

Derwent Valley Mills World Heritage Site Public Art Strategy



For
Derwent Valley Mills Partnership

March 2006

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1. Introduction

The Derwent Valley Mills World Heritage Site has an immense educational and cultural value. Its World Heritage status brings enormous opportunities to broaden audiences, encourage tourism, and to enhance the distinctive quality of its cultural landscape.

As a place born of creativity and innovation, the Derwent Valley Mills Partnership sees the role of public art, in its widest sense, of continuing that tradition through the creative imagination of artists in all art forms.

Rather than the traditional view of public art being sculpture, public art in the Derwent Valley should be promoted as a wide-ranging arts programme, encompassing the performing arts, as well as writing, the visual arts and crafts, and newer forms of expression such as video, digital work and installations. All created within the context of a World Heritage Site, and all drawing inspiration from the site, its history, landscape, and people.

The terms of Reference for the DVMWHS Tourism, Arts and Heritage Sites Panel includes: Integrating tourism and cultural strategies within the site with wider strategies pursued by county-wide and regional agencies. In line with this, this strategy provides a framework for the WHS to enable both wider and more local arts strategies and policies to be encouraged.

The Strategy is designed to encourage DVMWHS Partners to promote a wide range of public art commissions and programmes. This can be through the Planning process where a Local Authority has a Public Art Policy, or where Partners are planning specific events or celebrations such as our popular Discovery Days. Previous arts projects and commissions have been much enjoyed by visitors and residents as they provide an extra attraction, as well as a unique insight to a particular aspect of the World Heritage Site.

To promote best practice and high standards the strategy includes commissioning guidance and practical assistance through the DVMWHS Partnership Arts Steering Group. The Arts Steering Group is forming a sub-group (the Public Art Steering Group) which will be able to offer advice and assistance to Partners, as well as public and private sector developers.

By using the Context and Artistic policy sections of this report we can ensure public art in the WHS is of a high standard, appropriate to the WHS and of benefit and interest to residents and visitors alike.

Over time, with your support and participation public art in the WHS will grow and develop to provide additional attractions for tourists which will both inform and interpret the WHS in a variety of ways which add to the unique experience of visiting the Derwent Valley Mills.

2. A Vision for Public Art in the DVMWHS

The Derwent Valley Mills World Heritage Site is a place born of innovation and creativity. Public art in the valley should exemplify this tradition and be of a quality that befits a World Heritage Site.

Projects should provide new ways of interpreting the site, its landscapes, its buildings, people and history, adding a new layer of understanding and enjoyment for residents and visitors alike.

Projects can include for example: temporary exhibitions, creative lighting projects, temporary installations, open studio events, permanent sculptural projects, theatrical and musical performances, poetry, and textile projects. All derived from the WHS and wherever possible involving local groups and communities.

Over time the artwork commissioned will become a new cultural destination alongside the magnificent built and natural landscape of the Derwent Valley Mills.

3. Research

In addition to the interrogation of plans, policies and strategies, a number of interviews with key Officers and stakeholders have taken place together with site visits and in-depth discussions with the members of the Arts Steering Group.

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

- There is good support and understanding within the WHS and the arts sector for the development of public art, the arts within the DVMWHS and their benefits. These include, environmental, employment, educational, social and recreational benefits.
- Public art should include all artforms
- Public art should be considered as temporary projects as well as permanent.
- Public art should add value to the visitor's experience of the WHS and provide an innovatory interpretation, or 'artists vision' of the WHS.
- An artistic 'presence' should be established within the WHS through professional working artists and makers.
- The County Council and Derby City Council both have adopted public art policies.
- The County Council and Derby City Council both have strategies for encouraging the establishment of Creative Industries through workspace development and promotion through initiatives such as the Derbyshire Arts Partnership.
- Artwork should be contemporary and innovatory in keeping with the historic tradition of the Derwent Valley.
- There is a lack of high quality bespoke 'arts spaces' currently within the WHS to present artwork.
- The WHS contact point for information/ advice and project management of public art projects is the Derwent Valley WHS Arts Steering Group or its individual members.
- For large-scale projects the Derwent Valley WHS Arts Steering Group should engage the services of a suitable consultant to manage projects.
- The Derwent Valley Mills World Heritage Site Tourism, Arts and Heritage Sites Panel and its individual members can provide a Championship and a 'guiding hand' role for the arts in the WHS.
- The Derwent Valley Mills World Heritage Site Tourism, Arts and Heritage Sites Panel provides a network, partnerships and resources for artists and makers working within the WHS.

- There are a variety of partners within the WHS able to assist in the development and delivery of a public art strategy.
- There is a need to engage artists from the local to the national.
- Need for a maintenance and decommissioning code
- Public art has a role in assisting with the delivery of other strategies including local and regional Cultural Strategies, local and regional Tourism Strategies, in particular Time for Culture, 12 Steps to 2010 (Step 10: Tourism and Culture develop cultural tourism and Develop the Creative Industries Cluster)
- There are good arts and education connections within the WHS, and a wealth of material is being made available.
- In the longer term there are opportunities for major commissions associated with major developments within the WHS.
- Derby University has the potential to become a key partner in developing a long-term, innovatory, artistic presence through an Arts and Humanities Research Council funded research project.

