

A close-up photograph of a public art sculpture made of polished metal rods and large, dark, reflective spheres. The sculpture is set against a background of a brick wall and a blue sky with light clouds.

# Chichester Public Art Strategy

## Appendices

June 2010

# Appendix 1

## DELIVERY MECHANISMS

In a recent article Ixia Chief Executive Jonathan Banks writes:

*“Although hard to demonstrate with robust statistics, public policy and regeneration is the main route via which the public art sector has thrived over the last fifteen years. This has often aligned artistic practice with instrumental agendas and has introduced the sector to unfamiliar processes.”*

*Arts Professional March 2009*

### PERCENT FOR ART: CHICHESTER DISTRICT COUNCIL’S CURRENT POLICY

The issue for the Council is not the lack of commitment on paper but how this commitment is rolled out and implemented. The Council’s current commitment to percent for art is through a resolution passed on 7<sup>th</sup> March 1990 “supporting the “Percent for Art” campaign. The resolution commits the Council to:

*“commissioning works of art in its own developments of over £50,000 capital cost. Additionally the Council will encourage all developers to enter into voluntary agreements to commission art and craft works within buildings or refurbishment projects, at a rate of not less than one percent of capital budget. The purpose behind the campaign is to try to ensure that as development takes place, it will be accompanied by parallel growth in our artistic endeavour. These works of art should enhance the development in some way. They can take one of a wide variety of forms – painting, tapestry, sculpture. They could also possibly be the creation of special landscape effects perhaps specially designed and hand crafted furniture or fittings in the structure.*

*It is considered desirable that the commissioning of the artist or craftsman should take place as early as possible so that whatever is planned will be properly integrated into the development with the agreement of all concerned, and not be added as a ‘afterthought’. In the rare case when an artistic enhancement is inappropriate to the development itself, developers are invited to contribute to an item of ‘public art’ in consultation with the Council. Developers will appreciate that the Council has no statutory powers to impose this but it hopes that you will be ready to enter into voluntary agreement and will discuss with its officers how the purposes of the campaign can be achieved.”*

It is crucial that the Local Development Framework (LDF) which is set to replace the Local Plan in 2011, should update this current public art policy and

encourage the provision of new public art works as part of the developmental process.

## **PUBLIC ART AND THE COMMUNITY INFRASTRUCTURE LEVY**

The Planning Act of 2008 includes proposals for a new Community Infrastructure Levy and aims to establish a better way to increase investment in the vital infrastructure that growing communities need. In August 2008 the government through the Department of Communities and Local Government (DCLG) provided information on how the Community Infrastructure Levy (CIL) will be set, paid and spent. Local councils will be empowered to apply a Community Infrastructure Levy on new developments in their areas to support infrastructure delivery. Further guidance issued more recently indicates that a CIL will not specifically include within its provisions the opportunity for funds to be generated for public art, yet neither does it specifically exclude it.

CIL has implications for the way the planning system currently supports public art. Where public art is clearly embedded in up-to-date development plans it could create new opportunities and help avoid unsuitable development sites and restrictive negotiations.

The government intends that CIL should only be used to fund the infrastructure needs "*contemplated by the development plan for the area*". Public art needs to be clearly embedded in those plans so that they can benefit from funding the government expects CIL to raise towards the infrastructure that "*local communities need*".

Councils will be able to choose whether to adopt the CIL or not. If adopted, it will remove the current 'proximity' requirement and allow funds raised from levies to be distributed across a range of strategically identified projects not necessarily linked to the development.

## **REVISED DELIVERY MECHANISMS**

The Percent for Art mechanism exists nationally to support funding for public art work. A coordinated approach is required from within CDC to ensure the Council continues to gather S106 monies and maximises opportunities arising from local planning applications and developments, and suggests a range of options so developers are assured of delivery and are required to contribute.

Meetings with CDC officers revealed that though there is a policy commitment to public art the system is not enforceable, does not work as efficiently as it could and allocations are often negotiated down by developers and the Council.

At Chichester the Development Control Service is responsible for providing planning advice, processing planning applications and appeals within the north and southern areas of the District and where the two Area Development Control Committees operate. The Service encourages pre-application discussions with business and has close links with the Economic Development unit, Planning

Enforcement, Building Control and Planning Policy. It is essential these inter-departmental links are consolidated to ensure good communication and early identification of new developments at pre-planning stage with public art potential.

Discussions with developers at pre-planning stage are essential when considering the potential for public art within new developments to ensure that public art is written into developments. The s106 - Planning Agreements Monitoring and Compliance Officer post (funded by a financial contribution through all s106 payments of 5% of each cash payment) in monitoring s106 payments provides an important role in ensuring public art obligations are met. This appointment needs to be coupled with quality design planning guidance and a coordinated and adventurous approach, led by the Development Control team, to advocate contemporary and exemplary design in new developments. The lack of a design strategy for the District makes this a challenge, as acknowledged by a number of Council officer interviewees.

Rather than proposing a generic formula the latest research <sup>1</sup> recommends that the amount of money proposed for allocation to artworks should be negotiated on an individual basis with developers at the pre-planning stage (i.e. be plan-led). At the pre-planning stage it is therefore recommended that the Council encourage developers, through negotiation based on a set tariff, to contribute to provision of Public Art across the District. A national survey of local authorities has provided a wide range of tariff figures and methods of calculation. For the purposes of this strategy, those councils with a comparable profile appear to have an average tariff of £250 per dwelling, in the case of residential development. There is a wider consensus applied to retail/commercial development of £10 per square metre.

The tariff proposed will be reviewed annually and is therefore included as Appendix 2.1 to facilitate updating.

Once agreed the details of the nature and extent of the Public Art contribution, to include precise budgets and plans and arrived at in consultation with Council officers prior to planning approval should be written in a s106 agreement. Research indicates that the most appropriate mechanism of securing a public art contribution remains the traditional imposition of conditions or provision of planning obligations through s106.

The latest research and advice regarding public art and the planning system and the first major analysis since the Arts Council's 'Percent for Art' Initiative of 1988, commissioned by Ixia <sup>2</sup> from Ian Dove QC is as follows:

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<sup>1</sup> Public art and the planning system – QC advice, commissioned from Ian Dove QC, No 5 Chambers, May 2009 [www.no5.com/resource-centre](http://www.no5.com/resource-centre)

<sup>2</sup> Public art and the planning system – QC advice, commissioned from Ian Dove QC, No 5 Chambers, May 2009 [www.no5.com/resource-centre](http://www.no5.com/resource-centre)

- Public art can be considered as ‘a material consideration’ in the planning system
- That permanent and temporary artworks can form part of the material consideration
- Permanent artworks that can be integrated within the design of buildings and spaces are features which involve the use of land, require planning permission and can affect the appearance of development so as to engage the planning system
- Temporary artworks events can be addressed on a site-by-site basis
- The preparation of a SPD requiring the provision of public art provides the circumstances based upon local assessment where public art would be necessary and appropriate as part of development project – “the material consideration” - and could legitimately found the refusal of planning permission if the specifications and requirements of the policy have not been complied with
- That the provision of public artworks both on and off development sites should be plan-led and the programme and costs for public artworks on a development site should be accommodated within specific, construction and other budgets for a development and that a public art statement should be prepared for planning applications that describe the development and implementation of public artworks in relation to the requirements of a local authority’s public art policy and strategy
- Core strategies, development control policies, area action plans, SPD documents and specific design briefs for sites can all contain requirements for public art as a material consideration
- With this system it is possible to provide off-site, as well as on-site, contributions towards public artworks through the ‘pooling’ of financial contributions from developments
- The statutory requirement of Design and Access statements provide a mechanism, coupled with policy requirements outlined above, for the assessment of the content and quality of any public art provision which is required as part of a development proposal. The broad definition of appearance contained within the Town and County Planning Order

<sup>3</sup>(General Development Procedure) (Amendment) Order 2006 is useful in that it can embrace the provision, if necessary of public art

*“Appearance’ means the aspect of a building or place within the development which determines the visual impression the building or place makes, including the external built form of the development, its architectural, materials, decoration, lighting, colour and texture.”*

## **THRESHOLDS AND TARIFFS - ELIGIBLE SCHEMES AND ELIGIBILITY CRITERIA**

Under current Chichester District Council policies if the entire scheme is social housing the Council will not ask for a s106 contribution.

This strategy recommends that public art provision, as a starting point, applies to:

- Residential developments of more than 10 new dwellings
- Retail/commercial developments

On smaller developments (i.e. below 10 new dwellings) developers should be encouraged to include public art within their schemes as a means of enhancing the quality of their development.

