

# **A Public Art Development Plan for Bournemouth**

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## Executive Summary

### ES1. Introduction

Bournemouth joins many local authorities in seeking to develop a planned and strategic approach to Public Art, which will bring value and benefits to a whole range of services and initiatives for years to come.

Public Art is the term used to describe the principle of involving artists and the commissioning of artworks within the built or natural environment. The Bournemouth Public Art Development Plan (PADP) places quality public art, architecture and urban design within the planning, development and cultural process.

Bournemouth is a unique place, known for its seafront location, its parks and green spaces and its cultural life. Bournemouth faces several regeneration and development opportunities. These offer the chance of collaboration between planners, developers, architects, urban designers, local communities and artists and provides context and inspiration for the commissioning of quality public art.

The PADP sets out clear and sound policy and implementation guidelines and recommendations. It also considers the opportunities and choices facing Bournemouth and how these will impact on public art development and recommends appropriate actions and strategies.

The PADP provides guidance to those who aim to develop the quality of the environment by:

- outlining the national and regional context,
- looking at how Bournemouth's history and unique qualities have shaped the present environment,
- advising how Bournemouth can implement policy and practice.
- advising on the public art commissioning process
- highlighting pilot initiatives, which aim to provide models of good practice.

### ES2. Context and Policy - national, regional and local

The Plan places the responsibility for public art corporately across the authority. The development and delivery of the plan, steered by Information, Culture and Community Learning in liaison with Planning, will largely rest within the planning and development process. The importance of a strategic and integrated approach to the development and commissioning of good design and public art is advocated within national and regional planning policy guidance.

## Bournemouth Public Art Development Plan

The current Bournemouth District Wide Local Plan, adopted in 2002, refers to public art under the Built Environment section. The stated policy is that Percent for Art (see appendix 4.5) would be encouraged as would working with local artists in developing public art. In practice the policy has rarely been actioned and Percent for Art has not been applied.

Analysis of the information gained during consultation has led to the recommended rationale for developing and delivering public art in Bournemouth by concentrating on three key areas:

- Planning Policy and Implementation
- Regeneration
- Culture, Community and Leisure

### **ES3 Summary of Recommendations**

#### **ES3.1 Planning Policy and Implementation**

##### **Recommendation PADP 1. (page 18)**

This policy statement should be adopted:

*Bournemouth Borough Council places the highest priority on creating a good quality of life for residents of and visitors to Bournemouth.*

*Public art and design can make a contribution to enhancing and raising design standards within the built environment and improving the quality of our open spaces, in promoting, attracting and retaining businesses, industry and tourists, and meeting the needs of the local community through inclusion within regeneration, cultural and community development and appropriate affordable housing initiatives.*

*Public art and design provide unique opportunities for artists to contribute their conceptual and practical skills to the development of public spaces and places. These can include developments, new and refurbishment schemes, movement and transportation and open spaces, in the following ways:*

*Recruiting artists, design professionals and craftspeople to become involved within the design process at master planning or design team level, especially working alongside architects and engineers. The result of this collaboration may lead to commissions as detailed below, or may purely influence the overall design. Artists and design professionals can influence building form and layout, transportation and traffic issues, lighting and wayfinding, landscaping, interpretation, creative consultation, and others.*

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*To integrate quality art and craft elements into the design and fabric of buildings and environments, including landscaping, way finding, boundary treatments, gateway or focal points, internal treatments and fixtures, street furniture, lighting, glazing etc.*

### **Recommendation PADP 2.** (page 19)

Working with artists must be integrated into the work of master planning teams and in relevant key corporate initiatives.

### **Recommendation PADP 3.** (Page 20)

Bournemouth should adopt the following Section 106 and Support for Art or Percent for Art guidance:

*The local planning authority will, in appropriate cases, encourage the provision of new works of art as part of schemes of development. In determining an application for planning permission will have regard for the contribution made by any such works to the appearance of the scheme and to the amenities of the area.*

## **ES3.2 Regeneration**

### **Recommendation PADP 4.** (page 21)

Officers of the Council and other agencies and organisations who may be partnering the Authority on regeneration initiatives must consider resourcing public art.

## **ES3.3 Culture, Community and Leisure**

### **Recommendation PADP 5.** (page 22)

The Council must ensure that mechanisms are found for arts and cultural initiatives to be brought to the attention of corporate policy making groups.

### **Recommendation PADP 6.** (page 23)

The Council must ensure that community opportunities, and desires or requests for commissions involving communities or communities of interest are subject to the same criteria, briefing, evaluation and recruitment procedure as any other commission.

**Recommendation PADP 7.** (page 23)

The Council must ensure that community based buildings and potential commissions are brought within any wider master planning or regeneration frameworks to give a strategic and integrated approach.

**Recommendation PADP 8.** (page 23)

Initially the Council should concentrate on one or two commissions or potential projects each year, which could prove the strategy.

**ES3.4 Implementation**

**Recommendation PADP 9.** (page 24)

A strategic public art post should be established to action the strategy and secure future resources.

**Recommendation PADP 10.** (page 25)

Sustainability should be considered through:

- Research into a pooling system to top slice developer contributions to fund the post.
- Working with Poole Borough Council to consider sharing resources between the two towns.

**Recommendation PADP 11.** (page 26)

Officers prioritise work on the following pilots. Evaluation should be carried out and the pilots included as case studies within the officers toolkit.

Planning Policy:	Exeter Road Area Development
Regeneration:	Boscombe Spa Village
Culture and Community:	Site Specific Work for the Lower Gardens Boscombe Library

**Recommendation PADP 12.** (page 28)

A three year action plan should be drawn up for implementation.

# 1 INTRODUCTION

Bournemouth joins many local authorities in seeking to develop a planned and strategic approach to Public Art, which will bring value and benefits to a whole range of services and initiatives for years to come.

This Public Art Development Plan (PADP) sets out clear and sound policy and implementation guidelines and recommendations, which will be common to a whole range of authorities who are giving a high priority to achieving quality in the public realm. The Plan is also a plan for **Bournemouth**. It therefore examines some of the unique qualities, history, character, opportunities and choices facing Bournemouth and how these will impact on public art development and recommends appropriate actions and strategies.

## 1.1 Definition of Public Art

*Public Art* is a principle of affecting the changing environment through the arts and is a term given to the practice of involving artists in the conception, development and transformation of a public space. It is commissioned for a specific site.

Public Art can:

- create unique and visually stimulating places that go beyond the purely functional
- create places that reflect the life, identity and aspirations of a particular place or community.
- encourage economic regeneration,
- contribute to local distinctiveness
- ensure a cultural legacy for future generations,
- provide employment for artists, craftspeople and those involved in manufacturing and the supply of materials and equipment,
- humanise environments and involve and strengthen communities, thus addressing issues around social inclusion, crime prevention and community safety.

Public artists are a valuable creative resource for our built and natural environments. Their creative lateral thinking, challenging of preconceptions and ability to engage the 'end user' in the whole debate of how an area or scheme should be developed, are major assets when exploring options and engaging communities.

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*'Public spaces open to all, regardless of ethnic origin; age or gender represents a democratic forum for citizens and society. When properly designed and cared for, they bring communities together, provide meeting places and foster social ties of a kind that have been disappearing in many urban areas. These spaces shape the cultural identity of an area, are part of its unique character and provide a sense of place for all.'* CABE Manifesto for Better public spaces March 2004

### 1.2 How the Development Plan has come about

The PADP has been commissioned by the Information, Culture and Community Learning Business Unit of Bournemouth Borough Council, with partnership funding support from Arts Council England South West and support from Public Art South West. Public Art has been identified and agreed as a joint priority between the Arts Council and the Authority. Consultants were commissioned to co-ordinate the plan.

The Plan must be seen and actioned as a **corporate** strategy, and the recommendations for delivery and implementation, along with the vision and aims reflect this corporate status.

### 1.3 Methodology

A sustained period of research and consultation was undertaken across Bournemouth over six months. The list of consultees is given at **Appendix 1**. Methods included:

- historical research,
- one to one meetings,
- questionnaires,
- formal presentations
- discussion with key corporate networks,
- testing findings against other models,
- partnership work on pilot projects
- a structured event with invited key stakeholders from relevant sectors.

