:

- To develop the economy in our rural villages and town centres.

The following sections demonstrate how public art contributes to this.

- **Public Arts and Rural Regeneration**

  On an immediate level public art projects create new employment for the commissioned artists and for related industries such as: fabricators, suppliers, installers, production managers, educators, administrators; on a much wider level, public art can kick start regeneration which in turn can lead to multi-million pound investment and significant employment opportunities. The Creative Industries Group, launched in 2004 as part of the 'Shaping the Future' partnership acknowledges the impact artists have on the economy.

The Angel of the North was the culmination of Gateshead's public art programme of 30 commissions - as diverse as a mosaic in a subway to a residency in a school. As it stands, the economic impact of the Angel is not so apparent, nor is it easy to quantify; nobody is employed to manage it and it does not directly generate any visitor spend. However, the impact the Angel has had is enormous and sparked a wider economic regeneration of the area, including the revitalisation of Gateshead Quay with private investment in residential developments and office space. In turn this has prompted a range of major commercial developments in the vicinity including the new Baltic Business park - a £250 million business village with community facilities and new transport links providing up to 7,000 new jobs.

Many successful urban regeneration programmes have started with artists occupying unwanted space (old warehouses, dock areas etc) and slowly developing a new community. This leads to increased economic activity, rising land values and in time interest from more traditional businesses. Hoxton in East London is a primary example. Once the disused warehouses were home to artists and designer maker studios, now having been taken over by property developers and commercial galleries and bars, it is the most fashionable area in London.

This has been demonstrated at local level by the Bergh Apton Community Arts Trust, which sold £45,000 of work by artists in 2002.

- **Arts and Business Collaboration**

In South Norfolk and East Anglia generally there is a high demand for business parks with the world class Norwich Research Park, home to 1200 scientists, involved in research and development into food and bio-technology an excellent example. Public art can ensure that new developments are of the highest quality and set apart from other offerings with their distinct identities and inspiring environments for work.

Additionally, business parks and other local business provide considerable potential for artist residencies and art projects involving research and skill exchange.

Collaboration with East of England Development Agency, Arts & Business and other regional agencies will be vital to succeeding in establishing a relationship between arts and business and for supporting major culture led initiatives.

Strategy: Aims and Objectives Recommendations

It is recommended that South Norfolk Council:

- commissions a range of district wide projects which draw attention to and link villages or market towns thus utilising combined resources and potentially contributing to tourism development across the region

- supports public art projects linked to current visitor attractions such as local festivals and historic sites.

- links programming to strategic periods in order to help extend the tourist season and ensure a wide range of activities.

- produces a signage policy for all events and installations supported by Council.

- engages local organisations and residents, of all ages, in the development and realisation of public arts projects in order to encourage ownership and pride in the programme.

- supports high quality arts education and outreach projects linked to major commissions in collaboration with education, life long learning and community development agencies.

- commissions artists to undertake projects which have an interpretative, educational or community development aim.

- advocates public art as vital to the regeneration process.

- encourages business and art networks to research and develop sponsorship for larger scale projects.

4. Strategy: Approaches and Opportunities

Public art can draw attention to special places, contribute to orientation, provide landmarks and new solutions. It can open up a whole world of opportunities for communities and artists; stimulating new and exciting ways of working, providing space for research and development, as well as increasing the visibility of the arts and engaging new audiences.

The following sections identify four major areas for development in the region. These include new opportunities through planning initiatives, development of existing practice and new opportunities.

4.1. Planning and Public Art

South Norfolk Council has an existing public art policy, which is included in the local development plan. There are a number of opportunities that will occur over the next few years for public art commissioning resulting from a policy linked to Section 106 agreements particularly in relation to business park and housing developments, and the Council should consider appropriate revisions to the existing policy.

TheCouncil's Percentage for Art Policy (IMP 26) states that:

> 'The voluntary provision of new works of art as part of schemes of development will be welcomed.'

As identified earlier in this report, South Norfolk Council, in common with many public authorities elsewhere, lacks success in the implementation of its Percent for Art policy. The general wording makes it easy to avoid, as there is no clear definition as to how to proceed either for planners or developers.

The recommended revised policy statement is as follows:

> 'The Council will, in appropriate cases, seek to negotiate the provision of new works of art as part of schemes of development where they would contribute to the appearance of the scheme and to the amenities of the area. It is expected that the value of public art within the scheme should be equivalent to 1% of the construction costs.
>
> The Council will consider the involvement of artists in all capital developments they undertake and will endeavour to set an example of best practice, in particular with regard to the early and integral involvement of artists in the commissioning process and collaborations between artists and other design professionals.'

This policy should be applied to all Council initiated and partnership developments with the outcomes of these initiatives being used as models of good practice.

In addition the Council should produce a Planning Advice Note for the guidance of planners and developers. This would provide advice on the public art commissioning process and the Council's requirements in this area. A draft of this guidance is included in Appendix 6 of this document.

There are a number of key developments in the District over the next few years and particular emphasis should be placed on the encouragement of developers working on the Norwich Research Park, Longwater and other major housing developments. Included in the Planning Advice Note are recommendations regarding the eligibility of schemes and it is suggested that the following should be used:

- Residential developments comprising 10 or more dwellings (or a site area of 0.5 hectares or more).
- Other developments where the floor space to be built is 1000m2 gross or more (or where the site is 0.5 hectares or more) including office, manufacturing, warehousing and retail developments.

It is recommended that the budget should be allocated to the site concerned but if this is not feasible the payment could be made into an aggregate fund, which would cover the costs of maintaining existing works of public art in the district, providing seed-funding for new projects and contributing to the interpretation of these.

In addition to these there are a number of important developments planned by the District and their partners. These include schools, libraries, market town improvements and healthcare projects as well as schemes such as the proposed Caistor Visitor Centre and Hethel Engineering Centre and the commissioning of public art for these should be a priority. Many of the Council's partners in these schemes are already committed to public art and the completed projects could demonstrate both excellence and commitment.

It will be important to gain the greatest benefit from these projects for planning officers to work closely with developers from an early stage and encourage them to take a more adventurous approach to public art.

4.2. Public Art and the Waterways

As described in earlier sections, the Southern Broads and other waterways in the District are a key feature of the district and have the potential to become an important tourist attraction. The range of projects that could be considered,

include linear works linked to footpaths, works in key locations, capital opportunities, and temporary and transport based works.

The Southern Broads Cultural Initiative has demonstrated this through a three-year programme of both permanent and temporary art activities, which were both discreet and respectful of local communities.

A particular characteristic of the Cultural initiative has been a commitment to innovation and development and this provides a sound base for the development of ongoing public art projects, which will bring significant tourism and economic benefits to the District.

Schemes elswhere, such as the Keilder Water initiative and the Thames Path project have demonstrated the range of possibilities which manage to combine innovation with appropriateness to context and this is an approach which should be developed in South Norfolk. This could result in a programme, which is specific to the District's distinctive landscape resulting in a major new cultural attraction.