## **STANDARD CHARGES FOR PUBLIC ART**

By way of guidance **Swindon Borough Council**, who have a significant track record in securing public art monies and commissioning major schemes, operates standard charges for both public art and its arts service. These are underpinned by policies for public art and Culture and Leisure – *‘Arts and Culture: The provision of Public Art (SPG)’* which are contained within the LDF. These are supported by implementation strategies for public art and the arts within the Borough. The standard charges calculate the contributions to be between £87 and £206 per dwelling for the artist service and between £531 and £1262 per dwelling for public art [April 2008], with the exact amount per dwelling depending on the number of bedrooms. These contributions are only applied to housing developments. Appropriate contributions for other types of development, for example, retail development, are assessed on an individual basis.

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<sup>3</sup> Town and County Planning Order (General Development Procedure) (Amendment) (England) Order 2006 (GDPO)

**Walsall Council's 'Designing Walsall SPD'** which includes public art provision require that all types of development that meet the following criteria to contribute towards the provision of public art

Type of development	Threshold	Developer contributions
Residential	15 units and above	£350.00 per dwelling
Non-residential (for example commercial, leisure, industrial)	1,000 sq m and above	£5 per sqm up to 2,000 sqm £3 per sqm above 2,000 sqm
Outline	0.5ha and above	As above. Request of a S106 contribution with reserved matters application to be attached to any approval by planning condition.

**Southampton City Council's Public Art Strategy**, 'Art People Places' (SPG) is one of several Supplementary Planning Guidance documents produced by that Council which provide guidance on policies in the Local Plan or other Local Development Documents.

Southampton's vision for public art is to deliver outstanding contemporary art, architecture, landscape architecture and urban design practice, through the planning and development control process, in order to shape, change and improve the perception, image and visual quality of the city.

Its strategic aims focus on the contribution of public art practice in the creation of the public realm, the role of artists at the master planning or design concept stage of all key public and private sector developments, the encouragement and support of creative thinking through collaboration and multidisciplinary design teams and the involvement of local people in the planning and design of their environment.

The Strategy includes a list of keynote public art projects for the different areas of the City, for delivery between 2004 and 2010. It ends with a section giving Supplementary Planning Guidance for developers and identifying key planning documents, but, in contrast to Swindon and Walsall, for example, does not give any specific threshold advice.

The appropriate level of standard charges for public art will, of course, have to reflect the economic conditions of Chichester District and not be set at levels that threaten the financial viability of developments, especially during the current

climate. Ixia in their planning system update and advice of April 2008 recommend that standard charges are subject to negotiation with developers.

For on-site developments s106 can be used. For off-site developments, where a developer is willing to contribute but has no public art plan, a sum can be collected as a tariff for a nearby location so that public art can contribute to local character. The recommendation is to ring fence such moneys to be put aside for developments in the District that involve public art and artists in the conceptualisation of the development's function and design.

This principle can be applied equally to both local authority led developments – where the LA has a role as a developer in planning public buildings and projects – and to externally led developments.

## **LDF/SPD: CHICHESTER AND EXAMPLES FROM OTHER AUTHORITIES**

The 'Guidance for Developers' section of this strategy can be used to encourage developers' voluntary participation in the percent for art scheme and can later be used as the beginnings of a draft SPD.

The following examples of public art SPD and LDF adoptions provide useful recent models:

**South Cambridgeshire District Council's 'LDF Public Art'**, a SPD adopted in January 2009 which provides specific guidance and details on what to include regarding public art provision for small, medium and large-scale developments.

**Walsall Council's 'Designing Walsall SPD: SPD for Urban Design'**, adopted February 2008 which includes public art provision embedded within the Public Realm strategy.

## **PUBLIC ART ADVISORY GROUP**

The adoption of this strategy will create a **Public Art Advisory Group** to support the provision and delivery of public art in the District. The Advisory Group would meet on a regular basis to guide on the inclusion of public art in forthcoming developments and council initiatives.

Membership will comprise Council officers (arts, planning and other relevant departments e.g. parks, leisure, sport, environment) and one or more locally or regionally based professional artists representing the visual arts sector.

## **PUBLIC ART FUND**

A Public Art Fund would be established to pool contributions from s106 monies, Council contributions and external funding (see 'Mechanisms for Delivery Section')

The Fund would support the development of Public Art in Chichester District and fund initiatives including

- Schemes which reflect priorities identified in the Chichester District Public Art Strategy in terms of types of work, locations, themes.
- capital and community schemes.
- regeneration and development schemes led by multi-partners and agencies.
- Schemes which reflect Chichester District's strategic priorities.

An integrated approach to the management of S106 administration that enables full functionality with existing Development Control and other management systems is important in the delivery of public art.

## **COUNCIL OFFICER INPUT INTO ADMINISTRATION**

Dedicated officer input will be essential to ensure that there a link between the planning, arts and other relevant Council departments e.g. parks, leisure, sport, environment. The officer's role would be to inform the Advisory Group of forthcoming opportunities, provide information on which major developments are coming up and when, which have major public art potential, as well as advise as to how to maximise funding opportunities from within other Council budgets. This role could be delivered by the appointment of a dedicated part-time Public Art or Public Realm Officer or as part of the remit of the ADO. This could be externally funded or achieved via s106 contributions.

There will be a need for an infrastructure to support the public art programme. This will need some sort of administrative back up which would be most logically delivered through the Leisure and Wellbeing Department. This role would include setting up Public Art Advisory Group meetings, organise selection meetings, writing up notes of meetings, etc.

## **PROJECT MANAGEMENT AND CONSULTANCY**

A percentage of the overall contribution will be built into the public art tariff to cover consultancy and project management fees.

The Council will consider appointing a freelance public art advisor, or commissioning agency, to call in on an ongoing basis to advise on new developments, implement the programme and offer project management as necessary. This has worked successfully for other local authorities.

The consultant or agency could deliver a range of roles as appropriate to the scale and importance of the development, for example:

- establishing a project/programme brief and commissioning plan
- advising on the artist's role
- establishing a budget for the artist's research and fabrication costs
- managing a fair and open selection process
- applying for external funding
- developing a public consultation and education programme
- writing the commission contract/s
- project management

For consistency of approach it is recommended that the same individual or agency be retained to advise on the majority of developments and initiatives. However, for when there may be a number of public art projects running concurrently, a pool of project managers could also be established and called on as projects arise. These roles could be advertised and selected through an application process.

## **MAINTENANCE AND DECOMMISSIONING POLICY**

### **Existing policy**

At present maintenance costs for public art works are met through individual agreements with the developer or landowner.

### **Policy for newly commissioned works**

5% percent of the percentage contribution will be built into the public art tariff to put towards a special fund for maintenance and decommissioning. Contributions and commuted sums towards maintenance for up to ten years should be sought, regardless of who is responsible for maintaining the individual public art works.

This approach works well for authorities experienced in commissioning public artworks, for example Crawley Borough Council, whose Public Art policy and strategy was successfully adopted in 1995 keep a central public art maintenance budget, which is added to each year, for their own projects which can be called upon as necessary.

A clear written policy will be required to define the principles of decommissioning and include an agreed process of assessment and a suitable review period of the artwork.

The Council will need to deal with maintenance and decommissioning issues in a transparent way and ensure good communication and consultation between the commissioner, owner, artist and the body responsible for upkeep. As a rough estimate 5% of the original artwork costs would be a reasonable percentage to allocate towards maintenance on an annual basis.

Proposed criteria for decommissioning works might be whether the work still has meaning or relevance for the site and, if not, a recommendation that it should either be moved or decommissioned.

For newly commissioned works issues of decommissioning should be addressed by the commission contract at the outset. All commission contracts should stipulate that the artist provides a maintenance manual which details how often an artwork should be cleaned, the use of any specialist cleaning materials, and advice as to whether this work should be carried out by a specialist firm or by the artist.

A commission contract should include clauses that address

- anticipated life expectancy
- ownership: who owns the work?
- maintenance: who is responsible for checking the condition of the artwork and how often?
- decommissioning: what happens in the event that the work deteriorates or becomes damaged beyond reasonable repair
- relocating: who needs to be consulted if it is proposed that the artwork is moved to another site?

A permanent record of the identity of the artist, other key contacts, all their contact details, and the commission contract should be kept on file.

The artist should always be notified and consulted on any proposed alteration of the site and relocation of the work which would affect its intended character and appearance.

# **APPENDIX 1.1 Tariff for Public Art Contributions, 2011-2012.**

## **Tariff for residential, commercial and retail developments**

This strategy suggests the following apportioned figures to be applied to all developments of 10 or more dwellings, and to retail/commercial developments in excess of 1000m<sup>2</sup> (to be reviewed annually in line with the RPI):

<b>1 bed dwelling</b>	<b>£150</b>
<b>2 bed dwelling</b>	<b>£250</b>
<b>3 bed dwelling</b>	<b>£350</b>
<b>4+ bed dwelling</b>	<b>£450</b>

## **Retail/commercial £10 per m<sup>2</sup>**

These figures will be reviewed annually. The review will consider the response of developers, the tariffs achieved and the recovery of the development market locally and nationally.

