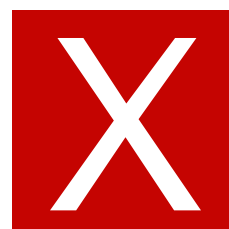
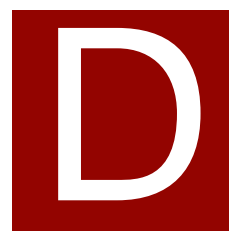
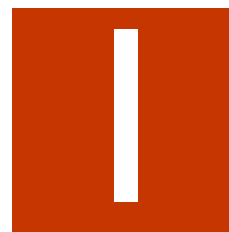




The Jersey
Public Art
Strategy

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A Public Art Examples referred to in the main text

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7. Public Art Panel Terms of Reference



Public art belongs to and grows out of a place and its community. It is a partnership between the public on the one hand, and artists and a variety of other commissioning agencies on the other. It can help define that community and the sense it has of its own identity; it can transform the way we think about public spaces; and it can provide opportunities for creative artists.

To capitalise a strategic approach is required. Just as architecture deserves public consultation, debate and discussion so does public art. It is noted that in Jersey the Planning Minister has adopted such an approach for architecture on the Waterfront and the development of the northern part of St Helier which has already suggested rewards. A similarly coherent approach is advocated for public art.

As Jersey adapts to the challenges of the twenty-first century, while simultaneously seeking to retain its special character, there will be increased opportunities for public art to help articulate what it is that makes the Island special and different from other places.

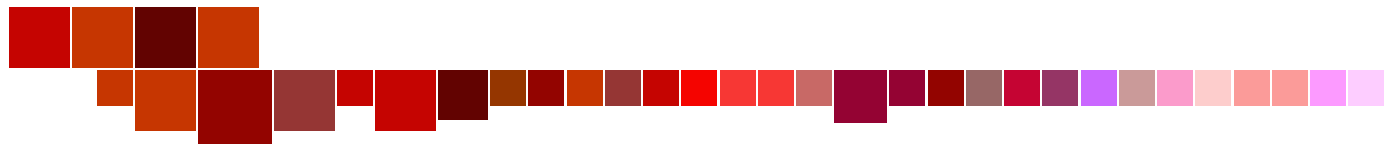
Public art is not just about statues and monuments; it can encompass a range of other projects where there is a close relationship between a professional artist and the community. The examples in this strategy show how artists elsewhere have engaged with their communities in different, often exciting, ways. The strategy makes detailed recommendations about the development of public art; they take account of work already done in Jersey, the results of public consultation and good practice elsewhere.

The strategy provides the framework to advocate, promote and recognise the importance and value of artists working in the public realm. It sits within existing States policies and takes account of the strategic context within which public art will be commissioned. Specifically, the strategy connects with the Island Plan (2002) Percent for Art Policy (BE12), the States Cultural Strategy (2005), the Minister for Planning and Environment's Percentage for Art supplementary planning guidance (Advice Note 3, first introduced in 2006) and the EDAW report (2007).

There is an important connection with the percent for art policy which has generated significant funding for public art and has been pursued with enthusiasm by the Planning and Environment Minister. Although the implementation of the Percent for Art policy is still relatively new, we understand that a significant body of new work is likely to be delivered in the Island. This is to be applauded. This strategy should complement the policy by helping to strengthen it within the community both by ensuring wider public engagement and by ensuring that it connects with local artists and craftspeople.

There will often be very good reasons to engage artists from outside the Island in public art projects; there may not be the experience or the range of skills available in the local community, or there may be occasions when the skills of a particular artists are especially relevant. However, where possible, project briefs should be developed to include opportunities for local artists to learn and enhance their knowledge. This may be through workshops or teaching sessions which are integral to the public art project, or perhaps through the wider involvement of the community in particular projects. This strand of cultural development is particularly important to the broader community and will help consolidate the importance of the percent for art concept.

It will be necessary for a number of agencies to co-operate closely to realise these ambitions. The panel established by the Education, Sport and Culture Minister, following consultation with his counterpart at Planning and Environment, includes representatives from Jersey Heritage, the Jersey Arts Trust and the Jersey Arts Centre Association, as well as the Jersey Public Sculpture Trust. This panel provides an appropriate mechanism for collaboration in the



short-term with the constituent bodies contributing expertise and offering limited resources in the service of these broader cultural objectives. Some officer support may be required in the future, depending upon the projects which emerge and the speed with which the aims of the strategy are to be realised.