As part of the development of this strategy, a number of opportunities have been identified. These include:

- **Whitlingham Broad**

  The development of an ongoing programme of activity at Whitlingham Broad in partnership with the Whitlingham Trust and the Broad's Authority. These projects could include a range of ambitious initiatives linking the district to the City of Norwich and with the added benefit of bringing new audiences and producers into the District. A strategic aim for this area of activity would be to present a major project as part of Contemporary Art Norwich in 2007 (the Norwich Biennial).

- **Broads and Waterways**

  The continuation of the programme of activity linked to the Broads and Waterways of the District. Activity over the last two years has started to create a regional reputation for the District in this area and this should be built on. The Council's demonstration of innovation should be maintained with projects, which might include artists-in-residence documenting the life of the Broads, temporary works, projects about flood alleviation, and schemes which aim to support the interpretation of areas of special interest. In addition, a number of ongoing opportunities relating to the commissions of new 'field furniture' such as new schemes, bridges and seating should be persued.

- **'Waterways' Project**

  'Waterways' is a partnership project with Norwich City Council, the Broads Authority and the New Writing Partnership that will highlight the recreational, environmental and cultural significance of water frontage sites in the city and Whitlingham Countypark. It will raise awareness of the river and surrounding spaces using visual arts and literature to create site specific focus. The initial programme will take place during 2005/6 with an artists symposium, temporary installations, participatory sports/play events and will culminate with further commissions in 2007 in conjunction with Contemporary Art Norwich.

- **Wherryman's Way**

  The development of opportunities alongside existing initiatives such as Wherryman's Way.

In addition to the above, it is recommended that the Council work on identifying opportunities linked to capital development, which provides an holistic approach to projects which ensure quality and consistency.

4.3. Artists and Landscape

South Norfolk's distinct landscape includes a considerable number of nationally important "sites of special scientific interest" such as wildlife habitats, geological features and landforms. There are a significant number of nature reserves, ancient woods, commons, distinctive village greens and riverside walks.

The local landscape has long been a stimulus for artistic production from the paintings of Sir Alfred Munnings, inspired by the Waveney Valley, to the Bergh Apton Sculpture Trail, to the productions of the Celestial Festival. Artists can have a major role to play in the interpretation, regeneration and celebration of the landscape.

Public art has the potential to improve access, understanding and add to the enjoyment of the countryside and wild life habitats. This may be through temporary interventions such as: installations which refer to the flora and fauna in areas of natural beauty; artists research and documentary projects which highlight the work of conservationists, or projects using new technologies which illustrate the migration of birds or through permanent art works such as: shelters, public seating and way-finding systems and signage.

There are a number of opportunities:

- **East Hill Woods, Costessey**

  These woods set amidst a housing estate are amongst the richest in the county. There is an opportunity to create a public art project, which engages the residents of the nearby estate in greater understanding and enjoyment and promotes a greater sense of ownership of this historically significant wood.

- **Surlingham Nature Reserve**

  Surlingham Nature Reserve is part of the RSPB Mid Yare Reserve, which extends over 800ha of wetland on the floodplains of the River Yare. It is one of Britain's finest wildlife sites and is designated a National Nature Reserve. The site offers a great opportunity for an artist project, which examines the natural habitat of the birds, engages with bird watchers and other visitors and promotes the work of the reserve to a wider audience.

- **Proposed Interpretation Centre at the Tiffey Valley, Wymondham**

  A potential opportunity for a lead artist to be involved in the design of the new centre and add to the interpretation of the related walks and trails along the valley and Abbey Meadows.

- **Region wide - Rural Life**

  A potentially long – term region wide project which will involve commissioning artists to identify and engage with issues which are on high on the rural agenda and which may draw attention to and possibly challenge public assumptions of rural and regional life. The project should link with community and rural development agencies.

4.4. Visual Arts in Places of Cultural and Historical Significance

South Norfolk is rich in historical sites and places of special interest. Many of the towns have significant heritage attractions and museums, such as Wymondham Abbey and the Diss Museum. The history of these towns, their famous inhabitants and significant places and events are often celebrated in community-led festivals and arts initiatives. These include the Harleston and Waveney Festival. There are many charming villages and hamlets in the surrounding parishes, with distinctive commons and greens and pre-reformation churches, which are host to regular summer festivals and ad hoc events.

The region boasts a significant and diverse range of historical sites including: Caistor St Edmunds, the remains of the old Roman town of Venta Icenorum; the Burston Strike School, Bressingham Steam Museum, the History of Advertising Trust and The Mid Norfolk Railway (MNR). The area was a major location for WW1 and WW2 air defences with remnants of several bases still in existence and there are carefully restored controlled towers and museums with unique collections at Seething and Thorpe Abbots. All of these places and their associated histories and collections provide unique sites for artists engagement and heritage interpretation.

Artists provide the possibilities to unlock hidden histories, celebrate events, highlight local distinctiveness and bring contemporary interpretation to heritage sites and issues. The heritage sites and cultural attractions of South Norfolk offer an exciting and rich resource for artists. The potential for visual arts collaboration with such partners to produce innovative projects within museums, heritage sites and beyond is great.

There are a number of opportunities. These are:

- **WW1 and WW2 airfields**

  The 100th Bomber Group Museum and Seething Airfield both have restored control towers and unique collection of artefacts. As a relatively recent piece of historical artefact these museums and sites offer a unique opportunity for artists to engage with events and bring the sites to the attention of a wider public. They have excellent volunteers dedicated to running the museum and who would welcome new audiences.

  These sites and period of history has great potential for commissioning and in particular offers an opportunity to set up an international dimension to the policy with the potential for American artists to take up residency.

- **Wymondham Abbey 2007**

  2007 celebrates 900 years since the founding of the Abbey by William D'Albini, Chief Butler to King Henry I. There is a great opportunity to link up with Contemporary Art Norwich 2007 and commission an ambitious site specific project within the Abbey. The commissions will not only celebrate the history, achievements and architecture of the Abbey but also draw new visitors to the Abbey and the town.

5. Process

5. Process

5.1. Introduction and Context

The success of the strategy will depend on theCouncil taking a proactive role in the development and support of the four project areas. This will include identifying and encouraging opportunities, recruiting potential partners, providing initial and ongoing support, and ensuring that best practice principles are promoted. These include issues such as equal opportunities practice, sustainability, appropriate budgets and adherence to legal requirements.

5.2. Best Practice

There are a number of important considerations in setting best practice standards. These include:

- **Budgeting and Resources**

The following are essential budget requirements for effective delivery of a public art project:

- artists' fees for design and implementation of the work
- costs of production of the work/s – materials, fabrication etc
- delivery of work/s to site
- project management fees
- artist selection costs
- preparation of groundwork, services, installation etc
- promotion/marketing
- consultation and community involvement
- interpretation
- provision for insurance, maintenance and aftercare

As a rough guide, around 80% of the overall budget is likely to be allocated to the core costs of artists' fees and production of work, with 20% to consultation, project management and other associated costs.

- **Artists Brief and Contract**

An artists' brief which clearly defines at the outset the purpose and aims of the project is crucial to its success.

The brief should include details of those involved, resources provided by the commissioner, site details, practical or legal constraints, permissions required, nature of audience, special conditions, timescale and budgets.

Once selected, the agreement between artist and commissioner should be formalised in a contract clearly setting out the expectations and responsibilities of both parties.