## 2. CONTEXT AND POLICY – NATIONAL, REGIONAL AND LOCAL

The Bournemouth PADP places public art corporately across the authority. The development and delivery of the plan will largely rest within the planning and development process. The importance of a strategic and integrated approach to the development and commissioning of good design and public art is advocated within national and regional policy guidance.

### 2.1 National Policy Guidance

Planning Policy Guidance (PPG) notes set out the Government's national policies on different aspects of planning and advises local planning authorities in the preparation of development plans. Of particular relevance to this Plan are:

- **PPG1 General Policy and Principles**

*'Good design should be the aim of all those involved in the development process and should be encouraged everywhere. Good design can help promote sustainable development; improve the quality of the existing environment; attract business and investment; and reinforce civic pride and a sense of place. It can help to secure continued public acceptance of necessary new development.'*

- **PPG3 Housing**

*'New housing and residential environments should be well designed and should make a significant contribution to promoting urban renaissance and improving the quality of life.'*

- **PPG6 Town Centres and Retail Development**

*'Town centres must provide a high quality environment if they are to continue to be places where people wish to come. The Government wishes to promote greater consideration of design, particularly urban design, not least in order to help improve the environment in our town centres.'*

- **PPG15 Planning and Historic Environment**

*'The design of new buildings intended to stand alongside historic buildings needs very careful consideration. In general it is better that old buildings are not set apart, but are woven into the fabric of the living and working community.'*

- **PPG17 Planning for Open Space, Sport and Recreation**

*'In identifying where to locate new areas of open space, sports and recreational facilities, local authorities should locate more intensive recreational uses in sites where they can contribute to town centre viability and improve the quality of the public realm through good design.'*

Other Government departments and national organizations see good design as a key priority:

*'The work of artists should be integrated into the design process at the earliest possible stage if it is to be used effectively.'*

By Design – Urban Design in the Planning System. Cabe/DETR May 2000

*'Our policy will be to promote 100 per cent good design in our public buildings- through the design of the building itself and the green spaces around it or the involvement of artists in the project.'*

Culture and Creativity the next ten years. DCMS March 2001

*The Civic Trust seek to improve the quality of the urban environment in cities, towns and villages across the UK through enterprising partnerships, excellence in design and engaging with the community and supports the involvement of artists as an integral part of achieving this quality.'*

The Civic Trust

### **2.1.1 Other national guidance**

The Planning and Compulsory Purchase Act 2004 reforms the planning system by abolishing existing structure plans and introduces a two-tier system of Local Development Frameworks (which replace Local Plans) and Regional Spatial Strategies (which replace the Structure Plan and regional planning guidance).

This national change gives Bournemouth an opportunity to revisit their Planning Policy and Guidance. This is explored further in this report.

### **2.2 Regional Policy Guidance**

*'Public art should be an integral part of the design process and not an afterthought. It should be considered at the design brief stage.'*

*'The South West of England RDA recognises the important contribution of public art and artists to the creation of a high quality built environment, a vital ingredient of successful economic development.'*

South West of England Regional Development Agency.

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*'Good design is at the heart of our thinking. We want to give future development in the South West a unique quality, and create visually stimulating environments. To achieve this goal, a broad range of skills and approaches needs to be recognised and promoted. We should not miss the opportunity, for example, of including artists and other conceptualisers in design teams as a way of enriching this vision.'*

Designing our environment. Towards a better built environment for the South West October 2001.

Other Regional advocates for good design and promoting the integration of artists include:

Creating Excellence, the south west regeneration centre ([www.creatingexcellence.info](http://www.creatingexcellence.info)), who have recently launched a Design Review Panel, which includes Public Art expertise and advice.

Public Art South West, the public art development agency for the south west ([www.publicartonline.org.uk](http://www.publicartonline.org.uk)), who focus on advocacy, planning and development, training, advice and support. The website offers a rich resource of practical guidelines, news, case studies and links to other useful sites.

### **2.3 Local Policies and Strategies**

#### **2.3.1 Current Local Plan Policy**

The current Bournemouth District wide Local Plan, adopted in 2002, refers to public art under the Built Environment section. The stated policy is:

##### *Public Art*

*4.63 In 1989 the Arts Council of Great Britain initiated the 'Percent for Art' campaign. It was designed to encourage developers to devote a percentage of their capital costs to the provision of new works of art in, on or around their buildings.*

*Distinctive works of art can do much to engender a sense of place and pride in public buildings, commercial developments, streets or parks.*

*4.64 Ideally a developer will make a commitment to involve local artists and craftsmen from the outset. In this way art works will evolve as part of the whole project instead of being added on at the end. This has the additional benefit of employing local people and giving their work a high public profile. The Local Planning Authority will encourage the provision of public art in appropriate locations throughout the Borough.*

### **Policy**

*4.24 The local planning authority will negotiate for the provision of public works of art within the publicly visible or accessible areas of the development scheme.*

In practice the policy has rarely been actioned. Both Planning Policy Officers and Development Control Officers consulted as part of this research were not aware of any attempt to action the policy. This is not to say that no developer contribution has been forthcoming or sought. There are some notable public realm developments which have included public art (The Town Square development was used as an exemplar by CABI), but these were achieved by the interest and enthusiasms of individual officers or developers rather than by a strong strategy, mechanism or understanding of how to turn policy into action.

### **2.3.2 Other relevant Bournemouth Policies and Initiatives**

- Community Strategy 2003
- Bournemouth Cultural Strategy 2002
- Bournemouth Leisure Strategy 2003
- Bournemouth and Poole Joint Arts Plan 2003-2007

## 3. A PUBLIC ART DEVELOPMENT PLAN FOR BOURNEMOUTH

### 3.1 Historical context

Bournemouth was something of a 'frontier town'. The glittering villas had no road systems or proper services and even after several decades there were no houses or accommodation for the many workers needed to service the rapidly expanding town. In common with other Victorian grand developments, many of the buildings are architectural pastiches of earlier vernaculars, so 'gothic', 'Italianate' and mock Norman fortresses abound. This can give the impression of a much older settlement.

Since that early period of building, there have been other notable and distinctive periods of build. Bournemouth, in common with many others, boasts strong and characterful architecture from the twenties and thirties and some good contemporary buildings too.

In terms of its public realm, its design and architecture and its planning, Bournemouth has always had to find a path between entrepreneurialism, rapid expansion, opportunism, genuine creative drive and flair, and town planning driven by a network of powerful and wealthy local families and landowners, although the borough council (originally steered by that same group) is also a considerable landowner.

The history of Bournemouth reveals a conflict between the traditional and the new. Objections have been made to change, whether to the demolition of an old traditional bridge to build a Victorian arcade, the erection of a 'devil' gargoyle opposite a theatre to object at the promiscuity of such a place in Bournemouth, wrangling over objections to the content and programme of the Bournemouth Symphony Orchestra programme and so on. What is interesting about the above examples is that each of the dangerous 'new' elements is now jealously guarded as part of Bournemouth's culture and history.

These elements of Bournemouth's history have been brought out and examined so that any public art development can be carried out in the light of this legacy. A Public Art Plan for Bournemouth should:

- Draw upon the verve, flair and entrepreneurial aspect of Bournemouth's architecture
- Guard against pastiche
- Provide a strong framework for delivery
- Be aware of the fact that new thinking and ideas have usually met with some resistance and then been accepted into local vernacular.

### 3.2 Bournemouth's unique qualities, successes and challenges

Long seen as a retirement town for the genteel elderly, its history as a health spa lingering in the public consciousness, and recently as a Mecca for 'hen' and 'stag' weekends and youth drinking, Bournemouth is also known for and proud of:

- Its beaches – a tourist destination
- High quality, well regarded and managed parks and green spaces.
- A centre for conferences
- Quality higher education through The Arts Institute and Bournemouth University.
- The wealth of Arts Development and artists that exist in the town.
- The Bournemouth Symphony Orchestra.
- The town's architecture and enterprise.
- Bournemouth Town Square – Capital Challenge funding. RTPi award.
- The Bournemouth Library -The Prime Minister's Better Public Building award.
- The Exeter Road Development.
- Boscombe Spa regeneration scheme.
- A centre for foreign language students
- The town's relationship with Poole.

It is of course all these things and more.

The research and consultation (see 1.3) produced a wealth of information, issues, aspirations and opportunities which are headlined below.

