

ITEM 10



DERBY CITY COUNCIL

ENVIRONMENT COMMISSION 26 MARCH 2007

Report of the Chair of the Environment Commission

Review of Public Art in Derby– Approval of Final Report and Recommendations.

RECOMMENDATION

- 1.1 That the Commission approve the final report and recommendations arising from the Commission's review of Public Art.
- 1.2 That the outcomes and recommendations arising from the review are reported to the appropriate Council Cabinet member.

SUPPORTING INFORMATION

- 2.1 The Commission's review of Public Art was completed in December 2006 and the draft report and recommendations were considered by Commission members at a special meeting on 14 February 2007.
- 2.2 The amendments suggested by Commission members at the meeting on 14 February have been incorporated into the final version of the report which is included as Appendix 2 of this report.

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Background papers: Appendix 1 – Implications
List of appendices: Appendix 2 – A review of Public Art in Derby

IMPLICATIONS

Financial

1. None arising directly from this report although there will be financial implications if the recommendations contained within the report are implemented. These implications have not been quantified.

Legal

2. None arising directly from this report.

Personnel

3. None arising directly from this report.

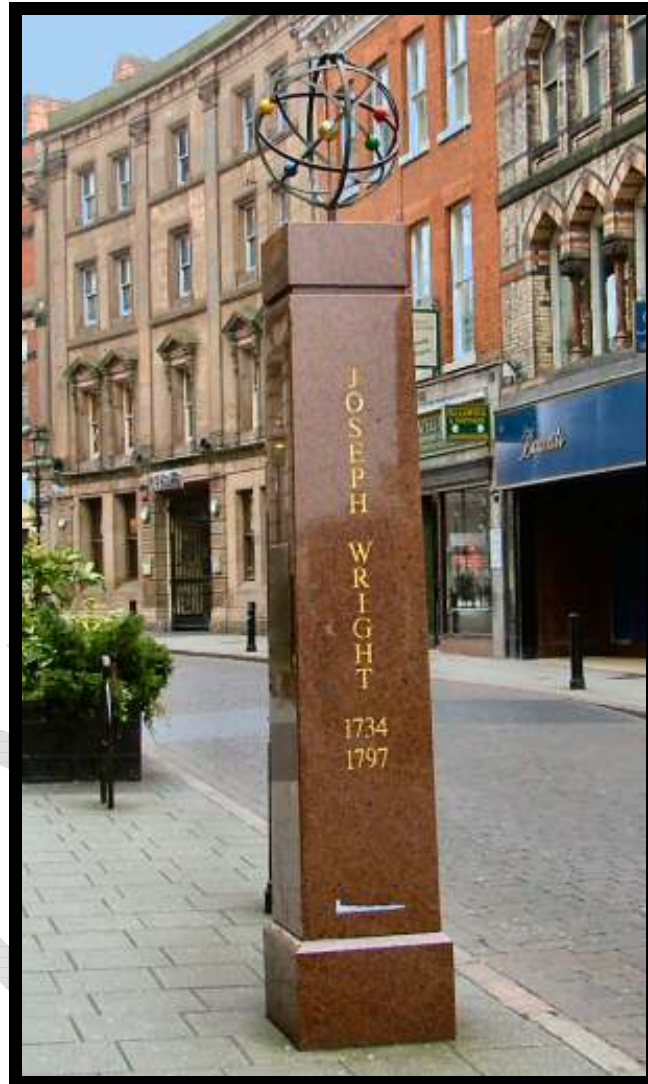
Equalities impact

4. Improved public art will potentially be of benefit to all Derby people.

Corporate Objectives, Values and Priorities

5. This report has the potential to link with all the Council's Corporate Objectives,

A Review of Public Art in Derby



Environment Commission
February 2007

DRAFT

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Environment Commission

Review of Public Art in Derby

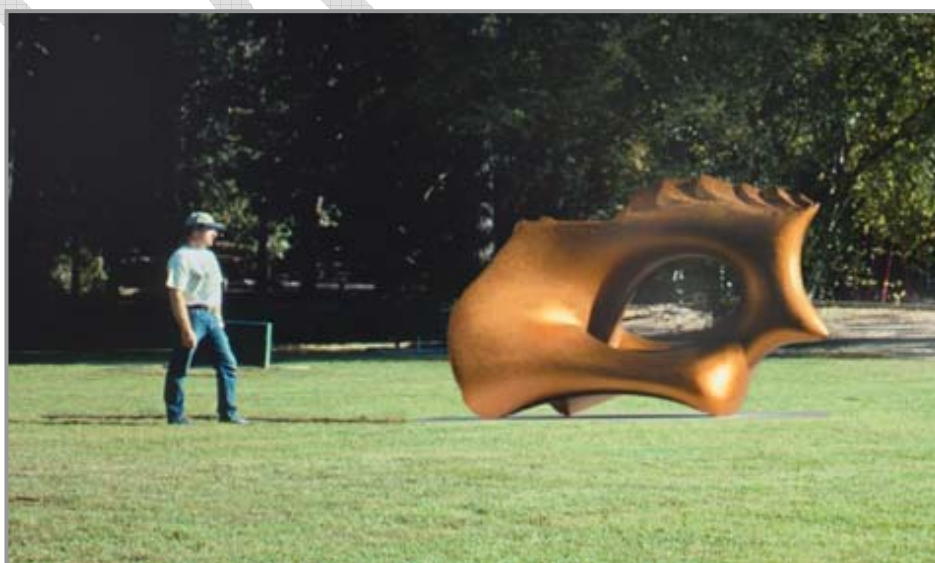
1. Introduction

1. At its meeting on 31 July 2005 the Environment Commission considered a report by the Corporate Director of Regeneration and Community entitled 'Public Art: A Decision Making Framework'. The report, which was approved by Council Cabinet on 25 April 2006, made the following recommendations:

1. to endorse the creation of an Officer working group with Cityscape to implement the public art strategy
2. to create a small steering Group, chaired by the Cabinet Member for Leisure and Direct Services, to which the Cabinet could delegate the commissioning of artworks and the signing of designs.

2. At the 31 July meeting, members also considered the Commission's work plan for 2006/07 and subsequently decided, in view of the Director's report and because the city is undergoing significant development, that this would be an appropriate time for the Commission to consider public art.

3. Members therefore resolved to investigate the scope of a possible review of Public Art in Derby and a meeting to examine this was arranged with Peter Meakin, the Head of Arts and Events, and Phil Murnaghan, Head of Environmental Sustainability. At this meeting the Commission members decided to conduct a review with the primary objective of examining the way in which Section 106 monies are used to provide public art. This report sets out the possible scope of such a review.



Part 1

2. Background information

