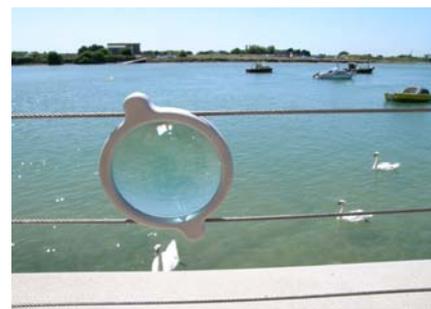


Adur District Council and Worthing Borough Council

Adur and Worthing Public Art Strategy



ADUR
DISTRICT COUNCIL



WORTHING
REGENERATION
REALISING THE VISION

Worthing
BOROUGH COUNCIL

Steve Geliot and Frances Lord
© July 2009

Joint Public Art Strategy for Adur and Worthing June 2009

(Vision, policy, strategy and good practice)

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1 SECTION ONE

1.1 Introduction and Background

In July 2008 Adur District Council and Worthing Borough Council commissioned Steve Geliot and Frances Lord to work with stakeholders and development partners to research and develop a Public Art Strategy for the districts of Adur and Worthing.

The brief was

- for the Strategy to be informed by a wide consultation process, and
- for the consultants to work with Local Authority Officers to ensure that the Public Art Strategy can be adopted and embedded in the planning system as a Supplementary Planning Document, so that as Regeneration sites come forward, public realm improvements and public art are considered from the outset.

This strategy therefore is intended to provide guidance and direction on the opportunities for future investment and commissioning of public art in Adur and Worthing districts.

Adur and Worthing: geographical boundaries

Adur and Worthing are separate districts which comprise Sompting, Fishersgate, Lancing, Shoreham-by-Sea and Southwick in Adur; Angmering, High Salvington, Findon Valley, Cote, West Durrington, Savington, Broadwater, Durrington, West Tarring, Ferring, Goring by Sea, West Worthing, East Worthing and Lower Cokeham Coombes in Worthing.

1.2 Methodology

The Strategy is based on extensive consultation conducted locally by

- Questionnaire
- Meetings with key Council staff and Members
- One-to-one meetings with key stakeholders
- Discussion groups and presentations with councillors and key community groups and individuals

The research also examined local authority practice and planning policy elsewhere in the UK.

1.3 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.”

Ixia - the public art think tank ¹

“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.”

Towards an Urban Renaissance, Urban Task Force, 1999

1.3.1. Benefits of public art

The role and value of public art is internationally recognised as a key component in cultural, economic, social and community regeneration by government and other agencies. Nationally the benefits of public art as a part of place-making can be seen in business and retail developments, housing, healthcare, education and countryside developments.

Public art can also

- enhance the built environment
- humanise public spaces and create meaningful places where people feel comfortable and relaxed
- stimulate discussion and debate
- help create a sense of identity and community and improve the quality of the environment and of people’s lives
- increase the use of open spaces and reduce vandalism by encouraging a

¹ 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.

sense of pride and ownership

- provide benefits in terms of tourism
- boost the local economy through creating local employment
- add to peoples' appreciation of a particular place as well as aiding orientation
- add an individual and distinct character to public and private sector developments
- by involving local communities in the consultation process build up knowledge, trust and confidence in local environments
- enhance developers status and image locally and nationally

Many local authorities in the UK include public art and percent for art in their Local Development Frameworks and recognise the value of integrating artists within design teams.

1.3.2 National Planning Policy Guidance

Planning Policy Guidance Notes (PPG) and Planning Policy Statements (PPS) set out the Government's national policies on different aspects of the planning process. These documents explain statutory provisions and provide guidance to local authorities and others on planning policy and the operation of the planning system. They also explain the relationship between planning policies and other policies which have an important bearing on issues of development and land use. Although they do not make specific references to public art they do state that sustainable development should involve good design and community engagement, aspects that artists can influence.

The Adur and Worthing 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:

'Community involvement is an essential element in delivering sustainable development and creating sustainable and safe communities. In developing the vision for their areas, planning authorities should ensure that communities are able to contribute to ideas about how that vision can be achieved, have the opportunity to participate in the process of drawing up the vision, strategy and specific plan policies, and to be involved in development proposals.'

PPS1 Delivering Sustainable Development

“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

“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

SEEDA

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 aims to ensure:

“... 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”.

SEEDA's Regional Economic Strategy 2006, action 9.8

CABE

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)

'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)

'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)

Homes and Community Agency (HCA)

The role of HCA, the national housing and regeneration agency, formed in December 2008 to replace English Partnerships (EP) and The Housing Corporation, is to create opportunities for people to live in high quality, sustainable places, provide funding for affordable housing, to bring land back into productive use and improve quality of life by raising standards for the physical and social environment. HCA supports engaging artists in the urban design process and has a Public Art Advisory Panel who they call on when HCA schemes and developments with the potential for public art emerge. HCA plan to revise and update a draft public policy prepared for EP by Ixia in the coming year to make it relevant to HCA's role.

Arts Council England does not have a national strategy for public art (this is currently being prepared), however their 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

1.3.3 Regional policy guidance

Analysis of West Sussex County Council and other relevant regional strategies and development plans identify key issues affecting future development and many opportunities for public art, as indicated below:

Guidance paper on Art in the Public Realm ('Public Art'),² 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 *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

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.

Coastal Treasures

Coastal Treasures is a cross channel collaborative initiative which celebrates coastal architecture:

“Indeed, a destination that provides an attractive lifestyle and a diverse recreational, leisure and cultural offer equally serves the needs of the workforce, residents and visitors. Coastal architecture is one of the key ingredients in this.

Architecture and tourism are more connected than ever, given the trend for spectacular contemporary architecture from world class architects. However, the relationship between architecture and tourism is nothing new. Since the Grand Tours of the 17th through 19th centuries, travellers have acquainted themselves with great art and architecture in Paris, Florence, Rome, Venice and London. Today, 'architourism' is somewhat different as visitors not only celebrate historic masterpieces but also contemporary culture, seeking out the most interesting new buildings by living architects such as Norman Foster.”

www.coastaltreasures.eu

1.4 Adur District Council and Worthing Borough Council policy objectives and links with the public art strategy

Analysis of Adur District and Worthing Borough strategies and development plans identify key issues affecting future development and many opportunities for public art, as indicated below:

1.4.1

Local Development Frameworks

Adur and Worthing districts are each producing Local Development Framework (LDF) Documents, working to a similar timetable. The LDFs 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.

It is essential that the LDFs should update existing policies, namely Local Plans and Structure Plans, and encourage the provision of new public artworks as part of the developmental process.

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 (A Regional Spatial Strategy) prepared by the South East England Regional Assembly (SEERA) 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.

Core Strategies

The **Worthing Core Strategy**, due for completion in 2010 is the key planning policy document in the LDF process. It will set out the planning strategy for the district until 2026. It will look to address the long term vision for land use and establish guiding policies that can deliver the future economic, social and environmental objectives.

The **Adur Core Strategy** is scheduled for adoption in 2011 and will coincide with the **Shoreham Harbour Area Action Plan**.

It is essential for the success of this Public Art Strategy and its implementation that public art is prioritised in both Adur and Worthing's Core Strategies, given competing demands for S106 and other infrastructure monies. This report proposes that recommendations for delivery mechanisms and implementation contained in the Public Art Strategy should inform the content of the two Core Strategies.