#### 3.2.1 Challenges

- There is no corporate Public Realm Strategy or clear focus on design as a council priority, despite previous successes, in which a public art plan could 'sit'.
- The relatively new internal BBC structure offers both opportunities and threats to developing a successful public art strategy (as above). Public Art should be a corporate issue, and the two major 'drivers' of any strategy should be planning and regeneration and arts and community. In theory the new structure should aid this approach. In practice communication between and across these two disciplines has been limited.
- The responsibility for Arts Policy is within the Information, Culture and Community Learning Business Unit. In common with many other local authorities there is currently no officer within the Council, with the skills, knowledge and resource to develop and deliver a Public Art Strategy and capitalise on opportunities.

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- Perhaps the most significant failure to grasp the opportunities offered through Planning legislation, has been the reluctance to secure resources for commissioning via Developer Contributions through Section 106 agreements. The only developer contribution currently consistently sought is for a leisure contribution, and there are strong mechanisms and guidance on how this is to be negotiated.

### 3.2.2 Opportunities

- There is a strong impetus for 'joined up thinking/working' towards regeneration, and connecting design thinking through master planning of key sites e.g. Exeter Road.
- Mechanisms such as key corporate officer groups, allow for key strategic initiatives to be discussed and worked upon.
- There is strong creative and strategic thinking within planning and urban design and elsewhere across the authority.
- Libraries and Arts have been strong and proactive in pushing for public art development through their partnership working with the Arts Council England South West and Public Art South West.
- Resources may be advocated for through Libraries and Arts, new and forthcoming developments and corporate priority setting.
- To work towards a change in practice in S106 negotiations to achieve meaningful developer contributions for future projects.

### 3.3 The aims of a Public Art Development Plan

The PADP will connect with a number of initiatives and developments across the authority. A robust Public Art Strategy, well applied, can provide solutions to the challenges and issues by:

- Finding ways of building and continuing local identity while recognising the position with Poole as part of a conurbation.
- Enhancing regeneration activities.
- Adding value to the public realm and strategic masterplan for the development and redevelopment of the built and natural environment.
- Contributing to cultural priorities.
- Strengthening emerging Local Development Frameworks and Bournemouth's place in the Regional Spatial Strategy by setting out guidelines and aspirations for quality of design and environment.
- Improving the built and natural environment for visitors and residents.
- Creating opportunities for existing and new partnerships.

### 3.3.1 The PADP will be:

- **A tool kit and a map**

The practical tools to commission good work well, a forward planning tool and a strategy which can connect up powerful and positive initiatives and the wealth of resources already available.

- **Corporate and strategic**

A Strategy to add value in the delivery of key corporate aims now and into the future. It should become part of the delivery of other key corporate initiatives and projects across service areas such as education, housing, public realm development and partnership working with other sectors, regeneration and leisure. It also has to accommodate new planning policy such as the Local Development Framework and the emerging Regional Spatial Strategy, and work across the conurbation.

- **About people**

In the end, too, of course a place is about its people and how they live, work, use and move through those spaces. In common with other areas of local authority service, the Plan needs to tread a complex path through services for visitors, extending the holiday season beyond the summer, appealing to and catering for town centre residents and giving a quality service to all those neighbouring communities who may feel a separate identity from the idea of 'Bournemouth'.

## 4. THREE KEY DEVELOPMENT STRANDS

### 4.1 Overview

The PADP advocates concentrating public art development across three key areas of delivery. These areas are:

- **Planning Policy and Implementation**
- **Regeneration**
- **Culture, Community and Leisure**

Pilots are recommended in each of the these three key areas to test out the Plan.

A public realm master plan for the Exeter Road area undertaken by Urban Practitioners for Bournemouth in Spring 2006, reconciles the issues and difficulties of advocating one approach to creative change and improvement in the public realm by proposing three different approaches which it calls '**Garden**', '**Festival**', and '**Collage**'. The report also identifies 3 'precincts' across the development. 'Garden' is a landscape led approach, 'Festival' sees objects and buildings as events, and 'collage' is about town and place making through the definition of the streets and streetscape.

The three key areas of work recommended in the Public Art Plan support the approach and findings of the Urban Practitioner report.

### 4.2 Planning Policy and Implementation

Good public art can help to define and enhance public space. The aspirations for and commissioning of public art, should be led by the demands and qualities of particular locations. These demands and qualities may be defined in development briefs for major schemes, through initiatives such as new schools and health builds, through regeneration frameworks and masterplans and others.

Good public art should be integrated with urban design principles and expectations. The means to be successful good public art should reflect planning guidance, corporate policies and delivery mechanisms to give a clear and consistent approach

Public artists can be vital members of master planning and/or design teams, either working as creative and visual engineers to encourage creative thinking and provide creative lateral problem solving, and/or acting as 'Lead Artists', developing proposals and commissions undertaken by other artists which elevate the quality and character of the built and natural environments.

### 4.2.1 Policy Statement

It is important that public art policy is central to policy and advice on good design, and not sidelined to a section within 'public realm' or 'streetscape' for example.

It is recognised that the Local Development Framework (LDF) will probably only be able to offer a 'hook' line or paragraph on public art, which may direct readers to Supplementary Planning Guidance or documents. The following gives an indication of the recommended new approach.

The current Policy Statement is bland, outdated and not used. A new Policy Statement should be adopted and included within the emerging Local Development Framework.

#### Recommendation PADP 1

**It is recommended that the following Public Art Policy statement be adopted:**

*Bournemouth Borough Council places the highest priority in creating a good quality of life for residents of and visitors to Bournemouth.*

*Public art and design can make a contribution to enhancing and raising design standards within the built environment and improving the quality of our open spaces; in promoting, attracting and retaining businesses, industry and tourists, and meeting the needs of the local community through inclusion within regeneration, cultural and community development and appropriate affordable housing initiatives.*

*Public art and design provide unique opportunities for artists to contribute their conceptual and practical skills to the development of public spaces and places. These can include developments, new and refurbishment schemes, movement and transportation and open spaces, in the following ways:*

- 1. Recruiting artists, design professionals and craftspeople to become involved within the design process at master planning and/or design team level, especially working alongside architects and engineers. The result of this collaboration may lead to commissions, or may purely influence the overall design. Artists and design professionals can influence building form and layout, transportation and traffic issues, lighting and wayfinding, landscaping, interpretation, creative consultation, and others.*

- 2. Integrating quality art and craft elements into the design and fabric of buildings and environments, including landscaping, way finding, boundary treatments, gateway or focal points, internal treatments and fixtures, street furniture, lighting, glazing etc.*

### **4.2.2 Integration**

One of the most effective ways to develop a building or landscaping design project is to employ an artist as a member of the design team from the start.

#### **4.2.2.1 Lead artistic advisor**

The above process can sometimes be realised via the involvement of a lead artistic advisor, appointed at an early stage in the design and development. The lead artistic advisors role will be to manage the public art element of the project and its interrelation to other concerns of the project; keeping a focus on the conceptual framework and advising what opportunities there are for other artists. The advisor would not necessarily become involved with the day to day management and handling of budgets but would be part of the team that selects artists, provides advice and keeps the overall concept strong. The advisor may also be commissioned to create their own work.

### **Recommendation PADP 2.**

**Working with artists must be integrated into the work of master planning teams and in relevant key corporate initiatives:**

- Mechanisms are followed for looking at potential initiatives and schemes and determining which ones will be pursued for a public art element.
- Bournemouth must action its policy of encouraging public art resources through negotiating S106 contributions from developers. (see PADP 3)
- Development Control Officers should undertake professional development training to become knowledgeable and committed to public art and what public art commissioning means in terms of this strategy.
- Strong commissioning guidance to be given to both officers and potential developer commissioners.
- Specialised support and advice must be available within the authority once commitment to this way of working has been made.

### 4.2.3 Percent for Art and Section 106 - principles and guidelines

#### 4.2.3.1 Percent for Art

It has proved difficult to apply the one percent rule to developers when asking for a contribution. A better term may be 'support or percent for art'. It is a principle recognised by developers, but by good and early negotiation and applied through conditions, a higher percentage can often be obtained.

#### 4.2.3.2 Section 106 Contributions

The failure to use S106 contributions from developers to secure public art must be reversed. Officers have shown that they are still reluctant to change the historic practice that has seen a single levy being made for Leisure funding and have stated that they would be nervous about making the 'shopping list' and menu too long. Some officers feel that even though many neighbouring authorities, notably Poole, are very successful in obtaining funds for public art via S106, there are relatively small external developments coming into Bournemouth, and they have a different character.

