

PUBLIC ART COMMISSIONING TOOLKIT

2025



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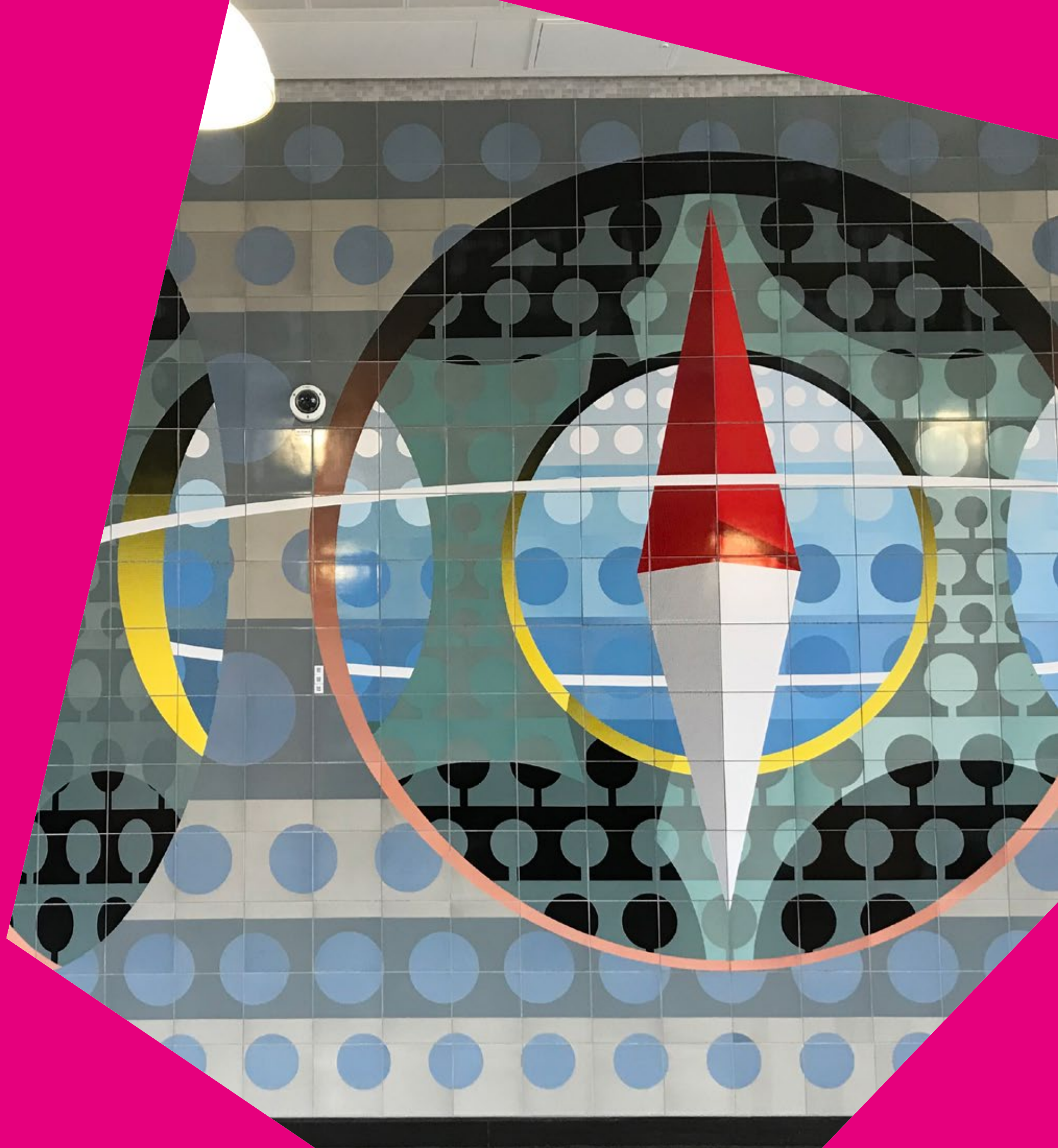
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Introduction

This Toolkit is aimed at anyone commissioning public art, including community groups, arts organisations, developers and their architects, landscape designers, consultants, and local authority planning officers. It has been produced to provide guidance and best practice advice in commissioning exemplary public art.

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 to demonstrate the ethos of what the people of Watford and the council have identified as being the key criteria.

Image credit: Tod Hanson, *The Elliptical Switchback*, 2010. Commissioned by Modus Operandi for London Overground, Haggerston station. Photo: Bridget Sawyers Limited



Watford Borough Council – Public Art Strategy

The vision is for Watford to become one of the UK's leading towns for public art produced with and by its residents, with wellbeing and inclusivity at the heart. 'We are Watford' being made visible in its myriad of forms.

Consultation with residents identified the importance of starting from the belief that Watford is a place of creative neighbourhoods. Therefore cultural interventions should be planned and delivered with the community to define their identity and what represents them. The values **access, inclusion, participation, and sustainability** have shaped the strategy. Everyone can find pride in themselves and their town and participation means community enjoyment of events, festivals and artworks. Digital participation can take Watford to the world and the world to Watford. Like the green spaces that distinguish our town, there is a sustainability thread through everything.

The strategy is an invitation to highlight and connect with the parks and river, public spaces, the architecture, and engineering structures, and combine these with the creative talent of the residents to realise what Watford has imagined. By developing engaging public artworks and temporary interventions and programmes in public spaces opportunities can be created for exploring the town in new ways. All new public art, temporary and permanent, should meet the key criteria of **quality, access and sustainability** and where possible involve **meaningful participation**. These guiding principles, developed from the consultation, are underpinned by the overarching vision for a sustainable and creative town based on a collective and collaborative approach.

2.1 Defining contemporary public art

The term 'public art' is used to define a broad range of art including permanent and temporary artworks and reflects the changing ways artists engage with the town, 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 often responds to the 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, context or an issue.

Public art can be a small quiet artwork or encounter, or a mass town-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 it can take 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.

Site specific



L: Susan Philipsz, *Surround Me*, 2010. A series of six sound works, arranged in a rough circle around the Bank of England in The City of London. Commissioned and produced by Artangel. Photo: Bec Garland. R: Janet Cardiff and George Bures Miller, *Night Walk for Edinburgh*, 2019. Commissioned by The Fruitmarket Gallery. Acquired by The Fruitmarket Gallery with Art Fund support and presented in partnership with Edinburgh International Festival. Photo: Chris Scott. A guided video walk that reveals a tale layered with history, invention and memories.

Designed specifically for, and in response to, a particular site or location. The artworks take account of surroundings through form and concept. A meaningful relationship with the context makes for more nuanced and resonant artworks which will have a greater impact and longevity.

Interactive play



L: Höweler + Yoon, *Swing Time*, 2014. Photo: John Horner. Courtesy Höweler + Yoon. Illuminated swings designed for teenage girls. R: Jeppe Hein, *Appearing Rooms*, Southbank Centre, London, 2022. A temporary fountain. Photo: Bridget Sawyers Limited.

Where the primary purpose is to invite play and social interaction in safe spaces through imaginative ways and means. These may be temporary or permanent and accessible to all or designed to cater to specific groups, such as the example above on the left which is aimed at teenage girls, who are typically overlooked in the design of playscapes and public spaces.

Recently a number of new research and pilot projects are being initiated internationally working with girls, women and young people to design spaces with and for them. But providing for girls is more than an ideal, it's a legal requirement under the Equality Act 2010. (See Appendix B).

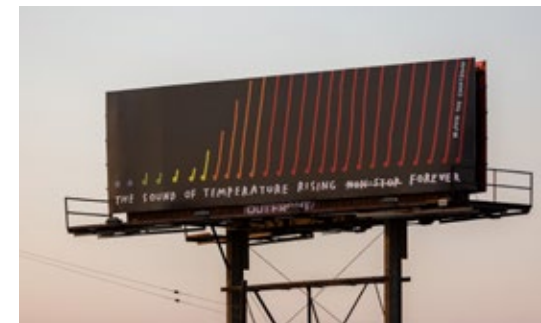
Commemorative



L: Thomas J Price, *Warm Shores*, Hackney, London, 2022. To mark Windrush Day. R: Ciara Phillips, *Every Woman*, 2016. Photo: Ultra Photography. Dazzle Ship series co-commissioned with Liverpool Biennial. Dazzle Ship Scotland is co-commissioned by 14-18 NOW and Edinburgh Art Festival with support from Scottish Government, Creative Scotland, City of Edinburgh Council, The Royal Yacht Britannia Trust, Forth Ports, Sherwin-Williams and Bloomberg Philanthropies. NOW/11/02/02/02/006/003 Part of 14-18 NOW WW1 Centenary Art Commissions in which 5 artists across transformed ships in the UK and USA, paying homage to the ships that were 'dazzled' in the First World War.