4. This section is based on information contained within 'Public Art: A Decision Making Framework' (report to Council Cabinet 25 April 2006) and on the Council's Public Art Strategy.

5. The Cabinet report explains that decisions about public art can be difficult, as they involve questions of appropriateness, quality, taste, impact and cost but cites the 'Angel of the North' as an example of where a bold and imaginative installation has helped to define the identity of a city or region and has raised its profile.

6. The report also explains that public art can:

- Encourage the creative industries;
- Make a city, town or area an attractive place to live, work, visit and invest;
- Celebrate and build on an area's cultural strengths and identity.

7. Public art can be permanent or temporary and can incorporate any medium from the traditional bronze to digital projection and light works. It may be free standing, incorporated into the fabric, fixtures or furniture of a building or it may be part of an environment so the Council's Public Art Strategy defines public art as:

“the work of fine artists or craftspeople which is physically and/or visually accessible to the public, outside the traditional arenas for art”



8. The Public Art Strategy document contains a number of recommendations, including the establishment of a Public Art Steering Group. In April 2006, the Council Cabinet agreed that the Steering Group would be made up of an academic from the University of Derby, an entrepreneur from the Creative Industries and the Council Cabinet Member for Leisure and Direct Services to chair the group. The intention was that this would enable Council Cabinet to

determine the policy framework, but would distance it from arguments about artistic merit.

9. In addition to the Public Art Steering Group, a Public Art Co-ordination Group has been established. This group comprises a cross-disciplinary Public Art Coordination Group which includes representatives of Derby City Council and Cityscape. The members of the group have expertise in urban design, town planning, arts and events, design, transportation and project management. And they are responsible for drafting and implementing a three year action plan for public art in the city.

10. The Public Art Strategy, which covers the process of commissioning public art, is available to view on the Council's website and can be found using the link

<http://www.derby.gov.uk/Environment/PublicArt/DerbyPublicArtStrategy.htm>

The Strategy contains nine recommendations. These are to:

1. Establish effective management of public art programmes. Seek to establish a Public Art and Regeneration capability
2. Adopt common and shared commissioning practices
3. Provide training and opportunities for local artists
4. Monitoring and assessment
5. Establish effective public/media relations
6. Develop a maintenance code of practice
7. Establish a Public Art Steering Group
8. Develop a Three Year Plan
9. Establish effective working practice with the Planning Department

11. The Public Art Strategy is comprehensive and well presented. However, as it says in its introduction, the Strategy 'Is about engaging with public art, artists, communities and public space, about improving the City's 'public art in regeneration' capacity rather than about proposals for specific works of public art.