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

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

4. Key aims of the strategy

- To help promote the World Heritage Site's attractiveness as a place to visit, enjoy, understand, live and work in.
- To create site specific work that is from and about the WHS that is of highest quality.
- To assist in developing the creative industries.
- To assist in creating a creative voice within the WHS.
- To build partnerships between cultural providers, the DVMWHS Partnership, Educators and stakeholders to ensure sustainability and a varied yearly programme of activities.
- To assist tourism by creating new permanent and temporary attractions.
- To provide a long-last legacy through commissions, documentation and publications.
- To provide innovatory and creative interpretation through an individual or group artistic vision
- To build on good practice within the WHS and the County's and City's distinctive cultural strengths.
- To develop new influences and new practices
- To adapt to new opportunities, changing needs and new technologies
- To offer opportunities for participation, research and learning.

5. Key Objectives of the Strategy

- To develop procedures through which artists, education and cultural providers may work with the WHS Partnership and others officers to create an integrated programme of public art in its widest sense.
- To establish mechanisms by which the DVMWHS Partnership and key stakeholders and agencies may work together to lead, stimulate and support a broad public art programme.
- To make provision for the creative use of existing budgets, and for the attraction of new funds to the DVMWHS Partnership in support of such a public art programme.
- To employ the widest range of educational approaches in order to encourage the greater understanding and enjoyment of the role and value of public art in the WHS.
- To provide a means of support for the management of public art through a DVMWHS Public Art Steering Group.
- To provide an artistic framework for projects within the WHS.

6. Summary of Recommendations

1. Adopt and implement the Public Art Policy on all major development schemes within the WHS.
2. Adopt the artistic policy to ensure high quality and coherence of approach to arts projects.
3. Adopt and implement a standard commissioning process for work within the WHS.
4. Establish a Public Art Steering Group to oversee, monitor and champion public art within the WHS.
5. The Derwent Valley WHS Arts Steering Group has a pivotal role in driving forward the public art strategy through engaging partners and where appropriate engaging professional assistance.
6. Establish a yearly arts events programme alongside the Discovery Day.
7. Develop partnerships with Derby University and other cultural providers to provide temporary arts projects that have a public dimension.
8. Assist the development of an artistic presence through creative industries strategies, providing workspace for artists and makers to assist the retention of textile and other arts graduates.
9. Publish an illustrated advocacy document which shows artists proposals for sites within the WHS to promote public art to public and private sector developers.

7. A definition of public art for the DVMWHS

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

The definition offered here is far more abstract and is used to describe almost all art forms including, sculpture, mosaics, photography, paintings, writing, iron work, glass, ceramics, carving, textiles, film, lights, and performances, both musical and dramatic. What makes the works, public art is the process of involving contemporary artists with the public realm - both its physical aspects and the social utilisation, and the commissioning process that creates work for and appropriate to a specific location..

The high environmental quality of the World Heritage Site and its designation means that there are severe constraints upon any permanent additions to the sites.

Although permanent commissions will be delivered by new developments within the WHS by implementing the public art policy, the broader range and quantity of arts projects are designed to be temporary.

A wider range of opportunities for artists within the WHS will provide:

- A higher level of visible activity for the public.
- A greater range of attractions.
- Differing methods of interpretation and understanding of the site
- A programme of activity which engages local communities and local education establishments.
- A range of opportunities for artistic voices from different art forms.

For the DVMWHS projects which involve lighting/projections, contemporary interpretation through different media, textiles, performances, art installations and temporary events are particularly appropriate.

8. The Public Art Policy

To ensure a long term commissioning programme of public art throughout the WHS it is essential that a Public Art policy is adopted and implemented for new major developments within the WHS and where appropriate smaller scale environmental improvements. These can range from private sector residential schemes, to new public sector buildings, and the redevelopment of public open spaces.

A public art policy is normally implemented through the planning process through section 106 agreements negotiated by the relevant planning authority. The DVMWHS is not a statutory consultee on planning applications but significant applications affecting the DVMWHS are referred to the Partnership and the Partners should raise the possible inclusion of public art within a major development with the local planning authority, and encourage the local planning authority to negotiate a public art scheme within the Standard Commissioning Guidelines with the assistance of the Public Art Steering Group.

Both Derby City Council and Derbyshire County Council have adopted public art policies. Both policies are appended to this report for information.

A Public Art Policy for the DVMWHS Partnership (based on the County Council's policy) is given here.

The Derwent Valley Mills World Heritage Site Partnership encourages the involvement of artists and the provision of arts and crafts as an integral part of the building projects and environmental improvement schemes, public or private, within the WHS.

DVMWHS Public Art Code of Practice

Artists will be employed within capital projects within the WHS in five main ways:

- To work with design teams to provide an appropriate artistic dimension and an enhancement to the whole design process which responds to the Artistic Policy of the DVMWHS Partnership.
- To work with local communities in developing ideas that can be integrated into capital building works, thereby involving local people in the process of creating their own environment and bringing about a better sense of ownership and pride in their locality.
- To help procure or create artworks of the highest quality, which have a major impact on public spaces and contribute to the understanding and interpretation of the WHS.

- To boost community participation, understanding and enjoyment through a diverse range of artistic activities.
- To increase understanding of the built and natural environs of the WHS.

The DVMWHS will encourage all public and private sector developments related to the disposal of land or the requirement of planning permission (including new building, rehabilitation, restoration and external landscape work) to include the concept of integrating art within their schemes of work when preparing their proposals. In particular, developers will be sent a copy of this policy and further guidance to assist them in complying with the policy. A Standard Commissioning Guide is provided in the appendices.

The artistic input should be considered at the earliest stage of a development. Artists should be involved in the creation of development proposals as a member of the design team and will be expected to develop their work in collaboration with the local community and users of the public building/site.

