



Public art commissioning toolkit

April 2022

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1. Introduction

This Toolkit is aimed at anyone commissioning public art, including developers and their architects, landscape designers, consultants, and local authority planning officers. It has been produced by Brighton & Hove City Council to provide guidance and best practice advice in commissioning public art well.

It should be read in conjunction with ***One Landscape, Many Views*** the Public Art Strategy 2020–2030 and the Public Art and Development Planning Advice Note (PAN). Additionally, see the appendix for a number of public art consultation films commissioned by the council in the development of the public art strategy.

The council is ambitious in its aspiration for the city and its people and recognises that when done well, public art can contribute to enhancing the city's unique heritage, culture and natural assets. All arts projects including public art should meet the key criteria of **quality, access, inclusion, and sustainability**.

The ambition for new development in the city to incorporate public art within its design will help achieve the following key Brighton & Hove development principles:

- **Achieving a high-quality design**
- **Delivering sustainability**
- **Creating healthy communities**

In other words, a place where investors will continue to want to invest and people will want to live, work and visit.

The case studies and images included here are drawn from a diverse range of international public art projects. Many have been created for the specific environment and contexts in which the artwork was produced. The rationale for the selection is less about presenting examples of what might work and more about demonstrating the ethos of what the council has identified as being the key criteria.



Mark Titchner, *Together We Can Do So Much*, 2019. Commissioned by GOSH Arts for the Zayed Centre for Research into Rare Disease In Children

2. Brighton & Hove City Council – Public Art Strategy

2.1 The Intention (vision)

Brighton & Hove is a city with a long history of creativity. The council understands the integral and valuable role which arts and culture plays in making the city a prosperous, healthy and attractive place.

Brighton & Hove has developed its collection of public art over a long period of time, including memorials and statues, and it consist of a range of scales, materials and subject matter. Some more prominent and appreciated than others, such as Afloat (the Donut), Kiss Wall, Passacaglia and the stature of Steve Ovett on the seafront; the Aids memorial in New Steine, Hove Plinth and street art in North Laine. New commissions will build on this legacy and expand this collection.

There is an urgency to tackle the impact of embodied carbon and adopt circular construction techniques both for development and culturally in the way that artists and arts organisations work. Artists, makers, fabricators, production staff and suppliers are all part of a team whose shared purpose is to realise creative ideas sustainably, and address the circular economy:

- Do more with less
- Use more reused components and recycled materials
- If it has to be new, think where it comes from
- Reduce harmful chemicals
- Reduce travel
- Reduce deliveries
- Make sure everything gets used again.

Brighton & Hove can be the city to lead on actively engaging with the major issues of our time – **Climate Emergency, social inequity and tackling racism.**

Become UK's leading city for beautiful sustainable public art & public realm, with wellbeing and inclusivity at the heart. Brighton & Hove can become known for its sustainable public art.

Consultation with residents of Brighton & Hove identified the importance of starting from the belief that Brighton & Hove is a city that is a place of creative neighbourhoods where cultural interventions should be planned with the community to define the city's identity.

2.2 Defining Contemporary Public Art

The term 'public art' is used to define a broad programme of art including permanent and temporary installations and artworks and reflects the changing ways artists and artworks engage with the life of the city, its communities and visitors.

Public art by its nature is located within the public realm – places and spaces that are freely accessible to everyone – and it often responds to the very location in which it is sited.

There is no fixed definition, form or way of creating public art. It can be collaborative, co-

produced or co-curated or solely artist-led. It can create connections between people, places and ideas. Or it can be an artist's individual response to the site or context or an issue.

Public art can be a small quiet artwork or encounter, or a mass city-wide spectacle, it might be there one day and gone the next, but live on in the collective memory.

Public art might be interactive or an architectural or landscape intervention, digital art, a soundscape, a lightwork, street furniture or sculpture or a myriad of other forms.

Public art can surprise, delight, challenge and provoke reactions or stimulate debate, it might be humorous, subtle or contentious. It might change people's perceptions or reveal something hidden or neglected, or be a permanent reminder to celebrate or acknowledge an individual, group or moment as a memorial or monument.

Case Study: *On the Shore*



Ackroyd & Harvey, *On the Shore*, Tate Modern and Thames, London. 2021. Photos: © Bridget Sawyers.

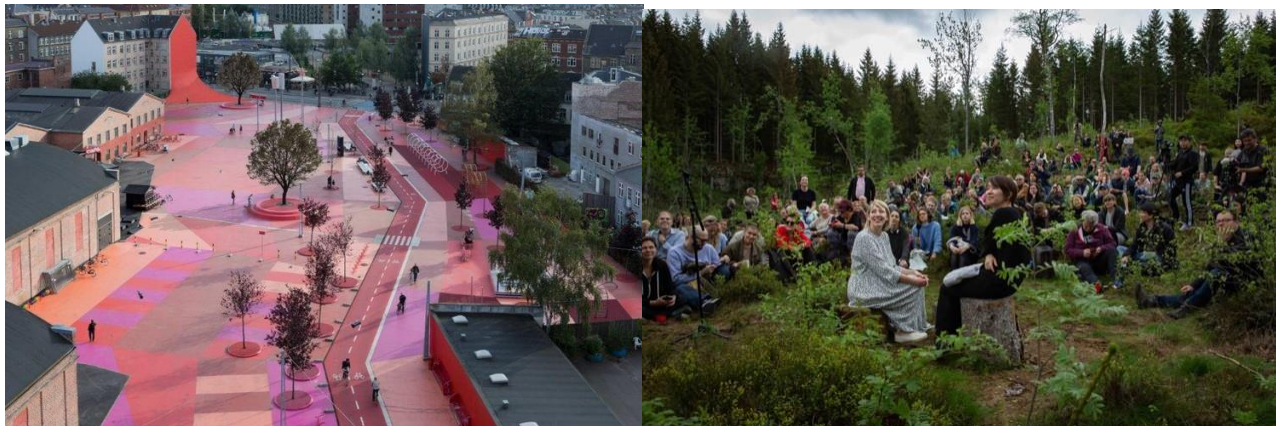
Ackroyd & Harvey collaborated with the poet, novelist and activist Ben Okri to address the climate and ecological emergency in a large-scale performative work in two acts. Act 1: over nine days, a 16 x 4m banner grew in the Turbine Hall with a text written by Okri stenciled into the seedling grass. Equivalent to a photogram, his words were revealed in bright yellow as the letters were removed. On Friday June 25, a cellist played, and eighteen performers congregated to roll and remove the grass banner from the Tate to the Thames. Act 2: To the call of the trumpet, and led by a dancer, the performers processed to the embankment. Lowering the banner over the railings, a crew awaited to secure the grass to a cork floatation raft. At 11am, to the sound of St Paul's bells, the banner was lifted by the waves and floated on the river.

Case Study Link: <https://www.ackroydandharvey.com/ackroyd-harvey-and-ben-okri/>

Whatever its form, the council advocates that public art should be unique, inspiring and site-specific: relate to the context or use of a particular site or location within the public realm.

The rationale for the artwork might be:

Site specific



L: Topotek 1, Superflex, BIG, *Superkilen*, Copenhagen. 2012. Photo: © Iwan Baan. R: Katie Paterson, *Future Library*, 2014-2114. Commissioned and produced by Bjørvika Utvikling, and managed by the Future Library Trust. Supported by the City of Oslo, Agency for Cultural Affairs and Agency for Urban Environment. Photo: © Bjørvika Utvikling by Kristin von Hirsch

Designed specifically for, and in response to, a particular site. The artworks respond to the site through scale, material, form and concept. A meaningful relationship with the context makes for more nuanced and resonant artworks which will have a greater impact and longevity.

Interpretative



Mark Dion, *The Mobile Gull Appreciation Unit*, Folkestone. 2008. Park. Photos: © Creative Folkstone

Where the primary purpose is to describe, educate and comment on issues, events or situations. These may be functional, decorative, iconic and site-specific. Examples include signage, sculpture, seating, landscaping, murals and text-based work.

Commemorative



L: [The AIDS Memorial Quilt](#) on display in Washington, DC on the National Mall, 1989, Photo: © Marcel Miranda/National AIDS Memorial R: Jane Fordham and David Parfitt, *Shoreham Toll Bridge*, Shoreham. 2019. The artwork is a tribute to the eleven people who died when a Hawker Hunter jet crashed on to the A27 during an air display at Shoreham Airport in 2015. Eleven steel arches commemorate each man with words, motifs, text and forms that have been identified in consultation with the relatives. The arches have been installed on one side of the bridge across the river Adur, next to a bench which has been designed to provide moments of tranquility for visitors.

Where the primary purpose is to acknowledge and recall an event, activity, or person important to the local community and its visitors. Commemorative artworks may be sculptures, murals, pavement details and gardens.

Temporary

Where the work is not intended to be permanent. This might be as part of an event, festival, engagement project, or testing a concept prior to making permanent. An artwork or event may be momentary or remain for a fixed time. Wide-ranging outcomes are possible and include performance, garden planting, text, installation or intervention, site hoarding artworks, and multi-media.

2.3 Working with Artists

Protecting the Professional Status of Artists

Whether artists are being commissioned by community groups, the development sector or departments within the City Council, appropriate fees and conditions need to be provided for artists. Arts Council England provide recommendation on appropriate fees for artists and those who work in the creative industries in recognition of their professional status, skills and experience. It urges all the parties to consider National Minimum Wage and National Living Wage and further refers them to the a-n The Artists Information Company (see: Appendix D) who publish suggested annual fee scales.

Where artists are proving their time and expertise, for example as members of a selection panel or steering group, they should be paid.

2.4 Potential Roles of Artists

Artists in Design Team

One of the most effective ways an artist can contribute to a construction or public realm project is to be employed as a member of the design team from the outset.

Artists can contribute a fresh visual perspective to development schemes, can add conceptual and design skills to the collaborative process, particularly at the initial design and concept stage. The success of this approach is dependent on the artist being involved as early as possible in the design process, and permitted the opportunity to inspire and work collaboratively with the other professionals involved. The design team or may have a facilitation or technical advisory role collaborating with the artist through design development, fabrication and installation.

Lead Artists

A variation on the Artist in Design Team approach is the role of a Lead Artist within the project steering group. Again, for this approach to be successful the Lead Artist should be appointed at an early stage in the development. The Lead Artist's role will be to oversee the public art element of the project and integrate this into development, ensuring the creative conceptual framework is adhered to and to contribute ideas on where artworks or projects can be integrated within the development. They should not be expected to become involved with the day-to-day management of the wider development or other artists' commissions, however they may be commissioned to create their own work for the project.

This role differs from that of an independent public art consultant who generally deals with project administration but does not directly input into the creative process, other than curatorially when developing a strategy or commissioning the artists.

Artist in Residence

The principle involves placing an artist, possibly on a residential basis, within or near to the community where the public artwork, new public space or development will be created. Artists are able to connect with the community, assisting the conceptual development of the work and ensuring site/project specificity. This approach is also useful in the process of raising local awareness, participation and ownership of the resulting artwork.

Residencies can be structured with either specific prescriptive briefs (where an area of work and likely outcomes are specified) or open briefs (non-prescriptive) that allow the artist to undertake research and make decisions about how the artwork could be realised. It is recommended that the artist has access to a support representative or steering group that is locally based to avoid the artist feeling isolated within the placed community, and to help resolve any issues that may arise.