12. There are a number of other documents about Derby's public art on the Council's website. These include the 'Heritage in Public Art Circular Walk' and the 'Derby Public Artwork Series'. The purpose of the series was to:

- i. Help draw attention to some of the public artworks in Derby and to give some basic information about them.
- ii. Record views about individual artworks from people interested in public art in Derby, to help foster a broader appreciation of its public artworks.
- iii. Build a good information base about public art in Derby that would be useful for environmental education.

3. Objectives of the Review

13. The Commission agreed that the objectives of the review should be to:

1. Understand the role of the Public Art Officer Working Group and Steering Group and become familiar with 2001 Public Art Strategy
2. Understand the process whereby S106 monies can be used to provide public art
3. Look at existing public art in the city and find out what public art has been commissioned and installed in the last five years and the mechanism by which it was achieved
4. Find out how other Cities go about obtaining public art and how successful they have been
5. Look in detail at the use over the past five years of S106 monies to procure public art and at the outcomes and costs of this process
6. Develop recommendations for the future use of S106 monies to procure public art for Derby.

14. At the scoping stage it was considered that there were three main stakeholder groups in the provision of public art. These were:

- a) The providers of the S106 monies – essentially the developers
- b) The facilitators – in general the Council and specifically the Council's Public Art Officer Working Group, headed by the Assistant Director for Culture and the Public Art Steering Group, headed by the Cabinet Member for Leisure and Direct Services
- c) The recipients of the public art – essentially all those who live in, work in and visit Derby

15. It was however considered that although the developers are an essential part of the process they would, if the Commission was to concentrate on the use of S106 monies, only be able to make a limited contribution to the review. For the same reason it was decided not to involve the public in the review,



although it was recognised that they would have strong and probably conflicting views on the public art of the City. It was therefore decided that for the purposes of the review the Commission should concentrate on the role of the facilitators.

4. Methodology of the Review

16. In order to achieve the proposed objectives it was considered that the Commission would need to:

1. Understand the role of the Public Art Steering Group and Officer Working Group and become familiar with 2001 Public Art Strategy
2. Understand the process whereby S106 monies can be used to provide public art and look at how it had been used recently, or was planned to be used to procure public art
3. Look at existing public art in the city and find out what public art has been commissioned and installed in the last five years and the mechanism by which it was achieved
4. Find out how other Cities go about obtaining public art and how successful they have been
5. Look in detail at the use over the past five years of S106 monies to procure public art and at the outcomes and costs of this process



Cardiff and Birmingham to look at examples of their public art and to see how they had gone about obtaining them

In the course of the review this was done by the Commission through:

1. Meeting(s) with representatives of the Public Art Steering Group and Officer Working Group to explore the brief and priorities of the groups and the role that group members saw themselves as having.
2. A meeting with Council officers at which the process of using S106 money was explored
3. Undertaking the Heritage in Public Art Circular Walk in the company of HH
4. Visits to Manchester,

17. The key points arising from the meetings and visits that formed part of the Commission's review are listed in Part 2 of this report. Detailed notes of the meetings and visits can be provided by the Co-ordination Team.

5. Significant Findings of the Review

18. The following findings of the review are considered significant so far as the review objectives are concerned:

1. The witnesses told the Commission that the role of public art was to provide something for people to aspire to, to raise the aesthetic goals of the City and to give it a visual identity.
2. There was consensus among the witnesses that although Derby had some attractive pieces of public art they were generally quiet, bland and low key with nothing in particular that gave a recognisable identity to the City. This view was supported by the Commission's inspection of the city's public art.
3. The Commission were advised that Section 106 agreements were seen as a key mechanism through which public art was funded. Members were told this was covered by Policy E30 of the City of Derby Local Plan and that where a contribution for public art is secured, the Policy anticipates it will be incorporated into the development rather than it being offered as a financial contribution that the Council can spend.



used by Cardiff Council.

4. The Commission were told that the aim of the Council was to try and get a S106 agreement that allocated 1% of the total cost of the agreement for public art.
5. The Commission were informed that where the S106 contribution was offered as a financial contribution it was possible to bring together relatively small sums of S106 money from different developments and to pool these to make a larger sum which could be used with match funding to undertake a bigger project. This approach was also

6. A Steering Group member advised the Commission that when it came to delivering a piece of public art under an S106 agreement, businesses did not usually take into account what the Council wanted. The Steering Group member said the Councils got what the businesses wanted to give them and then had to deal with any adverse effects.

7. The Commission were informed that at present the Council has about £0.5 million of S106 money allocated for public art. However this was distributed around the City between the centre and the suburbs.