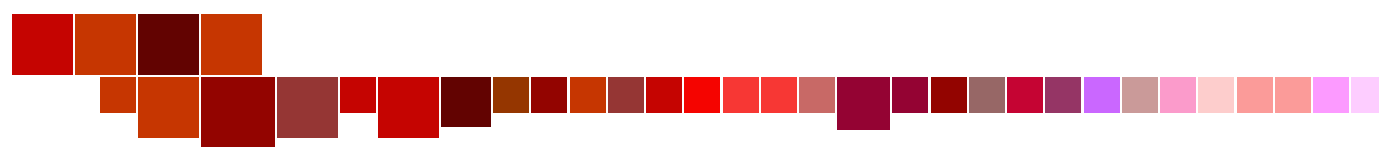
This strategy adopts a number of key principles:

1. Public art should respond to the Island context and a sense of place. The Waterfront Design Group addressed the same issue and we endorse its approach as the basis for the present strategy.
2. Artists should be involved at the earliest stage in some of the major projects identified as providing opportunities, and in some of the smaller ones which can, nonetheless, contribute strongly to a sense of identity.
3. Although much public art is concentrated in St Helier, there are opportunities to use public art across the Island, particularly where a percentage for art contribution is applied to development; the parishes should be actively involved.
4. There is a potential for public art to support key events in the Island's calendar – like Liberation Day, the Battle of Flowers, the Fête de Noué etc.
5. Public art does not have to be permanent. Considerable public value through positive media coverage and community involvement has been obtained elsewhere through temporary exhibitions and events.
6. The Jersey Arts Trust has a key role to promote opportunities for local artists; there are opportunities for the Jersey Arts Trust and the Jersey Public Sculpture Trust to work closely together in partnership, through the Public Art Panel, particularly in relation to developing opportunities for local artists.
7. JAT should maintain a comprehensive database of local artists interested in public art commissions and help to promote the opportunities for local artists which will arise from the present strategy. In the longer term this will equip the Island's artistic community with the skills to contribute positively to public art initiatives.
8. Emphasis should be given by ESC and by the cultural organisations to supporting and promoting the aspirations of the States of Jersey's Percent for Art policy, as expressed in the Island Plan (Policy BE12) and complemented by supplementary planning guidance (Percentage for Art: supplementary planning guidance – advice note 3).
9. Sustainability is an important principle not only in commissioning new work but in maintaining the old. There is a need for the Public Art Panel to adopt a curatorial role working with other key partners. Guidance should be given about the circumstances in which pooled percentage for art funds might be used to address issues of sustainability and maintenance of public art.

The appendices address a number of practical issues relating to the commissioning of public art – who owns it, who is responsible for its maintenance and what happens to it when it comes to the end of its natural life.

Although the strategy contains numerous examples of bold initiatives from elsewhere, its purpose is not to be prescriptive about what constitutes public art or the sort of schemes that should be contemplated. However, it should be noted that percentage for art needs to retain a strong link, perhaps through appropriate policy documents, between a physical site and work which is delivered for public benefit on, or near, that site. The danger otherwise is that it might wrongly be perceived as a tax. What is important is that public art expresses the ambitions of its community. This strategy is about realising those ambitions.