Artists as Designers

Artists and craftspeople are not only makers but designers of objects and can develop unique features within new schemes. Examples of this approach can be found throughout the UK and include street furniture, lighting and internal fixtures.

In this scenario the artist produces the detailed design with fabrication often being handled by a manufacturing company.

Artists as Designers and Makers

The more standard approach involves artists and craftspeople producing items personally or with sub-contractors. The artist will be responsible for the detail design stages, production, delivery and often installation working with the commissioner or sub-contractors. This approach will require close liaison between the artist and project / design team to ensure schedules are successfully adhered to.

Artists as Educators

Many artists and makers have professional experience in the field of education and outreach. Artists can be commissioned to work within communities affected by new developments – either to build community ownership of the new public space or to research local cultural heritage which may inform the design of, or features within, a new development. Artist-led workshops or activities with schools or community groups can inform or lead to creation of temporary artworks. These artists may be the same or in addition to those artists commissioned to make the artworks.

Artists as Facilitators

Arts and cultural organisations may through their education or community outreach activities provide services as facilitators, either working independently or potentially supporting another artist. Artists can also be brought in as facilitators to bridge ideas developed by communities as co-creation.

Case study: *2Up 2Down / Homebaked*



Jeanne van Heeswijk, *2Up 2Down / Homebaked*, Liverpool. 2010. Commissioned by Liverpool Biennial. Photo: © Roger Sinek.

Jeanne van Heeswijk worked with people from Anfield and Breckfield over 2.5 years to rethink the future of their neighbourhood. 2Up 2 Architects URBED and other design specialists worked with the community to re-model a block of empty property including the former Mitchell's Bakery and adjacent terraced houses. Taking the whole community as their 'client', they have designed an affordable housing scheme, bakery shop and kitchen, meeting and project spaces, with the needs of users in mind.

<https://www.biennial.com/2012/exhibition/locations/homebaked>

2.5 Community Involvement

The council encourages community involvement in the development of public art wherever possible. The nature of such involvement will and should vary from site to site, commission to commission. Working directly with existing locally based community and arts organisations to facilitate or deliver this will greatly increase the success of the project and benefit to all.

Case study: Newham Trackside Wall



L: *Meet and Greet*, Shipman Youth Centre, 2017. Commissioned by Crossrail, curated by UP Projects. Photo: © Benedict Johnson. R: *Pub Quiz*, The Henley Arms. Commissioned by Crossrail, curated by UP Projects. Photo: © Benedict Johnson.

This major new public artwork by Sonia Boyce, commissioned by Crossrail and curated by UP Projects for the Trackside wall that flanks the new Elizabeth Line. At over a mile long, the artwork will be one of the longest ever commissioned in the UK, running through Custom House, Silvertown and North Woolwich in Newham, east London. Since summer 2016 Crossrail and a steering panel of community representatives, project architects and experts in contemporary public art on commissioning this artwork by Sonia Boyce. Local residents have contributed to the artist selection process and, through a series of over 25 workshops and events led by the artist throughout the three neighbourhoods, have also contributed to the development of the final artwork. Over 300 stories have been collected that highlight individual memories and the people and events that have shaped Newham. These stories have been woven into the design of the final artwork.

<https://upprojects.com/projects/newham-trackside-wall10/>

Consulting the Community

Consulting the community prior to any new development or artwork can be a very positive undertaking. The process can unlock relevant local information and engage the very people who will be living with the resulting work or project, thus encouraging a real sense of community ownership.

Commissioners may connect with the community in a range of ways to various ends:

- Public consultation processes, where members of the public or end users are invited to discuss the concept of the art and have a direct input of ideas
- Participation in outreach programmes, working with artists to either inform the work or have a direct role in the design and creation of the project
- Community representation on the selection panel
- Exhibition based consultation where designs (preliminary or final) are displayed in a public place, as a means of informing and engaging the

community.

Any requirement for community consultation should be identified within the initial brief. Artists may undertake this aspect of the commission directly or choose to sub- contract this element to another artist with expertise in this field.

Co-production

Co-production entails the wider vision inclusive of relationship development with other organisations, bringing together diverse players, co-financing. Co-production methodology tends to be more common in developing creative community projects as opposed to permanent artworks. The benefits of this approach to all parties can be considerable and more long-lasting. This approach may not work with funding applications if the funder cannot be flexible on the outcomes, criteria, timescales and desire for innovation.

Case Study: *Speak to the Earth and It Will Tell You*



L: Jeremy Deller, *Speak To The Earth and It Would Tell You*, 2007-17. Event to present the garden diaries to gardeners. Photo: © Jeremy Deller. Courtesy of the Artist and The Modern Institute/ Toby Webster Ltd., Glasgow. R: Jeremy Deller, *Speak To The Earth and It Would Tell You*, 2007-17, Image © Skulptur Projekte 2017, Photo: © Henning Rogge. Courtesy of the Artist and The Modern Institute/ Toby Webster Ltd., Glasgow

"This is a long-term project with the Klein Gardens in the city of Münster. There are about 80 regulated Klein Garden societies in Münster. The members are very proud of the gardens – part allotments, part leisure gardens, with club houses in each for socialising and parties. They keep them beautifully. When I was asked to participate in Skulptur Projekte Münster (which convenes every ten years), I came up with the idea of asking the gardeners to keep nature diaries, which could be exhibited at the next Projekte. Some people write poems in the diaries, some get children to make drawings, others cut out things out from newspapers. The project is a microcosm of the gardeners' interaction with nature and, of course, with one another." Jeremy Deller.

Co-curating / Co-design / Co-creation

Co-curating is the practice of involving people/organisations in the collaborative process leading to making of an artwork, exhibitions, educational resources, websites, tours, events, festivals. They are directly involved in the detail of the project, devising the concepts, themes and the selection of the artist.

For this approach to be successful there needs to be very clearly articulated expectations of all parties and clear communication about roles and responsibilities, budgets, mutual respect and a commitment to listen to the participants and community. This requires a certain type of artist to be happy to let the participants lead, and potentially act as more of a facilitator in the process and with a limited authorship. One of the greatest challenges of co-creation is establishing and maintaining the relationships developed with the participants, as these take time to develop and nurture. This can be complex over the long timescale of many projects.

Case study: *The Mobile Ploposal Machine*



Craig Barrowman, *The Mobile Ploposal Machine*, Aberdeen, Scotland. 2019. Commissioned for [Look Again Festival](#). Photos: Grant Anderson and Sean Steen

The Mobile Ploposal Machine roamed Aberdeen's streets looking for people to generate ideas for spectacular new works of public art. Using the self-contained, solar-powered, pop-up creative workshop hidden within the giant head of the city's pre-eminent architect, Archibald Simpson, people of all ages were helped to create scale models of their ideas from modelling clay. These models were photographed and digitally manipulated to create posters which visualised the sculptures in various locations around the city. <https://craigbarrowman.co.uk/mobile-ploposal-machine>

Some best practice for socially engaged practice

- Plan your project with a long lead-in time, talk to locally embedded organisations and voluntary or resident groups well in advance of the start, ideally before the project plan is written and any funding applications submitted
- Establish what the people living in the community actually want / need so that a project builds on their vision. They will not want your ideas landed on them
- If working in partnership with a local organisation or a voluntary group is proposed then resources for them need to be allowed for in the budget or funding application. The needs may be vary for different groups but might include: staff time, room hire, admin support, access provision, interpreters (BSL or other) fees and expenses for participation – their requirements should be clarified and agreed in advance
- If working alongside a community, it is vital to credit the organisations and groups throughout your media releases, press interviews and funders' reports
- For young people and vulnerable adults always ensure that you have photo permission or parental / guardian agreement forms for participation
- Consider the requirements of the General Data Protection Regulation (UK GDPR) when collating and storing data, including any personal information such as names and contact information.

Case study: *Across and in Between*



Helen Sloan SMPSP from *Across and In-Between* by Suzanne Lacy. A 14-18 NOW and Belfast International Arts Festival co-commission.

Across and in Between was co-created with communities from both sides of the border in Pettigo, Tullyhommon, Cuilcagh Mountain, Castle Saunderson, Magheraveely and Newtownbutler. After almost 100 years since the partition of Ireland, it explored the profound impact the border has on the lives of people living there during a time of intense international focus around Brexit.

<https://www.suzannelacy.com/performance-installation#/across-and-in-between/>

Case study: *I'm blue, you're yellow*



Rebecca Chesney, *I'm blue, you're yellow*, Everton Park, Liverpool. 2012 (ongoing). Photos: © Rebecca Chesney

The commission resulted from the artist's research during a residency at Yorkshire Sculpture Park in 2010/11 where she proposed the creation of habitat to help encourage and support bees and other insects. The Everton Park site was identified as being a suitable location, commissioned by Landlife, with support from the National Wildflower Centre, Liverpool City Council, Friends of Everton Park, the Liverpool Biennial and Arts Council England. One acre is made entirely of blue flowering species, the other acre is entirely of yellow flowering species. Each acre is square in shape. Creating a striking visual impact on the landscape, the meadows provide a rich source of food for many different species: bees, butterflies, moths, ants, beetles etc... which in turn attracts birds and bats to the site.

<http://www.rebeccachesney.com/styled-20/>

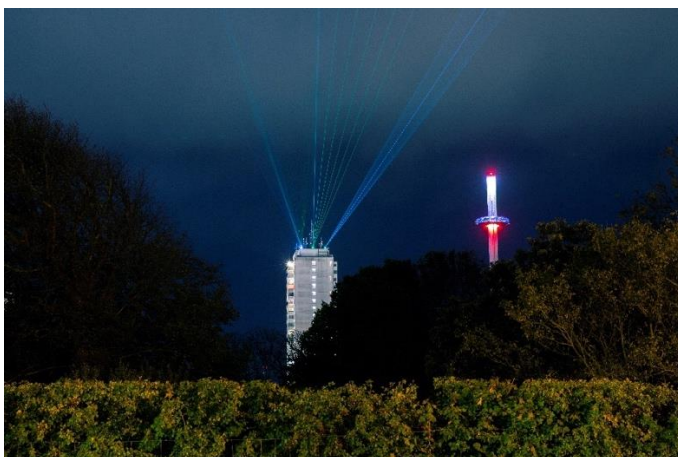


Walter and Zionel, *A Simple Act of Wonder*, Moulsecoomb and Bevendean, and at Fabrica, Brighton. 2020. Made in collaboration with On the Point, Brighton Festival and Creative Europe Programme. Photos: Phoebe Wingrove



Morag Myerscough and Sussex Community, *Belonging Bandstand*. 2018. Commissioned by Ditchling Museum of Art and Craft & Brighton Festival. Photos: © Morag Myerscough