In fact, across the South West, small rural seafront authorities, as well as larger urban authorities are all actively pursuing S106 policies and obtaining funds for artists on design teams and integrated commissions. They include Poole, Salisbury, Exeter, Plymouth and Bristol among many others.

#### **Recommendation PADP 3.**

**It is recommended that Bournemouth adopts Section 106 and Support for Art or Percent for Art guidance.**

The following is suggested guidance:

- The local planning authority will, in appropriate cases, encourage the provision of new works of art, temporary or permanent, as part of schemes of development. Determination of an application for planning permission will have regard for the contribution made by any such works to the appearance of the scheme and to the amenities of the area.
- Development Control Officers will have to undertake professional development training to become knowledgeable and committed to public art and what public art commissioning means in terms of this strategy.
- Strong commissioning guidance will have to be given to both officers and potential developer commissioners. Most importantly specialised support and advice must be available within the authority once commitment to this way of working has been made.

Within the context of Planning Policy, the Exeter Road development is seen as a pilot (see 6.1.1)

### 4.3 Regeneration

*'My own blunt evaluation of regeneration programmes that don't have a culture component is they won't work. Communities have to be energised, they have to be given some hope, they have to have the creative spirit released.'*

Robert Hughes, former Chief Executive, Kirklees Council.

Quality public art, strategically commissioned can add value to a range of measures, which deliver regeneration. Research shows that to be successful a structured approach is needed including:

- A process of master planning which includes public art and creative thinkers as an aspiration from the start.
- A series of zoned or timetabled plans to give focus for future development.
- Adopting policies and practices to promote design quality in which public art is contained.
- Effective and actioned consultation.

Public Art can help deliver identified regeneration priorities, for example:

- Social or affordable housing
- Night time initiatives such as Bournemouth's 'Quality Nights'
- Where important community buildings aid regeneration e.g. libraries and schools
- To assist legibility, wayfinding or place making
- To add to secure and healthy communities
- To serve particular communities or interest groups
- To explore histories and heritage in meaningful and fresh ways

Most of the recommendations under the planning policy and implementation relate to regeneration, but specific advice follows.

#### **Recommendation PADP 4.**

**Officers of the Council and other agencies and organisations who may be partnering the Authority on regeneration initiative must consider resourcing public art**

This should be done in the following circumstances and in the following roles:

- Working with artists on master plans, frameworks and in initial key discussions.
- Working with artists to deliver Community Consultation.
- Using Public Art to help deliver identified regeneration priorities.

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Within the context of Regeneration the Boscombe Spa development was identified as a pilot (see 6.1.2) with other areas for development.

- Boscombe
- North Bournemouth Initiative
- Key community buildings in regeneration areas

### 4.4 Culture, Community and Leisure

Culture and community could be defined as the place, its history and 'what goes on here', or 'how we do things around here'. Culture is also, of course, a term given to the arts. The location, history and character of Bournemouth is rich and particular in both definitions.

Bournemouth already has many strengths, in terms of how a public art strategy can add value and benefit to its places and spaces. These include:

- A well regarded and active arts development service which is strong on community consultation and development through creative initiatives.
- A history of the performing arts both amateur and professional.
- Arts learning establishments, which have strong links to the arts development service and many emerging and training artists.
- Attractive, high-status, award winning green spaces, some very central, which have a history of being used for arts installation and exhibition.
- A beautiful seafront and beaches.
- Stunning, quirky architecture and design features.

If most public art is to be initiated, implemented and resourced through planning and development channels, how can these cultural opportunities be taken and woven in strategically? At the same time developers and new planning legislation will be looking for a more rigorous definition of community consultation with regard to new developments.

New planning requirements offer a real opportunity and challenge to arts and community development services to offer quality creative and rigorous solutions through artists commissioning to consultation needs.

### Recommendation PADP 5.

- **The Council must ensure that mechanisms are found for arts and cultural initiatives to be brought to the attention of corporate policy making groups.**

### **Recommendation PADP 6.**

- **The Council must ensure that community opportunities, and desires or requests for commissions involving communities or communities of interest are subject to the same criteria, briefing, evaluation and recruitment procedure as any other commission.**

### **Recommendation PADP 7.**

- **The Council must ensure that community based buildings and potential commissions are brought within any wider master planning or regeneration frameworks to give a strategic and integrated approach.**

### **4.5 Artists and arts establishments**

The Arts Institute and informal artist's networks offer exciting opportunities to explore the potential of more inquisitive, playful, temporary or exploratory work.

### **Recommendation PADP 8.**

**Initially the Council should concentrate on one or two commissions or potential projects each year, which would prove the strategy.**

Within the context of culture, community and leisure the project proposed for the Lower Gardens and Boscombe Library were identified as pilots. (see 6.1.3 and 6.1.4)

## 5. IMPLEMENTATION. HOW TO MAKE IT WORK

### 5.1 Public Art Post

Officers are working more closely together and the identified pilots (see 6.1) are already moving forward. However, it must be stressed that without some resource that is a skilled and knowledgeable person whose job it is to guide, oversee, negotiate, advocate and help to identify the funds for delivery, then the Plan will not be implemented.

Bournemouth needs a strategic senior post to action the Plan and secure future resources.

#### **Recommendation PADP 9.**

**A strategic public art post should be established to action the PADP and secure future resources.**

Priorities should be:

- Influencing planning policy.
- Agreeing up to 5 corporate pilots and seeing these through as exemplars.
- Ensuring regular S106 contributions, which include project management.
- Encouraging strategic thinking with officers and members.
- Concentrating on the three key areas of development.

A strategic level post is needed, for a number of reasons:

- The post holder needs to be able to negotiate with developers, consultants and senior officers.
- To be effective the post requires someone:
  - with a high level of knowledge and experience
  - capable of taking major decisions
  - Who can advise on or negotiate potentially significant budgets.

#### **5.1.1 Options for the post**

There is probably enough work to sustain a full time post and there will certainly be enough work by the end of the first year, should the post be successful. However, it may be more appropriate to fund a part time post on a higher salary, than to fund a full time post at a lower salary. A small working budget will also be required. Options for consideration are given in Appendix 3.

### 5.1.2 Sustainability

It will be necessary to research and develop a 'pooling' system, where developer contributions can be top sliced to provide the strategic management necessary to maintain a quality service. Most posts are not required to achieve 100% of their income through developer contribution, and some input from the authority, should the post prove valuable, would be beneficial.

It may be that through training of relevant staff, advocacy and the setting up of sound mechanisms and planning guidance, that eventually a lesser resource is needed and the post days may be reduced.

It must be recognised however, that because there is currently so little commissioning via 106 contributions, that even to set up a regular and robust mechanism which begins to show consistent results within a two year period will be a considerable achievement.

#### **Recommendation PADP 10.**

##### **Sustainability should be considered through:**

- **Research into a pooling system to top slice developer contributions to find the post.**
- **Working with Poole Borough Council to consider sharing resources between the two towns.**

It is essential that these guidelines are adopted informally and when appropriate become part of the new supplementary planning documents. Detailed information to support this process is contained in **The Officer and Commissioner Toolkit**. (Appendix 4).

### 5.2 Guidance – ensuring quality

Contained within the Toolkit at Appendix 4, are clear, concise and relevant guidelines for commissioning and issues of decommissioning and maintenance. Together with the recommendations contained within the Planning, Policy and Implementation section of this Plan, these will ensure that high levels of quality are achieved in the authority's commissioning programme.

The guidance can be co-ordinated and taken forward by the new strategic post, but it is essential that they are used and understood by all those involved in the commissioning process from officers in planning and regeneration to developer partners.

It is suggested that the pilots identified are used as learning tools in this area.

## 6. DEMONSTRATING THE STRATEGY

### 6.1 The Pilots

A small number of pilots have been identified to use as a 'test bed' for the Strategy. Pilots were chosen to be appropriate in terms of their timescale and ability to deliver, the breadth of approach they represented, their presence and their ability to be visible models of good practice.