- **Selection Processes**

  The method of selecting an artist should be appropriate to the project. The following are the most commonly used:

  Open Competition
  Where an opportunity is openly advertised and design proposals invited. This is a labour-intensive and time-consuming process and should only be adopted if there are clear benefits.

  Limited Competition
  Where an invited shortlist of artists are commissioned to make preliminary design proposals. This is an effective method whereby it is possible to make informed choices from high quality work with relative economy of effort.

  Direct invitation
  Where a single artist is directly approached based on previous knowledge, advice or research, and commissioned to produce a design proposal. This method would prove most suitable for smaller projects or for engaging a major national or international artist.

  Although this may not adhere to the Council's current general recruitment process, it should be acknowledged that this is a specialist area, and it is recommended that the above artist recruitment methods should be considered.

- **Consultation and Interpretation**

  The development of a public art project benefits from the careful consideration of how local people might become involved in the process.

  Where possible provision should be made for user groups or communities to become involved in the commissioning process. This should be wide ranging and innovative and could range from provision of information through the development stages of the commission to more complex programmes of participatory activity with schools and local interest groups.

  In the longer term the commissions could become a resource, through for example the publication of information for use by schools or as part of tourism development.

Other potential associations could be linked to ‘one off’ projects in local settlements and might include parish councils, local societies and museums. At every level, the establishment and quality of these relationships will be a defining factor in the success of these projects.

5.4. Staff Support and Training

The effective delivery of the strategy will depend on Council officers feeling confident about the benefits of public art, the range of possibilities, its relevance to particular developments, and an outline knowledge of the processes involved.

It is recommended that the Council plan an annual professional development programme on public art for officers in planning and other relevant council departments. This would cover areas such as best practice, new developments, and a review of activity in the District.

It is also recommended that regular presentations be planned for Council Members demonstrating the range of possibilities and economic and social benefits.

5.5. Marketing and Promotion

The marketing and promotion of public art within the District will be crucial to its success and will be a reflection of the ongoing commitment of the Council.

Local press and media often see contemporary art as an opportunity for coverage. This can cause damage to project often through presenting a case in the context of misinformation.

The Council should aim to present public art projects in a positive and coherent way through leaflets, other printed material, and websites at appropriate stages in the project.

5.6. Summary and Recommendations

The success of the strategy will depend on theCouncil taking a proactive role in the development and support of the four project areas, and establishing standards of good practice.

Best Practice

The Council has an important role in setting best practice principles. This includes the provision of adequate budgets, proper briefs and agreements for artists, a strategy for consultation and interpretation, and a commitment to care and maintenance.

Partnerships

The establishment of new partnerships and the development of partnerships to support every aspect of projects is a priority.

Staff Support and Training

The provision of training for council officers and the allocation of sufficient staff time for managing and overseeing the delivery of projects is important.

Marketing and Promotion

The marketing and promotion of the strategy and the projects that result from this will be crucial to their success and the allocation of sufficient funds and staff time to this will be important .

Process Recommendations

It is recommended that South Norfolk Council:

- promotes best practice as an integral part of all schemes and in particular those led by the Council itself. This should be applied to both permanent and temporary works, and includes appropriate funding, legal agreements and selection processes.

- considers ongoing care and maintenance in the development of all major projects and if appropriate, request commuted sums from developers for this purpose.

- allows for the decommissioning of works that are no longer appropriate or have suffered extensive damage.

- plans consultation and interpretation as a major element of all projects with working partnerships developed with local groups where appropriate.

- develops a broad range of partnerships for the delivery of public art projects with organisations such as the Broads Authority, Parish Councils, countryside and heritage organisations, societies and others.

- develops ongoing partnerships with regional arts providers such as Creative Arts East, Commissions East and others for the delivery of public art projects, and the training and support of local artists in this activity.

- plans for appropriate staffing and resources, and supports this through the appointment of specialist consultants when appropriate.

- undertakes an annual programme of development for officers involved in planning and economic development, which would provide information on current developments, the range of opportunities and processes, benefits and relevance.

- provides an annual information programme for members on current projects, opportunities and economic and social benefits.

- develops a programme of marketing and promotion linked to existing and future projects.

6. Costs and Funding

6. Costs and Funding

6.1. Project Costs

The success of the project will depend on the Council's investment in public art in the District particularly with regard to project development, consultation and interpretation, and marketing and promotion. This investment will be vital in attracting substantial additional funding for projects.

- **Project Development**

  The provision of a development budget to 'seed fund' major public projects in the District will be vital to the success of the strategy and will be an important lever for developing new funds.

  This refers in particular to the major partnership initiatives referred to in the strategy linked to the Broads and waterways, and schemes of historical and cultural significance. It is recommended that annual budget for these be as follows:

Broads and Waterways	£20,000 per annum
Cultural and Historical Projects	£10,000 per annum

  In addition a research and development fund should be considered for the development of a major new initiative in the District involving artists and the landscape. The recommended budget for the work is £8,000.

- **Marketing and Promotion**

  In general, it is recommended that the costs of marketing and promoting a project should be derived from relevant project budgets.

  It is however recommended that a Planning Advice Note be produced for distribution to developers. The likely cost of this is £2,000 - £4,000.

- **Advice and Management**

  Where the Council does not have the resources to manage projects it is likely that this will be an additional cost. It is recommended that these costs are covered within individual project budgets.

- **Care and Maintenance**

  It is important to establish a care and maintenance budget for existing works and it is recommended that this should be approximately £3,000 per year. It will be necessary to review this budget on a regular basis.

6.2. Funding Opportunities

There are a range of funds available towards to the cost of directly and indirectly funding public art projects. Application procedures vary and projects needs to clearly demonstrate how they meet the criteria for awards. The funding procedure can be lengthy, decisions may take upto four months, with applications for some funds only occurring once or twice a year. Therefore a carefully planned strategic approach to fund-raising is recommended.

It should be noted that although the Council is not eligible for some of these funds, their partners and in particular community groups and arts groups, may be.

Potential sources of funding are listed below:

- **Arts & Business/ New Partners Programme**

  Arts & Business exists to help business people support the arts and help the arts inspire business people. It can give advice on arts sponsorship and help to develop project partnerships between business and the arts.

- **Awards for All**

  Awards for All is a Lottery grants scheme aimed at local communities. The awards range between £500 and £5,000. It can fund projects that enable people to take part in art, sport, heritage and community activities, as well as projects that promote education, the environment and health in the local community. Applications can be submitted at any time, the application form is simple and decisions are made within three months at the most (depending on the region).

  Although district councils are not eligible, this is relevant for projects developed by third parties.

- **Big Lottery Fund**

  Launched on 1 June 2004, the Big Lottery Fund is an amalgamation of the New Opportunities Fund and the Community Fund created as a new lottery money distributor. The Big Lottery Fund provides grants for charities, the voluntary sector, and health, education and the environment. It is also able to fund large-scale regenerative projects.

  The Big Lottery Fund is currently being formed – Community Fund programmes will continue to run in 2004-2005 and applications for grants will

be dealt with in the usual way (see below for information on the Community Fund). New Opportunities Fund programmes will also continue running during the set-up of the Big Lottery Fund.

