

The City Council supported by Arts Council England, East Midlands, commissioned the consultancy Public Arts to prepare this Public Art Strategy for the City.

This Strategy focuses on public art as a process. It is about engaging with public art, artists, communities and public space, about improving the City's 'public art in regeneration' capacity, rather than about proposals for specific works of public art.

The Strategy has been discussed within Derby City Partnership's Art Forum and Cultural City Executive. It was considered by and the principles commended by the Arts Forum's Public Art Group. It provides best practice guidance in the quest to achieve additional public artworks of quality throughout the City.

DERBY PUBLIC ART STRATEGY



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Explanatory Notes

The Strategy is in six parts

Section 1:

Introduction

Gives the background to the development of the strategy it defines the methodology, terminology and underlying principles.

Section 2:

Research and Inquiry

Explains the research methods undertaken, through examination of existing plans and strategies, questionnaires and interviews. It identifies procedures, systems, partners, key opportunities and issues.

Section 3 :

Research Key Findings

Lifts out the key findings from the research undertaken. These findings together with an examination of processes, form the basis for the final recommendations.

Section 4 :

SWOT Aims and objectives

From the research undertaken a SWOT analysis has been produced together with key aims and objectives of the strategy

Section 5:

Recommendations

A number of actions have been recommended in order for the strategy to be delivered effectively

Section 6:

Appendices

Executive Summary

Executive Summary

Derby City Council has been responsible for implementing several successful public art schemes as well as producing its first public art strategy in 1996

Changes in the councils infrastructure and policy together with the development of contemporary approaches in the commissioning of public art have meant that a new strategy is now required (as identified in the arts policy and strategy for the City of Derby produced in 2000).

In 2001, the Urban Design & Conservation section within Development and Cultural Services produced a consultants brief. Public Arts were appointed as consultants to produce this strategy.

Underpinning this strategy is the recognition of public art as a specific process and way of engaging with art, artist's communities and public space. For purposes of clarity a definition of public art as referred to within this strategy is given here.

"Public art is the work of fine artists or craftsperson's, which is physically and/or visually accessible to the public, outside the traditional arenas for visual art"

A Public Art Strategy cannot be effective as a stand-alone document; it must incorporate and be incorporated within other key plans and policies. To assist in this, key documents have been identified which have provided useful material, methodologies and frameworks for the development of this strategy

Derby City Council and its partners have developed a range of plans, policies and strategies which will take Derby forward as a modern, forward looking, community focused City. These new and emerging initiatives will offer great opportunities for the unique development of aspirational, contemporary inclusive art programmes if the required mechanisms, processes and management structures are in place.

In addition to the interrogation of plans, policies and strategies, a number of interviews with key Officers and stakeholders have taken place together with the circulation of a targeted questionnaire. From these a number of findings on a range of issues have been identified which are listed below (these are dealt with in more detail within the recommendations section). These form the basis for the aims, objectives and recommendations which follow

- There is good evidential and anecdotal support within the authority and the arts sector for the development of public art in Derby
- No clear contact point/named Officer or service for information/ advice and project management.
- There is a need for cross department/ interagency working
- There is a need to engage local artists
- Need for a maintenance and decommissioning code
- A need for monitoring and evaluation
- Need for effective press and media campaign
- Need for a Forward Plan

Key aims of the strategy

- Assists in developing the creative industries
- Promotes Derby's attractiveness as a place to live, work and invest
- Extends partnerships with social, health, economic and environmental improvement agencies and the private sector

- Is of highest quality
- Regenerates and strengthens Derby's economic prosperity
- Builds partnerships and ensures sustainability
- Contributes to environmental conservation and renewal
- Increases tourism
- Increases awareness of environmental responsibility
- Builds on good practice and Derby's distinctive cultural strengths
- Develops new influences and new practices
- Addresses gaps in existing provision and extends choice
- Adapts to new opportunities, changing needs and new technologies
- Offers opportunities for participation and learning throughout life
- Supports skills development
- Supports and celebrates cultural diversity
- Contributes to residents and visitors awareness and enjoyment of cultural opportunities
- Ensures and promotes the maximum possible access for people with disabilities
- Identifies and consults with under represented groups
- Develops provision in currently under- served wards

Key Objectives of the Strategy

- To develop procedures through which artists may work with Council officers, developers, project managers, project workers and local communities to create an integrated programme of public art.
- To establish mechanisms by which all relevant Council services, associated agencies and key stakeholders may work together to lead, stimulate and support such a public art programme.
- To devise ways of working with the communities of Derby that will allow them to have a direct influence upon the nature and content of the public art in their locality.
- To make provision for the creative use of existing Council budgets, and for the attraction of new funds to the City in support of such a public art programme.
- To work towards the integration of artistic input at the earliest stages of project development.
- To employ the widest range of educational approaches in order to encourage the greater understanding and enjoyment of the role and value of public art in the City.
- To establish appropriate mechanisms for the proper maintenance of all art in the City, including architectural sculpture.
- To provide a means of support for the management of public art and support for Public Art and Regeneration capability.
- To provide mechanisms for an effective and accountable selection process and good practice in the commissioning of public art.

Recommendations

- Establish effective management of public art programmes
- Establish a public art and regeneration capability to produce and implement an Action Plan.
- Adopt common and shared commissioning practices
- Establish a Public Art Steering Group
- Establish effective working practice with the Planning Department
- Provide Training opportunities for local artists
- Monitoring and Assessment
- Establish effective public relations
- Develop a maintenance code of practice
- Developing A Three Year Plan

Section 1

Introduction

1.1 Background

1.1.1 A Public Art Strategy

Derby City Council has been responsible for implementing several successful public art schemes as well as producing its public art strategy in 1996 which has enabled a number of schemes to be implemented and has raised over a quarter of a million pounds in funding. The schemes have included the community in various consultations and participatory programmes and have been funded from a variety of sources including Single Regeneration Budgets and percent for art projects.

The Council has recently modified its Percent for Art Policy to enable new initiatives to be identified.

Changes in the councils infrastructure and policy together with the development of contemporary approaches in the commissioning of public art have meant that a new strategy is now required (as identified in the arts policy and strategy for the City of Derby produced in 2000).

In 2001, the Urban Design & Conservation section within Development and Cultural Services produced a consultants brief.

Public Arts were appointed as consultants to produce this strategy.

A full consultants brief is appended

1.1.2 Purpose /Process

The objectives of this strategy are

- To identify and support a range of opportunities for commissioning artists within the public realm in Derby
- To strengthen resources, systems and knowledge within the city council to enable its officers to develop public art opportunities that result in high quality work
- To increase access to the arts and encourage greater public consultation and involvement in public art schemes
- To develop initiatives and source funding that will enable commissions to contribute to the city's economic development
- To identify resources to ensure the future maintenance of public art schemes
- To develop cross departmental liaison in the development of schemes and links to other city council strategies including the urban design and development strategy as appropriate

1.1.3 Principles

If a Public Art Strategy for Derby is to serve a useful role it must fulfil several functions:

- It must clearly set out a series of aims and objectives and suggest mechanisms and processes for their realisation.

- It must be integral to Cultural and other Strategies for Derby as a whole.
- It must allocate and clarify responsibility and processes for the researching and implementation of a public art programme.
- It must include an initial 'pump-priming' Action Plan.
- It must project into the future and have longevity.
- It must bring together public art and the wider regeneration agenda

In addition, it must be recognised that the Public Art Strategy will achieve nothing unless it wins the endorsement of elected Members, the support of Council Officers and major stakeholders, and the approval of the people of Derby

1.2 Methodology

Public Arts' was commissioned to undertake the production of the strategy working closely with Officers from Derby City Council. The proposal for addressing this brief consists of the following elements:

- A consultation process with key organisations and individuals to develop a vision and a set of objectives to underpin the strategy.
- The preparation of guiding principles and a framework strategy.
- Policy recommendations relating to the establishment of a management and delivery structure
- The drafting of a guidance note for developers planners and other practitioners on the implementation of public art policy

The consultation process has involved research into existing Council policy statements, and a review of achievements in public art practice to date. These achievements have been set within the context of practice and product elsewhere in the UK and beyond, based on Public Arts' experience and knowledge of practice world-wide.

Consultations have taken place with appropriate Council officers, artists, educators and representatives from other stakeholder groups. A full list of those consulted is appended.

The strategy and report has been produced by Public Arts on the basis of these research processes and of the consultants' wider experience.

Public Arts would like to extend their thanks to the many people, both within and beyond the Council, who have assisted in the various aspects of the study.

1.2.1 Definition of public art

Underpinning this strategy is the recognition of public art as a specific process and way of engaging with art, artist's communities and public space. For purposes of clarity a definition of public art as referred to within this strategy is given here.

Public art is the work of fine artists or craftsperson's, which is physically and/or visually accessible to the public, outside the traditional arenas for visual art.

Public artwork may also have a secondary function, such as the decorative, or may be an end in itself. It can include the temporary and permanent, and can be incorporate any medium, from the traditional bronze, to digital-projection and light works.

Public art is the work of fine artists or craftsperson's which is physically and/or visually accessible to the public, outside the traditional arenas for visual art, (e.g. galleries, museums). Works of public art may be free-standing, incorporated into the fabric, fixtures or furniture of a building, may be part of the surroundings and found in the rural or urban environment.

Contemporary public art is often referred to as "site specific". This means it is created specifically for the space it inhabits, taking into account the usage, function character and history of the space. This, as opposed to 'siting art in public spaces,' which includes the procurement of art works, which are placed in public spaces, rather like a public gallery.

Public art is often cited as a means of repairing or regenerating communities. There is a growing acknowledgement that physical regeneration cannot be sustained unless there is a complementary shift in attitudes to ownership and responsibility among the communities whose fabric is being restored. The arts, and in particular those areas of the arts referred to as community arts - have through their inherent aura of leisure or 'fun' have a powerful role in restoring a sense of worth, of achievement and of value to those who experience them - and perhaps this is true of public art more than other forms as it is, by definition, in everyone's domain.

The communities businesses and other agencies who share in an area have an equal stake in its well-being and in its image, in its present and in its future. They all want to make it a better place to live and work so that long term investment, either economic or social, is viable, rewarding and sustainable. The sense of care and pride which a successfully integrated public art programme can externalise can be pivotal in determining the long term effects of change and development

The work which is done with the community can often contribute directly to the artist's collaboration with the other members of the team - architects, landscape architect etc as well as local representatives - to ensure the integration of themes which are important and meaningful to the community

The Public Art Strategy does not relate to a specific art form but rather a process or a series of processes. 'public art' is, by its nature, a growing and ever changing concept.

1.2.2 Implementing a strategy

Derby is in a strong position to take forward a public art strategy and a public art and regeneration programme. This observation is based on the extensive policy and strategy work that has already been done, a background of a growing number of public art projects in Derby, a growing number of artists in the area, a background of public art projects involving local communities and a strong will to involve the arts in the regeneration issues in Derby.