1.4.2 WORTHING POLICIES

Worthing Town Centre and Seafront Masterplan 2006

OBJECTIVES

- 1.Improvements to the seafront
- 2.Better Quality and Range of shops
- 3.Improved Transport and accessibility
- 4.Better Management and Provision of Car Parking
- 5.Environmental enhancement
- 6.Improved Cultural and arts Facilities
- 7.Provision of new leisure facilities
- 8.A range of town centre housing and facilities
- 9.New Business opportunities

10.Provision of new visitor attractions and facilities

Improvements to the seafront, environmental enhancement, improved cultural and arts facilities, new leisure facilities, and the provision of new attractions are all areas where public art plays a vital role.

The following extract from the Worthing Seafront Strategy of December 2007 clearly analyses some strengths and weaknesses within the Seafront area

BUILDING ON THE ASSETS

Although Worthing faces a number of short and long term challenges, the seafront has a number of assets which can be reinforced and built on to enhance its character and performance.”

The assets the Strategy lists are:

- Historic and character buildings, each with a distinguishable offer, for instance the lido
- High quality green spaces and quiet spaces
- A long stretch of promenade which has the potential to provide high quality consistent environment
- A number of development sites coming forward such as the Eardley and the Grafton sites
- A number of key vistas which extend from from Worthing Town Centre, and from the promenade, providing a perfect backdrop for attractions
- Beach house gardens and play area

Seafront Strategy

The **key** message from the SEAFRONT STRATEGY within which public art activity has to sit is that there must be:

“a clear design direction that will ensure the development of a strong sense of place for each of the proposed zones of activity.”

The future progress of design will need to take into account the existing architectural context which is dominated in **Worthing** by three distinct styles from three eras: Victorian, Art Deco (Worthing Pier and ancillary buildings, the Connaught Theatre), and modernism for the 1960s and 1970s. Although the latter is not universally popular, there are both good and bad examples in Worthing, and the setting for some of the buildings is excellent, with the provision of mature planting and generous space between buildings emphasizing the qualities of light and space in this area.

Worthing Public Realm Strategy, December 2007

States the following aims:

Public Realm Objectives

- Enhance character and distinctiveness
- Improve Connections and linkages
- Provide a safe pedestrian environment
- Create high quality public spaces
- Create high quality gateways
- Provide nodes of activity and range of facilities
- Ensure proposals can be delivered and are managed accordingly”

Public art can be used to create character and distinctiveness, create high quality spaces and gateways and contribute to the range of facilities.

And describes the need for change:

Today, Worthing’s public realm is generally regarded as being in need of improvement. Concern has been expressed about quality, maintenance and management, the condition of the pedestrian environment and poor linkages between the seafront, town centre and station.”

The public realm strategy also, provides a comprehensive list of spaces in a well considered order of priority:

- Station Gateway
- Town Centre Spine (recently improved)
- South Street Square and South Street
- Splash Point
- Denton Gardens
- Steyne Gardens (recently improved)
- Beach House Gardens

Worthing Street Furniture, August 2008

This document was commissioned to determine the components of street furniture for the Chapel Road and Marine Parade road safety and public realm scheme programmed to commence on site in September 2008. The project programme sought to determine the approach to street furniture in Worthing, design and character styles and specifications and details, including seating, bins, bollards, signage, cycle racks and vegetation. The document stressed high quality design as being the most important factor in creating clean open spaces.

Greening the Borough, A Landscape Strategy, January 2001

This earlier document by Scott Wilson designed to outline a strategy for hard and soft landscape improvement focussed on three key objectives:

1. Identity - improvements to the Identity or local distinctiveness of the town;
2. Legibility – improving the parts of the town most visible, whilst making the town more understandable to residents and visitors alike. Notably

- improving the form of centres, route ways, gateways, edges, landmarks, views, principal districts and the street furniture
3. Quality of life – making the town more liveable/comfortable and healthy for its residents.

1.4.3 ADUR POLICIES

The architectural context in **Adur** combines a blend of 19th and 20th century residential development with older more historic housing, with distinct areas and clusters of particular quality and atmosphere, such as the historic parts of Shoreham town centre, industrial areas around the harbour and airport, the houseboats on the river, and modernist development mainly from the 1960s along Shoreham beach.

A Strategy for Shoreham Renaissance, March 2006.

This strategy was prepared for the Shoreham Renaissance working group which comprised representatives from Adur District Council, SEEDA, West Sussex County Council, Worthing and Southlands Hospitals Trust, Adur, Arun and Worthing PCT and the Architecture Centre. The Strategy comprises Strategic principles for future development, a Movement Strategy, Public Realm Strategy and Shoreham Renaissance Strategy and recommendations for implementation. The aims of the Strategy are to “regenerate Shoreham town centre as a sustainable community possessing economic, social and environmental diversity.” Notably to:

- regenerate key sites with high quality, sustainable and sensitive development;
- achieve high standards of public realm design
- secure the highest standards of community safety through design and management
- provide accessible and modern community service, arts/leisure and education facilities

Priorities for public realm improvement include Pond Road, The Ham, River Walk, Footbridge, East Street/New Road corner.

The Movement Strategy includes proposals for streetscape improvements, improving ease of interchange at Shoreham Station, part-time pedestrianisation of East Street, a new riverside walk and new footbridge.

The Public Realm Strategy sets out a strategy for enhancing Shoreham town centre’s public realm, identifying the following key areas for development:

- Pond Road
- East Street
- the Footbridge

- Ferry Road – to link the riverside car park and Ferry Road to create a much improved link between the town centre and the beach.
- Riverside Walk – the new development adjacent to the river should incorporate a riverside walk.
- Lighting and Signage – a scheme to connect the new riverside public spaces, define the riverside walk and the route between the beach and the town and key locations within the town.
- the Parcellforce site – create a public space along the riverside walk enabling leisure activities to take place and providing a high quality environment for both the existing moorings and new residential development.
- The Ham
- The Station – enhance the visitor experience, relocate busstops
- Tarmount Studios – redevelopment of site
- Tarmount Lane Car Park
- High Street – general improvements to the public realm

Strategy for Renaissance: Shoreham Lighting Strategy, Urban Projects Limited, The Lighting strategy identifies opportunities for lighting related improvements with the aims of improving townscape, building civic pride, increasing the amenity of the river and seafront and celebrating the heritage and renaissance of Shoreham by Sea. Areas identified include bridge arches and structures along the railway line, roundabout to the Ropetackle site (key location signalling arrival in the retail core of the town centre), Coronation Green, St Mary's Church, former parcel force site and The Ham. There is much potential to link sites identified within the Lighting Strategy to public art opportunities and S106 funding.

Shoreham-by-Sea Conservation Area – character appraisal, August 2008 (Planning Policy Team).

A companion document to the Southwick Conservation Area document, the Shoreham-by-Sea draft character appraisal considers six distinct areas for consideration:

- The shopping area (High Street, the southern end of East Street and Brunswick Road)
- The Church Precinct (Church Street, northern end of East Street and St Marys Road)
- Residential Areas within the Historic Core (Middle Street, John Street, Ship Street, West Street and New Road)
- The Riverfront
- The Pond Road Complex
- Residential Areas North of the Historic Core (Southdown Road, Mill Lane, Queens Place, Ham Road)

The document considers street pattern, activities and uses, public open spaces, trees, landmarks and views, entrances to conservation area, building types and design, building materials and colours, listed and unlisted buildings, boundary treatments, public realm (streets and pavements, street furniture, pedestrian bridge, street and other lighting, traffic islands, signage) and a number of sites which present opportunities for further development. These appraisals are now undertaken for areas which are subject to development pressure.

Issues such as unattractive entrances to conservation area, poor linkages between the River and Conservation Area, Traffic Congestion and Noise, unsympathetic extensions, alternations and decoration to buildings, modern developments, Public Realm enhancements and proliferation of Signage would all benefit from the involvement of a lead artist as part of the design team if developments go ahead.