8. Members were told that a Supplementary Planning Document for public realm enhancement in the City centre was being prepared by the Regeneration and Community Directorate and that it would set the scene for the management of S106 monies.
9. Members were told that in order to provide a coherent plan for the development of public art in the city it would be necessary to develop a wish list and that this would be one of the tasks of the co-ordination groups.



6. Conclusions

19. The Commission is pleased to see from the Public Art Strategy and from the creation of the Public Art Steering Group and the Officer Working Group that positive steps are being taken to address the issue of public art and public art procurement in Derby.

20. The Commission is however concerned that there seems at present to be no clear vision for public art in Derby although it has been considered by Derby Cityscape, and in his meeting with the Commission, Nick Corbett outlined schemes for different areas of the City that included public art. The Commission was also told about the aborted initiative to locate an iconic piece of public art in Victoria Street, and members have been advised about public art associated with the Westfield development.

21. In his meeting with the Commission RR did agree to the suggestion that the Council needed a 'wish list' for public art, but on no occasion in the course of the review have any of the witnesses suggested to the Commission that there is in existence any kind of 'master plan' for public art in Derby.

22. The Commission considers that if Derby is to acquire public art of the type and quantity that befits its status as a dynamic and developing city there is an immediate need for a coherent plan to develop public art in Derby.

23. If such a plan is not forthcoming the Commission considers it will be unlikely that the Council will be able to break away from the current situation whereby public art, good though some pieces may be, appears to be provided or procured on an ad hoc, piecemeal basis with no overall concept of how it is intended to fit together or relate to the structure of the city.

24. It is suggested that the proposed plan for public art should consider the city as a whole and should include details of the type, size and location of the public art pieces that it is considered desirable for the city to acquire. It is also considered that as part of this process the aim should be to include one or more iconic pieces that would give Derby a new visual identity.

25. To facilitate this acquisition of public art it is suggested that the Council needs to take a fresh look at the way in which it uses the S106 monies acquired from developers for the purposes of obtaining public art. It is suggested that rather than being allowed to offer whatever public art they wish, developers should either be asked to provide a piece of public art that conforms to the Council's plan for public art in Derby, or they should instead be asked to contribute financially to a fund for public art in the City which the Council can then use to provide the public art pieces which it has identified through its plan.

26. The Commission considers that the Supplementary Planning Guidance that is proposed could be used to support this approach.

27. The recommendations set out in the following section of this report are intended to take forward the Commission's conclusions.

7. Recommendations

Recommendation 1

There should be a clear overall plan for public art in Derby. This plan should include details of the type, size and location of the public art pieces that it is considered desirable for the city to acquire. It is also considered that as part of this process the aim should be to include one or more iconic pieces that would give Derby a new visual identity.



Reasons 1

Unless there is a clear plan for public art in the city it will be difficult to break away from the current situation whereby public art is provided or procured on an ad hoc, piecemeal basis with no overall concept of how it is intended to fit together or fit into the structure of the city.

The Commission considers that a demonstrable public art strategy is valuable when seeking to attract investment.

Recommendation 2

When developing its plan for public art in Derby the Council's approach should favour pieces which are recognisably 'art' rather than 'functional'.



Reasons 2

The Commission considers that the public are much more likely to appreciate and relate to a piece of public art that they can see as having been created by an artist rather than to a piece of 'street furniture' no matter how high quality or well designed that may be. The exception to this is where art can be combined with function, for example Cardiff's 'Beastie Benches'.



Recommendation 3

Arrangements should be put in place to pool the S106 monies acquired from developers for the purposes of providing public art. The pooled monies should be used to procure the pieces of public art that have been identified as needed by the plan.



Reasons 3

This approach will assist in the delivery of the public art identified in the plan and by pooling the money there is a greater likelihood of obtaining match funding that can be used to procure more significant pieces of public art.

Recommendation 4

Where developers wish to provide a piece of public art rather than contribute financially, they should be encouraged to provide something that conforms to the Council's public art plan. Ideally, the piece of public art provided by the developer should be located in accordance with the plan.



The Public Art Steering and Working groups should be involved at the earliest opportunity in the selection and approval of pieces.

Reasons 4

This approach will ensure that the public art provided by the developer makes the greatest contribution to the Council's plan for public art in the city.



Recommendation 5

Where appropriate, public art procured by the Council should be the subject of public competition and local artists should be encouraged to compete.

Reasons 5

To ensure that the City acquires high quality relevant public art and to promote 'local ownership' of public art in Derby

Recommendation 6

Consideration should be given to the procurement of a large, spectacular, piece of public art that could be positioned at a strategic location in the northern half of the City centre.