Within the above context the 4 pilots identified were:

Exeter Road Area Development  
Boscombe Spa Village  
Site Specific Work for the Lower Gardens  
Boscombe Library

#### **Recommendation PADP 11.**

**Officers prioritise work on the following pilots. Evaluation should be carried out and the pilots included as case studies within the officers toolkit.**

<b>Planning Policy:</b>	<b>Exeter Road Area Development</b>
<b>Regeneration:</b>	<b>Boscombe Spa Village</b>
<b>Culture and Community:</b>	<b>Site Specific Work for the Lower Gardens</b>
	<b>Boscombe Library</b>

#### **6.1.1 Exeter Road Area Development**

The proposed development offers significant opportunities for public art commissioning and is well placed to offer a model of good practice for future Bournemouth initiatives. The approach should be significant in creative terms for the following reasons:

- The aspiration for the area to form a cultural quarter.
- The area contains many significant arts, arts education and entertainment 'stand alone' buildings

The following approach is recommended:

- The project should champion multi disciplinary working and the involvement of public art and artists as visual engineers and commentators upon the spaces.
- The benefits of art and design professionals working together to create and deliver high quality environments should be recognized.

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- A Public Art Consultant/Lead Artist should be appointed to work as an equal member on the design team to identify an overall strategic and creative response, identify areas and types of potential commissions and set up the mechanisms and model briefs to develop and realize the resulting works.

### 6.1.2 Boscombe Spa Village

The proposed developments include several in which Public Art could make a significant contribution, particularly within the gardens and street scene. With the first phase of works due to commence from Autumn 2006 and with funding already identified for Public Art, the following approach is recommended:

- To develop an artists' brief, which clearly identifies the role of the artist as a member of the design team/s.
- To appoint lead artist(s) to be a member of the development team\_

### 6.1.3 Site Specific Work for the Lower Gardens

This project already has commitment from the Arts Institute and is included in the course syllabus. It is supported by Bournemouth Arts Development. However it is proposed that the project could be developed further in the context of the PADP, with the potential recognized that this project could inform future arts development practice and the way the Council works creatively in partnership with the education sector using public spaces:

- The project should provide opportunities for established professional artists to work in collaboration with the Arts Institute's students and staff. These collaborations could offer opportunities for mentoring schemes, joint collaborative working and possible research projects.
- Research should be carried out to identify and study models of similar projects nationally and internationally.
- Partnerships with other departments at the Arts Institute and Bournemouth University departments (e.g. urban geography) should be explored to establish opportunities for action research projects that might investigate the impact of such projects on public spaces; how the way the space was used or altered, affected the use and perception of the space.
- The key learning opportunities provided by the project should be clearly identified and promoted.
- Given the timescale involved that a small pilot project should be developed for 2007 to launch the new project with the major event being planned for Spring/Summer 2008.

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With the above recommendations in mind and the current in-house resources available, it was suggested that the Council sought to identify a small amount of funding to bring in an arts consultant/project manager to develop the project; agree the aims and objectives of the project in consultation with the project partners, research external models, identifying the potential funding sources and make applications and manage the initial pilot.

### **6.1.4 Boscombe Library**

The intention of commissioning a public art work within the new library was stated in the development brief and the principles of the PADP are being incorporated into the final stages of the project, for delivery in early 2007. All partners of the development are committed to the Public Art project and the approach recommended is similar to the Boscombe Spa Village

### **6.2 Other forthcoming opportunities**

During the work undertaken by the consultants a number of forthcoming opportunities were identified. These include:

- Bournemouth Pier Development
- The North Bournemouth Project
- The Pavilion
- The Winter Gardens Development
- Grovelley Manor Development
- Resort Beach Park
- Riverside Avenue

### **6.3 The Commitment to deliver**

#### **Recommendation PADP 12.**

A three year Action Plan should be drawn up for the effective implementation of this plan.

### **Bibliography**

Bournemouth past by Elizabeth Edwards published by Philimore and Co 1998

The Book of Bournemouth by David and Rita Popham by Barracuda books Ltd 1995

Bournemouth Borough Council a Guide to your Council 2004.

Designing Our Environment Creating Excellence 2002

Shifting Sands design and the Changing Image of English seaside Towns  
Cabe and English heritage 2003

Culture at the Heart of Regeneration DCMS 2004

Just Connect South West regional assembly 2004

By Design – Urban Design in the Planning System. Cabe/DETR 2004

'Sea Changes' the English Tourism Council 2001

Public Art Strategies for:

Bristol

Southampton

Poole

Derby

Exeter

South Hams

Cheltenham

Weston super Mare Civic Pride

Swindon

Gloucestershire County Council

Bournemouth Policies and papers including:

Community Strategy 2003

Bournemouth Cultural Strategy

Bournemouth Leisure Strategy

Environmental Improvement Strategy

Bournemouth and Poole Joint Arts Plan

Cultural Renewal Vision

## Appendix 1

### A1 Consultation Process

#### A1.1 Initial research

The preliminary phase focused on research and consultation. Meetings were held with key officers from the Council and key people working out-with the Council, who represented a broad sector of partners, arts providers, artists and educationalists:

Where a face to face meeting wasn't possible, people were asked to respond to a list of questions by e-mail.

Presentations were also made to the November and February meetings of the Development Officers Group.

##### A1.1.1 List of consultees

###### Internal

Roger Ball, Head of Technical Services  
Roger Brown, Head of Leisure Services  
Kim Burton, Planning & Development Officer  
David Crudgington, Landscape Architect  
Carolyn Date, Service & Strategy Manager, Libraries & Arts  
Stephen Godsall, Corporate Director  
Mike Holmes, Head of Planning and Transport  
Gill Horritz, Arts Development Officer  
Richard Knott, Principal Urban Renewal Design Officer  
Shelagh Levett, Head of Information, Culture and Community Learning  
Jane Longley, Finance Department  
Phil Robinson, Planning Officer  
Jo Rust, Property Services  
Gerry Saunders, Economic Development Officer  
Nick Shearer, Parks Officer  
Georgia Smith, Communications Officer  
John Wicks, Economic Development Manager

###### External

Paul Finnegan, Arts Institute Bournemouth  
Lee Hadaway, Boscombe Network for Change  
Julie Herring, Atrium Gallery, Bournemouth University  
Susan Sloan, Artist

### **A1.2 'Towards a Public Art Strategy for Bournemouth' Seminar.**

This event engaged key corporate officers alongside other external key thinkers in discussions about aspects of public art, quality design and a creative way of approaching the public realm. The programme is available at Appendix 1a

Aims/objectives were to:

- Offer inspiring and thought provoking models from other Authorities.
- Bring key corporate officers together to focus on public art.
- Begin to look at opportunities and barriers.
- Identify where to set mechanisms and pilots.
- Provide the outline for the strategy, alongside the results of other consultation.

#### **A1.2.1 Attendees:**

Fiona Astin, Synergy Housing Group  
Martin Butcher, Inclusion & Achievement  
Anna Chamberlain  
Sophie Duke, Planning & Transport, BBC  
Paul Finnegan, Arts Institute at Bournemouth  
Julie Herring, Atrium Gallery, Bournemouth University  
Mike Holmes, Planning & Transport, BBC  
Paul Horner, Overton Developments  
Richard Knott, Planning & Transport, BBC  
Les Lees, Director of Creative Industries Academy, BPC  
Violet McClean, Gallery Officer, Arts Institute at Bournemouth  
Sarah Nicholls, Bournemouth Community Care  
Gabrielle Selson, Leisure Services, BBC  
Susan Sloan, Bournemouth University  
Steve Smith, Head of Finance & Operations, BIC  
Jackie Trim, Bournemouth Community Care

#### **A1.3 Elected Member involvement**

Presentations were made to Members at the Strengthening our Economy and Developing Communities and Tackling Crime Scrutiny & Review Panels. This provided an opportunity for their comments and views to be considered within the final Plan.

## Appendix 1a

### **Bournemouth Event 25<sup>th</sup> January 'Towards a Public Art Strategy for Bournemouth.'**

#### **Background**

Consultants Lisa Harty and Diana Hatton have been commissioned by Bournemouth Council's Libraries and Arts Service, with partnership funding from Arts Council England, to co-ordinate a Development Plan for Public Art.

This Strategy will be a corporate strategy, intended to be both inspirational and practical. It will:

- Examine the unique opportunities and aspirations of Bournemouth.
- Show models of good practice and current thinking both nationally and regionally.
- Encourage 'Action Research', by commissioning within forthcoming and current initiatives to test out ways of thinking and working.
- Offer practical mechanisms, recommendations for resources and an Action Plan for delivery.