Proposal for Connect2 Funding for a New Footbridge – Renaissance Bridge - in Shoreham-by-Sea, supplementary submission March 2007

The existing footbridge to Shoreham Beach is in need of improvement and does not provide a cycle link across the river. A new iconic pedestrian bridge link could have a very significant regenerative impact on the town and raise civic pride. This could provide an exciting opportunity to involve a lead artist on the design team. West Sussex County Council are working with Sustrans, following a successful bid to the big Lottery programme for the Connect 2 project, and £750,000 has been allocated from Sustrans towards the cost of the new bridge.

Production of a Development Brief (to include a development appraisal) for the Pond Road site in the town centre of Shoreham-by-Sea

The site has been identified in the Council's Shoreham Renaissance Strategy as a significant opportunity site to contribute to the regeneration of the town centre. The site currently accommodates a community building, a carpark, a library, a health centre, a Citizen's Advice Bureau (CAB) and a vacant building previously used as a nursing home. The potential for a scheme that incorporates a new town square, a community hub (including a community building, a library and health centre) and enabling housing development has been identified.

This is currently being prepared and will provide guidance in line with the relevant objectives and principles for the site as outlined in the Shoreham Renaissance Strategy.

The Pond Road brief will be going out to public consultation July-September 2009, and is time-tabled to go to Cabinet for approval in October 2009.

Southwick Conservation Area – draft character appraisal & management strategy, April 2008 (Planning Policy Team)

This document considers six distinct areas with the Southwick Conservation Area in terms of its special character, including consideration of such matters as its layout, buildings, open spaces, trees, public realm and development opportunities. The areas are as follows:

- Riverside
- Manor House
- Southdown Road, Southwick Street and Roman Crescent
- The Green
- Church Lane
- Waterdyke Avenue

This strategy provides many opportunities for public art in the public realm enhancements including lighting, street furniture, landscaping.

North Road, Lancing and South Street, Lancing

A project to upgrade these areas has the following aims and objectives:

- To enhance the quality of Lancing's public realm, its community and economic development
- Enhance the built environment
- Create meaningful places where people feel comfortable and safe
- Stimulate discussion and debate
- Help create a sense of identity and community, and improve the quality of the environment and people's lives
- Reduce vandalism by encouraging a sense of pride and ownership
- Add an individual and distinct character to public spaces
- Inform the community of its cultural heritage by introducing this into public art features
- Involve local communities in the consultation process, build up knowledge, trust and confidence in local environments

There are many opportunities for public art in North Road and South Street, which are detailed in the LOCATIONS section of this report.

1.5 Public Art: a definition for Adur and Worthing

The Adur and Worthing Public Art Strategy aims to encourage the commissioning of high quality artworks made specifically for the public realm by artists, makers and designers. It recognises that public art can have a key role in delivering objectives such as environmental enhancement, community development, neighbourhood renewal, education, employment and tourism as well as make a considerable impact on quality of life.

A broad definition of public art was articulated in the consultation questionnaires and a revised version of this is suggested for adoption:

Many of the most successful public art projects now come about through an integrated and collaborative approach, whereby the works of art and or craft and design are conceived as part of the building or landscape from the outset, rather than as an added feature which merely decorates the set. Artists become members of design teams, and work closely with architects, landscape architects, planners and urban designers.

Whatever the nature of the work, public art should always be site-specific: that is be created specifically for the particular site or location and relate to the context of that site.

Public art can be realised in a variety of ways: for example lighting schemes, street furniture, fencing, paving, signs, sculptures, murals, architectural glass, mosaics, banners, sound, text. More successful public art results from a collaborative process involving members of the local community.

*Public art can be either **temporary** – for example a special screening of a commissioned film or a projection on the façade of a building - or **permanent**, for example a sculpture on a roundabout, or artworks in a school or hospital or new housing development, or sited along a river walk way or in a public park.*

For government funded organisation **ixia** who provides guidance on the role of art in the public realm:

“The spectrum of artistic practice represented by the term ‘public art’ encompasses art commissioned as a response to the notion of place, art commissioned as part of the designed environment and process based artistic practice that does not rely on the production of an art object. When searching for a definition, it is helpful to regard public art as the process of artists responding to the public realm.”

1.6 Development of the Strategy

The development of the Strategy was informed by detailed consultation with key Council staff from regeneration, economic development, strategy and improvement, town centre management, cultural development, planning, councillors and one-to-one meetings with other key stakeholders in the districts.

Three consultation meetings with councillors and key community groups were held in Worthing Town Hall, Lancing Parish Hall and Northbrook College, Worthing where a slide presentation showing examples of national public art initiatives was followed by discussion. A full list of consultees is attached as APPENDIX TWO.

Copies of the questionnaire 'A Public Art Strategy for Worthing and Adur' were mailed or handed out to invite public responses and a useful number of written responses were received from individuals and cultural organisations across the districts. The responses offered 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.

Almost without exception respondents reacted positively to the notion of introducing more public art to the districts and many suggestions were made for future work which have been included in detail in APPENDIX TWO.

The reasons given from those who did not respond positively to the notion of introducing more public art were concern about the expense and impact on the environment. Some comments were linked to the perception that public art monies might be diverted from essential Council services such as rubbish collection and highways maintenance. The districts 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 districts.

1.7.1 Public consultation

Overview

It would be all too easy to allow prejudice and stereotype to form a view of what people want in Worthing and Adur. One might for instance have predicted that the public would have been inclined towards a rather conservative view about art, with a leaning towards very traditional and run of the mill forms of art such as figurative bronze statues etc. The comments recorded speak decisively to the contrary. There was an impressive appetite for brave adventurous projects.

“ it means a town or location which cares enough about its community to want to fill it with beauty and/or thought provoking images. It means a community less drab and dreary”

There was a consistent message supporting projects which respond to, create and reinforce a sense of place, and grow out of a specific spacial context. This message was articulated in terms which were full of care and thoughtfulness.

There were many comments which reflected a desire for art to be physically accessible. At the same time there was much discussion of art which is reflective and thoughtful, sometimes challenging, but definitely a consistent thread about aspiration to think beyond the mundane.

“I like the fact that it adds an extra dimension to the surroundings and therefore makes you think far more about where you are working/shopping/residing etc. It can lighten the soul from the mundane and ordinary. It can give people ideas and aspirations.”

Quality was also a major issue - an consultees articulated an ambition for very high quality work in high quality environments.

“I like big things like Angel Of The North, The Wicker Man in Somerset. I quite like the aggregated bulk of projects such as Ropetackle which bring in sculptures, benches, tree grilles, lighting etc which in its totality is pleasing even though no big names were employed.”

The question relating to themes did not elicit particularly strong responses - neither Worthing nor Adur respondents came through with any strong ideas beyond what is fairly obvious. The overriding connection was with ideas about the sea and the surrounding landscape, which fits in well with the notion of place.

There was a broad list of potential locations for intervention in Worthing, and insufficient response from public consultees in Adur to gain substantial useful insight on themes. The consultation meetings in Worthing identified strategic priorities as the North - South pedestrian route from the Station to the Seafront, then the Seafront itself.

“Its difficult to comment on possible placements for Public Art. Some of the main through routes would benefit from points of interest to make recognizable landmarks along the way. Much of what we see on journeys now are closed businesses, which are very depressing.” - A Shoreham based artist

The Ropetackle project in Shoreham was singled out as a good example of a successful project, where art has been integrated into the public realm throughout the development, adding value and richness to the street scene.