# APPENDIX 2

## WORKING WITH ARTISTS: GUIDANCE FOR DEVELOPERS

(For proposed inclusion in SPD Guidance)

*“To achieve excellence in working with artists requires adequate research time, specialist skills and financial investment, so a clear framework is essential for the success for the project, and a vision for the scheme should be clearly articulated from the outset.”*

***‘Public Art in the South East’, Arts Council/SEEDA***

### How to involve artists

Most successful schemes bring in artists at the earliest possible stage, ensuring that their contributions are integral to the concept and design of the overall scheme. Artists can be invited to work alongside architects, landscape designers, engineers, master planners and other professionals contributing their own creative and practical skills as part of a design team.

A number of artists nowadays define themselves as ‘public artists’ and their entire professional life is spent making work within the public realm.

### AN ARTIST’S ROLE

There are all sorts of ways to involve artists in the public realm. It is essential to appoint an experienced artist to lead on large-scale complex projects. Be clear about the role of the artist: are they to be an active member of the design team, are they to be appointed as ‘lead artist’ or ‘consultant artist’, or are they to be commissioned for a one-off work for a specific site or are they to be appointed as artist-in-residence documenting a large scale redevelopment.

An artist’s role within the design team can also be to advise on a particular colour scheme, paint finish, lighting design, or landscaping and planting scheme.

A mixture of being clear about the requirements of the brief, while at the same time being flexible enough to respond to any changes that might occur, is recommended as a route to achieving a successful project.

An assessment of the public art sector by Ixia (the public art think tank) suggests the roles that artists can have include working:

- as members of design teams contributing to regeneration projects through research, reflection and resulting propositions which address the context and functions of a specific site

- to engage creatively with communities in order to explore and articulate issues of local significance
- as commentators, researchers and provocateurs producing either permanent or temporary public art

## **MENTORING/SHADOWING**

Some schemes provide mentoring and shadowing opportunities for early career artists and/or locally based artists. This is a way of bringing on the skills of less experienced artists in an increasingly competitive field.

## **HOW TO SELECT ARTISTS**

There are several ways to select the right artist for the job. It is sensible to do some initial research into what sort of work has been commissioned by other organisations by looking at specialist publications and websites. Many artists have their own websites.

### **Selection methods**

Artists are normally selected either through:

**Open Competition** – by placing an advert in specialist publications and websites. The advantage of this method is the wide choice of artists (up to 100 submissions is not unusual); the disadvantage is that it can be administratively heavy and costly. Artists are asked to apply by sending in images, supporting material and a CV, from which a short list is drawn up. Selected artists are invited to a site meeting. Following the site meeting short listed artists are asked to carry out research and consultation and come up with design proposals. A design fee should be offered to all of the short listed artists for them to carry out the research, consultation and design work. Design proposals should include a written proposal, technical information, accurate costings and presentation of the design in a format such as drawings, sketches, computer images, scale model.

**Limited Competition** – through a long list compiled by a public art specialist or advisors. Artists are then invited to a site visit and to develop proposals for the site.

**Direct Invitation** – where an artist who is felt to have the appropriate skills and experience is invited to be part of the design team and propose work for a particular site, or act as ‘lead artist’ or ‘consultant artist’ to develop an overall vision for a scheme.

The principal publication where commissions are advertised is a-n magazine published monthly with a wide circulation among practicing artists. [www.a-n.co.uk](http://www.a-n.co.uk)

## **HOW TO ESTABLISH A BUDGET FOR PUBLIC ART**

Budgets are set for commissions in various different ways. It is most usual however for the commissioner to identify a total sum within which the artist must work.

This budget checklist lists the main areas to be considered when establishing a budget:

- Artists fees – it is usual practice to identify a total sum within which an artist must work and for the artist to advise the client on what proportion is to be spent on materials, fabrication and so on and to calculate their fees on a percentage basis which can be between 10% - 30% of the total value of the commission depending on their experience
- Materials
- Fabrication costs
- Insurance/public liability
- Installation, where applicable traffic management
- Site preparation e.g. services, landscaping, extra labour etc
- Transport
- Professional fees e.g. arts consultant, arts project manager
- Publicity, documentation
- Maintenance + decommissioning
- Education and community allowance e.g. workshops, talks, presentations
- Evaluation
- Last and certainly not least a contingency, anywhere between 10% - 20%.

## **PUBLIC CONSULTATION**

Some form of consultation with the public and current or potential users of the site will be necessary to gain both formal and informal feedback. This could take the form of public meetings, workshops, presentations or an exhibition of proposals. There are many different ways to go about the consultation depending on the type of commission and the site and location. Consultation should be considered as an investment in terms of making people feel involved and encouraging community participation and ownership.

## **ARTISTS CONTRACTS**

Although specimen contracts for public art commissions do exist it must be stressed that as each commission is individual caution should be exercised when referring to contracts written by other parties. Contract clauses should reflect the requirements of each individual commission and therefore contracts written for another commission should only be used as reference. Depending on the scale and importance of the project the commissioner may benefit from checking the contract with a lawyer.

This checklist lists the main headings that should be referred to when writing an artist's contract:

- Names and addresses of artist and commissioner
- Scope of work
- Copyright issues, reproduction rights, credits and moral rights.
- Role of artist
- Role and responsibilities of commissioner e.g. site preparation, installation costs.
- Fees and payment schedules to include
  - 1) design development stage and 2) fabrication stage of work
- Insurance requirements including public liability
- Defects and warranty terms
- Timetable and key dates
- Maintenance obligations
- Ownership of work

- Decommissioning policy including Transfer of Ownership and removal of work
- Arbitration process

## **INSURANCE**

Most commissioners require artists to provide their own public liability insurance – the most usual amount is £5 million although more coverage can be requested for big budget commissions.

## **CRIMINAL RECORDS BUREAU (CRB)**

If the artist is to work with children or vulnerable adults they will be subject to a CRB check in accordance with the Council's safeguarding policy and an 'Enhanced Disclosure' will need to be provided.

# APPENDIX 3

## LOCAL PLANNING GUIDANCE (CONTEXT)

### **Chichester District Council and West Sussex County Council policy objectives and links with the public art strategy**

Analysis of Chichester District Council and West Sussex County Council strategies and development plans identify key issues affecting future development and many opportunities for public art, as indicated below.

### **WEST SUSSEX**

*Guidance paper on Art in the Public Realm ('Public Art')*,<sup>4</sup> advocates the commissioning of high quality artworks made specifically for the public realm by artists, makers and designers. This paper provides design guidance to developers, hospital trusts, libraries, schools and other investors wishing to involve artists in the designing of public spaces. This document was published as a supplement to West Sussex Design Commission's 'Design Principles', March 2007 which includes references to public art under the 'Public Realm' section.

### **West Sussex Cultural Strategy, April 2009**

The West Sussex Cultural Strategy identifies three strands each with different priorities and strategies for addressing key issues:

1. Gatwick Diamond/Crawley (arts and health); issues - multiculturalism; economic growth
2. rural environment/festivals and local identity; issues – isolation, access to services, public transport, withdrawal of local services.
3. coastal strip; issues – regeneration, migrant population, coastal erosion (especially Selsey), visual arts communities

### **West Sussex Arts and Health Network**

This arts, health and well-being network for West Sussex uses the arts to promote good health, prevent ill health and address health inequalities in West Sussex. This presents an opportunity for public art within new arts and health initiatives county-wide.

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<sup>4</sup> *Guidance paper on Art in the Public Realm ('Public Art')*, published by the West Sussex Design Commission, March 2007 on behalf of West Sussex County Council

## **CHICHESTER DISTRICT**

### **Core Strategy**

The proposed timescale for adoption of the revised Core Strategy is 2011, the first considerations being housing, employment, landscape and character with Delivering Development Opportunities to follow on later. It is essential for the success of this public art strategy and its implementation that public art is prioritised in the Chichester's Core Strategy, given competing demands for money. This report proposes that recommendations for delivery mechanisms and implementation contained in the Public Art Strategy should inform the content of the Core Strategy.

### **Local Development Framework**

A Local Development Framework (LDF) and South East Plan - the Regional Spatial Strategy (RSS) to be produced by CDC and the South East England Partnership Board (SEEPB) will eventually be adopted as the Development Plan for Chichester in 2011, and update The Local Plan and Structure Plan. It is essential that the LDF should encourage the provision of new public art works as part of the developmental process, as the existing Local Plan has.

The LDF will comprise a suite of documents that set out how the local area wants and needs to change over the next few years, striking a balance between environmental, social and the economic needs.

Local Area Agreements (LAAs) will commit local authorities to improving public services and the quality of life of residents by agreeing to a number of targets in the National Indicator Set, with three of these targets relating to the arts.