The key issue is the establishment of a Public Art and Regeneration capability. Derby is in a position to build upon experiences from other authorities and learn from their processes and mechanisms. The portfolio of development projects in the City, coupled with the strong need from local, regional and national agendas for “regeneration” suggests that a public art capability should be seen as linked to regeneration, both social and physical. To this end the capability should be seen as a public art and regeneration capability, rather than simply a public art post. This should be acted upon quickly to take account of the major Connecting Derby project, and could be put forward, with substantial commitment, as a Regional Arts Lottery bid.

By providing a single point of contact, with the professional expertise to develop programmes of work with the public and private sectors, public art can play an integral part in development, and be in a position to work across council departments. The service will be best placed in the Development and Cultural Services, Planning Division.

1.2.3 Vision Statement

To develop, with public support, and where possible enthusiasm, the role of public art within Derby and its environs: -

- To create new public art that helps celebrate the City
- Generating in the local population and among visitors a sense of excitement and stimulation.
- Creating positive, inspirational and unique images
- Providing a new and different fountain of regeneration
- Achieving for Derby a nationally distinctive character to aid its Top Ten aspirations

And to achieve this by harnessing the inspiration and creativity of artists and all relevant interest groups.

Section 2

Research and Inquiry

Research and Inquiry

A Public Art Strategy cannot be effective as a stand-alone document; it must incorporate and be incorporated within other key plans and policies. To assist in this, key documents have been identified which have provided useful material, methodologies and frameworks for the development of this strategy. In addition a number of key stakeholders and partner organisations have been consulted to gain a wider perspective.

Where public art has a role in supporting the individual policy or strategy the reference is included, or the text cited.

2.1 The City of Derby

The City of Derby is the administrative centre of Derbyshire. It has a population of 238,000 and is an urban centre with rural boundaries. It has a multi - cultural community and an economy which has historically centred on industry and manufacturing.

Derby has a vibrant and expanding cultural scene. Like many Cities of similar size and demography Derby, is recognising the role the arts and cultural sector have to play in the regeneration, tourism, economics and employment sectors.

Derby City Council and its partners are supportive of the arts and understand the role and importance of the cultural sector within Derby, as evidenced by its inclusion within many cross cutting plans and policies.

Creativity, culture and innovation have always been the life blood of cities and our vision for Derby recognises the importance of these. A vibrant culture is a major contributor to the local economy and our approach is to recognise and encourage this
Derby City Partnership

New and emerging plans, programmes and policies offer further potential for Derby to capitalise on the opportunities offered through engaging with the cultural sector. The recently produced arts strategy and policy for the City and the developing cultural strategy demonstrate how the arts and cultural activity can assist in fulfilling the corporate aims and objectives of the authority.

2.2 Existing Plans and Strategies

2.2.1 Derby City Council has a number of core objectives

Core Objectives Derby, a city which :-

Public art contributes through

| | |
|--|---|
| Is safe and secure | Creating opportunities for imaginative programmes and projects designed to raise awareness of, and tackle the issues of safety-- as examples:- lighting schemes- environmental schemes- safe routes to school schemes |
| Has an attractive and healthy environment | animating spaces and engaging communities within the formation and care of their environments tackling issues and offering solutions through arts based methods of consultation and creation of spaces |
| Cares for and protects vulnerable people | Engaging directly with individuals and groups in participatory activities - Creating a friendly ambience and encouraging pride in the City |
| Is free from discrimination and celebrates its diversity | Public art can assist in establishing Derby's status as a City of Culture, creating new cultural icons and images reflective of the diversity of communities |
| Is prosperous and economically Vibrant | Contribution to tourism — marketing Contribution to a unique brand , creating marketing and tourism opportunities — Bringing in new funding opportunities — Artists — the creative industries- |
| Promotes high standards and excellence in educational attainment throughout life | Life long learning |
| Tackles poverty, social exclusion and the effects of ill health and disability | Development of issue based programmes |

2.2.2 Arts policy and strategy, Right Here, Right Now

In 2000, Derby produced its art strategy and policy.

This is a wide reaching and comprehensive document that provides key priorities for the development of the arts within a corporate and partnership framework.

It demonstrates the positive contribution of the arts to a wider range of social, economic and environmental policies and programmes, and identifies key issues tasks and actions for the sustainable development of the arts within the City of Derby

It makes specific reference to public art

Derby has already built up a portfolio of successful and innovative public art works. Through the continued work of the Urban Design and Conservation Unit, the city is well placed to build on these successes and to further extend the range and number of opportunities for public art commissions.

In addition there are some key issues and actions relating specifically to public art, however this strategy, through its broad definition of public art, has identified how public art can deliver other key actions through the development of proactive public art programmes

Summary of key issues and actions relating to public art — identified from the arts policy and strategy

Section

Sustainability and partnerships

Issue

Maximise opportunities for the arts in the context of major new public and private sector developments

Action

Reinforce and extend the impact of % for art policy

Comment

This strategy addresses the key action

Section

Environment

Issue

Extend the range and number of opportunities for public art commissions

Action

Review the City's public art policy and develop new public art programme and implementation plan

Comment

This strategy addresses the key action

Section

Quality of the arts

Issue

Increase capacity for new work commissions

Action

Extend capacity to commission new work in contemporary music, dance, photography, literature and new media

Comment — public art opportunity

Many artists are engaging in public realm programmes involving sound, light projection and time based work.

There is an opportunity for the delivery of the key action through commissioning new media public art works.

Section

Celebration of diversity

Issue

Develop wider understanding and appreciation of Derby's distinctive cultural traditions and forms

Actions

Encourage all supported organisations to include relevant programming

Develop cultural diversity strand of arts in education programmes

Comment — public art opportunity

Outside of places of worship most historic and contemporary art and architecture within the public realm is of a white European tradition —

There is an opportunity for the delivery of the key action through the commissioning of art works and architecture that has wider cultural relevance

Section

Economic Benefits

Key Issue

Maximise value of the arts and tourism promotion

Actions

Arts within large scale celebratory events

Feasibility of major high profile event

Highlight arts activity within promotion campaigns

Comment — public art opportunity

Public art has a significant role to play within marketing and tourism. It can create unique images, and contribute to local distinctiveness

The enormous marketing success of the Angel of the North has provided real evidence of the huge marketing/tourism potential of public art, however less monumental works have also been successful in promoting towns and cities including Morecambe's promenade, and the Peace Gardens in Sheffield

There is an opportunity for the delivery of the key action through commissioning art works that raise the profile of Derby and provide unique marketing opportunities.

2.2.3 Cultural Strategy

The draft Cultural Strategy defines culture as a wide range of creative, learning and leisure activities whether it is taking part, watching or enjoyment. It includes

- The arts literature and sports
- Entertainment's and social activities
- Personal interests or enthusiasms
- Cultural identity and spirituality
- Conservation and appreciation of heritage and history
- Enjoyment in the man made and natural environment

The Cultural strategy will be an important document to assist the integration of the sector within Derby's wider plans and programmes. The draft cultural strategy makes specific reference for its inclusion within

- Economic development
- Environmental improvement
- Education and training
- Defeating poverty
- Healthy living
- Social inclusion
- Neighbourhood regeneration

The strategy for the development of public art should share common aims and objectives with the cultural strategy, specifically where these are linked to the delivery of the key identified issues and vision of the draft cultural strategy.

Derby City Council aims to develop a public art programme that (taken from the draft cultural strategy)

- Assists in developing the creative industries
- Promotes Derby's attractiveness as a place to live, work and invest
- Extends partnerships with social, health, economic and environmental improvement agencies and the private sector
- Is of highest quality
- Regenerates and strengthens Derby's economic prosperity
- Builds partnerships and ensures sustainability
- Contributes to environmental conservation and renewal
- Increases tourism
- Increases awareness of environmental responsibility
- Builds on good practice and Derby's distinctive cultural strengths
- Develops new influences and new practices
- Addresses gaps in existing provision and extends choice
- Adapts to new opportunities, changing needs and new technologies
- Offers opportunities for participation and learning throughout life
- Supports skills development
- Supports and celebrates cultural diversity
- Contributes to residents and visitors awareness and enjoyment of cultural opportunities
- Ensures and promotes the maximum possible access for people with disabilities
- Identifies and consults with under represented groups
- Develops provision in currently under- served wards

2.2.4 Derby's 2020 Vision

In June 2000 Derby City Partnership produced its Strategy for Derby. It provides both a vision for Derby as a top ten city by the year 2020 and an action based framework /forward plan. It contains strategic priorities with associated action plans objectives and performance measures. It recognises that the City has a vibrant arts and cultural scene and plays a sub-regional role in delivering cinema, theatre, concert, dance, football and other performances.

The Partnership is forming strategies not only to develop venues but also to engage people more actively in arts strategy and cultural activity. Public art can contribute to the delivery and development of key strategic Priorities and objectives including

- Strategic Priority 2, The Learning City includes tackling Social Exclusion, encouraging cultural learning activities and working with the University the main provider of professional visual arts education.
- Strategic Priority 3, Inclusive City, encouraging active community participation, develop neighbourhood strategies and promote social inclusion.
- Strategic priority 4 Environment City, promotion of a vibrant and high quality city centre environment through good design (objective 2)
- Strategic Policy 5, Cultural city. Improving quality of life
Objective 1: Quality cultural services, quality experience of the arts, full range of creative choices, education and training, quality and experience of the environment.
Objective 2 Promoting Social Inclusion and celebrating cultural diversity through: widening access, celebration of cultural diversity and equal opportunity.
Objective 3 Contributing to social, environmental and economic regeneration through, environmental improvement

2.2.5 Creative Industries Strategy

A draft strategy for the developments of Derby's Creative Industries was produced in Feb 2002 - It highlights the need to harness and develop the creative industries in response to the 2020 vision of Derby as a top ten City.

Support for the creative industries is a key component of Government thinking, and represents an area of contemporary cultural development that can deliver a wider government agenda, provide a valuable way of valuing creative work and present a picture of a vibrant and developing economy.

Creativity, culture and innovation have always been the life blood of cities and the vision for Derby recognises the importance of these. The key benefit from expanding the creative industries is seen as economic, providing jobs.

In addition the Creative Industries are able to contribute to a set of social and environmental aspects of the City and public art can play a role in delivering these:

Quality of Life: Employment, education and training, expanded leisure and recreation opportunities.

Social Inclusion and Cultural Diversity: New opportunities for work and leisure for those who are excluded. Community based creative and cultural organisations strengthen their communities and local opportunities, Minority communities' are able to access the value of their heritage and use it to derive social and economic benefit.

Environmental: Creative industries are frequently associated with high quality environments and a developed social responsibility.
The strategy also highlights the need for Hard Infrastructure to encourage the growth and survival of creative industries, including visual artists. Of particular importance in this area is the establishment of the Visual arts and Media Centre.

2.2.6 Urban Design Development Strategy

Consultants Building Design Partnership with Donaldson and Amion have produced a city centre design and development Strategy.