The meeting with Adur Officers produced a very useful clear list of major opportunity sites in Adur, with the Shoreham Harbour site being of regional significance, and probably demanding a specific public art strategy in its own right.

The consultation at **Northbrook College** produced some very interesting results, from a young person’s perspective. The young people were very keen on tactile work you could touch/climb/physically interact with. The young people were clear that they want art which can make you happy, and that art which is fun and will attract visitors.

1.7.2

In response to the consistent messages that came through from the consultation exercise we would identify two key **strategic aims** to recommend for public art policy.

1. Quality of life - commission art of the highest standard which makes a difference to the quality of life for residents and visitors alike. This will be art which responds to place, makes you think, and makes you happy.
2. Attraction - commission art which attracts visitors. This will add to the cultural life of the area, stimulate the economy and build confidence and pride.

See APPENDIX 2 for a full summary of consultation responses.

1.8 Opportunities and challenges + Strategic priorities New developments with public art potential

The consultation process and meetings with Adur and Worthing officers suggested the following priorities

1.8.1

First stage priorities

Worthing

1. The North South Route from the Station to the Seafront
2. Along the Seafront

Adur

1. Shoreham Harbour Development
2. Replacement Footbridge/ Connect 2 project
3. The former Southlands Hospital site

Second stage priorities

This priority list is around school builds, housing developments, business and health service sites, which fall outside the core priority areas. This activity could reinforce the urban village gateways identified in the *Greening Of The Borough* for Worthing. This also ensures that the strategic aims are met throughout the community, within neighbourhoods and education sites. Whilst initially the focus in Worthing will be on the seafront and the north south route, it is important that policy reflects these aims beyond these areas, and that new opportunities that arise through planning are treated in the right way. Public Art will become embedded in the work of place making and building communities.

1.8.2 LOCATIONS + TYPES OF ART + THEMES – WORTHING

WORTHING

In some ways the consultation did not reveal many strong themes, however one consistent message was about the sea, the landscape and the environment. Because of the spacious nature of some of the seafront locations, and good work done already such as the highly popular and successful Waterwise Garden on the Western end of Worthing beach, it is suggested that an emphasis should be placed on green and sustainable projects.

Otherwise the themes already identified for the Seafront zones should be pursued:

EAST TO WEST:

1. ACTIVE BEACH ZONE - Aquarena, Splash Point, Beach House Grounds
2. HERITAGE ZONE - opposite Steine Gardens
3. ENTERTAINMENT ZONE - around the pier and lido
4. RELAXATION/QUIET ZONE - west of the pier

The emphasis on the North South route should be on quality urban streetscape, with artists working in conjunction with the leading landscape practice. Art integrated into hard landscape, lighting and special planting schemes can all work as a coherent package, projects which enhance the space around key quality buildings, and which connect together to create a quality journey.

Specific projects could bring in artists of international stature to work collaboratively with the horticultural department and external contractors, to create award winning schemes which become a significant part of Worthing's offer. This could build on some of the specific ideas articulated in The Greening of the Borough, including the mobile planters, and add value to an already successful approach.

The North South Route has poor legibility and, at the northern end particularly, a streetscape in need of improvement with greater spatial separation needed between pedestrians and traffic. This message is consistent with the findings of the Regeneration Strategy. The Teville Gate Development represents the major opportunity to bring an artist/s input to the design team, creating an integrated approach to public art and townscape in this crucial zone, and adding value to the design process as well as producing specific works of art.

The middle section - from the Town Hall, to South Street – will be particularly challenging as this area needs significant investment and currently it falls in between most of the major developments which might yield significant funding

for projects. There may be cost effective ways to enhance the space in front of the Town Hall, utilising the planting beds (currently grass) and flag poles, which already exist there.

The current economic situation is likely to have a negative impact on the streetscape, with unused shops, and problems in the Guilbourne Centre. The Regeneration Team is proposing the use of empty retail premises as temporary gallery space. This is a good short term measure. There may some merit in encouraging medium term use of empty industrial premises as artists' production spaces at preferential rents, or doing a deal between the property owners and the authority which ensures the rates are covered.

Worthing Seafront has a particular character and is generally of good quality, with an Art Deco Pier which has been well kept, good quality planting, a strong sense of the natural environment and only minimal impact from the presence of traffic. The success of the Sea Change bid to CABE and the plans to hold a competition to appoint a landscape architect's practice to take a lead in the design of the Splash Point is a very positive step because clear design leadership is needed. There is much about the Seafront which is already good, so interventions need to be carefully considered and prioritised to compliment the existing landscape value. Some of the indicative solutions sketched out in the Seafront Strategy were a little obvious and clichéd, and the role of artists working in collaboration with the landscape architect will be about developing high quality spaces which are very specific to Worthing, and which build on Worthing's character and strengths.

Funding required for Worthing Seafront is significant, given the scale of the site area to be addressed. This means funding has to be used very intelligently and tactically in terms of bringing the overall strategy to fruition over time. Spreading a small amount of money thinly will not work. There will be some opportunities to maximise what is achieved artistically by using modest amounts of arts budget as design fees to enhance structures and artefacts which are accounted for in other budgets. For example if the Tourist Information centre building were replaced with something of higher quality and in keeping with the surrounding art deco assets such as the Pier, having an artist on the design team to develop integrated interventions such as glass works etc, may require only a limited increase in the basic budget for the building. Future developments may also yield funds through Section 106 agreements some of which can be invested in the commissioning of art. The actual amounts agreed may be enhanced through collaborative working with the contributing developer. It may also be possible to use some of this money as matching money for certain kinds of funding bids to external bodies. Consideration also needs to be given to the programme of public events for

Worthing Seafront, and how art interventions may be complimentary to planned activity.

There is evidence that successful investment in art integrated within a package of public realm improvements creates such a powerful stimulant to the economy and culture that it pays for itself many times over. The improvements to Brighton Seafront are a good example of this: where a talented landscape architect took the lead and worked with a series of artists to create artworks integrated within the landscape design, in a major project phased over several years. This project which began in the early 1990s was recognised with a Civic Trust award, and is widely seen to have contributed significantly to the economy of Brighton and Hove, and to have made the "Offer" more competitive.

The natural and architectural context of the seafront is one of very high quality, with few eyesores, and a wealth of character and feature, enhanced by extremely good green spaces. Horticulture is clearly one of Worthing's special strengths, and this can be celebrated and built on through some of the arts commissioning.

The Seafront Strategy highlights the lack of high quality attractions and activities on Worthing Seafront, and the art commissioning will be a crucial piece of the jigsaw which addresses this fundamental issue. In some instances partnership with the private sector will be the answer to creating attractions of an appropriate quality and ambition.

The future Aquarena development represents a very significant opportunity for an integrated approach to art with commissioning achieved through artist/architect collaboration, artist/landscape architect collaboration so that the new Aquarena becomes the work of art rather than having a sculpture plonked in front of it. The location and space involved, combined with the elemental use of the site suggest an environmental approach, where the artists explore issues to do with the sea, energy and sustainability. The Aquarena could be fuelled by a combination of geothermal/ground heat exchange, wind, solar and biomass wood boiler. Placing an artist on the design team could make functional features into visual assets.

A feasibility study by Ustigate for a Water Feature Proposal in South Street Square commissioned by the Regeneration Team, *Ustigate Water Feature Proposal South Street Square, Worthing, January 2009*, responds to suggestions raised in the Public Realm Strategy and gives a good idea of some practical possibilities and initial costs. However although the proposals include some very attractive ideas and water features can undoubtedly be popular public attractions, serious consideration needs to be given to the risk assessment for an interactive water feature on the street. There is a significant difference between a water feature located in a water park which you choose to

go to and a water feature on the street which is used by everybody. There are major cost implications beyond the construction of the water feature itself: ongoing maintenance and cleaning costs, the provision and maintenance of an adjacent toilet and changing facility as indicated in the feasibility report.