Commission members were of the view that this would provide Derby with the opportunity to acquire an iconic piece that would in future years come to be seen as representative of the City. It was thought that the piece selected should have a clear historic or regional link to Derby, such as an interpretation of Joseph Wright's Orrery.

Reasons 6

The Commission considered that a piece of public art of this significance would provide the focus for a visual and cultural centre of attraction that would to some extent off-set the expected southward bias of the Westfield development

Part 2

8. The use of S106 money to procure Public Art

28. In June 2005 the Scrutiny Management Commission considered a report by the Planning and Environment Commission on issues relating to the adoption of land by the Council and at the request of the Commission the Co-ordination Officer subsequently met with the Senior Planning Officer who was responsible for Section 106 agreements.

29. In the course of that meeting the Co-ordination Officer was informed that it was normal practice to bring together relatively small sums of S106 money from different developments and to pool these to make a larger sum which could be used with match funding to undertake a bigger project. It has been confirmed to the Co-ordination Officer that this approach would also be applicable for the procurement of public art

9. Section 106 agreements and the Public Art Strategy

30. At its meeting on 31 July 2006 the Commission received a report on Public Art and Section 106 agreements. The key points from the report are reproduced below:

- Section 106 agreements (S106s) are a key mechanism through which public art is funded. These are legal agreements made with landowners through planning applications. However a wide range of infrastructure and community facilities are secured through S106s. Therefore public art has to compete with other community facilities such as schools and public open spaces.
- Policy E30 of the City of Derby Local Plan Review sets out the context for securing public art on developments. It states that:

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

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

The Council's Regeneration Division seeks to implement this policy on major commercial, industrial, leisure and residential schemes of 100 dwellings or over. Where public art is secured, the policy anticipates that public art is incorporated into the development, rather than as a financial contribution that can be spent by the council. Most S106s are drafted to ensure that the developer is responsible for submitting a scheme for art to the Council for approval.

The reasoned justification for Policy E30 includes a target of 1% of the cost of the new development. It is not always possible to secure this, as there are many competing requirements to be secured through S106. Care must also be taken to ensure that S106 requirements do not undermine the economic viability of the development.

- The major S106 that has secured public art in recent years is the one associated with the redevelopment of the Eagle Centre. This specifically secured a £200,000 scheme for art within the new centre itself. This S106 also secured £1.5million for 'regeneration purposes', although there is some flexibility within the agreement to spend up to £3million in total on this. The objective behind this agreement is to ensure that other quarters of the City can be enhanced in ways which will counteract the potential dominance of the new Eagle Centre in relation to shoppers and visitors. £1.27million of this money has already been allocated for various projects, with £50,000 being earmarked for public art. This is to be spent on public art on Victoria Street and the Strand. The remaining money is to be allocated once the impacts of the Eagle Centre are known.
- It was reported in the Derby Evening Telegraph of 8 September 2006 that a review of public art was to be launched after it had been revealed that only £15,000 of an available total of £325,000 had been spent since 2001. The article quoted the Council Cabinet member for Leisure and Direct Services as saying that creating public art had not always been high enough on the agenda as part of development agreements.

10. Key points arising from the Commission's meetings and visits

10.1 Meeting with Councillor Alan Graves (AG) and Phil Tregoning (PT) in their capacity as members of the Council's Public Art Steering Group and Ray Ripplingale (RR), Assistant Director Culture – 3 November 2006

AG1	AG said that the Commission's review was running alongside work that was being conducted by the Public Art Steering Group and the Officer Group
PT1	Asked for his assessment of the strengths and weaknesses of the public art that currently exists in Derby, PT said that there was quite a lot of public art in Derby but it was all rather quiet and bland. There were no iconic pieces that would remind visitors of the City. He said that there were some very attractive pieces and he cited the statue of Bonnie Prince Charlie, but said its location was such that it was rarely seen
RR1	RR said that the biggest piece was the Market Place water feature. This was supposed to be iconic but its effect was diminished by its position and by the planting and structures that obscured it.
PT2	PT commented on the poor quality of the materials used in the construction of the water feature which he said made it look cheap. He