This document is underpinned by the Derby 2020 Vision and makes specific reference to cultural activity and the creation of high quality public spaces

Public art can play a vital role in the development of unique schemes for Derby, specifically where artists can work alongside architects and landscape architects on integrated projects - there are several areas and potential schemes highlighted within the strategy where this could be implemented

The Urban Design and Development Strategy includes the specific themes of Culture, Architecture and Design and the Public Realm, In particular one key aim is to improve the quality of architecture and design in the City. The quality of design will be a key issue which is assessed in considering proposals for the disposal of all publicly controlled sites. Public projects (such as the Visual arts Centre) should be used as a tool to drive up expectations and standards in respect of architectural quality, and should be seen as an exemplar project for the development of integrated and landscaping public art projects.

2.2.7 City of Derby

Public Art Policy and the Planning Process

The Environmental Art Policy in the Local Plan (E30) is a valuable mechanism. It provides a long-term cultural dimension to environmental and architecture projects. It needs to be built upon so that public art input is integrated early into planning and projects. Emphasis needs to be placed on value, rather than cost.

The City of Derby Local Plan highlights the Environmental Art Policy. But the policy should be seen as a crosscutting one that adds to and reinforces other policies, strategies and proposed development sites and policies including

- Regeneration
- Design and the Urban Environment
- Protection of the Environment
- Infrastructure
- Housing
- Economic Prosperity
- Enhancing Green Belt and Green Wedges
- Enhancing the Natural Environment.

Appended is a document that highlights the strategic areas and identifies connections to other adopted policies. This is to illustrate how the Public Art Policy should not be seen in isolation, but considered alongside other policies which, when working together, lead to sustainable regeneration, high quality environmental enhancements, tourist visits and community benefits.

2.2.8 Connecting Derby

Connecting Derby is a five year £22.25 million project to improve transport in and around Derby City centre. It will be delivered in three phases - and 'Connect' three areas -

Victoria Street and Albert Streets, St Alkmunds Way, Bold Lane, Cathedral Road

The Friar Gate and Ford Street areas

The new Inner ring Road - Uttoxeter New Road, Bradshaw Way and the new King Street link Road

In addition to infrastructure and Transport / traffic works - Quality landscaping will be of considerable importance. Plans to engage with artists have already begun and will be developed into what could be a significant public art/ public realm programme for Derby.

2.3 Partner plans and strategies

In addition to the internal and associated City Council plan and policies and strategies a number of external and partner plan exist which have relevance to the development of public art in Derby/.

2.3.1 Time for Culture

The cultural strategy for the east midlands has been prepared by the East Midlands Development Agency. IT is a significant document with a number of Objectives which support, both the development and implementation of this strategy and the 2020 vision for Derby

Objective 1

Encourage More people to take Part, Culture has an important part to play in supporting community development.

Objective 2

Celebrate our Diversity

Objective 3

Research the case for culture. Excellence in linking culture and regeneration and a wider shared use of local authority facilities.

Objective 4.

Promote the role of culture in lifelong learning. Creating opportunities to improve skills and training.

Objective 5.

Support the cultural economy. Stimulating the creation of skilled employment in the cultural sector

Objective 6.

Encourage sustainable regeneration. Promote the positive impact of cultural facilities and activities in both urban and rural regeneration. Ensure more development and regeneration projects include culture as a cornerstone. Ensuring good design concepts are present in physical development and public spaces.

Objective 7

Campaign for protection and improvement of our cultural resources. Promoting quality design and management.

Objective 8

Campaign to raise the profile of culture. Highlight people's appreciation of culture and promote the value of culture nationally, regionally and locally.

2.3.2 Regional Architecture Centre

Consultant David Clarke from DCA has been conducting research to define and initiate a project dedicated to the development and understanding and practice in architecture and the built environment in the East Midlands on behalf of a steering group with representation from EMA, EMDA CABE, English Heritage the local authority and an architect.

The project will have a number of key goals

- Widen the understanding and appreciation of architecture, design and the built environment and celebrate best practice
- Work with the media to raise the level of debate about architecture, design and the built environment
- Lead and facilitate education programmes and initiatives with people of all ages
- Contribute to the general debate about regeneration, community and economic development in the region.
- Devise and implement programmes or initiatives that address specific weaknesses, for instance encouraging clients to commission good design
- Initiate, pilot and/or operate specific initiatives to improve the quality of design in the region, and to strengthen the design industry
- Contribute to national and international development of good practice and debate about built environment.

Public art can play a crucial role in the development and implementation of the goals. The involvement of artists and arts led approaches to engaging and consulting will be of importance and should be seen as an important tool within the delivery of any programme.

2.3.3 World Heritage Site Status

The Derwent Valley Mills have now been granted World Heritage Site status. This leads to worldwide recognition of the unique role the textile heritage site played in shaping the factory system, the industrial revolution and modern society. It will mean more visitors, offering improved local economy, and in particular within Derby a boost for the Silk Mill Industrial Museum.

It is recognised that the huge opportunities afforded by World heritage status could bring some disruption to local people, landowners and businesses. However a management plan has been produced which aims to manage the development/opportunities

There will be an on going role for public art as new developments and improvement schemes are developed. Through the commissioning of art works, of variety and scale which respond to the unique history and contemporary themes of industry, people and place. Opportunities exist for temporary works, artist and landscape architect collaborations, interpretation programmes and participatory activity.

2.4 Summary

Derby City Council and its partners have developed a range of plans, policies and strategies which will take Derby forward as a modern, forward looking, community focused City. Provided that the necessary mechanisms, processes and management structures are in place, these new and emerging initiatives will offer great opportunities for the unique development of aspirational, contemporary inclusive public art programmes.

Section 3

Key Findings

3.1 Consultants enquiry

In addition to the interrogation of plans, policies and strategies, a number of interviews with key Officers and stakeholders have taken place together with the circulation of a targeted questionnaire.

From these a number of findings on a range of issues have been identified which are listed below (these are dealt with in more detail within the recommendations section). These issues form the basis for the aims, objectives and recommendations which follow.

Key Findings

3.1.1

Good evidential and anecdotal support within the authority and the arts sector for the development of public art in Derby

Both through the Questionnaires returned and from interviews with key staff, it is clear that public art is seen as a positive activity/ for Derby. In particular it is felt that the development of community programmes and integrating artists within urban design/ landscape would be a positive development. It is recognised that public art can be a target for local media, this can to a degree be managed and the support of key Officers and elected members is crucial. In order to further develop public art it is clear that adequate structure and mechanisms are put into place to gain maximum benefit from new and emerging opportunities and initiatives

These findings are addressed in recommendations no. 1 and 2

3.1.2

No clear contact point/named Officer for information/ advice and project management.

It is clear from the research and interviews undertaken that there is some confusion as to who is responsible for information and advice on public art. Public art programmes are being developed across the authority with little communication between services/departments. Many of the difficulties and loss of opportunities within the development of public art in Derby, can be traced back to the lack of Officer time and a clearly defined role for both the procurement and management of public art.

This finding is addressed in recommendation no. 1

3.1.3

There is a need for cross department/ interagency working

Public art by its nature often falls within several remits - e.g. Arts, Community art, planning, landscape, urban design, highways, environment. It is important therefore that all those who have a stake or interest or in the development of public art programmes are fully aware and engaged within the debate and can bring specific knowledge and expertise to projects and programmes. This will be of particular importance when developing action plans. Through its often contentious nature public art can also become an issue within local press and media, it is vital that elected members are fully aware and if possible involved with projects/programmes.

This finding is addressed in recommendation/s no 3 and 4

3.1.4
There is a need to engage local artists

Whilst there is a clear commitment to engage local artist for public art commissions, it is also recognised that there are some skills gaps and that local artists would benefit from further training opportunities in some sectors. A public art programme should be varied and offer opportunities for artists from all specialisms e.g. sculpture, time based arts, crafts, metal work and on a variety of levels, stand alone projects, temporary projects, collaborative and integrated schemes, community programmes.

This finding is addressed by recommendation no. 5

3.1.5
A need for monitoring and evaluation

At present there is no formal evaluation or monitoring of public art programmes across the authority. This seems to be due in the main part through lack of a central co-ordination point for collation of all information

This finding is addressed by recommendation no. 6

3.1.6
Need for effective press and media campaign

Derby has suffered from some negative local press, which is not un common. The promotion of a public art programme can be a high-risk activity. The press and media often see contemporary art as a potential focus for negative coverage, particularly in the context of perceived lack of value for money. Local and regional press and media have an important role as barometers of local opinion, and on occasion may overstep that function, becoming a bellows rather than a barometer.

This finding is addressed by recommendation no.7

3.1.7
Need for a maintenance and decommissioning code

Like most local authorities Derby has no clear maintenance programme for its public art.

Public art is an asset for the community in which it stands. It brings visual quality, interest and identity to places that might not otherwise possess them, and as with any other asset it should be a matter of principle that any work of art should be cared for into the long-term future.

All too often public art is commissioned with no thought being given to long-term maintenance issues. The result is that the effects of damage, vandalism, dirt and simple deterioration remain unrectified, the original asset is devalued, and the reputations of all those involved is placed at risk.

This finding is addressed by recommendation no.8

3.1.8 Need for a Forward Plan

The development process is a long one, as can be the public art commissioning process. It is recognised that the earlier in the process that public art is included the better the chances for a successful and integrated project to be achieved. It is also recognised that public art projects can arise in an ad hoc fashion, but the work of the Public Art and Regeneration should not be based on happenstance. There is a need for effective working and identification of possible projects at an early stage and for these to be built into a forward plan.

This finding is addressed in recommendation no 9

Section 4

SWOT

Aims and Objectives

4.1 SWOT

| | |
|---|--|
| <p>Strengths</p> <p>Environmental Art Policy included in the Unitary Development Plan Public art included in the Arts, Cultural and other Strategies Some schemes successfully implemented Growing cultural sector Supportive Regional Arts Board Good press interest in public art Pool of regional artists Art and Design in Higher Education Track record of community projects</p> | <p>Weaknesses</p> <p>Lack of official guidelines for commissioning public art* Lack of official guidelines for the selection of artists* Lack of, or ad hoc, process for identifying public art opportunities Lack of Officer time for developing future programmes Lack of adequate systems or forum for dissemination and collation of information Lack of private sector interest and investment in public art Lack of high profile large scale contemporary commissions</p> |
| <p>Opportunities</p> <p>Funding through SRB, ERDF, Lottery Development of the cultural strategy Proposed visual arts centre and studio developments Growing higher and further education sector New partnerships with interested groups A coherent strategy for City Centre routes (connecting Derby) Linking public art to creative environmental improvements Future private sector developments</p> | <p>Threats</p> <p>Reduction in external funding Competition for revenue funding Regional competition for funding Maintaining Sustainability Sustaining interest in public art</p> |

*Correction – official guidelines were adopted in Nov 97

4.2 Public Art Aims

Derby City Council aims to develop a public art programme that

- Assists in developing the creative industries
- Promotes Derby's attractiveness as a place to live, work and invest
- Extends partnerships with social, health, economic and environmental improvement agencies and the private sector
- Regenerates and strengthens Derby's economic prosperity

- Builds partnerships and ensures sustainability
- Contributes to environmental conservation and renewal
- Increases tourism
- Increases awareness of environmental responsibility
- Builds on good practice and Derby's distinctive cultural strengths
- Develops new influences and new practices
- Addresses gaps in existing provision and extends choice
- Adapts to new opportunities, changing needs and new technologies
- Offers opportunities for participation and learning throughout life
- Supports skills development
- Supports and celebrates cultural diversity
- Contributes to residents and visitors awareness and enjoyment of cultural opportunities
- Ensures and promotes the maximum possible access for people with disabilities
- Identifies and consults with under represented groups
- Develops provision in currently under- served wards

4.3 Public Art Objectives

To fulfil the strategic aims the City Council will

- Develop procedures through which artists may work with Council officers, developers, project managers, project workers and local communities to create an integrated programme of public art.
- Establish mechanisms by which all relevant Council services, associated agencies and key stakeholders may work together to lead, stimulate and support such a public art programme.
- Devise ways of working with the communities of Derby that will allow them to have a direct influence upon the nature and content of the public art in their locality.
- Make provision for the creative use of existing Council budgets, and for the attraction of new funds to the City in support of such a public art programme.
- Work towards the integration of artistic input at the earliest stages of project development.
- Employ the widest range of educational approaches in order to encourage the greater understanding and enjoyment of the role and value of public art in the City.
- Establish appropriate mechanisms for the proper maintenance of all art in the City, including architectural sculpture.
- Provide a means of support for the management of public art and
- Provide mechanisms for effective and accountable selection process and good practice in the commissioning of public art.