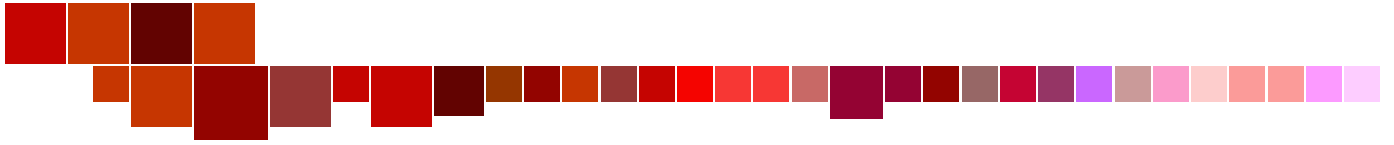
Section Ref.	Recommendation	Partners involved
	Public Art and Arts Led Regeneration	
3	The value that artists can bring to the public realm should be championed as part of the strategy development. This could be achieved by exhibitions of work created elsewhere, lectures and other public events, and by promoting the contribution artists make as the strategy bears fruit.	JPST, JAT, JAC, JHT, P&E, ESC
3	In recognition of their creative potential, artists should be involved at the earliest opportunity in projects which have a public art opportunity.	JPST, P&E, Developers
	Vision for Public Art in Jersey	
4.3	Although the majority of immediate opportunities will relate to developments in St Helier, the principle that public art can help define the Island as a whole and characterise rural areas should be recognised and smaller scale opportunities welcomed.	JPST, P&E, the Parishes
4.3	Briefs for public art projects should be developed consistently with the principles advocated by the Waterfront Design Group to root projects in the Island and its cultural traditions.	JPST, P&E, La Société Jersiaise, Developers, Commissioning agencies
	Opportunities	
5.1.1	An experienced Lead Artist should be commissioned to work alongside the engineers and design team to highlight opportunities arising from engineering works associated with the sinking of La Route de la Libération, make integrated suggestions and offer further spaces for artist collaboration.	JPST, WEB
5.1.1	The careful selection of an appropriate artist will be central to the success of this commission; it is therefore recommended that the opportunity is advertised widely and supplemented by the drafting of an appropriate long-list of experienced artists.	JPST, WEB
5.1.2	An artist or team of artists should be engaged to consider all four public squares, their individual and collective characters as well as connections to spaces, community involvement and innovative detailing. Efforts should be made to engage with local artists in this process.	JPST, WEB
5.1.3	As each of the 16 buildings is developed, consideration should be given to engaging artists of different disciplines to integrate their work into the architectural building design.	JPST, P&E, WEB
5.1.4	A programme of temporary, site-specific activity should be developed prior to and during construction.	JPST, JHT, P&E, WEB, JAT
5.1.4	The creation of temporary structures and buildings for the use of creative organisations and artists should be encouraged on site.	JPST, P&E, WEB, JAT



5.2.1	The Public Art Panel, working alongside the Comité des Connétables should establish an approach to Island-wide public art commissioning. (see 4.3)	JPST, the Parishes, JHT
5.2.1	In appropriate circumstances and in accordance with the relevant Supplementary Planning Guidance, the option to contribute to a pooled fund to support an island-wide programme should be offered to developers by the Planning and Environment Department during Percentage for Art negotiations.	P&E
5.3.1	The Weighbridge public art project embarked upon by WEB and the Jersey Public Sculpture Trust should be brought to fruition with opportunities considered for engagement with the public, and in particular schools, to reinforce the contextual relevance of the piece.	JPST, WEB, JAT
5.3.2	A minimum of two artist commissions should be developed for the Town Park as part of the programme of development.	TTS, JPST, POSH
5.3.2	Lead artist/artists should be commissioned to work alongside the Landscape Architects to integrate physical artworks, free-standing and/or integrated throughout the park.	TTS, JPST, POSH
5.3.2	An artist, or artists, should be engaged to develop a participatory programme linked to the park's opening event and an ongoing programme. This may also result in physical artworks or may simply provide opportunities for engagement.	TTS, JPST, POSH, JAC, JAT
5.3.3	Should Fort Regent be subject to redevelopment the prominence of the location and public usage require a bold approach to commissioning artists. Consideration should be given to a work or series of contemporary artworks that enhance its landmark status.	JPST, JHT, ESC
5.4	In conjunction with the Minister for Planning and Environment, the introduction of a prize for public art should be explored.	JPST, P&E
5.4.1	It is strongly recommended that the Public Art Panel considers establishing a Jersey Biennial/Triennial public art event.	JPST, ESC, JAT, EDD
5.4.1	JPST and the Jersey Arts Trust should work together to devise an educational element in the programme to benefit artists resident in the Island and the wider community.	JPST, JAT
5.4.1	A high profile international marketing and PR campaign should be established both prior to and during the event.	JPST, Jersey Tourism
5.4.2	The Public Art Panel should encourage existing event organisers to consider ways in which public art might enhance their events, and work with them to that end.	JPST and community organisations
5.5	It is recommended that "community art projects" are properly initiated, structured and managed by the Jersey Arts Trust, with the co-operation of JPST, to provide an effective opportunity for the direct involvement of citizens on temporary or permanent public art projects.	JPST, JAT
5.7	The Jersey Arts Trust should act as a co-ordinating body for local artists interested in seeking commissions or in developing their skills and experience to that end.	JAT