	also said that he felt its location was wrong and said that its present position encouraged antisocial behaviour and made it an obstruction to pedestrian movement across the Market Place.
PT3	PT suggested that only in the UK would such poor quality material be considered acceptable for public art. He thought that ugly things got an ugly response and said that if a piece of artwork was poorly finished and there was no pride in it, it was likely it would be damaged. PT said that it was much easier to get a good response from the public when items were finished to perfection. PT said the key was to ensure that the finish of any piece was excellent.
AG2	AG suggested that one of Derby's weaknesses was that people did not know where to find the City's public art.
PT4	In response to a suggestion that there were issues of sustainability for public art pieces, PT said that longevity was important. He said that the client should insist that the item was as good as it could be and that it was right for the area. He said that the client had to be responsible for making sure the piece was perfect.
PT5	PT said that the function of public art was to provide something to aspire to, take the drudgery out of everyday life, to make people feel that there was more to life and to raise the aesthetic goals of the City. He said that public art needed to show pride in the City and a refusal to accept abuse. PT also said that public art was about creating a visual identity for the City and enhancing life satisfaction. He said that public art also had a moderating effect on behaviour and that it could induce psychological changes, create memories of a place and give somewhere an identity.
AG3	In response to a question about the role and objectives of the Steering Group, AG said that it was an extension to the existing Cabinet member role and would help the Cabinet make decisions about public art.
RR2	RR told members that the agenda for the first meeting of the Steering Group would include consideration of the public art that was planned for the Westfield development. This would cost £300k which would come from the S106 contribution for the development.
AG4	In response to a question from a Commission member who was concerned that the Council seemed to have had no say in the form of the Westfield public art, AG told members that this was the sort of issue the Steering Group would be looking at. He said it seemed that the spending of S106 money was a closed decision from which members were excluded. He wanted to change this and to give members an input into the decision making process.
RR3	RR confirmed that it was established custom to ask the developer to decide/agree to what use their S106 money should be put.
PT6	PT confirmed that businesses did not take into account what local authorities wanted. He said that they had their own artists and did the work as cheaply as they could. It did not matter what the Council wanted, they got what business wanted to give them and the Council then had to deal with any adverse outcomes.
RR4	RR said that it was not possible to change existing arrangements for the use of S106 money, but conceded that a new approach which

	would give the Council more say in what it got and where it went might be possible for the future.
PT7	PT said that Derby was the electronic games capital of the world and that a statue of Lara Croft might be a significant piece for Derby. He told the Commission that he felt that public art should reflect the achievements of a City and at present Derby did not do this
RR5	Asked for his views on the use of S106 monies to develop and enhance public art in Derby and on the way in which the Council was doing this, RR said that the legal position was that S106 money should be used to mitigate the effect of the development.
AG5	AG reiterated his concerns about the S106 money being allocated just by officers but agreed that there was a need to consider other demands as well as the requirement to provide public art. However he said that members needed to be included in any discussion of the use of S106 money.

10.2 Meeting with Ray Rippingale (RR), Assistant Director Culture and Harry Hopkinson (HH), Team Leader – Built Environment, both of the Regeneration and Community Directorate on 7 November 2006.

HH1	Asked what made a piece of public art iconic and memorable. HH said that there were large dramatic pieces such as the Dublin spike, but public art did not need to be big to be iconic for example the statue of the Little Mermaid in Copenhagen harbour and the Robin Hood statue in Nottingham. RR agreed.
HH2	Asked about the officer group's assessment of the strengths and weaknesses of the City's public art, HH said that what was there was something of a mixed bag. He said that there was nothing really different or outstanding and the only controversial piece was the water feature, although this possibly lacked meaning.
RR1	RR said that the weakness in the City's public art was that it was all low key. HH agreed and said that there was also not enough of it.
RR2	Asked about the role of the Officer Group, RR and HH said that it advised the Steering Group, whose function was to advise the Council on the artistic content and terms of reference of its projects.
RR3	RR and HH told the Commission that an artist had been commissioned to create a piece of public art for this space but the artist's proposals, which were slightly provocative and stretched the imagination, were not considered acceptable by the Cabinet member of the time and so did not get political support. RR said this incident had shown that the Cabinet needed a source of advice on public art issues and was one of the drivers for establishing the Officer Group and the Steering Group.
HH3	HH said that one task of the Officer Group was to look at the day-to-day issues relating to the public art that was proposed for Derby. He said that developers such as Sainsbury would include public art in their developments. These were on private land so the Council's role was limited, but the Steering Group had a vetting role for City centre developments in the public realm.

