



APPENDICES



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Lilian Roosenboom: Traffic interchange, Spijkenisse, Netherlands

Lilian Roosenboom worked over a three-year period with the design team for a new traffic interchange with a separate bus lane along a busy commuter route in the Netherlands. The lane was developed by the District Council of Spijkenisse, in partnership with the route operator ZWN. Central to construction was a dedicated underpass shared with a cycle route. Roosenboom's work is integrated into structures throughout the interchange and she was allowed to propose and test varied design directions in the layout and engineering of the underpass and associated roundabout. Her interventions provided the junction and its various layers with a distinct identity, played with the movement of traffic and changed its overall perspective.

Jeroen Van Westen: M4 Loop, Newport, Wales

In 2008, Safle was engaged by engineers Arup and their client, Transport Wales, to write a strategy for art as part of the Welsh Assembly Government's planned new 24km M4 loop around the southern fringes of Newport. The strategy led to the appointment of Dutch artist Jeroen Van Westen to work alongside the Arup team to explore the emerging environment of the route with the already developed technical details, and suggest new approaches to its integration into a very complex natural and man-made environment, including an SSI and scheduled ancient monuments. The commissioned artist worked closely with the design team members to bring opportunities into clear focus and plan for aesthetic and cultural interventions into various aspects of the developments, including gantries, retaining walls, attenuation ponds and bunds.

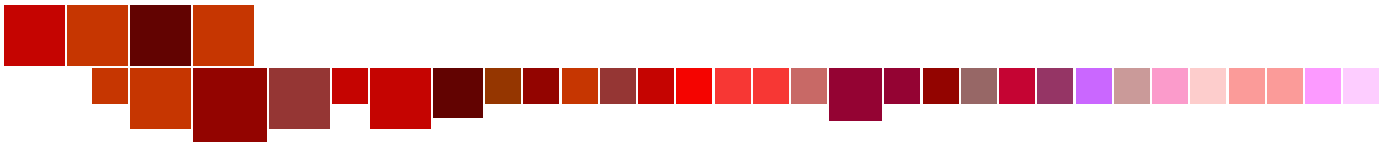
Nayan Kulkarni: Glass roof, Cabot Circus, Bristol

The precinct roof of Bristol's £500m retail environment, Cabot Circus 2008, has been created by artist Nayan Kulkarni working in partnership with architects Chapman Taylor and the project engineers. This partnership has created a free-form shell-shaped glass roof that floats between the buildings above the Central Square and streets of the shopping centre. The roof is 5,800 square metres and is composed of 2,800 panes of glass making a dynamic, light, airy and open environment where the artwork is an integral part of the building's structure. Working with public art consultants Insite Arts and initiated through a Section 106 Planning Agreement, the developers were able to commission a number of smaller works including work by Susanna Heron and Vong Phaophanit and Claire Oboussier.

Roxy Paine: 'Dendroids', Madison Square Park, New York

Free-standing artworks, designed as singular pieces or as part of a wider trail connecting areas, work exceptionally well public squares. Works within these sites can be playful and can have an element of interactivity, including the use of water, for example:

New York based Roxy Paine is known primarily for his stainless steel pipe trees or 'Dendroids' as he terms them. Large-scale (the artist is currently making a 130ft tall Dendroid for the Metropolitan Museum of Art's Rooftop Sculpture Garden), sophisticated, bare trees are located within public realm areas across the USA including Madison Square Park, New York and are fascinating for their connections to the natural and built environment. The artist demonstrates a detailed understanding of tree species apparent in the forms of the sculptures.



Jeppe Hein: 'Appearing Rooms', South Bank Centre, London

Jeppe Hein is a Danish artist quickly gaining an international reputation for developing publicly sited artworks that engage with their audience, sometimes encouraging direct participation. In 2008 the artist installed a temporary aquatic pavilion, 'Appearing Rooms', at London's South Bank outside the Royal Festival Hall. The work is a steel grid, with walls of water that rise and fall randomly leaving large and small 'rooms' that invite the viewers to enter. To leave the 'room' without getting wet however requires the participant to interact with the water walls, becoming a key part of this fun and quirky artwork.

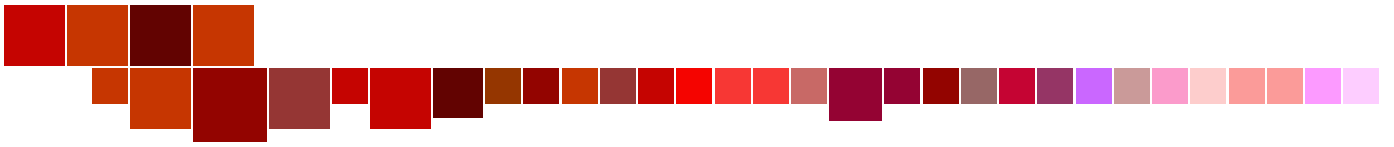
Lajos Heder and Mags Harries: The Canals of Phoenix project

Designed by renowned Boston architect Lajos Heder and artist Mags Harries, the new WaterWorks at Arizona Canal addresses the re-use of an old hydropower station on the Arizona Canal. The Canals of Phoenix are a public utility managed by The Salt River Project (a public/private initiative) providing essential water supply and irrigation. The Generator Room is located on the site of a short waterfall and has been acting as a generator for power for many decades. When a complete rebuild and upgrading of the facility was planned, Harries and Heder were engaged as artists to work with the engineering team, as part of Phoenix's Percent for Art Programme. They expanded their initial brief for a free standing and separate structure to include the aesthetic design of the whole facility and collaborated closely with the project's engineers. As a result, art runs throughout the structure and all public areas within the development, showing that what could have been seen as a purely functional and closed building, maintained with a dual aspect, is now a cultural space and a community educational resource. Wherever possible close proximity to water, a rare resource in this arid region of Arizona, is facilitated.

Clare Twomey: 'Home', Great Ormond Street Hospital, London

Completed in 2006, the new Octav Botnar Wing of Great Ormond Street Hospital has added a third more accommodation to one of the world's best known children's hospitals. Designed by architects Anshen + Allen, artists have played an important part in the aesthetics of the development. Artist Clare Twomey created 'Home', a five-storey high installation of life-size casts of toys and household objects embedded directly into the plaster of the atrium walls.

In 2005, in recognition of the role that an attractive physical environment and stimulating activities play in patient recovery, the hospital developed an Arts & Humanities Programme, ensuring that 'the arts – in the broadest sense of the word – are embedded into everything we do'. This philosophy is now being developed within the Hospital's existing physical structure with a number of artists currently developing detailed design proposals throughout the sites.



Amber Hiscott: Wales Millennium Centre, Cardiff Bay
Additional metal door furniture by Ann Catrin Evans

Prior to construction of the Wales Millennium Centre in Cardiff Bay, two artists were commissioned to develop works integrated into the fabric of the building throughout the public areas. Amber Hiscott, a glass artist, created two separate works, one a 20 mtr high glass frieze within the Theatre's main concourse area; the other is the artist designed 'glass manifestations' that surround the building within the glazed areas at ground level. Metal artist Ann Catrin Evans' bespoke door furniture is found throughout the public areas of the Theatre.

Liam Gillick: Home Office Building, London

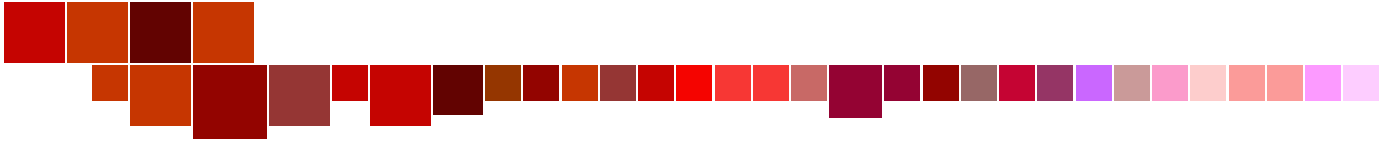
Turner Prize nominee Liam Gillick is a British artist of national and international critical attention. Gillick has established a reputation for his interest in the grey areas where architecture, design and art intersect through successful collaborations with artists, writers, architects and designers. Commissioned by Terry Farrell Architects as Lead Artist as part of the redevelopment of The Home Office in 2003, Gillick's curatorial influence can be seen throughout the building - he involved a number of other leading artists to develop integrated works throughout the building including Simon Periton - and crucially the building's façade.

André van Bergen: 'Koppelkeet', Blauwestad, Netherlands

Koppelkeet is a mobile unit created by artist André van Bergen in 2008 for residential, working and exhibition purposes in Blauwestad, Netherlands. For the next few years, Koppelkeet will offer opportunities for meeting, exchanging ideas and debating both in and outside Blauwestad. Local residents, clubs etc. will additionally be invited to make proposals. In the first week of the summer holidays a vacant plot of land was declared a 'children's plot' and children from Blauwestad and the surrounding area were invited to build their own dream house under the supervision of André van Bergen. Koppelkeet will return to the information centre where it will showcase the exhibition 'Verhoalen van vrouger van Vraauwlu': a project by Tjerkje Dijkstra from Finsterwolde et al. which portrays the personal histories of a few elderly farmers' and labourers' daughters.