Any artwork commissioned should be of the highest quality as befits a World Heritage Site. Artists and crafts persons should be paid at professional rates, appropriate to the commission. The commissioner/developer will be responsible for the proper maintenance, repair, conservation and potential decommissioning of the work of art or craft commissioned by them and should ensure that any subsequent owner also accepts this responsibility. Any permanent or long-term public works of art will be subject to rigorous quality standards.

Commissioned artworks should be accessible to the whole community.

DVMWHS Public Art Steering Group

The Public Art Steering Group is a sub-group of the DVMWHS Arts Steering Group responsible for approving, co-ordinating and reviewing the implementation of the DVMWHS Public Art Policy on major development schemes. The minutes of their meetings will be reported to the Arts Steering Group and through them to the Tourism, Arts and Heritage Sites Panel.

Represented on the Group are:

- DVMWHS Partnership member
- Member of the DVMWHS Arts Group
- Member of the Derbyshire County Council Public Art Group
- Derby ?
- Arts and Education
- A representative from Opun
- A representative from Arts Council England East Midlands
- Derby University?

Other officers and representatives or organisations should be invited to attend meetings where projects are proposed for their particular area. This can include Local Authority Ward Members, Arts Officers, and Education Officers.

Terms of Reference for the Public Art Steering Group (PASG)

Terms of reference for the PASG

- To provide a forum in which stakeholders in public art in the WHS may contribute to the generation, development and implementation of public art policy, strategy and activity.
- To review centrally-generated projects and budgets with a view to identifying their potential for public art projects.
- To identify at an early stage potential projects and schemes which may have a public art dimension.
- To determine the route through which local communities may be involved in the projects identified, and to ensure that every opportunity for that involvement to take place is provided.
- To ensure that the process for commissioning in the WHS as outlined (appendix 3) is adhered to.
- To ensure that the practice of public art throughout the WHS is consistent with DVMWHS Partnership policies as a whole.

Whilst this Steering Group would essentially work as a co-ordinating team, it would be important for it to establish clear roles for its various members. Other members of the Steering group (e.g. Planners, Highways Engineers, Landscape Architects) would be there to provide their specialist input and to ensure that public art activity is properly integrated with relevant Council policies and practices, and with those of partner bodies.

To promote the commissioning of public art within the WHS it is recommended that a simple illustrated leaflet is produced to encourage developers and others to positively respond to the public art policy.

9. Context

The framework/guidelines for future projects and how they relate to the vision and ambitions for the valley

Introduction

Projects, whether short term art installations and events, or more permanent public art projects associated with architecture or landscape architecture, will be based on a subtle understanding of this physical environment, its landscape and buildings, its current uses, and its histories. The following thematic strands are offered as some overarching starting points. They can appear initially, to be contrasting dynamics. But the sustainability, economy and the present heritage of the area can be seen to derive from the interplay and balances struck between different environmental, economic, and societal impulses in the past extending into the present.

Considering Context:

Heritage and Innovation

The strongest drive to characterise the valley and the reason for its World Heritage status is as a cradle of the English industrial revolution in the eighteenth century. This makes it the particular preserve of industrial archaeology with a justifiable emphasis on preservation of the remnants of a built environment which retains significant elements of its original aspect and indicators of its functional usefulness and indeed of how it was superseded in the course of the industrial revolution. The ensemble of mills, ancillary buildings and bespoke town environments speaks of a new world of work and life and the beginnings economically and socially of new urban organisational life. In the present resolve to preserve this history and its physical vestiges, it has to be remembered that this environment was not *built* as heritage, but as an innovatory and dynamic place harnessing inventions, nature, human ingenuity and labour which in turn fostered new products in new quantities and for changing applications and usages. It could be argued that one way of understanding the heritage of Cromford, say, would be to be able to experience, understand and wonder at, some of the latest innovatory products of design and fabrication in the textile industry in this self same place.

Tourism and Community

Projects in the public art realm can both characterise the area for visitors and give the community, through different approaches to participation, a sense of focus and interest in their place. The local economy benefits from the flow of visitors but likewise liveability issues arise for local communities if in flows and movements are not catered for in a sustainable fashion. This perhaps puts an emphasis on orientation, entry points, ways and means and maximisation of public transport. (The railway line and its history, architecture and technology are possibly an underplayed heritage asset at the present time within the Valley as well as a key under-exploited linkage.) Points of departure, "gateways" to

exploratory routes, way markers, orientation, sense of place and the binding between the places in the valley, could be a context for public art.

The Rural and the Built

The valley offers a series of transitions from rural to built environments. The particular rural in question is probably no less man made than the urban aspects of the Derwent Valley. The balance made between the two is particularly striking as an early example deriving from the enlightenment and the romantic period of how these balances and ecologies (a modern concept deriving from our eventual acknowledgement of human effects on nature) can be made. Environmental work deriving from this theme could be envisaged. Artistic, scientific, social, historical and geographical methodologies might be combined in a research and project context.

Narrow and Broad (The Picturesque)

The spatial characteristics of the valley could be a driver for some work. This in turn might relate to other physical givens as these were determinants of why industry sited itself here... by-products of one industry, water from ponds connected to the mining of lead, providing, once channelled, a constant flow to power another technological process). Elsewhere there are vistas to be sought out from the heights or the opening out of expanses in parts of the Valley. There are strong determined geometric interventions on the landscape, the line of a canal or an inclined plane for instance.

Threads and Stories

It is significant that cloth and threads have formed a strong set of metaphors and symbolic presences in myths and age old human stories and across cultures. Indeed some cultures' major art form, the one that carries the most weight of meaning, is via the textile article. This site with its connotations of the wholesale industrialisation of textiles could also be a focus for the immensely complex world heritage of textile culture.