Summary

In order to successfully deliver the aims and objectives we are recommending a number of **key actions/recommendations**. These are in response to the key findings/issues and the SWOT analysis.

Section 5

Key Actions / Recommendations

5.1 Rec. 1

Recommendation 1

Establish effective management of public art programmes

Seek to establish a Public Art and Regeneration capability

Many of the difficulties and loss of opportunities within the development of public art in Derby, can be traced back to the lack of Officer time and a clearly defined role for both the procurement and management of public art.

A single point of contact and expertise is an essential component of making a public art strategy work. Without doubt, the amount and scale of work that can be included in a Public Art and Regeneration portfolio of projects can be large.

Coupled with this, the great variety of existing policies and strategies that influence or are influenced by public art points to the city being prepared to promote public art on a large-scale. The background policy development has been done, the next step is the implementation.

The day to day responsibilities and duties together with the skills required to develop and manage a public art and regeneration programme are detailed

Of paramount importance is the location of such a service

The recommendation is that The Planning Department is seen as the most appropriate, active and influential department.

Public Art and Regeneration Officer Time

The development and management of public art projects is time consuming. To maximise its benefits, ensure a holistic approach and to make the most of funding opportunities it is recommended that dedicated officer time be allocated.

The responsibilities, and duties required of such an Officer/service would be to

- Develop a coherent and proactive approach to the commissioning works of art for the city of Derby.
- Ensure the artistic integrity of the works and that they will be the best of their kind.
- Exhibit a range of work that reflects both the historical and contemporary genres and is enriching, stimulating, challenging and innovative.
- Identify criteria for quality work.
- Offer positive support and encouragement to new artists
- Nurture new audiences.
- Find ways of making the work accessible to all strands of society.
- Develop an education policy which underpins activity.
- Build on the artistic and manufacturing heritage of the City.
- Work in partnership with others in the public and private sectors in Derby.
- Be aware of and monitor public response.
- Keep patrons informed and up to date.
- Identify and pursue strategies for fund-raising.
- Manage the public art budget and determine budget allocations for individual sites

Additional Project Management

The recommended three-year Plan will show periods of high activity, either from specific programmes of work generated within the Authority or from external developments and projects. In these cases, fees for additional project management expertise should be included when establishing budgets

5.2 Rec. 2

Recommendation 2 Adopt common and shared commissioning practices

Whatever management structures have been developed, the core of a successful public art programme lies in the commissioning process itself. When problems arise, they can usually be traced back to inadequate thought or care at this stage.

In delivering a public art programme, issues of process and intent (why, what, who, how, when) are critical points to be considered. A clear understanding of the rationale – (the outputs, roles, responsibilities and methodology) is vital to the success of a project. This will be fundamental in applying for funding, selection of the artist, community interaction and project management.

What follows is a list of considerations / guidelines and explanations of terminology

Public art is not a new concept. In the past it would have been associated with the acquisition of statues, commemorative sculpture and fountains etc.

The contemporary definition is far more abstract and is used to describe almost all art forms including, sculpture, mosaics, paintings, iron work, glass, ceramics, carving, textiles, film, lights, landscape design. What makes the works, public art is the process of involving contemporary artists with the public realm - both its physical aspects and the social utilisation.

The following is a guide to good practice and is generally relevant to developing all public art schemes. In Derby these should be developed in line with the key aims and objectives. This recommendation is for the adoption of a standard process

The assembly of the contractual documentation including the brief and the artist's contract.

The brief is the crucial document in all public art projects, and requires very careful thought about the project's purpose, and its implications, for materials, technical specification, and maintenance. It needs to clearly define the artists' responsibilities and also set out clearly all consultation processes with which the artist will be expected to comply. The artist's contract must reflect all these aspects of the brief, and must also be clear on the sequence and conditions for payments to be made. Particular care must be taken if the artist needs to sub-contract any of the work, as artists are not always experienced in this area and can get themselves into difficulties. Where large sub-contracts are necessary, it can be advisable for the Council to place and manage these directly.

The Public Art Forum in collaboration with the Arts Council of England have recently printed a guideline document for Commissioning Art Works. They suggest that the brief should include:

- The aims and objectives of the commission.
- The context of approach, including any relevant historical, social, environmental, geographical, cultural information to aid the artist's approach.
- A clear description of the site and specific location and any local detail of structural / weight bearing / physical characteristics.
- A clear understanding of the artist's role - for example, the ability to work and consult and participate with the local community. It may also include the option of running workshops.
- Time - tabling and phasing.

- Budget, and what this will pay for (i.e. travelling or other expenses, materials for development, materials for artwork, siting details etc.).
 - Whether there is a selection process, the criteria and how this works.
 - Maintenance and durability requirements.
 - Clarification of ownership.
 - Details of any documentation planned or required as the commission develops
- Clear definition of project management and who ultimately makes decisions

Appointment of the artist.

There are three main methods for the selection of an artist: open competition, limited competition and direct invitation.

Open competition is based on advertisement in appropriate media, and is the most democratic, giving every artist the opportunity to apply. It is also, however, expensive, in terms of finance, administration and time, since large numbers of applications may need to be processed. The low statistical chance of success, however, discourages some artists from applying.

Direct invitation is at the opposite end of the spectrum, and gives the commissioning body a good idea of what they may expect. It does, however, eliminate the opportunity for receiving unusual approaches to the project concerned, and denies opportunity to other artists.

A widely used approach is the *limited competition*, where a shortlist of artists is selected to prepare proposals for detailed appraisal. Different projects may demand different selection processes; every selection committee should be made aware of the possibilities that exist before a decision is made on which route to take.

Management of the project.

This, too, is a part of the process that needs careful attention. Projects can change as they proceed, and as artists develop a relationship with their clients. Here again constant reference needs to be made to the project brief. Roles and responsibilities between, manager, artist, client and steering group (if applicable) need to be clearly defined.

The management of a public art programme is a complex process. It involves not only all the usual commissioning processes that would apply for any public contract (brief preparation, tendering, tender analysis, contract supervision, etc.), but also a range of aesthetic issues not easily contained within traditional processes.

Art made for public spaces needs to be strong enough physically to resist attack of a kind which few other public facilities will have to endure. Maintenance issues will be significant, especially in an urban environment where graffiti and atmospheric pollution may be a hazard.

Artists feel strongly about their work. Their emotional as well as their legal rights (intellectual copyright) should be respected.

People who receive artwork into their daily environment will also have strong views on what constitutes 'good' and 'bad' art. Those feelings should be respected, and educational programmes that address their concerns sympathetically and constructively should be set in place.

Public art, in short, involves people emotionally, and the management processes associated with it need to take account of that.

Documentation and Evaluation.

The Public Art and Regeneration Officer and/or project managers should be required to produce a concise report at the completion of every project. This report should provide comment on each of the stages of the commissioning process outlined above. Attempts should also be made to gather comment from the wider community around the artwork concerned. These evaluation reports should be addressed to the relevant committees, and should form a routine element of their agendas. They should be used as a tool through which to monitor the effectiveness of project management processes throughout the City, and should modify those processes if necessary on the basis of the experience gained. These reports will form the basis of the monitoring and assessment of a Three year Plan

Leadership and Advocacy

The complexity of the backdrop to public art in any local authority is such that there is a need not just for co-ordination, but for leadership and advocacy. Overall responsibility for public art must be allocated to a department, and roles clarified between departments.

Above Officer level, there is of course also a need for leadership at senior member level. The primary candidates are the chairs of the appropriate committees.

Financial Implications

The financial implications of the proposals made in this report fall into two distinct areas:

- the revenue costs of managing and administering the programme
- the capital costs of the artworks themselves

In both cases the actual costs are extremely difficult to estimate at this stage, since they will depend in the long term on the scale of programmes that prove viable. The scale of the programmes in turn depends on the resources available to implement public art projects, and those resources are largely determined by outside bodies such as Government Departments, the European Union, the private sector, a range of charitable trusts and foundations, and the National Lottery.

Historically the Lottery has been seen as a major source of funding for public art programmes. The implication for the City Council of the current Lottery funding position is simply that it should not assume that funding from that source will be readily available. If it is to develop a public art programme, it will need to be satisfied that worthwhile progress can be made through the use of other funding regimes. However through the Regional arts Lottery Programme (RALP) applications which include revenue costs can be lodged. A programme of projects, together with associated officer costs should be investigated with East Midlands Arts.

It should be pointed out that Derby has implemented public art programmes without any assistance from Lottery funding. The complexities of public sector funding are now such that there are many opportunities, provided that the will is there to use available resources creatively. In Derby's case the hard work of key officers, members and others has already provided funding.

At the moment the costs associated with the programmes do not contain a project management fee. This vital work, should be costed in, as in kind services, or as an additional cost. This would begin to establish a fund for additional project management.

This strategy recognises the constraints on local authorities to allocate funds for public art programmes. However it is vital that the authority becomes proactive in the development of programmes, utilising existing budgets where appropriate and securing new opportunities through implementing the public art (percent for art) policy.

Quality

The council aims to ensure that the whole process for commissioning Public Art is one of quality. The council will introduce, support and maintain standards of excellence and create examples which demonstrate commitment to good practice.

Through the creation of high quality schemes.

Through design synergy - integration with and into the environment to enhance it for the benefit of those who live, work, play or visit there.

Attract work by the best local and regionally based artists.

Consultation Process

The consultation process should be open to as many people as possible to achieve a sense of shared values and ownership of the project. It is recognised, nonetheless, that consultation needs to be appropriate to the scale of the work envisaged. A Project should be pertinent to its local area and the wishes of the local community are just as important in the initial idea stage as they are when the work is being designed or executed.

The community will often have a better knowledge of their local area, its history and environment and can be an invaluable resource in the initial ideas to develop a brief.