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, performances, murals, pavement details and gardens.

Issue driven



L: Christine Sun Kim, *The Sound of Temperature Rising Non-Stop Forever*, 2019. Commissioned by Fine Acts. Photo: Ian Byers-Gamber. R: Guillaume Vandame, *symbols*, 2019-2021, exhibited as part of Sculpture in the City, City of London. Copyright of the artist. Photo: © Nick Turpin.

Where the primary purpose is to raise awareness, incite positive change, promote inclusivity. Artworks may address local or global issues and involve engagement with specific communities advocating for better representation, visibility or action.

Small-scale



L: Tracey Emin, *Baby Things*, 2008. Photo: Thierry Bal. Commissioned by Creative Folkestone Triennial. R: Jill Magid, *Tender*, 2021. Photo by Leandro Justin. Courtesy Creative Time.

Where the artwork is small in scale resulting in a sense of unexpected discovery and curiosity. Small-scale artworks might encourage the public to explore new places or reconsider familiar spaces. They have the potential to become talking points and go viral.

Participatory



L: Ruth Ewan, *A JUKEBOX of People Trying to Change the World*, 2003. Nominated by the public, the collection of protest songs grows. R: Myriam Lefkowitz, *Walk, Hands, Eyes* (Edinburgh), 2019. Performance still. Courtesy Talbot Rice Gallery, University of Edinburgh. Photo: Sally Jubb.

Where people can be directly involved in creating the artwork with an artist or being a central participant in the work itself. These can be short activities, build over time and / or develop into reoccurring events or activities replicated in different location, or become a longer term socially beneficial project.

Precedent: The Minerva Apothecary Garden, 2022



L: Alberta Whittle, *Bothy* launch - *Congregation (creating dangerously)*, 6 May 2022, Grand Union Birmingham 2022 Festival. Photo: Nina Baillie. R: Alberta Whittle, *Bothy*, June 2022. Photo: Patrick Dandy.

The Minerva Garden has been created alongside the Grand Union canal, next to Grand Union Gallery and Studios, and stems from a long-term visual art project *Congregation (creating dangerously)* by artist Albert Whittle commissioned by Birmingham 2022 Festival. Grand Union's community-led Growing Project formed an integral part of Alberta's research and engagement process towards the project, in connecting people with each other through plants and their natural environment. In May 2022, Grand Union launched the 'Bothy', an outdoor installation sited within The Minerva Garden, as a place for shelter and respite, and a shared public space reimagined and reinvented for people's needs. <https://grand-union.org.uk/projects/the-growing-project/#minerva-canalside-apothecary-garden-6>

Precedent: Assemble, Folly for a Flyover, 2011



Assemble, *Folly for a Flyover*, 2011. Photo: Lewis Jones

Commissioned by Create London, *Folly for a Flyover* transformed a disused motorway undercroft in Hackney Wick into a temporary arts venue and public space. Over nine weeks, 40,000 local residents, artists and visitors came to watch performances, films, theatre, participate in workshops, attend talks, walks and eat food with friends.

2.2 Benefits of public art in new developments

Public art can contribute to a range of benefits to the private, voluntary, and public sectors. These benefits can be significant when well thought out, adequately funded and appropriately delivered: social, economic, cultural and environmental benefits

- environmental – regeneration, placemaking, sustainable, legible, promoting green values or functions
- economic – encourages inward investment, promotes a sense of confidence and positivity
- social – promotes civic pride, strengthens sense of belonging, encourages people to rediscover and interact with their environment, used as a tool to facilitate social inclusion
- cultural – community development tool, raises the profile of the arts in general, offers opportunities for people to participate in the arts, and contributes to personal wellbeing.

There are links between a rich artistic and cultural offer and economic success. All over the world major cities are using culture as a catalyst for change. Beautiful and green places with a rich cultural life are far more likely to attract and sustain businesses. Public art used by the private sector can enhance commercial aspirations and deliver enhanced profitability.

Some of the benefits include:

- a higher profile for specific locations e.g. town centre, individual neighbourhoods. Unique natural environments can lead to increased visitor footfall and commercial activity, an increase in property values and commercial rents, attract investment from public and private sectors
- encouraging tourism by giving an area a competitive edge in relation to competing visitor destinations
- stimulating the local economy through creating local employment and developing skills, and contributing to the social value deliverables of a development
- public engagement, an enhanced sense of ownership, increased sense of self-esteem, and community pride for participating groups and responsibility for the public spaces that a co-designed artwork occupies
- creating local distinctiveness and improving legibility by for example, the use of landmarks at key points and other key points in public spaces
- increased use of open spaces, reclaiming areas and helping reduce levels of crime and vandalism by creating a sense of ownership and security
- humanising environments, promote sustainability and integrate community involvement in creating a cultural legacy for the future
- enhancing the public realm by involving artists' creative skills, vision and imagination whilst raising the standard of landscaping and design through creative use of materials and finishes.

Successful public art is delivered through community engagement, it is sensitive and relevant for the site, it comes with sufficient fees and budget, realistic expectations, good project management and communication, and good maintenance.

Local economic benefits

Public art has the potential to benefit the economy of a community. The council encourages those commissioning public art to seek out local artists, fabricators and supply chains through creative involvement and co-production. This can help to develop the local cultural economy by supporting and developing local practitioners, as well as making contributions to culture locally and regionally.

Developers could demonstrate social value through artist-led community engagement programmes and activities. The likelihood of creating positive social value is higher the more the communities are engaged with their built environment.

Developers are encouraged to employ arts organisations or curators to develop site/project specific innovative approaches to community engagement and to inspire practitioners to think more creatively about engagement processes.

Regeneration and community development

A key factor in good public art practice is community engagement. Where the council advocates that public art can be a platform for openly engaging with communities both existing and future alongside the commissioning process. A sense of ownership, public access and contribution to artwork development can be harnessed through artists' engagement. The community can be involved in the public art process in a variety of ways such as:

- ensuring that local stakeholders with an interest in the project are represented on a steering group. the steering group can act as ambassadors for the project and provide vital connections and resources to assist artists in the creation of the final artwork or wider arts programme
- holding workshops to share skills and artist/curator talks to widen the knowledge of how cultural professionals work, including peer-to-peer learning and knowledge exchange
- running artist-led activity or events to highlight the changes that will take place as part of the development
- inviting people to participate in creating an artwork, by generating ideas working with local school children or colleges animating a place before construction begins with temporary artworks such as hoardings around a development site
- participating in artist-led workshops to co-create, co-initiate or co-design an artwork
- holding a celebratory event to open a development or announce the arrival of an artwork, or the start of an event, activity or campaign
- creating digital resources in order that the artwork can be more widely accessed regardless of geography and/or has a longer life.

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 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 who publish suggested annual fee scales. Other artist support organisations also provide fee calculations and guidance (see: Appendix B).

Where artists are proving their time and expertise, for example as members of a selection panel, as a critical friend or on steering group, they should be paid a day rate for their time and any travel expenses where relevant.

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 may have a facilitation or technical advisory role 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. The Lead Artist should be appointed at an early stage. Their 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. The Lead Artist should not be expected to become involved with the day-to-day management of the wider development or other artists' artworks. They could 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 artist/s.

Artist in Residence

The principle involves placing an artist 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 include street furniture, lighting and internal fixtures. In this scenario the artist produces the detailed design with fabrication often being handled by a manufacturer.

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 requires close liaison between the artist and design team to ensure schedules are successfully adhered to.

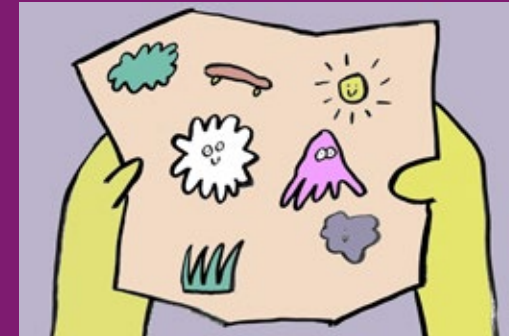
Artists as educators

Many artists and makers have professional experience in education and outreach. Artists can be commissioned to work within communities affected by new developments – either to build community ownership 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.