Raw and manufactured

One of the tacit themes of industrial heritage is the transformation of raw materials into products. One of the major strands of contemporary consciousness manifested in art of the last fifty years is the fabrication of meaning from materials often in their raw or simple state. The materials of art are continuing to diversify. The Valley with its heritage of transformative materiality could provide a challenging context for contemporary work that engages with materials and transformative meaning.

Constraints

The high environmental quality of the site and its WHS designation means that there are severe constraints upon any permanent additions to the

sites. Permanent projects are most likely to be associated with new architectural or landscape developments, whilst temporary projects will be associated with the existing historic sites.

10. Artistic Policy

An Approach to programming with the following **characteristics**:

Ambition entailing a high quality threshold with artists and practitioners of international, national as well as those already connected to the locality, involved, in projects of impact, memorable even when temporary - projects that warrant appropriate documentation. A local project is not parochial but linked to a world network as the heritage site is itself. Ambitions that are permitted by a garnering and mobilisation of commensurate resources and partnerships to underpin projects.

Appropriateness This means an artistic programme that feels organic to this special place, developing characteristics derived from a sensitivity to history and bringing a sense of a further dimension of understanding perhaps highlighting or re-evaluating underplayed locations and aspects – a programme which is of especial intrinsic worth because of its roots in the DVMWHS context.

Involving A programme which engages communities and visitors alike, deploying a layered set of strategies contributing to educational work and lifelong learning.

Integrated Programmes allied to other strategies including economic development, tourism, education, marketing and brand creation.

Cachet programme defining the 'special place' unique to the DVMWHS.

Transformative –memorable, defining, illuminating, enriching technologically pioneering, intellectually underpinned, even spiritual.

11. Implementation, Management and Partners

Commissioning permanent work as an integral part of new developments in the WHS

The commissioning of new work associated with major developments within the WHS will be promoted through the Public Art Steering Group assisting in the implementation of the Public Art Policy in line with the Artistic Policy.

The PASG should be informed of potential developments where the Public Art Policy can be implemented and then be able to assist the relevant Planning Authority to progress the commission through production of an artist brief, helping to select a suitable artists/s and reviewing artist proposals.

The PASG will meet once a year to review current and future projects, monitor previous projects. It will also convene as and when its skills are needed to pursue a particular development, help select an artist/s, or review artists proposals for a development scheme.

The PASG in collaboration with its Local Authority partners should promote best practice in commissioning permanent commissions within the WHS with an appropriate, illustrated advocacy leaflet.

The PASG should also take a leadership role in commissioning by promoting the highest standards within public sector developments within the WHS. For example, the planned new library for Belper, and redevelopment of the Silk Mill in Derby.

In order to encourage the private sector the public sector should lead by example.

Commissions within the WHS should conform to the Standard Commissioning Guidance (appendix 3) and the resulting artwork will be the property of the commissioner and should be maintained in accordance with the maintenance schedule provided by the artist..

If there is a requirement to decommission a work the PASG should be consulted, and their views sought as to a recommended course of action.

Derwent Valley WHS Arts Steering Group

In the absence of a dedicated DVMWHS Arts or Public Art Officer the Arts Steering Group has a pivotal role in developing the 'artistic presence' within the WHS.

Alongside the commissioning of work associated with major developments a range of partnerships with cultural providers, practitioners and researchers should be developed through the activities of the Derwent Valley WHS Arts Steering Group and The Derwent Valley Mills World Heritage Site Tourism, Arts and Heritage Sites Panel working in partnership with other individuals and organisations.

This role in encouraging partnerships with cultural providers within the WHS should provide a range of different projects, a range of different art forms and a range of ways of engaging the local community as well as the general public.

In order to provide a critical mass of projects, public focus for this activity the Discovery Day should be promoted as the focus for public experience of projects associated with the WHS.

An annual invitation to potential partners would elicit proposals for a variety of locations and a variety of artforms.

For special events, such as anniversaries, the Steering Group may wish to engage the services of a suitable consultant to manage an overarching WHS project, or engage the services of a suitable partner to deliver the project.

These projects should also be linked to important developments in the area such as the opening of Quad, or the re-establishment of the Format Photography Festival.

Proposals should be in line with the Artistic policy and produce work of a quality that befits the World Heritage status of the area.

The Steering Group is also well placed to apply for funding from arts funders (for example the Arts Council England East Midlands, and the Esmée Fairbairn Foundation), local business sponsors, and more broadly, working with the DVMWHS Partners to develop tourist focussed events and trails which are appropriate for funding from tourism promoters (for example EMDA).

Research Partnership with Derby University to develop temporary projects.

Derby University through an application to the Arts and Humanities Research Council are developing a 3-5 year programme of research activities which will involve cross department collaborations and the engagement of visual artists under the umbrella of Environment and Landscape with a focus on the WHS.

The WHS is a rich area to study from a variety of viewpoints and the results of this work will provide material for both local residents and visitors through exhibitions, publications, seminars, conferences and performances.

The WHS Arts Steering Group and the Derwent Valley Mills World Heritage Site Tourism, Arts and Heritage Sites Panel both have a role in assisting the University through their networks and contacts.

If the AHRC application is successful, a representative from the research group should be offered a place on the Arts Steering Group, and present a yearly update on progress to the Derwent Valley Mills World Heritage Site Tourism, Arts and Heritage Sites Panel.

Over time, this programme, together with the temporary programme promoted by the Arts Steering Group will provide a body of material which should be collected (if possible) and documented.

Developing artist workspaces in the WHS

Although this is a Public Art Strategy the identification of an 'Artistic Voice' within the WHS to provide added value should also encompass the provision of affordable workspace for artists and makers.