Ways of involving the community and keeping them involved include:

Meeting with existing residents' associations, tenants' groups, local community organisations or schools to discuss ideas and using their notice boards to keep people informed.

Setting up a "workshop" at the proposed site with opportunities to discuss and explore ideas.

Showing a display of what is possible to stimulate ideas.

Encouraging the artist to work 'on view' if possible and involve people in the construction of the piece, again if possible document the different stages of development before, during and after!

A successful piece of public art will be "owned" by the community, even before completion, if people have been adequately consulted. Pieces of Public Art are more valued by the community and will be better respected (with a possibility of less, or no vandalism), if there has been active consultation throughout the history of the project.

Ensure that a mechanism exists for maintenance and repair and leave a contact telephone number or name for emergencies, if possible with people who live in the immediate area.

Neglected artworks can often damage community confidence and self respect.

City centres have a different community - the people who use that space daily as shoppers or workers, as people who wait for a bus in a particular place or seek a place to rest and eat a sandwich. The users of these spaces can have similar consultation to those in local neighbourhoods.

Site Specific

All public art programmes/projects should be site specific, that is

The council will introduce, support and maintain the practice of commissioning specific artworks for each particular site to:

Take full account of the ingredients of the place; the topographical, historical, social, economic and cultural characteristics and the purpose and usage of the space.

Develop positive identities for different neighbourhoods.

Aid orientation and access to artworks that have been created for the widest possible audience.

Ensure that art and culture are integral to the quality of the environment and create 'Quality Places'.

Appropriate Timetables

As the process of open competition may take longer than simply contacting a known artist, or buying from a studio, administrators of projects must allow an appropriate time scale to prepare a budget. It is also important to allow time for the artists to work with their client, other consultants and specialists, as well as the community.

Time for the consultation process will also have to be allowed for within the project brief. By planning for these processes, a better designed and more sympathetic project, which is fully accepted by the local community can often be achieved.

Wherever possible, incorporate the artist in the earliest stages possible. Do not leave this till after the commission has been agreed. Remember that, generally, commissions are time - sensitive relationships and there may be priorities that need to be negotiated, so programme for some flexibility if possible.

Contracts

A clear and well defined contract between the commissioning body and the artist is essential.

In general terms, no two contracts are ever exactly the same. This is particularly true of site specific projects such as Public Art commissions. A "standard" contract can, however, be used as a checklist and then honed into a suitable contract for a specific project.

A commissioning contract should include:

- The artist's brief appended.
- Names and addresses of parties involved and definitions if needed.
- The scope of the work, including design, development stages and artist's brief.
- Sale and ownership of work.
- Anticipated care and diligence expected of artist.
- Fees and costs (including expenses if applicable).
- Insurance requirements.
- Defects and warranty terms.
- Termination of agreement conditions.
- Clause determining originality of work.
- Copyright responsibilities.
- Artist's moral rights, including credit (clear acknowledgement of the artist as the creator) and integrity (the artist having some control over siting and the way a piece is displayed).
- Client obligations, which may include preparation of site, installation and maintenance agreements.
- Commissioner's obligations regarding planning permission if applicable.
- Removal and sale of work.

5.3 Rec. 3

Recommendation 3 Provide Training and opportunities for local artists

The presence of “art and design” courses at local and regional universities ensures that there will be a continual stream of graduates, some of whom will remain in the area. An active public art programme is also an incentive to graduates to remain in the area and participate in the programme. It is sometimes seen as a difficult area to break into as the skills and expertise are not necessarily taught in university, and practical experience is often a greater asset when seeking further employment.

Training recent graduates, either through mentoring or traineeship are an important tool in ensuring the sustainability of a public art programme. For the city council the number and range of local talent is increased, giving a larger pool for competitions and consultation events. For the artists it provides an income stream and adds to their CVs when applying for work in other locations. This work should be carried out in consultation and liaison with the Public Art and Regeneration Officer and the Arts Council East Midlands.

Broad areas for where experience and training may be required include

- Working as part of an established team
- Demonstrating a high level of competence in their chosen field
- Working to a set brief
- Preparing commissions to brief
- Preparing a work plan
- Arranging community and other consultations
- Liaising with fabricators and makers
- Arranging installation of work
- Creating advertising and promotional tools
- Compiling press releases
- Maintaining budgets
- Documentation and the recording of work
- Evaluation reports

This may also be an area where funding is available through ERDF Objective 2 programmes, or through the Regional Arts Board and Regional Arts Lottery programme.

Local arts providers, in particular Q Arts have established sessions and courses for the training of local artists, this should be actively supported and future courses/ opportunities for artist development programmed together with public art programmes.

5.4 Rec. 4

Recommendation 4 Monitoring and Assessment

The need to develop appropriate methods for evaluation, appraisal and assessment are crucial factors both for the short-term success of projects and for longer term development plans. With the introduction of Best Value, it is even more important to gather and collate specific information. As each scheme is unique with its own set of objectives, potential participants, and audience, so will each evaluation process be specific. A guidance plan for monitoring and evaluation is included.

There are various ways in which a public art programme can be measured. Some indicators are easily and accurately measured, whilst others require an approach that is more subjective or based on a professional opinion. The indicators can be split into two categories, those which measure the effectiveness of the overall programme as promoted by the City Council, and those which measure the success of individual projects and their “artistic” quality.

Programme Effectiveness:

- Number of planning applications where the public art policy is successfully negotiated.
- Number of planning applications where the public art policy is not successfully negotiated.
- Number of schemes where the policy results in a commission.
- Number of schemes where the policy does not result in a commission.
- Number of artists employed.
- Overall cost of commissions undertaken through the public art policy.
- Overall cost of commissions undertaken by the City Council.
- Number of column inches in print media.
- Amount of airtime on broadcast media.
- Number of people actively engaged in consultation (schools workshops etc.).
- Number of people passively engaged in consultation (public meetings).

Project Effectiveness

- Number of artists applying for commission.
- Number of artists considered for commission.
- Quality of artists (local, regional, national, international profile).
- Quality of commission (external viewpoint from visual arts professional).
- Quality of community/education work. (external viewpoint from education specialist).
- Public Reaction.
- Council Reaction.
- Grants/sponsorship obtained.
- Has any training been successful?
- Has the commission enabled the artist to get other commissions?

This information should be presented to the Public Art Steering Group on a yearly basis and be used to identify both the successes and the failures and subsequently be used to rectify problem areas

5.5 Rec. 5

Recommendation 5 Establish effective public /media relations

The promotion of a public art programme can be a high-risk activity. The press and media often see contemporary art as a potential focus for negative coverage, particularly in the context of perceived lack of value for money. Local and regional press and media have an important role as barometers of local opinion, and on occasion may overstep that function, becoming a bellows rather than a barometer.

For this reason it is important to ensure that stakeholders are well briefed and fully cognisant of the contemporary art debate; that the local community is closely involved in the generation of specific projects. Such involvement is in any case intrinsically worthwhile, for all the reasons set out in this report.

There is a role here for the press to play a constructive part within a considered approach to the contemporary cultural agenda and in the process of public participation, education and informed critical debate.

On a wider front, a well-managed public art programme can be of great benefit to the public relations profile of a particular locality. The programmes in Seattle, Portland (Oregon), Chicago, Birmingham, Wakefield and elsewhere have all demonstrated the impact that public art can have on peoples' perceptions of a place, and a good programme in Derby would undoubtedly provide the City with an additional element to its overall marketing strategy.

There are a variety of methods that can assist in the support and development of an effective media strategy however this does require co-ordination, time and resources.

- Include public art schemes as part of a regular circulation of information to the press on arts and cultural activity. In this way public art can be seen as part of a wider cultural strategy rather than a "dropped in " activity
- Consider the involvement of local press representative/s in selection of artists and supporting committees. This assists in de mystifying the process and engendering 'ownership'
- Maximise the opportunities for local artists to be involved. If not as the commissioned artist consider mentoring/ shadowing schemes.
- Where possible involve communities through allied activity or through exhibitions of shortlisted artist's work.

5.6 Rec. 6

Recommendation 6 Develop a maintenance code of practice

Purpose of Code

Public art is an asset for the community in which it stands. It brings visual quality, interest and identity to places that might not otherwise possess them, and as with any other asset it should be a matter of principle that any work of art should be cared for into the long-term future. We owe no less to the artist, to those that have paid for the work, and above all to those whose space it inhabits.

All too often public art is commissioned with no thought being given to long-term maintenance issues. The result is that the effects of damage, vandalism, dirt and simple deterioration remain unrectified, the original asset is devalued, and the reputations of all those involved is placed at risk.

The purpose of this **Code** is to set out requirements that will be built into the commissioning process for every work of public art.

Ownership

The long-term ownership of the artwork will be determined as part of the commissioning process.

Comment:

Maintenance responsibilities will lie with the owner of the piece concerned, and it is therefore crucial that the ownership issue is clear from the earliest stages of the commissioning process. This may seem obvious, but the complexities of funding regimes and land ownership often obscure ownership issues. There is frequently a choice as to who should assume long-term responsibility for a given piece. In some cases a private sponsor will wish to do so, in others a commissioning agency might establish maintenance regimes for all work with which it is involved, and in the case of street furniture it might be appropriate for the highways authority to assume responsibility. Where free-standing artwork is concerned, it may be that the local public art gallery should accept ownership, since it should already have in place an appropriate infrastructure of curatorial resources.

Technical Specification

The technical and structural specification of the artwork will be a fundamental feature of the *commissioning process*.

Comment:

The first protection against long-term maintenance problems lies in the technical specification of the piece concerned. It is here that a proper consideration of the *purpose* of the work, and of the **risks**, to which it may be exposed, should give rise to a technical specification that ensures its suitability for the purpose for which it is intended.

Both purpose and risks should be clearly set out in the artist's brief, and the commissioning process should be such as to ensure that artists' proposals meet the needs of the brief in this area.

Maintenance Schedules

The artist will be required to provide a draft maintenance schedule as part of the commission, and to work with the commissioners and owners of the piece to develop a formal maintenance manual from that draft.

Comment:

The project brief should require the artist to provide a draft maintenance schedule for the work. This schedule should be agreed by the commissioner's technical advisor and by the owner, and the agreed document should become the formal maintenance manual for all subsequent work associated with the piece concerned. The maintenance manual should include:

- Specifications (with BS numbers where appropriate) of all materials, finishes and processes used.
- Structural drawings as appropriate.
- Routine maintenance schedules, with timings.
- Clear statements as to that work which may be carried out by the owner or the owner's agents, and that work which will require the involvement of the artist.

The owner will be required to maintain a formal record of all work undertaken on the piece concerned. Advice on the format for such conservation records can usually be obtained from the local museums service, or, in the UK, from the appropriate Area Museums Service.

Financial Implications

Proper financial provision for long-term maintenance will be made for each piece, and will be agreed as part of the process of agreeing ownership responsibilities.

Comment:

If due care is taken at the technical specification stage, then long-term maintenance costs will be minimised.

In many cases it will be possible to absorb maintenance costs within existing budgets. The maintenance of artist-designed railings alongside a highway, for example, might be funded from existing highways budgets which would have been necessary to maintain standard railings that would have been installed had an artist not been involved. In other cases it may be possible to purchase spare parts as part of the original capital investment, and thus to minimise revenue liabilities in the long term.