The Big Lottery Fund is carrying out a consultation between June and September 2004, which will inform their criteria.

In principle their suggested themes and outcomes are broad enough to be able to support public art projects and district councils may be eligible applicants.

- **Community Fund**

The Community Fund distributes money raised by the National Lottery to support charities and voluntary groups. Grants are also made to UK agencies working abroad. It aims to support projects that help meet the needs of disadvantaged people and that improve the quality of life in the community. There are a number of different types of grant administered from 13 local offices serving the four countries of the UK and nine English regions. Please see the website for details on contacting the relevant regional office. The Community Fund is being merged with the New Opportunities Fund to form the Big Lottery Fund. However Community Fund programmes will continue to run in 2004-2005.

- **Directory of Social Change (DSC)**

The Directory of Social Change publishes books that provide information on grant-making trusts and foundations, which are available from its website. The DSC also has a searchable database of grant making trusts, to which South Norfolk Council subscribes annually.

Potential funding trusts include the Esmee Fairbairn Foundation and the Calouste Gulbenkian Foundation, both of whom make substantial investment in the arts annually.

- **Euclid**

Euclid provides support and assistance for potential applicants to the European Union's funding scheme for arts and culture, as well as guidance on other EU funding opportunities for the cultural sector. South Norfolk Council subscribes to this service and receives regular updates and information on partner searches, as European Cultural Funding requires projects to be delivered through transnational partnerships.

- **Grants for the arts - individuals, organisations and national touring:**

  Grants for the arts are for individuals, arts organisations, national touring and other people who use the arts in their work. They are for activities that benefit people in England or that help artists and arts organisations from England to carry out their work. Applications can be made at anytime until 31 August 2005. This programme is funded by the National Lottery.

  Applications should meet regional aims and some, but not all, of the programme aims, which are:

  - To change people's lives through the opportunity to take part in or experience high quality arts activities

  - To increase opportunities for cultural diversity in the arts. By 'cultural diversity', we mean the full range and diversity of the culture of this country. In some cases our focus will be on race and ethnic background, and in others on disability, for example

  - To support excellence, new ideas and activity to help build long-term stability in arts organizations

  - To invest in the creative talent of artists and individuals

  - To increase resources for the arts

  This is a highly competitive process. Applications should meet the funding criteria and be discussed in advance with relevant officer at Arts Council England East.

- **Heritage Lottery Fund**

  The Heritage Lottery Fund only funds projects that take place in the United Kingdom. Its aim is to support work designed to care for the heritage and to help people to experience it i.e. building repairs and conservation work; buying items, land or buildings which are important to our heritage; and making it easier for people to gain access to and enrich their experience in heritage.

  The Heritage Lottery Fund will also support activities that will increase people's understanding and enjoyment of the UK 's heritage. These activities must be on top of the normal work of your organisation and be completed within five years.

- **Landfill Tax Credits**

  The scheme is committed to supporting the environment through funding community projects. These projects include reclaiming land that has been disused or used as a landfill site, installing and refurbishing play facilities, improving the natural habitat and encouraging bio-diversity through the creation of nature reserves and preserving or restoring buildings of historical or religious importance. The project must be within 10 miles of a waste recycling environmental landfill site.

  Waste Recycling Environmental (WREN) is applicable for most of the District and Biffa is applicable to a small part of South Norfolk.

- **Leader+**

  'Broads & Rivers' is a Leader+ programme, which is investing over £3,000,000 to develop areas of Norfolk. Money is being used to fund a variety of projects; community, economic and environmental both large and small. The 'Broads and Rivers' programme is geographically specific and includes part of South Norfolk. Projects may only extend beyond these boundaries if they provide benefit to the communities within the project area.

  South Norfolk District Council in partnership with the Broads Authority received £190,000 from this programme for Wherryman's Way, a heritage interpretation project.

- **Local Heritage Initiative (LHI)**

  LHI is a 10 year national funding scheme designed to help local community groups investigate, explain and care for their local landscape, landmarks, traditions and culture and in doing so help build up a national picture of aspects of local heritage. Devised and run by the Countryside Agency, with funding from the Heritage Lottery Fund and the Nationwide Building Society, the LHI aims to bring people together to find out about and celebrate where they live, learn skills and leave the results for others. LHI provides 100% Grants for community groups ranging from a minimum of £3,000 to a maximum of £25,000.

- **Nesta**

  The National Endowment for Science, Technology and the Arts, Nesta invests in UK creativity and innovation. Set up by Act of Parliament in 1998, Nesta uses the interest on a National Lottery endowment to pioneer ways of supporting and promoting innovation and creativity across science, technology, the arts and learning.

Nesta was created to invest at the highest point of risk, and offers individuals, groups and small businesses the time, space, money and support to push at the frontiers of knowledge and practice. It invests in a diverse range of people and projects - including scientists, inventors, engineers, medical practitioners, educators, artists, writers, filmmakers and musicians. Nesta aims to give people the time and flexibility they need to develop and grow - offering both funding and tailored support in the form of mentors, business expertise and specialist advice.

Although Nesta is often associated with research and product development with a commercial application, it also has a history of supporting artists' projects.

- **New Opportunities Fund**

  The New Opportunities Fund exists to distribute Lottery money to education, health and environment projects throughout the UK. The Fund's programmes aim to target money at disadvantaged communities and projects that aim to improve people's quality of life. Projects that encourage community participation and that complement Government strategies are also prioritized. The fund is being merged with the Community Fund to form the Big Lottery Fund; however, it will administer applications in the usual way during 2004/05.

  The fund runs a large number of different programmes – for details on programmes that are run in each local area see the website.

- **Norfolk County Council**

  Norfolk County Council has a small visual arts fund, which aims to promote visual arts activities within Norfolk.
  Applications can be made for up to 50% of the costs of a project.
  Grants can be made up to a maximum of £500, but are normally in the region of £200 - £300.
  The council also helps with funding advice, application and providing letters of support for projects

- **Norfolk Rural Community Council**

  A new scheme, the Community Chest Fund, has been set up to help projects, which improve the environment or encourage sustainable tourism. Voluntary or community groups in the Broads & Rivers area - which covers parts of South Norfolk, can apply for grants of up to £5,000. 50% match-funding is required, of which 10% can be 'in kind'; for example, for voluntary work.

- **Norfolk Rural Development Programme**

  Norfolk Rural Development Programme operates across rural Norfolk and is aimed at members of the public, community groups, local authorities, public agencies and charities who wish to produce new and potentially long term self-sustaining projects which will make a positive difference to the rural community
  .
  Minimum grants £5,000. Projects must fit in with Norfolk's Rural Economic Strategy. The Programme will not normally fund projects which are clearly the responsibility of other bodies such as sports, arts and recreation facilities.

- **Project - engaging artists in the built environment**

  Project is a new national funding scheme jointly supported by the Commission for Architecture and the Built Environment (CABE) and Arts & Business (A&B). It involves the arts, culture, design, education, environment, healthcare, housing, and regeneration sectors in the United Kingdom. Public Art South West manages and delivers the scheme which will run until March 2006.

  Project aims to create a shared vision for public space, planning and high quality urban design; and engage artists, public agencies and the private sector in projects that will have a positive impact on the places in which we live.