The Derbyshire Economic Partnership and the Derbyshire Arts Partnership have identified the value in such schemes, and for the WHS it could have a particular focus in assisting recent graduates as well as more established makers in the area of designer-makers working in textiles.

Links to existing concentrations of artists and Universities, together with the quality of life that the WHS is able to offer and the provision of low cost studio space should be exploited to attract make this an attractive area to makers who are starting out on their careers as well as the more established makers.

For the Public Art Strategy this could add another public dimension for communities and visitors by making the links visible between contemporary innovative practice and the innovative creative history of the WHS.

Engaging local communities and visitors

There is a well developed arts education network delivered through the Derbyshire County Council's Education, Advisory and Inspection Service and current arts activities promoted within the WHS have community input through artist led workshops.

In expanding the provision and range of arts activity there are more possibilities for schools, communities and visitors to be involved in arts projects in a variety of ways, within the WHS, and the Arts Steering Group has a role to ensure that community involvement is built into projects, where necessary or appropriate.

The value in engaging community projects is in the process of engagement, to promote understanding, ownership and a community voice. The Arts Steering Group has a role in balancing projects which have an emphasis on process and those which have an emphasis on the resulting product.

For example for a major permanent commission an artist would be selected through competition and public exhibition to create the permanent work, whilst an artist with particular skill in working with the community might be engaged to explore the ideas or themes being used by the commissioned artist.

Other artforms should also be promoted to ensure groups are not excluded by a lack of skill or interest. Many people find photography and literature or stories are of greater interest and relevance, others amateur dramatics and music.

Appendices.

Appendix 1

Derbyshire County Council Public Art Policy

Derbyshire Public Art Policy Statement

Derbyshire County Council encourages the involvement of artists and the provision of arts and crafts as an integral part of building projects and environmental improvement schemes, public or private, within the County.

Derbyshire Public Art Code of Practice

1. Artists will be employed within Derbyshire County Council capital projects in five main ways:
 - 1.1 To work with the design teams, providing an artistic dimension and an enhancement to the whole design process.
 - 1.2 To work with local communities in developing ideas that can be integrated into capital building works, thereby involving local people in the process of creating their own environment and bringing about a better sense of ownership and pride in their locality.
 - 1.3 To help procure or create artworks of the highest quality, which have a major impact on public spaces and contribute to the County's heritage.
 - 1.4 To boost community involvement through a range of artistic activities.
 - 1.5 To increase understanding of the built and natural environs of Derbyshire.
2. In addition, Derbyshire County Council will encourage all public and private sector developments related to the disposal of land or the requirement of planning permission (including new building, rehabilitation, restoration and external landscape work) to include the concept of integrating art within their schemes of work when preparing their proposals. In particular, developers will be sent a copy of this policy and information about where further guidance is available.
3. The artistic input should be considered at the earliest stage of a development. Artists should be involved in the creation of development proposals as a member of the design team and will be expected to develop their work in collaboration with the local community and users of the public building/site.

4. The selection of artists and crafts persons should be made against clear criteria based on the objectives of the commission. According to the nature of the Project, one of four main methods of recruitment should be used:
 - 4.1 Open submission: Opportunities would be advertised nationally or locally and applications sought from artists.
 - 4.2 Limited submission: A short list of artists would be drawn up from recommendations and either paid to produce proposals (from which the final artist/s would be selected) or invited to interview.
 - 4.3 Direct invitation: Artist/s would be approached directly and invited to undertake the commission/s.
 - 4.4 Artist-led: Artist/s would initiate the idea for the commission/s themselves.
5. Any artwork commissioned should be of the highest quality. Artists and crafts persons should be paid at professional rates, appropriate to the commission. The commissioner/developer will be responsible for the proper maintenance, repair, conservation and potential decommissioning of the work of art or craft commissioned by them and should ensure that any subsequent owner also accepts this responsibility. Any permanent or long-term public works of art will be subject to rigorous quality standards.
6. Commissioned artworks should be accessible to the whole community.

Derbyshire Public Art Policy Group

This cross-departmental Group is responsible for co-ordinating and monitoring the implementation of the Derbyshire Public Art Policy.

The departments represented on the Group are:

- Chief Executive's
- Corporate Resources
- Cultural & Community Services
- Education
- Environmental Services
- Social Services

Contact Point:

Ann Wright, Assistant Head of Arts

Date: 27th July 2005

Appendix 2

City of Derby Local Plan Review, Revised Deposit Autumn 2002

Derby City Council Environmental Art Policy (E30)

Environmental Art

The Council will encourage the incorporation of environmental art where it will contribute to the quality and appearance of new developments or to the general townscape.

Where appropriate, the City Council will seek to enter into an obligation under Section 106 of the 1990 Act to provide voluntary commission of work or works of art with the developers of major commercial, industrial, leisure and residential schemes.

Appendix 3

Standard Commissioning Guidance.

The Commissioning Process for Public Art Projects delivered through the Derwent Valley Mills World Heritage Site Public Art Policy

To assist public art commissioning in the Derwent Valley Mills World Heritage Site it is important that those involved share a vision and understanding of the principles and practicalities involved in developing public art schemes. This shared process should be adopted, both as advice for delivering public art works and as a tool to ensure that any and all schemes which take place within the DVMWHS follow the same methods of good practice when implementing the DVMWHS Public Art Policy. It can be used a stand alone document, to be circulated to those wishing to commission art works outside the local authority.

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

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

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

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

For the DVMWHS projects which involve lighting/projections, contemporary interpretation through different media, textiles (products and/or processes), performances, installations and temporary events are particularly appropriate.