The South East Plan will determine how many homes are needed to meet future needs in the region, as well as major development opportunities to support the region in areas such as education, transport, and employment growth.

### **Cultural Strategy**

The Chichester District Cultural Strategy addresses four main themes: social inclusion, community safety, community development and lifelong learning and makes the case for why culture is vital in the life of the District. To "encourage accessible art" is one of the community development aims with the recommended action of using:

*"s106 Agreements to ensure that opportunities for open space, playgrounds, public art, sports pitches and other cultural facilities are maximised when potential developments are considered".*

### **Chichester District Play Strategy, 2007**

Adopted in 2007 this strategy provides potential for public art in park design and design development with children. A Play Development Officer has been appointed part time.

### **Sustainable Community Strategy 2009-2026**

This strategy promotes the recognition of the District's heritage and past and advocates the role that culture and the creative economy can play in delivering sustainable communities in the present day.

### **Five Year Housing Land Supply document**

Published in 2006 by CDC this sets out the housing land supply situation for the district for 2007 – 2012 and links to Planning Policy Statement 3: Housing (PPS3).

### **Sports & Leisure Service Plan 08-09 & Longer Term Projects, February 2008**

This plan makes the case that well designed, managed and maintained public space can make a major contribution to securing sustainable economic developments, supporting an aging population, promoting social and community cohesion, ensuring the health and well being of children and young people and reducing perceptions of crime and anti-social behaviour. The plan responds to Government commitment to reversing the decline of urban green space and encouraging a more strategic approach to provision and care of green spaces and the CABA Space ambition to raise the priority of parks and public spaces to increase investment and action from the public, private and voluntary sectors.

The plan highlights sport's contribution to four outcomes reflecting shared priorities of non-sporting partners:

- Improving health and well-being
- Creating stronger and safer communities
- Improving education
- Benefiting the economy

### **SPD for Green Space and Indoor Leisure**

Planned for adoption in spring 2009 this plan advocates the potential for encouraging inclusive community involvement in the District's parks and green spaces through educational, environmental and wellbeing opportunities. There is

a commitment to work with partners to explore potential sites for additional floral displays to improve the aesthetics of land and buildings.

To maximise the potential of planning gain the inclusion of playing pitches, playgrounds, parks and green spaces provision provides an opportunity to include the benefits of public art provision.

### **Local Action Teams and Forums**

The remit of the following organisations all have relevance and linkage to public art initiatives in terms of partnership working:

**Local Action Teams** in Tangmere, Selsey, Chichester East, Whyke and Midhurst with a remit to identify local issues, liaise with residents associations and act as a sounding board for Community Wardens.

**Environmental Review Forum** – a policy reviewing forum which advises on good practice in sustainable development and environmental managements.

**West Sussex Sustainability Forum** - a county wide forum that produced *Time for Action* – an overarching strategy for sustainable development in West Sussex.

### **South East Coast Design Forum**

The SCDF aims are:

- To provide support, awareness and network channels for the South Coast as an area rich in designers, architects and creatives of all kinds
- To generate an authoritative and respected body whose skills are recognised and called upon by local authorities and businesses
- To provide strong links with education establishments to further raise standards and help create jobs for graduates and students
- To highlight these skills through the running of competitions and exhibitions
- To generally raise the awareness and expectations of the South Coast, to turn it about to face the future, whilst acknowledging the historical context of time and place
- To find local and regional solutions to improving the built environment, to incorporate new housing and businesses in a sustainable manner

- To look at the wider implications of climate change and energy decline, to seek solutions that provide viable and sustainable methods of working and living

### **Chichester District: context and demographics**

Chichester District geographically is one of the largest district/borough councils in the country covering an area of approximately 300 square miles with a population of 107,000, which represents about 40% of West Sussex.

Chichester District is well placed to take a committed approach to including public art in the enhancement of the City, towns, villages and rural areas with planned developments for the District.

The district is predominantly rural with the historic Roman city of Chichester, the South Downs, a varied coastline and many picturesque towns and villages. The District is rich historically and culturally with over 200 scheduled ancient monuments, the largest number of listed buildings in a rural district (over 3000), many conservation areas and organisations such as the Cass Foundation, Pallant House Gallery and Chichester Festival Theatre. Historic sites include Bignor Roman Villa, Fishbourne Roman Palace and the Weald and Downland Open Air Museum and Petworth House and Park.

Despite a changing population profile the District has an older population than the average in England and Wales with 29% over 60 and the average house price one of the highest in country. 30.1% are single person households. In terms of community safety the district has one of lowest levels of crime. Despite low levels of unemployment the district is number 11 for low earnings in the south east region, the main employment sectors being in traditionally lower paid public, tourism and horticultural sectors.

In terms of transport there are a higher number of cars than average, given the rural nature of the District.

# APPENDIX 4

## NATIONAL AND REGIONAL CONTEXT

*“Artists working in the public realm make an extraordinary contribution to our experience of public life. Artists are communicators, facilitators, problem solvers, inventors and researchers. They take creative risks, have a willingness to experiment and often redefine questions and problems without recourse to set solutions.”<sup>5</sup>*

*“The quality of the built environment in our towns and cities has a crucial impact on the way they function. Well-designed buildings, streets, neighbourhoods and districts are essential for successful social, economic and environmental regeneration.”<sup>6</sup>*

## NATIONAL PLANNING POLICY GUIDANCE

Planning Policy Guidance Notes (PPG) set out the Government’s national policies on different aspects of the planning process. The Chichester Public Art Strategy promotes an integrated approach to design and architecture whereby the commissioning of public art becomes an integral part of the planning process and is advocated within national policy guidance.

Documents relevant to public art are as follows:

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

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<sup>5</sup> Ixia is a regularly funded organisation of Arts Council England - a “public art think tank” set up to provide guidance on the role of art in the public realm.

Through its activities ixia identifies and challenges restrictive practices which result in limited and missed opportunities for artists working in the public realm. Ixia works with artists, policy makers and implementers within the public and private sectors. It carries out research, supports events and delivers training, and commissions new writing and publications.

<sup>6</sup> Towards an Urban Renaissance, Urban Task Force, 1999

### **PPG1 General Policy and Principles: Design**

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

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

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

### **PPG3 Housing**

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

### **PPG1 General Policy and Principles: Design**

*‘It is essential that town centres provide a high-quality and safe environment if they are to remain attractive and competitive. Well designed public spaces and buildings, which are fit for purpose, comfortable, safe, attractive, accessible and durable, are key elements which can improve the health, vitality and economic potential of a town centre.*

### **PPS6 Planning for Town Centres**

*‘Planning authorities should ensure that development... contributes to a sense of local identity and regional diversity and be of an appropriate design and scale for its location, having regard to the policies on design contained in PPS1 and supported in By design.’*

### **PPS7 Sustainable Development in Rural Areas**

*‘New buildings do not have to copy their older neighbours in detail. Some of the most interesting streets include a variety of building styles, materials and forms of construction, of many different periods, but together forming a harmonious group’.*

### **PPG15 Planning and the Historic Environment**

SEEDA, the Development Agency for the South East, promotes the value of design excellence in the public realm and views the integration of artists within master planning as essential to enable the development of high quality design to shape the future of town and city centres.

SEEDA's Regional Economic Strategy 2006, action 9.8. states its aim to achieve:

*"... a wider understanding and adoption of quality standards and best practice in construction and encourage developers from both the public and private sector to raise their design aspirations".*

CABE (Commission for Architecture and the Built Environment), the Government's advisor on architecture, urban design and public space also promotes improving quality of life through the quality of the built environment, good design and the use of public space:

*'Artists can best become involved at the start of the process, so that they can contribute conceptually to a project – if you use them to bolt-on art work at the end, opportunities are missed and results may be unsatisfactory. If your project has a percent for art policy, you could appoint a lead artist to formulate a creative direction, and advise on how to involve other artists and arts organisations. Using an artist can add considerably to the distinctiveness of your scheme – it may be a factor that makes one bid stand out from the rest in a tendering process'.*

Creating Excellent Buildings – A guide for Clients, (CABE 2003)

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

By Design – Urban Design and the Planning System (CABE/DETR, 2000)

*'Public Art can make a major contribution to giving a place character and identity, bringing people into and through places'*

Urban Design Compendium (English Partnerships and The Housing Corporation, 2000)

*'Green space is a vital part of the public realm. Attractive, safe and accessible parks and green spaces contribute positive social, economic and environmental benefits, improving public health, well-being and quality of life.'*

Green Space Strategies: A Good Practice Guide; Cabe Space May 2004

Arts Council England's national strategy for the contemporary visual arts *Turning point – 2007 - 11* promises to strengthen and prioritise the visual arts:

*"To achieve excellence in working with artists requires adequate research time, specialist skills and financial investment, so a clear framework is essential for the*

*success for the project, and a vision for the scheme should be clearly articulated from the outset.”*

‘Public Art in the South East’, Arts Council/SEEDA

# APPENDIX 5

## THE CONSULTATION PROCESS AND OUTCOMES

The development of the Strategy was informed by detailed consultation with key Council staff from arts and heritage, leisure and well being, design and implementation, environment, sports, parks and green spaces, planning and development control, councillors and one-to-one meetings with other key stakeholders in the District.