Neville Gabie: Cabot Circus Cantata, Bristol

During the construction of the retail centre Cabot Circus, process based artist Neville Gabie collaborated with composer and conductor of the City of Bristol Choir David Ogden on the Cabot Circus Cantata, a project that grew out of the artist's residency in the city. The collaborators spent several weeks on the building site collecting songs from the site workers that naturally reflected the global nature of the workforce, collecting music from nearly 60 countries and in 13 different languages. Performed in 2007 by the City of Bristol Choir and site workers both on site and at the Arnolfini Gallery, the work aimed to show the positive impact the various nationalities have and the lasting legacy in the city. A DVD of the performance is now available.



Susanne Lorenz: The Badeschiff, Berlin

The Badeschiff, (German for “bathing ship”) floating swimming pool is an old barge transformed into a public pool in Berlin, on the Spree River in 2006 by Susanne Lorenz. Lorenz’s work primarily encompasses the definition and diverse characteristics of gardens and landscape. For Lorenz, the garden can function as an enclosed world in miniature, a compiled history of layers and growth, or a cover for cruel activities. Lorenz examines landscape features from one part of the globe to another, and their relationship to their depiction in images seen in places far from their origin.

Antony Gormley: ‘Another Place’, Crosby Beach; Richard Wilson: ‘Turning the Place Over’, Liverpool; Pal Svensson: ‘Sky Bowl’, Durham (New Icons of the North)

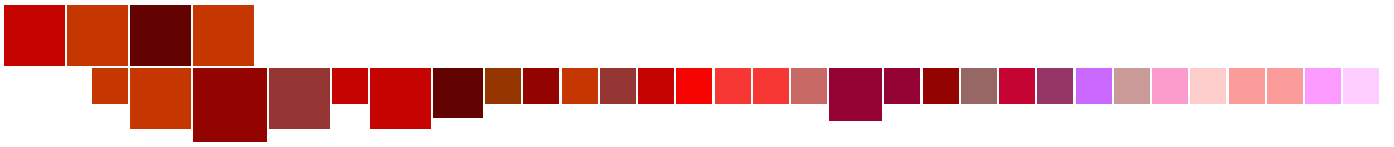
The principle of applying a strategic approach to commissioning has been used to great effect across the North of England through New Icons of the North, an ambitious initiative that is investing £4.5m into supporting public art projects across the north of England region. It has invested in projects that include Antony Gormley’s ‘Another Place’ at Crosby, Merseyside, Richard Wilson’s ‘Turning the Place Over’ in Liverpool and Pal Svensson’s ‘Sky Bowl’ in Durham. This is the largest public art programme of its kind in Britain and brings together three Regional Development Agencies along with Yorkshire Culture and Arts Council England. Investment for the project is from the Northern Way, an initiative established to bring together the cities and regions of the North of England to work together to improve the sustainable economic development of the North.

Jaywick Martello Tower, Essex

Of particular relevance to Jersey and perhaps one of the UK’s most unusual digital and visual arts venues, Jaywick Martello Tower (JMT) in Essex opened to the public as a gallery in 2005. The restoration and conversion of the Scheduled Ancient Monument and Grade II Listed Building was funded through partners including Essex County Council, the Heritage Lottery Fund, European Interreg IIB, English Heritage, the Essex Rural Renaissance Fund, Essex Environment Trust, GB Holiday Parks, EEDA and National Coastwatch Institute. Ongoing management is through a relationship between the local secondary school, Bishops Park College and Essex County Council. In addition to providing a world-class venue for showing artworks by national and international artists with an emphasis on the digital arts, the venue also offers workshops and educational resources to the wider community through multi-media production and internet radio broadcasting classes.

François Schein, Jochen Gerz and Alexander Beleschenko: Millennium Place Phoenix Project, Coventry

MJP Architects regularly work with leading international artists and art consultants, collaborating on projects as diverse as Southwark JLE Station and BBC Broadcasting House in London. At Millennium Place Phoenix Project, Coventry, the practice worked with consultants Modus Operandi, artists Francois Schein, Jochen Gerz and Alexander Beleschenko on major public installations that now define this new cultural quarter for the city and are exemplars in how artists/architect collaborations can deliver innovative and high quality public spaces.



Mooch: Homezone Project, Tower Hamlets, London

London based creative practice Mooch was commissioned by London Borough of Tower Hamlets as the community artist for a Homezone Project. The brief was to create a signature statement for a new pedestrian friendly street designed by a team of landscape architects. Following extensive community consultation, 'Road Ribbon' - the artists' design of a ribbon of granite across the road, sweeping up into solid granite benches at either side illuminated by LED light - was successfully implemented.

Jaume Plensa: 'Crown Fountain'

Anish Kapoor: 'Cloud Gate', Millennium Park, Chicago

In Chicago, USA, the monumental Millennium Park includes two major artworks by Jaume Plensa and Anish Kapoor. Surrounded by some of the city's tallest buildings, the two 50ft high glass block towers of Plensa's 'Crown Fountain' are activated with changing video images of local citizens, lights and with water that cascades from the top of each. Inspired by liquid mercury, Kapoor's 110-ton elliptical sculpture 'Cloud Gate' is forged of a seamless series of highly polished stainless steel plates that create an elliptically-arched, highly reflective work with Chicago's impressive skyline and Millennium Park itself as a backdrop.

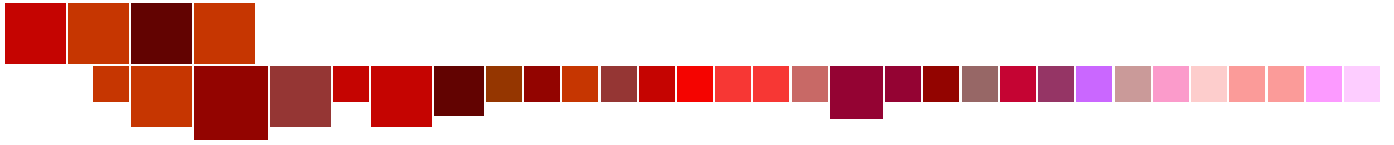
Installed in 2004, both works have created bold and dynamic statements that stimulate passers-by, making Millennium Park a symbol and motif for the wider city.

Felice Varini: '3 Ellipses for 3 Locks', Cardiff Bay

Although developed separate to the building of the Cardiff Bay Barrage, Felice Varini's '3 Ellipses for 3 Locks', 2007, is a work that's seamlessly integrated throughout the public areas of the Barrage. The work consists of a series of three yellow ellipses, painted onto the working locks, gates and even the historic outer sea wall. From virtually every angle, these marks simply look like splashes of colour, against the backdrop of Penarth Headland and the Bristol Channel. On closer inspection however, visitors to Cardiff's Barrage are treated to a remarkable visual spectacle on discovering 3 perfectly formed yellow ellipses, which create a powerful piece of public art.

Vong Phaophanit and Claire Oboussier: 'Mute Meadow', Derry-Londonderry, N. Ireland

The Foyle Public Art Project is a commission for a landmark work for the city of Derry-Londonderry, Northern Ireland, managed by Safle. Following an international competition that short-listed 6 artists, the winning proposal is 'Mute Meadow' by Vong Phaophanit and Claire Oboussier. Located on the historic former barracks Ebrington and starting within the historic parade ground, the artists will create up to 60, 6-8 metre tall steel columns, lit by LEDs. Beginning within the Ebrington site, the work will spill over the walls of the listed Star Fort and onto the riverbank. Running alongside the construction of the work, an engagement programme will be established with local groups of citizens that will feed directly into the light programme. Mute Meadow is due for completion at the end of 2010.



Olafur Eliasson: New York City Waterfalls, USA

Launched by Mayor Bloomberg, June 2008, artist Olafur Eliasson's four man-made 'New York City Waterfalls' is an ambitious scheme visible from a number of vantage points around the Hudson Riverfront in Brooklyn and Manhattan. Commissioned by the Public Art Fund and working in partnership with Tishman Construction Corporation, the work was realised through a team of almost 200 design, engineering and construction professionals. The financial support for the project is through a complex package of private sector, public sector, charitable support and individual philanthropy.

Andrea Schlieker: Folkstone Triennial, Kent, England

"The most refreshing show of public art I think I have ever seen. I can't recommend it enough." Financial Times (19/06/08). Conceived and curated by Andrea Schlieker, the Folkestone Triennial took place between June and September 2008 delivering a high quality programme of events, artworks and public talks. 22 contemporary artists were commissioned to create new artworks for the first Folkestone Triennial including Tacita Dean, Jeremy Deller, Tracey Emin and Mark Wallinger. Mainly temporary, the commissions include a number of permanent works that will remain on site.