The following is a guide to good practice and is generally relevant to developing all public art schemes. In the DVMWHS these should be developed in line with the key themes below:

Practical Considerations

Timetables and work schedules

The following is a timetable guide to the key events in the delivery of a public art scheme.

- . Establish funding / sites
- . develop artist brief
- . advertise
- . shortlist
- . interviews/artist site visit
- . selection
- . workshops - community activity
- . artists design development
- . planning permissions
- . final approvals
- . site preparations
- . artists making time
- . marketing and publicity
- . community activity
- . installation
- . official opening - event
- . maintenance schedule
- . evaluation

Artist Fees

The nationally recommended *minimum* rate for employing an artist is £175 per day. From this fee the artist is expected to pay tax, studio rental, equipment costs, utilities, and insurances. The project budget should set a figure for material costs, fabrication, site preparation, installation, consultation workshops/exhibitions and opening ceremony.

Quality

For the DVMWHS art work should be of the highest quality. Quality should be considered from the outset, and should apply to all stages of the commission. For example:

Is the concept or idea of high quality and appropriate for the setting?

Is the design of high quality?

Is it made to the highest standards?

Is the work capable of being maintained to the highest standards?

When considering an artist, the artist's CV is the usual starting point in assessing the potential to achieve high quality. The nature of the project and its required outputs should also play a part. For example; an artist with an impressive exhibition track record may not be skilled in working with a local community. Questions you may ask are:

Has the artist a professional arts qualification?

Has the artist a track record in working within a community setting?

Has the artist received project funding from national or regional arts funding bodies?

Has the artist had exhibitions in accredited public galleries or museums?
Has the artist a track record in delivering high quality, successful public art projects?

These criteria demonstrate professional validation and references could be requested from other agencies the artist has worked for.

Consultation

Alongside each entry in the Timetable and Work schedule there could be a sub heading of 'consultation', as little will be done without consultations of some form or other at each stage of the commissioning process.

It is crucial that everyone involved in the process is aware and informed including the artist,

The client, the communities, the fabricators, the press, the councillors, the funders. They all need to know what is happening to an agreed timetable.

The consultation process should be open to as many people as possible to achieve a shared sense of ownership.

Communities of interest and location should be consulted on projects. This should be relative to the size, location and nature of the commission. Clear definitions, motives and methods should be established as early in the commissioning process as possible.

Potential motives for consultation

- . to gain approval
- . to inform
- . to involve people in the process
- . to obtain ideas

Potential methods of consultation

- . meeting with local people through groups, schools, parish or town councils
- . setting up artist led workshops
- . showing displays of proposals
- . encouraging artists to work in view where possible

Artist Brief

Public art work should be *site specific*, that is - created specifically for its intended location.

Artists should take full account of all the ingredients of the space for intended works, historic and geographical location, environmental consideration, function, social and other cultural relevance.

The artist brief is pivotal in designing and delivering a quality public art scheme. A brief acts as a job description and also forms part of any future contracts. It should include the following

- . The vision - what the commissioner wants to achieve
 - . Aims and objectives of the commission
 - . The context of approach, including relevant historical, social, environmental, geographical, cultural information to aid the artists approach
 - . A clear description of the site and site location and any details of structural/weight bearing /physical characteristics.
 - . A clear understanding of the artists' role - for example if the commission involves running community or school workshops, or training and mentoring for less experienced artists.
 - . A clear timetable
 - . A budget and what this will pay for (i.e. artist fees, travelling and other expenses, materials, consultation exercises, installation costs, insurances.
 - . Selection procedure, the criteria and how selection will be made
 - . Maintenance and durability requirements
 - . Details of any documentation planned or required as part of the commission
 - . Clear definition of project management and who makes decisions
- The requirement for the project to adopt the WHS brand guidelines.

Selection Processes for Artists and Public Art Proposals

A clear and accountable process for the selection of public art proposals and artists needs to be established. It is important that members and constituents are aware of the types of processes that can be employed, and why a particular process is selected for a particular project.

Selection Panel

For each project a selection panel should be established with some or all of the following membership dependant on the nature of the commission:

- A member of the WHS Partnership
- Arts Officer
- An elected member
- A member nominated by the principal funding body (for example Arts Council England)
- Community representative if appropriate.
- Representatives of any partner body or sponsor
- A representative of the professional visual arts
- Project initiator/commissioner or consultant representative
- Representative from Opun

Selection Method

There are several models for selecting artists. This strategy recommends that a flexible approach be taken. However, a clear process should be established for each method employed.

Here are three approaches

Open Competition

Where commissions are advertised to artists on a national, regional or local basis. Time must be given to allow for responses and fees and time allowed for short-listed artists to produce proposals. Open competitions do not guarantee a high quality response.

National advertisements in Artists Newsletter, Crafts Magazine, Arts Council Opportunities web pages, or national newspapers generate a large number of applications and it will not be possible for the selection panel to view all the responses.

Open Competition Selection

In these cases the Arts Officer in collaboration with a nominated colleague (Opun?) and a visual arts professional should review the applications and prioritise applicants into probable, possible and rejected. A record of this process should be kept and reported to the selection panel meeting. The selection panel are then presented with the probables for consideration and are able to review the possibles if required.

A simple percentage sum could be employed to determine the numbers. For example, if 300 artists apply, the selection panel could be presented with 15-20, with another 15-20 on the possible list.

The short-listed artists (usually up to 5) are then invited and paid a fee to produce proposals for consideration by the selection panel. They will all receive the same brief and be given the opportunity to visit the site. From this the artists would produce drawings and/or models for use in consultations with as many interested parties as appropriate and as time allows.