- **sciart**

  Supported by the Wellcome Trust, sciart is part of its Engaging Science Awards programme. It supports activities that engage the public with medical and scientific advances and that unite the arts and science in imaginative research and production.

  The scheme has an impressive track record of supporting arts activities and details of these can be found at www.wellcome.ac.uk/sciartprojects.

6.3. Costs and Funding Summary

Project Costs

The success of the strategy will be dependent on the Council's investment in public art in the District.

Funding Opportunities

There is a range of potential grants and funds available towards to the cost of directly and indirectly funding public art projects identified in the report. This is not an exhaustive list and changes to funding criteria and application procedures are common so it is essential to check in advance. In addition, new funding opportunities may also occur due to changes in local policy and new government initiatives.

The Council may not be eligible for some of these funds, but their partners, such as community and arts groups, may be.

Costs and Funding Recommendations

It is recommended that South Norfolk Council:

- gives a strong lead in developing public art projects in the District through the allocation of an annual budget for project development, promotion and public programmes.

- produces a Planning Advice Note for Developers and others. This is likely to be in the region of £2,000 - £4,000.

- produces marketing and publicity material linked to projects. This should be funded through individual projects, or included as a part of ongoing tourism development initiatives.

- allows for external management and advisory costs. This should be included in relevant project budgets where appropriate.

- continues to support the Broads and Waterways projects with particular reference to the development of a major partnerships project at Whitlingham Broad. The recommended budget for this is £20,000 annually.

- commissions research into the possibility of a major art and landscape project in partnership with a range of countryside organisations. The recommended budget for this is £8,000.

- develops a series of projects linked to historical and cultural settings. The recommended budget for this is £10,000.

- allocates funding for the ongoing care and maintenance of projects. A guide budget for this is £3,000 per year.

- adopts a strategic approach when applying for funds.

- utilises Council funds to attract additional funding and funding partners particularly with regard to Broads and waterways, and historical based projects.

- actively applies its Public Art Policy based on the allocation of 1% of construction costs, as set out in the Planning Advice Note (draft).

- Investigates the opportunities offered through Arts & Business to commercial developments in the District.

Appendix 1. Previous Commissions

Previous Commissions

Sustrans Waymarkers

- Rockland
- Whitlingham
- Loddon Staithe
- Loddon Ingloss
- Trowse

Boudica's Way

- 15 Waymarkers by Nicola Slattery and Jane Stockley

Poringland

- Proposed sculpture commission by Norfolk Homes

Diss

- Environmental Work for Safeway supermarket

Southern Broads Cultural Initiative Commissions

Temporary Commissions 2004

- Liz McGowan
- Linda Gordon
- Antonia Soto
- Martha Winter

Permanent Commissions 2003

- Mark Goldsworthy – Loddon
- Mark Goldsworthy – Big Day Out, Whitlingham Country Park
- Alex Hallowes and Peter Rogers – Eddie II, Waveney River Centre, Burgh St Peter
- Paul Smith – Natural Connections – Coldham Hall, Surlingham
- Barry Mason – Zenith , Bramerton Common

Norfolk and Norwich University Hospital

There are a number of commissions including:

- Harry Cory Wright and Faye Chamberlain - Photography
- Sue Ridge and Martin Figura - Photography
- Michael Brennand-Wood – Textile commission
- David Gregson – Furniture Commission

Appendix 2. Sculpting Summer Questionnaire: Summary of Responses

Sculpting Summer Questionnaire: Summary of Responses

Questions:	Yes	No	Yes %	No %
Do you think the riverside is a suitable place for art?	93	5	95%	5%
If there was a water-based sculpture trail, would you visit it?	89	9	91%	9%
Is a trail something South Norfolk Council should try to get funding for?	89	9	91%	9%
Would you be interested in helping the artists to develop new designs?	46	52	47%	53%
Do you think that having more arts events would bring visitors into the area?	91	6	94%	6%

Sculpting Summer Questionnaire: Summary of Responses

Responses to the question 'what sort of artwork would you like to see here'

Sculptures

Eco-friendly sculpture that reflects the riverside surroundings

Abstract and/or figurative, or in between

Sculptures are good and interesting as long as they are maintained well, don't get dowdy and so invite vandalism

This country needs more large outdoor sculptures, permanent and temporary

Sculptures for interaction - i.e. to touch, sit on, and to look through

Something different, yet in keeping with the habitat. Maybe with musical sounds too.

Personally would be enthusiastic about use of non-traditional media, particularly inflatables and plastics

Artwork sympathetic to the surroundings, possibly using natural materials and colours

Sculptures - metal - natural materials - Paper Mache for children

Something in natural earthy tones would look best in a natural environment

Something made from natural materials, wood etc. that compliments the natural beauty of the area

Great idea - nothing permanent

Something really different

Made from natural materials - water features

Natural materials i.e. wood/stone. Not conceptual art - abstract/figurative, also animals and birds

Made of natural materials

Any outdoor/countryside art adding intimacy and enjoyment

More Advertising/Publicity

Campaign for good publicity and support

Excellent idea. More publicity needed.

Something like this needs more publicity

Advertise more

More Music

Add on events, say music and sculpture together

Music events

Historic Relevance

Anything relating to the past historically - nature wise

Local historic items along with natural elements in its appropriate surroundings. It's a nice surprise to come across this sort of thing

General Positive Feedback

A great idea any scheme that encourages visitors to the local riversides should be encouraged and promoted

Any creative artwork should be encouraged

Ideal backdrop for some stunning artwork

These sorts of occasions on the broads are a good idea and should have more events like these to entertain holidaymakers

Sculpting Summer is an excellent idea. We are from the Northern rivers and don't normally hear what's going on down South.

It would be very good to have some that children could join in with; there is not much for them to do

Lovely idea 'Sculpting Summer' super exhibits, friendly artists. Lets have lots more

Art belongs everywhere

It needs to be tasteful and in keeping with local areas

I think Art is good to have on the riverside as long as it doesn't interfere with Wildlife

Please keep up this work. It is so inspiring for locals and visitors alike

Anything to encourage the young to be interested in art

It's important to keep rural areas on top of what towns and cities offer

Great to be able to talk to the artists about their work and processes of their work. Would love a chance to have a go myself

Can we have some more groovy stuff like this cos its well cool and can we keep it

A lovely way for people and children (both visitors and local) to discover more about the rivers and areas surrounding them. Thank you for providing this

Things that blend in, but also surprise

A great collaboration in an area people have to interact with the art. Keeping the materials natural helps it blend into the landscape

Anything that gets us adults thinking and our kids looking

Artwork that wheelchair users can access. The water-based work was particularly conceptually original

Really impressed by the installations. Brilliant ideas - I wish there was a box to the left of 'yes' reading 'absolutely' or 'too bloody right'. I'd have ticked them instead

Very good idea, children loved it

Waterside Weekends have been fantastic

Really like the stones

Exciting

Wonderful ideas. Pity about the weather

Interesting and innovative project

We have thought the whole event exciting and full of interest

Great idea

More of what your doing while not taking more than what we need to do it

I think what you are already doing is great

Was intrigued

A lovely idea

Very good initiative

Loddon Staithe is an under utilised piece of water. Improved from last year but could still be smartened up

All these art projects are commendable - lets have more of them

You are helping to brighten up the Broads, thank you

Please let us get involved

This is an extra attraction to visitors already visiting the area

I really like the Wherry at Langley Staithe because a Wherry is the broads of long ago

How about an evening water display - boats dressed similar to carnival floats, lit up making a procession?