5.7	Jersey Arts Trust should develop and maintain an artist database as a reference tool to which access could be available via its website.	JAT
5.7.1	The Jersey Arts Trust, with the support of the Minister for Planning and Environment, should encourage the development of opportunities to create working spaces for artists.	JAT, P&E
5.7.2	The States of Jersey should seek to encourage Public Art commissioners to develop artists' mentoring schemes, working with local artists as standard within public art programmes. Monitoring, evaluation and promotion of such schemes should be undertaken in collaboration by the Jersey Public Sculpture Trust and the Jersey Arts Trust.	JPST, JAT
5.7.3	A pilot artist in residence project has been developed in Jersey in 2009 and it is recommended that the experience be used to develop a regular programme.	JPST, JAT, Highlands, Guernsey agencies
	Investment	
6.1	Working with the relevant agencies, it is recommended access is sought to further sponsorship opportunities and genuine collaboration with many of the companies based on the Island and their staff.	ESC, JAT, JAC, JPST, JH
	Implementation	
7	The existing Public Art Panel should be consolidated with new terms of reference which reflect the priorities of the Public Art Strategy.	ESC
7	A clear modus operandi should be established which recognises existing responsibilities and the extent to which those responsibilities connect with the strategy but which also identify new opportunities for joint working.	ESC, JAT, JAC, JPST, JH
7	In addition to its role in implementing the strategy, the Public Art Panel should be available as an advisory body to the Education, Sport and Culture Department.	ESC, JAT, JAC, JPST, JH
7	The panel's role should also include curatorial responsibility for the public art collection which will entail liaison with the bodies which have responsibility for particular works.	ESC, JAT, JAC, JPST, JH, TTS, Parishes
7	While operating costs will be minimal by virtue of the essentially co-operative structure of the panel, an assessment should be made of the need to seek support in the light of the number of projects with which the panel is involved.	ESC



Percentage for Art and the Planning Process		
9	Developers and their architects should be encouraged to develop projects and commission an artist (or artists) at the earliest stages of the development of the design concept.	P&E
9	A method of 'in principle' approval should be considered to encourage this early involvement of artists to develop proposals.	P&E
9	Consideration should be given to the possibility of introducing public art covenants attaching to the sale of public land for development following the successful examples cited in Cardiff Bay.	Relevant public agencies
9	Clear guidance should be published about the use of pooled funds	P&E
9	In accordance with the Cultural Strategy, the Jersey Public Sculpture Trust should be given responsibility for delivering projects generated with public funding.	JPST
9	There should be clear agreement over the ownership of and ongoing maintenance responsibility for new works.	P&E, JPST, JHT

In many European nations and in the United States, commissioning of public artworks from professional artists within major infrastructure and construction works is now well established. Traditionally public art stood for statuary and free standing sculptural works, acting as focal points within an urban landscape. The last 20 years has also seen a growing understanding of public art as process based and as 'site specific', able to express and contribute to a sense of place, of belonging and to facilitate public involvement in change. Even more recently, the investigative processes applied by artists have contributed to the development of master-plans and provided a cultural dimension and people-focussed approach to sustainable regeneration.

This approach, where art is commissioned as an inalienable part of the architecture, landscape and social make-up of the public realm, has moved towards recognition of the unique skills and vision artists can bring to both the physical and social regeneration of areas affected by change. In turn, this has led to a much earlier involvement of artists in the planning and design of projects, allowing them to respond directly to the needs and requirements of each location, planning towards the physical integration of works into existing operations as well as the development of social cohesion through creative cultural practices.

The contribution of the artist to the regeneration of the public realm can take many forms and there are various models for development and procurement of projects, as well as models of good practice (see appendix 4). This strategy highlights these and maps out the scope of possibilities for Jersey, through a series of carefully selected project examples. It demonstrates the potential for innovative responses to the various development opportunities on the Island.



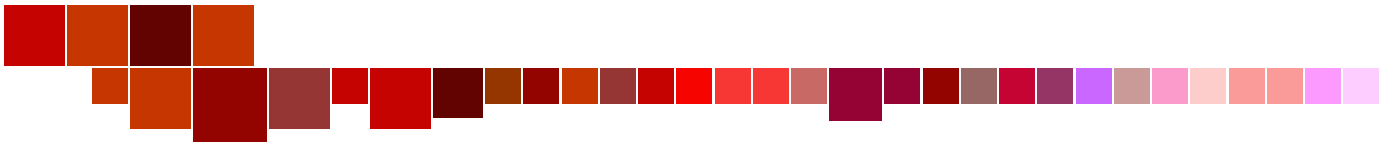
Jennie Savage | STAR Radio, Marcia's workshop

When artists are engaged in place-making, the way they think and address issues can fundamentally affect the outcome, by broadening the scope of what is conceivable, and by helping professionals and communities to unlock their creativity and find better ways of expressing themselves.