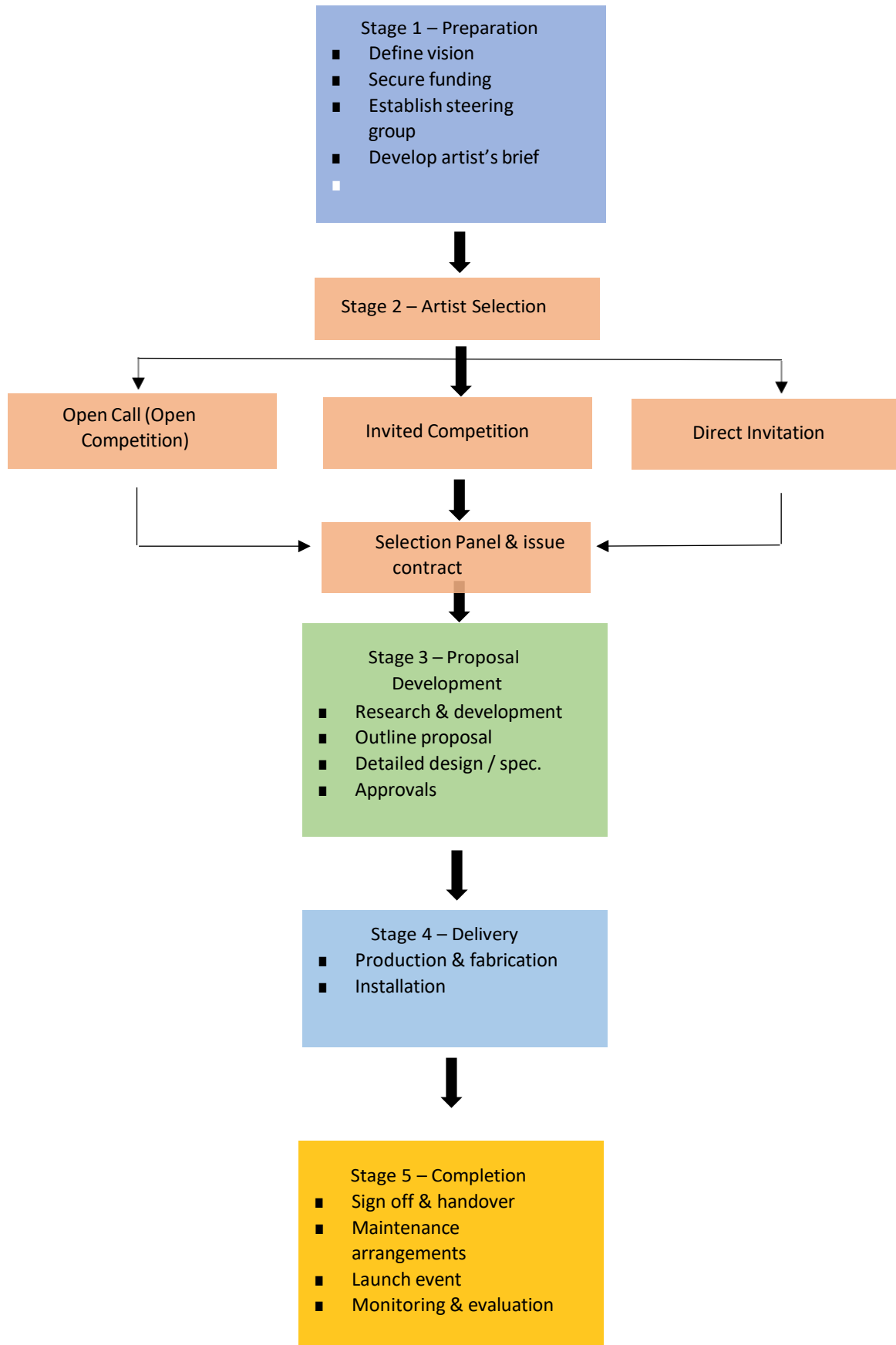
A mobile installation: a touring bandstand programmed in conjunction with communities across East Sussex, inviting them to reflect on the concept of 'belonging' by making placards and programming a range of local performers to use it as a stage. The bandstand toured to eight locations including East Brighton and Hangleton in partnership with Your Place and Brighton Festival who supported a series of artist led workshops.



Seb Lee Delisle, *Laser Light City* on three sites across Brighton, 2020. In collaboration with Same Sky and soundtrack provided by Platform B. Photo: © [Ashley Laurence](#)

3. Commissioning Public Art – Client Guidance

The Commissioning Process



3.1 The Commissioning Process

The process outlined here is best practice with a focus on permanent artworks, but can be applied to most forms of public art for the first three stages. It is by no means the only method of selecting and appointing artists but does represent a transparent, equitable process.

The commissioner's procurement policy should be reviewed prior to any selection process is agreed to clarify any procurement thresholds and relevant procedures. The options for this are set out in 3.2.2 Stage 2 Artist Selection. Depending on the client organisation or where over 50% of public funding is proposed, the EU procurement thresholds might have an impact for very large public art commissions. New UK Procurement Regulations are being developed to replace the European Public Contracts Directive (2014/24/EU) which apply to public authorities including, amongst others, government departments, local authorities and NHS Authorities and Trusts. Post-Brexit, the UK procurement thresholds are governed by the World Trade Organisation's Government Procurement Agreement. These thresholds are not subject to review or change until January 2022, so will remain largely the same as the EU figures. (see: <https://thorntonandlowe.com/ojeu-thresholds/>)

Each development, site, project, should be looked at individually and discussions should be had to determine which approach is most appropriate.

When considering the potential for public art the council suggest that a cultural advisor / public art consultant should be engaged as early as possible into the process.

3.2.1 STAGE 1: PREPARATION

Vision

Commission Timeframes

- **Permanent artwork** should be designed to last indefinitely – while recognising that deterioration is unavoidable, a 25-year minimum lifespan for work 'at its best' will be assumed. Maintenance will have to be factored into the commissioning process to allow any artwork to withstand this timeframe.
- **A semi-permanent** commission will have a life span of up to ten years and could be installed while construction takes place
- **Temporary commissions** usually have a life span of less than five years. Commissioning temporary interventions before a development begins is a good way of animating a site before or during construction. Temporary commissions can include meanwhile activity, events and performance, as well as community engagement activities and are a good way of engaging with existing or new communities – and should not be overlooked

The artist's role in a public art project can be extensive and multifaceted. The artist may be required to:

- consult with, and involve, the local community or a specific community in the project realisation
- respond to numerous issues defined in the brief, such as interpreting history or responding to local community values
- manage large budgets
- liaise with engineers and fabricators in the design and costing of the artwork
- consider risk management and assessment issues
- manage fabrication and installation with sub-contractors
- make public presentations to community groups, stakeholders, staff meetings, design review panels
- work in collaboration with other artists or design professionals, such as architects
- undertake project evaluation and report writing
- complete funding applications or seek project sponsorship.

Secure Funding

Ideally funding should be identified / confirmed prior to starting a commissioning process to ensure that a clear scope, appropriate fee and budget can be agreed. Where on-going fundraising is required this should be clearly outlined in the brief and contracts might require appropriate break clauses or pauses in the design development process to be identified.

Some commissioners or local authorities have a Percent for Art Policy whereby a percentage of the construction cost is allocated for involvement of artists / craftspeople and wider arts and cultural activity. Brighton & Hove City Council does not currently have a Percent for Art Policy.

Steering Group

Establishing a steering group or an advisory group will help to define the project and establish buy-in and potentially credibility. The group should comprise those with key interests in the project or site, including the commissioner, possibly a representative of a funder, the council, a local councillor and possibly a member of the design team. Where appropriate this group should also include an empowered member of the public / community.

It is important that no one works unpaid, and for community members remuneration should be provided and budgeted for. Members of this group should form part of a selection panel.

Artist's Brief

The artist's brief outlines the objectives for the project and sets the framework to which the artist responds, it is the first step in achieving a successful project. An open and inspiring brief allows for creativity, time for research and development and clear process to completion.

The responsibility for the brief lies with the commissioning body – i.e. independent agency, community group, developer's public art consultant or architect, or within the council, the Culture, Planning and Development teams. Support can be offered by council staff in the

drafting of commission briefs, and should follow standard national examples. It must be agreed by the relevant Arts and Planning Officers and should contain information on the following:

- **Vision:** the aims, objectives and possible outcomes of the commission. Ideally this should be as open as possible for the artist to propose the outcome
- **Project:** information on the commissioner and the development project
- **Site context:** relevant historical, social or other contextual detail, physical opportunities and technical constraints
- **Project process:** roles, responsibilities and accountabilities. Specify contractual terms. Clarify support available to the artist. Any community or public involvement required
- **Decision making:** selection process (& criteria), sign off, consultation and planning requirements
- **Design life & sustainability / green credentials:** how long should the artwork be designed for. In the public realm this might need to be for 60-120 years which will impact on the materials chosen. Any specifications about materials, access, processes and any constraints or prohibited materials or processes
- **Maintenance:** maintenance expectations, good design should reduce maintenance, ensuring that appropriate detailing and materials are considered
- **The budget:** for design, production, installation and allocations and mechanisms for payment. Funding sources / required outputs/outcomes or need for additional fundraising
- **Project timeframe:** for design stage, production and installation
- **Shortlisting and selection criteria:** the priorities and goals of the project against which the artist will be selected.

Equal opportunities policies must be adhered to throughout the commissioning and appointment process, and any resulting project should adhere to the terms of the Equalities Act.

Quality, Access & Sustainability considerations:

- Does the vision, budget and timescale allow for quality of engagement and design development, and be done sustainably?
- Has working with local artists, arts organisations, local community groups been considered and incorporated where possible?
- Will the proposed location/s be right for the creative activities?
- Should local community groups or businesses be consulted or involved?
- Is there any other activity in the vicinity or wider that might be linked to the project to increase its impact, such as being part of a larger event or festival or series of artworks?
- Have the project's ambitions for sustainability been agreed and clearly outlined?
- Is there any specific biodiversity or sustainability outcomes required for the work, such as a habitat created or to encourage or promote biodiversity?

3.2.2 STAGE 2 ARTIST SELECTION

There are three main approaches to selecting an artist:

1. Open Call (Open Competition)

This involves advertising the commission in appropriate arts and culture websites, newsletters, City Council website, local artists' studios, ArtsJobs, Artists' Newsletter etc. (see Appendix D).

Pros: a good way to discover artists based in the local area and provides publicity and attention for the project.

Cons: can be a lengthy and time heavy process. Established artists may not apply, due to risk of spending time on a proposal that has no guarantee of selection.

Steps:

■ Advertise:

- Prepare a clear advert: including an outline brief, site and relevant contextual information, along with shortlisting criteria
- Artists are invited to complete an Expression of Interest or Application, send their CV and digital images or/ links to recent work. Specify number of images and max word count
- Since the artist is not being paid keep this process as light touch as possible. No design information should be requested
- Allow approx. four weeks for the opportunity to be widely disseminated and for artist to respond.

■ Shortlist:

- All applications are evaluated and scored against agreed criteria by a shortlisting panel representing the various interests of the project
- The top-scoring three or four artists are approached to establish their interest and availability. A shortlist will then be agreed
- Ideally this process should be managed by a suitably experienced public art consultant or curator.

■ Commission proposal stage:

- Artists are provided with a contract or letter of appointment and a fee or honorarium (to develop their approach), the detailed brief, architectural drawings or other relevant design material and any other information
- Site visits and briefing / question and answer sessions with the design team or commissioner should be provided
- At any point during this period artists may ask questions of the commissioner or design team; these questions and the answers will be relayed to all artists unless the question is confidential to the artist's proposal
- This stage is approx. four weeks to allow sufficient time for the artists to develop their approach or initial proposal.