Three **evening consultation meetings** with councillors and key community groups were held in Chichester, Petworth and Selsey where a slide presentation showing examples of national public art initiatives was followed by discussion. A full list of consultees follows at the end of this appendix.

Copies of the questionnaire 'A Public Art Strategy for Chichester District' were mailed or handed out to invite public responses with a total of 706 written responses received from individuals and cultural organisations across the district. Although a relatively low percentage of the questionnaires sent or handed out as part of the consultation exercise were returned, those who did respond did so enthusiastically; offering many valuable suggestions as to the contribution they felt public art can make, as well as what sort of public art they liked and what they did not like, and what they would like to see, and where.

As part of the seventh Chichester District Council **Citizens' Panel** a postal survey was distributed during December 2008 to 763 members of 'The Exchange'. This consisted of 638 existing members plus 125 new panellists many of whom were receiving their first survey. The survey was made available on-line with the initial survey introduction letter offering panellists both response options. A survey reminder email was also sent during the fieldwork period to all panellists whose records included an email address to encourage additional survey responses. Overall, 428 completed questionnaires were received and analysed by The Halo Works Ltd. 55 of these responses came via the online survey. This represents an overall response rate of 56%.

A survey conducted through the **Youth Panel** resulted in statistically high returns, with 195 completed surveys returned by 11 – 18 year olds from Bourne Community College, Manhood Community College, Chichester High School for Girls, Chichester High School for Boys, Bishop Luffa, Midhurst Rother School and St Anthony's. These were analysed by The Halo Works Ltd.

An additional 25 written responses were analysed as a result of targeted mailings to specialist organisations SWAG (South West/West Sussex Arts Group), Studios4artists and West Sussex Open Studios.

Almost without exception respondents reacted positively to the notion of introducing more public art to the District and many suggestions were made for future work which have been included in detail below. The reasons given from those very few who did not respond positively to the notion of introducing more public art were concern about quality of work and impact on the environment. Some comments were linked to the perception that public art monies can be diverted from essential Council services such as rubbish collection and highways maintenance. The Council will need to be mindful of this common misperception and address concerns by clearly stating how public art is paid for and through advocacy as public art projects roll out throughout the District.

## **PUBLIC CONSULTATION**

### **Overview**

The importance of creating relaxing, pleasant, attractive, invigorating spaces which lift the spirits and demonstrate a caring approach to the environment was felt to be important. The role of public art to inspire, enlighten and inform and create a 'wow' factor, whether by introducing subtle beautiful designs or creating iconic works, was also mentioned.

Although the majority of respondents focused on Chichester City, many useful mentions were received regarding the towns and the villages and rural and coastal areas. People celebrated the variety of public art in terms of materials and themes and the potential of public art to exercise the imagination and stimulate debate - controversy even - as well as to address the District's rich heritage and cultural history.

The role of sensitively commissioned public art to brighten up unattractive areas, to make people proud of the District, and to improve the overall appearance of the City and District for residents and visitors, was felt to be key. Many respondents commented that successful public art could "lift the feel and appearance of a whole area indicating a cared for approach to the environment", "help to make the public spaces become shared spaces - gives us a common interest/discourse – help to link communities together"; and suggested that public art could "add depth, vision or humour to an area" and if well chosen encourage a greater pride in the built environment" and "provide the opportunity for the public to engage with current art practice".

The need to improve the quality of design of street furniture and signage in the City centre was commented on. The opportunity to commission artworks for parks, schools, hospitals, libraries, train and bus stations, pedestrian precincts and shopping areas, play areas, roundabouts and city, town and village gateways was also identified.

While some understandably wished to commemorate the past there was also a healthy desire to commission work that is of the present and looks to the future.

An appetite for work that is challenging, provocative, progressive, modern and contemporary while remaining accessible and inclusive was mentioned by many.

## **IDEAS FOR FUTURE WORK**

### **Opportunities and challenges New developments with public art potential**

Key ideas that emerged were that public art can reinforce the District's cultural identity and add meaning and relevance to public places. Types of work requested included art trails, sculpture, gateway features, work on roundabouts, light installations, signage, street furniture, art on hoardings and billboards, in parks and play areas and in the city, towns, villages, green spaces and along the coast, canal and on the Downs.

There was recognition that although there are some key visual arts players within the District including West Dean, Pallant House, Cass Foundation and the Cathedral who all commission high profile and quality artworks with an independent or commercial remit, there is also room for other approaches.

As might be expected in a culturally literate City like Chichester many added a note of caution in the commissioning process advocating rigour and sensitivity when selecting artists, and maintaining the highest standards with quality and siting of work ("getting it right") while promoting the desire for work to be challenging, ambitious and stimulating. Consultation revealed that while some people felt that it was the job of the artist to research relevant themes, many had specific ideas and proposals about what they would like to see.

One of the challenges is that the District has one of the highest populations of retired people in the UK and together with high property prices and lack of affordable studio space arts graduates from the University of Chichester do not tend to stay in the area. Therefore it was felt to be important to create opportunities for emerging artists and graduates (approx 150 Chichester University arts graduates annually) and to encourage local talent to stay in the area through mentoring/shadowing opportunities. The majority of locally based artists do not have experience in public art: this presents a professional development opportunity.

The Youth Panel survey revealed that the young people who said they were not interested in public art tended to be in the older age groups, and were more likely to be boys, and those who were in favour of public art wished to see more contemporary forms of art and when asked about themes/types of art 'the performing arts' was thought to be the most inspiring category. These responses reinforce the importance of commissioning works which have relevance to young people and have the potential to involve them through associated education/outreach programmes.

Another challenge is the historic nature of much of the city in terms of conservation and listed buildings status with permission required from English Heritage or the Secretary of State for new developments. Some felt an element of conservatism is evident from some members, key decision makers and also within some council departments which can discourage the commissioning of contemporary and cutting edge work.

Respondents were very clear about what they did not want to see and much reference was made to art seen as 'pastiche of classical sculpture', formal 'old fashioned' sculpture, work that is ' twee', propagandist, ugly, exclusive, pretentious or parochial. Another big message was that public art should be both accessible and inclusive.

## **LOCATIONS**

A need was expressed to address a perceived imbalance between activity and expenditure north (Chichester City, Petworth, Midhurst) and south (Selsey, The Witterings) of the A27.

### **Chichester City**

A number of respondents were ambivalent about commissioning sculpture or landmark works within the City centre as its historic nature does not provide many spare spaces or physical opportunities for interventions. Physically linking old to new areas was seen as a challenge, however green spaces on the periphery of the City were felt to give much potential for public art.

- A number of possible new developments with S106 and public art potential were identified by council officers. These include:
- Improvements to Eastgate Square (but now reaching completion)
- BT building – site next to Museum
- Shippam's factory development
- The Syngenta site, south of Fernhurst, plant research centre, old ICI headquarters, a large site with potential for development
- The West Street proposal to open up area to north of cathedral to create a boulevard style space and remove trees would benefit from artist's involvement in streetscape design, street furniture
- Under the Parks Management Plans a number of developments are mentioned including Fernhurst Recreation Ground and new clubhouse facilities for Chichester City United Football Club

- A number of plans for the Westgate area: Westgate Skate Park, (improvements march 09), an area where there is already some public art, and the possibility of S106 funding. Active Skateboarders group (Ham Rec); and Westgate Leisure Centre Building Development programme – a five year programme for a cycle park, lighting, eternal paving and new leisure facilities
- Through the Bishops Palace masterplan community groups identified two areas where they would like to see public art – a niche within the historic Tudor walls, and a seating area. Not yet costed or funded and improvement plan to be delivered in 2009. CDC’s Sports and Leisure Service plans includes an enhancement of Bishop Palace Gardens including upgrading footpaths and improving soft and hard landscaping features, prior to applying for a Green Flag Award (May 09)
- The City Walls project has been awarded Lottery funding for repair of the structure and enhancement to the public realm through infrastructure improvements – railings, gateways etc - and access to the wall and interpretation. Liaison with the City Walls Officer is important in looking for public art potential as officers and public consider this area needs “something to be bring it alive,” potential for public art, noting that any proposals will need English Heritage consent
- The Grayingwell /Linden Homes site is already under way with *Future City* managing the public art programme and plans for 800 houses and studio provision for studios4artists
- The Council’s own Tower Street Museum project – Keith Williams architects.
- Southern Gateway – Royal Mail sorting offices offers lighting, bridges potential
- Priory Park – storyboards and interpretation potential
- The Guildhall and Oaklands were also suggested as potential sites for public art

### **Town centres**

Shopping precincts, schools, hospitals, housing estates were all mentioned as possible sites for public art. Specific locations are listed below:

## **Petworth**

- The restoration of old Horsham Road cemetery in Petworth with a planned study centre for schools with significant old gravestones might create public art opportunities.
- Roseberry Gardens, grass recreation ground in Petworth – new paving potential

## **Sidlesham**

- Old Mill site

## **Tangmere**

- 2 strips of land on SE corner of village. 100 units application already in

## **Midhurst**

- A number of new developments are planned in Midhurst which have public art and opportunities for forward thinking. These sites include South Pond
- The Grange Leisure Centre, due to be developed from 2009, where a new sports centre with a performance space within the new building is planned
- A new Academy, The Rother Academy, is now occupying the old Grammar School site
- Development is planned for the PCT King Edward VII Hospital site.