This **should** include :-

- Representative of the DVMWHS Public Art Group
- Local Authority Arts Officer
- Community/Local authority Member
- Client representative
- Architect/landscape Architect

This **could** also include :-

- Appropriate professional bodies such as Arts Council England East Midlands and Opun for specialist advice.

Short-listed artists are invited to present their work to the selection panel who make the final decision after also considering the comments and issues raised during any consultation process.

Limited Competition

Limited competitions are used where there is a clear rationale for a particular type of work, medium, commission profile, or artist profile. Some commissions are seen as being locally, regionally or nationally important and this would be reflected in the budget and the importance of the artist.

Limited Competition Selection:

The selection of the artists is usually from a long list which is reduced to make the short-list. Selection is purely based on previous work, CV, and quality of work.

The Arts Officer would gather relevant material to present to the selection panel who would then short-list four or five artists.

The short-listed artists are then invited and paid a fee to produce proposals for consideration by the selection panel. They will all receive the same brief and be given the opportunity to visit the site. From this the artists would produce drawings and/or models.

Using the models and/or drawings consultations can then take place with as many interested parties as appropriate and as time allows.

This **should** include :-

- Representative of the DVMWHS Public Art Group
- Local Authority Arts Officer
- Community/Local authority Member
- Client representative
- Architect/Landscape Architect

This **could** also include :-

- Appropriate professional bodies such as Arts Council England East Midlands and Opun for specialist advice.

Short-listed artists are invited to present their work to the selection panel who make the final decision after also considering the comments and issues raised during any consultation process.

Invitation

There may be cases where there is a clear rationale to invite one artist to consider a commission. The selection of the artist would follow the previous cases, where the work of a number of artists is reviewed, before the final selection by the selection panel.

The criteria for this approach includes:

- a particular type of work in a particular medium
- an artist with a particular connection to the site or area
- an artist who would extend the range or type of artwork in the DVMWHS (for example a stone carver with a national reputation working on a major commission)
- a desire to see the work of a particular artist in the DVMWHS

These processes should always be recorded and involve the selection panel above.

Artist Contracts

A contract between the artist and the commissioner/s is essential to protect the interests of both parties. There are many models in existence, and whilst a standard contract can be employed, it should be adapted to suit individual commissions.

A standard commissioning contract should include

- . the artist brief
- . names and addresses of all involved
- . sale and ownership of work
- . fees and costs – with clear identification as to what they refer
- . insurance requirements
- . copyright responsibility
- . defects and warranty terms
- . termination conditions
- . artists moral rights
- . client obligations
- . commissioners obligations
- . removal and sale of work

Maintenance

All works of art need to be cleaned regularly and maintained as necessary. The brief and artist's contract should include an instruction that the artist presents an inspection, cleaning and maintenance regime. For some works it may be appropriate that a quantity of replacement elements, materials and products be purchased during the commissioning period in order to provide a 'kit of spares' for subsequent maintenance.

The ownership and maintenance of public artworks are critical to the long-term success of the programme.

For each commission a clear decision should be taken on the long-term ownership of individual artworks. This is important in order to establish long-term responsibility for such matters as maintenance, copyright, liaison with artist and local people, etc.

Clear responsibilities, mechanisms and budgets should be established to secure the long-term maintenance of artworks commissioned.

This has been a neglected area (in the past), and perceived as a difficult aspect of any public art programme from a financial point of view, as it can require additional revenue funding. However, it need not be a major problem, provided that prior thought has been given.

Examples

- The materials costs of long-term maintenance can be defrayed by acquiring replacement parts and materials as part of the original capital project, subject to identification of appropriate storage space.
- Particularly in the case of private commissions, identifying commuted sums might prove to be a more satisfactory alternative.
- In some locations, it may be possible to persuade local retailers and businesses to sponsor or grant aid some of the maintenance costs via existing partnerships.

It has to be said that it may not be possible to establish any of the above arrangements, in which case the Council would need to be prepared to identify funding to ensure that vandalism, accidental damage and routine maintenance were covered. Demand on such a budget might of course fluctuate quite significantly between one year and another.

This strategy is principally concerned with new work, whether permanent or temporary, but it should be noted that the DVMWHS already has a substantial legacy of art in the public domain, mainly in the form of statues and architectural decoration.

7 Decommissioning

It is also important to understand that a decommissioning process may be required. This may arise if a particular work becomes so damaged that repair is not economically viable, but it may also be that particular situations actually call for time-limited contracts to be placed.

In general, the artist, commissioner and the local community should be consulted as to whether a work should be removed.

For example, the local community may value the work highly as part of their local environment, in this case the effort should be made to repair the work in consultation with the artist.

Alternatively the local community may dislike the work, but the work may have significant artistic merit. In this case the work may be better displayed elsewhere.

Another case may be where the work has to be removed and reinstatement may not be an option, in this case it may be that the artist would want the work returned.

Appendix 4

Funding

Permanent commissions associated with major developments are normally funded through Section 106 Agreements, however this strategy also advocates ideas for programmes of temporary works associated with the annual Discovery Day for which funding needs to be sourced. The following list of funding agencies and trusts gives some indication of possible sources for individual partners and the Arts Steering Group to consider. The web sites give more details about funding programmes and application procedures.

Arts Council England

www.artscouncil.org.uk/funding

The Arts Council England (ACE) is the national body for the arts in England. ACE distributes public money from government and the lottery to artists and arts organisations, both directly and through its 10 Regional offices..