■ Selection panel: See below.

2. Invited Competition

A small number of artists are invited to develop and submit proposals in response to the artists' brief. A fee is paid to each artist for a proposal, which would include outline ideas, sketch or maquette (model), draft budget, and schedule for production. Note this is not a fully worked up proposal, slick visuals or 3D CAD drawings should not be requested as not all artists have these skills, or require them, and would be required to appoint someone to do this work from their fee.

Pros: can ensure that the shortlist for a particular project has a balance of artists of sufficient quality and scope of work, or to include/ or give focus to artists working in a particular area or media. It provides an opportunity for all parties involved in the commission to have an active role in the artist's selection.

Cons: many established artists do not accept these invitations. Initial fees do not often reward artists sufficiently for time expended to research and develop the proposal. The nature of a public art brief can often be quite restrictive and not appeal to an artist or their creative practice or approach.

Steps:

■ Longlist:

- A curator or suitably experienced public art consultant will prepare longlist of approximately 12 suitable artists. Or alternatively, may ask for nominations from local arts or cultural organisations
- CVs and digital images of recent work are collated by the curator or consultant for presentation to the shortlisting panel. The panel should represent the various interests of the project.

■ Shortlist:

- The CV's and supporting visual information of previous work etc. is presented to the shortlisting panel and evaluated and scored against the agreed criteria
- The top-scoring three or four artists are approached to establish their interest and availability. A shortlist will then be agreed
- Ideally this process should be managed by a suitably experienced public art consultant or curator.

■ Commission proposal stage:

- As above though this stage is approx. eight to twelve weeks (depending on the brief, context and scale of the work) to allow sufficient time.

■ Selection panel: See below.

A variation on this approach when time is constrained is:

2a. Competitive Interview

This is where a small number of artists, selected from a long/short list are invited to interview for a project. This is most appropriate for projects where the artist will then collaborate with a design team to develop artworks within a scheme.

Pros: Time-efficient and does not disappoint runners-up as acutely as invited competitions, as the time/effort factor is reduced and artists are paid for ideas and time spent with an adequate fee.

Cons: This process does not work well for artists who do not communicate well at interview.

Steps:

- **Longlist and shortlist:** as Invited Competition
- **Approach:** The shortlisted artists are invited to interview and are selected on the basis of previous work. Knowledge of the artist's work and suitability for the project is vital when choosing this method (*see choosing an artist*)
- **Selection panel:** See below.

3. Direct Invitation

An artist is invited to submit a proposal, based on the stated brief, and an appropriate fee is paid for the research and design stage.

Pros: a useful model where the project timescale prohibits widespread advertising of the commission or where the project would benefit by the work or reputation of a particular established artist. Decisions made on the quality of past and proposed work at interview by the selection panel.

Cons: commissioner and selection panel may be exposed to criticism for the lack of competition and equity. Some procurement policies might preclude this approach.

Steps:

- **Approach:** The artist is approached directly through advice from specialists, curators or the public art consultant. This is the quickest and most direct process. Knowledge of the artist's work and suitability for the project is vital when choosing this method (*see choosing an artist*).
- **Selection panel:** See below.

Selection Panel

The selection process for publicly funded works should be transparent and auditable, and involve a range of stakeholders who have an interest in the commission. It is important that a representative of professional visual art or craft practice is involved

– often a local artist/maker. Other interests likely to be represented are public art commissioning expertise, the council's Arts Development and/or Planning Officer or nominated representative, community representatives, the commissioning client, ward councillors, any external funders and a neutral chair who can manage the various interests. Where possible members of the selection panel should include representatives of the

Steering Group so will be involved from the earliest stage in the process and through to completion.

All members of the selection panel must declare any conflicts of interest prior to participating in the selection process.

The artist's brief and selection process should be circulated to panel members at the start of the commissioning period along with the artists' proposals for evaluation and scoring. Selection panels should be properly briefed and clear guidance be given on their responsibilities. Proposals should not be judged on personal subjective opinion alone when considering the quality and selection of the work. By using clear criteria and scoring this can be mitigated.

A suggested format is as follows:

- Introductions from the panel
- Artist(s) presents proposal, building upon the submitted information.

Panel asks each artist the same questions, tailored against the evaluation criteria.

Panel review their scores and amend accordingly. Ideally panel chair undertakes a moderating process to collectively discuss the individual scores and decide on the final score. The highest scoring artist is appointed.

The selection process should be minuted to provide a record of the procurement, enable constructive feedback to be provided to each artist.

Artist Notification

The successful artist should be contacted prior to any public announcement, including feedback from the selection panel. All unsuccessful artists should be notified as soon as possible with relevant constructive feedback.

Contract

Every project is different and a bespoke contract will be required and appropriate legal advice should be sought to draw this up. (see Section 4 on contracts).

Quality, Access & Sustainability considerations:

- Does the artist's brief and selected artist's approach address sustainability?
- Is the community representation on the steering group or selection panel?
- Has the opportunity been widely disseminated and an inclusive approach adopted?
- Where relevant is the local community, general public aware of the project?
- Does the budget and project timescale allow for quality of engagement and design development, and be done sustainably?
- Is the decision making process clear, inclusive and timely?
- Are the roles and responsibilities clear?

3.2.3 STAGE THREE PROPOSAL DEVELOPMENT

Research and Development

Development of a quality proposal takes time and this must be built into the commissioning programme. Artists should be briefed, given access to the site where possible and liaise with commissioner, design teams, main contractor and other relevant parties.

Outline Proposal

For an outline proposal an artist would be expected to produce:

- a text outlining their research
- ideas and main concept
- 3D visualisations or models
- indicative methodology and programme for production and fabrication
- materials, maintenance and design life
- and an outline budget.

The artwork may alter through further detailed design and input from structural engineers and other design professionals, but the proposal's intent should be clear and deliverable.

This is the point where the commissioner needs to review the proposal and provide sign off prior to submitting for planning consent or detailed design.

Approvals

The material produced through this process could be used to prepare any required planning or listed building applications at this stage in the process or following detailed design. The key information required for planning applications are:

- location
- size (dimensions)
- materials and samples of these where possible
- maintenance requirements (depending on the assignment of responsibility for this).

More detailed information on the requirements for Brighton & Hove City Council can be found on the council's website and discussed in pre-application advice:

<https://www.brighton-hove.gov.uk/content/planning/planning-applications>.

Detailed Design and Specification

This stage requires more collaboration with a fabricator, design team or structural engineers, lighting designer, materials specialists, acousticians, ecologists, planning consultants or planning authority to develop the detailed design, especially for fixings and loadbearing, and the technical specification for the materials to be used.

The artist may undertake technical research on materials, finishes or work in collaboration with a design team, including direct initial consultation with suppliers and fabricators. This will enable the performance specifications to be created by the design team, if required. Drawings are also prepared to provide sufficient information for the commissioner or artist to be able to tender for the fabrication of the artwork.

This will lead to detailed costings, technical specifications for the artwork and any foundations, fixings, feasibility testing, health and safety assessments, production and installation method statements, and other technical issues arising for the integration or installation of the artwork are established. There should also be consideration of security and vandal resistance and how these might be addressed. Any requirement for the artwork to be moveable to allow for any wider site maintenance and access will need to be considered and designed into the artwork and fixings.

Quality, Access & Sustainability considerations:

- Is the proposed artwork appropriate for the site / context?
- Are sustainable materials and approaches proposed?
- Are all parties fully signed up to a collaborative and sustainable approach?
- If innovative approaches and materials are proposed will this approach and associated testing processes be financially supported by the commissioner?
- Do the proposed materials meet the design life requirements?
- Will the materials and resources be ethically sourced and/or sourced locally and sustainably?
- Have reclaimed materials been considered or will the materials proposed be re- used?
- Does the specification, fabricator tender documents and process include the on- going involvement of the artist to comment aesthetically on the quality and finishes of the samples?

3.2.4 STAGE FOUR DELIVERY

Collaboration is essential to ensure the design is fit for purpose, the site is suitably prepared to receive the artwork and the design is robust and appropriate for public space. This should include consultation with design teams, structural engineers, materials specialists, planning authorities and specialised fabricators. Commissioner sign off is essential – as the owner of the artwork they have ultimate responsibility for its suitability for the site.

Effective project management will ensure project milestones are met, change managed effectively and key stakeholders are engaged in delivering the artwork. As a specialist process it is advisable that this is led by an art advisor liaising closely with the main contractor, fabricators, installers and commissioner.

Production and Fabrication

The fabrication process will vary depending on the nature of the artwork and the materials used, but there is likely to be a requirement for prototyping, testing or production of samples to test the process and quality and finish, which the artist and a suitably qualified individual need to sign off.

Installation

As with any construction project, safety and best practice are essential, and the project manager or contractor and their design team will facilitate required permissions for installation, access, risk assessments and method statements (RAMS), delivery and site management. Testing may also be required to be undertaken during or after installation. All tests and associated certification are required to be included in the handover documents (see Stage 5 for more information on these).

If the artist is managing the delivery of the artwork by a fabricator / subcontractor they need to ensure that the responsibility for this has been clearly set out in any contract between the artist and fabricator.

Plaque and Lighting

A plaque or sign recognising the artist's authorship and contribution, and possibly that of the commissioner and/or funder, should be provided. The basic Information should include artist name, title of artwork, date of execution, materials, client or commissioner. Acknowledge all groups or communities that have been involved.

Depending on the artist's consent and advice adequate and appropriate lighting allows the work to be enjoyed at all times and can provide additional security to prevent damage. Lighting might not be appropriate for all contexts where there might be a no light policy or negative environmental impact.

Quality, Access & Sustainability Considerations:

- Will work be produced by a fabricator with previous experience of working with artworks, artists directly, is able to facilitate hands on involvement of an artist?
- Have local fabricators been considered?
- Will the work be appropriately integrated into the building, site or landscape?
- Has physical access to the artwork and health and safety been considered and enabled, including any interpretation, plaque or online information?
- Will the work be secure from theft and vandalism?
- Is there provision for maintenance and de-commissioning, will the latter be in a sustainable way?



Jonathan Wright, *Constellation*, commissioned by Hove Civic Society for Hove Plinth, Hove seafront 2018. Photo: © W8Media

3.2.5 STAGE FIVE COMPLETION

Sign Off and Handover

The contract will specify the point at which the artwork is considered to have been completed and signed off, and who is formally responsible for it from this point, including funding and undertaking ongoing maintenance. The completion arrangements should include the handover of an operations and maintenance (O&M) schedule for the artwork to include:

- site location and description of artwork
- dimensions
- photographic documentation
- material specifications and installation details
- technical information and replacement parts where appropriate
- cleaning recommendations and inspection schedule
- repairs and maintenance schedules, instructions, recommended products and processes, including the involvement or role of the artist
- 'as built' or 'as installed' drawings
- all test and compliance certificates, reports and documents
- deinstallation instructions
- contact details (artist, fabricator, installer, commissioner).

These are likely to be prepared by the fabricator but may require input for other professionals or subcontractors involved in the fabrication and installation process, as well as the artist.