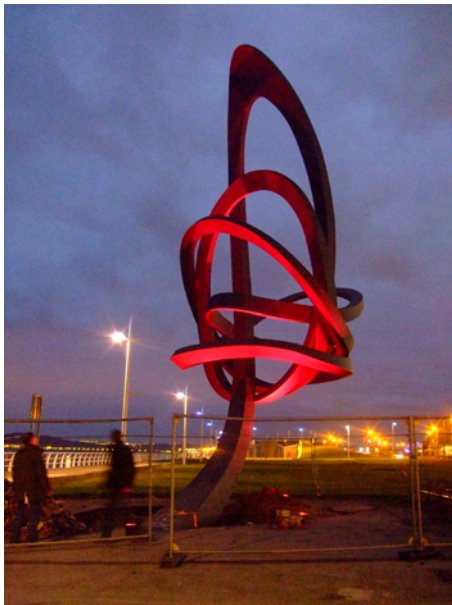
Without acknowledging the importance of issues such as sensory appreciation, emotional response, local distinctiveness and meaning, we simply cannot expect the new houses, estates, neighbourhoods and towns we are building to be a fulfilling experience.

Artists and Places - Engaging creative minds in regeneration.
Can artists create great places? Charles Landry

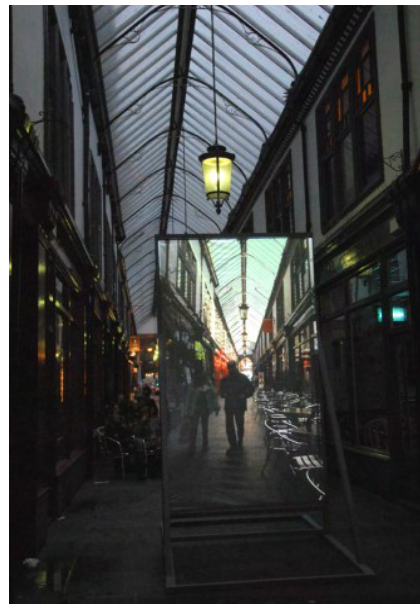
Early engagement of artists allows them to be fully involved in the development of architectural and infrastructure works, influence the approach to design and integrate their work fully into the project. It becomes an essential element of the project with costs and construction processes fully included in the overall programme of delivery, creating works inseparable from the completed development.



Artists can aid and facilitate transitional processes, strengthen community cohesion and safeguard continuation by connecting past and present to a shared vision of destiny. Some projects may be temporary and ephemeral but their legacy can be secured in many ways, most notably in the experience and memory of those who participated. These projects can also provide an important cultural resource and a tangible record of social history in the form of archived materials, publications and other recorded events and statements. They can create the community support and buy-in for other commissions that may run parallel or be implemented at a later stage.



Andrew Rowe | Kite Tail and Taper



Jennie Savage | A Million Moments

“Site specific” has long been a mantra for public art commissioners but while there is virtually no artist brief that does not mention this as a condition, what is specific to the chosen site is seldom defined and is, therefore, left to the artist to interpret. Many make obvious choices and delve into history or cultural and social specifics; however, some propose more surprising responses or relate the work to the physical or visual aspects of the site, strengthening or contrasting these with a carefully placed intervention. The element of surprise and of allowing the artist to take the commission into previously unimagined territory is part of the engagement process. Art has the ability to transform and can transcend commonly held perceptions and perceived limitations. This carries an element of risk but a well managed commissions process will maximise the potential for rewarding outcomes.

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 think tank for Public Art

Whichever approach is selected for commissions, artists and their work can play a significant role in regeneration programmes in both rural and town centre improvements. Within the UK many unitary authorities have adopted Public Art Strategies, Policies and Supplementary Planning Guidance and projects are secured through Section 106 planning agreements (the UK equivalent of Article 25 of the Planning and Building (Jersey) Law 2002).