Negative Feedback

It would be a pity to spoil the atmosphere of the peaceful place with a permanent sculpture

The 'Art Work' on Waterside Weekends should be produced by 'LOCAL ARTISTS'

Definitely not over developed - keep it 'WILD'

We come to Norfolk to see the Broads not artworks

I think that it's a lovely idea to d raw/pa int/scu l pt etc, by the riverside as there are some beautiful scenes but to display art is, I think, unnecessary, as this place is lovely as it is!

The example of so-called artwork at Langley Dyke was a complete waste of time and public money. Is our appreciation of three-dimensional form really reduced to this!? It is an insult to European tradition and achievement.

Appendix 3. Consultees

Consultees

Barbara Adams	Long Stratton Events Committee
Councillor Eileen Ballard	Louth Town Council - Committee Chair
Councillor Vivienne Bell	SNC - Chair Policy Development Panel Culture & Life Long Learning
Adam Bennett	SNC - Economic & Community Development Manager
Niki Braithwaite	ACE East - Team Leader Visual Arts and Literature
Sarah Cannell	Norfolk Open Studios - Consultee & Gallery Owner
Ruth Charity	Artpoint
Liz Clarke	Artist
Roger Clark	Topcroft Festival
Jack Crampton	Artist
Simon Cresswell	Shelton Festival
Colette Davies	South Norfolk Council - Tourism Manager
David Edlestone	Conservation and Design Architects
Brenda Ferris	Broads Authority - Member
Liz Cannell	Cinnamon Gallery at the Raveningham Centre
Russell Grant	Diss Town Council - Town Clerk
Councillor Murray Gray	South Norfolk Council - Chairman of the Planning Committee
Bruce Hanson	Broads Authority - Head of Recreation & Tourism Strategy
Anne Howarth	Hingham Jazz Festival
Ian Hunter	Littoral
Jan Jeeves	Shotesham Village Festival - Chairman
Tony Johnson	Trowse Festival
Gail Jones	Wymondham Development Partnership - Co-ordinator
Jen Larner	Diss Development Partnership - Co-ordinator
John Ling	Bergh Apton Sculpture Trail
Liz McGowan	Artist
Mary Muir	Norfolk County Council – Arts Development Officer
Edward Nash	Artist
Judith Osborne	Harleston & Waveney Festival
Brian Pearce	Harleston Development Partnership - Co-ordinator
Nikki Rotsos	Norwich City Council - Director of Communications and Culture
Melanie Ruse	Chet Valley Festival
Nicky Stainton	Creative Arts East

Adam Sutherland	Grizedale Arts
John Tomlinson	South Norfolk Council - Head of Planning Services
Councillor Jane Walker	South Norfolk Council - Portfolio Holder for Culture & Life Long Learning
Mark Wells	Chet Valley Development Partnership - Chairman
Jane Wilson	East Cambridgeshire District Council - Arts Officer
Alistair Winch	Creative Arts East
John Woods	Wymondham Arts Forum - Chairman
Mike Webb	Welborne Festival

Showcasing the Southern Broads

List of Attendees

Gerald Adams	Long Stratton Events Committee
Barbara Adams	Long Stratton Events Committee
Charlotte Arculus	Theatre of Adventure
Emma Bacon	Norwich City Council - Community Development Officer
Ken Barnes	South Norfolk Council - Corporate Director
Graham Barrell	Wymondham Tourism Forum – Chairman
Vivienne Bell	South Norfolk Council - Chairman of Policy Development Panel for Culture and Learning
Lee Bellis	Geldeston Locks Inn
Adam Bennett	South Norfolk Council - Economic and Community Development Manager
Gill Bennett	Loddon Middle School - Class Teacher
Mikey Bentley	South Norfolk Council - Countryside & Heritage Manager
Derek Blake	Chet Valley Development Partnership - Vice Chairman & South Norfolk Councillor
Lesley Bradfield	Bramerton Society
Sonia Bright	South Norfolk Council -Admin Support Officer
Sue Brody	South Norfolk Council – Communications Officer
Sharon Choa	Chamber Orchestra Anglia - Conductor & Musical Director
Laura Cannell	Musician
Liz Cannell	The Cinnamon Gallery
James Clabburn	norfolkbroads.com - Managing Director
Georgina Cole	South Norfolk Council – Community Development Officer
Alex Cordiner	Chamber Orchestra Anglia – Trustee
Colette Davies	South Norfolk Council – Tourism Manager

Trevor Davis	Director of New Writing Partnership
Margaret Dewsbury	South Norfolk Councillor
Caroline Dwen	Rosy Lee's Tea Room
Mary-Jane Edgar	Artist
Florence Ellis	South Norfolk Council – Community Funding Officer
Rev. Joan Evans	Vicar of Holy Trinity Church Loddon
Andrew Giller	The Old Granary Studios and Giller Pianos
Jill Giller	The Old Granary Studios and Giller Pianos
Russell Grant	Diss Town Council – Town Clerk
Heidi Hadley	South Norfolk Council Cultural Regeneration Manager
Helen Hall	South Norfolk Council – Performance Review Officer
John Halliday	South Norfolk Council – Cabinet Member the Economy
Bruce Hanson	The Broads Authority – Head of Recreation & Tourism Strategy
Meryl Harding	South Norfolk Council – External Funding Manager
Daniel Hardisty	Norfolk County Council – Arts Support Officer
Jon Haynes	Arts Council England East – Literature Officer
Jonathan Holloway	Norfolk & Norwich Festival – Festival Director
David Hook	Loddon Middle School – Musical Co-ordinator
Karen Howard	Orange Opera – Artistic Director
Helen Howes	Raindrop Kites
Paul Jackson	Artist
Harriet Johnson	Norwich City Council – Events Co-ordinator
Nichola Johnson	Sainsbury Centre for Visual Arts – Director
Tony Johnson	Trowse Festival
Gail Jones	Wymondham Development Partnership
Trish Judson	Norfolk Learning Partnership - Manager and Cultural Forum Board
Mark Lawrik-Thompson	Norwich Astronomical Society – Chairman
Jane Mackie	South Norfolk Councillor
James Malcolm	Langley School – Headmaster
Anna McCarthy	Norfolk County Council – Arts Education
Bob McClenning	South Norfolk Council –Vice Chairman
Liz McGowan	Sculpting Summer – Lead Artist
Pat Miejnecky	Bergh Apton Sculpture Trail
Tim Mobbs	South Norfolk Council – Corporate Director
Mary Muir	Norfolk Arts Service
Sara Muldoon	Norfolk Rural Community Council – Community Chest Admin.