Maintenance Arrangements

Repair and maintenance requirements for any artwork should be provided by the artist and agreed with the commissioner. A maintenance plan or Service Level Agreement should include details on the type of care that the materials, design and performance of the work requires. Cleaning, wear of materials, specialist equipment or treatments such as anti-

vandalism requirements should be included along with suggested frequency. On completion of installation the maintenance and cleaning of the work falls under the responsibility of the commissioner, or their successor in title. After the pre-agreed maintenance period is completed, public art installations placed within the public realm defaults to the ownership of Brighton & Hove City Council (e.g. 'Permanent' artwork, as stated earlier in this document, is defined by the council as 'works which are intended to be in their position and state for a minimum of ten years' – after this point it becomes the council's responsibility).

Public art placed on or within privately owned property immediately become the responsibility of said owner. Where a public artwork is integral to a building, or on land that is privately owned, the maintenance responsibility would be expected to remain with the site and building owner.

If an artwork is damaged and after consultation with the artist, the commissioner might decide that restoration/repair is feasible at an acceptable cost, may give the artist the option to conduct or supervise the restoration or repair on terms and to a schedule to be agreed, at their expense.

Launch Event

A project launch is an opportunity to celebrate the project's completion, raise its profile locally and nationally, and involve community engagement participants. This might range from press briefing and interviews with an artist, a screening, artist-led event or performance depending on the nature of the work, or a talk or 'in conversation' with the artist and other speakers, to communal dinner or large community celebratory event.

Monitoring and Evaluation

Throughout the project, visual recording, evaluation and monitoring should be considered and undertaken, especially for engagement activities. A review meeting with the artist and stakeholders at the end of the project can be a valuable tool for improving future projects. The artworks should be evaluated quantitatively and qualitatively and fully recorded, this can be done through questionnaires and interviews with the general public, site users, passers-by, residents on-site post installation.

Decommissioning & Relocation

Decommissioning is the process of removing existing artwork from the city's collection; this would only be applicable to artworks commissioned or purchased by the council, or gifted to the city and requires careful thought.

Decommissioning might be appropriate for one or more of the following reasons:

- The artwork has been determined to be of inferior quality relative to the quality of other works in the collection
- The artwork has been determined to be incompatible with the original intent of the artwork or the current intent of the collection
- The artwork has been damaged or has deteriorated to the point where restoration is impractical or unfeasible, or the cost of restoration is excessive in relation to the appraised value of the artwork
- The artwork endangers public safety

- Significant changes in the use, character or actual design of the site require a re-evaluation of the relationship of the artwork to the site
- The artwork requires excessive maintenance or has faults of design or workmanship, and the council cannot properly maintain the artwork.

It might be that a permanent or temporary artwork might just need relocation to an alternative site or be repurposed or reused in a different form.

The Public Art Strategy recommends that an audit of all existing artwork in the city's collection is undertaken.

4. Other practical considerations

4.1 Budget

Allocating sufficient budgets is important. For larger developments a one percent of the construction sum can provide a useful indicator. The budget for public art commissions can be complex and should include consideration of the following:

- Artist's selection costs (fee or honorarium) to nationally recognised rates of pay
- Shortlisting costs and interview expenses
- Fees and expenses for selection panel members volunteering their time
- Artist's design fees
- Exhibition costs (if commissioner wishes to present designs to the community, involve them in the selection or, retrospectively, to host an exhibition charting the realisation of the project)
- Artist's commission fee (including schedule of payments)
- Structural Design and professional certification
- Materials and fabrication costs, including for 1:1 scale samples and any associated testing (slip tests / pull tests etc.)
- Artist's travel & expenses
- Safety and access audits
- Community outreach event and activities costs and expenses
- Volunteers costs and expenses
- Professional Liability Insurance/public liability.
- Installation (site preparation, electricity, water, landscaping, labour etc.)
- Transport and security costs, including insurance of artwork
- Professional fees and legal costs
- Consultation costs
- Publicity and public launch event costs
- Recording and evaluation
- Preparation of handover documents / maintenance plan / 'as built' drawings
- Interpretation panel or plaque
- Future maintenance costs
- VAT (define what can be reclaimed)
- Contingency

4.2 Contracts

Every commissioned artwork should be governed by contract, this is for the benefit of all parties and might impact on insurance cover if omitted. Where relevant the contract should be integrated with the Section 106 Agreement if related to obligations. Public art commissions as part of large developments or infrastructure projects might mean that the artist is appointed by a client in the first instance and then novated to a Main Work contractor – i.e. the contractual relationship is changed and the artist is then appointed via a new contract directly by the contractor who will then procure and install the work. Artists should ideally seek specialist legal advice when reviewing and signing contracts of for larger work or where they might be liable for greater risk or other contractual obligations.

For permanent artworks it is recommended that the artist enter into a two-stage contract with the commissioner, the first to allow a period of detailed design to develop the proposal to technical specifications, and the second following approval of detailed design to go onto production / fabrication and installation. Artist fee payments should be made upon completion of key milestones defined at the start of the project and outlined in the artist's contract.

There needs to be agreement that the site owner, commissioner or artwork owner will not intentionally alter, modify or destroy the artwork or consent to other doing the same or making any alterations to the artwork that would materially affect the intended character and appearance of the artwork without first consulting with the artist. All parties should agree contracts prior to any work commencing. Contracts should cover:

- Definition of involved parties, names, addresses and contact details
- Details of the commission, the design phase and the artists brief
- The responsibilities of the commissioner and those of the artist
- Copyright, reproduction rights, credits and moral rights of the artist
- Delivery of work, installation and the insurance requirements including professional indemnity & public liability
- Fees and methods of payment
- Payment schedule / milestones
- Ownership/adoption of artwork
- Risk of loss or damage
- Maintenance responsibilities and agreement, and warranties and repairs
- Relocation of artwork (in the event this may be necessary)
- Decommissioning
- Termination of agreement and disputes procedure
- Schedule of work, including key dates that may impact on the commission.

Insurance

Throughout the commission process the artist is required to have adequate insurance cover that includes public liability insurance (with the normal level of cover being up to £5 million) with appropriate cover against risk of loss or damage to the work during research and development, consultation, production and installation. On completion of the installation the insurance of the work falls under the responsibility of the commissioner. This should be

budgeted as part of the overall commission.

If the commission is for a performative piece, or public engagement work, the artist is responsible for the activities taking place and should have appropriate public liability insurance to cover these.

It is not always recommended that artists carry Professional Indemnity or Design Liability insurance as public artwork is often designed and fabricated by other specialists. However, this may be required when working with craftspeople or where the artist has a more 'hands on' role in the detail design and fabrication processes, or where the artist directly appoints the fabricator and has a greater degree of risk and responsibility. This might be reflected in an increase in the fee to accommodate this as insurance for a commission may be costly and the cover may be required to be maintained for a specific number of years.

4.3 Ongoing Ownership & De-commissioning

Commission contracts for physical artwork or installations should include information on ownership and responsibility once installed. The commissioner should include a clause in the contract stating that they agree not to exhibit, sell or otherwise transfer the artwork or any elements of it without the agreement of the artist.

If the commissioner sells their interest in the building or site they should notify the artist of the name and address of the new owner of the site and will use reasonable endeavours to include in any contract with any new owner comparable obligations regarding maintenance and repair and moral rights.

The contract should also include decommissioning agreements with criteria to be considered for decommissioning, movement of the work, detailed life expectancy, and review periods and the maintenance agreement.

5. Temporary Commissions

5.1 Performative / Event Based Work Delivery

For artist led performative or event based work the artist selection process is similar to that set out in section 3. For larger outdoor events based work the approach to appointing a producer or arts organisation to deliver this is often likely to be via a tender process, either via a tender procurement portal or as a direct response to a brief, depending on the commissioner's procurement policy.

Brighton & Hove City Council Outdoor Events Strategy (2019) outlines some best practice for project and production managers. The city is very well served by experienced event producers, managers, technical support and production teams. Brighton EPIC is the Brighton Event Producers Committee, a central hub for the Brighton events industry to share resources and best practice. For filming or events on council owned land permission is required see <https://www.brighton-hove.gov.uk/libraries-leisure-and-arts/events-and-filming>

5.2 Art on Hoarding

For many development schemes the opportunity exists to incorporate public art into the temporary hoardings located around the construction site. The integration of public art within site hoardings should be considered as an opportunity during the construction phase of a project and not as a sole contribution for public art as part of a development proposal. All artwork should include some interpretative text about the artwork, the artist's response or inspiration and if relevant the process undertaken. The artist or designer should be identified and acknowledged along with all collaborators or participants.

The installation of artwork design to construction hoardings must consider medium term durability, appearance and maintenance requirements. Hoarding artwork should be printed on recycled or recyclable materials. Consider:

- PVC banner fabric or vinyl wrap or similar, or Dibond (brand name of brushed aluminium composite sheeting)
- Use UV-stabilised ink
- Consider using an anti-graffiti laminate or coating – all reasonable efforts should be taken to remove graffiti within 48 hours. Reprinting and replacing the affected artwork may be required in some circumstance.

Considerations for hoardings:

- **Creative, playful and engaging:** an opportunity to set the tone of the project and temporarily improve the streetscape. Can be a visible outcome of local engagement and participation
- **Provide public viewing:** If appropriate let the public observe your construction progress through safely located viewing windows into the site
- **Consider the context, history of the site and its future:** build engagement with residents by making links to or highlight aspects of the immediate area, its past, present and future
- **Include wayfinding:** help people navigate the area. Maps can be creative, playful, or integrated into the artwork
- **Entrances:** consider health and safety and hazards near entrances and the provision of required operational site signage, lighting or hazard markings. Ensure where possible that these do not impact negatively on the artwork
- **Corporate info and logos** should ideally be clustered at hoardings ends – (check advertising constraints)
- **Artwork and lighting** can be installed in the interior of a pedestrian gantry / covered walkway
- **For best effect,** print to the full height of the panel, excluding kickboards. Kickboards to be installed at the base of the hoarding and a header board at the top to protect from damage, weathering and allow for any adjustments due to uneven or sloping ground.

Case study: *We Mean Business*

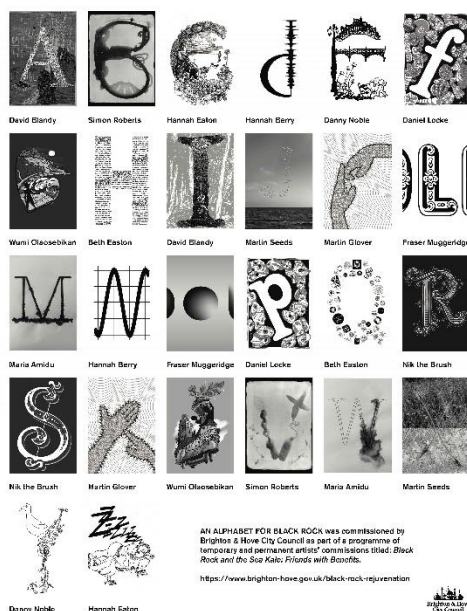


Christie Sun Kim, *If Sign Language Was Considered Equal We'd Already Be Friends*, curated by Helen Nisbet for Art Night 2019, made in collaboration with Frank Barnes School for Deaf Children at King's Cross, London. Photo: © Matt Rowe.