The Consultants have already met with the Development Officer Group, who have agreed to champion the Strategy, had key meetings with individual officers and organisations, and undertaken desk research and analysis.

This event. '**..towards a public art strategy for Bournemouth.**' Forms part of this ongoing research and consultation.

#### **Who has been invited?**

**Key Officers across the Authority**  
**Key Developers**  
**DOG (Development Officer Group)**  
**Development Control**

#### **The Themes:**

Public Art in the context of:  
    Planning Policy and implementation  
    Cultural renewal  
    Regeneration

A Strategy for Bournemouth:  
    Opportunities and pilots  
    Barriers and issues  
    Mechanisms to succeed

### What will it do?

- Offer inspiring and thought provoking models.
- Get key corporate officers and others together to focus on public art.
- Begin to look at opportunities and barriers.
- Identify where to set mechanisms and pilots.
- Provide another source of information towards the strategy, alongside the results of our work to date.

### The Timetable

- 10.0** Welcome and introduction from Shelagh Levett, Head of ICC, endorsing the Strategy and the approach.
- 10.15** Opening introduction from Lisa and Diana talking about the work to date, showing some exciting models and emphasising what they want from the day. Also outlining the Headlines of the presentations from the speakers and the work to follow. We ask everyone to introduce themselves and offer their definition of 'A Quality Public Space is...' (they will have been asked to pre-prepare these. We will put them up on flipchart as we get them.).
- 10.35** Introductions from delegates as detailed above.
- 10.55** Presentation from Stephen Godsall on Cultural Renewal in Bournemouth.
- 11.15** Presentation from Mark Luck, Senior Project Officer at North Somerset and former Urban Designer at Bristol City Council on Public Art in Regeneration and Place Making, and working with Developers.
- 11.45** Question and answer session.
- 11.55** Round table discussion on:
- Issues posed by the presentations
  - Opportunities and pilots for Bournemouth
  - Mechanisms to overcome barriers
- Led by Lisa and Diana, overseen by Shelagh Levett, Chair and aided by the speakers.
- 12.20** Summing up and next steps.
- 12.30** Finish followed by lunch.

## Appendix 2

### A2.1. Public art officer posts and options

Across the South west region there are a number of public art officer posts in place or in development.

There is currently a public art officer in:

Bristol  
Swindon  
Somerset County  
Poole

Posts are being recruited in:

Groundwork South West (currently covering Devon and Cornwall)  
Wiltshire County and 4 District Authorities including Salisbury

Resources for public art are also being discussed in:

Devon (where an initiative involving a partnership between Devon County and each of the District and Unitary authorities is in development, and is likely to lead to a post.)

### A2.2.Options for management and set up

There are advantages and issues with both setting up an in-house provision, or offering the post on a freelance basis.

#### A2.2.1 In house officer

##### Advantages:

- Viewed as part of the organization.
- Able to respond quickly to opportunities.
- Clear management structure and system.
- Accountability.
- Will establish a culture of trust and respect quicker by being 'on hand'.
- Value for money, as the finances would be buying two fully working years as opposed to a period of days.
- Shows commitment to creativity and quality design to both internal and external commissioners and stakeholders.

### Issues:

- Can be difficult to justify politically when other services may be under threat or squeezed.
- May be difficult to recruit, particularly if post is for a fixed period and the postholder will be required to raise part of own salary. Many public art practitioners with the required range of experience and skills are working as freelancers and subsequently are better paid.
- High on-costs.
- Difficult to recruit for such a short fixed term.

### A2.2.2 Freelance Consultant

#### Advantages:

- May be easier to recruit a quality applicant.
- May be easier to justify politically.
- Set tasks would be easier to identify as consultant would link them to paid days available.

#### Issues:

- More expensive daily rate with expenses and possibly VAT to consider.
- May be more difficult to closely manage and make accountable.
- Would not be able to establish the same working culture (colleague status) as an in-house officer.
- Communication could suffer, as there would not be the same opportunities to gather information informally or respond to unexpected issues and opportunities.
- Lack of buy-in and consistency.

### A2.3 Advice for freelance option

- If a freelance post is set up, then strong management structures should be put in place, and full access to officers and information be made available. A 'host' office should still be set up, preferably in Planning and Transport with access to a desk, phone and computer, with some budget for travel.
- Daily rates should be set at between £200 and £250 per day.
- A small working budget for the post holder for training, publications and events should be set aside at between £3,000 and £5,000.
- Recruitment costs will also need to be considered.
- Following appointment, a programme of work with time allocation should be drawn up with the agreement of all partners.

### **A2.4 Management and where the post should sit**

The post should sit within Planning and Transport, and day to day management and responsibility should rest within that section, but the strategic steer and overview of the post should sit jointly with Information, Culture and Community Learning and with Planning and Transport.

#### **A2.4.1 Example Job Description**

##### **MAIN AIMS**

To encourage and co-ordinate a strategic and multi disciplinary approach to the inclusion of public art and design within opportunities presented by developments, both external and within the authority.

To increase the resources for and presence of high quality public art across Bournemouth through strategic and collaborative working with a range of private and public sector partners

To develop and implement appropriate advice and strategies for development and implementation working corporately and especially with Arts and Planning.

##### **KEY TASKS**

1. To provide a corporate public art advisory service to council departments, the private and community sectors on matters of opportunity, process and quality and to act as the first point of contact within Bournemouth for any public art.
2. To identify opportunities for the integration of public art into significant or key capital and environmental projects both public and private across the authority.
3. To use the public art development plan to develop and put into action a mechanism for securing developer contributions through 106 conditions or appropriate tariff systems.
4. To maximise resources and secure funding, and to research and develop a pooling system for developer contributions to part fund the continuation of the post.
5. To use the Public Art Development Plan to shape a strategy, action plan and commissioning guidance for Officers and potential Commissioners.
6. To ensure that future Planning Policy contains appropriate reference to public art and artists.
7. To act as the initial point of contact for potential commissioners, providing advice on appropriate methods for delivering public art projects, including consultation with communities.

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8. To advocate to commissioners for the early and strategic involvement of consultants, artists and project managers as appropriate within planned developments.
9. To devise best practice public art maintenance procedures and advise on their implementation in partnership with the relevant public art commissioners.
10. To manage, in exceptional circumstances, the commissioning and implementation of specific projects of a high strategic nature.
11. To prepare necessary reports, evaluations and documentation associated with public art development.
12. To research and write, with appropriate Officers, strategies and guidance for policy and implementation for use across the authority, ensuring links to other key strategic documents and initiatives.
13. To set up a framework for the monitoring, documentation, maintenance, review and evaluation of work commissioned, and for ensuring that all projects have adequate project management built in.
14. To act as an advocate for public art by devising and delivering educational and training programmes and presentations for; officers to raise capacity in commissioning processes and policy opportunities, communities to assist them to manage community led projects and elected Members, the public, potential commissioners to raise awareness and support for public art.
15. To ensure that local communities are engaged in the process through participation, educational and other means.
16. To manage the public art budget.
17. To maintain effective working relationships with Arts Council England South West, Public Art South West, other Council Departments and other funding and commissioning authorities.
18. To carry out all duties in the context of and compliance with Council policies and procedures and in particular, equal opportunities and health and safety.
19. Any other duties as may from time to time be reasonably required and in agreement with Bournemouth Borough Council.

### **A2.4.2 Example person specification**

#### **Education**

- An arts or design degree or equivalent professional
- Qualification or relevant experience in arts/architecture
- Design or planning related discipline.

#### **Experience**

- Strategic public art or design related work especially in commissioning.
- Writing and implementing policy.
- Consultation and negotiation with public and private sectors at senior levels.

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- Experience of project finance including budget development and control.
- Identifying project funds from capital budgets.
- Local government.
- Working for a partnership.

### **Knowledge and Skills**

- An understanding of public art issues and contemporary practice.
- Understanding of planning law and procedure.
- Ability to promote public art
- Negotiation skills.
- Excellent presentation and report writing skills.
- Creative thinker.
- Awareness of urban design principles.
- Computer literacy and keyboard skills

### **Other factors**

- Flexible working hours in accordance with the needs of the position.
- Ability to travel locally and regionally as the work requires.
- Ability to be self directed and show initiative.
- Ability to understand the needs of artists, stakeholders, the community and the commissioner.