Foster and Partners: Creative Quarter, Folkstone

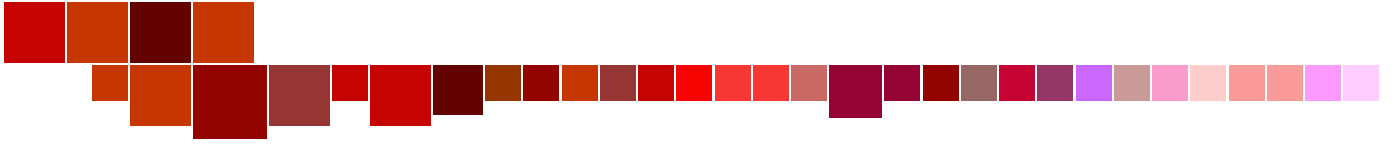
The Triennial forms part of a major programme of arts-led regeneration, chaired by leading UK philanthropist Roger De Haan, that includes a Foster & Partners designed Masterplan for the redevelopment of the Harbour and Seafront, a new university campus with an emphasis on the arts and crucially, a Creative Quarter now housing over 100 artists in purpose design refurbished studio, living and retail spaces led by the Creative Foundation.

Liverpool Biennial, North England

Although the main commissioning programme of the Liverpool Biennial runs for a ten week period every two years, the Biennial also creates public artworks of international reputation that last beyond the festival period. These include Richard Wilson's 'Turning the Place Over' and Antony Gormley's 'Another Place'. One of the highlights of Liverpool's European Capital of Culture programme, the Biennial achieved close to 1m visits to exhibitions during the festival period.

NVA and Monica Bonvicini: Glow, Newcastle Gateshead

GLOW, Newcastle, Gateshead's first international Festival of Light took place over two weekends in early December 2006. Developed by commissioners NVA and artist Monica Bonvicini, GLOW featured part of the artist's ongoing series of commissions 'Not for You' which saw this title three metres high, lighting up the skyline, flashing intermittently along the top of the Tyne Bridge towers. The Glow trail was formed through 11 artist projects that offered the opportunity to discover and explore hidden parts of the city and view familiar locations in a new light.



Patti Smith, Tony Oursler, Shaad Ali and United Visual Artists: Nuit Blanche, Paris

Nuit Blanche, Paris is an annual all-night free cultural festival that began in 2002. Literally translating as 'White Night' or 'All-Nighter', the festival started in Paris and has spread to cities from Montreal to Leeds. The Paris event takes place for one night in September or October each year and involves an extensive commissioning programme that links exceptional international and local artists with venues across the city. Museums, stations, churches, monuments, cinemas, parks and swimming pools stay open all night as hundreds of thousands of local people and visitors view works by artists as diverse as Patti Smith, Tony Oursler, Shaad Ali and United Visual Artists.

Yvonne Buchheim: 'Song for Newtown', Powys, Wales

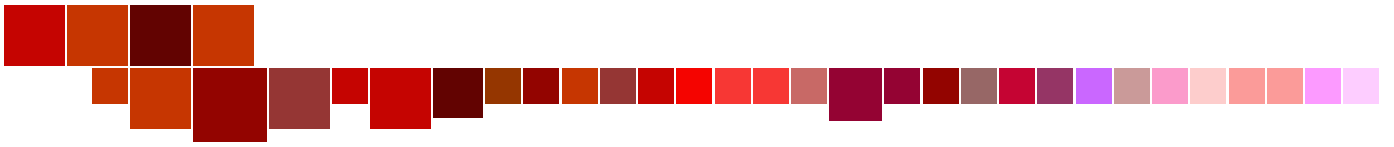
Song for Newtown by Yvonne Buchheim features 144 amateur singers from the Newtown area performing a song of their choice in front of a video camera. The show is a snapshot of an exchange, a complex relationship between the artist and the people of Newtown, a relationship borne out of singing, and the recording of people singing. The process of filming was crucial. Participants were asked for spontaneous performances without preparation, creating raw honest acts of self-assuredness, embarrassment, dignity, skill, enjoyment, solidarity, and vulnerability: singing as an often private act made into unrehearsed public performance - both revealing and touching. Between March and April 2007 visitors to the Newtown Indoor Market found an unusual stall, where slices of freshly baked home-made German cake were exchanged for answers to short questionnaires about local song customs and traditions. A publication is available that charts the conception and implementation of this project.

Antony Gormley: 'One and Other', Trafalgar Square, London

Participation and engagement with public art can take a myriad of forms. Antony Gormley's 'One and Other' for the Fourth Plinth takes active participation to its most extreme and has become a major landmark for London. 34269 members of the public applied for the chance to perform on the plinth, of which 2,400 people were successful. 24 hours a day for 100 days, between 6 July and 14 October 2009, the volunteers will occupy the plinth for one hour each. Sited in Trafalgar Square, surrounded by military statues, the work has particular resonance in its aim to represent society giving 'consideration of diversity, vulnerability and the individual in contemporary society'. At the time of writing the One and Other project was active.

Francis Alÿs: 'When Faith Moves Mountains', Lima, Peru

Belgian artist Francis Alÿs' most famous work, 'When Faith Moves Mountains', was produced in response to a desperate political situation, the unrest of the population and the displacement of large numbers of citizens in Lima into shanty towns on the enormous sand dunes that surround the city. In April 2002, the artist worked with five hundred volunteer participants who were each given a shovel and formed a single line at the foot of one of the giant dunes. The group pushed the sand and moved the 1,600 ft long dune four inches from its original position, with the event captured by film and photography by the artist.



Jenni Savage: 'STAR Radio', 2004-2006, Cardiff

An innovative project by artist Jennie Savage that involved large numbers of the immediate community directly in the making of radio programmes. Based for 6 months within a shop in the heart of the STAR community (four neighbouring Cardiff wards Splott, Tremorfa, Adamsdown and Roath), the artist involved herself in a process of collaboration, embedding herself within the community, encouraging its members to come forward and create radio programmes. The work creates an audio and visual map of the area.

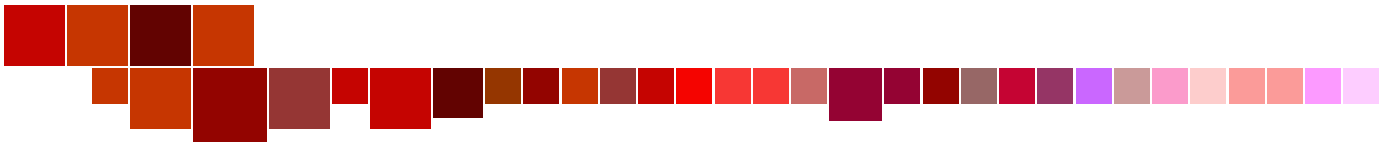
Running concurrently with this process were 16 artist audio commissions, each responding to aspects of the place from the perspective of their own practice. All work produced was broadcast during 22 to 29 October 2005, alongside the work produce by Jennie Savage and the local community. STAR Radio pushed the boundaries of the artists' practice with few limitations to their proposals other than the ability to communicate with the residents of the STAR area. The result is an interesting and eclectic commissioning programme of both audio and visual material, a collection of imagery and sounds from across the area. Following the broadcast, the artists' work featured in an exhibition at the National Museum and Gallery, Wales, in visual form and in the form of an audio archive. The artist publication 'STAR: a Psychotopography of Place' has become a legacy of the project. More than just a documentation of the project, the publication includes a number of essays by the artist, Safile, art critics, social commentators, curators, participants and collaborators, each giving a perspective on the process and outcomes of this innovative artwork.

Agnes Denes: 'Wheatfield - A Confrontation', New York

In 1982, 'Wheatfield - A Confrontation', a two-acre wheat field was planted by artist Agnes Denes on a landfill site in lower Manhattan, two blocks from Wall Street and the World Trade Center, facing the Statue of Liberty. The field was maintained for four months, cleared of wheat smut, weeded, fertilized and sprayed against mildew fungus, and an irrigation system established. The crop was harvested on August 16 and yielded over 1,000lb of healthy, golden wheat. Planting and harvesting a field of wheat on land worth \$4.5 billion created a powerful paradox. The harvested grain travelled to twenty-eight cities around the world in an exhibition called 'The International Art Show for the End of World Hunger'. During the exhibition, seeds were distributed to visitors who planted them in many parts of the globe.

Shimabuku: The Swansea Jack Memorial Dog Swimming Competition, Swansea

Swansea Jack was a black Labrador famous for rescuing people from the sea in the 1930s. In total it is believed that Swansea Jack rescued 27 people from the River Tawe and a permanent Memorial, paid for through public subscription is located on the Swansea Promenade. In 2003, Japanese Artist Shimabuku was invited by the Glyn Vivian Art Gallery to visit Swansea and make a new work. 'The Swansea Jack Memorial Dog Swimming Competition' was created by the artist after hearing the story of the local hero. The gallery advertised the event across the city and over 70 dogs took part in the contest swimming out to sea. All the entrants were videoed and an installation created within the gallery inviting local people to vote on their favourite dog. The response by members of the community to this project was impressive, both at the event and within the gallery.