Christine Sun Kim collaborated with students at Frank Barnes School for Deaf Children in King's Cross to create a series of site specific commissions; a multi-channel video installation in Coal Drops Yard exploring how experiences of deafness shape understandings of language and culture; a durational sound piece at the COS store made with musician and producer Matt Karmil; a short animation screened at Regent's Canal and a text-based 'declaration' championing and celebrating the benefits of sign language on the hoarding at Lewis Cubitt Square. The point behind the message is the children all want to be seen as part of society – not rejected by it simply because they are deaf and use sign language.

<http://christinesunkim.com/work/we-mean-business/>

AN ALPHABET FOR BLACK ROCK



Various artists, *Alphabet for Black Rock*, 2021-2022. Letter K by Martin Glover and letter I by David Blandy. Photo: © Bridget Sawyers. Commissioned by Brighton & Hove City Council for site hoardings at Black Rock as part of the public art programme *Black Rock and the Sea Kale: Friends with Benefits*, 2021.

Relevant policy

City Plan Part Two: Para: 2.186

QD13 Advertisement hoardings Para: 3.54 – 3.56

The Public Art Strategy recommends that new guidance be produced for Art on Hoarding in Brighton & Hove.

Quality, Access & Sustainability considerations:

- Does the vision, budget and timescale allow for quality of engagement and design development?
- Is there digital information on the artwork available: a website, or an education resource or similar to extend the life and impact of the project and broaden the audience?
- Will the artwork be re-purposed, donated to participants, re-used or recycled?

5.3 Meanwhile Use

Meanwhile uses provide the opportunity to quickly bringing life and activity to an area before permanent development begins. The concept of 'meanwhile use' need not be to be limited to very short-term interventions.

Meanwhile use projects can:

- Provide temporary space for artists, activities and programmes
- Addressing urban decline by activating vacant and under-utilised buildings and spaces
- Creating new affordable workspace, creative, cultural and community spaces
- Diversifying high streets and town centres where traditional uses may be lost
- Providing blue/green infrastructure and public realm
- Increasing footfall and spend in targeted areas
- Improving security through onsite presence to prevent squatting and vandalism
- Supporting local start-ups, micro and SME businesses and employment
- Testing new ideas in temporary locations prior to long term redevelopment

5.4 Street Art

The Public Art Strategy recommends that new guidance be produced for Street Art in Brighton & Hove.



L: Unknown artist, Street art, Black Rock, Brighton. Photo: © Bridget Sawyers. R: amykm.art, Street art, New England Quarter, Brighton. Photo: © Bridget Sawyers

5.5 Memorials and Statues

The City Council welcomes new approaches by artists to the memorial and the monument. Government guidance on the removal of any objects or changes in name states that these are now not possible without agreement from the DCMS. See: <https://www.gov.uk/government/news/new-legal-protection-for-england-s-heritage>

Historic England has advice on how local authorities should make decisions on so- called 'contested heritage.' As they assert: 'Our stance on historic statues and sites which have become contested is to retain and explain them; to provide thoughtful, long lasting and powerful reinterpretation that responds to their contested history and tells the full story.'

A more appropriate and interesting way of memorialising, as opposed to a figurative statue should be considered. The answer is not to install more statues, to 'balance out' representation, that kind of statue belongs to the past, to the pre-photographic / digital age. A more contemporary approach should be considered.

Case study: *Reaching Out*



Veronica Ryan OBE, *Custard Apple (Annonaceae), Breadfruit (Moraceae), and Soursop (Annonaceae)*, 2021. Commissioned by Hackney Council; curated and produced by Create London. Photo: Andy Keate. Courtesy the artist, Paula Cooper Gallery, New York, and Alison Jacques, London.

The marble and bronze Caribbean fruit and vegetable sculptures, Custard Apple (Annonaceae), Breadfruit, (Moraceae) and Soursop (Annonaceae) honour the Windrush generation, a recognition of the hugely significant contribution they have made to life in Hackney and the UK. The use of fruits ties into the narrative of migration and movement. Informed by the artist's visits to Ridley Road market, she hopes the artwork will foster a sense of ownership among the local community and provide a vital public space to celebrate their cultural heritage.

APPENDICIES

A. CASE STUDY & IMAGES LINKS

For more information on the case studies and images see the relevant links below

Introduction: *Together We Can Do So Much*

<https://www.gosh.nhs.uk/wards-and-departments/departments/gosh-arts/news-1/together-we-can-do-so-much/>

Page 5:

On the Shore <https://www.ackroydandharvey.com/ackroyd-harvey-and-ben-okri/>

Page 6:

Superkilen

<https://www.publicspace.org/works/-/project/g057-superkilen>

Future Library

<https://www.futurelibrary.no/>

The Mobile Gull Appreciation Unit

<https://www.creativefolkestone.org.uk/artists/mark-dion-2/>

Page 7:

The Aids Memorial Quilt

<https://www.aidsmemorial.org/quilt>

Jane Fordham and David Parfitt, *Shoreham Toll Bridge*, Shoreham. 2019.

Page 9: *2Up 2Down / Homebaked*

<https://www.biennial.com/2012/exhibition/locations/homebaked>

Page 10: *Newham Trackside Wall*

<https://upprojects.com/projects/newham-trackside-wall10/>

Page 11: *Speak to Earth and It will Tell You*

<https://www.jeremydeller.org/SpeakToTheEarth/SpeakToEarth.php>

Page 12: *The Mobile Ploposal Machine*

<https://craigbarrowman.co.uk/mobile-ploposal-machine>

Page 13:

Across and in Between

<https://www.suzannelacy.com/performance-installation#/across-and-in-between/>

I'm blue, you're yellow

<http://rebeccachesney.com/styled-20/>

Page 14:

A Simple Act of Wonder

<https://www.bn1magazine.co.uk/walter-zoni-el-bring-a-simple-act-of-wonder-to-brighton/>

Belonging Bandstand

<https://www.moragmyerscough.com/commissions/belonging-bandstand>

Laser Light City <https://laserlight.city/brighton/>

Page 26:

Jonathan Wright, *Constellation*, commissioned by Hove Civic Society for Hove Plinth, Hove seafront 2018.

Photo: © W8Media <https://hoveplinth.org.uk/>

Page 32:

We mean Business

<http://christinesunkim.com/work/we-mean-business/>

Various artists, Alphabet for Black Rock, 2021-2022. Letter K by Martin Glover and letter I by David Blandy. Photo: © Bridget Sawyers

Page 33:

Unknown artist, Street art, Black Rock, Brighton. Photo: © Bridget Sawyers.

amykm.art, Street art, New England Quarter, Brighton. Photo: © Bridget Sawyers

Page 34:

Veronica Ryan OBE, *Custard Apple (Annonaceae), Breadfruit (Moraceae), and Soursop (Annonaceae)*, 2021. Commissioned by Hackney Council; curated and produced by Create London. Photo: Andy Keate. Courtesy the artist, Paula Cooper Gallery, New York, and Alison Jacques, London.

Some films commissioned on public art by Brighton & Hove City Council

- <https://www.youtube.com/watch?v=fd-2xmhZWCE>

- Places & Spaces - <https://www.youtube.com/watch?v=F-Gum4Mm4G0>
- Heritage - https://www.youtube.com/watch?v=sR_1l4WpPfM
- Community & Connectivity - <https://www.youtube.com/watch?v=1oN58VYbfW0>
- A Green City - <https://www.youtube.com/watch?v=LR25DXGDCA>
- Wellbeing - <https://www.youtube.com/watch?v=5w8btKNZD24>

Film making and sound by Munya Muchati of Thirty 10 Arts. With British Sign Language translation by Sue MacLaine. Produced by Lighthouse and Bridget Sawyers Limited, with assistance from Lighthouse Young Creatives.

Other projects that might be of interest include:

Site specific / sculptural

<https://www.thehighline.org/art/commissions/>

<https://www.publicartfund.org/exhibitions/view/danh-vo-we-the-people/>

<https://susannaheron.com/site-specific/st-johns-college/>

Environmental & sustainability

Sam Moyer, *Doors for Doris*

https://www.publicartfund.org/exhibitions/view/sam-moyer-doors-for-doris/#section_0

Jakob Kudsk Steensen *The Deep Listener*

<https://www.serpentinegalleries.org/whats-on/jakob-kudsk-steensen-the-deep-listener/>

Gilles Miller, *Perspectives*, in the Hurtwood, Surrey. Commissioned by Surrey Hills Arts.

<https://www.surreyhillsarts.org/permanent-works/perspectives/>

Folke Köbberling and Martin Kaltwasser, *Amphis*, Wysing Arts Centre, Cambridgeshire. 2008.

http://www.wysingartscentre.org/archive/residencies/folke_koebberling_and_martin_kaltwasser_amphis/2008

Social

Projects by Bobby Baker about mental health: <https://www.dailylifeld.co.uk/projects/give-peas-a-chance!->

Project about monuments and the lack of representation of diasporic, Indigenous and queer histories: <https://socrateessculpturepark.org/monuments-now/>

Jeremy Deller, *Sacrilege*, 2002

<https://www.jeremydeller.org/Sacrilege/Sacrilege.php>

Mansions of the Future Project, Lincoln 2017-2020

<https://mansionsofthefuture.org/>

Art on hoarding & billboards, Art in ad places, 2020

<https://www.artinadplaces.com/news/2020/8/9/the-genesis-of-freedom>

Studio Weave, *Ecology of Colour*, 2013

<https://www.studioweave.com/projects/ecology-colour/>

Super Slow Way Programme

<https://superslowway.org.uk/>

B. GLOSSARY

ABCD Recovery Plan for Culture	Representatives from EPIC, What's Next Brighton & Hove and the Arts and Creative Industries Commission came together as single group, with a proposal to develop a recovery plan to regenerate culture and the creative industries after COVID-19, bringing wealth back into the city.
ACE	Arts Council England. The national arts & museums' funding body.
Activist art	Activist art is a term used to describe art that is grounded in the act of 'doing' and addresses political or social issues
Art	The term 'art' is defined as the product of practitioners who intend their work and activities to be seen and read as art. It embraces material and immaterial products and concepts emanating from the imaginative and creative thinking of artists.
Art intervention	Applies to art designed specifically to interact with an existing structure or situation, be it another artwork, the audience, an institution or in the public realm.
Belonging	To feel accepted and comfortable in a setting despite age, gender, race, sexuality or income.
BID	Business Improvement District. <i>Brilliant Brighton, The Heart of the City</i> .
Building for a Healthy Life / Building for Life	Building for a Healthy Life is the latest edition of – and new name for – Building for Life 12. Building for a Healthy Life (BHL) updates England's most widely known and most widely used design tool for creating places that are better for people and nature. https://www.designforhomes.org/project/building-for-life/
Carbon Neutral (or net zero carbon)	To not cause an increase in greenhouse gas emissions by reducing and avoiding emissions and balancing out, capturing or offsetting those that cannot be avoided
CIL	Community Infrastructure Levy: a tax on development levied by the local authority to be used to fund 'the provision, improvement, replacement, operation or maintenance of infrastructure to support the development of its area'. There is a neighbourhood element of CIL (Neighbourhood CIL or NCIL) which is expected to be focussed on the area in which the development happens. The Levy is collected by the council for redistribution against the agreed CIL Regulation 123 List of city-wide schemes and initiatives.
Circular economy	Designing out waste and pollution, keeping products and materials circulating within the economy at their highest value for as long as possible, and allowing natural systems to regenerate; the opposite of a