With community projects, it may be possible in some cases to train volunteers to carry out some routine maintenance tasks (though due attention should be paid to Health and Safety issues). Whatever efforts are made to minimise long-term revenue liabilities, some costs are likely to occur, and provision for these will be clarified as part of the original commissioning process.

5.7 Rec. 7

Recommendation 7 Establish a Public Art Steering Group

To implement the commissioning process for Derby, it is imperative that the process is owned, adopted and utilised by all potential commissioners internal and external to the local authority. It is therefore recommended that the Council establish an advocacy and support group (**Public Art Steering Group**) who will take on this vital role.

The Public Art Steering Group would be made up of appropriate senior officers from all the Departments associated with the public art strategy, together with representatives of significant partner bodies such as the EMA and relevant private/public sector associations.

Members of the PASG will be encouraged and offered the opportunity to engage in an ongoing education, information and advocacy programme to broaden understanding of public art.

The Steering Group should also include a Council Member nominated from each relevant Committee, in order to ensure that the political implications of the programme are properly considered. It will also be important to develop a group of Members who are familiar with the programme and are able to speak authoritatively when reports go to the various Committees likely to be involved. The Steering Group would have a responsibility to support the leadership and advocacy role identified above. The Group would also bring together all the specialist skills and resources necessary to support a Public Art and Regeneration Capability/service

Terms of reference for the PASG

- To provide a forum in which stakeholders in public art in Derby may contribute to the generation, development and implementation of public art policy, strategy and activity.
- To review centrally-generated projects and budgets with a view to identifying their potential for public art projects.
- To identify at an early stage potential projects and schemes which may have a public art dimension.
- To determine the route through which local communities may be involved in the projects identified, and to ensure that every opportunity for that involvement to take place is provided.
- To ensure that the process for commissioning in the City of Derby as outlined above is adhered to.
- To ensure that the practice of public art throughout the City is consistent with Council policy as a whole.
- To offer support and specialist information to the Public Art and Regeneration Service

Whilst this Steering Group would essentially work as a co-ordinating team, it would be important for it to establish clear roles for its various members. Other members of the Steering group (e.g. Planners, Highways Engineers, Landscape Architects, City Centre Manager) would be there to provide their specialist input and to ensure that public art activity is properly integrated with relevant Council policies and practices, and with those of partner bodies. **N.B.** *Although the PASG would receive information and progress reports on commissions, and could view and comment on specific proposals or short-lists it is not recommended that it be a selection group.*

5.8 Rec.8

Recommendation 8 Developing A Three Year Plan

The development process is a long one, as can be the public art commissioning process. It is recognised that the earlier in the process that public art is included the better the chances for a successful and integrated project to be achieved. It is also recognised that public art projects can arise in an ad hoc fashion, but the work of the Public Art and Regeneration should not be based on happenstance.

A Three-Year Plan also has other benefits to the Authority:

- The Plan can be assessed and monitored against agreed targets.
- The Plan gives weight to the Public Art Policy in the Local Plan.
- The Plan can respond to changes in strategy and priorities.
- The Plan will give clear direction to the public art programme and encourage City Council Departments to become involved.
- The Plan will identify any necessary fund-raising or grant requirements at an early stage.

Turning strategies and priorities into real, funded projects takes time and the Plan has a procedural role in gathering information from City Departments and identifying possible areas of activity. The City does not have a large capital programme and it is dependent on outside funding to deliver regeneration and social schemes. The Plan will identify these schemes and be able to balance the work programme between environmental and “community” work. For example, the establishment of a riverside trail may result in commissioning seats from the capital budget, whilst the adjacent SRB area is funding an artists residency in a youth club.

The Derby Local Plan highlights a number of key projects over a three-year period.

The Plan, which will be reviewed on a yearly basis, will always be a mixture of a “wish list” (identified potential future projects), funded projects in the planning stage, projects being implemented and projects that have been conditioned through the planning process. As projects move through the plan some may disappear, others could be accelerated and others would join the list. It is important at the start of each year all council departments are contacted for a list of potential ideas and proposals. All departments carry out some capital projects at some time, whether it is a community centre, works depot, park benches or tea-rooms, a new crematorium or leisure centre. It is vitally important for the success of the public art programme that public art is included in all major City Council schemes.

The Plan should also influence the private sector. The City should lead by example and set high standards. The Plan would be brought to the attention of developers during the planning process as an advocacy tool. The private sector is contributing to the overall “look” and “feel” of the City and the Plan should be seen as partnership in action.

It is also worth reporting that some years will produce more work than others, but this will be reflected in the overall projection of the policy over time and reflect any special events that are planned for specific projects.

The Plan should also be reported to the relevant Committees which have an interest in public art, this includes both Recreation Leisure and Tourism and Planning Committees. Decisions on artist selection and proposal selection will also need to be taken to the relevant committees for formal decision making. In many cases the final decision would lie with the Planning Committee

5.9 Rec. 9

Recommendation 9

Establish effective working practice with the Planning Department

Public Art Policy Derby Local Plan

The major mechanism for the promotion and implementation of a public art policy is the inclusion of a public art policy in an adopted statutory plan. The Derby Local Plan contains a Public Art Policy (Policy E30) and this policy is the key to future developments in public art in the City.

To be fully effective, the Environmental Art Policy of the Local Plan needs to be rigorously enforced on all major developments and at key sites.

It is important that the City Council is an advocate of the policy, and should where possible implement the policy - demonstrating best practice and leadership and therefore setting an example to the private sector

The definition of where the policy will be triggered does not take account of a range of other criteria that may also be applied: For example:

- The contribution of public art to reinforce the character of a particular neighbourhood (e.g. stone carving in an area where the character of the streetscape is produced by the existing use of stone carving)
- A site that is a gateway to the City.
- A site that affects a pedestrian or cycle route.
- A site where there is a need for an art project.

This list is not exhaustive, but points to other criteria that may be employed or developed over time. This could be done through Supplementary Planning Guidance notes, Area Plans or Development Briefs where appropriate. Consideration of the approaches to developing and strengthening the policy can be done through the review of the Local Plan in 2002.

In addition, to ensure that the Planning Department plays a leading role in identifying and actioning the Environmental Art Policy, consultation and communication processes currently employed by the Planning Department must be extended to include the Public Art and Regeneration Service, on all major developments as defined in the Local Plan.

A more formal consultation system should be developed to keep the officers informed of developments. In addition the Local Plan offers excellent opportunities for the development of future programmes and projects.

Communication and Consultation

Include the PAR service on the consultee's list for major and strategic applications, and ensuring the service is copied the planning applications list. These systems ensure an even-handed approach to applications, and help alleviate any challenges to the policy where it is or is not implemented. It also ensures that the Public Art Policy is integrated into the planning process.

As an adjunct to these procedural devices, the development of a public art Regeneration capability will allow for the mapping out of a coherent three year work plan, based on planning applications, preplanning enquires or negotiations as well as the City Council's own

capital and environmental enhancement programme based on the strategies laid out in the Local Plan

Develop a Planning Guidance Note

To promote best practice and the implementation of the Public Art Policy a Planning Guidance Note should be adopted and made available to developers, design professionals working in the public realm and other Council Departments.

Section 6

Appendices

Appendix 1

City of Derby Local Plan Public Art Considerations

Local Plan

Public art considerations

The Local Plan chapter heading and titles are in **bold** the chapter section and the paragraph number are given in *italics*. The policy numbers at the end of some comments highlight the specific policies referred to.

Chapter 2 Strategy

From chapter 2, the Strategy identifies key areas where public art has a supporting role in meeting the Strategy of the Local Plan.

- 1. ST2 Key Planning Objectives:** *The City Council will give weight to the extent to which development proposals contribute to achieving the following objectives:*
- b. Promoting the economic, social, and environmental regeneration of the urban area*
 - d. Promoting social inclusion, meeting housing needs and tackling poverty, ill health and disability*
 - f. Assisting in creating a prosperous and economically vibrant city*
 - g. Improving the quality of design of the urban environment, making urban living more attractive, safe and secure.*
 - h. Ensuring the conservation and enhancement of the City's key natural and cultural resources, its heritage, local distinctiveness and community identity.*

Comment:

The Public Art Policy supports these Key Planning Objectives by improving the local environment and assisting regeneration, contributing to Derby's identity and improving the quality of life and opportunities for present and future generations.

- 2. ST4 Regeneration** *Development proposals should contribute to the regeneration of derby's urban communities.*
- a. Improve the urban environment and promote an urban renaissance.*
 - b. Promote an urban renaissance in the City Centre*
 - d. Protect and enhance local services, social and community facilities, including open space provision.*

Comment:

The Public Art Policy supports Regeneration by helping to create a pleasant environment within which present and future generations can live, learn, work and

play and it ensures that the present generation is enabled to participate in the regeneration of their City, its Centre and their own neighbourhood through environmental art consultations, education programmes and public art projects.

3. ST9 Design and the Urban Environment.

The City Council will only permit development which makes a positive contribution to good urban design.

a. Preserve or enhance local distinctiveness.

e. Create an attractive environment, including open spaces which in larger schemes link together to create an area with a clear identity and structure.

Comment:

Public art adds to tomorrow's Heritage by creating works of art which add to local distinctiveness and create an attractive environment for future generations to enjoy.

4. ST10 protection of the Environment.

Development should protect and where possible enhance, the City's green environment, its natural resources and its built heritage. Full regard will be paid to the need to preserve local distinctiveness and community identity.

Comment:

Public art has a role within this by creating work for future generations, reinforcing local identity and building community identity through arts projects.

5. ST14 Infrastructure.

New development will make provision for necessary and appropriate physical infrastructure, including pedestrian, cycle...social infrastructure such as primary and secondary schools, hospitals and community facilities.

Comment

Schemes promoted by the local authority should recognise the Environmental Art policy

6. ST15 Implementation.

The City Council will take necessary action to implement the policies and proposals of this plan, including as appropriate by:

a. Applying planning conditions

b. Entering into 106 agreements

Comment

Methods exist to enforce the Environmental Art Policy

Local Plan Chapter 3 Regeneration

Comment:

Public art can aid the urban regeneration agenda through the creation of local identity, quality design and creating a sense of place through the participation of local communities in the development of their own environments. - the sites highlighted should be considered for a % for art through development briefs.

1. R1 Regeneration Priorities.

The City Council will give priority to development proposals in the defined Regeneration Priority Area, particularly the City Centre, and to the implementation of the following key regeneration opportunities:

- a. Employment*
- b. City Centre*
- c. Regeneration proposals that offer advantages to specific groups of people.*

Comment

Public Art offers employment opportunities to artists and craftspeople whose trained skills to aid regeneration are underused in society and it also provides new skills and enhancement of quality of life as part of policies to tackle poverty and social exclusion. This would apply to City Centre developments as well as SRB and NDC programmes in Osmaston, Allerton, Normanton, Roe farm, St Mark's and Cowsley to tackle social exclusion. Public art can play an integral part in delivering improvements to the local environment, involving local communities, and promoting a range of leisure, cultural, and educational opportunities

2. R2 Friar Gate Station and Environs. R3 Land south of Slack Lane. R4. Land at the former manor and Kingsway Hospitals. R5 Baseball Ground.