Richard Higlett: 'A Song for Jack', Swansea

Taking the same story as its inspiration, in 2008 artist Richard Higlett created 'A Song for Jack', performed at the National Waterfront Museum, Swansea. After a series of auditions, a canine choir of over 30 local dogs, accompanied by musicians performed the concert in celebration of Swansea Jack.

Artangel and Jeremy Deller: 'The Battle of Orgreave', Orgreave

London based company Artangel is known for collaborating with artists and audiences on a highly successful series of commissions produced in the public realm. In 2001 they worked with Jeremy Deller on 'The Battle of Orgreave', a spectacular re-enactment of the events of 18 June 1984 - a violent confrontation between the striking Miners and the Police during the miners' strike of the 1980s.

A true collaborative event, it was filmed by Director Mike Figgis for Channel 4 and included interviews with former miners and policemen, trade union officials and politicians.

Krzysztof Wodiczko: Nantes Memorial to the Abolition of Slavery, France

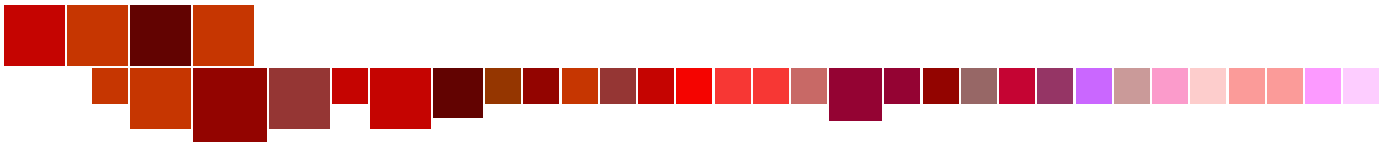
In Nantes, France, US based artist Krzysztof Wodiczko is collaborating with architect Julian Bonder on the 'Nantes Memorial to the Abolition of Slavery'. The site is significant as in the 18th and 19th centuries some 1,800 expeditions were launched from the port in Nantes to capture African slaves. Confronting this past, the city has chosen to provide a permanent memorial. The work deals directly with memory and site and will be formed through the remodelling the quay, exposing the underground structure with a series of large glass panels. Plaques will record the ships that carried slaves into Nantes, giving details of those ships and the number of slaves. Other text integrated into the memorial will include information on the abolition of slavery and the end point to the memorial will be a gallery displaying artefacts, information on historic and modern day slavery and commissioned artwork. It is scheduled to open in 2009.

The National Sculpture Factory, Cork

The National Sculpture Factory, Cork, Ireland is dedicated to promoting artists and advancing the creation and understanding of contemporary art. It provides a supportive environment for the making of art, opportunities for commissioning new works, collaborations, residencies and other artistic interventions. Established in 1989 in response to a need from artists, it has since expanded its original remit to become a major cultural resource for the Irish artistic community.

In practical terms, the Factory has large and flexible workshop space for artists, encouraging those who work in metal, wood, ceramic and stone. Artists have access to a skilled technician able to assist with technical processes and fabrication, as well as a wide range of equipment required to deliver large scale and publicly located artworks.

The Factory is funded by the Arts Council of Ireland, Cork City Council and FAS (Ireland's Training and Employment Authority) and is therefore able to offer heavily subsidised studio rentals, with other facilities including a meeting room, media studio, professional development and technical workshops, a Mentoring scheme and peer critiques.



A Wall with a View Mentoring Project, Cardiff

In 2008, three BA (Hons) Fine Art graduates from University of Wales Institute Cardiff, were commissioned to develop a temporary publicly located artwork, mentored by experienced artists Bermingham & Robinson. The resultant work is a 26mtr long interactive magnetic poetry wall. The artists invite the public to interact with the work through creating an ever-changing word display, moving the magnets and creating poems or statements from selected words on the wall.

Safle Graduate Award

Safle has recently announced the launch of the first annual Safle Graduate Award. Ten art colleges throughout Wales were asked to nominate up to three visual art BA students due to graduate in 2009. The £10,000 award will offer the graduate the opportunity to initiate, research, develop and implement a temporary site-specific artwork in the public realm in Wales with guidance and support from Safle.

International Artist in Residence Programme, Guernsey

Established in 1996, Guernsey's successful International Artist in Residence Programme was created to give students studying Art and Design at Grange House, the opportunity to work alongside professional artists of international standing. In addition to developing their own practice, artists run student workshops and give public lectures. This practice of engagement is central to the aims of the programme in raising the profile of art and design on the Island.

Art and Islands Conference, Castle Cornet, Guernsey

The Artist in Residence programme led to the Art and Islands Conference in September 2008. Sponsored by HSBC Private Bank and the Guernsey Arts Commission, this two day conference brought together artists, architects, arts administrators and academics from Europe and further afield. The Conference sought to explore how art can encourage and develop the economy of the small island as well as a fundamental question of where an island like Guernsey positions itself within the international contemporary art framework. Presentations by Antony Gormley, Eric Snell, Director AIRP, Nick Ewbank, Director of the Creative Foundation, Folkestone amongst others sought to debate these concepts and answer the fundamental questions.

1. Strategy Approach and Methodology

The Jersey Public Art Strategy is commissioned by the Public Art Panel for the Education, Sport and Culture Department and has been led by the Public Art Advisory Panel, whose members are:

Mr Ray Banks FRSA - Chairman, Jersey Public Sculpture Trust
Mr Jon Carter, Director - Jersey Heritage Trust
Ms Raewyn Greggain - Arts Development Officer, Jersey Arts Trust
Mr Robert Tilling MBE, RI - Representative, Jersey Arts Centre Association

The Cultural Development Officer of the Education, Sport and Culture Department has managed the development of the strategy with Safle and has facilitated further consultation with local citizens and with stakeholders as directed by the Panel.

1.1 Consultant Appointment - Safle

In May 2008, Safle responded to a brief for a Public Art Strategy. Following the submission of a tender and interview by the Public Art Panel, Safle was appointed to undertake the commission in July 2008.

Safle, an independent public art consultancy, was formed in 2007 through the merger of CBAT, The Arts & Regeneration Agency and Cywaith Cymru . Artworks Wales. Both companies had an enviable track record of developing and implementing art projects in the public realm with public and private sector clients and have supported the success of many major regeneration initiatives.

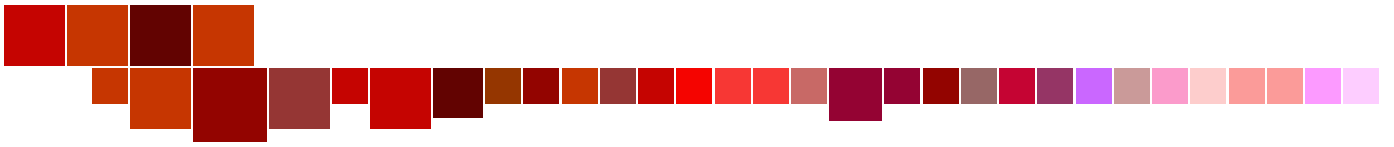
Safle is a leading force in the development of public art practice both in the UK and internationally by procuring a primary role for artists in regeneration schemes.

Safle's mission is to promote, advocate, develop and implement art in the urban and rural public realm. Through their many programmes and methods of working they strive to enliven and regenerate public spaces, support and initiate sustainability and educate and inspire local communities.

In addition to managing public art commissions and writing strategies Safle runs an annual Arts Council of Wales supported programme of short-term, temporary and innovative artist led projects. This enables artists to work in unusual and unconventional settings, partner communities on mutually beneficial projects, develop new and innovative approaches and encourage a deeper understanding and appreciation of art in the public realm.

1.2 Consultation

Consultation has been integral to the development of this Strategy. Safle has consulted widely with States of Jersey representatives, private sector stakeholders, the artist community and local citizens as directed by the Advisory Panel. This consultation has taken the form of face-to-face meetings and presentations, two open meetings with cultural providers and artists and interested members of the public and telephone discussions. (an outline of the main points raised during this process can be found in the Appendix 5).



1.3 Strategy Development

In line with the Jersey Public Art Strategy Brief, this Strategy has been developed and completed in the following stages.

- Stage 1 - Background, research and time spent on the Island. Establishing an historical understanding of the island of Jersey and its policy context that incorporates contemporary development.
- Stage 2 - Consultation as detailed above and in Appendix 1.2. Gaining an understanding of the historical and current picture of commissioning public art on the Island and the future opportunities sought via the Percent for Art policy.
- Stage 3 - Development of the Jersey Public Art Strategy.

Public art belongs to and grows out of a place rather than being art that is simply placed in the public realm. Public art can investigate and express the social, cultural, geographic and even political particulars of a place. It can support the regeneration, development and design of urban areas, as well as reclamation of rural sites after specific agricultural uses.

The public realm includes the natural, built, urban or rural environment and new or regenerated publicly accessible spaces and buildings. By working with artists in the public realm, there is the opportunity to design schemes that are not merely functional but which also reflect the identity and aspirations of a particular place and community.