HH4	Asked by a Commission member whether it was possible for the Council to influence the public art developers included in their developments, HH said that the developer had to provide a brief that had to be approved by the Council. He said that they expected to see the initial designs from the artist, but he thought that there was possibly the need to have a staged approval process for commissions.
HH5	In response to a suggestion by RR that the key issue was keeping members informed of proposals, HH said that the developer had to submit details as part of the planning application and he wondered whether they could also be required to submit a scheme for the public art on the development. He said that if this could be done the process could incorporate a binding agreement on the developer.
HH6	HH explained that Section 106 agreements are a voluntary agreement between the developer and the Council that relates to the development. The agreement set out what the developer would do to mitigate the effects of the development.
HH7	HH said that it was not possible to put S106 monies from different developments into a single fund.
HH8	Asked by a Commission member what relative priority was given to public art, HH said that it was included as a Local Plan policy and was profit related. He said that this was recognised when agreeing the S106 and it was a balance between what the Council would like to see provided and what was realistic with regard to costs. HH said that the Council extracted what it could and that it tried to get 1% of the total allocated for art.
HH9	HH said that at present the Council had about £0.5 million of S106 money available for public art. However this was distributed around the City between the centre and the suburbs.
HH10	HH said that £200k of the £0.5 million was associated with the Westfield development in the Eagle Centre. The Westfield regeneration fund amounted to £3 million. This was in two parts and £50k of it had been allocated to the artwork that had been proposed for Victoria Street. This was to be combined with £150k of Connecting Derby money and a further £50k from the Arts Council giving a fund total of £250k. HH confirmed that due to the decision not to proceed with this scheme the potential contributions from Connecting Derby and the Arts Council had been lost.
HH11	HH told members that Westfield had agreed to £200k of public art that was to be implemented before the centre opened. Asked where the remainder of the £3 million was to be used, HH said that it had been allocated for off-site works across the whole city.
HH12	HH agreed that it was important that S106 accounts were transparent and told members he understood that a Supplementary Planning Document for public realm enhancement in the City centre was being prepared by the Regeneration and Community Directorate. HH confirmed that public realm included public art. He said that he did not think there was currently a fund for this but suggested that a public realm strategy could be established.
RR4	RR confirmed that the Supplementary Planning Document would set the scene for the management of S106 monies.

RR5	Asked by a Commission member whether there was potential to combine S106 funds from different sources and to use the accumulated money to procure some iconic public art, RR said that there were already opportunities to do this with, for example, the Silk Mill redevelopment, and he said that it was important to make sure this included public art.
RR6	RR and HH confirmed that the total sum involved for the Cathedral Green development was in the order of £10.9 million and said that 1% of this would have implications for the Council.
RR7	RR agreed that in order to provide a coherent plan for the development of public art in the city it was necessary to develop a 'wish list' and he said that this would be one of the tasks of the co-ordination groups.
HH13	Asked about what Derby should be aiming to achieve so far as public art is concerned, HH said that the keys were quality and quantity. RR said that the aim should be to enhance the reputation of the city and to provide Derby with some memorable landmarks.

10.3 Notes of the Meeting of the Environment Commission with Nick Corbett of Derby Cityscape – 21 November 2006.

NC1	NC explained that Derby Cityscape was the urban regeneration company for the City Centre. He said that one of its key objectives was to improve urban design in Derby city centre. NC told members that the public realm included Derby's squares, streets and the riverside.
NC2	NC told the Commission that there was a Draft Public Realm Strategy for the city centre and that it acknowledged public art as being part of the public realm. He said that the strategy contained two key themes in relation to public art: serial vision, which was the way in which spaces unfold and linked spaces, which covered the way that the different parts of the City fitted together and suggested where the landmarks should be.
NC3	NC said that landmarks could reinforce vista's through the city and suggested that the conveyor belt effect of producing some art for every large development site could be avoided by putting higher impact public art into strategic places.
NC4	He said that a theme for Derby's public art was the hidden river. This was because the City turned its back on the river.
NC5	The Chair asked if the proposals contained in the Public Realm Strategy were hard proposals. NC said that they were not yet finalised, they were concept ideas and the Strategy provided a helpful way of looking at the City as a whole.
NC6	Asked by a Commission member about funding, NC said that having a strategy attracted funds and encouraged investment in the public realm to enhance quality of life for city residents. He said that the strategy promoted development and identified costs and hence the level of S106 monies that would be required.
NC7	NC confirmed that it was possible to pool S106 money to deliver bigger programmes.

10.4 Findings from the Commission's visit to Manchester – 23 November 2006

31. The Commission visited a number of pieces of public art in Manchester and were subsequently provided with the following information:

32. UMIST has a committee, The Campus Appearance Committee which has organized competitions and commissioned sculptures the proviso being that all relate to technology or the science disciplines. All the sculptures at Granby Row are owned by the University.' Vimto' was done in conjunction with the company. The details of some of the pieces are as follows:

Item	Artist	Cost	How procured
Technology Arch	Axel Wolkenhauer	£5,000	Competition
Vimto	Kerry Morrison	£15,000	Competition
Archimedes	Thompson Dagnall		Commissioned
Luca Pacioli	Thompson Dagnall		Commissioned
Combustion	Marshall Hall		Commissioned
Alan Turing	Glyn Hughes	£15,000	Commissioned
Ishinki Touchstone	Kan Yasuda	£200,000	Commissioned
Sir John Barbirolli	Byron Howard		Commissioned

33. The Insulator Family came about as a result of one insulator being offered to the University. This offer was later increased to three, which enabled the present arrangement and encouraged other commissions.