Comment

All these sites provide opportunities for public art as part of housing developments, enhancement of open space, signposting for cycleway/walkways, enhancement of the setting listed buildings and to ensure a local identity for future developments is created or reinforced. The Environmental Art Policy should be included in development briefs.

3. Regeneration Areas R7 Markeaton Brook Mixed Use Area. R8 Normanton Rd/Peartree Road Linear Centre.

Comment

Measures to improve the physical environment and involving the ethnic population in shaping a unique local identity - reinforcing the Victorian Centre - should involve the Environmental Art Policy.

Chapter 4 The City Centre

4.1 Commitment to regeneration and the creation of quarters to protect and strengthen their individual characters.

4.2 City Centre Design and Development Strategy

4.3 Large redevelopment schemes

CC1. City Centre Strategy.

a. Maintaining the compactness, vitality and viability of the City Centre Shopping Area

b. seeking to improve the City Centre's physical environment

c. support of a diverse City Centre.

Comment:

Public art can add attractions within the City Centre, enhance vitality and contribute to the night-time ambience.

CC4 Becket Well. CC5 Castlefields Main Centre. CC6 Bus Station (Riverlights) CC8 Riverside Development Area

Comment

All the above projects highlight the need for public art

The Quarters CC9 St Peter's Quarter, CC10 East Street/Moredge. CC11 Sadler Gate. CC12 Sadler Gate/Strand Arcade. CC13 Bold Lane. CC14 Becket Well. CC15 Curzon Street and Becket Street. CC16 Friar Gate. CC17 Friar Gate/Ford Street. CC18 St Werburgh's Church. CC19 Riverside. CC20 Full Street Police Station and Magistrates Court. CC21/CC22 Cathedral. CC23 Tenant Street. CC24 Former County Hall

Comment

Public Art can have a role in enhancing the identity of a defined Quarter, reinforcing civic identity and cultural provision as part of the City Centre, assisting in enhancing historic importance and in particular the Sadler Gate/Strand Arcade has a role in adding to the cultural provision in the City, and supporting employment and sustainability for artists and craftspeople through the provision of workspace.

Environment and access Improvements

CC28 Improvements within the central area. In the Central area the City Council will seek to implement a series of environmental improvements within the urban design framework, including....environmental art.

a. Albert Street/Victoria Street/Wardwick/The Strand

b. east Street/Exchange Street

c. Derwent Street/Morledge

d. Bold Lane/St Mary's Gate

e. Osmaston Road/London road

f Babington lane/Normanton Road

g. Cathedral Square and links to the Riverside

h. Bass' recreation Ground

4.39 Heritage Lottery Fund for repairs to the historic fabric and environmental improvements.

Comment

Public art has been highlighted as having a role to play within environmental improvements and can be included in Heritage Lottery bids.

CC32 Public Car Parking

c. The design of the car park takes into account security needs, pedestrian safety and landscaping where appropriate.

Comment

Derby has experience of building public art into the overall design of secure car parks.

Chapter 5 Housing

Comment

Public Art has a role in housing developments, however it requires a definition of where it is to be implemented and how. For example where Public Open Space is required, or on a number of dwellings or sqm of dwellings

Chapter 6 Economic Prosperity

Comment

It is unlikely that major industrial developments would be suitable for public art, as they do not usually have public access. However the diverse nature of development may support public art particularly where developments affect public rights of way, long distance footpaths or cycleways, or affect a cherished view or vista. More appropriate would be office developments in the city centre. Out of town developments may benefit from a public art component with a more traditional artwork within a landscape setting.

Chapter 7 Shopping

S1 Shopping Hierarchy.

- a. City Centre Shopping Area
- b. District Centres
- c. Neighbourhood Centres.

Comment

Public art supports the need for environmental quality and local identity. It can also provide landmarks and local reference at out-of-town shopping developments.

Chapter 8 Environment

E3 Enhancing Green Belt and Green Wedges.

The City Council will seek to enhance the environmental quality of the Green Belt and Green wedges and their recreational and ecological value. (see also E5 , E6, E7, E8.)

Comment

Environmental art can employ traditional skills in the use of natural materials, provide interpretation and provide signage and orientation in environmental areas.

E10 Enhancing the Natural Environment.

The City Council will prepare, implement and encourage schemes to enhance the natural history value of open land, including public open space, natural history sites and educational land. Schemes will also include the creation of Local Nature Reserves.

Comment

A range of public art and craftwork can be used in these settings to provide interpretation, signage, orientation and furniture for the use of the public.

E20 Landscaping Schemes.

In granting planning permission, conditions will be applied requiring the undertaking of landscaping schemes where these are necessary to meet the following objectives..

a. To screen unsightly features

b. To provide visual and ecological links between important environmental resources such as Green Wedges, Public Open Space, Sites of Natural History importance and wildlife corridors.

8.44 A high quality of landscaping is an essential component of an attractive living environment.

Comment

Public art supports the encouragement of quality design, the amelioration of unsightly views and the interpretation of natural or historic values.

E21 Conservation Areas

The City Council is committed to the preservation and enhancement of areas of architectural or historic interest...

a. Preserve or enhance the special character of the conservation area

b. Encourage the physical and economic revitalisation of the conservation area

Ensure that new buildings enhance the Conservation area in terms of siting and alignment of buildings, the materials used, and the mass, scale and design of buildings.

8.46 Many features come together to give these conservation areas their unique characters.

Comment

Architecture has had a long tradition of the use of the decorative arts, and contemporary artists can add to existing decoration utilising the predominant materials that give areas their character, for example decorative metalwork or the use of carved stone. Public art also, importantly, provides features and decoration for future generations to enjoy, and perhaps seek to protect.

E26 Design

The City Council will expect proposals for planning permission to be of a high standard of design

8.60 This policy will help to maintain and enhance the physical appearance of the City. The aim is to create attractive and visually stimulating street scenes and provide a high standard of design throughout the City....

Comment

Public art is an important ingredient in setting high quality design standards and visually shows a commitment to innovation, interest and the high value placed on design.

E27 Community Safety.

New development will provide a safe and secure environment and take full account of the need for community safety and crime prevention measures. ... The City Council will have particular regard to their design, layout, lighting arrangements, landscaping proposals and the extent to which they encourage lively, attractive and welcoming environments.

8.61 The City Council recognises the contribution the built environment can make to community safety and crime prevention.

Comment

Public art has a role in supporting the creation of welcoming and attractive environments. The use of creative lighting enhances night-time safety and ambience. Public art can help ensure that modern developments make a contribution to the inheritance to be passed to future generations, enhance the quality of the built environment and contribute to the attractiveness and safety of an area.

E30 Environmental Art

Comment

A future Planning Guidance note and suitable mechanism for the implementation of this policy will form part of our strategy work.

E32 Protection of World Heritage Site and its surroundings

a. Preserve and enhance the special character of the area

c. To ensure new buildings enhance the area in terms of siting and alignment of new buildings, the materials used and the mass, scale and design of new buildings

Comment

Public art has a role in enhancing, interpreting and educating as well as adding to the visitor attractions afforded by the world Heritage site. Public art has a role in expanding the range of attractions, helping with tourist trails, exploiting under-visited areas, spreading the footfall and highlighting and interpreting areas of interest

Chapter 9 Leisure and Community Services.

9.1 Protecting open spaces of recreational value and using the planning process to promote sport and informal recreation

L1 Protection of Parks and Public Open Space. L2 Parks Hierarchy. L3 Public Open Space Standards. L4 Public Open Space Requirements in New Developments.

Comment

Public art adds to the experience, value, amenities and community ownership of public open space. It is a way of providing imaginative play areas and resting places. Sculpture can provide unique orientation points relating to local communities and provide signage for a variety of trails that can encourage exploration and appreciation of the natural habitats. Public art has a role in improving the local environment and engaging the local community in development, both physical and social. Public art involves local communities.

L5 New or Extended Public Open Space

Comment

New or extended public open spaces will all benefit from some level of commitment to public art. This can range from new gates through to signage and seating, sculptures, integrated landscape schemes and formal play areas. Public art is a way of involving the local community in participating in development and helping to shape their own environment. The full list of proposals is extensive and the public art policy should be included in development briefs and any applications for funding.

L10 Former Derby Canal

Comment

As a linear park the canal development will be an important site for the integration of public art which can interpret the history, flora and fauna, provide furniture which is unique and distinctive, giving the trail a unique identity enhancing the environmental quality of the route.

L12 New Community Facilities

Comment

Commissioning public art or craftwork as part of new community facilities not only adds to the desire for quality design, but also gives the community a way of participating and shaping their own facilities. Community and education policies are served by public art through the involvement of groups and individuals in the commissioning process. Public art commissions often have associated education and community programmes to explore local ideas and concerns, aiding local communities to reflect their own identities and give them a unique way of participating in the development of their own neighbourhood. Reinforcing local identity and sense of place.

Local Plan Chapter 10 Learning and Health

Comment

Developments associated with this policy are by and large major developments which should trigger the Environmental art policy. However public art projects also add to the desire for Life Long Learning through participation and learning new skills.

Local Plan Chapter 11 Transport

T2 City Council Schemes

- a. Connecting Derby*
- b. Alvaston Bypass*
- c. Mickleover/Mackworth Bus-way.*

T3 Highways Agency Schemes

- a. Alvaston Bypass

T7 provision for Cyclists

T11 New Bridge over the River Derwent

T12 New Road between Sinfin and Chellaston

Comment:

Highway infrastructure schemes provide many opportunities for public art projects which provide functional work (for example railings and cycle racks) as well as landmarks to aid orientation and signposting. They are also a way of involving local communities who may suffer from disruption during construction.

Local Plan Chapter 12 Monitoring and Implementation

Public art can help fulfil some of the objectives set out as targets and indicators:

- a. Promoting the economic, social and environmental regeneration of the urban fabric.
- b. Promoting social inclusion
- c. Assisting in creating a prosperous and economically vibrant city.
- d. Improving the quality and design of the urban environment, making urban living more attractive, safe and secure
- e. Ensuring the conservation and enhancement of the City's key natural and cultural resources, its heritage, local distinctiveness and community identity.

Information should be recorded to ensure the policy E30 is implemented effectively. This information is also useful for Best Value assessments and reviews of the Local Plan.

There are various ways in which a public art programme can be measured. Some indicators are easily and accurately measured, whilst others require an approach that is more subjective, based on a professional opinion or through the Derby Pointer. The indicators can be split into two categories, those which measure the effectiveness of the overall programme as promoted by the City Council, and those which measure the success of individual projects and their "artistic" quality.

Programme Effectiveness:

- Number of planning applications where the environmental art policy is successfully negotiated.
- Number of planning applications where the environmental art policy is not successfully negotiated.