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.

Precedent: Sarah Taylor Silverwood, Link + Shift: Adventures Await, 2020



L. Sarah Taylor Silverwood, *Adventure Awaits*, animation still, 2020.

R: Workshop with Sarah Taylor Silverwood, 2020. Photo: Brenda Hickin.

Sarah worked with a group of budding artists from Fordbridge Community Primary School to explore alternative stories about the local landscape through a series of activities including; walking storytelling workshops, comic making and co-designing an interactive illustrated map of the area. *Adventure Awaits* is part of *Link + Shift*, a community project supported by West Midlands Railways which takes people on journeys through Chelmsley Wood, uncovering new and unexpected stories, animating the area and encouraging residents and visitors to look at where they are from a different perspective. <https://eastsideprojects.org/projects/sarah-taylor-silverwood-linkshift/>

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, project to project. 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.

Depending on the scale of the artwork or project the commissioning organisation should consider establishing a Community Panel or Steering Group to inform the commissioning process from start to finish. The Community Panel should be diverse, including diversity of lived experience – racial backgrounds, ages and different relationships with the site (e.g. neighbouring residents, local young people, school or business representatives) – as well as diversity of artist taste and opinion. The Community Panel should be distinct from any client / internal decision making team.

Key to the success of the Panel's participation is that they can genuinely shape and influence the process. The Panel should be established as early as possible; be invited to participate or to co-design the development of the artist's brief, the selection of the artist and the selection of the final artwork, and be invite to take part in any celebration of the completed artwork. Meetings should be scheduled at time and in fully accessible venues that allow for people's work/life and pre-existing commitments. Which may mean scheduling meetings in the evenings or at weekends. If meeting take place online, care should be taken to ensure that this does not exclude any member from fully participating in meetings. The commissioning organisation should commit to paying all Community Panel / Steering Group members for their time, expertise and contributions, at a minimum daily rate equivalent to the London Living Wage.

Precedent: Diller Scofidio + Renfro, David Lang, Anne Carson and Claudia Rankine, *The Mile-Long Opera: a biography of 7 o'clock*, 2018



Diller Scofidio + Renfro, David Lang, Anne Carson and Claudia Rankine, *The Mile-Long Opera: a biography of 7 o'clock*, 2018. Photo: Iwan Baan. Courtesy of Diller Scofidio + Renfro

The Mile-Long Opera: a biography of 7 o'clock was a free performance that was staged over 5 nights along the length of New York's High Line - an elevated public park created on a former rail line. It was performed by over 1,000 singers from five of the city's community choirs. The script for the opera was inspired by real-life stories of New Yorkers who were questioned about what 7pm meant to them - a time that marks the transition from day to night and a shift in activity. It was co-produced by Diller Scofidio + Renfro, the High Line, and THE OFFICE Performing arts + film. <https://milelongopera.com/>

Consulting the community

Consultation prior to any new development or artwork can be a very positive undertaking. The process can engage the very people who will be living with the resulting work or project, 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.

Artists may undertake this directly themselves or to sub-contract this element to another artist with expertise in this field.

Co-production

Co-production entails the wider collaboration with other organisations, bringing together diverse players, and potentially an element of co-financing. This 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. It may not work with funding applications if the funder cannot be flexible on the outcomes, criteria, timescales and desire for innovation.

Precedent: Assemble and Matthew Raw, *Clay Station*, 2015-17



L: Tile making for Clay Station, 2017. Photo: Assemble R: Assemble, Clay Station, 2017. Photo: Assemble

This project involved the production of over a thousand hand-made ceramic tiles as part of the refurbishment of a commercial unit at the entrance to Seven Sisters Underground Station, London, which had lain empty for over a decade. Two apprenticeships were created as part of this project through the New Direction / Create Jobs training programme. *Clay Station* was commissioned by Art on the Underground. <https://assemblestudio.co.uk/projects/art-on-the-underground>

Co-curating/co-designing/co-creation

Co-curating is the practice of involving people/organisations in the collaborative process leading to making of an artwork, exhibition, educational resources, websites, tours, events, festivals. Participants are directly involved in the detail of the project, devising the concepts, themes and selecting 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 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 a complex process over the long timescale of many projects.

Precedent: Koo Jeong A x Wheelscape, *Evertro*, 2015



Koo Jeong A x Wheelscape, Evertro, 2015. Photo: Gareth Jones

South Korean artist Koo Jeong A and designers from Wheelscape Skateparks worked with young people in Everton and Liverpool to devise a permanent glow in the dark wheel park for Everton Park. It was commissioned by Liverpool Biennial and the Mayor of Liverpool Joe Anderson. It is the first glow in the dark wheels park in the UK. <https://www.biennial.com/collaborations/wheels-park>

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 with a community panel / steering group this needs commitment, administrative support and an adequate budget for their involvement. ensuring that their input is meaningful and fully acknowledged
- if working in partnership with a local organisation or a voluntary group then resources for them need to be allowed for in the budget. the needs may vary for different groups but might include: staff time, room hire, admin support, access provision, interpreters (bsl or other) fees and expenses for participation, requirements should be agreed in advance
- when scheduling consultation events these should be held in accessible venues and at a range of times / days of the week to allow the widest range of people to participate
- if working alongside a community, it is vital to acknowledge and 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 personal information such as contact information.
- when working in groups copyright and intellectual property can be complicated. the ownership of art and creativity is protected for the creator at the moment it is created. during a project you need to be clear about who owns the work created. consider a simple collective copyright agreement between all members of the group, especially if the creative work is of a collaborative nature. If many people own the creative work, consider having one or two people who can give the project permission for its use. this is important after the project is completed if the work will have an ongoing lifespan.

Precedent: Assemble, Granby Four Streets, 2013-ongoing



Image credit: Assemble, Granby Four Streets, 2013. Photo: Assemble

Granby Four Streets is an ongoing community-led project to rebuild Granby, a Liverpool neighbourhood that was nearly made derelict by decades of poorly-planned regeneration initiatives. In 2011, Granby residents entered into an innovative form of community land ownership, with the intention of bringing empty homes back into use as affordable housing. Assemble worked with the Granby Four Streets CLT and Steinbeck Studios to present a sustainable and incremental vision for the area that builds on the hard work already done by local residents and translates it to the refurbishment of housing, public space and the provision of new work and enterprise opportunities. A number of projects have been realised. <https://assemblestudio.co.uk/projects/granby-four-streets-2>



Image credit: Millimetre, Coventry Visitor Information Pod, 2021. Self contained visitor information centre for Coventry City of Culture with Creative Giants.

Funding Routes

There are a number of potential funding options to consider and explore

Statutory

The main funding routes for public art is through the planning process. 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. Watford Borough Council does not have a Percent for Art Policy.

Section 106

In 1990, Section 106 funding was introduced which aimed to ensure that new, large-scale developments paid for the infrastructure supporting them – such as roads, cycle lanes and schools. To mitigate against the impact of developments on the local area. This financial contribution from developers to local authorities was negotiated on a case-by-case basis. As terms were negotiated individually, there was little certainty of how much would be raised. Section 106 policies have been reformed to restrict their use; they still apply to some developments but have largely been replaced by Community Infrastructure Levy.

Community Infrastructure Levy (CIL)

In 2008, central government introduced a new option for local authorities in England and Wales: Community Infrastructure Levy (CIL) charges. This differs from section 106 as it applies to a far wider range of developments, not just major ones. CIL is determined by the size and type of floor space being built. The amount of money is also pre-set by a published tariff schedule eliminating the uncertainty that existed with Section 106. Because CIL is designed to give agency to the local authority, there is variation in how it works from place to place. This includes the amount of the tariff as well as what it is spent on. Watford Borough Council's charging calculation information can be found here: <https://www.watford.gov.uk/planning-information/community-infrastructure-levy-watford>

The Draft Infrastructure Delivery Plan 2018-2036 (2021) has been produced to support the delivery of Watford's Local Plan. 4.6.16 Various public realm improvements are required by Local Plan policies, these are expected to be delivered by development in order to make it acceptable in planning terms and as such costs should be included in design and should impact on land values. There will be public realm improvements, notably in the town centre that are strategic in nature and eligible for CIL funding. Public art projects, such as those identified in the Cultural and Public Art Strategies, may be appropriate for funding from Neighbourhood CIL.

Watford's Neighbourhood Grants:

Its purpose is to support local projects that address the impact of new development and ensure local people benefit from sustainable growth in the borough. To ensure grassroots involvement by people in their local area, grant allocations were influenced through a voting poll to show public support for the projects.