The Aquarena proposal for the active beach zone located at the Aquarena site presents fewer of these problems and risks, and is likely to be more easily managed. If only a fraction of the costs of a street based water feature were invested in a less inherently risky, but creative intervention the same sort of impact and attraction could be achieved more cost effectively.

Worthing Museum and Art Gallery

Worthing Museum and Art Gallery have recently submitted a bid to the Heritage Lottery Fund for refurbishment which has the potential to incorporate public art and artists commissions as part of the redesign and redevelopment work for the museum site. This would build on expertise and experience in hosting public art projects, exhibiting design proposals and raising the profile of public art, and demonstrate a commitment to the Public Art Strategy.

LOCATIONS + TYPES OF ART + THEMES - ADUR

Adur district has a different quality to Worthing. Rather than being a traditional seaside resort, it is a combination of high value marine and estuarine landscape, industrial and port/airport areas, a historic town centre, and residential areas which are spread out. The beaches in Shoreham and Lancing are less developed, and visitors choose to visit those beaches for that quality natural landscape.

Recent developments have included Ropetackle, which has been seen as an exemplar in terms of the way public art was integrated into the design of the site, and Harbour Way, where the architecture was of low quality, there was no art, and the developers have found it difficult to sell the housing. Despite a number of environmental retail improvements over recent years, the town centre has been identified as in need of regenerating. Hence the adoption of a 'Shoreham Renaissance Strategy' in 2006.

There is potentially a particular emphasis on housing developments within Adur on a variety of sites, such as the Southlands Hospital site, and adopting an approach which is consistent with the exemplary collaborative and site specific projects already achieved at Ropetackle, involving a diversity of forms and artists, would make sense in terms of continuity and building on past strengths.

Current projects include Ham Recreation Ground where a team of artists assisted with the design development of a new community skate-park facility including landscaping, paths, lighting, seating and fencing.

The biggest future project is the Shoreham Harbour development, and it is vital that this project has its own public art plan developed alongside the design of the buildings and infrastructure, in much the same way as Ropetackle. The former Southlands Hospital site is a smaller development, but still of very significant size and meriting a public art plan.

The replacement footbridge is potentially a unique and striking project in its own right and working in partnership with Sustrans and WSCC, could be the subject of a bid to Arts Council England to fund artists fees for an artist to work alongside engineers as part of the design team. The creation of a new footbridge will contribute towards the sense of a centre for Shoreham and enhance a connection across areas of Shoreham separated by the river.

Shoreham airport features a wonderful art Deco terminal surrounded by very functional hangers and sheds, which are usually associated with airfields. Shoreham Airport is constantly evolving not just as an airport but as an industrial and business estate, contributing to economic development and employment opportunities. It makes sense that this site should communicate its history and spirit through public art, and that public art should play a role in promoting Shoreham Airport to the wider world, through gateway features, signage, and quality of environment enhancements such as planting.

The scale of the Shoreham Harbour development is such that it requires a public art strategy in its own right which should be developed by a lead artist and public art consultancy team. The project partners include the site owners and developers, Adur District Council, SEEDA and Brighton and Hove City Council. The harbour setting suggests very strong themes and assertive visual statements which hold their own in this dramatic environment. The absence of any art in recent developments along Harbour Way is perceived to be a factor in the performance of these developments, and in the actual quality of the public realm in this area. It is difficult to avoid the comparison with Ropetackle, which benefited from a significant public art project as well as crucial contributions to the design of the architecture itself through public consultation and the Regional Design Panel, and advice and support from Arts Council England and SEEDA.

“...we consider that the holistic regeneration of Shoreham Harbour will benefit existing communities and reverse deprivation, whilst delivering sustainable economic development for the City and wider region.”

SEEDA's letter to Brighton and Hove City Council Strategic Planning and Monitoring team 8th August 2008 (Ian Mawer)

North of Ropetackle there are new housing developments, and it is vital that there is philosophical continuity to the design and artistic involvement of the riverside walk as it extends northwards into the countryside. The Ropetackle

designs always envisaged further interventions in future developments and extensions of the Riverside walk, which evolve as you make the riverside journey into the increasingly rural environment to the North.

Shoreham Flyover transects a beautiful river valley, and although there may not be any development in that location, the spaces underneath the flyover are extraordinary, and it could be an excellent venue for temporary installations which would involve consultation with the Highways Authority. The implications for highway safety, however, will be limited because of the scale of the spaces and separation from sightlines for drivers. These works would be best appreciated by people walking along the river underneath the flyover.

The Old Cement Works to the north of the A27 is another long term potential major project, part of which falls within Adur, but the larger half to the east of the A283 lies within Horsham District. It is possible that quarrying may restart, as the permission for this lasts to 2042, However the Core Strategy envisages a mixed use of employment and leisure, and environmental and visual restoration of the site on the Adur side would form part of this, the project being developed in cooperation with Horsham District Council, regarding the portion of the site on the eastern side of the road. There is a potential role for artists in developing ideas for the use of this site. This scheme, although partly in the Horsham district would have an impact on the Shoreham area and would present opportunities for creative thinking, and linkages with art projects which have begun to colonise spaces along the banks of the River Adur, and beneficial linkages with arts development in neighbouring districts.

North Road, Lancing and South Street, Lancing

£25,000 S106 funding has been allocated towards a public art project in Lancing which will be informed by a community heritage project. After initial talks with English Heritage is hoped that additional heritage funding will be available for the following heritage components:

- intergenerational
- youth interviews of older generation
- oral history training workshops for young people
- musical based on oral history composed by Aeden, which could be revived recorded and performed
- way-markers to from seafront to North Road via South Street
- community building through heritage
- production of Lancing Trail booklet

An application to English Heritage is being submitted for funding for further consultation.

The Downs to the north of Adur district offer rural landscape of very high value which is easily accessible to residents and visitors. There are opportunities for temporary and permanent, but sensitive art installations which would assist with

waymarking and interpretation, and encourage wider use of footpaths and open spaces. This would contribute to the health and wellbeing of residents and communities. There is potential for collaboration with the South Downs National Park Planning Authority when that organisation comes into effect in terms of shaping future policy towards commissioning art.

1.8.3 Worthing and Adur themes and artforms combined list

- landmark sculptures
- gateway features
- integrated hard landscape interventions: paving, railings, retaining walls, edges, tree grilles, seating
- integrated artworks within major new buildings and landscapes- glass, doors, surfaces
- artist designed planting schemes- collaborations with horticulturalist
- animated light installations
- projections
- engineering structures/artist/engineer collaborations e.g. footbridge
- temporary interventions such as site hoardings
- temporary exhibitions, events and festivals
- heritage, literary, cultural, historical themes and connections
- international/continental links

2 SECTION TWO

2.1 How to take the Strategy forward in policy and practice Mechanisms for delivering the Public Art Strategy

In a recent article Ixia Chief Executive Jonathan Banks writes that

“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

2.2.1 Percent for art: current policies

The Adur Local Plan 1996 has a policy for Percent for Art which reads:

“The District Planning Authority will encourage developers of appropriate schemes to provide works by artists and crafts people, in accordance with the ‘Per Cent for Art’ initiative of the Arts Council of Great Britain.’

The issue for Adur is not lack of commitment to public art in policy terms but how this is rolled out and implemented and the lack of detail included in the Local Plan. Note: the percent for art commitment applies within the “Built up area only”. This commitment should be extended to include all areas, urban and rural, within the Adur district.