### **A2.5 Training**

It is clear however, that unless there is a focal point and a steer for up to date relevant training, then opportunities will be missed, and training will not be seen as a priority.

This is another justification for a post, whose remit will include co-ordinating and managing an ongoing programme of training and advocacy for public art for officers, members, stakeholders and relevant community groups.

## Appendix 3 Regeneration Case Studies

### Blackpool

The Great Promenade Show originated from the major redevelopment undertaken by the then Department for Environment, Food and Rural Affairs to replace and strengthen the 2km long South Promenade's seawall flood defences. This £20 million project entailed removing the existing Victorian promenade and replacing it with a new well-designed concrete promenade on two levels. The upper level was to incorporate 'roundels' every hundred metres, on which it was intended to site specially designed features, including wind shelters and visual displays possibly representative of the history of Blackpool. A Millennium Lottery bid was made by the Council, though a commitment to start building had to be made before the outcome of the bid was known. The bid was unsuccessful, but the sites for visual features along the new promenade remained, as did the Council's commitment to occupying them. At this point, responsibility for managing the project shifted from the Council's Technical Services Department to its Education, Leisure and Cultural Services Division.

The resultant public art project has been managed by the Arts Development Service of the council, who in 1999 appointed as 'lead artists' for the project the Manchester-based consultancy The Art Department.

The three members of The Art Department are themselves practising artists (sculptor Liam Curtin, ceramic artist Wendy Jones, and artist/curator Michael Trainor), with experience of commissioning and managing public art projects in the North West region.

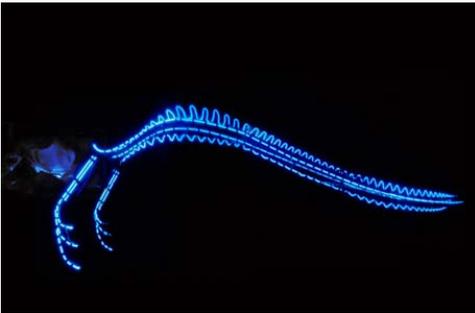
## Bournemouth Public Art Development Plan



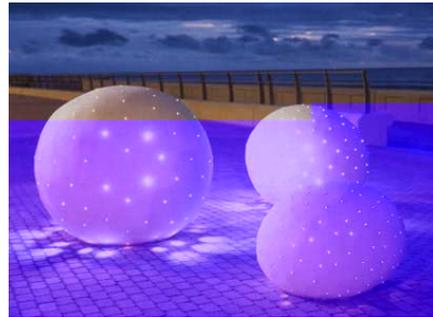
Desire by Chris Knight, 2001. Blackpool Promenade.  
Photo: Joel Chester Fildes



They Shoot Horses, Don't They? By Michael Trainor, 2002. Blackpool Promenade. Photo: Jonathan Lynch for Blackpool Borough Council



Frankenstein Project by Tony Stallard, 2001. Blackpool Promenade. Photo: Jonathan Lynch for Blackpool Borough Council.



Glam Rocks by Peter Freeman, 2001. Blackpool Promenade. Photo: Joel Chester Fildes.

### Weston super Mare

In 2001 the South West RDA launched the Civic Pride Initiative, a programme designed to complement the Government's urban renaissance policies. With an aim to realise the potential of Weston-super-Mare town centre and seafront, as a focus for residents, visitors, shoppers and workers, to retain and reinforce the positive attributes of the town centre and enhance its attractiveness and to provide a framework and stimulus for both public and private investment Weston embarked on its Civic Pride Initiative. North Somerset Borough Council recognised the opportunity offered by the initiative to help deliver 'Connecting Spaces, Places and People'.

With the Council contracted to deliver 11 public realm schemes in five years, the work of artists was recognised as offering a significant contribution; the integration of art inspires, creates identity and makes public spaces more attractive and memorable.



Silica by artists Wolfgang & Heron  
And structural engineers, Price Myers  
3D Engineering



Knightstone Island



Travelling Light, M5 Weston junction  
Artist Peter Freeman



Grove Village

## Appendix 4

### OFFICER AND COMMISSIONER TOOLKIT

#### A4.1 Suggested S106 and Support for Art or Percent for art guidance wording

The involvement of high caliber artists will be encouraged and should be integrated into design teams and developments from the earliest possible stage of project planning to add creativity and richness. Public art should encourage participation, affect the function and usefulness of the public realm and individual developments, stir the emotions, present information, have local relevance and support the community's aspirations. The widest range of techniques should be considered, including artists in residence and on design teams, free standing artworks, artist designed landscapes, digital technologies, artists' lightworks, and signage and temporary projects.

This document provides advice and guidance for officers and developers. Contributions to public art will normally be secured through Section 106 agreements. Developers and house builders are encouraged to get advice from Bournemouth Borough Council on how to include public art into the design process and following receipt of planning permission to fulfill public art commitments in section 106 agreements.

The Authority offers guidance on how to write an artists brief, how to select an artist, how to commission an artist, and how and when to involve them and the local community in the process. They can show models of best practice, offer advice on where to find artists who work in particular artforms and can assist developers in procuring professional public art management support. They can also access appropriate training on request.

It is essential that the opportunities for Percent for Art be realised at an early stage in the development process, preferably before the planning application is submitted. The following principles will be employed by the Council in negotiating support for art or Percent for Art:

- During pre-application discussions, officers within Planning will identify appropriate schemes and will advise prospective developers if it is felt the Support for Art or Percent for Art policy should be applied.
- Where no pre-application discussions have taken place, appropriate schemes will be identified within the earliest stages of consideration of a submitted planning application.

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- In situations where the Council has prepared a planning brief for a site the requirements of the development to meet the Support or Percent for Art provision, if appropriate, will clearly be stated in the brief following discussions with relevant officers.
- Where the Council is either the landowner and/or developer, the council will apply the policy on the same basis that it is applied to private development.
- Where the Council is the landowner, it may make it a requirement of any development agreement that the principle of support or percent for art is applied and public art is fully integrated
- Once a development has been identified as suitable for the per cent for art policy and the budget has been agreed, an appropriate officer from within Libraries and Arts division will be involved in all future discussions with regard to the per cent for art project.
- If the relevant development is granted planning permission, all parties will agree that a section 106 agreement will be entered into formalising the agreement on percent for art and thereby requiring the developer to contribute a specific sum of money towards the creation of original art and craft works on the development, in the vicinity, or exceptionally in another part of the Borough – such works to be largely visible and available for the public to enjoy. It is at this stage that discussion will take place relating to how the money will be allocated and where the funds will be placed.
- It would not be normal practice for the type of artwork to be decided prior to planning permission being granted, unless the art/craft element was to be incorporated in some manner in the development. For example, the use of architectural glass in a stair tower or a mosaic floor. The developer may in this case indicate the type of feature he/she would want to put his/her contribution towards, but this would not normally be specified in the section 106 Agreement. A certain amount of flexibility is advisable at the development stage. It should be borne in mind that there might be a period for 5 years, or even longer between the granting of planning permission and completion of development. Any financial contribution or value will be index linked and re negotiated on subsequent renewal.

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- The Council expects to be consulted on the appointment of artists to respond to the conditions of Percent for Art. As an example take a case of a large development affecting a significant element of the town - here the council would expect to see a complete public art strategy devised for the development in line with the purpose and function of the buildings and spaces. This should be devised by a public art professional with acknowledged expertise. This strategy should be submitted to the Council and subject to its acceptance a selection panel including membership from the Council set up to choose artists.