Mike Nott	South Norfolk Council Performance and Strategy Manager
Saffron Paffron	Theatre of Adventure
Stephen Page	Delphic Designs
Marcus Patteson	Norwich and Norfolk Community Arts
Phil Plant	Waveney River Centre – Manager
David Potter	Artist
Barbara Randall	Wymondham Music Festival
Geoff Rivers	South Norfolk Council – Chief Executive
Fiona Roberts	Norwich City Council – Events Co-ordinator
Helen Selleck	Norwich City Council – Events Manager
Violet Sizeland	Chedgrave Residents Association
Geoff Shaw	Bramerton Parish Council
Geoffrey Skipper	Norwich Area Tourism Agency
Lydia Smith	Norfolk Tourism Management Partnership
Nicky Stainton	Creative Arts East – Director
Eve Stebbing	Spin-off Theatre Company - Artistic Director
Charlotte Stratta	South Norfolk Council - Events Assistant
Calvin Stubbs	Loddon Parish Council – Chairman
David Townend	Trowse Festival
Jane Walker	South Norfolk Council - Cabinet Member for Culture and Learning
Philip Waltham	South Norfolk Councillor
Mark Wells	Broads Authority Member and Chairman of Chet Valley Development Partnership
David Willis	South Norfolk Council - Senior Planning Officer
Alistair Winch	Creative Arts East - Tour Manager
John Wood	Wymondham Arts Forum – Chairman
Stephen Wright	Loddon Middle School - Head Teacher

Appendix 4. Bibliography and Websites

Bibliography and Websites

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Strategy for the Arts	Whitlingham Charitable Trust:

Websites:

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The Countryside Agency	www.countryside.gov.uk
East of England Development Agency	www.eeda.org.uk
Environment Agency	www.environment-agency.gov.uk
Loddon in Norfolk	www.loddon.org.uk
Norfolk Broads	www.norfolkbroads.com
Norfolk County Council	www.norfolk.gov.uk
Ramsar	www.ramsar.org
Wetlands International	www.wetlands.org

Funding

New Opportunities Fund	www.nof.org.uk
Community Fund	www.community-fund .org.uk
UnLtd	www.unltd.org.uk
The Onyx Environmental Trust	www.onyxenvtrust.org
Norfolk Rural Community Council	www.norfolkcc.org.uk
Norfolk Learning Partnership	www.lifelonglearning.co.uk
Arts Council England	www.artscouncil.org.uk
Project	www.publicartonline.org.uk/project
Heritage Lottery Fund	www.hlf.org.uk
NESTA	www.Nesta.org.uk
Arts and Business – New Partnerships Programme	www.aandb.org.uk

Sciart	www.sciart.org.uk
Local Heritage Initiative	www.lhi.org.uk
The Association of Charitable Foundations	www.acf.org.uk
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Calouste Gulbenkian Foundation	www.gulbenkian.org.uk
Euclid	www.euclid.info/uk/opportunities

Appendix 5. Public Art Policy (draft)

Public Art Policy (draft)

The recommended revised policy statement is as follows:

> ‘The Council will, in appropriate cases, seek to negotiate the provision of new works of art as part of schemes of development where they would contribute to the appearance of the scheme and to the amenities of the area. It is expected that the value of public art within the scheme should be equivalent to 1% of the construction costs.
>
> The Council will consider the involvement of artists in all capital developments they undertake and will endeavour to set an example of best practice, in particular with regard to the early and integral involvement of artists in the commissioning process and collaborations between artists and other design professionals.’

Appendix 6. Planning Advice Note (draft)

Planning Advice Note (draft)

Provision of Public Art as Part of New Development

1. Introduction

South Norfolk has adopted a strategy for the promotion and encouragement of the commissioning of works by artists for public and private developments in the District.

This requires developers to consider the commissioning of public art as part of all new developments.

TheCouncil is committed to working closely with a wide range of partners in the development of public art projects within the District and this document provides preliminary guidance on how to proceed with these projects, how to get additional support, and the objective criteria against which the Council will review contributions proposed by developers in association with their planning policies.

2. Benefits

There are a number of benefits that can result from successful public art schemes. These include:

- making a development distinctive
- increasing building and land values
- positive press and media coverage
- developing good relationships with local people
- improving the environment for staff, tenants and the public
- contributing to the quality and enjoyment of a place

3. Themes and Types of Work

The provision of public art should result in a work of art or a contribution by an artist and / or craftsperson, which complements the overall objectives of the development. Larger schemes may involve commissioning a number of different artists.

South Norfolk Council expects the work to be appropriate to the scheme and its location, both in terms of public usage and design context. The work should be visible by, and accessible to, the public and should remain on site permanently for an agreed period of time.

The work or contribution is likely to be commissioned and created specifically for the development. In many cases it will be developed in collaboration with the architect or designer and in consultation with the users of the site.

The approach adopted will vary from scheme to scheme depending on its nature, design, scale and end use. These are some of the options:

- An integrated or functional element (e.g. lighting, landscape, floor designs and signage)
- A temporary work such as performance or installation
- A 'Landmark' work by an artist (e.g. sculpture, painting etc)

It is recommended that commissioned artists be invited to develop ideas and themes specific to the development. This is always more successful than the commissioner taking a prescriptive approach. It should however be noted that in reviewing the application the Council will pay particular attention to the maintenance of the highest quality in both the design and fabrication of commissioned work.

The Council's preference is for public art to be fully integrated into development proposals.

4. Commissioning Public Art

Every project is different with individual considerations. Attention should be paid to developing a process, which is appropriate to its context. The following provides an outline of some issues important to achieving a successful project.

- **The Brief**

  Planning of a brief, which covers issues such as the aims of the project, budget, timescales and technical issues, is essential.

- **Selection Process**

  The agreement of an appropriate method for selecting the artist. This will depend on the nature of the project but could be through direct invitation, limited or open competition.

- **Preliminary Designs**

  The commissioning of preliminary designs for a fixed fee enables the commissioner to become involved in the selection process and the development of ideas.

- **Consultation**

  Consultation with local people is encouraged where appropriate. This might include workshops in schools, presentations to local groups, and questionnaires.

Finding an appropriate artist or artists and managing the process can be complex and it is suggested that specialist advice be taken. For further information on specialist advisors, contact the Cultural Regeneration Co-ordinator. (see Section 10 for contact details)

5. Eligibility

The need to meet the public art requirement will apply to all developments meeting the following criteria:

Residential developments comprising 10 or more dwellings (or a site area of 0.5 ha or more)

Other developments where the floor space to be built is 1000m2 gross or more (or where the site area is 0.5ha or more), including office, manufacturing, warehousing and retail developments

On smaller developments encouragement will be given to developers to seek to include public art within their scheme as a means of enhancing the quality of their development.

6. Cost

The value of public art within the development should be equal to 1% of the construction cost of the capital project.

The precise amount will be determined either by the developer providing a detailed written estimate of the building costs or by the application of a nationally recognised building price index.

Expenditure on public art can cover the following:

- Artists fees and fabrication
- Specialist advice and project management
- Linked education programmes

If it is not feasible to spend the allocation on the development site the Council will accept a commuted sum equivalent to 1% of the construction costs via a planning obligation.

In this eventuality the Council will inform the developers of the end use of the sum and will credit the developer appropriately.

Developers may be able to secure external funding to enhance their contribution, for example by applying for grant aid. Details of possible grant sources can be obtained from the Council.