Artists and their work have played a significant role in regeneration programmes in both rural and town centre improvements across Europe. Now, in almost every major development programme, the inclusion of artists and artworks is a major benefit and viewed as the rule rather than the exception. Within the UK many Unitary Authorities are adopting or have adopted Public Art Policies and Supplementary Planning Guidance, linked to Section 106 planning agreements (the UK equivalent of Article 25 in Jersey).

Public Art and arts led regeneration can:

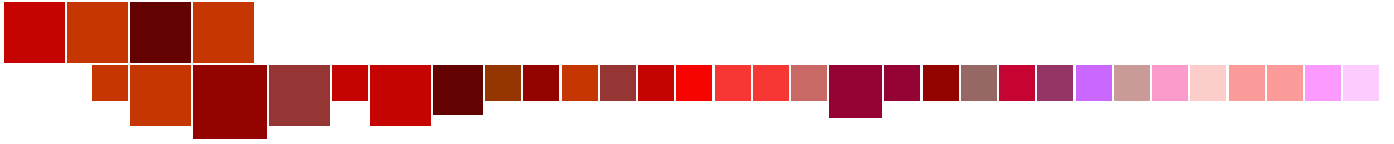
- Increase the sense of ownership, confidence and creativity of local communities;
- Assist skill building through participation programmes and artist – led workshops;
- Provide opportunities for communities to directly affect their environment;
- Enhance and build on local partnerships;
- Respond to place;
- Maximise benefits for visitors;
- Improve the quality of the public realm and local environment and encourage its appreciation;
- Assist in improving the quality of life;
- Raise the profile of the area;
- Stimulate and attract inward investment;
- Secure local distinction and great public spaces, thereby contributing to the social, economic and cultural wellbeing of the community.

2.1 Essential Criteria for Defining Public Art

The term 'Public Art' is sometimes unhelpful as it can mean many different things to different people. However, it is the term most commonly used and recognised in relation to artists working outside the conventional gallery and museum context. When we use the term Public Art in this strategy we are referring to creative activity that takes place or is situated in a public space or delivered by means of a public mechanism.

Public Art in the public realm and built environment has many diverse forms and functions. Indeed the traditions, interpretations and references are, almost by definition, contemporary in nature. The sheer diversity of contemporary visual art has brought about a blurring of boundaries between what may or may not be considered 'public art', for example interventions and installation that in recent years have transformed the way in which art can be brought to the public. Given that public art can take such varied forms, there is a temptation to define it loosely and, in doing so, to dilute or avoid entirely the primary purposes of a strategy.

It is important for those commissioning artists, for design teams, for artists and for the general public to be clear from the outset about what does or does not constitute public art.



The following are standard essential criteria for the delivery of best European practice in public art:

- The work must be the original work of an appropriate, living, professional artist
- The work should be site specific (i.e. an original approach/design/work, specific to the needs, limitations, conditions or long term use of the site and its users)
- The work should result from an appropriate procurement process. (This may vary according to the circumstances of the commission.)
- The work should not normally be a mass-produced object, a reproduction of an original artwork or a previously unrealised design

The definition of artworks in this context does not extend to architectural detail, ornamentation, decoration or functional elements designed by architects, urban designers, landscape architects or interior architects – elements which should be required as a qualitative standard of new development.

This definition is understood and has been used to great effect in assisting in defining cities, rural locations and regeneration boundaries.

2.2 Working with Professional Artists

Artists working in the public realm are just one of a number of professionals whose skills are brought to bear on physical infrastructure developments in both urban and rural contexts. Increasingly, there is greater emphasis placed on quality environments and the benefits that artists can bring to design teams to ensure that quality is at the heart of the process. These projects are various in nature and range from physical infrastructure, landscape and environmental management, to education and community development. In ensuring work that is of benefit to Jersey, artists can:

- raise challenging questions and in many cases bring about innovative solutions where conventional approaches have failed;
- ease the process of transition and bridge the often considerable gap between the pace of change and development and the needs or aspirations of residents;
- contribute to the fresh interpretation of local histories and cultural heritage;
- provide distinctive features and memorable landmarks contributing to and sometimes creating the particular character of an area.
- Provide broader educational outreach opportunities.

There is no physical development in the built or rural environment that may not benefit from the skills and approach of the appropriate artist or artists. It is essential in all such cases that the appropriate artist is identified and established at the earliest possible point.

IXIA, the Birmingham based Public Art Think Tank, advocates a simple definition of public art as ‘the process of artists responding to the public realm’.

Growth in support does not necessarily ensure good practice and innovative approaches.

The review has found that despite this widespread promotion and support, a significant amount of current public art guidance limits the roles of artists by promoting narrow definitions of public art. Definitions tend towards placing permanent products (e.g. statues, metalwork, glasswork) above process (e.g. temporary installations and events, consideration of the overall qualities of a development, dialogue with design professionals and local people). In addition, many public art strategies created for specific development sites take too confined a view, focusing purely on the footprint of an individual development and not taking into account the wider cultural, social and physical characteristics of a place.

It can therefore be argued that focusing on the end product, rather than the process of production, can narrow the possibilities that public art can offer. Rather, the emphasis might be placed on the myriad of roles that the artist can take, seeking to further embed the role of the artist as a creative professional within Percent for Art, regeneration and other public programmes.

These definitions of the important roles taken by artists in the public realm are:

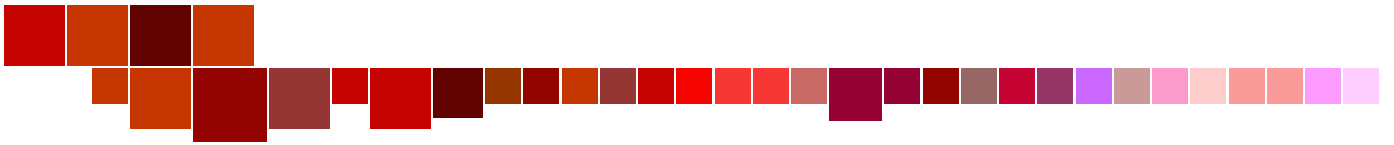
- An artist as a member of the design team. Working collaboratively with other design professionals from the onset, the artist would respond to early ideas, seeking areas of opportunity throughout the development in relation to its context and its aspirations.
- Artists working creatively to engage local citizens. The collaborative nature of these projects can provide local people with an opportunity to engage with influence their public realm and explore and articulate relevant issues.
- Artists responding to site. Commissioned to develop artworks in relation to a specific location, the results of these works can be permanent or temporary.

In addition, appropriate programmes can provide opportunities to expand, attaching and further embedding their impact within the locality. Examples of these opportunities include:

- Dissemination and Legacy. Achieved through discourse, dialogue, collaboration, publications and broadcasts.
- Mentoring. Providing essential opportunities for newly graduated and less experienced artists to learn and develop.
- Cultural Events. Enabling artists to link with existing events.

Within these definitions there remains the essential ingredient of the artists’ response to location and site with collaboration and early involvement at the heart of success. Examples of these approaches and their benefits can be found in the main report.

Artworks in the public realm are diverse in form and function and contemporary practice in the visual arts ensures that trends are rapidly changing.



Given the above approach that seeks to define public art in terms of the role of the artist, it is also possible and sometimes necessary to arrive at some definitions as to what may be viewed as constituting a piece or scheme of 'public art'.

Public art includes:

Large scale three-dimensional artworks:

Site specific sculpture
Gateways and water features
Kinetic works
Landmarks
Monumental sculpture
Land art

Commemorative Works:

Memorials
Inscriptions & plaques
Installation & media works

Street Furniture:

Signage
Fencing, paving, railings
Security screening
Tree grills
Lighting
Seating
Bollards, markers and milestones

Integrated two and three-dimensional works:

Architectural glass
Flooring
Cladding
Door furniture
Paintings, mosaic / ceramic murals
Trompe l'oeil painting

Temporary, Ephemeral or Time-Based Commissions:

Residencies
Exhibitions
Photographic, lens and audio visual media
Documentary works
Projected or filmic works
Text based works
Hoardings / screening
Performance
Installation
Street theatre, festival, carnival and event based works
Land art

Interior Commissions:

Fine and applied art and craft
Sculpture
Architectural glass
Textiles
Photography
Prints
Floor treatments
Bespoke furnishings

The process of commissioning artists and managing public art projects is a complex and specialised one. Working with the range of expertise that is called for in public places planning and design requires thinking inclusively across different disciplines and different interest groups. Examples are given of team collaboration across diverse areas including archaeology and ecology, social planning, architecture and landscape planning, visual art and design.

4.1 The Commissioning Process

There is comprehensive commissioning advice for developers in the Percentage for Art SPG produced by the States of Jersey Planning and Environment Department. All external evidence indicates that the best results are achieved by the early integration of artists in the development process.