## **Selsey and East Beach Pond**

- Oval Field near Bill house
- Entrance to Selsey by Bosham/Fishbourne roundabout
- High Street, Selsey
- J.A.Pye developers (Pye Oxford) proposals for 200 homes
- Plans for a major scheme for the Cultural Olympiad linking with SWAG.
- New provisions planned for Selsey Manhood Community College

## **Bracklesham**

- Bracklesham Bay Community and Leisure Facilities with a play area, MUGA and community building is planned

## **Fishbourne**

- Bethwines Farm - proposal for 200 homes
- Quay meadow, Old Bosham (NT owned)

## **Whyke**

- Whyke Oval Enhancement (Whyke Masterplan) to improve the appearance of the area and provide enhanced facilities and improvements to the public realm for local community

## **Southbourne**

- Plans for 150 – 200 homes

## **Villages**

- There was a plea for public art in villages and rural areas to counter the perception that “everything happens in Chichester”

## **Rural areas/the Downs**

- Many suggestions were made for introducing public art into rural areas, green spaces and the downs and a sense that as the South Downs dominate much of the district this might be a starting point for public art
- A digital mapping project identifying landmarks such as churches, woods, streams was proposed. Several people mentioned Common Ground’s *Milestones* project (Peter Randall-Page sculptures) advocating the sensitive and non-interventionist approach to introducing sculpture to the landscape
- Centurion Way Cycle Path (5 mile route between Chichester and West Dean) was mentioned as a good example of way finding and a fun project utilising an old railway line
- A number of people proposed a sculpture on top of the Trundle

- The Lavant Valley with the River Rother which runs from West Dean to Chichester was another key area which would benefit from public art

## **TYPES OF ART + THEMES**

### **Gateways**

The gateways and roundabouts into Chichester city were identified as key locations where public art could improve the environment. Welcome signs were suggested for Selsey and other towns and villages

A striking artwork which captures the public imagination can be helpful in terms of orientation and wayfinding. ‘*Art on roundabouts*’ schemes have been successfully adopted in Basingstoke, Crawley, Swindon and other towns

### **Art Trails: urban/rural/coastal/canal**

Several suggestions were received for trails including an urban art trail with permanent and changing works, using the starting point of the history of Chichester around the city walls marking the main routes into the city, for example Romans, the Needlemakers, the woolstaplers, the brewery, the old prison at Eastgate, the market, the Sussex Martyrs. Plaques were suggested to record the history of the walls and the mound in Priory Park and outside the City the canal basin and the walk along the canal to bring back memories of forgotten industries and occupations. An alternative could be the introduction of artwork set within paving or situated on the walls of existing buildings which reflect the heritage of the city

A number of people proposed art trails along the coast and the canal basin. There is potential, for example for a public art trail along the nine-mile stretch of foreshore from Pagham Harbour to Chichester Harbour

The coastal realignment programme at Medmerry may offer some opportunities

The *Chichester Canal Basin Strategy* has already started a commissioning programme, with work by Kate Viner and further temporary and permanent commissions to follow. The aspiration is to have a sculpture trail of approximately 3 miles long along the canal path from the City Centre to the Marina which could be extended depending on the success of phase 1. The project is led by Terra Firma Landscape Architects and funded by the council. A trail from outside Petworth House into the town centre was also suggested

### **Coastal initiatives**

There is great potential for some exciting public art interventions which address climate change, environmental and sustainability issues in partnership with the Environment Agency and other agencies. These could link with the district’s Coastal Development Strategies for example the East Solent Shoreline

Management Plan (SMP) which covers frontage from Selsey Bill to Chichester Harbour and strategic coastal defence options to deal with the rise in sea levels increasing flooding risks. A LDF is planned to deal with spatial issues and balancing environmental, economic and social needs for land and buildings.

### **Statues/sculptures**

A number of respondents requested sculpture in specific locations. While there will always be a place for sculpture it would also be interesting to incorporate allusions and references to the district's rich history through public art projects using text and imagery imbedded into, for example, paving and the fabric of buildings.

### **Light installations**

There is great potential to animate city and town centre buildings such as Market Cross, the Cathedral, Priory Park and the Guildhall, the Festival Theatre, and other frequently visited areas such as Bishop's Field by introducing a programme of temporary light interventions.

### **Signage**

There is an issue of linking signage of the city to the parks. Park signage and interpretation also needed. This could create an opportunity to commission contemporary modern designed signage in city and town centres with local maps which would assist visual coherence and aid orientation.

### **Street furniture**

Seating always provides an opportunity for individual design and there will many unexploited areas in the district which could benefit from improved seating. Memorial benches were mentioned as a potential design area for artists' involvement.

As well as seating there are opportunities for artist-designed bollards, fences, railings, gates, balustrades, lampposts, tree grilles – all of which will introduce individuality to a new scheme.

### **Billboards and hoardings**

There was enthusiasm for using billboards and hoardings around developments as a vehicle for public art, for example fine art, photographs which would have the potential to attract sponsorship and for partnership working with developers.

## **Water features**

A few respondents requested water features or fountains. A note of caution should be issued here about the expense of installing and maintaining water features and the environmental impact. However, on the positive side, a well designed, maintained water feature can add great character to a city or town centre, for example sculptor William Pye's water features installed at Bristol Harbourside and in Birmingham's Victoria Square.

## **Temporary sculpture exhibitions, events and festivals**

There was great enthusiasm to build on the district's tradition of festivals, events and performance and see a changing displays of public art. I Am Joy Arts Festival, for example, is in its second year combining visual arts, dance and music and targeting the 15 – late 20s age group.

A surprising number of respondents expressed a desire to see changing exhibitions of sculpture and other artworks, citing the 4<sup>th</sup> plinth commissions at Trafalgar Square as a model. In fact there is already a tradition for temporary changing exhibitions in the locality: in the Cathedral precinct, as part of the Chichester Festival and in the entrance to Goodwood Estate. There was a feeling that changing exhibitions would attract attention and encourage debate more than more permanent features.

Specific suggestions including trialling a temporary sculpture event and working with school children to design elements in Castlefield.

Temporary events such as Artangel's project in Margate where Antony Gormley was commissioned to work with local residents and schools to create a giant sculpture which was then lit as part of a festival performance event. This approach was felt to be useful in terms of raising debates about public art, what it is, what it is for and profile building.

Some respondents suggested an initiative similar to the King Bladud's Pigs in Bath (originated by the Zurich cows) whereby local businesses each sponsor a sculpture decorated by a local artist – a theme of sheep was proposed for Chichester the history of Pallant as a sheep market.

A link can be made with the proposed '*Chichester City for the Arts*' heritage and cultural initiative – a scheme, led by SWAG a Chichester based arts member's collective within the Chichester area including Pallant House Gallery, Chichester Festival Theatre, Chichester Festivities, Fishbourne Roman Palace, Chichester Cathedral, Weald and Downland Museum, West Dean, University of Chichester, Cass Foundation.

Chichester Gate - New media screenings

### **Parks/Play areas and Landscaping/Planting**

There is much potential for public art in park design and in the provision of play areas and facilities for children. In an initiative driven by volunteers carvings on play equipment at Wick Oval proved successful and are well used. This approach illustrates the value of community involvement in creating some types of art especially when building new communities. CDC's 'Large and small leisure and rural playground grant' to improve play sports, leisure and play provision facilities throughout the district could be used to enhance public art provision in this area.

Other potential areas: Oaklands Park, New Park Road gardens, City walls, Cathedral close and green, Florence Road playing field.

### **Transport**

There is potential for introducing public art at railway and bus stations and by commissioning artist designed bridges was mentioned by a few.

### **Heritage/literary/cultural themes**

Public records, church records, street names, roman history, marine history, twinning with Chartres and Ravenna (mosaic connection) were all suggested as good starting points for artists' research.