- Number of schemes where the policy results in a commission.
- Number of schemes where the policy does not result in a commission.
- Number of artists employed.
- Overall cost of commissions undertaken through the environmental art policy.
- Overall cost of commissions undertaken by the City Council.
- Number of column inches in print media.
- Amount of airtime on broadcast media.
- Number of people actively engaged in consultation (schools workshops etc.).
- Number of people passively engaged in consultation (public meetings).

Project Effectiveness

- Number of artists applying for commission.
- Number of artists considered for commission.
- Quality of artists (local, regional, national, international profile).
- Quality of commission (external viewpoint from visual arts professional).
- Quality of community/education work. (external viewpoint from education specialist).
- Public Reaction.
- Council Reaction.
- Derby Pointer Reaction
- Grants/sponsorship obtained.
- Has any training been successful?
- Has the commission enabled the artist to get other commissions?

Appendix Questionnaire

Questionnaire

A questionnaire was circulated to deliverers of services and partners in the cultural sector, including elected members. A total of 38 were returned, and whilst this is too small a sample to a quarterly gauge reaction and response, it nevertheless gives some indication of the concerns, aspirations and attitudes to public art within the cultural sector, including audiences and viewers.

Analysis

53% of respondents felt they had a general knowledge of public art, although 96% would like to know more, indicating a high level of interest. The same figure, 96% also indicated that they would like to see an increase in the amount and quality of public art in Derby

53% would contact the Urban Design Unit DCC to find out more about public art
30% would contact the arts department.

If contemplating developing their own public art project,

38% would contact the regional arts board : 30% would contact the Urban Design Unit

To gauge perceptions on public space - and views of quality in terms of how public art could integrate with plans for development we asked for general views of Derby

When asked about the most attractive aspects of Derby

61% indicated the river and its environs :38% indicated parks: 30% indicated architecture

When asked to indicate the areas of Derby that caused concern or were challenging

30% indicated Normanton Ward
30% indicated Duckworth Square
26% indicated the lack of use and under development of the riverside
26% indicated the outskirts of the city

In terms of the quality of Derby's cultural provision

71% of respondents thought the general provision was good
36% of respondents thought the visual arts provision was good
26% of respondents thought the public art provision was good

In terms of the preferred type or approach to public art in Derby

Most preferred was integrated works with landscape and Urban design, and community projects, followed by functional works such as seating and fencing.

Other relevant comments established through the questionnaire

the need to recognise Derby as a multi cultural City
the need to make co-operate decisions - make best use of opportunities e.g. the new library

Appendix

Sample skills/requirements for the development of public art

To champion manage and co-ordinate the City's Public Art Strategy and it's implementation.

Principle duties and Responsibilities

- Co-ordinate and collaborate with Derby City Council departments and outside public and private bodies to implement Public Art Strategy.
- Ensure appropriate consultation and involvement with the community and interested parties.
- Establish and regularly review a programme of action reporting progress and outputs at agreed intervals.
- Act as the first point of contact within the City for any Public Art.
- Assist in identifying suitable Derby City Council environmental and architectural projects and act as advisor and support for:-
 - submission of funding bids
 - seeking of sponsorship
 - selection and commissioning of artists / makers
 - implementation and administration of arts elements within projects
- Maintain appropriate records of activities, finances and outputs etc.
- Carry out such duties as may be reasonably deemed appropriate from time to time by management.

Requirements

Knowledge

To have considerable knowledge of the art, environment / public art field also with particular reference to the local area and region.

Skills / Abilities - Interpersonal

Excellent communication skills appropriate for a wide range of different audiences e.g. of working with the community, artists, professionals etc. Interpersonal skills including empathy and understanding of the processes involved in commissioning and producing art.

Skills / Abilities - Other

Be highly motivated, innovative and creative and able to achieve high standards in the development of the public arts strategy and public art commissions.

Be able to translate a range of targets and requirements into appropriate decisions and actions, particularly within the context of a local authority.

Experience

Several years experience in developing and managing a wide range of public arts programmes.

Experience of project management and administration in this field and ability to successfully deliver projects and agreed outputs.

Equal Opportunities

Committed to Equal Opportunities and able to translate the Derby City's Equal Opportunities Policy in to a practical application when developing the Art of Regeneration strategy and it's implementation, particularly when commissioning art with particular reference to those normally excluded.

Appendix

Draft Planning Guidance Leaflet

Planning Guidance Leaflet for Public Art Provision within new development in Derby

This leaflet has been designed to offer advice to developers of sites where the provision of public art, as part of overall environmental enhancement, may be required. The leaflet provides information on:

Background

- **Definition** of Public Art
- **Definition** of Percent of Art
- **The Benefits** of Public Art
- **Good Practice** Examples Within Derby

Implementation of Public Art

- When a Provision of Public Art will be Required
- How to Provide for Public Art in a Development
- How to Include Public Art in a Planning Application

The Role of the City Council Public Art and Regeneration Officer

- Information and Advice
- Monitoring and Assessment
- Project Management
- Community Consultation

Appendices

- Local Plan Policy E30: Art and Development
- Local Plan Public Art related text
- Local Plan Percent for Art policy

Introduction

Derby City Council recognises the importance of the effect an attractive environment has on our quality of life. Public art has an important role in enhancing the quality of the environment and makes a major contribution to the visual quality and character of the City. It can contribute to civic pride and create an enhanced sense of community identity, elements that are essential to securing the vitality and viability required within the local environment. To encourage the funding and provision of public art the City Council has adopted a Percent for Art policy. This Guidance Leaflet expands on the Environmental Art Policy (Policy E30) as set out in the 2001 Derby City Council Local Plan (First deposit Spring 2001), the Percent for Art policy and offers advice on the implications of its implementation.

Background

Definition of Public Art

Public art adds value and cultural benefit to development. It is the principle of using the arts to assist in increasing the quality of the overall environment.

Public art is not a new phenomenon. Evidence of existing public art can be seen in the detailed craftsmanship on and around many of the City's historic buildings. It is of increasing importance today as people are more aware than ever of the importance of the need to protect and improve the quality of the physical environment.

Public art does not simply mean the creation of sculptures for civic spaces. It need not be restricted to high profile sites, although the impact of artwork in such locations can be beneficial. Public art can be of a small-scale, located within public areas, in or on buildings, and be designed to create interest in shopping centres, parks, tourist trails, road junctions and pedestrian routes.

Typical works of public art could range, for example, from free standing sculptures in public areas to specially designed details or features incorporated into the structure of buildings, or from decorative lighting schemes to aesthetic street furniture. To fit the definition of public art the resulting work needs to be accessible and/or visible to the public.

Definition of "Percent for Art"

The City Council has adopted a "Percent for Art" scheme which seeks to ensure that a proportion (ideally 1% or more) of the cost of new development is allocated to commissioning new works of environmental art.

The Benefits of Public Art

Works of public art can be enjoyed by the general public, they add quality to everyday life and help to establish a sense of local identity. They also provide an opportunity for commissioning local artists and craftsmen, as identified in the Local Plan. and for the involvement of local communities during the process of producing the artwork.

Public artwork can improve the visual quality of new development, create a local landmark and impart an area a positive identity, involve the local community in shaping their environment, and commissioning provides much needed employment for trained visual or other arts professionals whose skills and talents are underused.

Good Practice Examples Within Derby City Council

Securing high quality public art provision involves identifying opportunities to create artwork in places and buildings to which the public has access or can view. There are a number of

successful schemes evident in the City funded by both public sources and private developer contributions. Examples in the City include;

- The decorative metalwork commissioned for Derby Railway Station.
- The lighting sculpture by Martin Richman commissioned for Derby Playhouse.
- Sculptures by Stephen Gec in Pride Park

Implementation of Public Art

When a Provision of Public Art will be Required

The Derby City Council Local Plan encourages the voluntary provision of public art for *Major Development Schemes*. A major development scheme is defined as:

As a general rule, major development in this case is defined as a gross floorspace of 1000 square metres or more, or a site area of 1.0 hectare or more for commercial, industrial and leisure uses. Major residential development would be 100 dwellings or more. The City Council has adopted a 'Percent for Art' scheme which seeks to ensure that a proportion (ideally 1% or more) of the cost of new development is allocated to commissioning new works of environmental art.

Other considerations regarding new development where the provision of public art may be considered of benefit are:

- The contribution of public art to reinforce the character of a particular neighbourhood (e.g. stone carving in an area where the character of the streetscape is produced by the existing use of stone carving)
- A site that is a gateway to the City
- A site that affects a pedestrian or cycle route
- A site where there is a need for an arts project

Developer contributions are often loosely based around Percentage for Art Policies, where the provision of public art is based on a sum of approximately 1% of the total development budget. Where the developer of a major scheme does not wish to commission public artwork for the specific development, alternative arrangements can be negotiated whereby a financial contribution is made to the public art programme within the City Council Three Year Public Art Plan.

How to Provide for Public Art in a Development

It is important at the outset to make adequate provision within the development costs for the provision of public art. Where public art is not identified as part of the approved plans, planning conditions may be added to require details of the artwork provision to be submitted to the local authority prior to the commencement on site. Alternatively, and particularly where the developer proposes to contribute to public art off-site, an agreement may be entered into under Section 106 of the Town and Country Planning Act 1990, to contribute an equivalent sum to the Council to create artwork on a nearby or appropriate site as detailed in Derby City Council Public Art Three Year Plan.

The key to a successful public art project is the involvement of the artist or craftsman at the earliest opportunity in the design process. In this way the design of public spaces or features for a building may well start to be defined, or redefined, by the provision of public artwork.

The City Council Public Art and Regeneration Officer will be able to offer advice on suitable projects, sites and types of work that can be considered.

How to Include Public Art in a Planning Application

At the planning application stage developers are expected to show how their proposal can make a positive contribution to the quality of the local environment. A scheme involving public art is seen as a positive step towards producing a high quality environment, but the provision of public art is not seen as a substitute for good quality building design and site layout. The public art component should complement high quality urban design.

If the piece of public art is to form part of a proposed development, it may be considered on the same planning application as the development itself. However, there may be circumstances where the size and location of a free standing artwork will be considered to be “development” within the definition of the Town and Country Planning Act 1990, in which case specific planning permission would be required for it to be erected. An application of this type would be required to ascertain that the piece would not be detrimental to the character of the surrounding area. Similarly, works of art that might materially alter the appearance of an existing building may also require the submission of a planning application. It is advisable to check with the City Council Planning Department at an early stage.

The Role of the City Council Public Art and Regeneration Officer

Information and Advice

The Derby City Council Public Art and Regeneration Officer is able to offer advice and assistance to developers regarding the provision of public art. The Public Art and Regeneration Officer has the necessary experience to help with securing suitable artists, advising on budgets and contracts, and explaining how the provision of public art can positively affect a new environmental or commercial development. In particular the Public Art and Regeneration Officer and Planning Officers can:

- Advise on the appropriateness of the provision of public art within development proposals
- Arrange briefings to discuss the potential opportunities for public art provision, relevant to individual schemes
- Advise on the mechanisms for developing the public art initiative with potential developers
- Offer advice on managing the public art aspect of the overall scheme, for example; selecting artists, arranging community consultation and managing the available budget

Contacts? (Public Art and Regeneration Officer, Planning Department etc.)