Central Government Funding

Stronger Towns (2019-2026): This fund is targeted at towns to create new jobs, help train local people and boost growth.

For information on the levelling and up and community investment funds see: <https://www.gov.uk/government/collections/new-levelling-up-and-community-investments>

The Arts Council and The National Lottery Heritage Fund: distribute Government and National Lottery funding. They manage grant programmes which can support public art, but competition is fierce and ideally projects need to be located within their priority areas and that meeting their funding criteria. Their funding programmes, criteria and focus are regularly change and new programmes are developed.

The Arts Council's core open programme is the National Lottery Projects Grants. The National Lottery Heritage Fund provide grants for projects that prioritise six outcome for heritage projects to respond to the COVID-19 context: skills and jobs, inclusion, organisational resilience, better places, the economy and wellbeing. Public art can be an element of a project.

Other

There are a number of charitable trusts and foundations that can support public art through grants. A comprehensive list can be found on the Arts Council's website: <https://www.artscouncil.org.uk/other-sources-funding-0> Crowdfunding can be an effective way of fundraising for community led projects, but takes significant time and effort and requires some initial capital or incentives to encourage people to donate. It can create significant community pride and ownership.

For an example see: <https://www.morethangreen.es/en/luchtsingel-pedestrian-bridge-crowdfunding-urbanism-in-rotterdam/>



Left to right: Philip Bews and Diane Gorvin, *Festival Friendship Columns*, 1999; Luke Perry, *Edwardian Diver*, and *Fisherman* 2014; Heather Burrell, *The Hornet*, 2000. Photos: Bridget Sawyers Limited. For more information on each sculpture see the Watford Public Art Audit 2023 document.

Commissioning public art – client guidance

The commissioning process

The process outlined here is best practice with a focus on larger scale 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 steps outlined will vary depending on the scale and lifespan of the artwork. Many non-profit commissioned may not have the budget or resources to implement all of the recommended measures but those appropriate to the scale of the work.

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 B 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 projects. 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. (source: <https://thorntonandlowe.com/ojeu-thresholds/>). For the latest Government information see: <https://www.gov.uk/government/collections/procurement-policy-notes#2022>

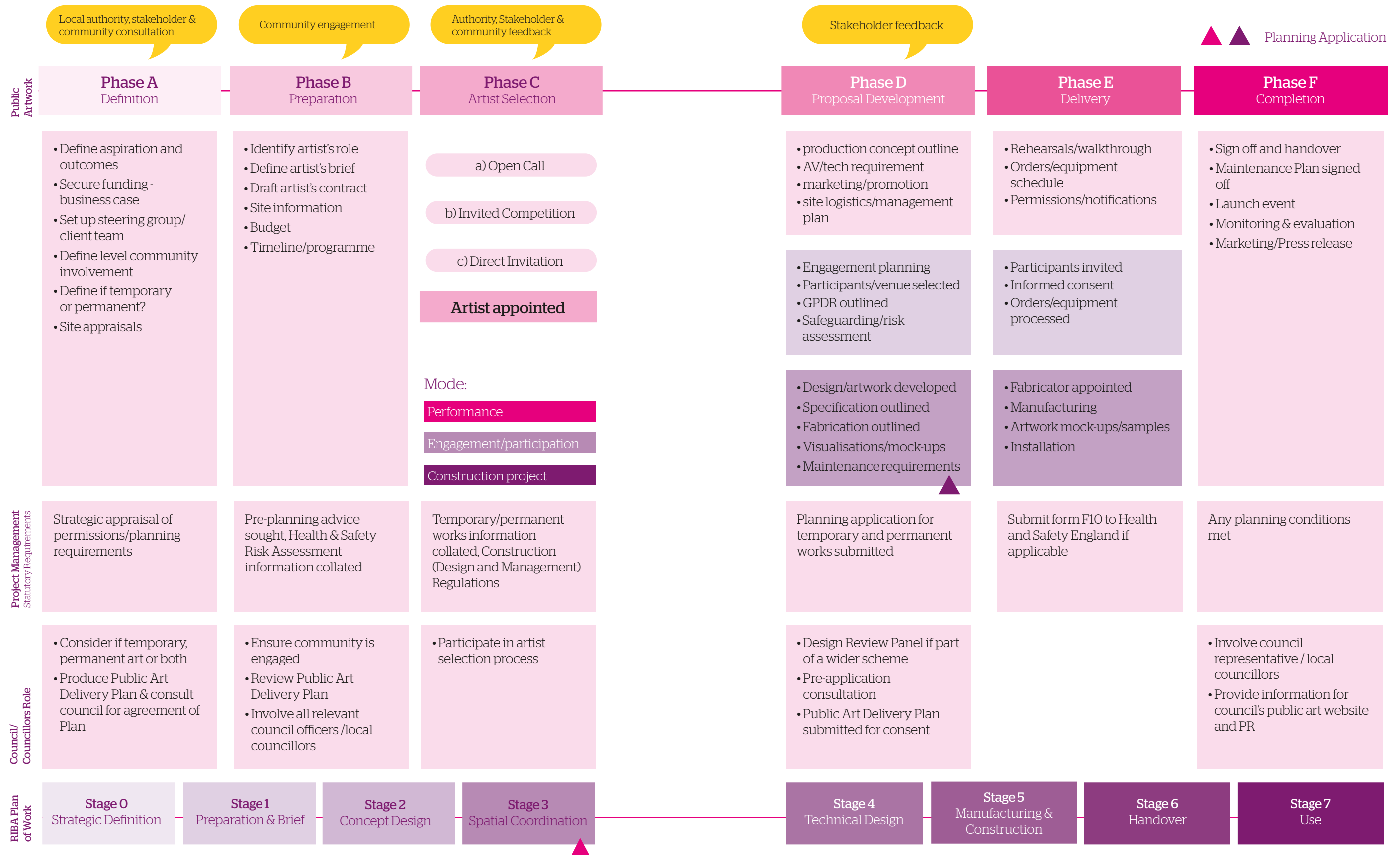
For a developer social value also a huge factor in public procurement following the Social Value Act (2012). Now, organisations must consider the economic, environmental, and societal benefits of their approaches to procurement before the process begins

Each development, site, project, should be looked at individually and discussions should be had to determine which approach is most appropriate. Timescales are a major factor in determining the approach to an artwork, the type of artist and the level of aspiration. Public art projects have a long lead in time. Artists need to be provided with sufficient time to research and develop their proposals, especially if public engagement is also required. The more time that can be allocated to a public art project and the earlier an artist can be appointed, the better the outcome will be. If the artwork is coming through a s106 agreement, then the timescale will ensure that proposed submissions are issued to the Planning case officer in good time and in accordance with the terms of the s106 agreement.

When considering the potential for public art the council suggest that clients/developers engage with recognised public art professionals preferably at pre-application stage onwards in preparing schemes for submission and for project managing the delivery of projects.



Morag Myerscough, *Super Hot*, Romania, Summerwell Festival, 2017/18.
Photo: Summerwell Festival



Phase A: Definition

Vision

Define your aspirations and outcomes for the project. What do you want to achieve, how do you want to do this and who should be involved. Section 2 of this Toolkit might inform this.

Secure funding

Ideally all 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. (See Budget below and Section 2)

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.

Define level of community involvement

Consult with funders or major stakeholders to establish any requirements or opportunities for community involvement. Decide on the nature of the engagement – is this consultation, co-design, co-production, participatory or a combination.

Establish the skills required for delivering this and if this is via the appointed artist/arts organisation or collaborations with local artists/arts organisations and ensure expectations on the scale/breadth of this is clearly set out in the brief.

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 artwork** will have a life span of up to ten years and could be installed while construction takes place.
- **temporary artwork** 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 artworks 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.
- **time-limited** where a specific timescale has been agreed i.e. a time limited work.

Site appraisals

Consider the nature of the proposed site and its suitability for the proposed project. Identify any physical constraints, restrictions; statutory requirements (e.g. conservation area, designated land use); landownership, easements, access; local social and economic issues. Depending on the scale and nature of the project this might include a brief options appraisal of alternative sites or a more detailed consideration of the environment conditions (sunlight, prevailing wind, changes of level etc.).

Or if a performative work, if the site is a designated event space; has pop up power and water; public transport; vehicular access for deliveries; toilet provision or space for temporary toilets, including accessible etc.

Access & sustainability considerations:

- does the vision, budget and timescale allow for quality of engagement and design development, and can it 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 area 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?