Prominent individuals mentioned with a connection with the district:

Bishop George Bell

William Blake

Eric Coates (composer of Desert Island Discs theme tune)

Walter de la Mere

T.S Elliott

Edward Heath

Antony Hegarty (Antony and the Johnsons)

Holst

Patrick Moore

Philip Jackson

## **PUBLIC RESPONSES TO QUESTIONNAIRES**

### **What people like about public art/ What does public art mean to you?**

“it is free, therefore available to everyone”

“successful public art can lift the feel and appearance of a whole area indicating a cared for approach to the environment”

“it helps to make the public spaces become shared spaces - gives us a common interest/discourse – helps to link communities together”

“public art includes anything which can be experienced in or from a public space. I have nothing against sculptures but would welcome a wider definition including the idea of public spaces for performing art, planting of trees and shrubs, concerts, landscaping etc.”

“public art can be viewed from all angles and lifts the spirits of local residents. It is out of the ordinary, on a scale that would not have been thought of”

“it depends on the art! And where it is sited”

“as well as being thought provoking, it can also be great fun and put a smile on people’s faces. It encourages people to take a fresh look at their environment, not just the art itself, and provokes discussion not only among groups of friends who may be viewing it together, but also between individuals who may simply be standing/sitting next to each other when viewing it.... If well chosen it can encourage a greater pride in the built environment”

“sadly it is often not relevant and poor value for money”

“I like public art to be subtle, unexpected and to be a sensitive ‘fit’ with its location. If permanent the piece would be made of enduring materials of excellent quality, vandal-proof (as far as is possible) and it should be well maintained”

“too much public art is not a good thing – little and of high quality, by artists of high repute, or emerging artists of promise is preferable”

“public art is far more diverse than I had imagined. Anything that is imaginative and original that provides interest”

“often large, aids reflection, can add grace/beauty/historical context, humour (e.g. Centurion Way). If abstract can add interest/mystery. Angel of the North is symbolic of life past, present and future”

“things that are quirky, fun, bold, elegant and connect with place”

“public art gives a place an identity. It can give pleasure for those who experience it. It is the means of expressing meaning and provoking reflection. It assists the sense of belonging in the community in which it is practised”

“ it means pieces which fit into the environment and add in some way whether permanently or temporarily. It is a statement”

“it brings added depth, vision or humour to an area and awareness ...including what ART is now for the general public”

“artwork which is in the public domain and not confined to the gallery space”

“wide variety of forms that it can take”

“public art inspires confidence in the existence of a community and can assist that community in developing a cohesive and inclusive character. Without it we are drones in a sterile world of municipal functionality and the banality of commercial interests.”

“everything... human expression is a valuable liberty and it is spirit lifting to experience its presence in whatever form”

“it lifts you out of mundane every day life and makes you think. Gives regular passers-by something beautiful to look at every day. If done well public art can enhance the surroundings and give pleasure”

“art produced by local artists collectively with schools or local institutions representing the inhabitants past and present of the area. Public art enhances the City and creates pride and awareness in the inhabitants”

“the opportunity for the public to engage with current art practice. Site specific work. Public art can open minds, offer opportunities to artists and uses public spaces”

“art can provide an accessible bridge between our cultural history and how we express ourselves today. Particularly good when it increases knowledge or awareness of my environment”

“work that improves the environment and the lives of those living, working, visiting...”

### **What sort of public art would people like to see in the Chichester district?**

“an eye catching ‘Welcome to Selsey’ sign”

“performing arts venue, including a permanent gallery for local artists in Selsey”  
“a Selsey Museum”

“sculpture celebrating our good fortune in living in this beautiful area of the Downs, in a lively city close to the sea e.g. a figure on the Trundle looking across to the IOW; a family group going to the theatre (sited outside the theatre); a windsurfer at Wittering Beach/East Head; race goers/golfers/walkers; sailing dinghies etc etc.”

“works that give expression to the character of the ‘local’ communities and the beautiful natural environment”

“...strongly agree there is a place for the transient, as well as, or even instead of, the permanent. Regular replacements or circulation of sculpture will engage popular attention more than anything permanent.

“carefully commissioned and curated works by major world artists comparable to works in Pallant House – on the streets or in public places – art in its own right”  
(see Barcelona, Bilbao, Valencia...)

“20<sup>th</sup> century British art in open spaces. One or two really great commissions is better than bits of art littering the streets”

“Must to be top quality – conservation area and be in keeping with quality and interest in Pallant House”

“Large installations at roundabouts to brighten things up – the French are good at this. Designs which relate to the city of some aspect of life around the city e.g. the cathedral, sailing, the Downs, horse-racing...”

“The pedestrianised centre of Chichester lends itself to street sculpture”

“temporary exhibitions of, say, 6 months are good because people don’t take them for granted and it enables the public to be exposed to a wider range of art (4<sup>th</sup> Plinth in Trafalgar Square a good example of this)”

“lighting schemes have been suggested and are needed around Cross and Council House [Chichester] With our Roman connection mosaics would be appropriate”

“ ...nothing that would clash with the view of the Cathedral Spire as a landmark feature for miles around...works of art that reflect Chichester’s flatness – perhaps works of a low-lying nature or situated on the walls of existing buildings might be preferable to free-standing pieces which need plenty of space around them”

“...no preference. Originality and relevance to the site”

“art the public can vote on... art the public proposes, art made by the public – not just a select bunch of artists – use open competitions and public panels to shortlist pieces, not selected artists and selective panellists”

“...sculpture proportional to the site...a fountain (vandalism/cost of upkeep?) – perhaps as part of the developments at the Canal Basin”

“work in metal, stone, wood, textiles, glass, ceramic, metal and combinations of these in large and smaller forms and in open public places, gardens, parks and on the seafront”

“something really contemporary, eye catching and a bit provocative. Not something traditional and ‘safe’ ”

“anything with merit. Accessible, inclusive, progressive, forward looking and suitable”

“something inspiring and uplifting and relevant to the area. But not crashing waves as seen at the entry to Selsey!”

“work representing the colourful history of Chichester...artworks which encourage people to think of the past use of the city in new and interesting ways”

“All! Sculpture, textiles, painting, video, light, performance, you name it!”

“permanent structures...engendering a deepened sense of place and time”

“anything that cheers me/uplifts me”

“ as part of the streetscape in Chichester city. In the vicinity of the cathedral – suggestion that the railings along West Street should be re-instated – an opportunity for something imaginative?”

“some inspirational public art for the city would be fantastic. It would be a shame however if any project ended up being just another statue. Chichester has so much heritage both historic and cultural that spark the imagination to link its past with its present and act as a ‘beacon’ pointing to its future. The more contemporary and controversial the better!”

### **What sort of public art people do NOT want to see in the Chichester district**

“formal ‘old fashioned’ sculpture”

“pastiche of classical sculpture”

“any old thing called art, street furniture masquerading as art – small minded parochial, and predictable representations of famous people”

“twee and pretty-pretty. Don’t want children’s’/students’ unless good quality i.e. don’t have it because kids made it, have it because it is good”

“anything that invites vandalism...this requires consideration of the kind of material used in the work”

“...whilst our ideas about art should be challenged, as a cathedral city Chichester would be more comfortable at the moderate end of extremism in visual art”

“large TV screens as planned for major cities”

“art that is overscale”

“...nothing that is not permanent – though temporary structures moved around the community would be acceptable. Resource using structures such as lighting should not be contemplated (climate change)”

“anything of concrete, recycled metal or too abstract”

“top-down chosen art that is expensive, exclusive, pretentious, unpopular, cerebral and insensitive”

“no objection to temporary or transient works of art so long as there is residue left...not keen on school projects or art with sculptural texts”

“no twee art please!”

“nothing ugly, propagandist, self advertising”

“no bonkers schemes”

### **Potential themes for public art**

“no. do we need themes? In Chichester these are often represented in street names – art could fall in with this i.e. St Agnes Place could have had sculpture of Keats (+Shippam Street a sculpture of a paste pot!!!)”

“sea...downs...history...anything marine (sails, boats, lifeboats, mariners); reminiscent of Downland (poetry/Walter de la Mere etc); “historic stuff (Neolithic, Roman, Saints, WW11 etc)

“we have a rich history and this could provide subjects for new public art. Similar work to the mosaic in Crane Street, celebrating human achievement would enhance the location. The City’s twinning with Chartres and Ravenna should also be celebrated (stained glass and mosaics)

“why not across the region to create an urban/rural art trail that could engage locals and visitors alike”

“something involving water...”

“impact of the Romans use of Chichester as a efficient harbour... the impact of ancient yew trees in Kingley Vale on belief systems at that time”

“The South Downs dominate much of the Chichester District, so something to reflect that”

“harbour”

“sailing and farming”

Holst, T.S Elliott, Edward Heath

“Romans”

“past relationship to the sea and Roman heritage...”

“Civil War figures e.g. Westgate roundabout, needlemaker near Eastgate, friar near Priory Park.