4.2 Public Art Commissioning Agencies

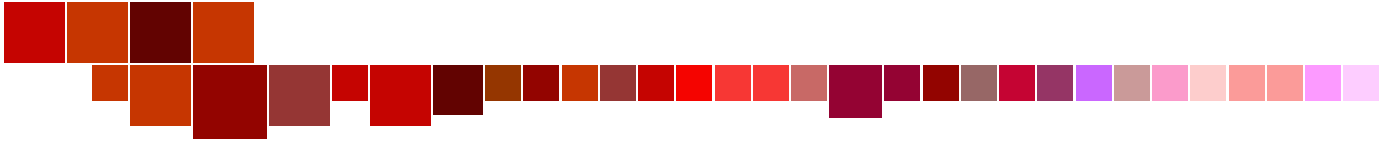
In order to achieve the maximum benefits of best practice it will often be beneficial for the commissioner to engage a professional Public Art commissioning agency or adviser to manage the project from inception through to completion.

The benefits of working with Agencies include:

- Experience
- Expertise
- Knowledge
- Understanding and experience of contemporary art practice
- Access to and experience of working with professional artists
- Observation and delivery of best practice
- Project Management
- Business Development

The public art adviser should decide early on a process for the engagement of a suitable, approved, professional consultant or commissioning agency to manage the selection and appointment of artists and the development and implementation of the project to completion.

Such agencies carry extensive databases holding artists details, often having existing relationships with developers and a detailed understanding the different types of projects.



Suitable agencies will demonstrate:

Substantial knowledge and understanding of contemporary visual arts and contemporary practice in the public realm.

A track record of initiating and implementing visual art projects in the public realm.

A thorough understanding and knowledge of procurement mechanisms within construction projects, including compliance with CDM regulations.

A track record in project management: contractual, financial and technical.

A practical knowledge of public funding mechanisms of the arts and evidence of raising partnership investment (if applicable).

The ability to operate on many levels, acting as broker to produce, positive partnerships between artists, architects, engineers, developers, the public sector and both resident and visiting or transient communities.

Sufficient Public Liability and Professional Indemnity insurance, appropriate Health and Safety, Equal Opportunities and Environmental Policies, and the ability to operate and manage dedicated client accounts.

4.3 The Selection Process

The selection of an artist or artists starts with the drawing up of a shortlist of suitable artists, identified through research, from available databases or through advertising the opportunity. The latter process is more cost and time consuming, but has the advantage that artists not registered on databases or not known to the selectors can come forward. It is also recommended if funding from certain sources, such as the Arts Lottery, is applied for.

Open and transparent selection methods are used by all reputable commissioning agencies and are comparable to a tender process, generally falling into one of three structures:

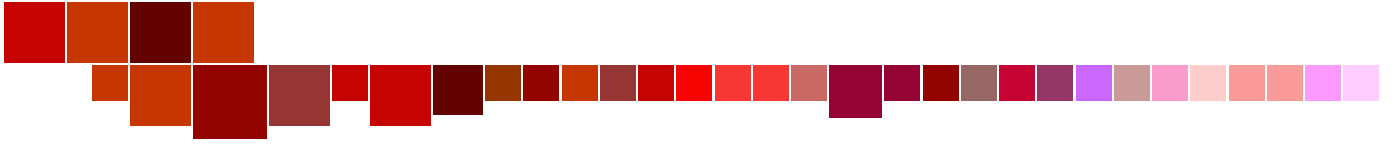
i. Open selection / competition - Opportunities can be advertised in publications including a-n Magazine Frieze Magazine, Art Monthly and Art Forum and through websites such as Arts Council England's www.artsjobs.org.uk, Axis Databases' www.axisweb.org and www.publicartonline.org.uk

ii. Limited selection / competition - Compiling a short-list of artists appropriate to the commission. Shortlists can be compiled via the appointed Public Art Consultant/Agency with extensive knowledge, and through databases such as Axis and locally through the Jersey Arts Trust's database.

iii. Direct invitation - in some circumstances it can be appropriate and beneficial to invite an artist directly to undertake a commission.

It is recommended that both options i and ii are augmented by a period of research and direct invitations to appropriate artists by the Public Art Consultant/Agency. A long-list is developed from those applications meeting the criteria, from which a short-list of 3-5 artists per commission is drawn. Artists can then either be interviewed for the commission and selected on the basis of their interview and track record or develop a detailed design for the commission through competition (this would require a fee and expenses for artists).

Option iii can only be delivered via a highly qualified, specialised Public Art Consultant/Agency.



The short listed artists are invited for an interview and will be asked to give a presentation of their track record and provide preliminary ideas in response to the artists brief. The artist will appear in front of a panel that will consist of representatives from all parties concerned with the project.

Criteria for assessment include:

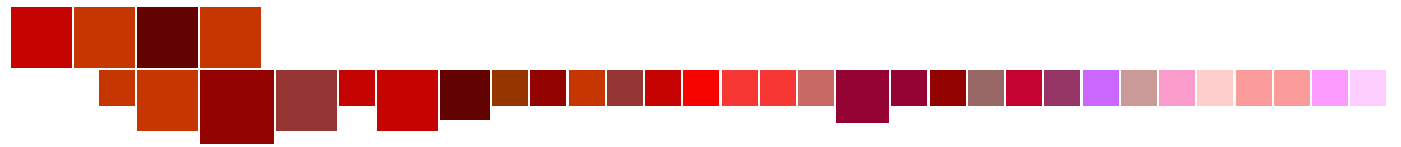
- Quality of previous work and track record
- Ability to respond to the aims and objectives of the project
- Suitability of proposed approach understanding of the social, environmental and commercial context of the project
- Ability to involve others and work inclusively
- Ability to communicate ideas and to be adaptable
- Ability to deliver to an agreed schedule and within budget availability

4.4 Brief to Artists

The brief to artists is an important document, describing the scope of the commission, the ambition for the project, the historical background and the partnerships that should be taken into account. This strategy recommends the adoption of the principles agreed by the Waterfront Design Group (see section 4.3 of the main report). The brief should contain important information for the artists to develop their design proposal, as well as describing any conditions applied to the commission. It will become part of the contractual arrangement between the commissioners and the artists.

The brief should contain information on:

- Background to the commission
- Historical, social and geographical make up of the location for the project
- Practical constraints such as underground services, planning constraints
- Relevant cultural and ethnic sensibilities
- Fees and Budget (if known)
- Programme and process
- Partnerships



4.5 Project Management

The following is guidance on project management in circumstances where an artist has not been involved in the original design team from the inception.

Phase 1

- Assessment and recommendations regarding suitability of proposed art forms, project and locations
- Site visits and meetings with appropriate key figures
- Detailed briefing meetings with client
- Desk study and assessment of findings
- Drafting of the Percentage for Art Statement
- Presentation of the Percentage for Art Statement the Minister for Planning and Environment for approval

Phase 2

Selection of artists:

- Finalise briefs and research long-list of artists
- Advertisement of opportunity
- Short-listing
- Management of selection panel and process
- Confirmation of artist appointments and drafting of contracts

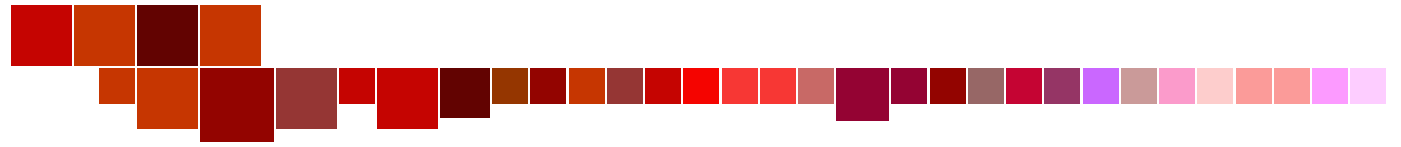
Phase 3

Artist design phase:

- Manage the process of artist developing detailed design/s in association with all partners
- Develop a method for consulting with the community / workshop phase
- Submit detailed designs to the Public Art Advisory Panel for comment
- Submit detailed designs to the Minister for Planning and Environment for approval

Phase 4

- Management of commissioning process to completion of works
- Site meeting and client meeting with artists
- Monitor and assess workshop and design processes
- Further community consultation / workshops if appropriate
- Administrative support, contractual and financial management
- Final site visits, any snagging, hand over and certified completion
- Maintenance
- Opening event, publication, PR



4.6 Contracts

Contractual arrangements may vary according to the circumstances of the particular projects. Contractual structures must be established prior to commencement of the project and in general, should adhere to the following patterns:

- Consultancy contract or agreement between Client and Public Art Consultant/Agent stating the role of the Consultant/Agent and the requirement of the Client
- Commission contract between Client and Artist/s with 'stop clause' following completion of detailed design

Contracts should cover the following:

- Responsibilities and obligations of the contracted parties
- Relevant Insurances
- Confirmation of budget and fees
- Commissioning period (start and completion date)
- Provision of services by the contracted parties
- Copyright and ownership
- Health and Safety Issues
- Maintenance Obligations
- Ownership and Duty of Care
- Duration of location or display of the work in the public domain
- Warranties and repairs
- Termination of agreement

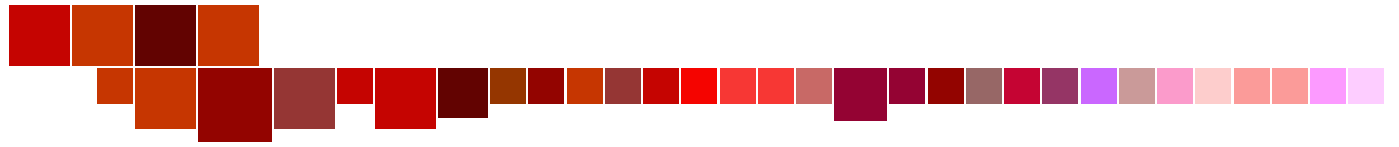
4.7 Legal Ownership

The 2008 Draft 'Statues and Monuments Survey' assesses the general condition of, and provides specific maintenance schedule suggestions for 41 of the Island's public artworks dating from 1751 (John Cheere's George II sculpture in the Royal Square) to present day. Historic public artworks form an important aspect of the Island's built and cultural heritage.