Working with communities

- find out what is important to the community and built it into each part of the project
- create opportunities for leadership by community members
- explore ways to increase the community's ownership and responsibility at every stage.

Community led project considerations:

- why do you want to do the project?
- what do you want to achieve, who should be involved and when?
- what are the possibilities? Is this about uncovering heritage stories, a temporary transformation, community pride?
- have you looked at other examples of public art that you think would be suitable?
- have you identified someone to lead your project with sufficient capacity to undertake the project oversight and administration, the budget, and to coordinate the everyone who need to work together?
- what are the parameters and constraints? Think about the site/s, permissions and any repair or remedial work, the required budget versus the available funds, a workable timeline.
- consider establishing a steering group with decision-making power to facilitate your project. To have an overview of the budget, artist selection and final design or activity signoff, contracts, procurement and permissions. Agree the role and remit of your steering group including agreeing on a meeting schedule, a detailed artist brief, selecting an artist/s, and signing off on project proposals and engagement activity, as well as any reporting requirements.

Phase B: Preparation

Artist's role

The artist's role in a public art project can be extensive and multifaceted. The artist (or arts organisation) 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.

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 from start 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. Support can be offered by council staff in the drafting of artwork briefs, and should follow standard national examples. It must be agreed by the relevant Arts Development and Planning Officers and should contain information on the following:

- **vision:** the aims, objectives and possible outcomes of the project. 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 25-60 years which will impact on the materials chosen. Any specifications about materials, access, processes and any constraints or prohibited materials or processes
- **maintenance & risk assessment:** maintenance expectations, good design should reduce maintenance, ensuring that appropriate detailing and materials are considered. Good design should also mitigate against risk, but a risk assessment should be prepared, especially if the artwork may be used for incidental play .see: <https://www.rospace.com/play-safety/advice/risk-assessment>
- **the budget:** for design, production, installation and allocations as well as mechanisms for payment. Funding sources / required outputs/outcomes or need for additional fundraising
- **project timeframe:** for design stage, production and installation
- **artist support:** what support can be offered to the artist, or if they need to seek out specialist collaborators if required – such as architects, engineers, fabricators, Principal Designers or project managers
- **shortlisting and selection criteria:** the priorities and goals of the project against which the artist will be selected.

The language in the brief should be accessible, anti-racist and inclusive. 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 2010.

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 projects can be complex and should include consideration of the following:

- any community panel or steering group costs and expenses
- 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 showing the realisation of the project)
- artist's fee (including schedule of payments)
- any other professional fees e.g. access consultant, lighting consultant or community engagement
- structural design and professional certification
- materials and fabrication costs, including for 1:1 scale samples and any associated testing (slip tests / pull tests / fixings / loadings etc.)
- artist's travel & expenses
- safety and access audit fees, including ROSPA inspections if a play structure play equipment
- community outreach events 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 and expenses, including fees, venue hire, marketing etc.
- 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.

Contracts

Every 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 projects 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 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 project, 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, 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 project.

Insurance

Throughout the commissioning 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 project.

If the project 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.

Ongoing ownership and 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 (relocation) of the work, detailed life expectancy, and review periods and the maintenance agreement and responsibilities. A statement on ownership of the work should be included and a decommissioning protocol: what happens in the event that the work deteriorates or becomes damaged beyond reasonable repair.

Site information

The artist will require information on the site, this might be via planning drawings and documents such as Design and Access Statements, Heritage or Environmental Statements, or maps and scaled OS data. Including any consultation undertaken to date or information on the local area, community, stakeholders etc. and sharing any photos. This should include facilitating site visits for the artists. Any constraints or issues identified should be shared with them.

Timeline or programme

All projects need a timeline for when specific actions need to be done. These might be complex with many stakeholders, participants, sign off and permissions and to interface with other programmes such as funders or contractors. If it is a construction project, aligning your programme with the RIBA Plan of Work is the most straightforward approach. Being realistic about how long things take is important for all parties. Agree and fix a target end date, but allow for time to review the programme at key stages.

Where possible the artist's brief needs to include a clear programme for the project, in addition to payment or sign off milestones. This can be agreed in consultation with the artist.

Depending on the scale of the project there may be a public art consultant or project manager who will develop and manage a more detailed programme setting out in detail all of the processes for the specific project. Otherwise the artist might be required to produce this for their work and require one from the fabricator or other contractors.

Ensure that sufficient time is allocated for organisation of events, client or steering group commenting and sign offs, statutory requirements such as planning or obtaining permits. Allowing additional time for obtaining materials, contractors and fabrication should also be considered due to recent shortages and supply chain issues.

Planning consent

Depending on the nature of the artwork and if it is outside, on a listed building or in a conservation area, or will alter the appearance of an area or a building you might need to apply for planning permission. This can take at least 3 months, so this needs to be established as soon as possible if this is required in order to allow for this in the project programme.

Check if you need to apply:

<https://www.watford.gov.uk/apply-planning-permission-2/apply-planning-permission-watford-1>

Contact: developmentcontrol@watford.gov.uk

Access & sustainability considerations:

- have any access needs and costs for artists, collaborators, participants etc. been considered and addressed?
- have the project's ambitions for sustainability been agreed and clearly outlined?
- are there any specific biodiversity or sustainability outcomes required for the work, such as a habitat created or to encourage or promote biodiversity?

Working with communities considerations

- involve the community in establishing and designing the project – the more genuine ownership the community had, the greater the impacts
- explore ways to increase the community's ownership and responsibility at every stage
- be aware that people have different motivations, they don't have to be the same but it is important that they are heard and understood
- a relationships with the community built on mutual trust and respect will produce much stronger arts outcomes
- values, beliefs and principles important to the community should underpin the project. Establish and agree these boundaries early with participants – create a 'code of conduct'.

Community led project considerations:

- is the budget realistic and ringfenced? This should take into account fair fees including for artists, and potentially collaborators such as for community involvement.
- Does your project timeline take account of all project stages from visioning and scoping through to coordinating governance, recruiting artist/s and through to the engagement, design and delivery phase?
- how are you going to communicate your project to local communities so people can get involved and be aware of the process. Building local ownership and interest will help the artist and any resulting public art and activity to be supported and enjoyed.
- does your project need expert advice such as a curator to help find artists? Any technical aspects of the site that need to be undertaken to inform the project budget and scope – such as planning permission, topographical survey, architect site drawings, underground searches, an accessibility report and an anti-social behaviour survey may be required.

What is a budget?

A budget at its simplest is a table that shows

- where the money for a project comes from (income)
- what you intend to spend the money on (expenditure)
- a breakdown of the amounts on each side

To be complete, every budget should show both income and expenditure.

All budgets must balance. What this means is that income and expenditure must be the same.

Income

The support you are applying for from a funder may only be a part of the money you are bringing in to make a project happen. It will strengthen your application if you can show other funding is in place before you apply.

Other sources of income for project might include

- Public funding – such as grants from funding bodies (who will advise on what is eligible expenditure that can be applied for)
- Charitable funding
- Local council funding
- The time you will devote to the project with no pay, if applicable –calculate what you would be paid and show this as 'support in kind'
- Any other support in-kind i.e. from a private company – e.g. materials or a 'discount'
- Selling tickets for an event (how calculated: 5 shows x 210 people x £5 = £5,250)
- Selling editions or multiples of an artwork work

This means that some of your proposed income might not be confirmed. Find a way that suits whatever you are applying for to show this projected income clearly.

List all the sources for funding or income that you have received or are applying for. Be clear about what stage of the application process you are at. Also consider what you will do if you don't get all of the funding required.

Expenditure

List the various items you need to spend money on, every project is different. This may include:

- Fee for project management, specific for the project only (if eligible)
- Materials, fabrication, installation, including any equipment hire, road or pavement closure, scaffolding hire, health & safety requirements (based on quotes from suppliers, hire costs)
- Artist fees (all creative professionals are to be paid fairly and properly)
- Access costs (costs to make the work or process accessible to everyone)
- Rental of equipment or venues for community engagement
- Community engagement costs for materials, artists/creatives (e.g. 1 workshop leader @ £400 per week for 10 weeks)
- Evaluation costs
- Publicity: marketing, printing or websites, including costs for photography and design
- Other professional fees (engineers, access consultant, lighting consultant, inspections etc.) including planning applications if relevant
- An optional 5% 'contingency', listed as such, as the last item on the budget. This allows for a limited overspend should you need it.
- Any other materials or other costs specific to your project.