4.1 Jersey Context

A public art policy for Jersey would recognise the contribution that public art makes to the quality of life, the improvement of public spaces and the development of a sense of place. Cultural Strategy, States of Jersey, 2005

Jersey is a special place. It has its own identity which distinguishes it from the United Kingdom or nearby France, founded on its constitutional position as a dependency of the Crown. For centuries at the frontier between England and France, much of its unique identity and built heritage is formed through a mixing of French and English cultures.

Today, Jersey's culture also reflects more recent migratory trends. The Jersey Annual Social Survey shows how the origin of migrants to the Island has changed. In last three decades of the twentieth century, up to 60% arrived from Portugal and Madeira. By 2005 this had fallen to 36%, with statistics now rising for those arriving from Poland (28%) and other European countries. Jersey's 2005 Census details the resident population at just over 88,000, an increase of 1,014 from the previous 2000 Census. Although, this is partly attributable to a higher rate of births than deaths in this period, it is also due to inward migration driven by increased employment opportunities, a trend which is likely to continue.



Robert Koenig | 'Odyssey' project in St Helier Parish Church

These changes in the fabric of Island life, together with the wider pressures of globalisation, present many challenges but they also offer an opportunity for those involved in the procurement of public art to help define the essential character of the Island; and to consolidate in the public imagination an understanding of where its uniqueness lies. Marking an authentic sense of place is, therefore, especially important.

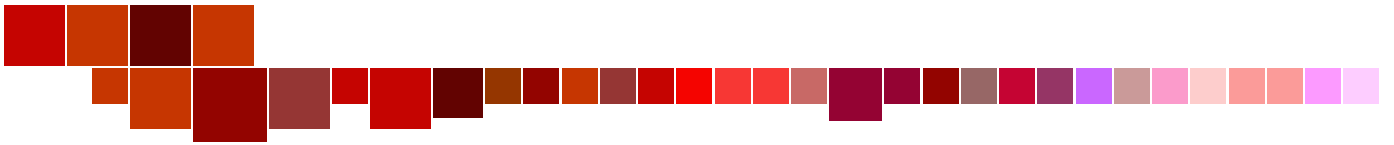
4.2 Current and Future Works

Much of Jersey's existing public art collection reflects the Island's rich cultural identity. For the most part, it comprises, on the one hand, historic work dating from the nineteenth century or earlier and, on the other, much more recent pieces, the majority developed by the Jersey Public Sculpture Trust founded in 1991. The recent introduction of a percentage for art policy by the States of Jersey in the 2002 Island Plan, and the enthusiastic implementation of this policy by the Planning and Environment Minister from 2006 will result in a significant number of new works.

Recent pieces funded from a variety of sources include site specific, interpretative and integrated works at Mont Orgueil Castle by artists including Gordon Young, commissioned by the Jersey Heritage Trust as part of a major refurbishment of the castle, sculptural works like 'the Jubilee Needle', 2004 and 'Freedom Tree' 2005 at the Waterfront by Richard Perry, and interactive pieces including Philip Jackson's 1995 'Jersey Liberation Sculpture' and John McKenna's 2001 'La Vaque de Jèrri', paying tribute to the Jersey cow and the 50th anniversary of the World Jersey Cattle Bureau.

¹ Jersey in Figures 2007, States of Jersey Statistics Unit

² States of Jersey Statistics Unit, 2006



What they have in common is that they explore their cultural context in interesting ways. The pieces at Gorey celebrate the history of one of the Island's landmark buildings; the Jubilee Needle was designed to occupy a specific harbour setting with its slender tapering slate discs picking up the motif of the masts in the nearby harbour but it was also intended to have a symbolic significance as a celebration of the Golden Jubilee of HM The Queen with whom the Island has a special connection as a Crown Dependency; the Freedom Tree has a similar resonance in relation to the 60th anniversary of the Liberation of the Island. Although the pieces by Philip Jackson and John McKenna are very different, they both demonstrate the extent to which the public has responded positively to work anchored in Jersey's cultural history.

The Liberation Sculpture also illustrates the value of public consultation and the extent to which the 'adoption' of art by the public can be encouraged by full community engagement.