The identification and confirmation of ownership of individual objects, schemes or programmes with regards the existing public art collection is largely complete. For new commissions, it is essential that appropriate maintenance arrangements are decided upon early in the design development process and make known to all parties.

In general terms, where the work is funded via a private source and on land maintained privately then ownership and maintenance liabilities remain with the owner of the development. If the work is on public land either funded via a public body or a private developer, ownership should transfer to the appropriate public body. However, this should be made explicit to avoid misunderstandings later. At the planning stage, funds should be sought in order to secure ongoing and adequate maintenance delivered through the appropriate public body.

This may seem obvious. However, the complexities of funding systems and land ownership often obscure ownership issues and circumstances are subject to change over time.



4.8 Maintenance

Public artworks are valuable assets assisting visual quality, interest and distinct identity in many areas and Parishes. Appropriate care is essential to the retention of quality and as part of the recognition of:

- Financial and cultural value
- The artist as professional
- Those that have paid for the work
- Those whose environment it occupies

When public art is commissioned with insufficient thought to long-term maintenance the result is that the effects of general wear and tear, damage, vandalism, dirt and simple deterioration are not prevented or rectified, the asset is devalued, and the reputations of all those involved are placed at risk.

Maintenance does not need to be a burden. Careful planning during in the commissioning process, appropriate precautions and effective identification and application of pooled resources are crucial in avoiding the pitfalls.

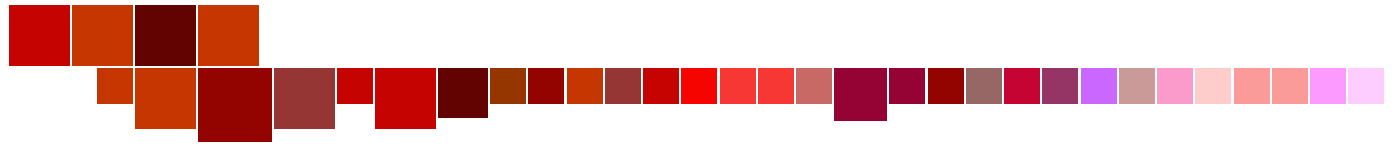
Some work has already been done in this area with representatives of ESC, Planning and Environment, Transport and Technical Services, the Parish of St Helier, the Jersey Public Sculpture Trust and Jersey Heritage creating an inventory, ascribing responsibility for works and commissioning a specialist survey. However, there is a need for one body to take on overall curatorial responsibility for the Island collection. Planned maintenance will ultimately save precious resources.

4.9 Maintenance Schedules

The Percentage for Art Statement required as a condition of Planning approval requests the Developer to consider ownership and maintenance schedules and budgets from the onset of the project.

It is recommended that artists' briefs should require consideration of maintenance issues and provision of a maintenance schedule that will form an integral part of the artists' detailed designs.

The maintenance schedules, once the relevant information has been assembled, should include British Standard or Ral reference numbers where appropriate; materials, finishes and processes; design and structural drawings; routine maintenance schedules; clear statements regarding work which may be carried out by the owner or the owner's agents, and work which will require the involvement of the artist or specialist conservator.



4.10 Financial Implications

If due care is taken during the commissioning process, as detailed previously, long-term maintenance costs will be minimised. In many cases, such as works that are fully integrated into the public realm, it will be possible to absorb maintenance costs within existing budgets for general maintenance. Others, such as land-works, may also be incorporated into general maintenance, however some may require funds (commuted sums) directed into the public purse in order to cover maintenance costs over a number of years.

4.11 De-commissioning

It has been established that like many other elements in the public realm, some artworks have a life-span beyond which their aesthetic, material or mechanical role is exhausted. Artists and clients alike are open to, and may suggest or require, a work of a set life-span often taking account of planned, or potential future, transformation of the site. There are also creative and aesthetic concerns attached to de-commissioning and to the setting of a limited life-span for artworks in the public realm. Some works will necessarily be temporary such as hoardings, some video/film projections or performance related works.

Guidelines

De-commissioning may be appropriate for practical or creative reasons in circumstances when:

- The work has reached the end of its determined life-span
- The work does not occupy the site for which it was designed and is compromised
- The structural integrity of a work is such that it poses a danger to public safety
- The site is subject to immediate re-development
- The work proves perpetually problematic or poses a risk to public safety
- The work may be appropriately relocated

If this is the case, all parties and the artist (or their estate) should carefully consider the relocation of the work/s. Site-specific works by their very nature are not enhanced by relocation and some other works may simply have reached a point of deterioration where permanent de-commissioning is appropriate.

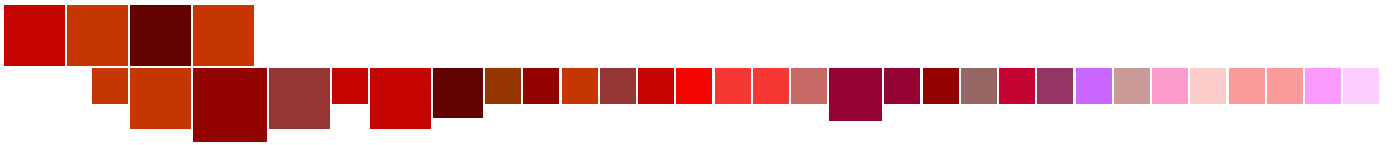
In developing the Public Art Strategy for Jersey, Safle undertook consultation with stakeholders in face-to-face and telephone meetings, these included 2 public presentations and discussions. This section details the relevant points garnered that have influenced the Strategy through stakeholder and community consultation:

- The current process of developing public art via the Percentage for Art Policy needs to be more transparent. Definition of 'urban arts' and heritage trails.
- There is a lack of understanding from local artists how to access opportunities delivered through Percentage for Art.
- There is a need for an improved database to showcase the work of local artists.
- Although much of the work is to be funded via private sources, there is still a public expectation of the resultant works.
- Some developers currently view the Percentage for Art Policy as a 'tax'.
- It is essential to understand how the Parishes operate in relation to works of art.
- There is an opportunity to tie-in with cultural tourism and economic development.
- It has been widely discussed that there might be a National Gallery maintained from private resources.
- Guernsey has an excellent programme of developing International Artist-in Residence schemes and conferences that can be developed in Jersey.
- Temporary artworks may be a useful method to launch the strategy.
- Many of the Island's existing artworks haven't been maintained and have fallen into disrepair.
- 'Pooled' resources gathered through the Percentage for Art should be utilised to maintain the Island's historic collection as well as new commissions.
- All newly commissioned works should be provided with States approved maintenance schedules.
- Press and PR on a local and international level is important.
- There is an opportunity to develop temporary artist projects as part of 'Architecture Week'.
- Design standards have improved on the Island through initiatives such as the 'Design Codes' and 'Waterfront Design Group'.
- Mentoring schemes for local artists received strong support.
- A 'Jersey approach' needs to be considered at all times. This does need to be balanced with an 'international perspective'. Eg the traditional 'marriage stones'.
- There is a need for more artists' studios.
- Jersey is a culturally diverse Island which needs to be reflected in the commissioning programme.
- Participatory activities involving local citizens will ensure there is 'buy-in' from the community.
- The percentage for art contribution is voluntary until a contract is signed between the developer and the States.
- How can public art assist in bridging the St Helier Waterfront with the town centre?
- There is an opportunity to be more pro-active in accessing private finance towards public art and temporary programmes.
- The process of commissioning needs to match all expectations including those engaging, the artist and the local community.
- There should be an online database of all public art on Jersey.
- The States of Jersey should lead by example through commissioning public art as part of all its capital build programmes.
- Public Art can link into existing programmes such as the Eisteddfod and Battle of Flowers.
- Education and advocacy is crucial, including outreach to sixth form students and Highlands College through artist-led programmes.