(Sources: artquest.org.uk)

Phase C: Artist selection

There are three main approaches to selecting an artist which are outlined below. Establishing the evaluation criteria which are specific to the site and project is important and needs to reflect the brief, ambitions for the artwork, process in creating it and associated artist's experience.

Watford Borough Council will expect the evaluation criteria to reflect the public art strategy and the values of access, inclusion, participation and sustainability. Access and inclusion should be considered throughout the commissioning process.

You should consider inclusivity and access requirements at all stages to ensure that you have address all access needs. From the information provided, where it is disseminated, availability of different formats; to the ways in which an application could be submitted (e.g. via video or audio recording); to the interview process itself.

Some things to consider are:

- for open calls or other competitive processes, ensure that key dates do not fall on cultural, religious or school holidays where possible
- when setting times for interviews consider childcare and other caring responsibilities
- selection panels should be diverse (across a number of protected characteristics)
- ensure that the language used within documents is inclusive, jargon free
- for both applicants and members of the selection panel consider any access needs:
 - ensure that any venues are accessible
 - ensure that if an online interview is proposed that the applicant has the technical ability to do this or if further access support is required
 - if participants are hearing or visually impaired, can closed captions or additional support / BSL be provided or supported
 - build in sufficient breaks into the process for those with neuro-disabilities.

1. Open Call (Open Competition)

This involves advertising the opportunity for an artist in appropriate arts and culture websites, newsletters, council website, local artists' studios, ArtsJobs, Artists' Newsletter etc. (see Appendix B).

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

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

Steps:

> Advertise:

- prepare a clear advert using plain English: including an outline brief, site and relevant contextual information, along with the 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 (e.g. up to six images of relevant previous work; a completed application form, if applicable; a CV no more than 2 sides of A4; all compiled into a PDF of max 10mb)
- since artists are 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 artists 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.

Evaluation criteria for shortlisting should be devised to reflect the specific and directly reference the brief. These might each be scored out of 5 with no weighting applied (i.e. they are of equal importance), and a spreadsheet collated of all scores from each person involved in the shortlisting to provide a clear and transparent process.

An example of criteria is:

Quality: track record of delivering visually strong high-quality work

Ability: previous work shows conceptual or narrative approach at the core of their practice

Ability: previous practice shows innovative approaches to form and materials

Methodology: potential to respond to the curatorial theme and the site

> Commission / artwork 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 should last 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 project 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.

> 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. Where possible access needs should be considered.

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.

Evaluation criteria should be weighted (have different values totalling 100%) and devised to reflect the specific project / artwork and directly reference the brief. By weighting the criteria the applicants can see which criteria are most important to the commissioner. An example is:

- **overview** – quality and depth of proposed approach to the artwork / project, response to the brief and any curatorial theme (40%)
- **experience** – experience of previous public realm and other relevant projects, delivered to budget; might include experience of community engagement, or co-production; might include experience of working in a specific artform or medium (20%)
- **quality** – proposal demonstrated a strong conceptual approach to and understanding of the site / location; might include an understanding of the processes involved in the realisation of the project (20%)
- **ability** – demonstrates the ability to work collaboratively and technically deliver the artwork or project; might include an understanding of sustainable materials or methodologies (20%).

At this early stage the actual costs are hard to predict, so artists should be provided with a fee and a budget to work within. Asking an artist to provide cost estimate for an unknown and undeveloped project is pointless. The design can be developed in the next stage within the known cost envelope to ensure that it is viable and provide greater cost certainty.

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, appropriate legal advice should be sought to draw this up. (see Section 4 on contracts).

Access & sustainability considerations:

- does the selected artist have an access rider or any specific support needs?
- 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 for the process to be done sustainably?
- is the decision making process clear, inclusive and timely?
- are the roles and responsibilities clear?

Working with communities considerations:

- create strong artistic leadership with an artist lead or co-lead. An artist will encourage and challenge people to explore new ways of thinking, doing, feeling and can produce an authentic and high quality creative process which will impact on other social, health and education outcomes
- wherever possible involve the artist from the beginning of the project
- chose an artist who has a range of facilitation and teaching skills that will enable them to direct the creativity of participants into a cohesive artistic result
- if the lead artist(s) are not familiar with the community then appropriate partners and support services should be in place. Artists are not social workers or therapists to participants (unless they are contracted for these skills and are qualified in these areas.

Community led project considerations:

- How will you select and appoint an artist/s? An open call process offers an equitable approach. Artists can be asked to express interest and evidence their experience and proposed approach in response to your criteria. Do you need advice or assistance in finding and appointing an artist?
- Artists should be paid an honorarium fee if being asked to provide proposals, no one should do any unpaid work.
- a simple application processes will open your project to a wider potential artist pool, funders or public bodies may require you to undertake a competitive process to appoint an artist – this does not mean the lowest fee, but the best proposal in response to the brief. A detailed transparent artist brief should offer a clear sense of the project and what is expected.
- Is there a contract or agreement in place? Even if there is work in kind or delivered by volunteers, then it needs to be clear who is responsible if things go wrong, who is responsible for any health and safety issues, and safeguarding and if insurances are in place. This could be by a simple agreement signed by all parties setting out the roles and responsibilities.
- if using Volunteer artists, have you drawn up a schedule of application hours and ensure enough volunteer time is allocated to produce the artwork within the agreed schedule?

Phase D: 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.

Pre-application

The public art element of a development should be an integral part of the overall vision for the site and its setting. The creation of a public art strategy for the development site can have a positive influence on outcomes for the layout and design of the final development scheme if it is considered as an integral part at the start of the design process. For example, in addition to the permanent artworks the public art element can include temporary projects such as artwork for hoardings. Where appropriate, the public art element may be discussed at Design Panel Review.

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.

Planning approvals

The material produced through the commissioning process could be used to prepare any required planning or listed building applications or following detailed design.

Public art plans presented by the developer at outline or full planning stage as part of the Design and Access Statement should include but not be limited to:

- strategic approach outlining the rationale behind why the developer is proposing a particular scheme – how it relates to the site and its uses
- artist's brief/s
- proposed approach to community engagement / involvement
- arrangements for commissioning, including a longlist of artists if appropriate
- proposed implementation plan including phasing
- arrangements for project management
- budget allocation
- future maintenance, durability and health & safety
- sustainability considerations.

More detailed information on the requirements for Watford Borough Council can be discussed in pre-application advice discussions.

Developers are recommended to submit a Public Art Delivery Plan to accompany relevant planning applications. There may be some variation in detail depending on whether the application is for outline consent or for full planning permission:

- description of the site wide approach to be taken toward public art (i.e. if there is a public art strategy, curatorial theme, or strategic approach to its location, form and potentially function)
- including key locations, connectivity, reasoning and context or heritage as well as information on form, themes and materials
- details of the selection and commissioning process for the artwork
- indicative timescales for the artist commissioning process
- indicative budget allocations for the delivery of the artwork
- indicative details of ownership, maintenance and potential de-commissioning of the artwork
- plans for sustainability
- artist's brief
- details of proposed community engagement
- evaluation methodology

Reserved Matters

Where appropriate, final details (including detailed designs for any permanent features) should be agreed as part of Reserved Matters.

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. Depending on the scale of artwork you may need an access audit to check that it meets all accessibility requirements.

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.

Access & sustainability considerations:

- is the proposed artwork appropriate for the site / context?
- are sustainable materials and approaches proposed?
- do all parties fully endorse 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 can the materials proposed be re-used or recycled?
- 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?

Working with communities considerations:

- create a strong concept and project plan. this helps identify and address the project's areas of potential and weakness
- projects often change once underway, there are lots of variables when working with communities. flexibility is vital, and the capacity to respond to new ideas and challenges
- have all barriers to participation been overcome / addressed?
- are there sufficient support people that need to be involved or to keep the project safe
- consult experts to check that what you are planning is achievable (artists, technicians, other contractors)
- scale back the project if you do not have the required resources, be realistic and open about this. Trying to deliver a project without sufficient resources will impact on stress levels, and the quality of the experience and outcomes for everyone.

Community led project considerations:

- has all of the required funding been raised and the budget confirmed?
- If there is a shortfall in the funding, have you considered if any elements of the project can be omitted or potentially done at a later date? If so you might need to speak and explain this to your other funders if it makes a major difference to the project's final outcome.
- has the local community had an opportunity to be involved with or know about the project, this might be via newsletters or meetings and workshops or posting updates on Facebook and websites.