Worthing do not at present have a Percent for Art policy.

It is crucial that the Local Development Frameworks (LDFs) which is set to replace the Local Plans, should update current public art policies and encourage the provision of new public art works as part of the developmental process. This report recommends that a revised definition of public art which reflects current thinking and good practice – as proposed in this strategy document – updates and replaces the Local Plan definitions.

As the relevant documents are still at draft stage, it is essential that public art is included in the LDF development documents (LDD) and clear information about the districts’ vision, policy and strategy for public art needs to be included. There are separate Local Development Framework documents for Adur and Worthing, which would each need this recommended inclusion on public art. This should be supported with a specific SPD for public art – see SECTION THREE Guidance for Developers.

2.2.2 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 is expected to be issued on the CIL in autumn 2009 and at this stage it is not possible to say that the CIL will include within its provisions the opportunity for funds to be generated for public art.

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"*.

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.

In Worthing an Infrastructure Position Paper is being prepared to evaluate current conditions and challenges affecting Worthing's infrastructure, develop a new vision for that infrastructure and identify the infrastructure shortfalls and how they can be met. Provision for public art will need to be included in any planned Infrastructure SPD/Delivery Document.

2.2.3 Delivery mechanisms

The Percent for Art mechanism exists nationally to support funding for public art work. A coordinated approach is required to gather S106 monies³ and maximise opportunities arising from local planning applications and developments, and to suggest a range of options so developers are assured of delivery and are required to contribute to the fund.

Meetings with Adur and Worthing officers revealed that though there is a policy commitment to public art the way in which it is delivered could be improved.

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. At Adur and Worthing Development

³ S106 is currently the means by which a Local Planning Authority (LPA) can collect money from development to fund infrastructure improvements in the local area. This will remain in place until a LPA decides whether to adopt the requirements of the proposed CIL.

Control and Planning are responsible for providing planning advice, processing planning applications and appeals. It is essential that dialogue between relevant council departments occurs to ensure good communication and early identification of new developments at pre-planning stage.

This 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. Rather than proposing a generic formula the latest research ⁴ 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), however as a guide between 1% and 5% of the associated construction costs of a capital project to Public Art across the district can be used as a starting point for discussion, with the acknowledgement that there may be instances where very large scale developments the Public Art contribution may be less than 1% of the total development value.

At the pre-planning stage it is therefore recommended that the two authorities encourage developers, through negotiation, to dedicate a percentage of the associated construction costs of a capital project to Public Art across their districts. The level of contribution from the developer is likely to be determined by the scale of the development with larger schemes with high service and infrastructure costs being the most likely to contribute the lowest percentage cost towards public art.

Once agreed the details of the nature and extent of the Public Art contribution – to include precise budgets and plans – 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 ⁵ from Ian Dove QC is as follows:

- 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

⁴ Public art and the planning system – QC advice, commissioned from Ian Dove QC, No 5 Chambers, May 2009 www.no5.com/resource-centre

⁵ Public art and the planning system – QC advice, commissioned from Ian Dove QC, No 5 Chambers, May 2009 www.no5.com/resource-centre

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 ⁶(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.”

2.2.4 Thresholds and tariffs

Eligible schemes and eligibility criteria

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

- Residential developments of more than 10 new houses
- Other developments where the floor space to be built is 1000 sq metres gross or more, including office, manufacturing, warehousing and other retail developments. (non commercial scheme)

⁶ Town and County Planning Order (General Development Procedure) (Amendment) (England) Order 2006 (GDPO)

And thereafter to:

Small-scale developments

10 - 50 or up to 5000 sq metres

Large-scale developments

51 – over 5000 sq metres

On smaller developments (i.e. below 10 new homes of under 1000 sq metres) 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: examples from other authorities

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.

Walsall Council require that all types of development that meet the following criteria 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 the 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 Adur District and Worthing Borough 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 percentage 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 to be collected as a tariff 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: 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 SPG.

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.

2.3 Public Art Panel + Public Art Fund

2.3.1 A Public Art Panel with representation from both districts is already established to support the provision and delivery of public art. The Panel should continue to meet on a regular basis to guide on the inclusion of public art in forthcoming developments and council initiatives.

The membership comprises Council officers from regeneration, cultural development Borough Engineer, Arts Development Officer from Adur District, representative from Worthing Arts Council, Worthing First and Town Centre Manager; Worthing councillor, and locally based professional artists representing the visual arts sector. Membership should be broadened to include an Adur Councillor and visual arts representatives from Adur.

Public Art Fund

A recommendation is that a Public Art Fund be established to pool contributions from S106 monies, Council contributions and external funding.

The Fund would support the development of Public Art in Adur and Worthing districts and fund initiatives including

- Schemes which reflect priorities identified in the Joint Adur and Worthing 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 Adur and Worthing Districts' 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.

2.3.2 Dedicated Public Art Officer post + Council officer input into administration

Dedicated officer input is essential to ensure that there a link between the planning, arts and other relevant Council departments e.g. parks, leisure, sport, planning, environment. This role could be delivered by the appointment of a dedicated Public Art or Public Realm officer, with split responsibility across both

districts, or dedicated time as part of the remit of an existing officer post, would be an effective way of maximising opportunities. Their role would be to inform the Public Art Panel 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. The role could also be extended to include project management of smaller projects (threshold of £25,000 for example), writing artists' briefs, contracts etc.

Administrative back up would also be needed to set up Public Art Panel meetings, organise selection meetings, write up notes of meetings, etc.

2.3.3 Project management and consultancy

It is recommended that a percentage of the overall contribution is built into the public art tariff to cover consultancy and project management fees where projects are over, for example, £25,000.

This report recommends that the Councils 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 including Bristol City Council, Poole Unitary Authority, Crawley Borough Council, Canterbury City Council, Cambridge City Council.

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.

2.4 Maintenance and Decommissioning Policy

2.4.1 Existing policies

At present maintenance costs for public art works are met through individual agreements within the district and borough and the developer or landowner.

2.4.2 Policy for newly commissioned works

It is recommended that 5% percentage of the overall contribution is built in to 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 districts 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.

3 SECTION THREE

3.1 **Guidance for developers and officers** **Working with artists: best practice** **Step by step guide** **(For proposed inclusion in SPG Guidance)**

3.1.1 Introduction

“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

3.1.2 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, regeneration officers 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.

3.1.3 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.

3.1.4 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.

3.1.5 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.

3.1.6 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, a letter of application explaining their interest in this project, supporting material and a CV, from which a short list is drawn up and 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

3.1.7 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:

- Advertising and selection costs
- 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%.

3.1.8 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.

3.1.9 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

3.1.10 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.

3.1.11 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.

3.2.12 Evaluation

Evaluation of public art projects is regarded as an important part of the commissioning process. There are different ways to carry out evaluation, but a through one will involve a contribution from all the main stakeholders, including the artist.

3.2.13 Funding for public art

There are a number of funding options for public art including public sector arts funding and 'non-arts' funding streams. The suggestions below are intended as an introduction to funding options.

Private sponsorship can also be explored with local businesses partnership forged between the arts and business may be eligible for Arts and Business funding.