7. Funding

Opportunities exist for additional funding for public art projects.
These include schemes which match private investment, project development grants and the National Lottery. Assessment of funding applications can often be a lengthy and sufficient time should be allowed for this.

As these schemes change on an annual basis, current information can be obtained from the Cultural Development Manager and the External Funding Manager (see Section 10 for contact details)

8. Considerations

In considering public art proposals, the Council intends to be flexible in the way in which the requirement can be satisfied. This will depend on the type and scale of project but will always include consideration of the following:

- Appropriateness to public usage and design context
- Demonstration of good practice with particular reference to project management and equal opportunities
- Supporting education and interpretation programmes
- Consideration of ongoing care and maintenance, and its costs

9. Methodology

The key to a successful public art project is to plan for the involvement of artists at the earliest opportunity in the development process, ensuring both that any costs are considered as part of the process and that alternatives to a financial contribution are fully explored:

In submitting details for outline planning permission, the following information will be required:

- Outline proposal for the involvement of artists
- Demonstration of how the scheme will contribute to the quality of the environment and the community
- Outline of the intended procurement process
- Budget allocation
- Proposals for future care and maintenance

At full planning permission stage, or reserved matters stage, the following information will be required:

- Detailed proposal for the involvement of artists
- Demonstration of contribution to the environment and the community
- Description of the commissioning process with a report on tasks already completed
- Evidence of complying with this Planning Advice Note
- Budget details
- Details for future care and maintenance

Proposals will, in general, be dealt with by your case officer as a material consideration in determining the application.

10. Advice and Assistance

Preliminary advice and assistance will be provided by your case officer.
In addition, initial advice can be provided by:

Heidi Hadley - Cultural Development Manager
South Norfolk Council
Swan Lane
Long Stratton
NR15 2XE

Telephone: 01508 533979
Email: hhadley@s-norfolk.gov.uk

11. Other Considerations

There may be circumstances where a freestanding artwork may require a separate planning permission. It is advisable to check with the Planning Department at an early stage in the development process.

Appendix 7. Action Plan

Action Plan

Objectives	Actions	Timescale	Cost
General			
Adopt strategy, recommendations and proposed budget	Consult with members and departments	By Feb 2005	Internal / none
	Agree amendments as necessary	By April 2005	Internal / none
	Ongoing review	Annually	Internal / none
Agree best practice principles as set out in strategy	Consult with members and departments	By Feb 2005	Internal / none
	Agree amendments as necessary	By April 2005	Internal / none
	Ongoing review	Annually	Internal / none
Develop marketing and tourism strategies linked to public art programme	Draft and agree strategies	By May 2005	Internal / none
	Incorporate public art into tourism and promotional material / websites	As appropriate	Internal / none
	Use Council projects to promote Public Art Strategy	Ongoing	Internal / none
	Produce new promotional material when appropriate	Ongoing	Internal / none

Objectives	Actions	Timescale	Cost
Plan internal management framework	Identify lead officers in relevant departments (cultural, tourism and economic development)	By Jan 2005	Internal / none
	Agree staff time allocation	By March 2005	Internal / none
	Provide training if required	As appropriate	Internal / none
	Officers to meet informally and to evaluate on a quarterly basis	Quarterly	Internal / none
Review options for providing expert advice and support externally	Contact Creative Arts East, Commissions East and others to discuss options and ways of working	By April 2005	Internal / none
	Work with agencies as appropriate	As appropriate	Internal / none
Agree care and maintenance protocol for public art projects in the District	Council to promote care and maintenance to all developers	Ongoing	Internal / none
	Agree approach and responsibility for Council and Council owned projects	Annually	£3,000 per annum
Monitor and evaluate strategy	Lead officers to evaluate progress and agree appropriate revisions	Annually	Internal / none

Objectives	Actions	Timescale	Cost
Planning and Public Art			
Adopt revised Planning Policy relating to public art in principle and agree associated Planning Advice Note	Consult with Members and departments Revise if appropriate	By Jan 2005 By April 2005	Internal / none Internal / none
Produce and distribute the Planning Advice Note	Agree draft, produce leaflet and incorporate on website	By April 2005	£2,000 – £4,000
Target major developments in the District	Identify major developers Promote public art in development briefs Negotiate Section 106 Agreements	Ongoing Ongoing Ongoing	Internal / none Internal / none Internal / none
Identify commissioning opportunities within public developments	Possible projects include: hospitals, schools, libraries, highways and open space developments Secure partnerships and additional funding if necessary Deliver projects with the support of specialist agencies	Ongoing Ongoing Ongoing	Capital Budget Capital Budget Capital Budget
Include revised policy in Council's core strategy and Local Plan (2007-16)	Draft and include revisions in strategy and plan	By March 2007	Internal / none

Objectives	Actions	Timescale	Cost
Provide training for planning officers Arrange public art seminar for Members	Contact Commissions East Contact Commissions East	Annually Annually	Internal / none Internal / none
Public Art and the Waterways Plan and present a major new 3 year project for the Broads and waterways	Options to be considered: - Broads and the Waterways Commission and/or residency - Environmental and/or water transport project - Programme linked to Contemporary Art Norwich Draft and agree artists briefs, identify partners and secure additional funding, appoint artist/s, and deliver project	Every 3 years commencing April 2005 Every 3 years commencing April 2005	Development funding of £20,000 per annum
Plan ongoing programme for commissioning artists to produce work for rural locations (e.g. footbridges, fencing,andseating)	Identify opportunities and plan annual programme Draft and agree artists briefs, identify partners and secure additional funding, appoint artist/s, and deliver project	Annually Annually	Capital Budget Capital Budget

Objectives	Actions	Timescale	Cost
Artists and Landscape			
Plan research with partners into artists working in the landscape and with rural agendas	Identify partners and secure additional funding if necessary	By April 2006	Development funding of £10,000 per annum
	Appoint consultants to develop brief and to lead and manage project	By May 2006	
	Draft and agree artists brief, identify partners and secure additional funding, appoint artist/s, and deliver project	By June 2006	
	Publish research	By December 2006	
Plan ongoing programme for commissioning artists to produce work linked to public open spaces	Possible sites include: - Surlingham Nature Reserve - East Hill Woods	Annually	Capital Budget
	Draft and agree artists brief, identify partners and secure additional funding, appoint artist/s, and deliver project	Annually	Capital Budget

Objectives	Actions	Timescale	Cost
Visual Arts in Places of Cultural and Historical Significance			
Plan a 3 year programme of temporary projects linked to historic sites	Possible sites include: World War 1 & 2 airfields, churches, village festivals, and Burston Strike School	Annually	Development funding of £5,000 per annum
	Draft and agree artists brief, identify partners and secure additional funding, appoint artist/s, and deliver project	Annually	
Commission artist to undertake interpretation project linked to museum / cultural project	Possible projects include: - Caistor Roman Town Visitor Centre - Wymondham Music Festival - Norfolk Centre of Engineering Excellence	When appropriate	Capital Budget
Develop programme linked to Contemporary Art Norwich 2007	Possible projects include: - Wymondham Abbey Celebration 2007	Planning 2005	Development Budget of £10,000

Notes: Capital Budget refers to works of art integral to a project's capital budget.