Case study – West Watford Community Association Mural, 2024

L: Sketch for consultation by Roger Kattenhorn.



R: Proposed mural added by Roger Kattenhorn and Heulwen Jones.

Since the establishment of West Watford Community Association (WWCA) in 1973 by a group of local residents, volunteering has been at the heart of this charity which is dedicated to serving the needs of the community. This includes offering a diverse range of affordable activities for all ages and interests and other community events like coffee mornings to foster a sense of inclusion, connection, friendship and learning within the neighbourhood.

With the support of a Neighbourhood Grant (NCIL) from Watford Borough Council, the Association has enhanced the community centre. This included the installation of the new signage and a mural on the building's exterior. The signage was provided in-kind by a local company Stylographics.

The mural was designed and produced by three associate artists, Roger Kattenhorn, Helvin Jones and Richard Westwood along with other volunteers.

In order to define what the artwork might include, the project team decided to send out a community consultation activity. This took the form of a sketch of the building, drawn by Roger Kattenhorn, and asking people to draw on their proposals and suggestions for the artwork. It was distributed to houses in locality and given to centre users. The engagement provided additional ideas and identified some common themes emerged which were incorporated into the artwork. It also promoted involvement with the painting of the mural and engagement with the Centre.

Mural artist and traditional sign writer Paul Sweeney was later commissioned to extend the design to the full height and width of the building. Paul works on a variety of projects from hand-painted signs to large-scale exterior murals through his company Signs and Artwork.



Community Centre Art Group, along with other volunteers, West Watford Community Centre Mural, 2024. Prior to completion in 2025 by Paul Sweeney. Photos: Bridget Sawyers Limited.

Phase E: Delivery

Collaboration is essential to ensure the design is fit for purpose, is robust and appropriate for locating in a 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. Collaboration and coordination is also required to the site/location/foundations etc. are suitably prepared to receive the artwork. This is another point where the accessibility of the artwork should be reviewed. Possibly by a specialist access consultant.

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, quality and finish, which the artist and a suitably qualified individual need to sign off.

This might include structural engineer's reports and calculations, testing and sign off certification; pull testing of fixings; slip testing for floor based elements or artworks such as paving, plaques or similar; installation certificates for electrical work etc. Some of the above may be required as part of the planning application process and requirements should be discussed and agreed with the relevant Planning Case Officer.

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 Phase E 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.

Construction Design Management (CDM)

These are regulations that will need to be considered for permanent projects in the public realm which involve construction. The Construction (Design & Management) Regulations (CDM 2015) are the main set of regulations for managing the health, safety and welfare of construction projects. CDM applies to all building and construction work and includes new build, demolition, refurbishment, extensions, conversions, repair and maintenance.

There are specific roles and responsibilities for the commissioner (client), principle designer, designer and principle contractor. The artist's role should ideally be established by the commissioner before the artist is appointed, as in many cases the artist might not be suitably experienced or qualified to undertake the principle designer role and this might be required from a project manager, the fabricator or a contractor.

See: <https://www.citb.co.uk/about-citb/partnerships-and-initiatives/construction-design-and-management-regulations-2015/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 a legal requirement.

Practical considerations

When working in the public realm there can be a number of things that need to be considered before any construction work is started. The commissioner, artist and fabricator/contractor need to consider these collaboratively as they will impact on the location of an artwork and potentially the cost, in addition to any technical requirements: include:

- checking land ownership, easements or any other legal constraints and obtaining the correct permissions or agreements
- agreeing any road / pavement or other closures for deliveries and installation, including any heavy loads or large vehicle movements with the council, HCC and if relevant (i.e. abnormal large loads) the police, and obtaining the associated permits and permissions
- locating and avoiding any underground / overhead services, this might require contacting service suppliers and requesting documentation / drawings, which will have a cost or requirements for surveys
- taking account of and meeting any building regulations or British Standards
- ensuring that the context for any artwork is accessible and inclusive and that clear access routes are maintained
- specification of materials and elements should pay close attention to their embodied energy, whole-life sustainability and their contribution to a circular economy.

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 installed. The basic information should include artist name, title of artwork, date of execution, materials, client or commissioner. The artist should sign this off. 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.

Access & sustainability considerations:

- will work be produced by a fabricator with previous experience of working with artworks and artists directly? Is the fabricator 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?

Working with communities considerations:

- projects can be complex with a range of needs, relationships, expectations, objectives, roles and levels of participation – good project management is key
- project management for small projects might sit with the artist or commissioner, but for larger projects a dedicated project manager might be required
- complex projects might have large groups of participants need more time to nurture relationships and communicate well
- communication with the community should be regular, clear and consistent
- keep a close eye on the budget and address any gaps immediately
- don't omit the documentation and evaluation as these are the things that will support the next project, and are important for funders and participants.

Phase F: 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 the artwork from this point, including funding for repairs 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, including how the materials from the artwork will be re-used, recycled and how the deinstallation and disposal of the artwork, in particular the associated transport and supply chain activity, will be low carbon
- contact details (artist, fabricator, installer, commissioner).

These are likely to be prepared by the fabricator but may require input for other professionals 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. This should include all technical specifications. Cleaning, wear of materials, specialist equipment or treatments such as anti-vandalism requirements should be included along with suggested frequency, including a budget for its life expectancy. 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 default to the ownership of Watford Borough 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). Maintenance regimes may require that fixings, welds or critical elements are inspected by a suitably qualified professional on a regular (i.e. annual) basis.

Public art placed on or within privately owned property immediately becomes 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 the commissioner’s 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. The artist should be given an opportunity to read all draft marketing or promotional material before it is published. Any launch or celebration event for the artwork should take place in a fully accessible venue or location.

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 and residents on-site post installation.

Decommissioning & relocation

Decommissioning is the process of removing existing artwork from the town’s collection; this would only be applicable to artworks commissioned or purchased by the council, or gifted to the town 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 that of other works
- 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
- a written request from the artist(s) has been received, that seeks removal of the work
- changes to the environment impact on the integrity of the work, affecting the artist’s original intent or moral rights.

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. A policy and more details on the decommissioning process can be found in the Public Art Audit of the town’s existing artworks. See Watford Public Art Audit 2023.

Working with communities considerations:

- documenting, recording, evaluating and reporting on your project can help to assess if the goals have been achieved, demonstrate the outcomes and enable participants to reflect on their involvement
- from the start of the project establish what might need to be measured and how to do this, be clear on who needs to see or use the evaluation and what their requirements are
- projects finish not with the event or performance or exhibition but when there has been time to reflect on the journey and what has been achieved
- allow for feedback discussions and celebrations, consult with the community about how they would like to end the project
- think creatively about how you record and gather information and present the findings—storytelling, photos, images, info graphics, video and associated permissions
- be honest and for larger project consider appointing an objective external evaluator.

Temporary Commissions

Options and approaches to consider for temporary or time-limited artworks

5.1 Performative/event-based 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.

Precedent: Ackroyd & Harvey and Ben Okri, Tate to Thames, 2021



Commissioned by XR Writers Rebel. Photos: Bridget Sawyers Limited.

Ackroyd & Harvey have 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.

On The Shore Act 1: Over nine days, a 16 x 4m banner grew in the Turbine Hall with a text written by Okri stencilled into the seedling grass. Equivalent to a photogram, his words were revealed in bright yellow as the letters were removed. A cellist played and eighteen performers congregated to roll and remove the grass banner from the Tate to the Thames.

On The Shore 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. Speeches and music followed. <https://www.ackroydandharvey.com/ackroyd-harvey-and-ben-okri/>

Relevant policy

Watford Borough Council Outdoor Events Policy (2019) outlines some best practice for project and production managers, including information on the designated event spaces. This should be read with the Event Applications, Guidance and Useful Links Document, see: <https://www.watford.gov.uk/culture-events/holding-event-watford>

For filming or events on council owned land or public highways permission is required see: <https://www.watford.gov.uk/business/filming-watford>

Working with communities considerations:

- health and safety is not just about physical wellbeing of participants. This is especially true when working with vulnerable communities. It needs to consider physical and emotional safety, ethics, privacy and confidentiality
- a Health and Safety Plan should address these and the needs of the participants
- where you have skills gaps you can bring in specialist support or partners, such as youth workers, community development or teacher training
- participants will come with a range of needs, ensure that there is a project plan for these including, physical: safe transport, accessible venues, refreshments; emotional: consistency, familiar rituals, continuity.