Grants for the Arts – Individuals & Organisations

GFTA is administered in the region by Arts Council East Midlands

It provides funding for arts activity (amounts vary between £2,000 to £30,000 in any one year), capital projects (amounts from £2,000 to £100,000) and organisational development (up to a maximum of £30,000). However precedents do exist for larger strategic contributions, providing key aims are being targeted and quality is exceptional.

Funds for arts activity are used to support projects in the areas of:

- Access to the arts
- Education through the arts
- Production and distribution of the arts
- Investment in artists
- Development to help build long-term stability of arts organisations.
- Applicants must be formally constituted and partnership funding of 10% in cash from another source is strongly encouraged. Applications are accepted at any time and decisions take four months.

Esmee Fairburn Foundation

www.esmeefairbairn.org.uk

The Foundation supports (among other priorities) Arts provision in under-served geographical areas, and favours proposals which include plans for education or reaching out to new audiences, and new and risk-taking work and supporting initiatives which encourage emerging talent, including bursary schemes run by independent national or regional arts development organizations.

- The Arts programme has two main areas of interest: Serving Audiences and Supporting Artists. 'We welcome proposals that fit the aims of both of these, particularly proposals that benefit audiences and artists outside Greater London.

Serving Audiences - To expand high quality performing and visual arts provision in parts of the UK less well served than others.

Funding priorities:

To achieve this aim they will support proposals which do one or more of the following:

- sustain and/or create regional touring circuits and/or tour across UK national borders
- create opportunities for showing new work or second runs
- involve artform/s which tend to be less well funded
- reach new audiences.

Supporting Artists - To support the professional development of talented artists throughout their careers.

- Nurture artists at an early stage in their career
- Help artists to develop new approaches to their artistic practice later in their careers
- Enable the creation of new work
- Develop the skills of curators and arts professionals who support the work of artists.
- Support innovation in terms of artistic practice and delivery
- Add value such as leveraging in other funding
- Have the potential to make a wider impact on policy, or have a significant influence on a particular area of the arts

Henry Moore Foundation

www.henry-moore-fdn.co.uk

- Grants are usually restricted to support for undertakings in the following categories:
 - Exhibitions (established galleries only)
 - Conferences, workshops, symposiums
 - Fellowships and bursaries for artists and art historians at appropriate institutions
 - Research grants for post-graduate projects at appropriate institutions
 - Museum and gallery acquisitions of sculpture
 - Conservation work and research
 - Minor capital projects, primarily those designed to provide improved facilities for the exhibition of sculpture
 - Commissions Fund: Grants in the range of £5,000 to £15,000 will be available to assist the commissioning of artists to make new work for permanent or temporary display, indoors or out.

Challenge Fund: To encourage institutions, curators and artists to undertake ambitious projects.

Commitments will be made early to encourage financial support from other sources. A very small number of grants of up to £50,000 will be awarded each year.

Research: Post-Graduate Bursary Fund: Grants of £500 to £1,500 will be available to selected post-graduate students of sculpture, drawing, printmaking and the history of sculpture in institutions of higher education in the UK to fund course-related projects or special research.

Publications Fund: This will extend current policy by providing up to £6,000 towards catalogue costs to document exhibitions of contemporary or other art. Support for other publications will continue as at present.

Fellowships and residencies for artists: This programme has been revised to provide six-month fellowships or residencies of £12,000 for artists in institutions providing appropriate support.

Calouste Gulbenkian Foundation

www.gulbenkian.org.uk

The Foundation's support for arts is primarily for professional arts organisations or professional artists working in groups. The programme applies to new art in any art form and may be for conventional or unconventional spaces, or made for particular constituencies but excludes activities which take place in mainstream education.

• Welcome Trust

www.wellcome.ac.uk/doc

collaborations between art and science are a buoyant field of activity. Visual art, music, digital media, film, creative writing and the performing arts provide fresh and exciting ways of interacting with scientific research, intriguing and captivating spectators and engaging a wide range of audiences in scientific issues.

Arts & Humanities Research Board

www.ahrb.ac.uk

The Arts and Science Research Fellowships are supported by the Arts & Humanities Research Board, Arts Council England and the Scottish Arts Council. The Arts and Science Research Fellowships scheme is designed to provide support of up to £38,000 for up to one year, to support collaborative research specifically between the fields of the creative and performing arts and science and engineering. The closing date for applications in any academic year is around mid February.

NESTA

www.nesta.org.uk

NESTA currently runs a number of award programmes, which support everyone from inventors and engineers to filmmakers and musicians. While they share a common aim - to back people of exceptional talent and imagination - they each work differently.

PROJECT - engaging artists in the built environment

www.publicartonline.org.uk/project

This is a new national funding scheme jointly supported by the Commission for Architecture and the Built Environment (CABE) and Arts & Business (A&B). Public Art South West (PASW) has worked in partnership with CABE and A&B to develop the scheme and is responsible for its management and delivery.

Arts and Business

www.aandb.org.uk

Private sector sponsorship is an area where local business can directly contribute to arts programmes, Arts and Business are able to advise on approaches to potential business sponsors.

Through 12 regional offices, Arts & Business acts as a crucible where businesses and arts organisations come together to create partnerships to benefit themselves and the community at large. Each A&B region runs A&B programmes and services, to bring together the arts and business communities locally.

A&B aspires to be the world's most successful & widespread creative network. They help business people support the arts & the arts inspire business people, because good business & great art together create a richer society.

Their purpose is to enable business and its people to be more successful by engaging with the arts and to increase resources for the arts from business and its people.

As the leading advocate for the benefits of partnership between business and the arts at both corporate and individual level They deliver a [range of services](#) to both sectors.