	<p>‘take-make-use-dispose’ linear economy. At its core, a circular economy model has the intention of designing out waste. In fact, a circular economy is based on the idea that there is no such thing as waste. In order to achieve this, products are designed to last (good quality materials are used) and optimized for a cycle of disassembly and reuse that will make it easier to handle and transform or renew them.</p> <p>A circular economy is based on three principles:</p> <ul style="list-style-type: none"> - Designing out waste and pollution - Keeping products and materials in use, and - Regenerating natural systems.
Circular construction	Circular construction is defined as the development, use and reuse of buildings, areas and infrastructure without unnecessarily exhausting natural resources, polluting the living environment, and affecting ecosystems. (see above)
City Plan 1 & 2	The primary spatial planning documents for Brighton & Hove. The City Plan is to provide the overall strategic and spatial vision for the future of Brighton & Hove through to 2030. It will help shape the future of the city and plays an important role in ensuring that other citywide plans and strategies achieve their objectives. The City Plan Part One is a Development Plan Document (DPD). City Plan Part 2 is to support the implementation and delivery of City Plan Part 1.
Co-creation	Co-creation is a process of designing a project with artists and organisations both having an input. For example a transport company working with an artist to produce art on buses, with both having an influence on the outcome.
Co-design	Co-design is a way of designing with people instead of designing for people, by involving them in an active and ongoing way. With an equal role in steering the direction of the project. The cultural co-design model is an asset-based approach to engaging communities with arts and culture through which local people worked with skilled producers and professional artists and made use of local assets – people, places and resources.
Construction Design Management (CDM) Regulations	By adhering to CDM Regulations, construction companies and contractors can ensure that risk is kept to a minimum, and workers and site-visitors are protected from harm. Complying with these regulations is also a legal requirement. Every construction project must meet the CDM 2015 requirements. More information on the roles and responsibilities can be found here: https://www.chas.co.uk/blog/cdm-regulations-complete-guide/
Commission	A commission is a request for an artwork to be created on behalf of organisations (for example, the government, private trusts or businesses).

Community	Community for projects can refer to a geographic community, where people live or work or study within the boundaries or might include active citizens such as members of a community group. Or it can refer to a group of individuals who have a particular characteristic in common. Or having certain attitudes and interests in common.
Community art	Community art is artistic activity that is based in a community setting, characterised by interaction or dialogue with the community and often involving a professional artist collaborating with people who may not otherwise engage in the arts.
Community cohesion	A sense of belonging for all communities, with connections and trust between them. Diversity is valued and people of different backgrounds have the opportunity to develop positive relationships with one another.
Cultural infrastructure	The buildings, structures and places where culture is - Consumed: Places where culture is experienced, participated in, showcased, exhibited or sold. For example, museums, galleries, theatres, cinemas, libraries, music venues and historic cultural sites Produced: Places of creative production, where creative work is made, usually by artists, performers, makers, manufacturers or digital processes. For example creative workspaces, performing arts rehearsal spaces, music recording studios, film and television studios and industrial and light industrial units used by creative and cultural businesses.
Creative innovation	Nurturing ingenuity in problem solving and intervention.
Cultural heritage	Cultural heritage exists in tangible, intangible and digital forms. Tangible heritage includes artefacts (for example, objects, paintings, archaeological finds), buildings, structures, landscapes, cities, and towns including industrial, underwater and archaeological sites. It includes their location, relationship to the natural environment and the materials from which all these are made, from prehistoric rock to cutting edge plastics and electronic products. Intangible heritage includes the practices, representations, expressions, memories, knowledge and skills that communities, groups and individuals construct, use and transmit from generation to generation. Digital heritage includes texts, databases, still and moving images, audio, graphics, software and web pages.
Cultural Infrastructure Plan	The action plan developed from the mapping and analysis of existing and required cultural infrastructure in a city or borough, identifying gaps and future needs, and exploring the ways that the planning system can help to address these gaps and needs in future. (See: https://www.london.gov.uk/what-we-do/arts-and-culture/cultural-infrastructure-toolbox)

Cultural Infrastructure Trust	An organisation and governance structure for the purchase and securing of cultural buildings for artists, creative industries and the cultural sector, including production facilities. (For an example see: https://creativelandtrust.org/)
Design and Access Statement	<p>Design & Access Statement (DAS): is a short report accompanying and supporting a planning application. They provide a framework for applicants to explain how a proposed development is a suitable response to the site and its setting, and demonstrate that it can be adequately accessed by prospective users. A DAS is required with planning applications for major development – both full and outline and Listed building consent applications.</p> <p>A Statement must explain the design principles and concepts that have been applied to the development. It must also demonstrate how the proposed development's context has influenced the design. The Statement must explain the applicant's approach to access and how relevant Local Plan policies have been taken into account, any consultation undertaken in relation to access issues, and how the outcome of this consultation has informed the proposed development. They:</p> <ul style="list-style-type: none"> - accompany a planning application, but are not part of it - are needed with most types of application, but not householder applications (except in designated areas) or material change of use (unless it also involves operational development) are also required for applications for listed building consent - need to explain and justify what is being applied for, and - can be linked to planning decisions by conditions if developers are to be required to follow them. <p>A Statement must explain the design principles and concepts that have been applied to the development. It must also demonstrate how the proposed development's context has influenced the design. The Statement must explain the applicant's approach to access and how relevant Local Plan policies have been taken into account, any consultation undertaken in relation to access issues, and how the outcome of this consultation has informed the proposed development.</p>
Design code	A set of illustrated design requirements that provide specific detailed parameters for the physical development of a site or area. The graphic and written components of the code should build upon a design vision, such as a masterplan or other design and development framework for an area or site.
Design guide	A document providing guidance on how a development can be carried out in accordance with good design practice, often produced by a local authority.

Digital Art	Digital art is a term used to describe art that is made or presented using digital technology.
Edition	An edition is a copy or replica of a work of art made from a master. It commonly refers to a series of identical impressions or prints made from the same printing surface, but can also be applied to series of other media such as sculpture, photography and video.
Empathy	Exercising the ability to recognise and understand the feeling and point of view of another.
Environmental art	Environmental art is art that addresses social and political issues relating to the natural and urban environment
Equality	Equality is about ensuring that every individual has an equal opportunity to make the most of their lives and talents. (Equality and Human Rights Commission)
Equity	Equity recognises historical and contemporary oppression and acknowledges that different communities require different types and levels of support to succeed and survive. To achieve equity, policies and procedures may require unequal distribution of resources to redress disparities and disadvantages and achieve equal outcomes.
Faux-flexibility	‘Faux’ or ‘pretend’ flexibility helps to explain how being polite and accepting as an artist, employee, or participant makes it easy for organisations to overlook difficulties we might be having, and not provide proper support.
Gatekeeper	Gatekeepers are people or organisations who have more control and leadership, with the power to limit who can access and enjoy art. They can look like funders, policymakers, artistic directors, and commissioners.
Green corridor	Uninterrupted network of natural features within an urban area that acts as a linkage for wildlife, and potentially for people.
Hoarding	Hoardings are structures alongside a public footpath or road that provide side protection for pedestrians and road users and are required to secure construction worksites.
Inclusion	The acceptance of difference and the intention to involve diverse opinions and behaviours.
Inclusive	Making a place which everyone can use with comfort, dignity and convenience, regardless of their age, gender, ethnicity, disabilities or circumstances.

Installation art	The term installation art is used to describe large-scale, mixed-media constructions, often designed for a specific place and/or for a temporary period of time.
Intersectionality	Intersectionality takes into account how certain identities are ‘compounded’, or added onto one another, to create a different kind of oppression. For example; the experience of being Black and a woman is different from occupying just one of those identities. This term was coined by Kimberlé Crenshaw.
Land Art	Land art or earth art is art that is made directly in the landscape, sculpting the land itself into earthworks or making structures in the landscape using natural materials such as rocks or twigs
Legibility	How easy it is for people to understand and find their way around a place and how memorable it is.
Localised consultancy	Consultancy is a person or organisation who gives advice to help inform projects or initiatives. ‘Localised’ consultancy focuses on the people with lived experience in local communities.
Non material amendment	<p>Following a grant of planning permission, it may be necessary to make amendments to the proposals that were originally approved.</p> <p>This type of application is used to make non-material amendment(s). Whether or not the proposed amendment(s) are considered to be ‘non- material’ (rather than ‘material’) will depend on the specific details of the existing planning permission. A change which may be considered ‘non- material’ in one case could be ‘material’ in another.</p> <p>The Government does not provide a statutory definition of ‘non- material’, it is down to the Local Planning Authority to be satisfied that any amendment(s) sought are ‘non-material’ in order to be eligible for this type of application.</p> <p>If a non-material amendment application is successful, no new planning permission will be created. The original permission will still stand, but will be modified as detailed by the non-material amendment decision.</p> <p>Therefore, both decisions will need to be read together.</p>
The National Design Guide	The Guide addresses the question of how we recognise well- designed places, by outlining and illustrating the Government's priorities for well- designed places in the form of ten characteristics.
PAN	Planning Advice Note, which provide technical information, best practice and clarify planning issues on certain subjects.
Participatory art	A term that describes a form of art that directly engages the audience in the creative process so that they become participants in the artwork