5.2 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, creatives, crafts people, 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 the high street and areas of the town centres where traditional uses may be lost
- providing blue/green infrastructure (waterways, sustainable drainage and parks, pocket parks or wildlife corridors) in the 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 re/development.

Relevant policy

Policy VT5.3: District and Local Centres, Watford Local Plan 2021-2038.

New development must contribute positively to the function, vitality and viability of the District and Local Centres. This will include sufficient provision of local shops and services to meet the day-to-day needs of local communities. Proposals for commercial, business and service uses, or appropriate community uses, will be supported. Development proposals should:

- e) Support temporary and community uses where they help to activate and revitalise units.

Precedent: Emma Smith, *Because*, Chelsea Embankment, London. 2018



Commissioned by Tideway. Photos: Bridget Sawyers Limited.

Emma Smith created, *Because*, a collaged 2D visual garden for the hoarding at Chelsea Embankment, using plants selected by the Chelsea Pensioners. Residing at the Royal Hospital Chelsea (RHC), the Chelsea Pensioners are retired soldiers of the British Army. The plants evoke memories and stories of place for the Pensioners and, wherever possible, Smith photographed the actual plants they referenced, as well as features, from the RHC grounds. There are also a small selection of other plants that have a historic connection with the site, discovered through Smith's research in the grounds and RHC archive. Commissioned as part of the Tideway public art programme. <https://www.tideway.london/benefits/art-on-the-tideway/temporary-commissions/emma-smith/>

5.3 Creative 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.

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?

Relevant policy

There is no reference to any policy on advertising hoardings / signs or artwork on hoarding in the Watford Local Plan 2021-2038. The local plan superseded Planning Policy U25.

The Public Art Strategy recommends that new guidance be produced for art on hoarding in Watford .

5.4 Street art

Street art is related to graffiti art in that it is created in public locations and is usually unsanctioned, but it covers a wider range of media and is more connected with graphic design in that it often has images. Graffiti is primarily 'tagging' and text-based subject matter, street art is far more open. There are no rules in street art, so anything goes. Common materials and techniques include fly-posting, stencilling, stickers, freehand drawing and projecting videos.

Murals have been around since the renaissance, and the term mural is often used interchangeably with street art. Murals are usually commissioned and can be both outdoor and indoors. Generally, a mural is any art which is applied directly to a wall, often a painting or drawing although the term can also be applied to sculptural reliefs.

The Public Art Strategy recommends that new guidance be produced for street art and murals in Watford; this will assist artists, building owners and others in what is acceptable and where. This might should include procedures for obtaining planning consent and community engagement.



L: MurWalls, Elton John, Watford Central Library, 2022. M: MurWalls with Marc Silver and Dave Nash, Graham Taylor, Vicarage Road, 2021. R: MurWalls, River Colne Waterfields Recreation Mural, 2022. Photos: Bridget Sawyers Limited. For more information on each mural see the Watford Public Art Audit 2023 document.

5.5 Memorials and statues

The council welcomes new approaches by artists for memorials and monuments when appropriate to the subject matter and context. 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 / pre-digital age. A more contemporary approach should be considered.

Relevant policy

Policy HE7.3: Non-designated heritage assets, Watford Local Plan 2021-2038.

Precedent: Veronica Ryan, Custard Apple (Annonaceae), Breadfruit (Moraceae) and Soursop (Annonaceae), 2021



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

This three-part work in marble and bronze is the UK's first permanent public sculpture by a Black female artist. It was made for the Hackney Windrush commission to recognise and engage with the London Borough of Hackney's Windrush community. In an interview for The Guardian, the artist said "People are, rightly, questioning how things have been commemorated and the relevance of certain monuments. Part of addressing that is by having different kinds of work in public spaces." <https://createlondon.org/event/hackney-windrush-art-commission-by-veronica-ryan/>

Appendix

A. Glossary

Access Rider	A document that outlines the individual's disability or access needs to let people know how to ensure that they have equal access to work.
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, mental or physical ability, race, sexuality or income.
A Sustainable Town, Watford Local Plan 2021-2038	The primary spatial planning document for Watford, outlining core development areas (Watford Gateway, Town Centre, Colne Valley); housing provision; employment; retail; design quality; heritage environment, the Climate Emergency; conservation; infrastructure; transport; health and site allocations and developments.
BID	Business Improvement District. Watford Town Centre
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 but can be borough wide.
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 '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. It is based on three principles:

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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)
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 make 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 experienced, participated in, showcased, exhibited or sold. For example, museums, galleries, theatres, cinemas, libraries, music venues and historic cultural sites. Or places where art is produced: places of creative production, where 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 town, borough or city, 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	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.

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. An exception is where this might be an Authority Design Code covering a wider area.
Design guide	A document providing guidance on how a development can be carried out in accordance with good design practice, produced by the council.
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.
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, politicians 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.
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	Following a grant of planning permission, it may be necessary to make amendments to the proposals that were originally approved. 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. 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. 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. Therefore, both decisions will need to be read together.
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.
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, streets, squares, forecourts, parks and open spaces such as the rivers or canal. 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

RIBA Plan of Work	The RIBA Plan of Work organises the process of briefing, designing, delivering, maintaining, operating and using a building into eight stages. This is often used by urban designers and landscape architects for areas of public realm. https://www.architecture.com/knowledge-and-resources/resources-landing-page/riba-plan-of-work
Sculpture	Three-dimensional art made by one of four basic processes: carving, modelling, casting or 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. These are 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	Social value refers to the benefits that an organisation can deliver to society through its activities and supply chain. "... to the wider financial and non-financial impacts of projects and programmes, including the wellbeing of individuals and communities, social capital and the environment." Cabinet Office, Social Value in Government Procurement, 2019 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..
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, town, city, country etc. which does not emit any greenhouse gas emissions

Appendix

B. Resources

Directory	Website
A New Direction. See their toolkit for Inclusive Progression Routes to working in the arts.	https://www.anewdirection.org.uk/resources/inclusive-progression-routes
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 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: the online home for every public art collection in the UK.	https://artuk.org/about
Artquest Artists' fees.	https://artquest.org.uk/how-to-articles/calculating-a-fee/
Artworksalliance. A knowledge bank of toolkits & guidance for socially engaged arts.	https://www.artworksalliance.org.uk/
Arts, Heritage and Design in Healthcare Network. A national Networking Group of NHS managers and professionals 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 charity who provide a platform to support and profile artists. With a register of artists and advertise 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	https://breeam.com/

Directory	Website
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
Grants Online, is a national funding resource website.	https://www.grantsonline.org.uk/news/arts-culture-and-heritage/
Herts Visual Arts	https://www.hvaf.org.uk/
Historic England	https://historicengland.org.uk/
London Arts in Health Forum (LAHF) aims to develop the role of culture in wellbeing, to promote and support arts in health activity across London and nationally.	https://londonartsandhealth.org.uk/
Make Space for Girls, campaigns for facilities and public spaces for teenage girls.	https://www.makespaceforgirls.co.uk/
National Lottery Heritage Fund.	https://www.heritagefund.org.uk/
OutdoorArtsUK (ODAUK), the national membership & strategic organisation for the outdoor arts sector.	https://outdoorartsuk.org/
Plymouth Culture, creative industries resources.	https://www.plymouthculture.co.uk/sector-support/resources
Public Statues and Sculpture Association.	https://pssauk.org/
Sustainability	
Arts Green Book	https://artsgreenbook.com/
Arts Green Book Toolkit	https://artsgreenbook.com/sustainablebuildings/toolkit/
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/

Directory	Website
Green Production Guide (film industry focus)	https://www.greenproductionguide.com/
Julie's Bicycle	https://julesbicycle.com/resource_hub/resources/climate-literacy-101/
Sustainable Production Toolkit (theatre industry)	https://www.sustainableproductiontoolkit.com/
Theatre Greenbook	https://theatregreenbook.com
Centre for Sustainable Practice in the Arts	https://sustainablepractice.org/
The Green Guide. Guidance on materials	https://tools.bregroup.com/greenguide/podpage.jsp?id=2126
Planning	
Planning Portal: A website providing information on the planning process,	https://www.planningportal.co.uk/
Child friendly design guidance	https://hackney.gov.uk/child-friendly-spd
Design & Access Statement: Design Council guidance.	https://www.designcouncil.org.uk/resources/guide/design-and-access-statements-how-write-read-and-use-them
Use Classes	https://www.planningportal.co.uk/permission/common-projects/change-of-use/use-classes



WATFORD
BOROUGH
COUNCIL