### **A4.2 Useful Guidelines and sources of information**

The following Information Sheets produced by Public Art South West are available from Public Art South West, 2<sup>nd</sup> Floor, Senate Court, Southernhay Gardens, Exeter EX1 1UG Tel: 01392 229227 or on the website [www.publicartonline.org.uk](http://www.publicartonline.org.uk) :

Public Art and Local Authorities  
Public Art South West General Information  
Commissioning Agencies, Public Art Consultants and Lead Artists  
The Healthcare Sector Selecting an Artist/Craftsperson  
Guidelines for Commissioning Artists and Craftspeople  
Examples of Public Art in the South West  
Public Art Publications List  
Artists' Directories  
Public Art and Local Authorities  
Undertaking a Commission – Guidance Notes for Artists, Noel Perkins  
Public Art Courses  
Sources of Funding for Public Art  
Public Art South West Leaflet  
Public Art Commissions – Good Practice by Henry Lydiate  
Collaboration – An Architect's Perspective by Nick Childs  
Works of Joint Authorship – Copyright Guidance by Henry Lydiate  
The Private Finance Initiative – How Arts Add Value  
Insurance for Artists

For further information, email: [pasw@artscouncil.org.uk](mailto:pasw@artscouncil.org.uk)

### **A4.3 Sources of information on resources and funding**

#### **A4.3.1 Public Art South West**

Public Art South West offers advocacy, planning and development, training for artists and commissioners, advice and support and information and resources. Contact [pasw@artscouncil.org.uk](mailto:pasw@artscouncil.org.uk)

## Bournemouth Public Art Development Plan

In addition PASW also offers:

- A biannual network meeting which feature speakers and case studies from around the UK. The meetings also offer excellent opportunities for networking and would be useful to attend with a Planning colleague. Recent meetings have covered issues of Maintenance and Engineering collaborations with Artists.
- A website [www.publicartonline.org.uk](http://www.publicartonline.org.uk) This unique website is an international resource. It holds practical information sheets in many areas of public art. The site offers news, useful links to other sites, opportunities and up to date case studies as well as debate and an excellent archive section. You can subscribe via the site to receive information on meetings etc. via email.
- A biannual newsletter. The latest copy is included in this toolkit.

### **A4.3.2 The Artists Information Company. An**

[www.a-n.co.uk](http://www.a-n.co.uk)

This site offers a wealth of practical information for artists and those who work with them. It includes news and information. You can subscribe to an e-newsletter. The site has general information which is free plus in-depth areas available by subscription. It is a good place to reach artists alongside the PASW site. This site also holds some useful practical toolkits for artists and holds information on price rates for artists etc.

### **A4.3.3 Axis**

[www.axisartists.org.uk](http://www.axisartists.org.uk)

This is essentially a database of information and images of contemporary based artists across Britain. You can access the site for images and various search options. You have to subscribe for contact information and other more in-depth resources.

### **A4.3.4 Ixia (Formerly PAF Public Art Forum)**

[www.ixia-info.com](http://www.ixia-info.com)

Ixia are a national public art 'think tank', offering research, commentary and debate around issues, news and events. They publish a quarterly review and you can subscribe to receive e-bulletins.

### **A4.3.5 Creating Excellence**

[www.creatingexcellence.org.uk](http://www.creatingexcellence.org.uk)

A regional resource developed from 'Designing our Environment' an architecture and design strategy for the South west, offers regeneration and renewal case studies, and news and debate on design issues. You can subscribe to their ebulletin, which contains good links to other sites and initiatives.

### A4.3.6 Commission for Architecture and the Built Environment CABE

[www.cabespace.org.uk](http://www.cabespace.org.uk)

[www.cabe-education.org.uk](http://www.cabe-education.org.uk)

Cabe Space is a site which promotes high quality design and architecture and aims to raise the standards of the built environment. Good links and discussion of government policies and papers.

Cabe Education offers case studies and awards in a mission to engage pupils and their teachers in awareness of their built environment.

### A4.4 Maintenance and Decommissioning

Public art commissions are no different in terms of health and safety constraints and maintenance requirements than anything else in the public realm, for example, street furniture, or in specialised circumstances. The key to ensuring quality and appropriate responses are in constructing the brief, the contract and in the consultations, which are set up.

Work should be as durable and low maintenance as possible. This should be emphasised at briefing and contract level. Commissions should always require a costed maintenance schedule from artists, along with specified finishes, coatings, fixings and foundation methods and materials, and a timetable for maintenance.

It is the responsibility of each brief and commission to ensure that any special maintenance requirements are detailed and can be met **before** commissioning goes ahead. It is important to determine the eventual owner of the work when determining maintenance.

It is advisable to set up a maintenance mechanism with appropriate officers.

This will involve:

- Deciding on whether commuted sums can be dealt with administratively by the authority or eventual owner.
- Agreeing that maintenance and health and safety specialists will comment on briefs and on shortlisted artists proposals if appropriate.
- Writing mechanisms and checklist responsibility into project manager briefs, and agreeing internal responsibility.
- Setting up a list of all works, which require special maintenance with an indication of how they are to be maintained, how often, by whom and how the costs will be met.
- Agreeing to set up and follow the checklist given below.

### **A4.4.1 Maintenance Checklist:**

- Consider maintenance and health and safety requirements at brief setting stage.
- Set aside a sum from the overall budget for maintenance. Investigate whether this can be a commuted sum, negotiate with local authority maintenance officers to maintain for a period of x years in return for the sum. Although most local authorities cannot carry money over year on year, they may be able to use more of the commuted sum on other projects in the year it is received and make up in future years.
- Enquire as to whether the commission can become part of the general maintenance for that area.
- Determine who will be the eventual owner and that they are prepared and equipped to deal with maintenance issues.
- Consult with engineers, technical and maintenance officers as you write the brief.
- Negotiate with the commissioned artist on the maintenance schedule.
- Require a costed maintenance schedule form the artist in draft at shortlist stage and in full following commission.
- Will the commissioned work have to go on the special maintenance requirement list? Arrange this if necessary
- Encourage liaison meeting between the artist, contractor and any maintenance or technical officers prior to fabrication if possible and certainly before installation. (write this into the project manager's brief if appropriate).
- Is there a clause, which contracts the artist to maintain the work for a specified period? If so then identify the appropriate officer and timetable mechanism for putting this into action.
- Monitor maintenance, wear and tear and appropriateness of the work at least every two years.

### **A4.4.2 Decommissioning**

Sometimes changing circumstances such as a complete change of use of a particular site or user will necessitate decommissioning (removal, resiting or storage) of a work. Some commissioners have been resistant to commissioning permanent works, because of a feeling that 'permanent' means hundreds of years.

In general, a public artwork should be designed to endure in a location for as long as is appropriate given the surrounding environment, other physical objects in the space, and the use that space or place is intended for.

It is recommended that permanent works are 're-visited' every generation, say 20-25 years, against agreed criteria yes but what are these – this would be very useful!, to ensure that it is still relevant and attractive in its setting.

This decommissioning policy and practice should be reflected in artists' briefs and contracts so that artists are aware that their work may be subject to decommissioning after an appropriate period of time.

### **A4.5 Percent for Art**

This term refers to a widely used funding mechanism for public art projects. Percent for Art means setting aside a proportion of the capital cost of building and environmental schemes for the inclusion of work by artists and craftspeople. Normal practice is to encourage the public or private sector developer to set aside 1% of the budget, but this amount can increase or decrease depending upon the size, nature and scale of the project.

Percent for Art schemes encourage the artist or craftsman to be involved at the very beginning of the design process. This ensures a cohesive and fully integrated scheme. It can also be cost effective as the artist can work within existing capital budgets. Requirements with regard to initial preparation and installation can be specified in advance to the main contractor.

It's important to remember that Percent for Art is only a mechanism for funding visual arts and craft activity. So, in order to use it effectively, it should be employed in the context of a wider public art strategy adopted by an authority. It should not be viewed as the only way of encouraging commissions.

Local authorities can adopt a Percent for Art policy for their own capital schemes and where the sale of its own property or land is involved. In order to encourage private developers, an authority has to be seen to lead by example.

Suitable policy wording is important. The following wording has been advised by Robert Carnwath QC on behalf of the Arts Council of England and has been adopted by many local authorities as a way of encouraging voluntary participation:

"The local planning authority will, in appropriate cases, encourage the provision of new works of art as part of schemes of development and, in determining an application for planning permission, will have regard to the contribution made by any such works to the appearance of the scheme and to the amenities of the area."

It is also helpful to produce a guidance note for developers about public art and Percent for Art and how it benefits them and how to go about developing a public art commissioning plan for their development.

## Bournemouth Public Art Development Plan

Once the principle has been established and accepted, you should make assistance available to those who wish to commission work. One way of doing this is to set up a resource which can give advice on every aspect of commissioning: budgets, contracts, examples of projects and how to identify artists. The need for access to professional expertise in the form of a public art consultant or project manager should also be recognised and information made available as to who can undertake this sort of work.

The overall benefits to the community and the environment of including public art provision in development projects are widely recognised and, by raising a development's profile and increasing its attractiveness to occupiers, may also enhance its investment value too.