5.1 List of those Consulted

- Simon Crowcroft, Connétable of St Helier
- Duncan Mills, Law Officers' Department, States of Jersey
- Kevin Pillely, Assistant Director, Planning and Environment
- Deputy Carolyn Labey, former Assistant Minister, Education, Sport and Culture Department
- Senator Philip Ozouf, former Economic Development Minister
- Stuart Fell, MS Planning
- Members of the Comité des Connétables
- Ray Shead, Vice President, Jersey Chamber of Commerce
- Senator Freddie Cohen, Minister for Planning and Environment
- Chris Sampson, Transport and Technical Services, States of Jersey
- Stephen Izatt, Chief Executive, Waterfront Enterprise Board
- Andrew Sugden, Jersey Enterprise
- Donna Le Marrec, Development Manager, Economic Development Department
- Alan Luce, Developer
- Hugh Clarke
- Annabel Hollick, Hopkins Architects
- Sir Richard McCormack, MJB Architects
- Robert Tilling, Jersey Arts Centre
- Katherine Clarke, Muf
- Alastair Best
- Kath Ahier
- Derek Maltwood
- Maggie Maltwood
- Gerald Palmer
- Guy Le Maistre
- George Kowzan
- Jolyon Baker
- Carl Danby
- Louise Banks
- Ray Banks, Jersey Public Sculpture Trust
- Myles Winchester, BDK
- Laura Reid, Riva Architects
- Anne Kent, Axis Mason
- Heather Lamy, Axis Mason
- Mike Waddington, Association of Jersey Architects
- Gerraint Jennings, L'Office du Jèrriais
- Graeme Humphries, Arts in Health Care Trust



- Julie Bolton, Glass Art Design Studio
- Anna-Louise Shipley, Artist
- Chantal Venton, Highlands College
- Sue Kemp, Faux Arts
- Phil Cornett, Sonic Artist
- Matthew Mausden, Manor Farm
- Susan Lissenden
- Nick Romeril, Artist
- Jacque Rutter, Teacher
- Sacha Goodwin, Teacher
- Jooj duQuenin, Artist
- Raewyn Greggain, Jersey Arts Trust
- Jonathan Carter, Director, Jersey Heritage Trust
- Rod McLoughlin, Cultural Development Officer, States of Jersey

The following Trusts and Charities have all confirmed that they do fund projects by charities / public institutions in the Channel Islands.

Calouste Gulbenkian Foundation: Innovation Fund

The Calouste Gulbenkian Foundation has a reputation for recognising and initiating innovative ideas. The Innovation Fund, set up in 2009, is now its only fund that can be applied to. It supports genuinely innovative ideas and unusual partnerships across our cultural, educational and social interests. They give grants only for proposals of a charitable kind, from registered charities or similar not-for-profit organisations. It does not fund individuals. Grants are usually between £10,000 - £25,000 and competition is strong.

Outline ideas should be submitted by email via the website. Initial enquiries can be sent in at any time of the year, but three months should be allowed between this and the proposed starting date of any research period. Initial enquiries will be assessed in the context of other applications and, if short-listed, fuller information will be requested and applicants invited to discuss their project. After completion of this stage, final applications will be considered at one of three annual Trustee Meetings.

www.gulbenkian.org.uk

The Leverhulme Trust

These awards are intended to support the residency of an artist of any kind or nationality in a UK institution in order to foster a creative collaboration between the artist and the staff and/or students of that institution. The term 'artist' encompasses visual artists, creative writers, musicians, poets and other producers of original creative work.

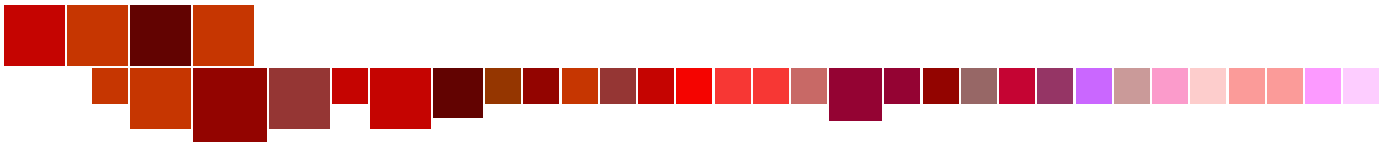
The resident artist should work in an interactive way with the surroundings, and contribute recognisably to the life and work of the host department or centre. Applications should come jointly signed from the artist and a representative of the proposed host group, as Principal Applicant. Individual artists seeking a residency may not apply directly to the Trust.

The scheme is intended to bring artists into research and study environments where creative art is not part of the normal curriculum or activities of the host department. It is not the objective of the scheme to provide additional teaching strength to the host institution.

All institutions of higher education in the UK (including museums) are eligible to host an artist in residence. The institution undertakes to provide a sympathetic environment for the visiting artist, and will take responsibility for all administrative aspects of the residency.

The award covers a stipend for the resident artist, plus up to £2,500 for costs associated with the artist's activity, e.g. consumables or materials. The maximum total cost can be up to £12,500 overall for a typical residency.

www.leverhulme.ac.uk



The Foyle Foundation

The Foyle Foundation seek applications that make a strong artistic case for support in either the performing or visual arts that particularly help you to develop your artistic vision. Other priorities are to help make the arts more accessible by developing new audiences, supporting tours, festivals and arts educational projects; and encouraging new work and supporting young and emerging artists.

Building and infrastructure projects to construct new arts facilities, improve or re-equip existing venues will also be considered.

Community arts activity will not generally be supported.

Please note, most grants awarded range between £10,000 and £50,000.

This strategy proposes a restructuring of the advisory panel established by the Education, Sport and Culture Department. The existing terms of reference are set out below:

Public Art Panel

Background

The States Cultural Strategy gives prominence to enriching Jersey's quality of life for residents and visitors by means of a variety of cultural initiatives (aim 4). Public art is one such initiative and is relevant to two specific objectives in the strategy:

- 4.1 To improve the public domain by developing and extending the current Public Art policy and by developing public art strategies for different locations.
- 4.2 To strengthen the existing percent for art policy for all future developments, both public and private.

With encouragement from the Education, Sport and Culture Assistant Minister, the Minister for Planning and Environment has already introduced a percentage for art scheme.

To assist in the promotion of these objectives, the Education, Sport and Culture Minister has established a panel under the structure of the Council for Culture comprising representatives of the relevant key cultural organisations.

Composition

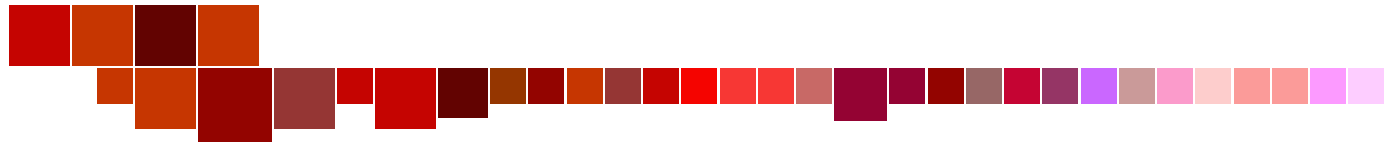
The panel will comprise the following members. A representative of:

- The Jersey Heritage Trust
- The Jersey Arts Trust
- The Jersey Arts Centre Association
- The Jersey Public Sculpture Trust

The panel will be supported by ESC's Cultural Development Officer.

Public Art

The Commission for Architecture and the Built Environment (CABE) offers a definition of public art as: "permanent or temporary works of art visible to the general public, whether part of the building or free standing; it can include sculpture, lighting effects, street furniture, paving, railings and signs".



Role

The role of the panel is:

- To give advice to the Minister, or Assistant Minister, for ESC about public art and issues relating to the encouragement of public art in Jersey.
- To act as the steering group for a public art strategy developed with funding from Education, Sport and Culture and to monitor the delivery and development of that strategy.
- To act as a forum to develop ideas and strategies to encourage public art.
- To engage with the Planning and Environment Department to support and encourage the department's percentage for art policy within the broader framework of the Cultural Strategy.

Members

In nominating members to serve on the panel, the sponsoring bodies are asked to bear in mind the following requirements:

- A demonstrable interest in, and knowledge of, the visual arts (which may include architecture) as practitioner, teacher, writer, critic, or in another role relevant to the scope and purpose of the panel.
- A commitment to the aims and aspirations of the Cultural Strategy.
- The ability to offer constructive advice and to participate fully in group discussion about public art.

In addition, the following would be advantageous:

- An interest in architecture and, in particular, the ability to read and interpret architectural drawings and plans.
- Previous experience in the commissioning or procurement of public art, whether as a member of another cultural organisation involved in that process, or as a practising artist, or in some other relevant role.
- A broad knowledge of the Island's cultural heritage.

The Island Plan (2002)

Percent for Art Policy (BE12)

The States Cultural Strategy (2005)

The Minister for Planning and Environment's Percent for Art supplementary planning guidance (Advice Note 3, first introduced in 2006)

The EDAW report (2007)

Artists and Places - Engaging creative minds in regeneration, Cobe [2008]

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