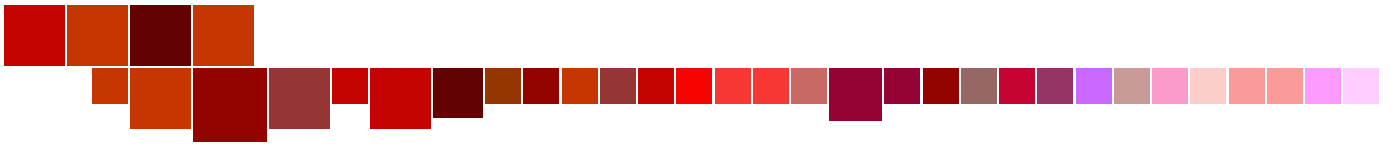
Future commissions should extend this legacy with complementary and new approaches, reflecting the developing nature of public art and changes in the demographic of the island. Anecdotal and 'folk memories' for instance can provide artists with inspiration and source material ensuring that the developed work is unique to its site and location, and providing continuity for the island's mixed population through change.



Richard Perry | The Jubilee Needle



Philip Jackson | Jersey Liberation Sculpture



New commissions should also strengthen the built environment and public realm. Jersey has a strong and tight urban centre in St Helier which will be significantly expanded through new Waterfront developments. These provide opportunities for the creation of contemporary, high quality public spaces of a civic scale and stature. Artists can make a major contribution to the appearance and layout of these spaces and add distinctive character.

However, the focus should not be exclusively on the Waterfront. Regeneration and provision of new housing in other areas of St Helier provide important opportunities. It is interesting that St Helier's existing public art is for the most part concentrated on the southern and eastern parts of the town away from what were the principal residential areas during the nineteenth century expansion of the town. The development of the Town Park may provide a stimulus to redress this imbalance as emphasis is once again given to making St Helier a desirable place in which to live.

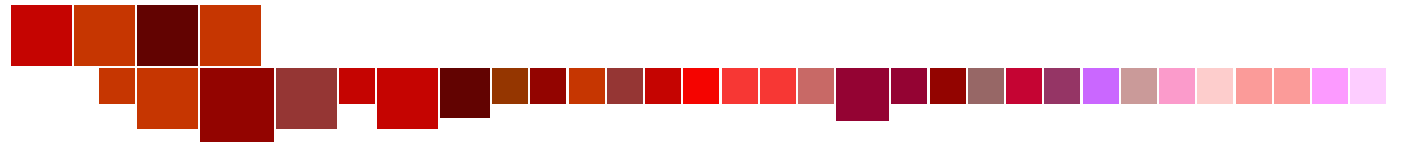


John McKenna | La Vaque de Jèrri

Transition points throughout the Island could be marked, identifying parish boundaries, keeping in memory significant or even anecdotal events, or simply adding intriguing and attractive visual highlights to the landscape. Artists could work with specific communities over time and create works to consolidate other cultural initiatives.

Such an approach implies co-ordination and is to be preferred to a plethora of small disconnected projects which are likely to make a less significant public impact. It also implies bringing together funding from a variety of sources. Provision made by the Minister for Planning and Environment to pool funds from percentage for art may be especially appropriate in such circumstances. However, it will be important for recognition to be given to those whose contributions have funded the work and for the wider public benefit to be manifest.

Above all, Jersey should exploit its unique position as a small 'nation state' and an Island attractive for tourism and investment. This provides both a focus and potential resources for ambitious approaches towards commissioning works or organising arts focussed events. Major international artists attracted to work on larger projects also have the potential to strengthen the arts community through mentoring projects and other ways of developing local skills.



■ 4.3 Forging the Community Link

It is important that artists are free to express their own creativity and to devise approaches to projects which are bold and innovative, a point well made in the Minister for Planning and Environment's Supplementary Planning Guidance on percentage for art. The purpose of a strategy is to empower, not inhibit, the artist's vision. However, it is also important that artists are given briefs which encourage work which connects with the Island context.

To encourage this, some key principles must exist. Rather than invent new ones, we endorse the approach of the Waterfront Design Group, which adopted the following ambitions for public artworks on the Waterfront. While being sufficiently wide to avoid undue constraint, they encourage the founding of projects in the Island's culture and community identity. The Waterfront Design Group's principles are that works should:

- Develop local culture
- Create partnerships
- Reflect local distinctiveness
- Promote diversity
- Respond to place
- React to consultation

Recommendations

- Although the majority of immediate opportunities (see below) will relate to developments in St Helier, the principle that public art can help define the Island as a whole and characterise rural areas should be recognised and smaller scale opportunities welcomed.
- Briefs for public art projects should be developed consistently with the principles advocated by the Waterfront Design Group to root projects in the Island and its cultural traditions.