“the history of Chichester: Romans, the Needlemakers, the woolstaplers, the brewery, the old prison at Eastgate, the market, the Sussex Martyrs. Plaques recording the history of the walls and the mound in Priory Park and outside the City the canal basin and the walk along the canal to bring back memories of forgotten industries and occupations. ...an art trail with changing works so it

never becomes static rather like the 4<sup>th</sup> plinth in Trafalgar Square and different organisations headed by artists could be invited to realise and submit work”

### **Areas where people would like to see more public art**

“in Selsey – to increase the number of tourists”

“in places where activities take place e.g. a walker on the top of the Trundle; a racegoer on the northern slope of the Trundle with binoculars looking across at the stands at ‘Glorious Goodwood’ etc.”

“Public awareness of both present and future public art could be promoted with the development of ‘a trail’ e.g. including St Richard outside the cathedral and the figures along the Centurion Way etc”

“ I would be pleased to work with you on developing a project at the Horsham Road Cemetery, Petworth. This is being developed as a wildlife and study centre”

“‘where’ is as important as ‘what’. The positioning of the Wave sculpture on the way into Selsey is an example of lack of thought or understanding .... In itself it could have been very good; as it is it is just a mess”

“some... should be in the most public places – the High Street for example. But some could be more secluded to lighten some of the dreary housing estates, or to mark spots of interest, maybe Selsey Bill itself, or to commemorate some local happening or resident”

“landmark sites such as Oval Field by Bill House, Selsey – entrance to Selsey on B2145, Bosham/Fishbourne roundabout”

“Via Ravenna roundabout near Westgate Centre – it is a total disgrace and has been for years”

“the green space adjacent to the theatre in Chichester....though, are there sports pitches there?”

“canal basin and Trundle”

“I am ambivalent about too many permanent pieces of public art. It would be interesting if there were more temporary interventions that highlight places of interest now and then.

“sculpture with historical associations. Gladiator in amphitheatre? Something ethereal/spiritual in Bishop’s Palace gardens” Musician/sheep in East Street to

recall past use? Bishop George Bell near Cathedral? Fountain of grace? Roman soldier south of walls? Actors”

“parks, pedestrianised areas. Footballer in Florence Park? Roundabouts? Riverside walk south of City Walls by Prebendal playing fields – make this a place to be proud of. Must have pride in our city”

“If West Street is made into a piazza could there be a fountain? A podium for (temporary) display of local talent”

“Selsey Bill; beaches; Downland ‘peaks’; roundabouts (just look at the average French roundabout that has sculpture relating to the destinations leading off the roundabout) by the A27

“Chichester City has many qualities but apart from architecture there is little public art. The pedestrian precinct would lend itself to some modest works – perhaps at the points where public seating is provided”

“Chichester centre itself is quite small and already has a lot going on so ..somewhere else that needs a bit of a lift. Maybe on a roundabout ... or placed at a strategic entry point to the city”

Oving north – land art commission?

“trail from outside Petworth House into the town”

“Roseberry Gardens – grass recreation ground in Petworth – new paving”

“a trail around the City Walls, entry ‘gate’ on the main routes into the City”

Kingley Vale

“libraries, town hall, open spaces in and around the city, stations, hospitals”

“temporary hoardings”

**Views about whether asking developers to provide public space for things other than visual art (e.g. performance art, community festivals or celebrations) is a good idea**

“yes but 106 monies are already in great demand”

“yes it is a good idea, but only one amongst many possible uses of development contributions”

“yes indeed and much needed – but – the right people and money to animate the spaces has to be identified”

“not really. We already have precinct etc. Asking developers for it is a lazy way for them”

“not at the moment, but I have no idea what development is planned for Chichester’s existing open spaces. Anything that preserves green spaces should be encouraged...”

“yes if not good visual art projects put forward”

“only if there is a budget to ensure the events are fun properly and regularly and professionally”

“excellent”

“yes but the community must determine what is needed. Better to get a commuted sum and give it to the community for Art use – most developments have to include open space. Pointless that each development should have a mandatory bit of public art.”

“acceptance by general public might be slow if standards in other things are not met e.g. providing good pavement surfaces and enough benches is more important to older ward member than public art...involving the young in decisions is important. Schools ideas? Without their involvement public art could be treated as vandalisable”

### **Additional points**

“more emphasis should be put on combating the ugly and on adding new features. Ugliness includes e.g. the welter of unrelated and incongruously positioned traffic and other signs and street lighting – the whole street furniture scene. Why not have a policy for the whole of the district?”

“beauty and ugliness are subjective.. but nevertheless there should be some properly trained/educated people involved in the planning process. Planners at the moment seem to given individual, or perhaps team, responsibility not only for technical matters but also for the aesthetic aspects on which they may not be qualified to pronounce...could not some of the money available help to fund either a qualified committee or individual review of all applications from the aesthetic point of view”

“attention has to be paid to the likeliness of vandalism, particularly of sculpture, plantings etc. Common sense must dictate how to minimise this risk in each case”

“often lighting and seating are best purchased from specialist designers who have some mass produced items. This is more economic and often more robust (and easy to replace) than artist-designed pieces”

- “each parish/town council to have a ring fenced ‘arts pot’ (administered by CBC?) into which commuted planning gain payments for developments in that Parish are made
- immediate revision of S106 guidelines for District to get planning gain on sites of net unit (as done in Windsor and Maidenhead) some [not all!] could go the arts pot
- absolute transparency in selection and procurement (Selsey Wave....who decided, at what costs, who benefited financially etc.)
- genuine widespread grassroots community control of selection and siting, particularly by use of open competition and public preference voting on entries
- economy – use of ‘on loan’ pieces (especially by ‘unknown’ artists) to vary displays and keep costs down

“maybe a good idea to have a public vote on entries before they are commissioned”

“competitions open to Sussex based artists would generate good publicity. Use students from university”

## **SUMMARY OF PUBLIC ASPIRATIONS**

- Introducing a changing programme of artist designed planting schemes where roundabouts are planted with a theme relevant to the location
- Introducing urban, rural and coastal art trails
- Appointing an artist-in-residence to research and track pedestrian routes into and around city and towns - ‘action research’ - or for bigger projects using an analytic and predictive model of pedestrian movement to plan and inform the design of public art in urban areas

- Through the existing Chichester Canal Basin Strategy, extend the art route/trail along the canal, with sculptural works, seating and temporary projects
- Commissioning recorded sound pieces which can be installed into street furniture such as bollards or specially commissioning listening posts, based for instance on an oral history project with local residents, and history and creative writing societies
- Considering the potential for public art interventions which address climate change, environmental and sustainability issues in partnership with the relevant agencies
- Considering incorporating allusions and references to the district's rich history in subtle and symbolic ways through text and imagery imbedded into, for example, paving and the fabric of buildings
- Introducing a series of temporary light projections and installations to draw attention to existing buildings as well as new developments in the District
- Investigating the role of artists within urban design teams
- Involving artists in creating individual and unique street furniture, bollards, fencing etc within new developments
- Encouraging developers to use photography and text on hoardings of new developments as part of the public consultation process and to raise awareness and interest in any planned permanent pieces of work within the development
- Considering temporary site based exhibitions
- Staging night time public art events based on performance including dance and music to help keep people in the city and town centres, developing links with existing Festivals and events
- Introducing artist designed planting schemes, in collaboration with district/parish/town councils open spaces departments which could be located throughout the district
- Involving artists in the design of recreational and play areas to encourage children and families to explore green spaces
- Introducing interactive art into green spaces via planting schemes, both temporary and permanent

- Considering railway and bus stations as a location for artwork, for instance artist designed decorative painting finishes, and considering involving an artist on the design team for any planned new bridges
- Commissioning writers to collaborate with visual artists to create new text based work by artists either temporarily or permanently sited

## CONSULTEES – CHICHESTER PUBLIC ART STRATEGY

Jonathan Banks	Chief Executive, Ixia
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Anne Bone	Arts & Heritage Manger, CDC
Cllr John Conner	Selsey North Ward
Anthony Colpoys	Ebernoe Parish Council
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Susan Cutts	Open Doors – West Sussex Art Trail
Richard Dollamore	Planning Officer, CDC
Peter Filtness	Area Planning Manager, Southern Development Control
Michael Follis	SWAG Ltd, Chair
Stephanie Fuller	Public Art and Architecture Officer, Arts Council England
Louise Gibbons	Project Leader LDF, CDC
Mick Gore	Parks & Green Space Officer, CDC
Frances Guy	Pallant House Gallery
Duncan Hanner	Arts Development Officer, CDC
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Tim Sandys-Renton	Studio4Artists + University of Chichester
Tony Shelter	
Olivia Stephens	Canal Basin public art project + Studio4artists
Ruth Wells	Leisure Project Officer, CDC
Ian Wightman	Historic Buildings Advisor, CDC
Stefan van Reay	Pallant House Gallery