The Department for Culture, Media and Sport
www.culture.gov.uk/what_we_do/Arts/funding_for_the_arts/

Arts Council England
 Grants for the Arts

0845 033 6200
www.artscouncil.org.uk/funding

A & B Arts & Business
01273 738333
www.aandb.org.uk/

Esmée Fairbairn Foundation
www.esmeefairbairn.org.uk

The Big Lottery Fund
www.biglotteryfund.org.uk

The Paul Hamlyn Foundation
www.phf.org.uk

4 SECTION FOUR

4.1 Action Plan and Recommendations

4.1.1 POLICY

- Adopt a revised definition of public art to reflect current thinking and contemporary practice.
- Ensure that public art is embedded in the LDFs and Core Strategies for each district and, where appropriate, shares its aims and objectives, and in a dedicated Public Art SPD and, if appropriate at a stage, the Community Infrastructure Levy.
- Include a public art statement in all key planning policy documents (i.e. in addition to the LDFS and Core Strategies).
- Ensure discussions are held with developers regarding public art inclusion at the pre-planning stage of negotiations.
- Set up a Public Art Fund managed by the two councils where pooled contributions from S106 monies and other funding streams can be used to implement the Public Art Strategy.
- Consider, agree and set realistic and effective thresholds, tariffs and standard charges relevant to Adur District and Worthing Borough.
- Appoint a dedicated Public Art or Public Realm officer with split responsibility across both districts or include dedicated time as part of the remit of an existing officer post.
- Work with experienced public art consultants and agencies to advise on and deliver public art projects over £25,000.
- Set up a public art maintenance budget as part a public art tariff for all Council-led developments and make a maintenance and decommissioning policy and budget line a requirement for all non-Council led developments.

Ensure that all public art projects and schemes

- encourage the involvement of artists at the earliest possible stage in the planning process, and ideally in the pre-planning process.

- integrate education programmes and interpretation – from policy setting to implementation of individual commissions. Develop formal and informal learning opportunities when commissioning new work.
- promote access and social inclusion; and equal opportunities and cultural diversity.
- support innovative and emerging ideas when commissioning artists.
- demonstrate best practice when selecting, contracting and working with artists, and in maintenance and decommissioning policies.
- build in meaningful public consultation.
- build in proper evaluation.
- Take account of relevant Adur and Worthing District policies and strategies, with particular focus on cohesion, well being, community development and sports and leisure activities.
- Use research and consultation on locations, types of art and themes as basis for artists' briefs when new developments come on stream.

4.1.2 VISION AND QUALITY

- Ensure that all improvements achieved through individual developments are strategically coordinated, so they add up to a coherent, well planned and attractive whole.
- Create a network of coherent public spaces throughout the two districts which have quality and create identity and a sense of place.
- Ensure that public art becomes an integral part of the vision for the two districts as a vibrant modern area with its own unique identity and sense of place.
- Ensure that the importance of an integrated approach to the procurement of architecture and urban design and public art is adopted with all new developments.
- Support the national and regional policies which recognise the importance of good design in the commissioning of new public spaces and places.

- Promote lateral approaches to planning to encourage opportunities for public art

4.1.3 NETWORKING/PROFESSIONAL DEVELOPMENT FOR ARTISTS

- Create a cross-district networking forum for individuals, organisations, locally based artists and all those with an interest in public art to meet up on an occasional basis for an update on public art activity and plans in the two districts.
- Create professional development opportunities for locally and regionally based artists, especially early career, through mentoring and shadowing schemes.
- Support the provision of artist workspaces to encourage artistic talent to the two districts.
- Create a mechanism whereby locally based artists are advised of public art opportunities.

4.1.4 NETWORKING/PROFESSIONAL DEVELOPMENT FOR PUBLIC ART PANEL AND COUNCIL STAFF

- Organise 'go and see' days and research trips for Council staff, councillors and Public Art Panel to see nationally recognised exemplary public art schemes to ensure those involved with planning and development schemes continually develop and promote their understanding of contemporary public art practice.
- Support public art capacity and skills to ensure that a sophisticated view of public art is embedded with planning policy and the processes used to procure public art funds and provide commissioning opportunities for artists.
- Join mailing lists for organisations such as Ixia and Public Art Online to keep abreast with current thinking, best practice and training opportunities.
- Promote through advocacy and effective communication the work of the two councils to counter any misconceptions that public art monies might be diverted from other essential Council services.
- Consider publishing the Public Art Strategy and any subsequent SPD/LDF documents, with colour illustrations of nationally sourced public art to act as an advocacy document to publicise the development of future initiatives and opportunities for commissioning public artworks.

Steve Geliot and Frances Lord, June 2009

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ADUR AND WORTHING PUBLIC ART STRATEGY CONSULTATION

SUMMARY OF QUESTIONNAIRE RESPONSES

APPENDIX ONE

WHAT DOES PUBLIC ART MEAN TO YOU?

I personally adore and admire unofficial defenseless schemes.

An investment in the community.

Putting a person's ideas across in paint.

Objects which add to the outdoors scene.

It speaks to another part of myself that isn't accessed or stimulated often in day to day life.

A chance to admire the work and talent of others.

To enhance a place.

To think about the piece.

A chance to enrich public spaces with thought provoking and stimulating artwork that will help redress the aesthetic imbalance caused by many years of ill-matched planning decisions.

At its worst a resented 'turd in the town square' at its best a loved intervention that engages with the town and people and enhances the location.

Firstly making art accessible... displaying a range of artist's work, not just those with degrees.

Vibrant places, reflection, quality design.

It means a town or location which cares enough about its community to want to fill it with beauty and/or thought provoking images. It means a community or location less drab and dreary.

It is worth noting that there were only two strongly negative responses to the questionnaire.

3. "Public art is expensive: too much money is spent on things like that. Instead of art could we not have flowers?"

· "A waste of WBC council money." What do you like about public art?
"Nothing" "I would like to see the money spent supporting the small shops of Worthing.

WHAT DO YOU LIKE ABOUT PUBLIC ART?

Variety, quality

The need to think or explore.

It can enhance the pleasure of being out and about.

I like the fact that it adds an extra dimension to the surroundings and therefore makes you think far more about where you are working/shopping/residing etc. It can lighten the soul from the mundane and ordinary. It can give people ideas and aspirations.

Its enhancement of the public realm. It can give identity to an area.

The need to think and explore.

It can enhance the pleasure of being out and about.

It is more inclusive and makes art more accessible.

It can differentiate a town from its neighbours, add interest to an area and make a statement about where the town wants to go.

I like big things like Angel Of The North, The Wicker Man in Somerset. I quite like the aggregated bulk of projects such as Ropetackle which bring in sculptures benches, tree grilles lighting etc which in its totality is pleasing even though no big names were employed.

Creates a positive and more interesting environment. Can inform.

Its accessibility.

It has to be good enough - get an experienced selector not necessarily a public competition.

It gives the chance for all people to interact with art whether they like it or not.

It brings another aspect to a place. Bringing a neglected area to life or brightening up a urban environment.

A refreshing addition to the amenity of public space.

WHAT SORT OF PUBLIC ART WOULD YOU LIKE TO SEE IN WORTHING AND ADUR

Challenging, beautiful, refreshing.

Sculpture to touch

Murals, mosaics, anything that can be related to by the majority of people.

Something inclusive and relevant to the Worthing area. The well used dry garden on the West Seafront is, for me, a good example as many local groups contributed to its making and the theme of sustainability is very topical.

I would like to see more commissions for new work.

I have a history of placing art work made by special needs children and young adults in the West Sussex area and would like to see more opportunities for this sector of society. This would help to foster a sense of belonging and ownership to the youth of the area.

Art done by local artists/groups of people directed under artistic leadership e.g. youth project with an artist leading.

Personally unless we are able to employ artists of quality eg someone of the stature of Frink (ie not the Rolls Royce Hygea sculptor) then I would favour more provision of facilities than poor quality art..... Worthing artistic community would have to rise to the challenge of using the facility.

Fountains, sculptures, mosaics.

More of painting from Tate Modern

A wide range by a wide range of artists

Sculpture - must be tactile and interactive for our client group.