34. A memorial trust was set up to raise money for the statue of Alan Turing with a target amount of £60,000. The final cost was somewhat less as the statue was cast in China to reduce costs. Manchester Council granted permission for site it in the Gardens.

35. The Ishinki Touchstone was financed by the Arts Council Lottery Fund, Manchester Airport and City Council. The bust of Sir John Barbirolli had already been considered, then businessman Ivan Saxton arranged funding and commissioning. It is owned by the City Council

10.5 Findings of the Commission's visit to Cardiff – 28 November 2006

36. The Commission was told that Cardiff has a comprehensive Public Art Strategy.

37. The City has around 160 pieces of public art dating from 1850 onwards. These are all over the County but mainly in the Bay area. Some of the public art was commissioned or installed by the Cardiff Bay Development Corporation which was in existence 12 years but has now been dissolved. They used public art to demonstrate confidence in the area.

38. The Council works closely with the developers to procure public art and has produced Supplementary Planning Guidance (SPG) for Public Art, which

is directed at developers. Appendix 2 contains a copy of Cardiff's Public Art SPG.

39. As some public art pieces are gifts Cardiff Council considers that they need a definition of what amounts to public art. This is that it:

- Has to be accessible to the public
- Needs to be site specific and
- Has to relate to a time and place.

40. The Commission were told that public art provides sense of place – wayfinding and quality. In many cases the Council also provides access to the story behind the pieces.

41. Cardiff Council does not spend a lot on public art and most of it is externally funded. The Council have identified four routes for acquiring public art. These are:

- Gifts
- Through planning requirement – S106 agreements – lean on developer to produce proposal
- Delivered by the Council - capital schemes in regeneration areas
- Major Projects

42. At stage of developing proposals the Council and the developer have to identify any health and safety issues and involve arts organisations to examine lifespan and ownership of artworks and maintenance issues. The public art Supplementary Planning Guidance enables early integration into the process.

43. All the public art in Cardiff is on a database and Graphical Information System (GIS).

44. The City Centre Strategy is defined by S106 and capital funding. The S106 funding for public realm improvements includes public art

45. The Council recognises that there is a need to integrate public art into overall schemes and for major projects they have a steering panel comprising public and developers. The current City Centre strategy involves £600m of development which is providing £1.5 m PA and this is built into the process. The City Centre strategy involves collective responsibility on the part of all developers, and all need to contribute so there is a range of scenarios for S106. Themes need to be flexible and well researched.

46. The Commission were told that developers are more receptive now so it is easier to get them to participate. The Council does pool S106 monies where possible but there are limited opportunities to do this. Sometimes developers want to do a specific piece. If the agreement is less specific it is sometimes possible to pool the S106 monies. However opportunities are not always there and it is not always a straightforward process.

47. There will be an iconic piece in new square in City Centre and this will be agreed by conditions very early in process.

48. The Commission were told by Cardiff's officers that public art needs to challenge and that consequently it can't please everyone all the time.

10.6 Findings of the Commission's visit to Birmingham - 30 November 2006

49. The Commission were taken on a tour of some of Birmingham's key pieces of public art by Nigel Edmondson, Urban Designer for Birmingham City Council. The following things were noted during the visit.

50. Victoria Square was remodelled and pedestrianised in 1993, at which time a massive water feature was installed nicknamed the 'floozi in the jacuzzi'. The artist is Dhruva Mistry.

51. Also located in the lower part of Victoria square is a piece called 'Iron: Man' by the artist Anthony Gormley. The piece represents the traditional skills of Birmingham and the Black Country. The location of the piece is significant as it is rooted in the ground and contrasts with the traditional statue of Queen Victoria who is standing high on a plinth.

52. The Commission saw the sculptural tribute to John Baskerville, who is best remembered as a printer and whose famous typeface bears his name. The artist is David Patten, born in Birmingham in 1954, and the monument was placed in Centenary Square in 1990 as part of the International Convention Centre 'Percentage for Art scheme'.

53. During the tour the Commission walked along part of Birmingham's canal side and commented on how appealing it was to be close to the water.

54. The tour concluded at the Bull Ring shopping centre. The Commission noted that the famous bronze statue was owned by and therefore the responsibility of the shopping centre management company.

55. The commission were informed that New Street station was due for a major redevelopment, in the order of £450 million, which would benefit the City and complement the other developments that have taken place recently.

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