Percent for Art	Percent for Art is an effective, widely recognised funding mechanism whereby one or more percent of the total costs of capital development, refurbishment and urban design schemes, infrastructure, transport and landscape / environmental projects is allocated to commissioning new work by living artists. It can fund the commissioning of temporary as well as permanent artworks. The Percent for Art principle has been adopted widely in Europe, Australia and the US to fund many of the important commissions and collections of public art, generally at a level of 1% or 1.5% level, but in some cases 2% or higher. Eligible costs can include administration/management, where the level is 1.5% or higher. Amongst current models of good practice is the Public Art Agency Sweden, which curates and funds highest quality cutting edge permanent and temporary public art commissions. The city previously had a policy.
Performance art	Artworks that are created through actions performed by the artist or other participants, which may be live or recorded, spontaneous or scripted.
Placemaking	Placemaking is a process of using a local community's identity to help create something public (for example, public art) that engages with people in shared spaces, their wellbeing, health, and happiness.
Producer	A cultural producer is the person who oversees and manages the delivery of arts and cultural projects and programmes, often working alongside a curator. They may be public art or cultural consultants.
Public art	The term 'public art' is defined in the broadest sense as artistic works or activities accessible to the public. The work may be of a temporary or permanent nature. Located in or part of a public space or infrastructure or facility provided by both the public and private sector, public art also includes the conceptual contribution of an artist to the design of public spaces and facilities.
Public realm	The term 'public realm' is commonly defined as any space that is free and open to everyone. This includes the space between and within buildings that is publicly accessible, including streets, squares, forecourts, parks and open spaces such as the seafront or Downs. But also includes space within public buildings (stations, libraries, civic buildings) or public spaces (entrance foyer, public areas) of private buildings.
Reserved matters	Reserved matters are those aspects of a proposed development which an applicant can choose not to submit details of with an outline planning application, (i.e. they can be 'reserved' for later determination). Reserved matters applications should be submitted within 3 years of outline

	permission being granted. Outline planning permission lasts for two years from the date reserved matters were approved, or three years from the date of the outline planning permission, whichever is the later
Sculpture	Three-dimensional art made by one of four basic processes: carving, modelling, casting, constructing
Site-specific	The term site-specific refers to a work of art designed specifically for a particular location and that has an interrelationship with the location.
SPD	Supplementary Planning Document. Documents which add further detail to the policies in the Local Plan. They can be used to provide further guidance for development on specific sites, or on particular issues, such as design.
S106 funding	Section 106 of the Town and Country Planning Act. Provides for planning obligations on developers to 'make the development acceptable in planning terms' i.e. to mitigate its impact.
Stakeholder	A stakeholder has an interest in a company, project, or organisation. Typically, stakeholders are investors (the people or organisations who provide funding), but could also take the form of employees, suppliers, and participants.
Social capital	The networks of relationships among people who live and work in a particular society, enabling that society to function effectively.
Social engaged practice	Socially engaged practice describes art that is collaborative, often participatory and involves people as the medium or material of the work.
Social value	<p>Social value refers to the benefits that an organisation can deliver to society through its activities and supply chain.</p> <p>"... to the wider financial and non-financial impacts of projects and programmes, including the wellbeing of individuals and communities, social capital and the environment."</p> <p>Cabinet Office, Social Value in Government Procurement, 2019</p> <p>The Public Services (Social Value) Act 2012 requires public authorities to consider, "how what is proposed to be procured might improve the economic, social and environmental well-being of the relevant area" in connection with public services contracts.</p> <p>Although not currently embedded in national planning policy, a number of local authorities incorporate social value policies within local plans requiring developers to make social value commitments, and for developments to deliver social value and maximise community benefits. It is closely related, and complementary to, the principles of sustainable development already within the National Planning Policy Framework (NPPF) which include a 'social objective' for the planning system alongside economic and environmental objectives.</p>

	<p>The Social Value Framework</p> <p>Capturing social value</p> <p>Potential outputs</p> <p>Economic</p> <ul style="list-style-type: none"> Creating jobs for local people Supporting the upskilling of local people Supporting the local economy Working with local partnerships, organisations and SMEs <p>Social</p> <ul style="list-style-type: none"> Providing new homes, places to work and diverse uses Providing new school places and sports facilities Supporting the wellbeing of local residents and the elderly Volunteering and community participation <p>Environmental</p> <ul style="list-style-type: none"> Retention, protection or enhancement of the natural environment Improving local infrastructure Reducing energy consumption Use of sustainable resources and minimising waste <p>Copyright Litchfield</p>
Sound art	Art which uses sound both as its medium (what it is made out of) and as its subject (what it is about).
Zero carbon	An activity, product, organisation, city, country etc. which does not emit any greenhouse gas emissions

C. RELEVANT BRIGHTON & HOVE ORGANISATIONS

B&H Directory of Organisations and Community Groups	Website
ABCD Plan for Recovery (Dec 2020)	https://www.brightonepic.info/abcd
A Seat At The Table	https://aseatatthetable.org.uk
Artspace Brighton	https://www.artspacebrighton.org.uk
Black and Minority Ethnic Community Partnership (BMECP)	https://bmeccp.org.uk
Black and Minority Ethnic Young People's Project (BMYEPP)	http://www.familyinfobrighton.org.uk/kb5/brighton/fsd/service.page?id=5upJdJ5BIVl
Brighton Artists Network	https://brightonartistsnetwork.co.uk/
BrightonCAN (Climate Action Network)	https://brightoncan.wordpress.com/
Brighton & Hove Black Anti-Racism Community Organisation (BARCO)	https://brighton-barco.org
Brighton and Hove Black History	https://www.black-history.org.uk/?fbclid=IwAR046Gi4Nk24gxZ9O48dotUjqwiJFc1vFgj0EfYs_YySnRsldBVG8g_00j_A
Brighton and Hove Muslim Forum	https://www.bhmf.org.uk
Brighton & Hove Youth Participation Team (BHYAP)	http://www.bhyap.org.uk/?fbclid=IwAR3cEO_c0Mpoe6pS0BCgho6j1TOPPfeDn1q0binyW7BjHk4wd5q_Ace1ykM
<i>Brilliant Brighton, The Heart of the City</i> , is the city centre Business Improvement District (BID).	https://www.brilliantbrighton.com/
Carousel. Carousel champions the rights of artists with a learning disability to flourish and be celebrated.	https://carousel.org.uk
CEDP Chinese Centre	http://cedp.org.uk/?fbclid=IwAR1H9m22OSi_xoDZMun-n9xSnb87u_Z7DrhScdqz8w1OSaLKVEHyUCJ_EyP3k
Class Divide	https://www.classdivide.co.uk

Community Base	https://communitybase.org
Centre for Spatial, Environmental and Cultural Politics, University of Brighton	https://www.brighton.ac.uk/secp/index.aspx
Culture in Our City, website & network	https://cultureinourcity.com/
Creatives Across Sussex	https://www.creativesacrosssussex.com/contact/
Deaf Cultural Outreach Group	https://www.deafcog.co.uk
Event Professionals Independent Committee (EPIC)	https://www.brightonepic.info/
Hamilton Lodge. A residential school and college for Deaf learners	https://www.hamiltonls.co.uk
Hove Civic Society	https://hovecivicsociety.org/
Multicultural Book Fund / Changing Narratives	https://uk.gofundme.com/f/multicultural-school-book-fund
Outside In, a national charity that aims to provide a platform for artists who face significant barriers to the art world due to health, disability, social circumstance or isolation.	https://outsidein.org.uk/
Possibility People, a charity Supporting disabled people to live independently, with dignity and without prejudice. Working with disabled people, older people and young people, or anyone with an impairment or long-term health condition.	https://www.possibilitypeople.org.uk/
Producer Gathering	https://producergathering.com/about/
Rocket Artists, a not-for-profit, artist-led group who celebrate our diverse identities, abilities & art practices. They develop collaborative, inclusive strategies and make art from their studios in Brighton.	https://www.rocketartists.co.uk
South Downs National Park	https://www.southdowns.gov.uk/
South Downs National Park – Health & Wellbeing Strategy	https://www.southdowns.gov.uk/natures-medicine-national-park-unveils-major-new-health-and-wellbeing-strategy/

Sussex Interpreting Services	https://sussexinterpreting.org.uk
Surdi, a charity based in Brighton & Hove working with various organisations to provide better accessible service for the Deaf, DeafBlind and Hard of Hearing residents.	http://surdi.org/
System Change Hive	https://systemchangehive.org/about/
The Hangleton & Knoll Project	https://www.hkproject.org.uk/
Trust for Developing Communities, A charity tackling inequality in Brighton and Hove through community-led solutions. Delivering community development work, youth work, research and training.	https://www.trustdevcom.org.uk/
The Youth Advice Centre (YAC) provides advice for young people aged 13-25.	http://www.ymcadlg.org/
University of Brighton	https://www.brighton.ac.uk/
University of Sussex	https://www.sussex.ac.uk/
Local Artists' Studios & Networks	
Phoenix Brighton	https://www.phoenixbrighton.org/
ONCA	https://onca.org.uk/
SEAS (Socially Engaged Art Salon)	https://www.seasbrighton.org/
Rodhus	http://www.rodhus.co.uk/
BN14 Art Studios (Worthing)	https://www.facebook.com/bn14artstudios/
Creatives Across Sussex	https://www.creativesacrosssussex.com/
Brighton Artists Network	https://brightonartistsnetwork.co.uk/the-team/
Mews Art Studio	https://www.mewsartstudio.co.uk/
Studio 106	http://www.studio106.co.uk/
Coachwerks	http://coachwerks.co.uk/
Red Herring Studios	https://www.facebook.com/redherringstudios
Devonshire Collective	https://www.devonshirecollective.com/
The Annexe	http://www.the-annexe.com/

D. RESOURCES

Directory	Website
Albert. The authority on environmental sustainability for film + TV.	https://wearealbert.org/
Arts Council England (ACE). National arts funding body. Arts Jobs is a way to advertise artists' opportunities. Arts News can assist with marketing events and activities or sharing information.	https://www.artscouncil.org.uk/ https://www.artsjobs.org.uk/
ACE wellbeing through arts and culture – social prescribing.	https://www.artscouncil.org.uk/wellbeing-through-arts-and-culture/social-prescribing#section-1
Art UK: Art UK is the online home for every public art collection in the UK.	https://artuk.org/about
Artquest Empty Shops links & guidance	https://www.artquest.org.uk/how-to-articles/accessing-empty-spaces/
Arts, Heritage and Design in Healthcare Network A national Networking Group of NHS managers and professional leads involved in the leadership and delivery of Arts, Heritage and Design services across hospitals.	https://www.npag.org.uk/arts-heritage-and-design-in-healthcare-network/
Artists Information Company. Site providing a wide range of practical advice and guidance on all aspects of visual arts practice, including artists' fees. Some sections require a subscription. Advertises artists opportunities. Artists Newsletter.	www.a-n.co.uk
Artists' Union England. Supports freelance artists based in England.	https://www.artistsunionengland.org.uk/ https://www.artistsunionengland.org.uk/rates-of-pay/
Axis. A national independent charity who provide a platform to support and profile artists. Has a register of artists and advertises opportunities.	https://www.axisweb.org/
BREEAM – the BRE Environmental Assessment Method	Sets out a standard for best practice in sustainable design with a quantifiable

	measure used to describe a building's environmental performance (see www.breeam.org/)
Crafts Council. The national charity for craft.	https://www.craftscouncil.org.uk/
Culture, Health & Wellbeing Alliance. The Culture, Health and Wellbeing Alliance is a national membership organisation representing everyone who believes that creativity and cultural engagement can transform our health and wellbeing.	https://www.culturehealthandwellbeing.org.uk/
DACS. Established by artists for artists, DACS is a not-for-profit visual artists' rights management organisation.	https://www.dacs.org.uk/home
Disclosure and Barring Service (DBS)	https://www.gov.uk/government/organisations/disclosure-and-barring-service
Historic England	https://historicengland.org.uk/
London Arts in Health Forum (LAHF) London Arts in Health Forum aims to develop the role of culture in wellbeing and to promote and support arts in health activity across London and nationally.	https://www.lahf.org.uk/
National Lottery Heritage Fund	https://www.heritagefund.org.uk/
Public Statues and Sculpture Association	https://pssauk.org/
Sustainability	
Culture Declares	https://www.culturedeclares.org/resources/what-to-do-next
Creative Carbon Scotland, has a wealth of relevant UK resources and information	https://www.creativecarbonscotland.com/
Ellen MacArthur Foundation's research, a charity dedicated to promoting the global transition to the circular economy	https://policy.ellenmacarthurfoundation.org/universal-policy-goals
Green Production Guide (film industry focus)	https://www.greenproductionguide.com/
Julie's Bicycle	https://juliesbicycle.com/resource_hub/resources/climate-literacy-101/