Lots more sculpture - permanent and temporary. Seating and bins that are also art.

I would love to see sculptures and displays made of all sorts of materials. I would like to see large and small exhibits, eye catching and subtle but most of all - PLENTY OF THEM!

DO YOU HAVE ANY IDEAS FOR THEMES TO INSPIRE NEW PUBLIC ART IN WORTHING AND ADUR? (e.g. literature, famous people associated with the area, music, landscape features)

Why not all of these and more, but a central theme should run through all of them which need to focus on the sea and its associated gifts. We need to celebrate the fact that we are lucky enough to be a coastal resort and use some of the more spiritual aspects of this rather than the tacky bucket and spade ones.

The landscape of downs/ sea/ levels. The fact that Worthing is closer to France than Birmingham.

Try delight in new work from new people, in new ways.

Evolution, sight, senses.

More country scenes.

Oscar Wilde, Percy Shelley The Dome and Pier

Popular themes such as landscapes and colour are always popular but how about educational themes such as the environment, recycling, the world and people.

History of the area such as fruit growing, fishing, local stories e.g. miller tomb

It has to be The Importance of Being Ernest

The Sea, Downs, previous history e.g. shipping, fishing

Landscape features old and new, the bountiful sea, local legend or historical/contemporary characters - or a mix of all of these.

We live by the sea. We have a very rare church in Sompting. A strong victorian seaside history, The railway brought great prosperity.

People, the sea and the Downs.

ARE THERE ANY SPECIFIC LOCATIONS WHERE YOU WOULD LIKE TO SEE PUBLIC ART?

Along the seafront, in Town Centre Parks.

I would like to work with students on a sculpture/installation of worthing pier.

In the square by the clock tower in central Worthing. Also local shopping parades.

Make the seafront from Ham Road to Sea lane a sculpture walk. Possibly the beach itself eg a sea fountain like Jet d'or in Geneva or the fleetwood figures.

An idea - following on from the Frink controversy - get local firms/individuals to part fund sculptures and loan them to the town for ten years, after which another selection is made and the firms/council auction sculptures hopefully at a profit. That way the art changes and encourages people to return to the town every so often. If choices are well made then a proportion of the profits can be returned to the investors.

In the town centre e.g. Liverpool Gardens, near the shelter by the flower sellers.

On the roundabout in front of the Pavillion.

Central reservation as you drive into Worthing.

As you go over the bridge.

On the Promenade and Montague Street.

The Town Hall and Pier.

Seafront, Liverpool Gardens, Broadwater
Along the prom

On main roundabouts

In Montague St, Chapel Rd , Main pedestrian area.

ANYWHERE it can be placed! All public areas including Montague Street/Place, Warwick Street, Seafront, Steyne Gardens, The Parks, car parks etc. Lets fill Worthing with art and don't forget the schools also, especially the

secondary schools where students sometimes need reminding that the world can be a beautiful place.

ADDITIONAL POINTS/COMMENTS

At present I think something to tie the face of the Ropetackle Centre building into the architecture of the High Street would go down best. Also the A259 along by the Civic Centre, past Macdonalds the dump and Travis Perkins etc. is particularly grim industrial route into Shoreham. Yet the river along side it is fantastic. We miss the quirky action of the model man sawing the wood in the window of the saw sharpening business. Even cubicles to advertise actions of all the various industries would relieve the boredom of sticking to the speed limit to evade the speed cameras there. Kids have nothing to inspire them to be proud of having a role in industry or express the nature of various jobs! The fantastic Southwick town Hall building by Lady Bee yard is crying out for something cultural nearby to stop it disappearing in the presence of so much depressing council housing and Southwick Station is a dive! The footbridge planned to Shoreham beach is of vital importance as is working with the character of the town. With the Parcel force development if it ever happens – (Bit sick of the mural along the Coronation Green wall.....) I'll keep thinking about this part of the questionnaire.

Thoughts on Public Art

Public Art is something that punctuates the city or country environment, providing points of interest and discussion points.

The best public art adds richness to its surroundings by the choice of forms and materials, providing the detail for our visual world left out by so much modern building.

Ideally it should be produced with consideration to the desires of all generations, with respect to the past history of a place and with the view to providing an area worth visiting and talking about in the future.

Public Art can be the only thing in a town that makes it different from the next as so many corporate buildings and trading companies are virtually identical across the country.

Selection panels should consider the people who will be living in the area very carefully.

People have huge affection for features, structures, memorable objects and places that they have grown up with.

They also have long memories and can visualize the changes in areas over time and feel the loss of some things like a personal injury.

The majority appreciate structures that they can relate to in terms of the people's and a places' historical use.

Obviously, a proportion of the population is migratory and may only think of artworks as making a splash for a moment in time.

People don't like to see their home town despoiled and see any new structures with a skeptical eye as to their future condition with the demise of time and vandalism.

They also dislike not being consulted about what's going on in their area and are bound to take against changes.

However, they often adapt their opinions in time and can feel very different about things in years to come.

Its difficult to comment on possible placements for Public Art. Some of the main through routes would benefit from points of interest to make recognizable landmarks along the way. Much of what we see on journeys now are closed businesses, which are very depressing.

There is the issue of traffic hazards to bear in mind, not wanting to cause accidents with drivers goggling new structures! But passengers (especially young ones would benefit enormously.

I'm not sure if having themes of work is always the way to go, although it provides a hook to advertise the project by, it may not necessarily produce the best work for the area.

The qualities of **particular artists' work** should be considered, and their **ability to respond to the area** under consideration and its local historical and future uses should be the most important consideration.

With the best will in the world there is an element of abuse of artists in the system used for the creation of public art work, partly through the use of submission of ideas and competition. Many end up spending many weeks of unpaid work developing designs not used. It's an easy option for funding bodies but not necessarily a means of seeking out the best potential work for an area. Maybe there could be a way of storing artists ideas that don't quite fit one venue that might be considered or adapted for another.

Also it maybe more realistic for artists judging the viability of a project if the budget offered for the construction of works was offered devoid of structural engineers fees and siting costs and this added to the fund available for the project separately.

APPENDIX TWO

CONSULTEES – ADUR AND WORTHING PUBLIC ART STRATEGY

Tina Barker and Suzy Bastable Ann Barlow	Economic Development Officers, Worthing Borough Council Councillor, Worthing Borough Council
Colette Blackett	Planning, Regeneration and Well Being Division, Adur District Council
Sharon Clarke Jacqui Cooke	Town Centre Manager Worthing and Adur Cultural Development Co-ordinator, Adur District Council
Brian Curtis Jasmine Davies	Worthing Borough Council, Borough Engineer Regeneration Programme Officer, Worthing Borough Council
Pamela Driscoll	Community Wellbeing Officer - Arts, Adur District Council
Moira Hayes	Principial Planner, Planning, Regeneration and Wellbeing, Adur District Council
Steve Hill	Cultural Development Co-ordinator, Adur District Council
Lional Kisnorbo/Skeleton Cru	Community Interest Company, Worthing
Harun Kombs	Worthing
Jo Marshall-Inns	Adur District Council
Clare Mangan	Worthing Borough Council
Julia Macfarlane	SEEDA Area Manager - West Sussex
Keith Morgan	Development Control Manager – Adur
Ali Abdul Rahman	Spoforths chartered accountants + Worthing Mosque
Lynda Spain	Regeneration Programme Manager, Worthing Borough Council
David Steadman	Town Centre Manager - Adur
Cllr Ann Terry	Adur District Council
Laura Kidner and Emma Walder	Worthing Museum and Art Gallery, Curator for Art and Exhibitions (job share)
Stefan Sykes	Worthing Arts Council